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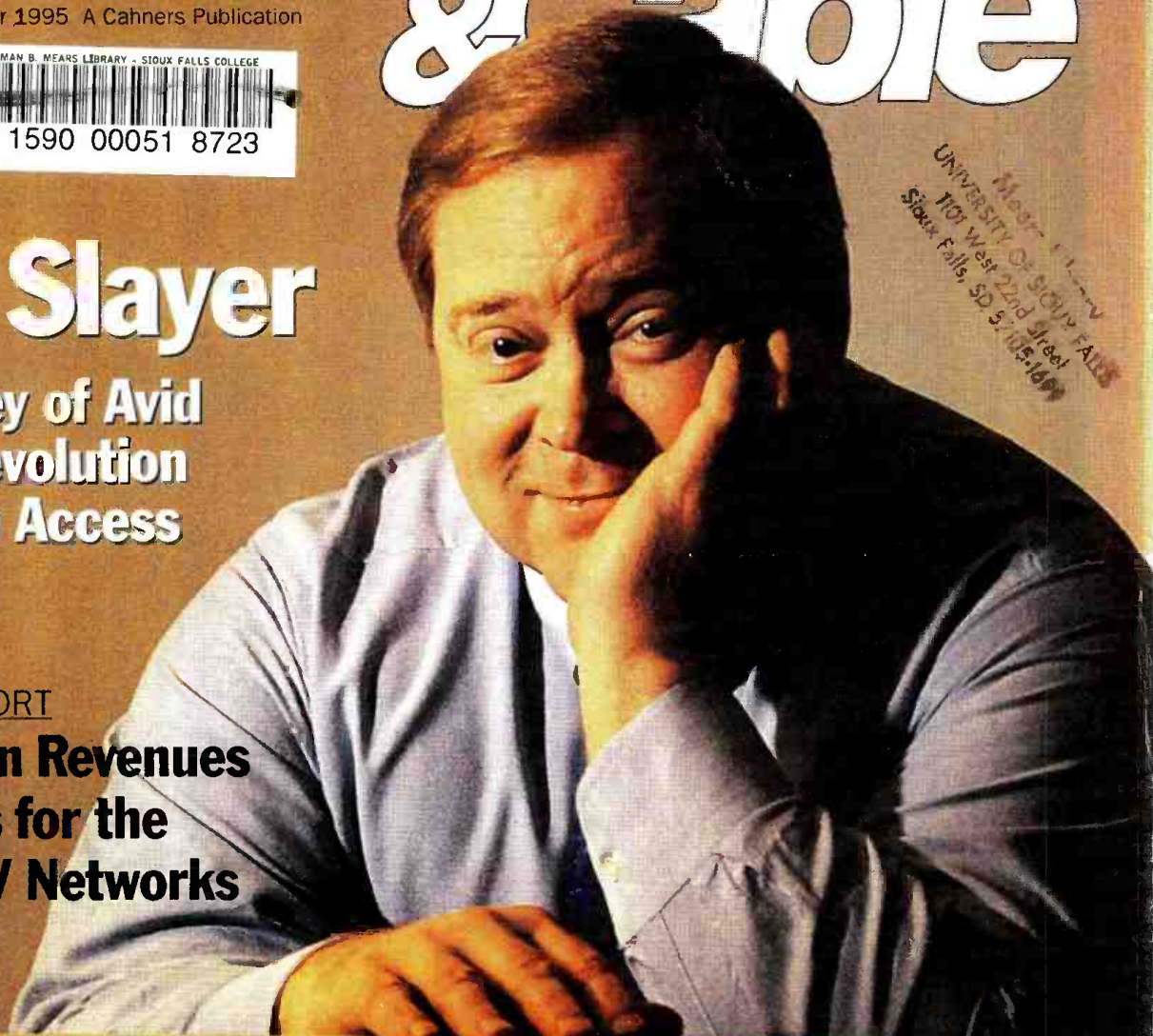
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Tape Slayer

Curt Rawley of Avid and the Revolution in Random Access

EXCLUSIVE REPORT

Big Boom in Revenues and Profits for the Big Four TV Networks



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Telemedia
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This is the beginning of a beautiful friendship.

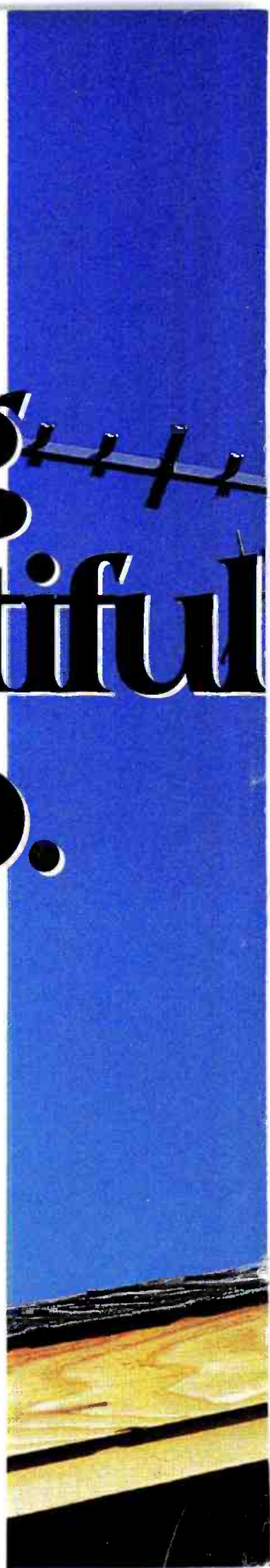
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Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK

Big boom in revenue, profit for Big Four Last year was a good one for the bottom lines of the four major broadcast network companies—all showed gains in revenue and profit from their broadcast and cable operations. ABC came out on top a 45% gain in broadcast operating profit. / 8

Airtime for Newt CBS has agreed to House Speaker Newt Gingrich's request for 30 minutes of free airtime to address Republicans' progress with their "Contract with America." NBC has refused. Meanwhile, the Network Affiliate Stations Alliance offered to preempt network programming to run Gingrich's address. / 9

Most tax certificates gone A House-Senate conference committee has affirmed votes to retroactively kill the FCC's minority tax-certificate program. However, two deals involving Qwest Broadcasting—45% owned by Tribune Broadcasting—have been preserved. Seventeen other companies, including Viacom, will not get the tax relief they sought. / 10

Second-channel fight in Senate A proposed amendment to Senate telecommunications-reform legislation would direct the FCC to grant each TV station a second channel for HDTV and other digital services, according to the NAB. The amendment would take away any discretion by the FCC. / 14

NAB presses for radio dereg Two senators have agreed to offer amendments to telecommunications-reform legislation that would remove all FCC radio ownership caps. / 14



NBC saw a revenue gain in 1994 with shows including the blockbuster 'ER.' / 8

COVER STORY

Curt Rawley, tape slayer

At Avid Technology headquarters in Tewksbury, Mass., a small but growing army of denim-clad engineers and marketers is preparing for the company's latest joust at the tape business: a disk-based camera. In an interview, Avid President Curt Rawley talks about the camera, compression and the TV station of tomorrow. **Cover photo by Stephen R. Brown / 63**

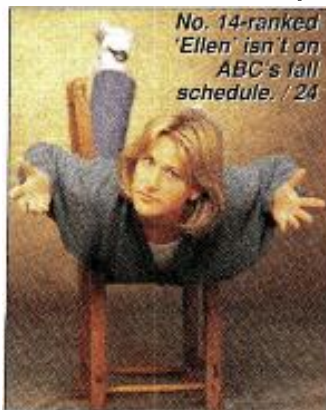


Avid President Curt Rawley is taking aim at the tape business. / 63

PROGRAMING

Network shows await fall pickups

Although many time slots are up in the air for fall, the networks have designated some series as locks for next season's lineups. Returning ABC comedies include *Home Improvement*, *Roseanne* and *Grace Under Fire*; NBC is bringing back *Seinfeld*, *Frasier* and *Friends*, and CBS returnees include *Murphy Brown*, *Dave's World* and *The Nanny*. / 24



O.J., MJ power ratings rise

Virtually all of the nation's basic cable networks showed ratings growth during the first quarter of the year, with coverage of O.J. Simpson and Michael Jordan helping to fuel some of that power. The top-rated USA network averaged a personal-best, prime time quarterly rating of 2.6. / 26

Syndicators hard hit

Gavel-to-gavel coverage of O.J. Simpson's trial by cable networks and some broadcast stations took its toll on syndicated ratings in February, particularly in afternoon time periods. / 30

PPV outlook: partly sunny

There are some positive signs for the pay-per-view industry as the Cable Television Administration & Marketing Society's Pay Per View Conference convenes this week. Cable system operators made about half of their PPV revenue last year in movies, and much of the category was from adult service. / 36

RADIO

Radio group debuts

A new broadcasting group, Triacasting, will be among the larges

Apr 3 1995 **Broadca**

“These shows should differentiate themselves by emphasizing other stuff besides O.J.”—Katz Programing Director Bill Carroll on how syndicated news magazines should proceed after a ratings drop

APRIL 3, 1995

small and midsize-market radio stations in the country. The group comprises 18 stations once owned by Pourtales Radio Partnership. / 68

BUSINESS

Reports of TVB's death exaggerated

Three years ago, the Television Bureau of Advertising was on the brink of extinction. But that's not the case for the broadcasters' trade association anymore. Two healthy years of spot advertising have helped, and membership has recovered from a low of 160 stations in early 1993 to double that now. / 71

Cable, advertisers look forward to growth

Cable programers and advertisers can expect to reap financial rewards as market share and ad dollars grow, industry officials said last week at the Cable Advertising Bureau's annual conference. / 72

WASHINGTON

Kids TV fines set record

Two television stations have been slapped with children's TV fines totaling \$225,000—the highest penalties for violating commercial time limits since the Children's Television Act was passed in 1990. The stations are KTTU(TV) Tucson and WSEE-TV Erie, Pa. / 78



FCC Commissioner James Quello is worried about penalties that include two-year renewals. / 78

Public TV solutions not as simple as V's, U's

Public broadcasters say they're open to just about any funding idea as Congress cuts their federal dollars, but one apparent get-rich-quick scheme—to allow noncommercial VHF stations to sell channel to commercial UHF's—isn't attracting interest. / 79

TV of the future

Presentations of the “TV facility of the future” will be on display at the upcoming National Association of Broadcasters convention as broadcasters look to move more digital information around their stations. Avid and Ikegami plan to unveil their much anticipated

disk-based camcorder, while Wegener Communications is bringing a new broadcast file server and JVC will unveil its Digital S format. / 82



Nonlinear news editors will be on display at NAB. / 82

Disney-Baby Bell deal close to closing

Telemedia Week

Disney, SBC Communications, Ameritech and BellSouth are on the verge of closing their deal to create a national cable TV and interactive services business. The partners also are talking to Microsoft about acquiring Microsoft's end-to-end operating system and software. / 38

ACLU summons fight on anti-smut bill

The American Civil Liberties Union last week called on the major commercial online services not to abandon the fight against legislation outlawing pornography in cyberspace. Electronic speech should enjoy the same First Amendment protections as does print, opponents of the bill say. / 38

Sprint, cable dial up phone plans

Sprint and its cable partners will take on the Baby Bells and GTE in providing local telephone service nationwide. The partners plan to invest \$4.4 billion over three years to provide local phone service. / 39

Telcos buy wireless systems

Bell Atlantic and Nynex will invest close to \$100 million in CAI Wireless Systems, giving them access to the expanding distribution systems of the wireless cable provider and speeding their entry into offering digital video programming. / 40



FX networks has expanded on the World Wide Web. The new Graffiti Wall allows users to comment on FX, send messages to program hosts and tour program sets. / 40

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4.2

Extra
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EXCLUSIVE

Top of the Week

ABC takes top network profit honors

Up 84% over 1993; broadcast/cable revenue and profit are up at Big Four

By Steve McClellan

1994 was a very good year for the bottom lines of the four major broadcast network companies—all showed gains in revenue and profit from their broadcast and cable operations. According to an exclusive survey by BROADCASTING & CABLE, combined broadcast/cable-related revenue for the four companies—Capcities/ABC, CBS, NBC and Fox—totaled more than \$14.6 billion, with operating profit of close to \$2.5 billion.





Revenue and profit were up—some dramatically so—for all the network divisions except CBS, where profit was down 27% from 1993.

At Capcities/ABC, CBS and NBC, operating profit from broadcast and cable operations in 1994 totaled a combined \$2.024 billion, up 27% over the \$1.6 billion those segments generated in 1993. Revenue topped \$12.3 billion, a gain of 57% over 1993.

Capital Cities/ABC was the top-performing company, with over \$1.1 billion in broadcast operating profit, a 45% gain over a year earlier, on revenue of almost \$5.3 billion, up 13%.

Capcities' broadcast-related profit dwarfed that of the other three networks. The ABC Television Network showed a record profit gain of 84%, to \$340 million, on record revenue of \$3.060 billion.

Analysts say ABC's network revenue and profit gains were due to its leading the pack in attracting the demographics that advertisers seek: adults 18-49 and 25-54. Success in attracting younger demos played a role in NBC's and Fox's gains, analysts say. Conversely, CBS's older-skewing schedule worked to its disadvantage.

Fiscal '94: The Four-Network Picture					
<i>(Dollar figures in millions)</i>					
	Revenue	% chg from '93	Profits	% chg from '93	
 <i>Home Improvement</i>	Capital Cities/ABC				
	Radio networks	\$160.0	+4	48.0	+26
	Radio stations	\$221.0	+14	57.0	+25
	TV network	\$3,060.0	+11	340.0	+84
	Owned TVs	\$911.0	+9	481.0	+17
	Cable/Intl.	\$925.1	+18	251.0	+73
	Totals	\$5,277.1	+13	\$1,175.0	+45
 <i>Cybill</i>	CBS				
	Radio networks	\$63.1	+5	\$3.1	+55
	Radio stations	\$225.3	+5	\$53	+55
	TV network	\$2,851.5	+5	\$175.5	-27
	Owned TVs	\$572.0	+13	\$232.6	+27
	Total	\$3,711.9	+6	\$464.2	+5
 <i>E.R.</i>	NBC				
	TV network	\$2,612.0	+8	\$90.0	+101
	Owned TVs	\$610.0	+5	\$295.0	+23
	Cable/Intl.	\$139.0	+48	\$25.0	-20
	Total	\$3,361.0	+8	\$415.0	+30
 <i>X-Files</i>	Fox				
	TV Network	\$950.0	+25	\$80.0	+22
	Owned TV's	\$495.0	+27	\$240.0	+21
	Twentieth TV	\$300.0	NA	\$45.0	NA
	Intl. Bdcst	\$520.0	NA	\$95.0	NA
	Total	\$2,265.0	+30	\$460.0	+24

Notes: Estimates are BROADCASTING & CABLE's. Sources include network executives and securities analysts. Revenues are net of agency commission; profit figures are pretax operating profits. Not shown in the NBC profit figures is approximately \$60 million in "goodwill" expenses for 1994. NBC sources also say company reinvested \$25 million in profits from the cable/international segment into existing businesses within the segment. ABC broadcast profits are before a goodwill charge of \$47 million, and CBS profits are also before goodwill and amortization of \$8 million. Fox figures are based on parent News Corp.'s fiscal year ended June 1994. FX cable launched in June 1994 with about \$90 million in start-up costs. FX revenue for fiscal 1994 was minimal.

CBS also suffered significant underdelivery of ratings in the fourth quarter of last year.

Nevertheless, all the networks were aided, to one degree or another, by what one analyst calls the "booming demand" for television ad time in 1994. That demand appears to be continuing this year.

At the networks' owned stations it was almost hard not to do well, with national spot and local advertising posting the strongest gains industry-

wide in almost a decade. Station performance last year also was boosted by record spending on political advertising, which broke the \$350 million barrier for the first time.

Revenue and profit for the ABC-owned television stations reached record levels—\$911 million (up 9%) and \$481 million (up 17%). The company's cable and international segments also showed significant growth, with an 18% gain in profit, to \$925 million, and a 73% gain in prof-

it, to \$251 million, respectively.

CBS recorded an overall profit gain of 5%, to \$434.2 million, on a 6% revenue gain, to \$3.7 billion.

CBS's revenue was suppressed to some extent by its loss of National Football League games and by the Major League Baseball strike, analysts say. These declines were offset by the strong contribution of David Letterman in late night and syndicated sales of CBS-produced shows including *Rescue 911* and *Gordon Elliott*.

But CBS's owned TV stations division posted strong gains for the year, with profit up 27%, to \$227 million, on a 13% revenue gain, to \$572 million.

Revenue at NBC was up 8%, to almost \$3.4 billion, and profit was up 30%, to \$415 million. The television network doubled its profits in 1994, to \$90 million, on an 8% revenue gain, to \$2.6 billion.

The NBC-owned television stations showed a 23% profit gain, to \$295 million, on a 5% revenue gain, to \$610. The network's cable/international operations (including cable networks CNBC and America's Talking, and Superchannel in Europe, among other interests) grew by 48% on the revenue side, to \$139 million. Profit for that segment dropped 20%, to \$25 million, primarily due to expansion on the international front.

For Fox's News Corp., broadcast-related profit was up 24%, to \$459 million, on a 30% revenue gain, to almost \$2.5 billion. The Fox network posted a 22% gain in profit, to \$80 million, on a 25% revenue gain, to \$950 million.

Fox revenue was boosted partly by its acquisition of the NFL last year. The network announced a \$350 million writedown over the four-year term of its NFL contract. For accounting purposes, that will show the NFL as a break-even franchise for Fox.

The Fox-owned stations earned \$240 million, up 21%, on a 27% revenue gain, to \$495 million. Twentieth Television, the network and syndication production and distribution arm showed profit of \$45 million, on revenue of approximately \$300 million. News Corp.'s international broadcasting holdings, including a majority stake in Star TV and a then-50% (now 40%) stake in BSKyB, earned the company \$95 million in profit, on about \$520 million in revenue. ■

Affiliates vow to carry Newt

NBC, ABC decline, CBS agrees to House speaker request

By Jim McConville

NBC and ABC said no and CBS said yes last week to Speaker Newt Gingrich's request for 30 minutes of free air to address the nation on the Republicans' "Contract with America."

Cable networks CNN, NBC-owned CNBC and C-SPAN have agreed to carry the address. Fox, which had not been approached, was undecided at press time. But Gingrich may not have to take the network no's for an answer.

In an unprecedented move, the Network Affiliate Stations Alliance (NASA), which represents 650 affiliates of ABC, CBS and NBC, has offered to preempt network programming to run Gingrich's address.

Last Friday, CBS agreed to air the address live as part of an hour-long *CBS News Special* slated for 8-9 p.m. April 7 that likely would include a Democratic response.

Satellite newsgathering cooperative Conus Communications is planning to carry the Gingrich speech on its All News Channel. The cooperative plans to provide coverage of the speech to its members as well.

Gingrich has requested a half hour at 8 p.m. on Friday, April 7, which marks the end of the first hundred days of the new Congress. Gingrich's office says the address will originate from an "as yet to be determined" room in the Capitol and that there will be a pool feed, although it is not clear who will handle the feed.

Asking for, and getting, free time is a privilege historically reserved for presidents, and not always granted them. In 1993, for instance, a press conference scheduled by President Clinton was covered by NBC and ABC, but not CBS. Such a request has never been made by a House speaker.

NASA Chairman Benjamin Tucker last week said his group wrote Gingrich's office to offer coverage after the three networks appeared hesitant about providing it. "We cannot speak for stations owned by the networks, of course," NASA's letter says. "but



Gingrich will get time on CBS and cable.

we are confident that the affiliates would exercise their right to preempt network programming to broadcast your address directly to the American public."

An NBC News spokeswoman says NBC's owned stations will not carry Gingrich's speech. "But we will be monitoring it, and if there are any newsworthy elements we will cover it that evening on *Dateline NBC*, which broadcasts at 9 p.m."

Tucker said NASA's letter was to let Gingrich know that not all station affiliates around the country share the same view as the three networks. "Our sole intent was to let him know that if he is turned down, there is an alternative," he said.

The affiliates will send NBC a formal notification of their decision to preempt the network's programming, Tucker said. Affiliates in the past have preempted the network for "monetary reasons or to cover live special local news," he said.

This particular request could potentially fall in either category. In an interview in *BROADCASTING & CABLE* March 20, Gingrich questioned wholesale deregulation of local station ownership limits, a position that sits well with NASA, which opposes relaxing the current cap on network station ownership. Increasing network ownership, Tucker said, could potentially limit affiliate stations' power to make decisions about matters such as whether to preempt network programming. ■

Tax certificates gone, except Tribune's

Hill rules company got in under Jan. 17 deadline

By Christopher Stern

Tribune Broadcasting retained a death grip on its minority tax certificate last week, but other broadcasters and cable operators saw any hope that the FCC would grant their tax breaks slip away.

The minority tax certificate program allowed a broadcaster or cable company to defer capital gains taxes if it sold a property to a minority. Tribune's certificates are worth \$13.5 million to it and now are likely to be the last two ever issued by the FCC.

Language approved in a Senate-House conference report last week affirmed the decision to kill the tax certificate program while preserving it for two deals involving Qwest Broadcasting.

Tribune owns a 45% stake in Qwest; its other investors include music producer Quincy Jones, television producer Don Cornelius and Geraldo Rivera.

Qwest plans to buy two stations, WNOL(TV) New Orleans and WATL(TV) Atlanta. Both deals include penalties if the sellers do not receive



Quincy Jones will be one of the last to take advantage of the FCC's minority tax certificate program under a bill affirmed by a House and Senate conference committee.

tax certificates from the FCC. WNOL will cost Qwest \$17 million if a tax certificate is granted—\$18.5 million if it is not. The minority firm agreed to pay \$150 million for WATL if Fox, which is selling the station, gets a tax certificate. Qwest must pay an additional \$12 million if the tax break falls through.

Both the House and the Senate voted to kill the program after it was revealed that Viacom planned to reap a tax break worth up to \$600 million for the sale of its cable systems to a

Tribune Broadcasting successfully argued on Capitol Hill that it should not be subject to the Jan. 17 deadline because it had binding contracts in place and had applied for the tax certificate on Dec. 14, 1994.

minority businessman. Viacom planned to sell the systems for \$2.3 billion (see box).

Viacom's deal caught the attention of House Ways & Means Committee Chairman Dick Armey (R-Tex.), who quickly pushed a bill through the House that killed the program. The House and Senate agreed last week to end the program retroactive to Jan. 17, just days before Viacom finalized its deal.

The decision to end the program retroactively affects 18 broadcasters and cable operators who had expected to receive tax certificates for pending sales.

But Tribune successfully argued on Capitol Hill in Qwest's name last week that it should not be subject to the Jan. 17 deadline because it had binding contracts in place and had applied for the tax certificate on Dec. 14, 1994.

Congressional tax writers say Tribune is the only company among the 18 waiting for tax certificates that will eventually receive the tax break. However, one Capitol Hill source cautioned that others could emerge: "FCC recordkeeping in this area has not been what it should be."

Granite Broadcasting's Don Cornwell built a seven-station group with the help of the tax certificate. He had planned to use the program again to buy WMMT(TV) Kalamazoo, Mich. Cornwell said he will do that deal with or without the tax certificate.

However, he added that many of his investors were treated unfairly by the decision to end the program retroactively. Individuals who invest in a minority broadcasting company also are eligible for tax certificates. Cornwell said that several of his investors had hoped to take advantage of the program, but now will not be able to. "I don't think it's fair how they treated American investors," he said. ■

Cable deals keep on coming

Nashville-based Gaylord Entertainment, which long has been trying to sell its cable systems, reached a definitive agreement late last week to sell the properties to Charter Communications and Kelso & Co. for \$370 million. The systems reach about 180,000 subscribers in California, North Carolina and South Carolina. Upon the completion of this and other deals, Charter will manage cable systems with 850,000 subscribers.

Meanwhile, top MSO Tele-Communications Inc. and Intermedia Partners still are looking to acquire Viacom cable systems serving about 1.1 million subs across the country. Their interest in the Viacom properties continues despite an earlier failed attempt to buy the systems using a minority tax certificate. The U.S. Senate voted earlier this month to put the kibosh on the certificate, which would have given Viacom a tax break of up to \$640 million.

The companies still were holding talks with Viacom at presstime, according to a spokeswoman at TCI (which owns a 31% stake in Intermedia Partners). Viacom is looking to reduce its debt by about \$2 billion through sale of the systems.

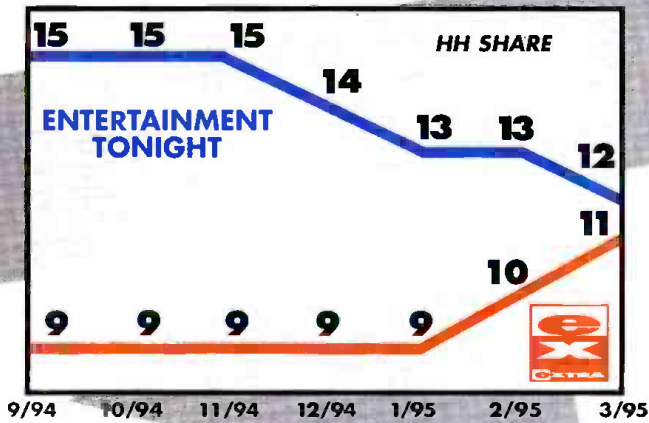
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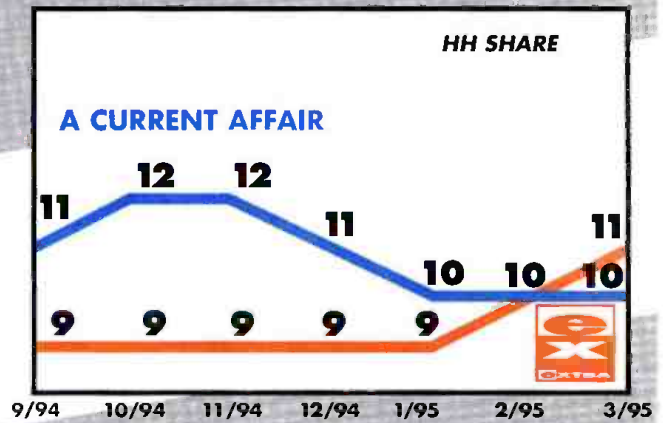
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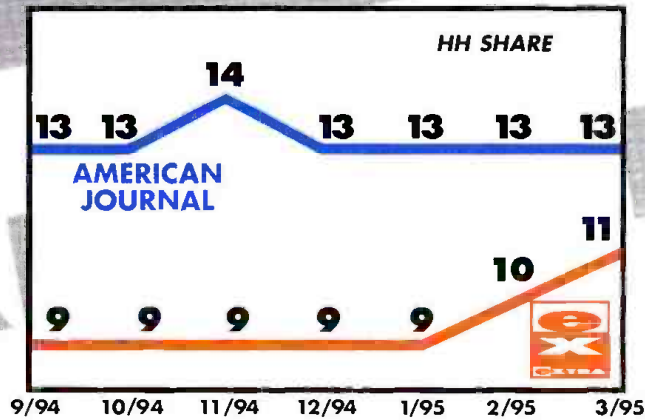
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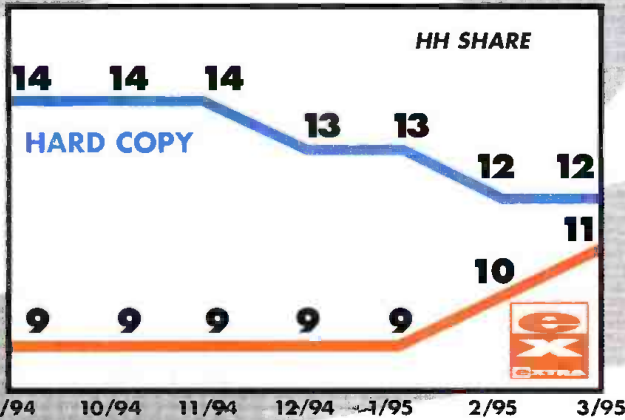


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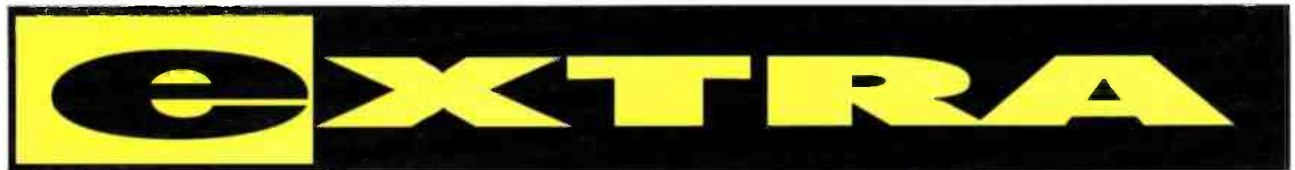
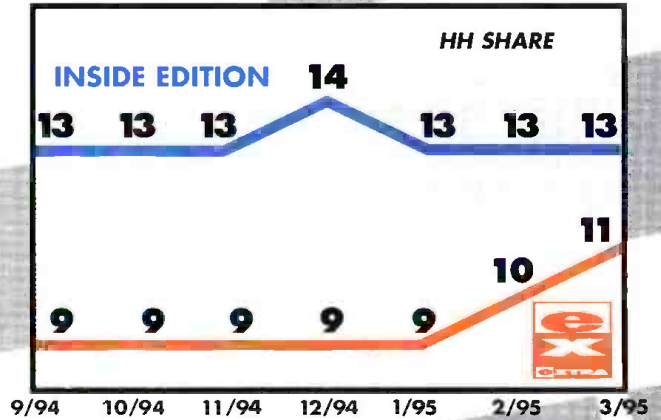


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Second-channel fight in Senate

Republicans at odds over HDTV spectrum language

By Kim McAvoy

Senate Assistant Majority Leader Trent Lott (R-Miss.) is prepared to offer an amendment to Senate telecommunications-reform legislation that would direct the FCC to grant each TV station a second channel for HDTV and other digital services, according to the National Association of Broadcasters.

But Lott may face opposition from Senate Majority Leader Bob Dole (R-Kan.), who questions turning the spectrum over to broadcasters. Dole considers it "industrial policy," sources say.

A showdown over the second channel and a host of other controversial issues may come as early as this week if Dole succeeds in clearing time on the Senate floor for



Trent Lott



Bob Dole

debate and a vote on the legislation.

But some Senate insiders doubt the measure can make it to the floor so soon. They say some senators are threatening to put holds on the legislation, which would prevent quick consideration.

According to sources, former Senate majority leader Howard Baker

(R-Tenn.), who represents the long-distance telephone companies, is among those trying to keep the measure from coming to a vote next week. The bill would permit local telephone companies to enter the long-distance market.

The NAB has been working hard to find support for a strong second-channel provision ever since Senator Larry Pressler's (R-S.D.) Commerce Committee reported out the reform bill on March 23.

Adopted by a 17-2 vote, the bill would give the FCC discretion over whether to grant the second channel for HDTV or "ancillary and supplementary" services. But under the Lott amendment, one NAB source says, "there would be no ifs, ands or buts."

The National Association of

NAB presses for radio dereg

Association finds champions in Lott and Bryan, but faces opposition from key Democrats and small-market stations

By Kim McAvoy

The National Association of Broadcasters has lined up senators Trent Lott (R-Miss.) and Richard Bryan (D-Nev.) to lead the fight for repeal of radio ownership limits, the trade association said last week.

The senators agreed to offer amendments to the telecommunications-reform legislation that would remove all FCC radio ownership caps. Today, those caps limit a company to 20 AM and 20 FM stations nationally and no more than three stations in a market.

A vote on telecommunications-reform legislation could happen as early as this week. "That means that all radio broadcasters must get active now to make sure that we will have what we need in this legislation to compete with telephone companies, cable, satellites and all the rest," the

NAB said in an "alert" to radio members last week.

As reported out by the Senate Commerce Committee two weeks ago, the reform legislation failed to provide radio ownership relief. "While noble in intent, [the bill] does little to provide radio broadcasters with the kind of ownership restriction relief we need to compete," he said.

Republican supporters of radio deregulation conceded the issue to Democratic opponents led by former committee chairman Ernest Hollings (S.C.) at the March 23 markup. Late last week, the Democrats were holding the line. "I don't know of any changes in their position," said a Hollings aide.

The NAB's case for wholesale deregulation is being made tougher by small-market broadcasters that favor caps and are making their voices heard on Capitol Hill.

"If they take the cap off the number of stations you can

own, the small broadcasters don't have a chance," said Wally Mullinax, owner of WMTY(AM) Greenwood in Hollings's home state of South Carolina.

If ownership limits are abolished, Mullinax said, the large station groups will "eat up" the smaller stations.

"I've seen what Wal-Mart has done to downtown America, and I see the same thing happening to radio if the ownership limits are repealed," said Jeff Lyon, general manager of KSNM(FM) Truth or Consequences, N.M.

As a member of the NAB Radio board of directors, Lyon cast the sole dissenting vote against the bill. ■



Richard Bryan (D-Nev.)

Broadcasters has good reason to scramble for a statutory second-channel guarantee. Not only are budget-conscious House Republicans looking at the second channel as a possible new source of revenue (BROADCASTING & CABLE, March 27), but the Hundt FCC also is revisiting the agency's 1992 tentative decision giving stations the second channel for HDTV. Central to the review is who should get the spectrum and what uses of it should be allowed.

The decision to reopen the 1992 decision was sparked by broadcasters' desire to take advantage of digital technology to offer services other than HDTV, including data and multichannel broadcasting, says an FCC official. "In 1992 the broadcasters asked for one channel [for HDTV] and they got one channel," the official says. "Now they are asking to use the spectrum to deliver several channels. We have to evaluate that."

In a January interview (BROADCASTING & CABLE, Jan. 16), Hundt said broadcasters would have to pay for extra spectrum and the flexibility to use it as they wished. But payment, he said, could be cash or public service commitments—that is, guarantees of time for political debates, educational children's TV or news.

The broadcasters' second-channel amendment won't be the only area of debate on the Senate floor. Believing the bill too regulatory, sources say, Dole may offer amendments raising the TV ownership limits and further deregulating cable rates. Lott may also offer an amendment repealing radio ownership limits (see page 14).

The broadcast TV networks have been lobbying for elimination of the national ownership caps—12 stations and coverage of no more than 25% of the national TV audience. The Commerce Committee bill would eliminate the numerical cap and raise the coverage cap to 35%.

Network affiliates are working against the networks and want to keep the cap at 25%. Democratic Senator Byron Dorgan (N.D.) may offer an amendment aimed at keeping the TV ownership cap intact. Dorgan also is expected to offer language to wipe out a provision that allows foreign ownership of U.S. telecommunications companies. ■

Full plate at FCC

Items on the agenda of the April 5 meeting

Children's Programming

FCC Chairman Reed Hundt failed to win support from other commissioners for his proposal to require broadcasters to air three hours of children's programming each week. The proposal will be included in this week's proposed rulemaking, but the commission will not reach a "tentative conclusion" to adopt the plan as Hundt had hoped. His proposal would allow a broadcaster to trade all but one hour of its obligation to other stations in the same market. The obligation also would increase to five hours over the four years. But other commissioners chafed at the mandatory minimum and called for alternatives to be included in this week's proposed rulemaking. One proposal is to impose no new obligations on broadcasters until the study is completed on the state of children's programming.

Network Rules

The commission is working through all of its network rules, looking for ones that may be obsolete. The Mass Media Bureau put several of the network rules on the table earlier this month, but only one will be voted on at this week's meeting. The commission is expected to propose eliminating the rule that requires networks to file copies with the FCC of its agreements for each of its affiliates. Affiliates like the rule because it allows them to keep track of trends in network compensation. "It puts the terms of the agreement out there for everyone to see. It helps keep the network on the straight and narrow," said Covington & Burling's Kurt Wimmer, counsel to CBS affiliates.

The commission decided not to take up:

- Dual Network Rule: Effectively bars Fox, NBC, CBS and ABC from operating secondary networks.
- No Representation Rule: Bars networks from representing affiliates in the sale of national spot advertising.
- Rate Control: Bars broadcasters from influencing the ad rates of their affiliates.

Fin-Syn

A month ahead of schedule, the FCC plans to launch a rulemaking to determine whether it should allow the prohibition against the Big Three networks' entering the domestic broadcast syndication business to expire this fall. The FCC eliminated most of the so-called fin-syn rules limiting the networks' participation in program production and syndication two years ago. But it decided to keep the domestic syndication prohibition in place until this November and to give proponents of the rule a last chance to argue for its continuation in a proceeding starting in May. Leading the charge for preserving the prohibition will be the same coalition of Hollywood studios and producers, syndicators and independent TV stations that fought unsuccessfully to save the other fin-syn rules from the deregulatory ax. Given the arrival of a new chairman (Reed Hundt) and two new commissioners (Susan Ness and Rachele Chong), the coalition believes it has a shot at saving the rule, says coalition attorney Diane Killory. But, she concedes, "it's clearly an uphill battle."

Channel Occupancy Rules

The FCC is expected to affirm current rules that limit the amount of ownership cable operators may have in programming carried on their systems. Current rules bar cable operators from having an attributable interest in more than 40% of the networks carried by their systems. The cap applied only to the first 75 channels on a cable system. The rules are not subject to change if a cable operator faces effective competition as defined by the statute.

—CSS, HAJ



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NE

FEBRUARY '95 vs. NOVEMBER '94 GROWTH

MARKET	STATION	PERCENTAGE SHARE INCREASE	
		WOMEN 18-34	WOMEN 18-49
BOSTON	WFXT/FOX	+67%	+100%
WASHINGTON D.C.	WTTG/FOX	+17%	+10%
DALLAS	KOAF/FOX	+76%	+41%
HOUSTON	KRIV/FOX	+67%	+200%
PITTSBURGH	KOKA/CBS	+5%	+63%
SACRAMENTO	KXTV/CBS	+52%	+5%
SAN DIEGO	KFMB/CBS	+1000%	+50%
CHARLOTTE	WCNC/NBC	+300%	+167%
NASHVILLE	WSMV/NBC	+1200%	+800%
SALT LAKE CITY	KSTU/FOX	+150%	+157%
GREENSBORO	WGHP/ABC	+73%	+54%
ALBANY, NY	WNYT/NBC	+117%	+71%
LITTLE ROCK	KLRT/FOX	+238%	+240%

Source: NSI February '95 vs November '94 based on Share.



A little laughter never hurt anyone. In fact, while others are doing sensational stories, Gordon is doing sensational numbers.



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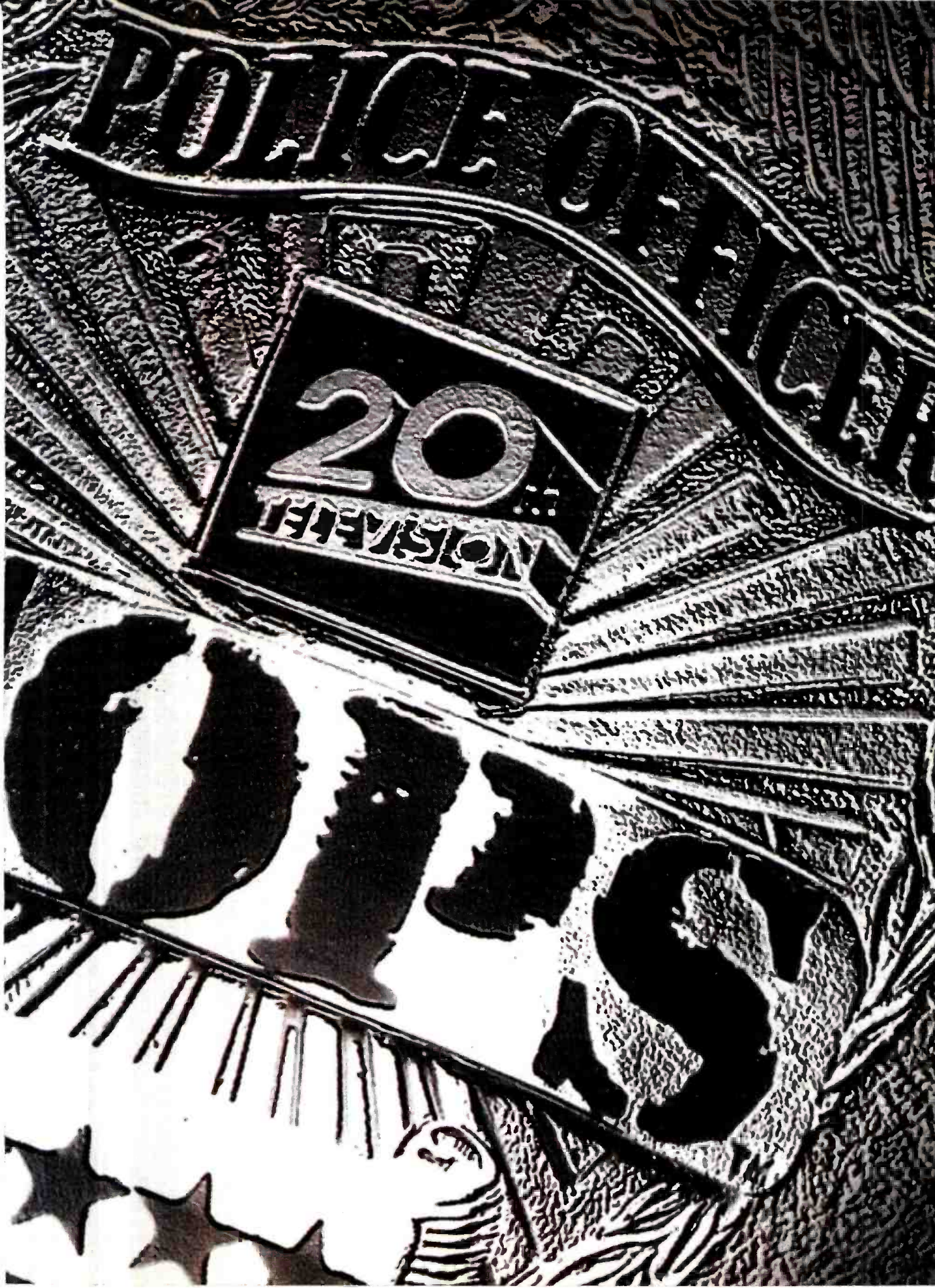
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Source: NIS GAA Rating, February 1995

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Nielsen sub gains for midsize networks

(Figures in thousands)

Network	March Subs	April Subs	Month Gain	YTD (Jan.-April) Subs	Nov.-April (going forward) Sub gains
TLC	34,493	35,930	1,437	3,713	4,859
Cartoon	14,112	16,198	2,086	3,702	4,505
ESPN2	18,153	19,556	1,403	3,220	4,252
Court TV	18,468	19,708	1,240	3,587	4,187
Sci-Fi Channel	18,581	20,754	2,173	3,371	3,867
Comedy Central	32,310	33,752	1,442	2,612	3,318
E!	29,833	30,909	1,076	2,466	2,987
fX	19,513	20,328	815	2,442	n/a
CMT	26,753	27,513	760	2,081	2,619
Faith & Values	21,228	21,944	716	1,540	2,396
Prevue	35,602	36,061	459	1,511	1,879
Travel Channel	15,497	16,109	612	1,193	1,106
Nostalgia	8,381	8,060	-321	-682	-895

Mid-sized basic cable networks have seen distribution gains varying from 1.1 million to 4.9 million subscribers under the FCC's "going-forward" rules for adding new cable networks, according to A.C. Nielsen Co. data supplied by Discovery Communications Inc. Virtually all of the distribution gains are tied to so-called "expanded basic" packages that allow cable systems to add another six or so networks to their lineups, says Bill Goodwyn, DCI senior VP, affiliate sales and relations. He says the limited window of growth under the FCC rules will result in continued, smaller growth over the next few months. There was virtually no subscriber growth during the same period last year because of the uncertainty tied to reregulation. The chart includes all networks with fewer than 50 million subscribers except Black Entertainment Television, which added just 300,000 subscribers, and America's Talking, which was not tracked by Nielsen. —RB

Showtime lands Tyson fight deal

PPV bout, set for Las Vegas, is first in three-year package

By Jim McConville

Former heavyweight boxing champ Mike Tyson has signed a three-year deal with Showtime that is expected to add some punch to the pay-per-view business.

Tyson's first fight, to be held at the MGM Grand Hotel in Las Vegas, will take place "within the next few months," a Showtime spokeswoman says.

The estimated dollar value of Tyson's share of the Showtime purse is expected to be \$20 million-\$40 million. Tyson's promoter, Don King, reportedly is seeking a \$200 million six-fight package from the MGM Grand. The hotel announced a 2 1/2-year, six-fight deal, but gave no financial details.

During a 61-second press conference held at the Gund Arena in Cleveland, Tyson announced the Showtime deal and plans to keep his two fight managers and long time promoter King. After reading a brief statement, Tyson quickly left the podium.

Showtime Networks Inc.'s three-year deal with Tyson gives it exclusive pay-per-view rights to all his heavyweight fights. The deal also calls for Tyson to provide on-air commentary for *Showtime Championship Boxing*.

Tyson said he chose Showtime to air his first fight since his 1992 conviction for rape because of his long-standing association with the cable network: "I have enjoyed my relationship with Showtime, both as a boxer and as a boxing commentator."

Before the press conference, rumors had circulated that Tyson would dump King. The rumor started after the cancellation of a party to celebrate Tyson's release, where King would have been a guest.

Peabody winners named

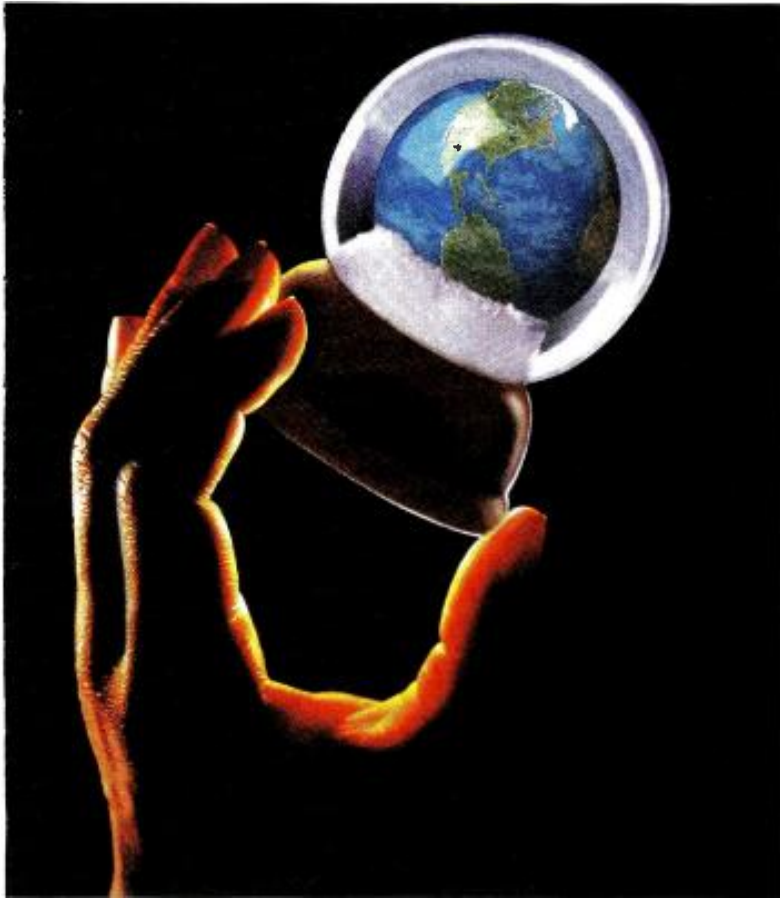
The University of Georgia has announced its 1994 George Foster Peabody Awards for excellence in broadcasting and cable. Three of NBC's prime time series were honored: *ER*, *Mad About You* and *Frasier*. The awards will be presented May 8 in New York City.

The winners: *Tobacco Stories*, National Public Radio; *Schizophrenia: Voices of an Illness*, Lichtenstein Creative Media; *Wade in the Water: African American Sacred Music Traditions*, NPR/Smithsonian; *D-Day and Fifty Years*, WVXU-FM Cincinnati; *The Rise and Fall of Vee-Jay*, WRKS-FM New York; *Fascinatin' Rhythm*, WXXI-FM Rochester, N.Y.; *Rush to Read*, ABC News's *PrimeTime Live*; *CBS Reports: D-Day*; *Rwanda*, KGO-TV San Francisco; *The Atomic Bombshell*, KSEE-TV Fresno, Calif.; *Fat Chance*, National Film Board of Canada; *Sewer Solvent Scandal*, KGAN-TV Cedar Rapids, Ia., and *The*

Battle of the Bulge, WGBH-TV Boston.

Also: *Just Because: Tales of Violence*, *Dreams of Peace*, KSBW-TV Salinas, Calif.; *The Hunger Inside*, 20/20, ABC News; *FDR*, WGBH-TV Boston; *Normandy: The Great Crusade*, Discovery; *China: Beyond the Clouds*, WETA-TV Washington; *Malcolm X: Make It Plain*, WGBH-TV Boston; *Buddy Check 12*, WTLV-TV Jacksonville, Fla.; *Reflections on Elephants*, National Geographic Television; *Fourways Farm*, Case TV Production; *Break the Silence: Kids Against Child Abuse*, CBS; *Nick News*, Nickelodeon; *ER*, Constant/Amblin/Warner Bros.; *Armistead Maupin's Tales of the City*, KQED(TV) San Francisco; *Frasier*, Grub Street/Paramount; *MTV Unplugged*, MTV Networks; *Mad About You*, In Front Productions/Nuance Productions/TriStar Television; *Barbra Streisand: The Concert*, J.E.G. Productions/HBO, and *Moon Shot*, Turner Original Productions/Varied Directions. ■

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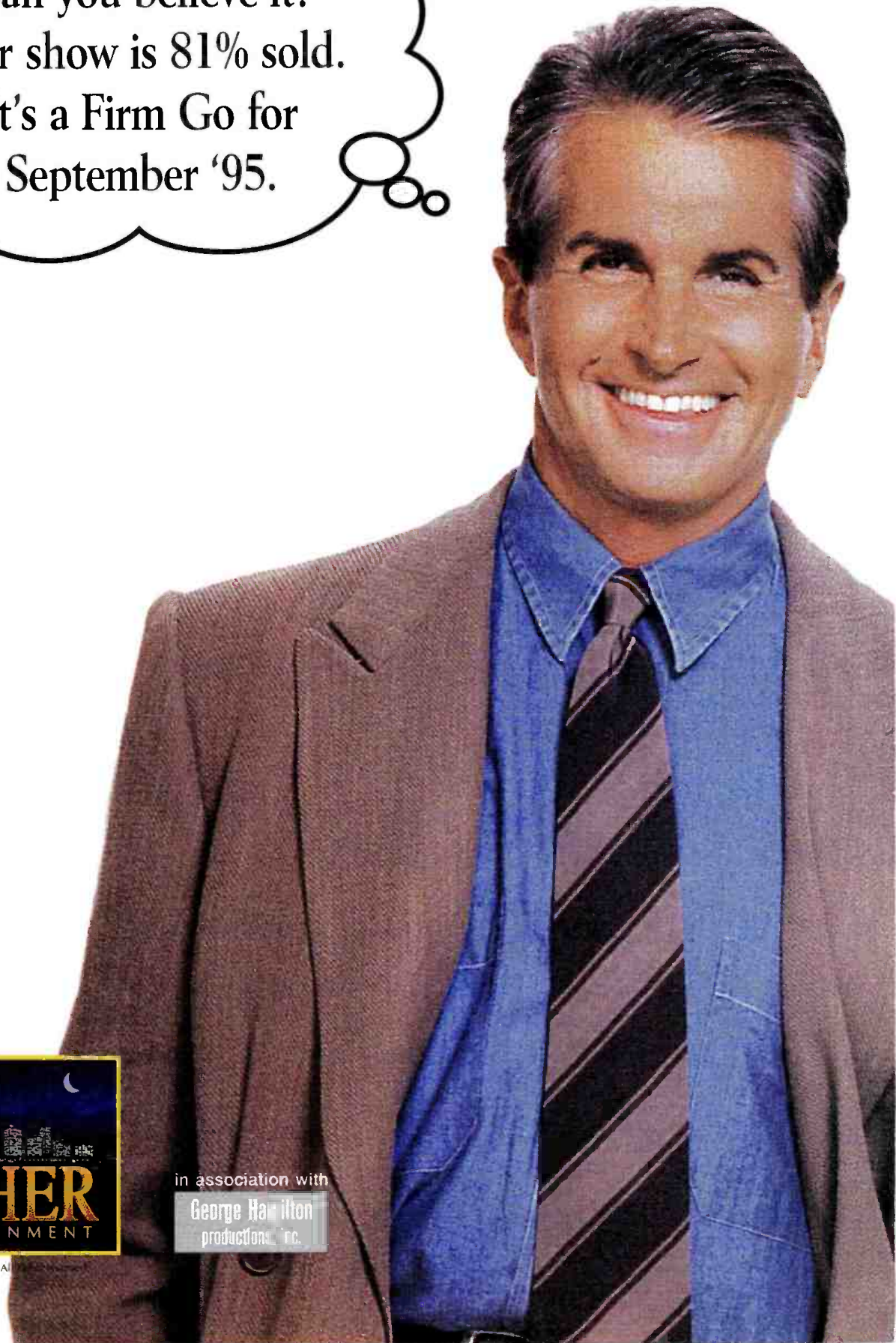
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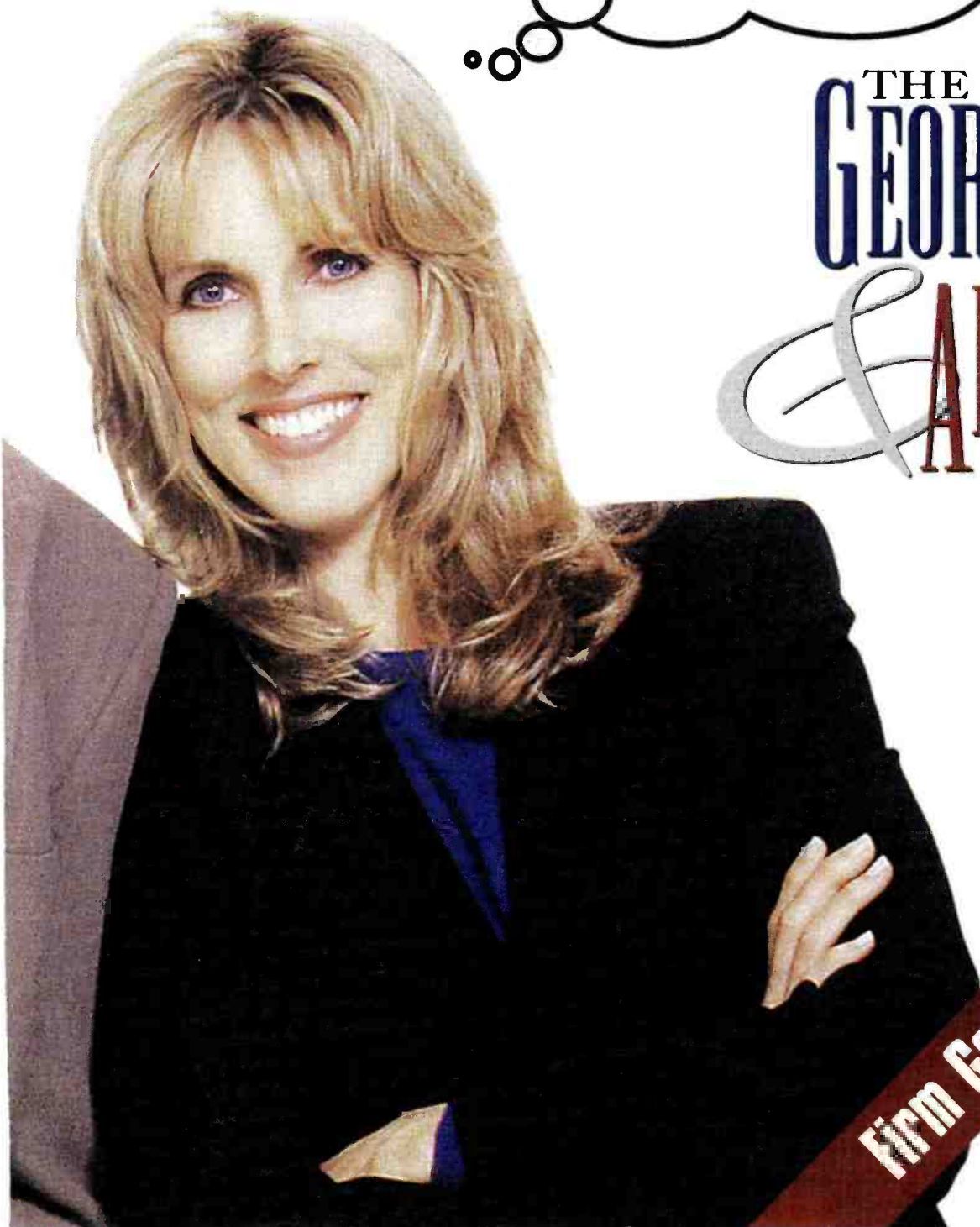


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Network shows await fall pickups

CBS and Fox lineups have fewest locks for return

By Steve Coe

Although much is up in the air regarding the fall schedules, the networks have designated some series as locks to return to next season's lineups. ABC and NBC have the fewest holes to fill in the fall. The list of returning shows for CBS and Fox is considerably shorter.

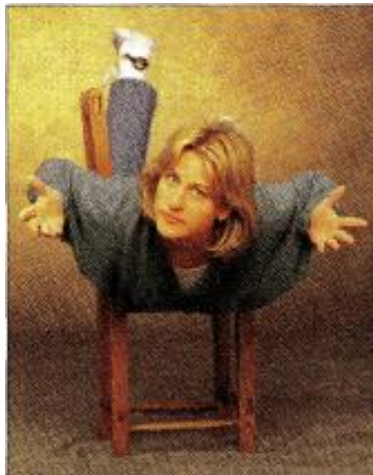
Shows will be added to the following lists during the weeks leading up to the schedule announcements in May. The following shows either have been given renewals or are foregone conclusions to return.

Among the comedies that will return to ABC's schedule next season are *Boy Meets World*, *Home Improvement*, *Roseanne*, *Grace Under Fire*, *Family Matters*, *Step by Step*, *Hangin' with Mr. Cooper*, *America's Funniest Home Videos* and *Coach*. Notable omissions at this point are *Ellen*, which was ranked at number 14 among all series in household numbers through Sunday, March 26; *Me and the Boys* (21), *Thunder Alley* (46), *All American Girl* (54) and *Sister, Sister* (62). The network already has said that *Full House*, a seven-year veteran and currently ranked 26th, will not return.

With the exception of *Ellen*, the remaining comedies awaiting renewal notices are geared to teen or young-adult audiences. ABC has said it intends to move away from the "several kids and a single parent" formula that has been the basis for many of its comedies. The network is instead looking to develop more adult-driven comedies to strengthen its demographic profile.

On the drama side, only *NYPD Blue* is a lock. Shows currently on the bubble include *Lois & Clark*, at 56th a probable returnee; *The Commish*, at number 77; *Matlock* (59); *The Marshall* (87); *Extreme* (101) and *My So-Called Life* (112).

Also no lock to return at this point is the *ABC Family Movie* on Saturday night. Despite its low ranking, however—98th for the season—Ted Harbert, president, ABC Entertainment, says that the two-hour block "has



'Ellen' awaits renewal.

increased the time period 50% over last year and is the number-one show among adults 18-49 in its second hour."

NBC's returning comedies include *Seinfeld*, *Frasier*, *Wings*, *Mad About You* and the first-year *Friends*. Three shows that have gotten spring tryouts and now are being evaluated are the ampersand comedies

Hope & Gloria and *Pride & Joy*, ranked 11 and 35, respectively, after two airings, and *Newsradio* (27).

NBC comedies on the fence include *The John Larroquette Show* (44), *The Fresh Prince of Bel-Air* (52), *Something Wilder* (75) and *The Mommies* (109). *Blossom* and *Empty Nest* will not return.

NBC has given three dramas renewals for the fall: *ER*, *Sisters* and *Law & Order*. Less certain for a return in the fall are *The Cosby Mysteries* (58), *seaQuest DSV* (64), *Earth 2* (71), *Unsolved Mysteries* (76), *Homicide* (91) and *Sweet Justice* (99).

If renewed, the costly *seaQuest DSV* and *Earth 2* may be split in the fall. "Can we benefit the two hours by keeping them together?" says Warren Littlefield, president, NBC Entertainment. "Demographically, they've exceeded our expectations. To go in and accomplish what they've done, given the black hole that was there—the odds are in their favor to return," he predicts.

NBC now airs three *Dateline NBC* hours over three nights. If the network's drama development is considered strong enough, NBC executives will consider paring the news show by at least one of those hours.

The CBS comedies expected to return include *Murphy Brown*, *Dave's World* and *The Nanny*. Probable

Peyronnin named Fox News President



Joe Peyronnin, former vice president, prime time, and former assistant to the president, CBS News, has been named president of Fox News. The post has been vacant since the departure of Van Gordon Sauter a year ago. Before leaving the network in January, Peyronnin had been with CBS News for more than 20 years in a variety of posts, including bureau chief stints overseas and in Washington. Peyronnin said last week that his first priority is to get the affiliate-newsfeed venture with Reuters fully operational. Ian Rae, Fox News executive vice president, who reports to Peyronnin, is responsible for implementing that service. Beyond that, Peyronnin will work with Fox stations executive Mitchell Stern to augment the local newscasts at the owned-and-operated stations, and with Fox affiliates not currently in the news business. As for a national newscast, Peyronnin says Fox continues to believe that it should not be in that business—which is not to say the network isn't planning a national news presence in the future. But for now, says Peyronnin, "it's tiny steps for tiny tots."

—SM

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the hardware
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*Ann Arbor,
Michigan*



**"I'm really
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I love to see
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people live."**

*Millstadt,
Illinois*



**"We just
started getting
HGTV - but
I've already
learned some
practical stuff
I can really
use."**

*Placerville,
California*



**"HGTV is
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it came on."**

*Georgetown,
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returnees include *Love & War* and *Cybill*. No other CBS sitcoms rank among the top 50 network shows. The remainder of the CBS comedies that are doubtfuls, nearly all of them first-year shows, are *Women of the House* (70), *The George Wendt Show* (78), *Daddy's Girls* (79), *The Boys Are Back* (82), *The Five Mrs. Buchanans* (83), *Hearts Afire* (94), *Double Rush* (107) and *The Office* (110).

CBS hours expected to get a pick-up include the two David E. Kelley dramas, *Picket Fences* and *Chicago Hope*; *Dr. Quinn, Medicine Woman*; *Walker, Texas Ranger* and *Murder, She Wrote*, which was renewed last month. In fact, CBS gave an early 22-episode renewal to *Walker, Texas Ranger* late last week. Less likely to return—depending on the strength of the network's drama development are *Northern Exposure* (42), *Rescue 911* (50), *Diagnosis Murder* (55), *Due South* (57), *Touched by an Angel* (81), *Under Suspicion* (84), *Under One Roof* (92) and *Burke's Law* (121).

The news magazines that will return next season on CBS are *60 Minutes* and *48 Hours*. Less likely for a renewal is *Eye to Eye with Connie Chung*, which ranks 89th.

Among the comedies Fox will renew for next season are *Married... With Children* and *The Simpsons*. Also likely to return but not yet certain are *Martin* and *Living Single*. Fox sitcoms on the bubble are *House of Buggin'* (86) and *The Critic* (95). Comedies with little or no chance of renewal are *Hardball* (108), *The George Carlin Show* (111), *Wild Oats* (122) and *Get Smart* (126).

Fox dramas returning for fall are *Beverly Hills, 90210*, *Melrose Place* and *The X-Files*. Probable returnees include *America's Most Wanted* and *New York Undercover*. The network recently debuted two new sci-fi hours, and their performance during the next several weeks will determine whether either will be renewed. *Sliders* ranked 69th after its first outing, and *VR 5* finished in 117th place after two airings. Drama longshots for the fall include *Models Inc.* (113), *Medicine Ball* (118), *Party of Five* (120), *M.A.N.T.I.S.* (123) and *The Great Defender* (127).

Also being evaluated by the network are the two half-hours of *Cops*, which air on Saturday night as the lead-in to *America's Most Wanted*. ■

O.J., MJ help power ratings

Virtually all of the nation's basic cable networks showed ratings growth during first quarter 1995, with top-rated USA averaging a personal-best prime time quarterly rating of 2.6.

A record 1,622,000 cable homes watched USA in prime time, according to A.C. Nielsen Co. data provided by various sources. Top USA programs included original series *Silk Stalkings* with a 3.0 rating, up 36% over 1994; made-for-USA movies with a 4.1 rating, up 24%; theatrical movies with a 2.6 rating, up 44%, and *Tuesday Night Fights* with a 2.2 rating, up 15%. Overall, basic cable averaged a 24.1 prime time rating during the first quarter, representing a 16% boost over the same period in 1994. The three broadcast networks dropped 13%, to an average 31.3 prime time rating, during the same period, according to USA research.

Coverage of the O.J. Simpson trial has proved a windfall for several networks. CNN's ongoing coverage of the trial gave the news network 99 of basic cable's 100 highest-rated programs for the first quarter. The only other program to break the top 100 list was TNT's *The Good Old Boys*, one of three original movies that helped boost the network's ratings. The network's *NBA on TNT* saw its highest-ever household delivery (2 million homes) with the return of Michael Jordan to the Chicago Bulls.

Among other networks enjoying a boost as a result of Simpson coverage was CNBC, which saw its prime time audience grow by 48% with the help of Simpson coverage on *Rivera Live*. CNBC's late-night block (11:30 p.m.-2:30 a.m.) is up 239% in a year-to-year comparison. —RB

Basic Cable Ratings: 1Q 1995 Vs. 1Q 1994

	Primetime (Mon-Sun 8-11 p.m.)				Mon-Sun 24 Hours			
	1Q 1995		1Q 1994		1Q 1995		1Q 1994	
	Rating	HH (000)	Rating	HH (000)	Rating	HH (000)	Rating	HH (000)
USA	2.6	1,622	2.4	1,479	1.2	746	1.1	710
TBS	2.0	1,260	2.0	1,237	1.2	793	1.4	861
TNT	1.6	997	1.4	864	1.0	628	0.9	567
NICK	1.6	968	1.0	635	1.4	843	0.9	574
ESPN	1.4	876	1.3	817	0.7	441	0.6	398
CNN	1.3	855	0.9	554	1.2	765	0.6	348
LIFE	1.3	788	1.0	576	0.8	452	0.6	362
DISC	1.2	762	1.0	624	0.6	408	0.6	341
TNN	1.1	684	0.9	542	0.5	331	0.5	282
A&E	1.1	680	1.0	614	0.8	485	0.8	453
FAM	1.1	642	1.0	618	0.6	345	0.6	333
WGN	1.2	426	1.1	371	0.7	250	0.6	213
MTV	0.6	365	0.6	370	0.5	280	0.5	276
HLN	0.3	181	0.3	161	0.3	180	0.3	162
TOON	1.6	207	1.1	104	1.1	145	0.8	79
CNBC	0.4	206	0.3	139	0.3	164	0.3	121
PREVUE	0.4	144	0.4	115	0.2	76	0.2	65
TLC	0.6	183	0.5	130	0.3	110	0.3	89
SCI-FI	0.8	146	0.6	87	0.5	88	0.4	59
COURT	0.7	113	NA	NA	0.9	152	NA	NA
CMT	0.4	107	0.3	81	0.3	78	0.3	76

USA's prime time is 7-11 p.m.; Family's prime time is 7-10 p.m. Mon.-Sun., and full day is 7 a.m.-1 a.m.; CNBC's prime time is 8-11:30 p.m. Mon.-Fri.; Discovery's and TNN's full day is 9 a.m.-3 a.m.; Lifetime's full day is Mon.-Fri. 7:30 a.m.-1:30 a.m. and Sat.-Sun. 10 a.m.-1 a.m.; A&E's full day is 8 a.m.-4 a.m.; E!'s full day is 6 a.m.-3 a.m. Mon.-Sun.; TLC's full day is Mon.-Fri. 12 noon-3 a.m. and Sat.-Sun. 9 a.m.-3 a.m.; BET's full day is Mon.-Fri. 9 a.m.-4 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

Then we started hearing from *cable operators.*

"The advent of re-regulation in 1992 all but torpedoed the introduction of new channels of similar quality. Today, there's a core of new channels which have 'success' written all over them – and toward the top of this brief list is HGTV."

*Mike Pandzik
President
National Cable Television
Cooperative*



"The response to Home & Garden Television has been demographically very broad-based. What was initially thought to be a network for women has turned out to have a very wide appeal."

*Joel Rudich
President
Coaxial Communications*

"It's great to see a new channel launch with such an extensive lineup of original programming – and that's solid programming that our customers want to watch. HGTV is clearly one of the top networks to launch in the last two years."

*Lynne Buening
Vice President, Programming
Falcon Cable TV*



"I have been extremely pleased with the way HGTV has been received locally. The network has also generated many positive responses from our municipal representatives."

*Rick Clark, General Manager
Cablevision Industries*

"I'm hearing from my systems that HGTV is really breaking through at the system level. That is unusual for a start-up service."

*Michael Egan, Vice President of Programming
Cablevision Industries*

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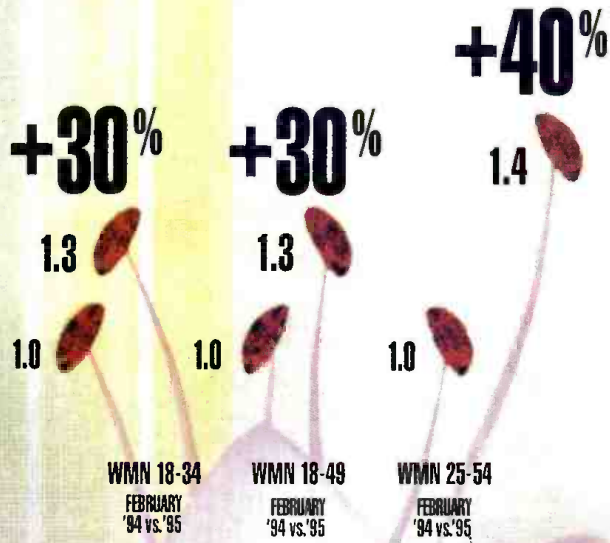
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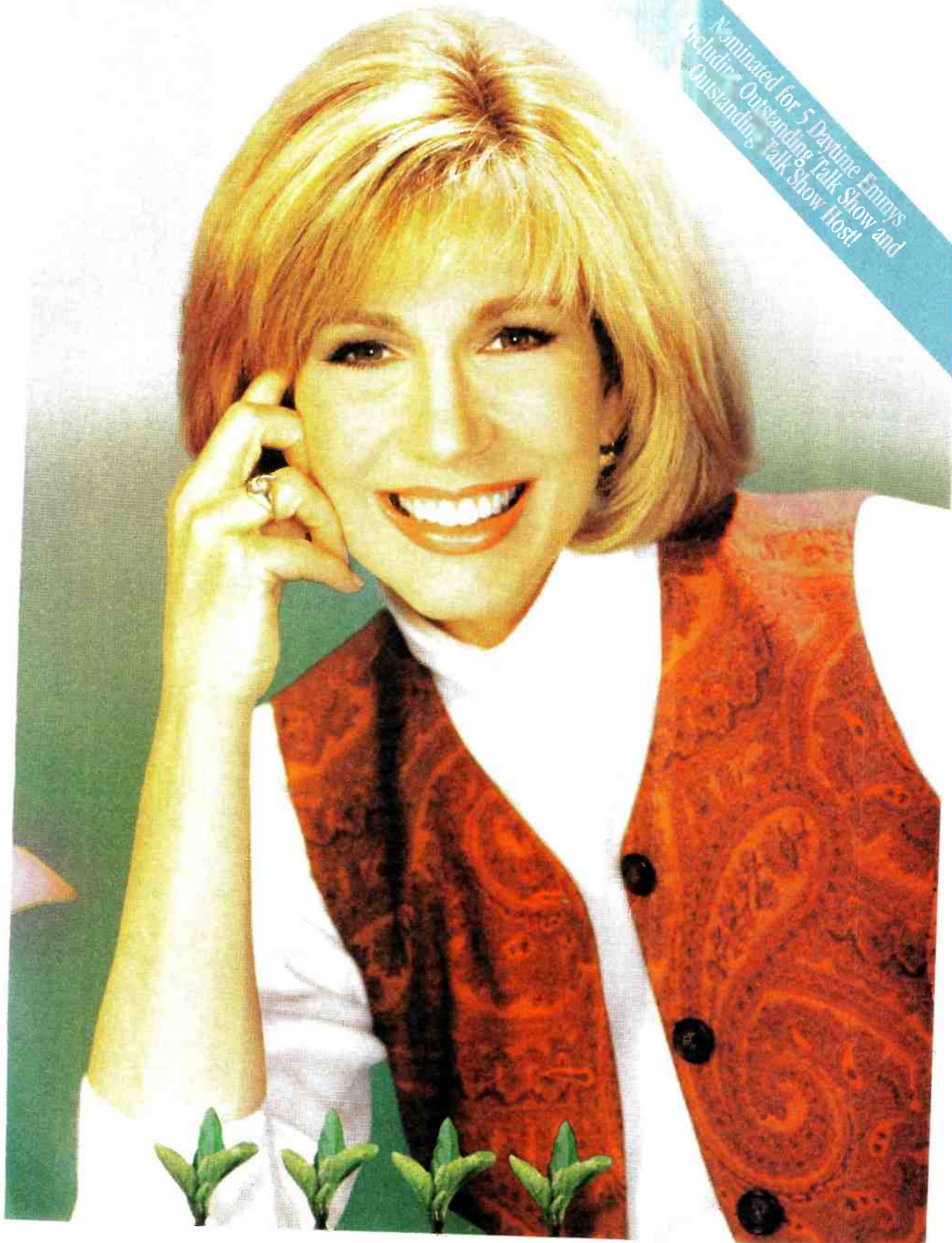
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Source: NTI, 2/6/95-3/3/95 vs. 2/7/94-3/4/94

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PPV outlook: partly sunny

Tyson return, expanded offerings are upside; search for channel space and marketing support remain challenges

By Rich Brown

The pay-per-view business might not be growing by leaps and bounds, but there are some positive signs for the industry as CTAM's Pay Per View Conference convenes this week (April 4-6) in New Orleans.

Cable system addressability (the ability to deliver PPV programming) is expected to climb to 23 million homes by the end of 1995, a 3% boost over year-end 1994, according to Showtime Event Television; the anticipated return of Mike Tyson to the ring (see "Top of the Week") is expected to do wonders for the boxing category; several more events will be added to the wrestling category this year, and adult program services are booming.

Cable system operators have been talking for years about the importance of unregulated pay-per-view revenue in a reregulated world. But all the talk has yet to result in double-digit growth for the PPV business, which SET pegged as a \$413 million business last year.

Cable system operators need to "wake up" and start devoting the channel space and marketing dollars needed to make PPV a success, says one veteran PPV programmer.

Cable system operators made about half of their PPV revenue last year in movies, and much of the growth in the category came from

adult services, according to SET.

Playboy TV is averaging about 900,000 PPV orders per month, according to Jim English, president, Playboy networks worldwide. The network also has approximately 300,000 monthly subscribers who pay an average \$10 per month to receive the channel via cable and backyard dish. The service is undergoing a revamp that includes promotable events, original movies, new series and home shopping.

The other major adult distributor, Graff Pay Per View, is averaging a cume buy rate of 10% for its Spice and Adam & Eve channels in an addressable universe of 14.5 million homes, says Steve Saril, vice president, affiliate sales and marketing.

The wrestling category raked in an

estimated \$70 million in PPV revenue in 1994, and promoters are looking to push that number even higher this year.

The World Wrestling Federation on May 14 will debut *In Your House*, a new pay-per-view series that expands the company's PPV offerings to one per month. Each of the two-hour shows will carry a suggested retail price of \$14.95 and will be telecast during the seven months of the year that do not already feature major WWF events.

Meanwhile, Turner Broadcasting has expanded its PPV wrestling events from seven to nine per year. Two wrestling events previously seen on WTBS under the title *Clash of the Champions* will move off the basic cable network and onto PPV.

Pay-per-view boxing, which last year took in more than \$100 million, could see a dramatic rise in revenue this year with the return of Tyson. Industry observers say his return bout alone could bring in \$100 million in revenue. ■

O.J. takes toll on syndication

Ratings down for most reality, talk shows in early fringe

By Steve McClellan

Gavel-to-gavel coverage of the O.J. Simpson trial by cable networks and some broadcast stations took its toll on syndicated ratings in February, particularly in afternoon time periods. That's the conclu-

sion of a Petry analysis of the February 1995 Nielsen rating books, which indicate that the ratings of most reality, magazine and talk shows in early fringe were down compared with a year earlier.

In the off-network arena, another

SYNDICATION MARKETPLACE

Kenney's fate uncertain

Pat Kenney, president of Cannell Distribution, confirms that his fate at the company is an open question, given his division's merger into syndicator Genesis Entertainment (BROADCASTING & CABLE, March 27). Kenney, praised by other syndicators for his ability to clear first-run shows like *Hawkeye* and *U.S. Customs: Classified* despite little leverage, lauded the New World-Cannell deal as one that makes sense. Of his own future, he added: "Cannell Television Distribution

has successfully cleared and marketed complex programs in excess of 80% of the country over the past five years despite the lack of significant leverage in the market, and that expertise will be recognized by New World or someone else."

And the winner is...

Warner Bros. Domestic Television Distribution's syndicated *Extra*—*The Entertainment Magazine* garnered a show-record 5.6 Nielsen metered-market household rating and 12 share for its post-Oscar show last Tuesday, up from a previous high

of 5.3/12 achieved Jan. 2. Overall, the show trailed Paramount Domestic Television's *Entertainment Tonight*, which earned a 9.1/15 in the metered markets, down from that show's 10.1/17 for its post-Oscar show last year. However, the two shows split the twin entertainment-capital markets. In New York, *ET*'s 9.6/15 on WCBS-TV at 7:30 p.m. topped *Extra*'s 8.4/13 on WNBC-TV at 7 p.m. In Los Angeles, *Extra*'s 11.1/18 at 7 p.m. on KNBC-TV topped *ET*'s 7.8/12 at 7:30 p.m. on KCBS-TV. *ET* has weaker lead-ins than *Extra* in both markets.

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Simpson—Bart and company—and *Fresh Prince of Bel-Air* continued to shine. *The Simpsons* was the top sitcom in prime access, averaging an 8.1 rating/12 share, according to the Petry analysis, on which the ratings information in this report is based. The show averaged an 8.5/25 among men 18-34 and a 7.0/19 among women 18-34. It also grabbed a 31 share of the teen audience.

Fresh Prince climbed to second place among access sitcoms, with a 7/12 household average, a 6.9/22 among women 18-49 and an 11.4/34 among teens.

Rounding out the top five access sitcom performers were *Family Matters* (6.9/9 household average and 7.1/15 with women 18-34); *Married...With Children*, with a 6.6/11 household and a 6.1/19 among men 18-34; and *Roseanne*, with a 6.3/12 household and a 7.2/24 among women 18-34.

The two key game shows in early fringe, *Jeopardy!* and *Family Feud*, also were down compared with a year ago. *Jeopardy!* was down a ratings point and 2 share points, to a 9.4/24

in the daypart, while *Feud* dropped more than 2 ratings points and 6 share points, to a 2.6/15.

In access, *Wheel of Fortune* continued as the top-rated first-run program, with a 16.1/30. But the show was down from last year's 17.4/31 February average. In the same daypart, *Jeopardy!* averaged a 14.8/26, down from its February 1994 average

The Simpsons was the top sitcom in prime access, averaging an 8.1 rating/12 share.

of 15.9/27. Demos were also down slightly across the board.

Inside Edition was the top-rated magazine in the early fringe daypart with a 6.5/18, down from 7.6/21 in the previous February book. Demos also were down a ratings point or so in most key categories.

Hard Copy was second among magazines airing in early fringe, with an average 5.7/14, down 1 ratings point and 3 share points from the pre-

vious February. Demo averages showed similar declines. *Cops*, third in early fringe, was down a ratings point and 3 share points, to a 5.4/11.

American Journal was fourth in early fringe, and down about half a ratings point and 2 share points. *Entertainment Tonight* was fifth, down more than a ratings point and 5 share points. *Current Affair* was sixth, dropping 1 1/2 ratings points and 3 share points to a 4.4/12.

First-season magazine *Extra* averaged a 5.6/8 in 47 access markets and a 3.7/7 in 24 early fringe markets. Its best demo rating story was among women 25-54, where it averaged a 4.1 in access and a 2.3 in early fringe.

In prime time access, the top five magazines also showed declines compared with a year ago. *ET* continued as the top access magazine with an average 8.3/14, down from a 9.8/17 in February 1994. *American Journal* averaged an 8.2/15, down from a 9.4/16 a year ago. *Inside Edition* averaged an 8/16, down from the previous February's 8.9/18, while *Hard Copy* averaged a 7.8/13 versus a 9.4/16. *Current Affair* averaged a 6.7/12, down from a 9.6/16.

Among the afternoon talk contenders, *Oprah* continues to reign supreme, although younger-skewing talk shows like *Montel Williams*, *Ricki Lake* and *Jenny Jones* continue to close the gap in key demographics. *Oprah* averaged a 9.3/27 household in early fringe, well ahead of second-place finisher *Montel Williams*, which averaged a 5.6/18.

But among women 18-34 and 18-49, the race is much closer. *Oprah* averaged a 6.6 rating among women 18-34, down 16%, and beat *Ricki Lake* (which finished fourth in households) by only 1 ratings point. *Ricki* showed a 40% gain in that demo. *Montel* averaged a 5.1 in the demo, a gain of 42%.

Oprah is still number one with women 18-49, but it continues to trend down in that demo (in February the decrease was 16%), while others are showing gains: *Montel* was up 42%, with a 3.4 rating; *Jenny Jones* was up 58%, with a 4.1, and *Ricki* was up 36%, with a 4.5. *Ricki* and *Montel* beat *Oprah* among women 18-24.

Sally Jessy Raphael was third among talk shows in early fringe, with a 5.2/17. It was down 10% in

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household rating, but up among younger women.

Donahue continued to slide in early fringe: down 20% in household rating, to a 4.4/14, and down 30% in women 18-34 and 18-49.

In daytime, *Regis & Kathie Lee* remained the top talker, with a 5.7/25, although the show had a 16% ratings decline among women 18-34 and a 9% dip in rating for women 18-49.

Jerry Springer climbed dramatically, up 31% in household rating and into second place among daytime talk shows. Its rating among women 18-34 more than doubled, to a 4.3, while its rating with women 18-49 rose 80%, to a 3.6.

Also showing signs of life in daytime was *Rolonda*. The show was sixth in households among the daytime talkers, but showed a 50% hike among women 18-34 and a 32% gain in women 18-49.

Sally Jessy was third in daytime, with a 4.3/17, basically flat in households, followed by *Maury Povich* (4.2/16; down 11% in household rating) and *Donahue* (3.9/17; also down 11%). ■

PEOPLE'S CHOICE: TOP CABLE SHOWS

Following are the top 15 basic cable programs for the week of Mar. 20-26, 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. <i>O.J. Simpson Trial Coverage</i>	CNN	Thu 5:30p	4,795	7.4 5.0
2. <i>O.J. Simpson Trial Coverage</i>	CNN	Tue 5:30p	4,665	7.2 4.9
3. <i>O.J. Simpson Trial Coverage</i>	CNN	Wed 5:30p	4,661	7.2 4.9
4. <i>O.J. Simpson Trial Coverage</i>	CNN	Wed 6:00p	4,575	7.1 4.8
5. <i>O.J. Simpson Trial Coverage</i>	CNN	Wed 5:00p	4,322	6.7 4.5
6. <i>O.J. Simpson Trial Coverage</i>	CNN	Thu 6:00p	4,215	6.5 4.4
7. <i>O.J. Simpson Trial Coverage</i>	CNN	Tue 5:00p	4,189	6.5 4.4
8. <i>O.J. Simpson Trial Coverage</i>	CNN	Mon 6:00p	4,104	6.4 4.3
9. <i>O.J. Simpson Trial Coverage</i>	CNN	Tue 6:00p	4,087	6.3 4.3
10. <i>O.J. Simpson Trial Coverage</i>	CNN	Thu 5:00p	4,077	6.3 4.3
11. <i>O.J. Simpson Trial Coverage</i>	CNN	Mon 5:30p	4,027	6.2 4.2
12. <i>O.J. Simpson Trial Coverage</i>	CNN	Thu 1:00p	3,959	6.1 4.1
13. <i>O.J. Simpson Trial Coverage</i>	CNN	Wed 1:00p	3,889	6.0 4.1
14. <i>O.J. Simpson Trial Coverage</i>	CNN	Wed 2:00p	3,789	5.9 4.0
15. <i>O.J. Simpson Trial Coverage</i>	CNN	Wed 4:30p	3,721	5.8 3.9

Following are the top five pay cable programs for the week of Mar. 20-26, ranked by households tuning in. Source: Nielsen Media Research.

1. <i>Movie: 'My Girl 2'</i>	HBO	Sat 8:00p	2,789	12.6 2.9
2. <i>Movie: 'The Stranger'</i>	HBO	Tue 10:00p	2,126	9.6 2.2
3. <i>Movie: 'Poetic Justice'</i>	HBO	Sun 9:00p	1,942	8.8 2.0
4. <i>Movie: 'Point of No Return'</i>	HBO	Sat 11:00p	1,771	8.0 1.9
5. <i>HBO Com: 1995 Young Comedians</i>	HBO	Sat 10:00p	1,721	7.8 1.8

Q:

Which New Programming Service Lets You Profit from a \$1 Trillion Market?

Hint: 1994 health care spending in the United States is expected to exceed \$1.06 trillion, according to the U.S Department of Commerce.

PEOPLE'S CHOICE:

Ratings for emerging broadcast networks, week of Mar. 20-26

U/PIN	
MONDAY 4.8/7	
8:00	68. <i>Star Trek: Voyager</i> 7.3/11
8:30	
9:00	93. <i>Pig Sty</i> 2.5/4
9:30	95. <i>Platypus Man</i> 2.0/3
TUESDAY 2.8/5	
8:00	92. <i>Marker</i> 3.1/5
8:30	
9:00	94. <i>The Watcher</i> 2.4/4
9:30	
WEEK'S AVG SSN TO DATE 3.8/6 4.6/7	
WB	
WEDNESDAY 1.7/3	
8:00	97. <i>The Wayans Bros.</i> 1.8/3
8:30	96. <i>The Parent 'Hood</i> 1.9/3
9:00	98. <i>Unhap Ever After</i> 1.7/3
9:30	99. <i>Muscle</i> 1.3/2
WEEK'S AVG SSN TO DATE 1.7/3 1.9/3	

SOURCE: NIELSEN MEDIA RESEARCH

News mags still pursuing O.J.

By David Tobenkin

Syndicated news magazine shows piled on the O.J. Simpson coverage in the February sweeps and watched ratings drop from a year ago. Still, they vow to continue and, in the case of *A Current Affair*, increase Simpson coverage.

"We think the O.J. trial can use a new and more comprehensive approach," says Peter Faiman, president of production for ACA producer and syndicator Twentieth Television. During the next several weeks, the strip will begin focusing almost exclusively on the O.J. case, with 60-70 staffers devoted to the case and many resources of the New York-based show moved to Los Angeles.

Executives at King World's *Inside Edition* and *American Journal*, Paramount's *Hard Copy* and *Entertainment Tonight* said they too had no plans to scale back coverage.

"We've monitored the ratings and we think despite the polls finding that

people are tired of the trial, people are highly interested in the case," says Sheila Sitomer, an executive producer of *Inside Edition* and *American Journal* who estimates that three-quarters of the episodes of *Inside Edition* have led with Simpson coverage since the trial began. "Because Court TV and CNN show gavel-to-gavel coverage, we've tried to take a step back from the case and ask where we are going and how all the pieces fit together."

That comes despite the ratings declines and the opinion of station reps and other, outside observers that they should scale back their coverage.

"If viewers are really interested in the Simpson case, they are watching it on stations that are delivering live coverage or on CNN or Court TV—not on these syndicated shows," says Bill Carroll, vice president, director of programing, at Katz. "These shows should differentiate themselves by emphasizing other stuff besides O.J."

Warner Bros.' *Extra*, however, may scale back its coverage, says Executive Producer David Nuell. "I think you will see O.J. stories surfacing according to the value of the story to the case or when we can provide something different than the network news." ■

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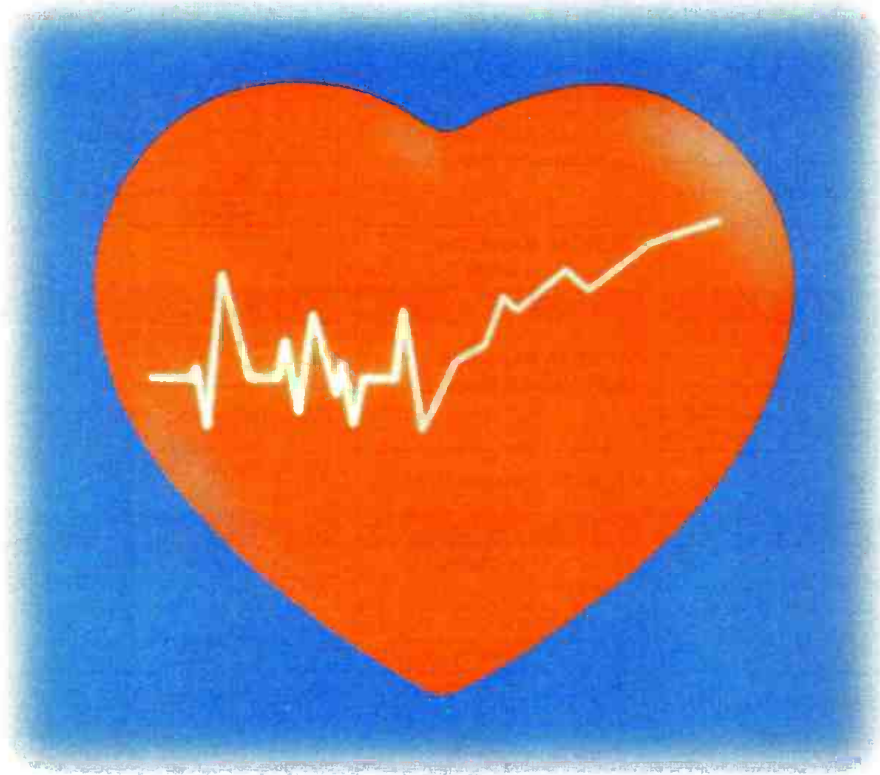
Newt in the news



BROADCASTING & CABLE made some news of its own when MTV's 'Week in Rock' music news show did a piece on the magazine's March 20 interview with House Speaker Newt Gingrich. In that interview, the speaker said he thought rap music that "encourages raping and mutilation of women is sick and should not be on the air," but added that although he has looked for "clever ways" to stop it, he has been told the courts "will never tolerate it."

A:





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PEOPLE'S CHOICE WEEK 27 According to Nielsen ratings, Mar. 20-26

				
MONDAY	11.7/18	12.9/20	10.6/17	8.2/13
8:00	32. Coach 11.2/17	39. The Nanny 10.5/16	46. Fresh Prince 9.9/15	44. Melrose Place 10.0/15
8:30	41. Am Fun Hm Vid 10.3/16	42. Women/House 10.1/15	48. Blossom 9.8/15	
9:00		10. Murphy Brown 15.0/23		84. Medicine Ball 6.3/10
9:30	23. ABC Monday Night Movie—Abandoned and Deceived 12.1/19	17. Cybill 13.5/21	37. NBC Monday Night Movies—Ray Alexander: Menu for Murder 10.9/18	
10:00		15. Chicago Hope 14.1/24		
10:30				
TUESDAY	16.0/26	6.8/11	12.6/21	5.8/9
8:00	27. Full House 11.9/19	68. Under One Roof 7.3/12	19. Wings 12.7/21	
8:30	21. Thunder Alley 12.3/19		20. Newsradio* 12.5/20	88. Fox Tuesday Night Movie—Hot Shots! 5.8/9
9:00	3. Home Improvmt 19.5/29	71. Rescue: 911 7.2/11	13. Frasier 14.6/22	
9:30	5. Grace Under Fire 18.0/28		31. Pride & Joy* 11.6/18	
10:00		87. Burke's Law 6.0/10	24. Dateline NBC 12.0/21	
10:30	7. NYPD Blue 17.1/30			
WEDNESDAY	12.9/22	6.7/11	10.1/17	9.5/15
8:00	50. Sister, Sister 9.7/16	71. George Wendt 7.2/12	54. Cosby Mysteries 9.1/15	
8:30	42. All Amer Girl 10.1/17	85. Double Rush 6.2/10		51. Sliders* 9.5/15
9:00	8. Roseanne 15.3/24		44. Dateline NBC 10.0/16	
9:30	11. Ellen 14.9/24	76. CBS Wednesday Movie—Single White Female 6.7/11	32. Law and Order 11.2/20	
10:00	16. Primetime Live 13.6/24			
10:30				
THURSDAY	9.1/15	8.3/14	18.1/30	7.5/12
8:00		59. NCAA Basketball Championship Game 1 8.2/14	8. Mad About You 15.3/26	61. Martin 8.1/14
8:30	67. Extreme 7.5/12		12. Hope & Gloria 14.8/24	59. Living Single 8.2/13
9:00			1. Seinfeld 20.2/32	74. New York Undercover 6.8/11
9:30	56. The Commish 8.7/14		2. Friends 19.7/31	
10:00		80. NCAA Basketball Champ'ship Game 2 6.6/14	4. E.R. 19.3/32	
10:30	36. Day One 11.0/18			
FRIDAY	11.9/21	7.3/13	9.2/16	7.2/12
8:00	32. Family Matters 11.2/20	(nr) NCAA Basketball Championship Game 1 7.1/13	53. Unsolved Mysteries 9.2/16	88. VR5 5.8/10
8:30	29. Sister, Sister 11.7/20		46. Dateline NBC 9.9/17	57. The X-Files 8.6/15
9:00	32. Step By Step 11.2/19			
9:30	38. On Our Own 10.7/18	86. NCAA Ch Game 2 6.1/13	58. Homicide: Life on the Street 8.4/15	
10:00				
10:30	18. 20/20 13.4/24			
SATURDAY	8.1/15	7.6/14	6.7/13	7.5/14
8:00		76. Dr. Quinn, Medicine Woman 6.7/13	68. Empty Nest 7.3/14	74. Cops 6.8/13
8:30	65. ABC Saturday Family Movie—The Great Elephant Escape 7.6/14	90. The Office 5.4/10	76. Mommies 6.7/12	65. Cops 7.6/14
9:00		63. Five Mrs. Buch 7.7/14	82. Sweet Justice 6.4/10	63. America's Most Wanted 7.7/14
9:30		48. Walker, Texas Ranger 9.8/19	80. Bob Hope Young Comedians 6.6/13	
10:00	55. The Marshal 9.0/17			
10:30				
SUNDAY	11.9/20	14.0/23	10.5/17	6.3/10
7:00	39. Am Fun Hm Vid 10.5/19	6. 60 Minutes 17.7/30	76. Earth 2 6.7/12	91. Encounters 3.4/6
7:30	21. Am Fun Hm Vid 12.3/21			61. Simpsons 8.1/13
8:00		14. Murder, She Wrote 14.3/22		73. The Critic 6.9/11
8:30	24. Lois & Clark 12.0/19		29. NBC Sunday Night Movie—Backdraft 11.7/19	51. Married w/Chld 9.5/15
9:00		27. CBS Sunday Movie—The Other Woman 11.9/20		82. Tales fr/Crypt 6.4/10
9:30	24. ABC Sunday Night Movie—Sleep, Baby, Sleep 12.0/20			
10:00				
10:30				
WEEK'S AVGS	11.6/20	9.3/16	11.1/19	7.3/12
SSN. TO DATE	12.0/20	11.2/18	11.6/19	7.8/12

RANKING/SHOW [PROGRAM RATING/SHARE] (nr)=NOT RANKED *PREMIERE TOP TEN SHOWS OF THE WEEK ARE SHOWN IN RED TELEVISION UNIVERSE ESTIMATED AT 95.4 MILLION HOUSEHOLDS; THEREFORE ONE RATINGS POINT IS EQUIVALENT TO 954,000 TV HOMES

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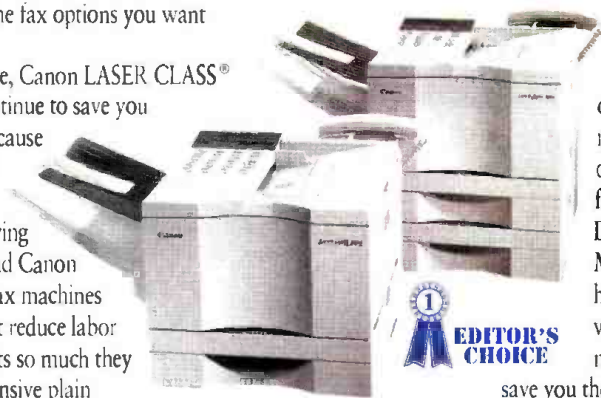
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Week

Interactive

Disney, Baby Bells about to be partners

Group is talking with Microsoft to supply broadband software

By Mark Berniker

Disney and three Baby Bells are on the verge of closing a deal to create a national cable TV and interactive services business.

"We're still working on it and making good progress, and we should close within weeks," says Bob Ferguson, spokesman for SBC Communications (formerly Southwestern Bell).

BROADCASTING & CABLE has learned that the partners in the Disney-telco venture also are in discussions with Microsoft to acquire Microsoft's end-to-end operating system and soft-

ware for the telcos' planned broadband video network.

When the deal goes through, Ameritech, Bell-South and SBC Communications, along with Disney, are expected to be equal partners, investing close to \$500 million altogether. The new company intends to deliver video programming and interactive service over their telephone networks.

Ferguson says the partners are finishing the business plan, which will detail the

continues on page 40

Online Services

ACLU urges united fight against anti-smut bill

By Harry A. Jenell

The American Civil Liberties Union last week called on the major commercial online services not to abandon the fight against legislation outlawing pornography in cyberspace.

"We urge online service providers to make a public declaration against the amendment and to push aggressively for the greatest amount of free speech and privacy for online users," the ACLU says in an open letter to the online services.

Folded into the omnibus telecommunications-reform bill adopted by the Senate Commerce Committee two weeks ago (BROADCASTING & CABLE, March 27), the anti-porn measure would mandate fines and jail time for online purveyors of "obscene, lewd, lascivious, filthy or indecent" material.

Just prior to the committee action, the bill was modified so that online services would not be held liable for material originated by users or third-party information providers.

The ACLU and other opponents of the bill fear the online

continues on page 42



Guccione's call to arms

Among the free-speech advocates warring against pending legislation banning obscenity and indecency in cyberspace is *Penthouse* publisher Bob Guccione. "The Internet is like a new continent of many people, voices and cultures," he told *TELEMEDIA WEEK*. "It's outrageous for the U.S. government to try to dictate the way people think and act."

Congress should weigh the global implications of the measure, Guccione added. If *Penthouse* can't put what it wants on the Internet, he said, it will be unavailable not only to users in the U.S. but to users throughout the world "who may be interested in what I have to say."

Guccione's interest in electronic free speech is more than academic. *Penthouse* launched a stand-alone online service in 1993 and unveiled its Internet web site in February ([HTTP://www.penthousemag.com](http://www.penthousemag.com)).

Sprint, cable partners plan phone service

TCI, Cox and Comcast ready to push with Sprint into local telephony

By Mark Berniker

Sprint and its cable partners are not only moving into wireless, but they say they will take on the Baby Bells and GTE to provide nationwide local wireline phone services.

The partners say they will invest \$4.4 billion over three years to provide local phone service. That figure includes \$2.1 billion for purchasing its PCS licenses, building those wireless networks in 29 markets, and providing switching, equipment and interconnection for the wireline portion of the service.

However, there remain questions as to when Sprint and the various cable systems will be ready to deliver wireline and wireless telephony as well as cable TV services. Sources say the full rollout it is not expected until late 1996 or well into 1997.

"The upgrade of the cable facilities is not part of the financial obligations

of the venture; those costs will be handled by the individual cable companies," says Steve Dykes, Sprint spokesman.

TCI, Cox and Comcast have begun to upgrade their cable plant, but it is not clear when that task will be completed or at what cost.

Dykes says that wireless PCS services could roll out "as early as this fall" in the Washington-Baltimore market and in early 1996 in Los Angeles, San Diego and Las Vegas.

As part of the announcement, the partners have named Ronald LeMay, former head of Sprint's long-distance business, as the venture's chief executive and say the unit will be based in Kansas City, Mo.

Sprint owns 40% of the venture and will invest \$1.76 billion in it. TCI controls 30% (a \$1.32 billion investment), and Cox and Comcast each have 15% (\$660 million). TM

Radio Online

Radio spins a Web

By Donna Petrozella

For the radio talk show host or DJ who is also an Internet user, North American Network Inc. has created a site on the World Wide Web that it calls an "essential resource for radio station personalities."

NAN's RadioSpace site provides scripts of news events, broadcast-ready soundbites, a list of interview opportunities with celebrities and a link to 200 U.S. radio stations. The web site—up since February—is free to station users and is sponsored by organizations that provide information to the site.

Those sponsors include the American Cancer Society and the Invest-

ment Company Institute, based in Washington. Currently, NAN is producing the soundbites for its sponsors and also is contributing scripts for the site users.

NAN spokesman Steve Murphy encourages site users to share their tips for morning show comedy routines, script-writing techniques and other tools of the trade with other RadioSpace users.

"We found that there were scattered resources for radio stations on the Internet, but no central source," Murphy says. "We wanted to be that central resource for radio-related material for program directors and news directors." TM

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CONSTANTIN PERSKYI



1902
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OTTO VON BRONK

1926
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VIA PHONE LINES
JOHN LOGIE BAIRD



1928
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JOHN LOGIE BAIRD

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Wireless

Bell Atlantic, Nynex purchase CAI wireless systems

Plan to blanket Northeast with video and telephony services

By Mark Berniker

Bell Atlantic and Nynex are wasting no time with their plan to blanket the Atlantic coast with video services via both conventional and wireless cable.

The telcos said that together they will invest close to \$100 million in CAI Wireless Systems Inc. The investment gives them access to the expanding distribution systems of the wireless cable provider and will speed their entry into offering digital video programming—perhaps by early next year.

“Our investment in wireless cable is part of a complementary strategy that will enable us to deliver video programming in our region as quickly as possible,” says Peter Siccone, Nynex vice

president of financial operations and controller.

Wireless cable uses digital transmission and compression techniques known as MMDS (multichannel multi-point distribution service). Large antennas transmit digital video programming to households within 30-40 miles that are equipped with a small antenna.

Siccone admits it “is going to take quite a long time to build the full-service network,” and the investment in CAI Wireless is an “interim step” toward that goal.

“We plan to migrate customers from a wireless to a wireline solution,” he says, adding that with this investment Nynex and Bell Atlantic will be able to deliver video programming to almost 7 million households

by the middle of next year.

Through wireless cable the telephone companies will be able to deliver more than 100 digital video channels to consumers, Siccone says. He expects 70 of those channels will be allocated for traditional broadcast and linear cable programming, while the remaining capacity will be dedicated to near-video-on-demand services.

Siccone says that installing the antenna will cost more than \$1 million for each metropolitan region, and it is yet to be determined how consumers will be billed for their home dishes. The home

antennas cost less than \$200.

Bell Atlantic’s and Nynex’s investment in CAI will proceed in stages, beginning with the initial investment of \$15 million each; later this year the companies will pony up another \$35 million each. Also as part of the deal, the telcos have the right to acquire up to 45% of CAI through the exercise of warrants.

CAI has access to wireless cable spectrum in New York City; in Albany, Buffalo, Syracuse and Rochester, all New York; Boston; Hartford, Conn.; Providence, R.I.; and Norfolk, Va. **TM**

DISNEY & BABY BELLS *continued from page 38*

internal corporate organization, division of responsibilities and time frame for the commercial rollout of services to more than 50 million potential customers.

The general terms of the deal were disclosed last August, and in the months since then the partners have been working on the details and the financial arrangements between the parties.

Disney is expected to improve the joint venture’s connections in Hollywood and the larger entertainment programming community. It is likely to initiate acquisitions, investments and partnerships with leading programming companies.

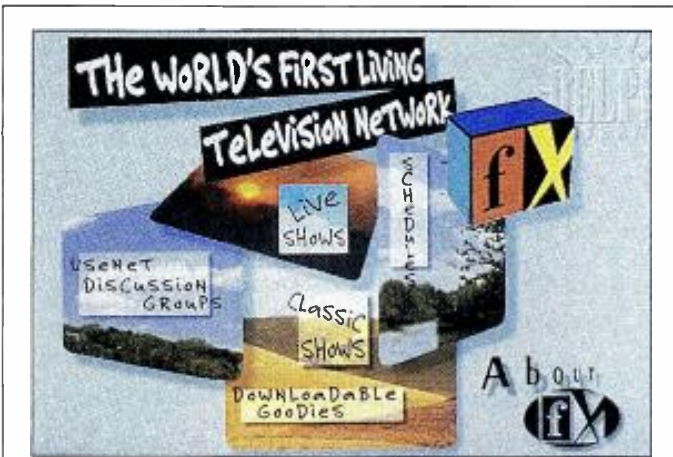
Ferguson says the markets on which the venture will focus include Dallas, Houston, San Antonio, St. Louis, Miami, Atlanta, Cleveland and Chicago.

Ferguson says it is unwise to compare the Disney–Baby Bells deal with the \$300 million pact between Bell Atlantic, Nynex and Pacific Telesis and Michael Ovitz’s Creative Artists Agency: “We serve different geographic regions, and we will have our own unique service.”

Perhaps the biggest distinction is that Disney will be a full partner, and its brand and marketing cache will be leveraged. Ovitz has no equity in the other deal and is serving as a consultant.

But there are similarities. All of the Baby Bells have set up alliances that move them into cable TV delivery and broadband interactive services markets. The third telco alliance joins US West and Time Warner.

Several sources expect Disney and the three telcos to announce details of their pact in early April. **TM**



More Web for fx

FX Networks has expanded its World Wide Web page on the Internet. The page now includes a “Graffiti Wall,” which allows online users to sign in, give feedback and read each other’s comments about fx. Online users can send messages to fx program hosts and tour sets of the network’s various programs. The fx web page was developed in conjunction with Delphi Internet Services Co. Both are divisions of Fox. FX’s address is <http://www.fxnetworks.com/fx/fxtop.html>.

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AND
TURNING POINT,
TOO!*



Calendar

April 4—The Big Picture: The Business of Entertainment, sponsored by *Variety* and Wertheim Schroder & Co. The Pierre Hotel, New York. Contact: Davia Temin, 212-492-6082.

April 4-6—The Pay-Per-View Millennium Is Coming, sponsored by CTAM. New Orleans Marriott. Contact: (703) 549-4200.

April 18-19—Online Marketplace '95, sponsored by Jupiter Communications. The Sheraton Chicago. Contact: (212) 941-9252.

April 18-19—Regulating Video Dialtone Networks, sponsored by *Telecommunications Reports* and the Video Dialtone Association. Washington Vista Hotel. Contact: (202) 842-3022.

April 19-21—Countdown to Competition for Wireline and Wireless Services, sponsored by Multichannel CommPerspectives. Hotel Inter-Continental, Chicago. Contact: (303) 393-7449.

April 30-May 2—The Consumer at the Controls: Technology and Telecommunications in the Information Age, sponsored by the National Consumers League. Executive Tower Inn, Denver. Contact: (202) 639-8140.

May 7-10—Cable '95, sponsored by the National Cable Television Association. Dallas Convention Center, Dallas. Contact: NCTA, 202-775-3606.

May 11-13—Electronic Entertainment Expo, sponsored by Knowledge Industry Publications and Infotainment World. Los Angeles Convention Center. Contact: (800) 800-5474, x3028.

May 14-17—Interactive '95 Conference & Expo, sponsored by Softbank Institute. Anaheim Convention Center, Anaheim, Calif. Contact: (617) 393-3344.

May 31-June 3—Multimedia '95 Conference & Trade Show, sponsored by Multimedia Trade Shows. Metro Toronto Convention Centre. Contact: (416) 324-3233.

ACLU continued from page 38

services made a separate peace with the bill's principal sponsor, James Exon (D-Neb.), promising to withdraw their opposition to the bill in exchange for the limited liability.

That fear may be justified. Limiting liability was the "main concern for us," says Robert Smith, executive director of the Interactive Service Association, which represents the online services as well as large information-service providers. The ISA now has "a certain level of comfort" with the liability issue, he says. "Others will be dealing with the First Amendment issues."

With or without the online services, says Jerry Berman, executive director of the Center for Democracy and Technology, users and information providers will battle every legislative step of the way: "It's not going to be a cakewalk for Exon. The bill still has many hurdles to overcome."

"The Exon bill, even as modified, is clearly unconstitutional," says the ACLU's Donald Haines. "It deprives every current and future user of cyberspace of their privacy

and free-speech rights. This includes everybody who uses e-mail."

Electronic speech should enjoy the same First Amendment protections as print, says Berman. What's more, he adds, the Exon measure would "put a stranglehold" on the development of the medium.

Protecting children from some of the online content is not the job of government, says Eric Tachibana, of the Electronic Frontier Foundation. "It's the parents' responsibility," he says. "Do you want extreme right-wingers—or extreme left-wingers—to determine what's right for your family?"

And technology can assist parents in protecting their children from material they don't want them to see, Tachibana says. Software can be written that automatically "filters out" or blocks access to certain information.

According to Berman, representatives of the online services, computer companies, information providers and others with a stake in cyberspace will gather in Washington this Thursday (April 6) to try to hammer out any differences and plot their next move.

TMA

The Internet

McGraw-Hill casts its (Inter)net

Stations stake claim on World Wide Web

By John Eggerton

Some TV stations aren't waiting for extra spectrum before launching alternative delivery systems.

McGraw-Hill Broadcasting's KGTV San Diego has opened its own area on the Internet's World Wide Web. The service includes 10news, Programing, Editorials, Market Center (advertisements and printable coupons) and "Cool Stuff" (graphics, screen savers and mini-movies). The 10news feature provides access to news stories, e-mail addresses for news anchors and reporters, and a link to the station's assignment desk.

KGTV Director of Program Operations Don Lundy says

the service is just another step in McGraw-Hill's remake of its mission. "We've redefined ourselves as [being] in the communications business rather than [in] the TV business," says Lundy. He says that McGraw-Hill's Indianapolis station, WRTV, has a similar Internet area and that he is part of a task force that is planning a companywide McGraw-Hill area.

In fact, WRTV has had its area up and running since February. According to Jim Bowdon, executive news producer at the station, the service got 6,000 "hits" in its first three days, and for March will record something over 5,000 accesses. KGTV has had about 31,000.

KGTV's goal in setting up its area is threefold, says Lundy: to get a foot in the door in a burgeoning technology, to create a "great" promotional tool and to make money. The station has yet to sign any advertisers, although Lundy says there are prospects. He concedes that he would be "naive to think we were going to make a fortune."

Bowdon, whose area also has yet to sign any advertisers, agrees: "We're really there to establish a presence and take advantage of a technology. We're trying to drive people to the Internet to establish a market. If, once we establish it, there are enough people, there will be a market for advertisers."

To help create that market, Bowdon is promoting the area with bumpers in news and throughout the broadcast day.

KGTV's Internet address: <http://www.kgtv.com>; WRTV's: <http://www.wrtv.com/wrtv6/>

TMA

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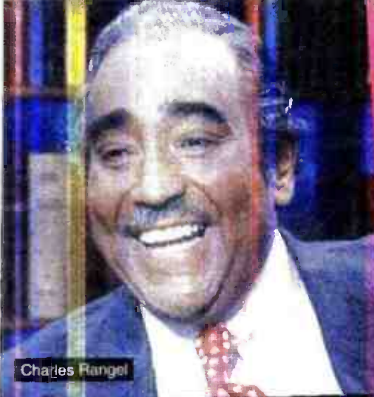


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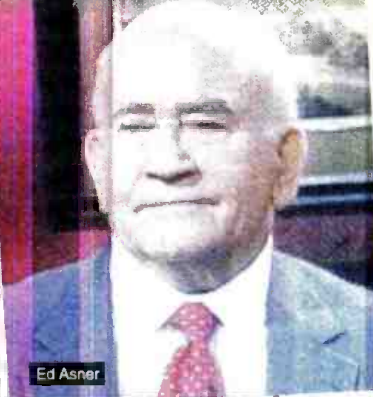




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Ed Asner



Al Sharpton



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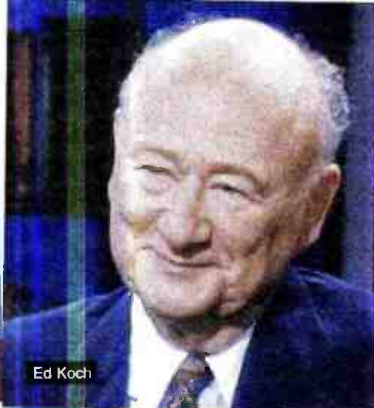
Alan Dershowitz



Mike Wallace



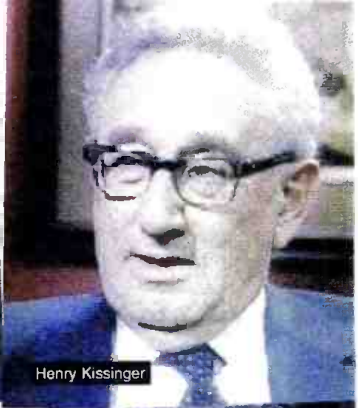
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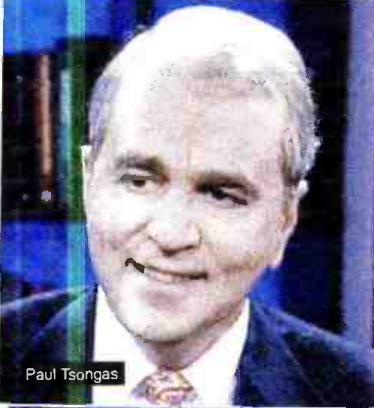
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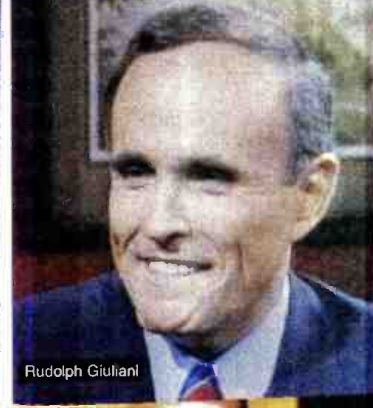
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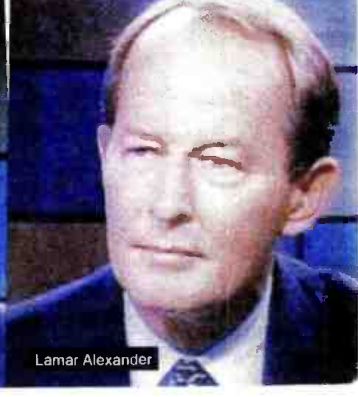
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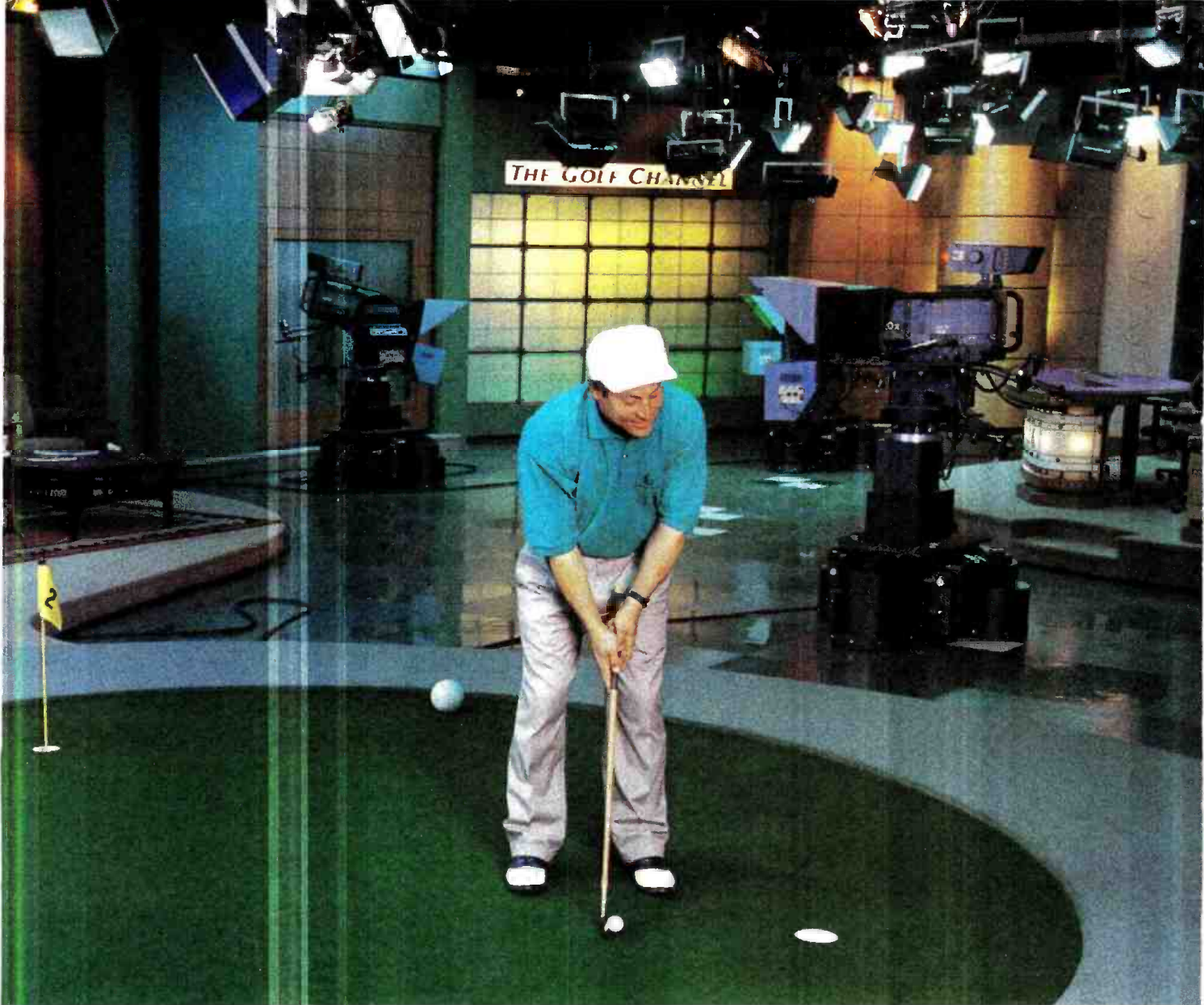
THE MIGRATION TO DIGITAL

A Practical Guide for TV Managers—Part 4

DIGITAL SERVERS

THE RE-ENGINEERING
OF TELEVISION
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Prepared by National TeleConsultants
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*The Migration to Digital—Part 4***DIGITAL SERVERS****The Re-Engineering of Television Begins**

What causes the gnawing uncertainty in some broadcasters as they consider the promise of digital server technology is this simple little question: "Where, exactly, is my program?"

The fact is that the answer to that question goes to the heart of the issue about what's to be gained from the migration to digital.

Videotape, the medium that is being chided in some circles for its cost and de classe technology, records information serially—the first piece of information first and the last piece of information last. And, it plays it back, the same way. Indeed, nearly all commonly used videotape recorders store television information as pictures—30 pictures a second; serially, the first picture first and the last picture last regardless of whether the video signal is digital or analog.

Most digital disk recorders, on the other hand, do not store pictures serially, nor for that matter do they store pictures as pictures. Instead, digital disk devices, to save storage real estate and to take advantage of the random access asset prized in the disk recorder, tend to scatter the information that makes up the picture all over the disk in a sequence that is read in and out in the intended sequence under the direction of a software routine.

Broadcast engineers, by the nature of their

work, are famously conservative. Redundancy is the very foundation of their work. Their charge, day in and day out, is to send out over the air or cable, an unbroken chain of programs. While television tolerates a certain amount of noise in each picture it transmits, it cannot tolerate a complete break in the chain. A complete, if imperfect, picture must arrive every 30th of a second, or all hell breaks loose. If the pictures go wobbly, somebody, somewhere, loses money.

Therefore, broadcast plants are rife with "manual overrides," "back-up systems," "protection copies" and scores of other time honored technical hedges to make certain that the flow of programs is never interrupted. Or, if it is, that the flow can be restored as quickly as possible.

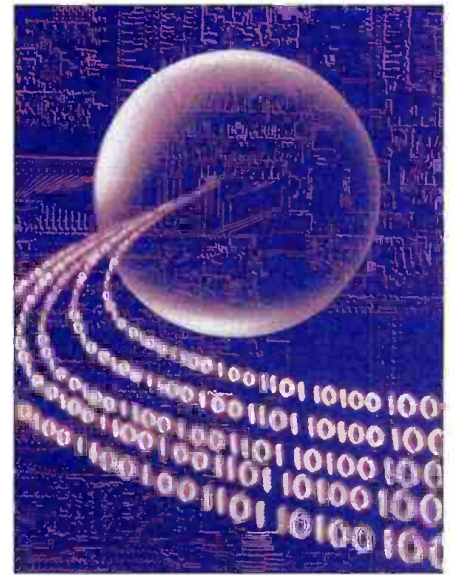
So, when broadcasters look at disk-based program playout systems they are understandably disconcerted to learn that nowhere in the disk drive is there a "copy" of the program—at least not a copy in the usual sense of a copy: There is no single, serial, duplicate of the program that can be carted away in your hands. Further, there are risks associated with disk storage that are unlike any others television engineers have faced. The "work arounds" and "back-ups" commonly used in other operations dependent on disk storage are generally not well suited to broadcast operations and practices.

Why then is there so much interest in digital servers? Because, digital servers hold the promise of providing television operations with huge gains in operational flexibility and lower costs.

What is a 'server' anyway?

At the risk of oversimplification, a digital video server is really just a large storage system, using computer hard drives, under the control of one or more computer processors to access stored video, time code and associated audio program elements according to a number of pre-determined rules.

The rules, generally, are derived from the requirements of the tasks being served: There



may be a set of rules for the "editing task," or a set for the "commercial insertion" task, or a set for the "program playout" task. Each person with a task is a client (or in UNIX, "an owner") for the same stored information but they can organize the information in a different manner suitable to each individual task.

It's as if a group of co-workers gathered around a copy of the station's general ledger sheet with many columns and rows of numbers. The sales manager reads the numbers one way, the stations manager another way, the news director another way, the chief engineer another way and the general manager yet another way. Everyone sees the same numbers in the little cells but the way they add them up tells many different stories. Likewise, in the server world. Everyone draws from the same inventory of picture and audio information, but in a manner unique to each point of view.

In this sense, you don't come away with a "copy of a show" but rather, a copy of unique instructions for moving a "pointer." If you use the video editor's pointer, you will see the information the way the editor saw it, as a complete "clip". A producer chooses from among all the "clips" and puts them in the sequence they will appear in as part of a program ready for air.

The promise of digital servers

Digital servers will lower costs of television operations in principally three areas: cost of consumables (the need for videotape is reduced), cost of maintenance (disk drives break down less often and need less maintenance than VTRs) and cost of operations (less human intervention is needed to run a disk-

About the authors

This guide was prepared by the engineers and staff of National TeleConsultants, a Glendale, Calif., company that offers engineering, design, fabrication and installation for all areas of the broadcast, cable, teleproduction and corporate communications industries. Contributing were Peter T. Adamiak, Eliot P. Graham and Charles C. Phelan, NTC managing partners; Rich Hill, senior consultant, and Robert Slutske, NTC vice president for strategic planning, who oversaw the project. David Hawthorne of HCI provided editorial services.

based playout system).

Less certain, but no less attractive, is the promise digital servers hold for enhancing revenue. The two areas most often cited for revenue growth from servers are: better control of inventory (the ability to run better constructed and more varied commercial breaks) and the possibility of providing multiple outputs for delivery of additional program streams (perhaps to cable, another broadcaster, or, through some future digital transmission scheme, to the television consumer in some interactive environment.)

In recent years a number of trends have conspired to make digital servers look attractive. First, the cost of computer disk drives has come down dramatically, though the cost-per-bit of storage on disk is still considerably more expensive than storage on tape. Second, the storage capacity and ruggedness of disk technology has greatly improved. And third, the computer hardware and software required to manage information stored on disk is much better and much less costly than before. (And, of course, compression has made it possible to use disk space much more efficiently.)

Just as important as cost of storage in the final analysis, however, is ease of usage. Stored information has only potential value until it is used. Storage is a contest which disks win hands down over tape. Information stored on disk can be accessed randomly and put to use simultaneously by multiple users, which makes disk storage of commercials, for instance, a natural. You can use the commercial over and over again, without ever wearing it out; you can add it or delete it or move it to a new slot in the schedule instantly, and you can rotate it or protect it in endless permutations with relative ease. And, you can do all this without every having to make a single dub.

So what are you waiting for? Well, you are waiting for a good number of things before all this works as advertised. First, there are big questions about this software that establishes the rules by which program information is accessed from the server. The people who write the software must know an awful lot about your business before they can write the rules by which you will live. Broadcasters, being the belt-and-suspenders-types, are going to want absolutely "bulletproof" software before they turn their station operations over to some robot.

Further, there is the matter of the installed-base: As much as broadcasters hate "streaming videotape," they have millions of dollars invest-

ed in VTRs, video library systems, and videotape, not to mention all the ancillary systems associated with making VTRs do things like record, playback and edit. And while the system can be a bear to operate, there are, at least, a lot of established practices and procedures that keep broadcast operations going day in and day out.

Baby servers

Digital video disk recorders operating at the highest CCIR-601 quality levels (popularly mis-labeled, "D1") have been around for a long time in production and post-production. Most record anywhere from a few seconds to a few minutes of video and are used to build complex video effects sequences. Strictly speaking, these are not servers but rather digital video recorders.

In the past few years, RAID technology (Redundant Array of Independent Drives) and

*Broadcasters, being
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over to some robot.*

digital video compression techniques have led to a massive increase in the storage capacity of disk drives. A RAID, because it is an assembly of multiple disks, has more disk surface on which to store data. Compression, on the other hand, is accomplished by applying any of a number of algorithms to the video sample in order to dispense with non-essential, largely repetitive, data so that only the minimum information required to reconstruct the video content is stored.

Greatly expanded, and less costly storage capacity has given rise to a number of new products including nonlinear video editing systems.

The hardware in a nonlinear edit system consists of a computer and monitor, a video monitor, keyboard (and possibly some kind of "jog" control device) and a disk storage system. The computer is usually a fairly upscale model Macintosh, or perhaps, a PC. The most notable difference between these computers and the one on your desk at home is the amount of RAM and the presence inside the computer cabinet of two or three circuit boards that make it possible for the computer to work on the data derived from video recordings. The increased RAM size is required to handle the much more complicated applications programs that are required to execute video editing- or effects-type tasks.

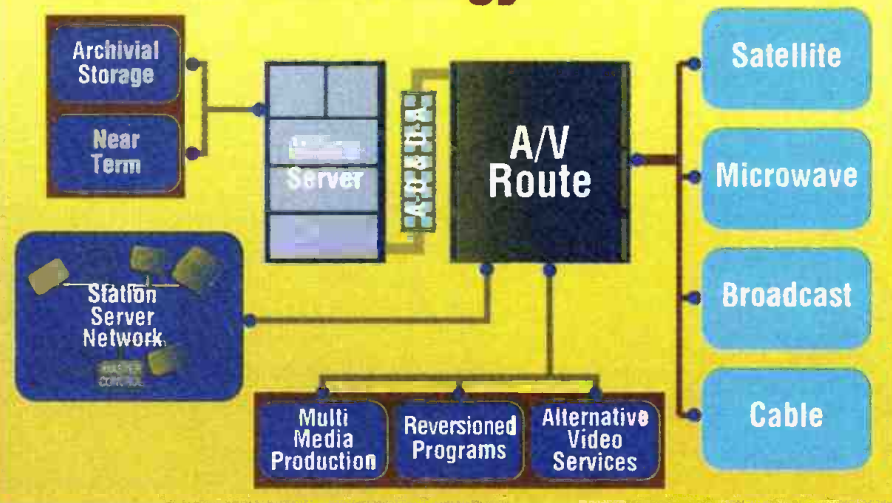
By extension, the RAID and the software that lets a nonlinear edit system edit, is like a server: A true "server" not only has storage, but also the software applications that let the user accomplish his task. As it becomes practical to store more and more video on disk, it becomes apparent that enough video could be stored to handle not only a 1-minute, 45-second news story but also a commercial, and then a program, and then a day-part and, perhaps, an entire schedule. Quickly the problem becomes development of "bulletproof software" that accurately reflects the intricacies, interdependencies and nuances that make up the television business.

In the end, the software solutions will prove more elusive than the hardware problems. The failure of nonlinear edit systems so far to achieve widespread acceptance in breaking news illustrates the constraints that come from the uneven advance of technology on various fronts. While nonlinear systems have the quality levels suitable to news and editing speed that must be the envy of almost every news editor or producer, the fact that the acquisition of news is, for the most part, in the videotape (linear) medium puts a break on the nonlinear for this application.

This problem is being attacked on multiple fronts. A consortium of companies, spearheaded by Ikegami and Avid, are pushing to develop a disk-based camcorder system that interfaces directly into the nonlinear edit bay. Panasonic is promoting DVCPro, a small, roughly 1/4-inch, digital videotape recording format that will provide an hour or more of field recording time and transfer footage to the nonlinear edit bay using a Fast Transfer Player (FTP) that will zap video to the nonlinear bay at 4 times normal speed.

A third approach, advocated by Quantel and other "digital pool" advocates sees increasing amounts of news footage arriving at the station

Multiple Outputs Through Server Technology



Recent run ups in station prices can, to some extent, be traced to the promise of "server" technology. Broadcasters, and apparently analysts, see opportunities for delivering "multiple program streams" out of a single video plant.

over communications links rather than on cassette. Incoming footage, once recorded on the "digital server" would be available to multiple users. Given a server with multi-channel capacity and simultaneous record and playback (i.e. bi-directional I/O of the same data), a news story could air from the server at the same time it was being edited in one-bay for a "newsbreak," edited in another bay for use in a promo, combined with archive footage in another bay for use as a feature story in a news magazine show later in the evening, and cut again for the late news in yet another bay—all done simultaneously and all done without making a single dub.

The charm of this last scenario is the absence of the dub: No cassettes to buy, to track, to ship, to label, to confuse, to store, to lose. But the problem with this last scenario is that nobody knows—exactly—how to do it. While a digital server will perform as described, the software requirements for command and control of the images among the many clients using the server are currently not well understood.

Finding the useful applications

The adoption of new technology is a fairly well understood process: First, new technology is used to accomplish tasks that cannot be accomplished, practically, any other way—like the use of disk recorders for

nonlinear editing. Then, new technology gets applied to tasks which it can accomplish more efficiently than conventional technology—like disk recorders for program delay or spot playback. Finally, new technology replaces old technology in routine tasks when it becomes more cost effective—like digital servers for routine program payout. How fast or slow the entire adoption process goes is influenced by a lot of factors, not the least of which is the business cycle.

Here are some applications for servers you can take advantage of in the near term:

■ **Cache-ing:** In these applications a digital-disk recorder with an hour or more of storage, utilizing relatively mild compression levels (less than say, 5:1) is used to store short duration events to which instant access is necessary. This could be "stills," or "graphical elements," or even "audio/video clips" that are used over and over again, like a station's logo or a news show promo. By storing such elements in a digital cache, the element can be used repeatedly or accessed by multiple users without having to make dubs.

■ **Spot Playback:** A disk recorder with an hour's storage at mild compression levels will accommodate a station's commercial load for the day, or at least, a daypart. Spots stored digitally on disks can be used over and over again with virtually no wear and tear on the media or the

hardware. Digital disk recorders (DDRs) have significantly longer mean-time-before-failure (MTBF) than VTRs, and of course, they don't use tape.

■ **Disk Augmented Tape Library Systems:** At the upcoming NAB show manufacturers of large robotic videocassette library systems such as Sony, Panasonic and Odetics will all show their systems with integrated digital disk recorders. The digital disk recorder brings to the library systems a number of assets, not the least of which is multiple outputs. (More on this later.) The concept is just an extension of the digital cache idea but it combines the powerful automated scheduling software of a large-scale library system with the random access capabilities inherent in the disk recorder. The result is that a station gets the utility of a large library system while dramatically reducing the number of tape drives required to achieve seamless play-out while enhancing the overall reliability and efficiency of the system. Indeed, depending on the medium the station currently uses for program or commercial payout, even image quality might be enhanced.

■ **Multiple Outputs:** One of the most alluring aspects of digital server technology for program payout is its ability to provide multiple outputs. For example, a station can play the same commercial at the same time to two different outlets

Servers can provide better time management—a high priority for many station managements.

without having to dub the spot. Ultimately, many broadcasters are hoping to use this type of technology to provide multiple program streams that might be used to fill a cable channel or alternate program outlet.

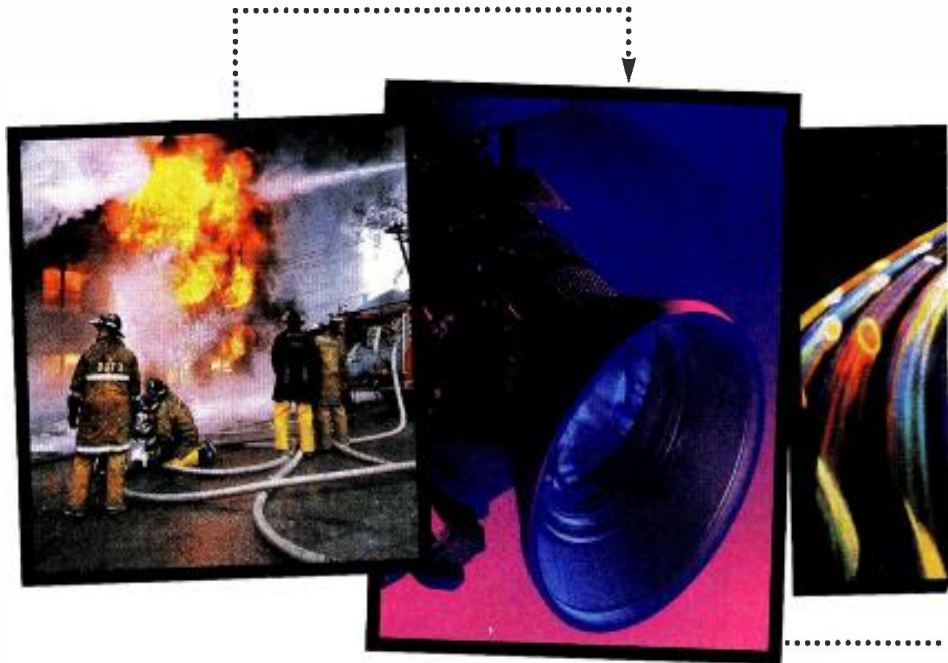
■ **Sliding schedules/Squeezing out more avails:** Servers can provide better time management—a high priority for many station managements. Stations can delay network feeds to timeshift dayparts or bring the network feed into alignment with local time. Ten years ago,

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MIGRATION TO DIGITAL

time zone delay was done exclusively by the network. Today, local stations can time shift by minutes or by hours, in order to make more local avails, or to counterprogram. Contractual contretemps between network and affiliates notwithstanding, digital disk servers for a cost comparable to a quality VTR can be used for this purpose.

■ **Program recording and playback:** Some of the digital disk recorders on the market provide for simultaneous record and playback, making it possible to conceive of a station recording down-linked syndicated program while simultaneously playing back pre-recorded programs to air using the same platform.

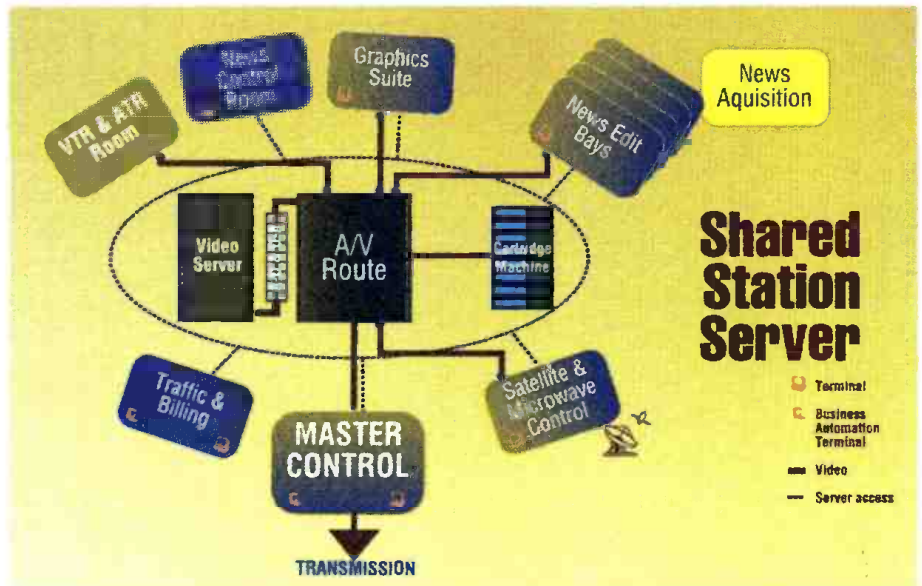
■ **Production and Post:** Digital disk recorders, of course, are nothing new to the production and post-production of television. Disk recorders handling anywhere from a few seconds to a few minutes of program material have been used for nearly a decade to create some of the most spectacular special effects sequences through layering and compositing. While several manufacturers are pursuing the development of disk-based camcorder technology, widespread use of disk recorders for video acquisition recording seems a couple of years off.

■ **Graphics Management:** Digital servers are increasingly being considered for graphics management jobs. The large storage capacity, rapid access and high image quality of digital servers, make them suitable for compositing graphical elements, even short clips, and audio. In fact, this is just another application of the digital

It becomes possible to play back totally different spot breaks in separate program feeds, using the same spot material.

cache, but it does save time and money by releasing other assets, such as a Paintbox® or graphics system, free to do more of the production image creation work for which they are intended.

■ **Reversioning Program Segments:** The reversioning of material—the slight alteration of



In a "centralized" or "pool" vision of server architecture, multiple users potentially have simultaneous access to the same common video storage but under sets of rules unique to the users' task (e.g. the producers access is governed by a different set of rules than the editor's access, or the station manager's access.). While this approach is maximally efficient, the software to make it happen is not currently "bulletproof."

content in a segment or show—has caused quite a stir. Where news is concerned, systems like Avid's and D\Vision, and ImMix's Video-Cube™, have made it possible to shorten or lengthen a news story in short order to accommodate the changing story weight in each newscast. Another area where "reversioning" is causing some excitement is in the added flexibility disk playback provides for reconstructing spot breaks. Coupled with the multiple outputs of some servers, it becomes possible to play back totally different spot breaks in separate program feeds, using the same spot material.

■ **News:** While an apparent benefactor of this type of technology, news is likely to be slow to fully adopt it. News is going to be a hard area to transition. There are not only technical concerns, but operational, legal and journalistic concerns. While Quantel has demonstrated the concept of using a server approach for recording news stories transmitted from the field directly onto a disk device, the fact remains that most news stories today are still recorded on tape in the field and edited after the tape is physically returned to the station. This practice has as much to do with control of the story content and shape as it does with the technical limitations of today's technology. Moreover, the arrival of new technology on the news scene has precipitated competing opinions over how best to exploit it. Some news professionals want to

see more of the news editing process moved to the news writer's desk, while others contend that passing the control of visual information to "wordsmiths" will diminish the visual element of the story.

More likely in the short term is the introduction of servers in such a way that news producers or directors can have more control over story creation by being able to look over the shoulder of each person as they contribute to the look and feel of the story. With news writer, editor and producer all wired to the same network and able to see the same video at the same time, it will be easier to make suggestions and monitor the results. In fast-breaking news situations, like California's recent spate of natural disasters, it becomes practical to intervene in a story as it progresses towards air; using the most updated information. Or, a server might be used to buffer incoming microwave or satellite feeds, making it easier for a news producer to instruct an editor in a particular bay to order up a story from the server and edit it.

Network architectures

"Pools" and "nodes" (or "centralized" and "distributive") architectures are the two most likely approaches to networking servers. Manufacturers including IBM, Hewlett-Packard, BTS and Quantel propose the "pool" approach—that is, a server in the middle

with a router going in and out of it. But others recommend a distributed system for shared material in which everyone will have their own specialized "node" (local storage/local processing, but network access).

In the short term, with a server, or server-like systems, springing up in graphics, news and playout, the natural instinct is to think about eventually "networking" these different "nodes" over some form of LAN. But the viability of the

distributed network depends on the performance of high-speed LANs and other decisions regarding how you are going to pass the video around; whether you will use conventional video or convert to ATM (asynchronous transfer mode) switching, which would be less bandwidth intensive.

Success with servers requires careful analysis of current and future needs. The limitations of hardware and software need to be considered

and a cost/benefit analysis should be done before a final decision is made on how extensive a use to make of this new technology.

To serve and protect

Besides the unnerving absence of a tangible copy of your program, digital servers exhibit other characteristics that are hard to get used to.

When computers were first introduced to

TV4. Sweden, Goes Server Route from Get-Go

The approach to be taken at TV4 in Stockholm, Sweden is a "distributed" server architecture. The station will use as many as 20 Tektronix Profile™ servers, with more than 150 total hours of storage time, to handle everything that goes out over the station's air, including news, programming, and commercials. With the introduction of enhanced MPEG-2 compression expected sometime in the next year, the station's 150 hour server capacity could be doubled.

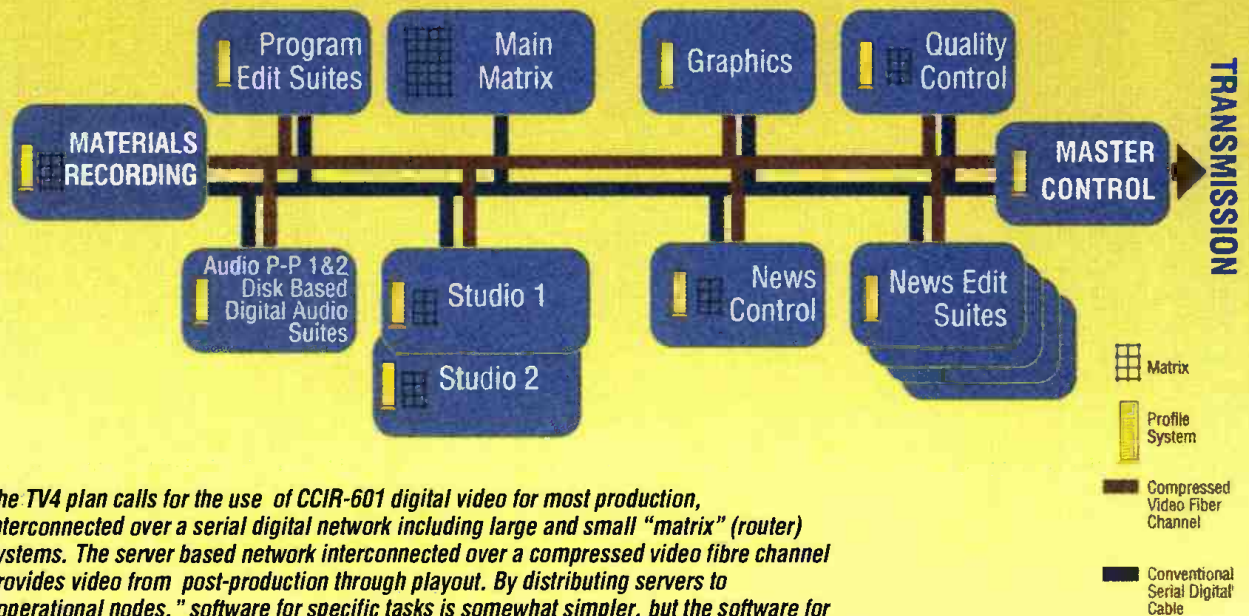
The facility, to be built by Tektronix Video Systems (Marlow, UK) will be as "tapeless" as practicable. Acquisition, for news and studio production; archives, and current program inventory, will be transferred from tape to the station's "compressed (digital) video network." By extending the compressed video network station-wide, the system avoids the degra-

dation associated with repeated compression/decompression cycles.

In addition to the compressed video network, the station will also operate a CCIR-601 video network for production. A wide range of conventional Grass Valley production equipment including Model 4000 and 2200 production switchers, Sabre™ edit systems, Krystal™ and DPM-700 digital effects, SMS-7000 routers, will support the production functions. Complete production in the CCIR-601 format, while uncommon in US broadcasting stations, is a part of the European broadcast agenda.

According to Olle Mossberg, Technical Director of TV 4, Tektronix Video Systems will provide an "integrated package including systems implementation, Profile server technology and the Grass Valley production equipment." The station is slated to go on the air early in 1996.

TV4 Sweden's "Tapeless" Station



The TV4 plan calls for the use of CCIR-601 digital video for most production, interconnected over a serial digital network including large and small "matrix" (router) systems. The server based network interconnected over a compressed video fibre channel provides video from post-production through playout. By distributing servers to "operational nodes," software for specific tasks is somewhat simpler, but the software for exploiting the full potential of the "high speed" server network becomes more challenging.

accounting (an application that almost seems like computing's biological parent) new practices had to be devised to deal with the absence of a hard copy set of books. New practices were required to back up the data and new standards established for official records. As in accounting, there are legal as well as technical considerations in devising an appropriate back-up system for television media. In what respect, for instance, are copyrights infringed if no actual copy of a server's contents is reproduced? Or, if "use" of copyrighted material is to be the standard, how many copies are we talking about when an element is used over and over again in multiple versions? Or how will licenses be affected when protected material is "repurposed" from an ad-supported channel for use on a pay channel?

How important will videotape logs be? How long will they have to be kept? How will they be indexed? Or, will some other form of legal verification be acceptable? To protect your material and know when it's been played, where and how will you encode or encrypt copyright information?

These issues, of course, are not unique to servers, but rather to digital information. The server simply makes the information more accessible for a greater variety of uses. One company, Los Angeles-based Cyphertech, offers to encode ownership information in the program audio portion of commercials and shows and monitor transmission market by market.

Then there is the issue of power failures. In a current broadcast facility, it takes very little to turn the videotape machine back on. It's a much bigger problem if the power goes out on a server, making un-interruptible power supplies all the more critical.

Even if server hardware is reliable, the power of the software is a potential problem. If the code isn't bulletproof, it may lose track of where your material is on the disk, making it very unlikely you'll ever find it again. Because of this, anyone using server technology needs some serious back-up and redundancies.

As different uses of servers develop at the facility, they will begin to grow together as people share files. At some point, networking them will be a good idea. By that time, broadcasters will discover that they need MIS and SIS people on staff to manage the information networks. Appropriately knowledgeable people, however, will not simply drop into broadcasting from some other industry. There is a lot about the practice of broadcasting that has become second nature: it just gets done. For it to become a part

of an A/I (artificial intelligence) controlled facility it must be culled out, documented and described accurately so that software can emulate it effectively.

A picture is more than a bunch of bits

Computer people can often be heard describing video as just another kind of data, but to a business that makes its money delivering television pictures to a viewing audience, a picture is more than just a bunch of bits. Video pictures must arrive at their destination complete and on time every 30th of a second (in the NTSC world), as regular as clockwork. Distributors of television pictures can tolerate a fairly frequent drop out, as long as they are well distributed and of short duration. Computers, on the other hand, tolerate an occasional burst of errors but abhor frequent errors.

A broadcaster's best option is often to work

An appropriate systems integrator will uncover any common failure modes, design strategies to cope with or circumvent them, test them and train personnel to respond to them.

with an integrator thoroughly experienced in broadcast-specific applications and requirements as well as the computer, hardware, and software requirements. Systems integrators should have the ability to understand the unique mixture of equipment that is in the broadcast world and how the pieces of equipment talk to each other. By understanding the specific operational needs of the broadcaster, an appropriate systems integrator will uncover any common failure modes, design strategies to cope with or circumvent them, test them and train personnel to respond to them.

Consequently, the design of any television facility that is to rely heavily on computer technology needs to take into consideration aspects

of both technologies:

■ **Storing program elements or data streams:** Program material can be loaded onto a disk in a serial fashion, stripe after stripe. Program elements stored this way can be accessed in a non-linear fashion from one drive and the drive can physically be removed and plugged into another drive that will read it out in the correct sequence. But if your goal in selecting disk storage is to make the information available to multiple users simultaneously, this system no longer works. That's when multiplexing comes into play, where the information is laid across the surfaces of many drives (in a RAID fashion). This approach offers the advantage of more efficient use of the drives for more through-put and greater I/O bandwidth.

■ **Tape has a place:** As bold as "the tapeless facility" may sound, few broadcasters can afford to go this route today unless they are building from scratch.

The principle advantages of tape are its known technology, known costs, interchangeability, library capability, tangibility, density (amount of storage you can put in a small place), and range of format choices (quality/cost break points).

Tape is, however, linear, and involves significant costs for media, machines and maintenance. Tape machines are not as reliable as disk recorders and only one person can use a VTR at a time.

Nonetheless, when it comes to long-term storage at the station, videotape is not going to disappear in the next 5 to 10 years. For now, it just doesn't make sense to store everything on a disk.

■ **RAID (Redundant Array of Independent Disks):** There are different "levels of protection in RAID technology. RAID 1 provides no on-board redundancy of the data so, typically, a mirror image RAID is required to back up the one in use. This is expensive. RAID 3, on the other hand, devotes one drive to managing a failure of any one of the drives in a group. In a large group of drives (30-50), the chance of failure of a single drive in a year is fairly good. With RAID 3, this single extra drive reconstructs material from the failed drive. It is essential in a RAID 3 system, however, that the "mean time to repair" be shorter than the "mean time between failures" in order to make sure that the damaged drive can be restored before a second failure occurs. Disks in such an array should come from different production runs so that if there's a quality issue, it won't affect all of the disks.

■ **Opticals disks/Magneto optical:** This technol-

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ogy has large storage capability but slow transfer time. Some magneto optical systems can be used for an archival "jukebox" of disks that can be physically pulled in and out. These types of disks storage are being considered for applications where "removable media" are important or where so-called, "near-line" storage is suitable. (Near-line storage would be information one needed soon as opposed to on-line storage which is information one needs instantly. Off-line storage is information you are in no particular rush for.

■ **Digital streamers:** These devices are high density digital data recorders that store programs on tape, not as pictures, but as bits (sometimes referred to as "bit-buckets"). These have the advantage of being able to store large amounts of video at its highest quality level relatively economically, which makes for an excellent archive.

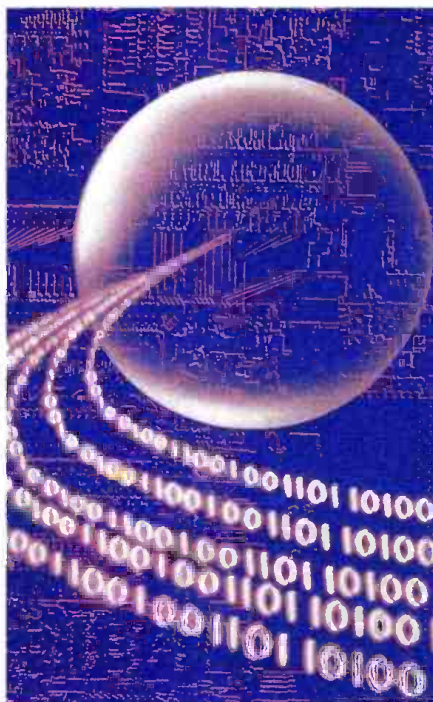
Operator Interface issues

Managing data in a video server world as opposed to a vault world presents certain problems. In the current world, we have a methodology of tracking a story that's on tape, knowing how long it is, what it's called and so on. What will our methodologies be for tracking a story when it's on a server? How will we know who's working on it and when? Solid database management software is needed.

If one machine can do it all, can one operator? Multi-tasking in broadcast is a new idea. If a device can play back a main broadcast channel and two or three cable channels, do we need one master control operator—or two or three? Can one person manage more than one output at once?

Dedicated interfaces, whether it be a VTR panel or a switcher panel, have a look and feel that is second nature to a lot of operators. Many of the operator interfaces in use are there as a result of years of experience and not just because that's all "old" technology was capable of producing. Not every task can be adequately addressed by a mouse and menu (like driving a car, for instance). Careful analysis should be given to user interfaces and controls to make sure that your investment in trained, experienced personnel is protected.

Manufacturers of some disk recording devices are employing "virtual VTR" controls for their recorders so that users have the same intuitive grasp of the control features. Systems integrators are routinely asked to build "phantom" control panels to give operators top eche-



lon control of critical features that are buried deep in the menu tree of some sophisticated digital systems.

Television is more than a bunch of pictures

If a picture is more than a bunch of bits, than television is more than a bunch of pictures.

Compression is the genie in the bottle, but we must be careful what we wish for. How much compression you should accept is a question that only raises more questions.

All compression degrades the picture, but not necessarily below the quality level that your viewer gets when the picture he normally receives is at its very best. However, a compressed picture is an omelette that can not be put back together exactly as it was.

Typically, compression is viewed as a major solution to the cost of disk storage. Various compression techniques are capable of doubling, tripling or quintupling the amount of video you can store on the disk drive. But since you cannot restore the data you loose in compression, it doesn't makes sense to use heavy compression for long-term storage. New disk drives are expected to debut in mid-1995, and new ones can be expected every one to two years for a while. With each new generation, the storage doubles without a rise in cost. Nevertheless, volume and quality concerns are likely to keep video images archived on tape for years to come.

Compression schemes will continue to

evolve. For now, MPEG2 and MPEG 2+ compression schemes are a series of tool kits that any manufacturer can refine and add to their software. The MPEG2 chip sets won't be available until the end of 1995, which may delay new servers from emerging until 1996. MPEG2 is not editable so is mainly considered as a compression option for distribution. Editable MPEG, or MPEG2+ should begin to emerge shortly.

In the meantime, the most popular compression schemes for video in the production stream is Motion JPEG, or some other type of compression system that operates on a frame-by-frame basis. JPEG compression, for editable systems, can be used in two ways: constant bit rate, which sets the calibration level at a specific compression ratio (such as 5:1) and stays there, or constant quality, which makes an effort to retain the quality of the picture by a series of subjective criteria.

With the constant bit rate, you know exactly how much space on the drive you will use to lay down a program of a certain length at that compression rate. The advantage of constant quality is that, if very little space is required to represent a field, very little space will be used. With constant quality, you can also preview a compression ratio to see if it's sufficient for the job—and crank it up or down as necessary. But, with constant quality, the amount of storage time is an unknown because it depends on the nature of the pictures.

Various compression schemes are important because, ultimately, our decisions on that score will determine what quality products and how many of them we will send down the broadcast pipeline.

The growing importance of software

The ability to objectively analyze software and software manufacturers' claims is important. Software sometimes works fine in the environment of the people who create it, but creates bizarre interactions with other software when introduced into the broadcast facility. Sometimes, new software can literally throw you off the air.

Management of software is thus of paramount importance. Station managers might consider creating a new position (Broadcast Information Services) to administer this pool of information. New issues and questions include determining which department gets to use how much of which equipment, the level of picture quality, who gets to write, read and/or modify a file, and other issues that don't exist in our current world. ■

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Straight to where you want to go.

Even The Biggest VTR Makers Look to Life After Tape

When even the major manufacturers of VTRs begin discussing their plans for life after tape, you've got to presume that day will come. Both Sony and Panasonic are openly embracing server technology, while introducing a number of stepping stones along the way—and in Panasonic's case, even another tape format.

Videotape already meets a wide variety of application requirements that disk recorders will have to match before tape is roundly replaced. With millions of dollars invested in videotape hardware and many more millions of dollars invested in program inventory on tape, the medium will remain in the system for years to come.

Even in TV4's new server-based facility (see sidebar, elsewhere in this supplement) videotape will still be relied upon for master program recording, long-term archives, and aspects of the news operations—notably archives and acquisition.

Sony is both developing new product and re-conceptualizing the television plant as an all digital environment towards which broadcasters and television production companies can steer. Sony's "End-to-End" concept has been widely reported, including in this magazine, and little more can be added here until after Sony presents its full vision at the upcoming NAB Show.

One of the products Sony will show at NAB is a new video file server designed for multi-channel playout. Small cable systems might use the system for commercial insertion, while larger interconnects or MSOs can automate complex network feeds.

The file server system is based on RAID technology which will provide random access to a large volume of high quality, compressed video in an integrated, multi-channel video transmission system. The open architecture design is, according to Sony, flexible and expandable, permitting simultaneous transmission of one to 12 discrete channels of programming from each media control unit, comprised of six hard drives; each with 2.1 GB of storage. Additional control units can be link together to provide greater than 12 channel capacity. Any media within the system can play to any output channel and can be accessed rapidly should changes be required.

Sony has provided four separate levels of reliability protection, a variety of network interfaces, and states that many leading automation suppliers, including Alamar USA Inc., Channelmatic Inc., Louth Automation, Texscan MSI, Dynatech/Utah Scientific, Florical Systems, Columbine Systems, Inc., SkyConnect and others have agreed to adapt their application packages for full compatibility with the Sony system.

Panasonic, for its part, is looking at the changes in storage from multiple vantage points. As far as field acquisition for news is concerned, Panasonic will bank on a new DVCPPro system. DVCPPro is Panasonic's brand of an internationally accepted standard for a 1/4-inch component digital videotape recording system. The DVCPPro system at NAB will sport a full-blown ENG system including camcorder, non-linear editing system, and an Fast Transfer Player (FTP) that will permit field recordings to be dubbed to post at 4X normal speed. While Panasonic expects DVCPPro to see its first application in news, they fully expect DVCPPro to appear as a digital tape cache for a server.

At this NAB, Panasonic will demonstrate the Tektronix Profile™ disk-based audio and video server working with



A new Panasonic technology, re-recordable digital optical disk, offers intriguing possibilities.

their own M.A.R.C. Systems (100 to 1000 cassette capacity) and a new, smaller Smart-Cart System (50 to 70 cassettes). These technical hybrids augment the volume tape storage and robotics normally associated with automated libraries with a variety of the disk assets.

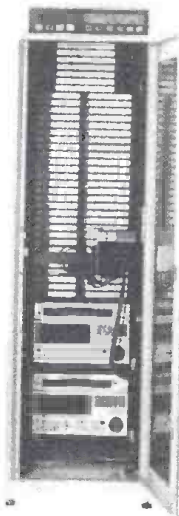
Once a spot is transferred from the library to the disk, it can be played out from there over and over again, reducing wear and tear on the robotics of the system and eliminating head and tape wear.

The disk playback system is inherently more reliable than the VTR system which is most vulnerable at the moment when a cued tape is called to play. The random access nature of the disk player also makes it easier for a broadcaster to re-order spot materials within a break or re-allocate spots across the schedule. The system software sifts the log to determine spot calls, and allows the operator to designate elements to be kept within the Profile. Since most last minute changes involve a re-ordering of spots rather than entirely new media, most changes can probably be accommodated without having to order up new materials. With 90 to 180 minutes of audio and video material stored on the Profile, enough spots can be stored to cover a six to 12-hour broadcast period, which should provide enough of a buffer to cover any required loading or maintenance of the M.A.R.C. or Smart Cart system and robotics.

Certainly one of the more interesting new technologies to take a look at will be Panasonic's LQ-5500, a re-recordable digital optical video disk recorder, that records and plays back broadcast quality digital and analog video.

The LQ-5500 records up to 45 minutes of digitally compressed video with two channels of PCM audio. An average access time of about 0.5 seconds across the entire disk and instant access to any frame, the LQ-5500 suggests a role for itself in editing and production. Extremely durable, the disk can be rewritten at least 10,000 times, according to the manufacturer, and played back one million times. The LQ-5500 will use the same digital signal system as DVCPPro. Panasonic expects to see numerous applications for this technology in such areas as editing, commercial insertion for broadcast and CATV, reference imaging, animation, archiving, and a wide variety of other video display related tasks. ■

Panasonic's Smart-Cart Library System will also be equipped with a Tektronix Profile™ digital disk recorder.



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when people first started talking about a 500-channel future? It seemed like a cool idea until someone said, "There isn't enough programming to go around for 100 channels. Or 50. Or even 15 really good ones."

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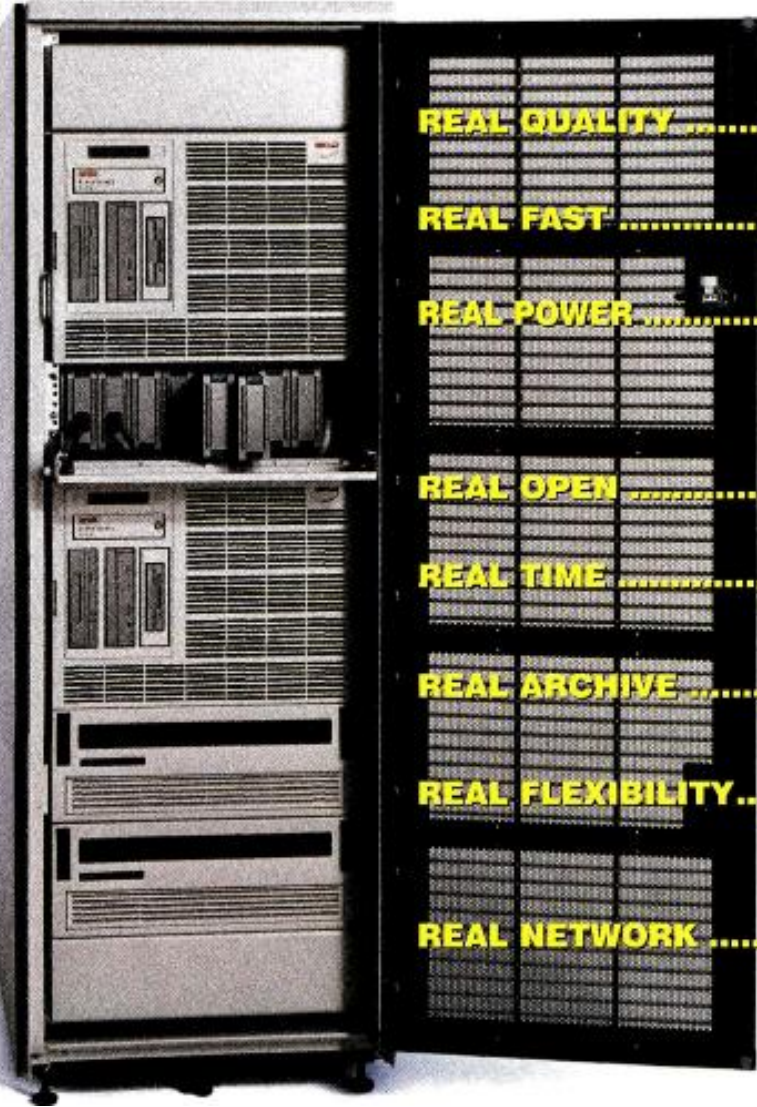
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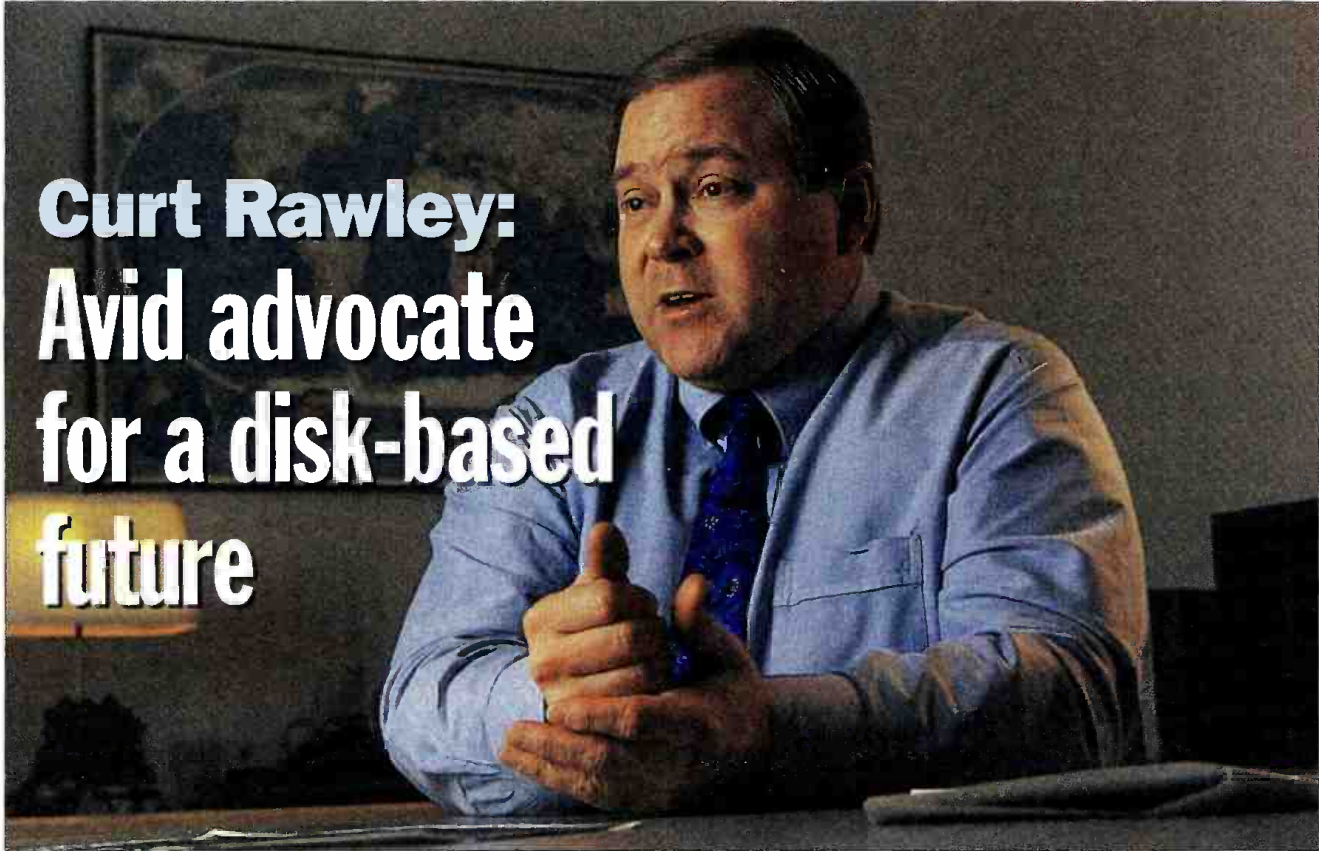


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Curt Rawley: Avid advocate for a disk-based future

Avid President/CEO Curt Rawley's prognosis for videotape is simple: death—perhaps in as few as five years. Since its formation in 1987, the company has taken aim at the tape business with digital disk-based technologies targeted first at post-production houses and later at broadcast facilities. Last year, Rawley's company branched further into the broadcast and production business, acquiring newsroom automation companies *BASYS* and *SofTECH* and merging with professional audio product provider *Digidesign*. Avid added to its list of acquisitions last week through mergers with London-based *Parallax Software Group*, a paint and compositing technology developer, and Madison, Wis.-based *Elastic Reality*, a special-effects software developer.

Today at the Avid Technology headquarters in Tewksbury, Mass., a small but growing army of denim-clad engineers and marketers is preparing for the company's latest joust at the tape business: a disk-based camera that Avid and Ikegami plan to unveil at this month's NAB convention. In this interview with *BROADCASTING & CABLE'S* Chris McConnell, Rawley talks about the camera, compression and the TV station of tomorrow.

What future does tape have in broadcasting?

I think it'll die within the next five years; that's a guess. I will ask you the following question: How many eight-track audio cartridges are in automobiles today? I think it's like all kinds of technology. If it's better and faster and cheaper, the industry adopts [it].

So what do you think the newsroom of the future is going to look like?

I think it will be totally tapeless. It will be fully integrated, interconnected. It will be computer-based. I think you'll see random access throughout the station. You'll see folks collaborating in real time on pieces, and you won't see me waiting for tape any longer.

Don't you think we're still going to have some material recalled from an archive and stored in a cache machine while other material plays out directly from stored tape to air?

I suppose if I believed that, then I would have to say that lots of companies are wasting an awful lot of money on video-on-demand servers, and I don't believe they're wasting their money. I think it's real. And from all those guys that are still trying to sell a lot of videotape and audiotape, you're going to hear a different argument.

Why do you disagree with other companies that are promoting the "hybrid" use of tape and disk?

Because of Avid's history. We've seen the power of what a disk-based solution can be. We've seen the speed that it affords; we've seen the flexi-

COVER STORY

bility that it affords. When you go with a disk-based computer solution, the extensibility of that platform is infinitely greater than what you have with a tape-based platform. How extensible is a videotape recorder? It's an electro-mechanical device.

Not only are the disk-based solutions faster, but I think they're much more affordable. It's very expensive to continue to operate in tape. Down at Channel 5 in Boston we were recently watching, and I think they consumed something in the neighborhood of 150 tapes just to do one 6 o'clock news show. That's very expensive. And the tape heads inside the VTRs wear out.

How will the industry adopt this tapeless system when there is such a vast installed base of tape machines?

People are not going to take their \$60,000 [VTR] investment and throw it out the window. I think two things will happen. In the short term we'll have situations where existing plants will start adopting digital tools—for instance, buy a NewsCutter [disk-based editor] to start doing their editing at a much higher rate of speed. Then you might see a second NewsCutter, then maybe a Media Recorder, and eventually you'll see an AirPlay [disk-based playback] in there and people may buy some networking tools. But they'll still have their old equipment and be making use of that.

I think there are also going to be a number of installations where there is not an existing infrastructure. If you look at some of the changes in the industry, especially with what Fox is doing, you're seeing a lot of jockeying between UHF and VHF stations. You're seeing Fox come in and take over a station, then all of a sudden CBS or NBC or ABC is scrambling to get another station. All of a sudden they've got to start a news production.

Does your vision of the tapeless station extend to programing archives?

If you're storing things that are going to be used in production, we believe you'll be archiving those on disk for quick recall and utilization.

You're going to see the advent of local-area networks and wide-area networks. You're going to see the database companies come into this—they're going to be databasing a lot of the media. Some of that media is going to be online; some of it's going to be stored on tape.

In the end there will be archiving. The archiving may or may not have anything to do with videotape. My belief is that the compression and the different storage formats in the future will probably argue more for data tape as opposed to videotape.

What is the advantage of data tape?

Cost and quality. Ones and zeros don't really care how

many times they're written over as ones and zeros.

Is speed the only advantage to all of this technology?

I think there are tons of advantages. The first thing is, yes, it is faster. You can move through the station at very high rates of speed.

Second, it really [introduces] the advent of multi-skilling of a set of workers. No longer will it be the case that the journalist is relegated to working in text only. Through acquisition of BASYS and SofTECH and some work we've done here, we'll be developing journalist workstations that have pictures and sound on them as well. So the advent of going to the computer really allows for a much more flexible labor approach at solving the tasks that have to be solved. There are no longer going to

"No longer will it be the case that the journalist is relegated to working in text only. Through acquisition of BASYS and SofTECH and some work we've done here, we'll be developing journalist workstations that have pictures and sound on them as well."



be islands of expertise. It'll be sharing the work load.

How will you share the information with products from other vendors?

The Open Media Framework is a way to exchange data among different vendors, so while we believe at Avid that we have many of the key elements necessary to provide a totally digital, integrated solution to the broadcaster, we by no means have all the answers. And through open media framework we're partnering with other companies.

What is Open Media Framework?

It's a container into which one can place text, graphics, animation, audio, still photography, video and the like. So you can do all of those different data types in a common container format.

So you are confident there will be compatibility across vendors in this tapeless facility?

I think there are certain companies that are moving more slowly toward the fully computerized standards. We believe that local-area networks and wide-area networks are going to be the wave of the future in this industry.

Avid for broadcasters

Avid's Curt Rawley insists his company is not brand new to the broadcasting industry. It's been in the business for two-and a half years, he says.



A short time to some, but not to a company that has only existed since 1987, making editing systems initially for the postproduction industry. Since shipping its first Media Composer editing systems in 1989, the company has installed more than 7,000 of its products worldwide. Avid, which employs 860, broke \$200 million in sales last year, with a net income of \$13 million for fiscal 1994. Rawley attributes more than 10% of the sales to broadcast facilities, and says he anticipates that broadcasting will account for a larger percentage of sales in the years ahead.

Rawley says the company has placed its disk-based equipment with more than 600 broadcasters worldwide, with about half of the broadcast revenue coming from the U.S. Together with newsroom automation customers Avid has taken over from BASYS and SofTECH since acquiring them last year, the company claims over 800 broadcast customers.

Rawley, whose company last week acquired the Parallax Software Group of London and Madison, Wis.-based Elastic Reality Inc., says the company could look to more acquisitions if there is a need to "remove the seam" from production operations. He also says that an acquisition of Avid is possible, though not in the near term: "There's a lot of growing for us to do before we consider throwing in with someone else." ■

There are some people who will move more slowly toward embracing those on a wholehearted basis, who will say that they want to hang on to some audio/video standards before they move completely to a computerized standard.

What about all of the compression standards out there?

Avid believes that the two standards that are going to be most broadly endorsed are the JPEG standard for still-image compression, which is germane for editing, and the MPEG standard for distribution. We think that other standards will come and go.

What is your response to the skeptics of compression image quality?

I think the computer will be able to give you more and more pixels within the picture. Many of the TV shows that you watch today are coming right off of Avid's hard drives. And you don't hear about our customers getting complaints about lack of signal quality. So I think we're already good enough for TV; the answer is yes. Because you don't cascade and multiply the losses when you're in a digital domain, and you do when you're in the analog. There is no signal noise to deal with. The images, from a production-environment standpoint, end up being superior.

Why do you think the industry needs a disk-based camera?

We think it's going to be vitally important to have a capture device that can talk immediately to a NewsCutter to shape the video clips for airtime and be able to import those over to an AirPlay system and play back in sequence.

Think for a moment about what a disk-based solution is capable of doing that tape [can't] do. Back-timing cue end marks is something you can't think about doing with a tape-based solution. You're just running the tape, and you're always going through that. With a disk-based solution, you can have the disk running and you can simply be writing over certain things, and then when you want to keep it, you just go from that point forward.

So you could record for an hour while you're waiting for something to happen, but at the end of the day you really only recorded a minute?

Sure.

Other companies have walked away from this disk-based camera idea for the time being. What do you know that they don't?

I don't think it's so much a matter of what Avid knows that other people don't. I think that Avid is still learning an awful lot about this industry. One thing that Avid does know is the power of disk-based digital media, and I think that familiarity with the technology lets us approach things in a way that other people don't approach things.

The other thing that's different about Avid is we have no allegiance to selling a lot of tape.

How are you getting around design issues such as power consumption, size and memory?

I guess it's just a matter of good engineering. We've known that those were among the critical issues from the outset. People told us that they'd like more than 15 minutes, and we're going to give them more than 15 minutes. They said they'd like to stay in the form factor of the current camera, and we're doing that. They said they'd like to stay within the same relative weight of the existing cameras today, and we're going to do that.

When will this camera hit the streets?

We'll ship in the second half of the year.

Once the camera is out there, what digital boxes are there left to develop?

Oh, there are lots of things to do: field recorders, equipment vans with disk-based solutions, doing image processing inside the station. The name of the game here is to compete for audience, so you want the best looking news that you can generate.

How important is the broadcast industry to Avid?

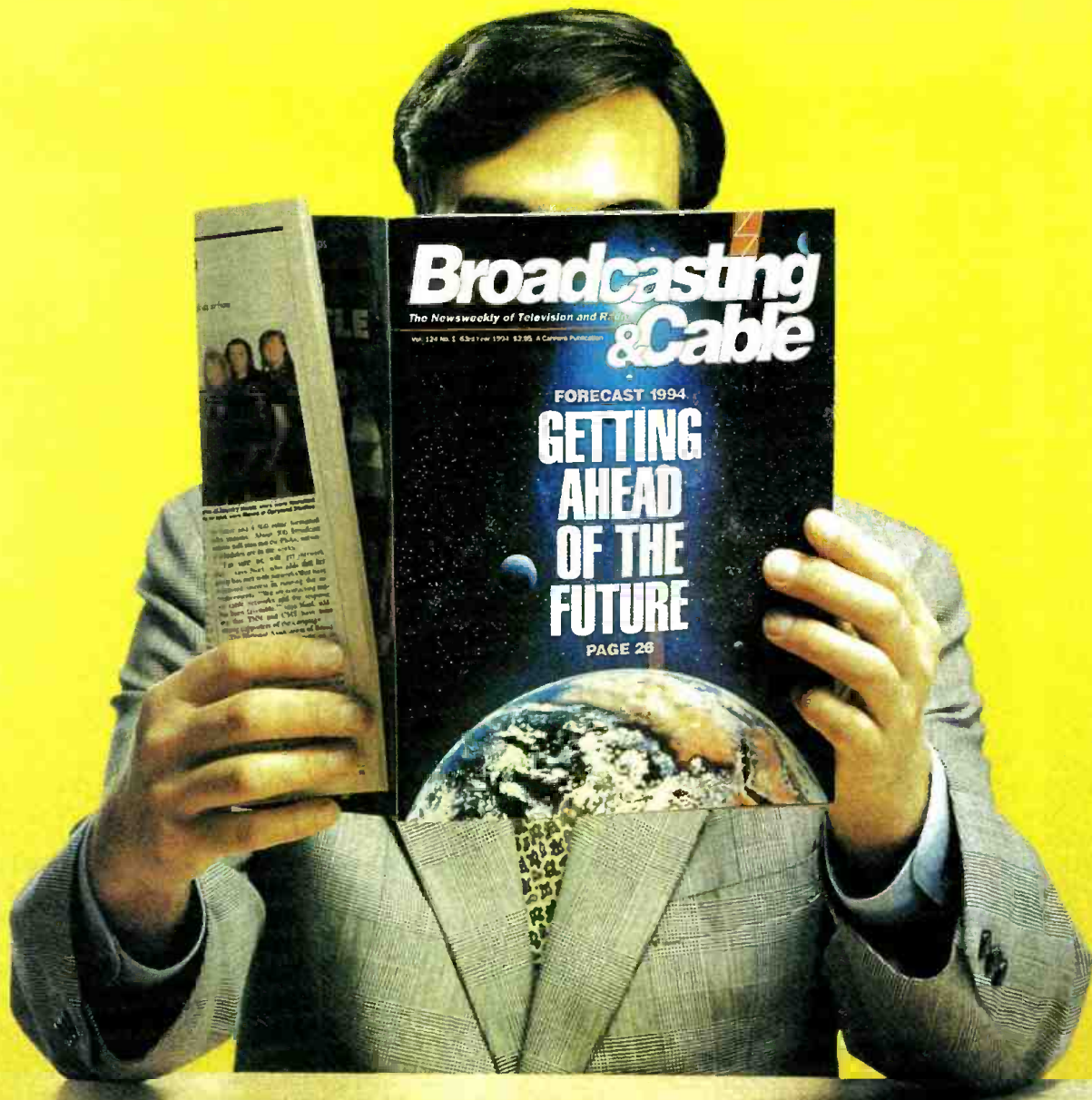
We believe that there are approximately 2,500 stations around the world that originate and transmit programming, and that each one of those stations invests between \$1.5 million and \$5 million in video processing equipment.

So if you take the low end of that range and say \$2 million, \$2 million times 2,500 gives you a \$5 billion market, which is a very large market. So Avid sees a lot of opportunity there. ■

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THE BIGGER BOOK

New radio group debuts with 18 stations

Triathlon, backed primarily by investor Sillerman, will acquire Pourtales properties

By Donna Petrozzello

A broadcasting group was formed last week that will be among the largest owners of small and midsize-market radio stations in the country. The new Triathlon Broadcasting Co. comprises 18 radio stations once owned by Pourtales Radio Partnership and is backed principally by Robert F.X. Sillerman.

Norman Feuer, president/CEO of Force II Communications, has agreed to assume the contract to acquire the Pourtales stations, and will serve as president and CEO of Triathlon. Feuer served as chief operating officer of Pourtales for several years.

Triathlon includes 18 small and mid-market radio stations once owned and operated by the Colorado Springs-based Pourtales Radio Partnership, of which C. Terry Robinson is president. The only station that Robinson will retain ownership of under Pourtales will be oldies KEYN-FM Wichita, Kan. Robinson will not be part of Triathlon.

Sillerman, chairman and CEO of The Sillerman Companies and SFX Broadcasting, put up the lion's share of \$43.8 million to purchase the Pourtales portfolio. Industry analysts speculated that the deal was a stock transaction, valued by the principals at between eight and nine times cash

flow. Star Media Group's Paul T. Leonard was the exclusive broker in the deal.

In one sweep, Triathlon has acquired duopolies in almost every city in which it is invested. The group includes stations KFH(AM), KQAM(AM) and KRBB(FM), all Wichita, Kan.; KXLK(FM) Haysville (Wichita); KZKX(FM) Seward (Lincoln), Neb.; KTGL(FM) Beatrice (Lincoln); KUDY(AM)-KKZX (FM) Spokane, Wash.; KEYF-FM Cheney, (Spokane); KVOR(AM)-KSPZ (FM), KTWK(AM) Colorado Springs; KVUU(FM) Pueblo, Colo.; WKSJ(AM) Pritchard, and WKSJ-FM and WMYC(FM) Mobile, both Alabama, and KTCR(AM) Kennewick-KEGX(FM) Richland, both Washington.

Leonard said the deal will be completed in two phases. Triathlon will acquire KRBB for \$3.3 million, along with KXLK, KFH, KQAM, serving Wichita, and KZKX and KTGL, serving Lincoln, for \$12 million. The total \$15.3 million first phase is expected to be completed later this year.

In the second phase, Triathlon will acquire the remaining stations for \$28.5 million, within an indefinite time frame, Leonard said. He described the deal as significant: "This deal will make Triathlon one of the largest small- and mid-market-sized

radio groups with duopolies everywhere."

Robinson, who co-founded the Transtar Radio Networks, started buying the stations that constituted Pourtales in 1991. While most broadcasters set their sights on major market acquisitions, Robinson said there are benefits to owning stations in smaller and midsize markets, which made the Pourtales holdings attractive.

"There are nice returns to be made in medium markets because there is less competition and therefore the pricing structure is better," Robinson said. "There are good continuing returns for stations that can be purchased at lower multiples."

Feuer said he has "been associated with these great stations for some time, having helped build all of them except for KRBB in Wichita. The opportunity to own them now is genuinely a dream come true for me."

Leonard described Sillerman's investment with Triathlon in smaller markets as "astute."

"I suspect [Sillerman] understands there will be a limited number of radio operators who will enjoy the fruits of dominance within any given market segment," Leonard said. "He appears to be positioning himself as an owner who will have that critical mass." ■

Good numbers for Emmis stations

Emmis Broadcasting's rhythmic top 40 WQHT(FM) and urban adult contemporary WRKS(FM), both New York, drew a combined 13.5 rating of listeners 12+ in the AccuRatings winter 1995 survey. WQHT ranked first, with a 7.0, and WRKS finished second, with a 6.5.

In Los Angeles, Emmis's contemporary hits KPWR(FM) ranked first among listeners 12+, and in Chicago, its adult contemporary WKQX(FM) ranked third.

Emmis Chief Financial Officer Howard Schrott says the latest Arbitrend survey also ranked KPWR first in Los Angeles, with a 5.1 for listeners 12+, and put WRKS first and WQHT second in New York (with a 6.2 and a 5.3, respectively). Schrott says WRKS ranked second among Communications Group last December and revamped

its format in January.

AccuRatings' winter survey measured various day-parts from early January through mid-March 1995 for two groups—listeners 12+ and 25-54.

Other stations that posted strong AccuRatings showings:

- In Los Angeles, Infinity Broadcasting's album rock KROQ-FM drew the second-largest share of listeners 12+, with a 6.1; Cox Broadcasting's talk KFI(AM) ranked third, with a 5.0.

- Among Chicago's listeners 12+, Tribune Broadcasting's high-billing news/talk WGN(AM) earned first place, with a 7.4; CBS's contemporary hits WBBM-FM and WKQX ranked second, with a 6.5.

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Lawenda succeeds Hogan at Westwood One

By Donna Petrozzello

Veteran radio industry executive William Hogan has resigned as president of the Westwood One Radio Network to become president of Metromedia International Marketing Inc. He will oversee the sales and marketing of radio stations owned and operated by Metromedia International in Eastern Europe and the former Soviet republics.

Hogan's successor at Westwood One will be Jeff Lawenda, formerly senior VP of Cabin Fever Entertainment, a music and visual programming production and marketing company. Lawenda held prior executive sales positions with CBS Radio Net-

works, Group W Radio Sales and Metromedia.

"It's an exploding area and just a wide-open opportunity," Hogan says of Metromedia's planned station acquisitions and expansion in Latvia, Bulgaria, Romania and several Russian cities.

Hogan was named president of Westwood One in February 1994 after Westwood purchased the Unistar Radio Networks, of which he was president. He previously had worked with RKO Radio Network



Jeff Lawenda

and with Metromedia CEO/President Carl Brazell in the 1970s as a sales executive.

Hogan's departure from Westwood One coincides with the resignations last month of Neil Sargent, formerly senior VP, affiliate relations, for Westwood One's radio formats, and Kirk Stirland, formerly senior VP, affiliate relations, for

Westwood One's news networks ("Fates & Fortunes," March 27). Hogan describes the timing of their departures as coincidental. ■

R I D I N G G A I N

Stern back in Chicago

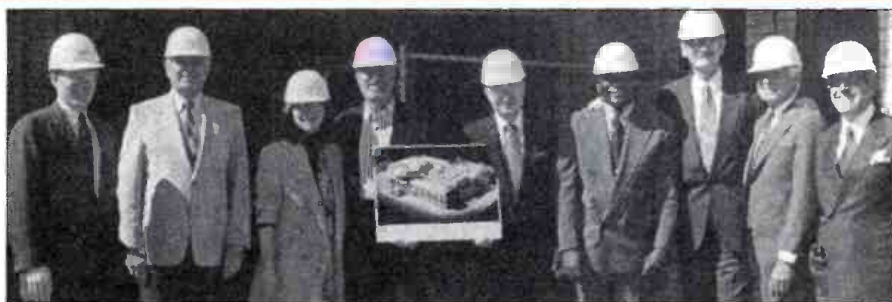
Self-proclaimed "king of all media" Howard Stern returned to Chicago radio when he took over the morning slot at classic rock WCKG(FM) on March 29. WCKG reportedly signed a three-year contract for Stern's syndicated show.

WLUP(AM) Chicago, now WMVP(AM), broadcast *The Howard Stern Show* mornings from October 1992 through August 1993, when it canceled the program. The FCC slapped Stern with numerous indecency fines in 1993. He then filed a \$45 million breach-of-contract lawsuit against WLUP owner Evergreen Media Corp.; it is still pending.

Famous for holding mock "funerals" to celebrate his success in new markets, Stern is expected to "come back with a vengeance," says WMVP/WLUP GM Larry Wert.

Infinity expands stock plans

Infinity Broadcasting Corp. will expand its stock repurchasing program by \$100 million beyond the initial \$50 million approved for stock repurchases when the company started the program last June. Stock purchases will be financed under Infinity's existing bank credit



The Museum of Television & Radio has formed a committee to provide information about the museum to the radio and entertainment communities. The Southern California Radio Advisory Group gathered for a picture at the construction site of the museum's new building in Los Angeles: Pat Gallagher, MT&R; Ben Hoberman, formerly with ABC Radio; Erica Farber, Radio & Records; Norman Pattiz, Westwood One; Robert Fox, KVEN Broadcasting; Howard Neal, KFI(AM)-KOST(FM); Gordon Mason, SCBA; George Nicholaw, KNX(AM); and Robert Batscha, MT&R.

facility, of which the Chase Manhattan Bank is the lead agent.

Infinity officials say the company plans to repurchase its stock "from time to time on the open market" and in negotiated transactions.

To date, Infinity has purchased approximately \$37 million of its common stock through the repurchasing program. The company has outstanding 27.6 million shares of Class A common stock.

Radio revenue up 15%

The latest survey from the Radio Advertising Bureau comparing radio ad revenue in February 1994 with that of February 1995 shows

combined local and national advertising increased 15% last February. Specifically, revenue from local advertising jumped by an average 14% across more than 100 markets surveyed, and revenue from national advertising increased an average 19%. RAB reports.

Errata—Radio talk show host Bruce DuMont of *Beyond the Beltway* charged only Ross Perot with "ripping off" the concept of his political talk show for Perot's program. DuMont did not level similar charges against Perot's syndicator, the Tribune Radio Networks, as was reported in the March 20 issue.

Reports of TVB's death exaggerated

Healthy years of spot advertising help reverse membership decline

By Steve McClellan

Three years ago, the Television Bureau of Advertising was \$500,000 in the red, faced membership defections that reduced its ranks by almost 70% and was criticized as an organization that had outlived its usefulness. In short, TVB was on the brink of extinction.

But that's not the case for the broadcasters' trade association anymore. Two healthy years of spot advertising have helped, with the outlook positive for this year (up 5%-7%) and next.

TVB membership has recovered in the past two years, from a low of 160 stations in early 1993 to about double that now. The New York-based organization's budget is some \$4 million, and newly elected chairman Barry Baker, chief executive officer, River City Broadcasting, says TVB has a \$500,000 surplus, which most likely will be used to expand staff.

And preregistration for TVB's upcoming convention in Las Vegas is ahead of last year's pace. The convention will be held next week in conjunction with the National Association of Broadcasters' meeting.

"The question of whether TVB will exist anymore has been erased," Baker says. He credits Ave Butensky, TVB president for the past three years, with successfully carrying out

the refocused mission of the group: making presentations to major advertisers and demonstrating to them the effectiveness of using television "to move people in a mass way to buy product."

Some of TVB's problems stemmed from the poor economy of the late 1980s and early 1990s, when station managers were looking to pare non-essential expenses, such as dues to trade associations.

TVB

Station managers also complained that, economy aside, TVB's dues were too steep. And Baker notes that TVB spread itself too thin, attempting to assist stations in sales training programs, for example, which diluted its efforts in dealing with advertisers.

"It had too many jobs and couldn't serve all the masters," Baker says of the TVB. "The sole mission now is how do we get more dollars into spot, and we do it by talking to advertisers and Ave has addressed that very well."

As for the increased membership, Butensky says it's been "a steady climb back" over two years partly

The television industry is poised, for the first time, to surpass the newspaper industry in total advertising dollars.

Ave Butensky



spurred by a cap on dues.

Some of the TVB's \$500,000 budget surplus will go to hire new staff members, but Butensky also hopes to put more money into research. "That's vital to achieving our ultimate goal, which is helping advertisers find their customers."

Although only about a third of commercial TV broadcasters belong to TVB, Butensky says that members represent 75%-85% of spot dollars in the marketplace.

The television industry is poised, for the first time, to surpass the newspaper industry in total advertising dollars, Butensky says. "The last figures available show both groups neck and neck," at about \$34.2 billion.

Television's gains also are reflected in the quest for retail advertising dollars, where television traditionally has lagged.

Recently, however, television has made significant gains. According to Competitive Media Reports data compiled by TVB, television stations garnered about 20% of retail advertising dollars in 1993, or \$8 billion. In 1994 that figure jumped to 26%, or \$8.7 billion.

"Retail is still the largest category where we get the least amount," Butensky says. "For the last 50 years we've been doing it wrong. Television people have not understood

Baker elected TVB chairman

Barry Baker, chief executive officer, River City Broadcasting, has been elected chairman of the Television Bureau of Advertising, succeeding Jack Sander, president/general manager, WAGA-TV Atlanta. Other newly elected TVB board members: Vice Chairman Andrew Fisher, executive vice president, TV affiliates, Cox Broadcasting; William Frank, executive VP, Chris Craft/United Television Broadcasting Group; James Keelor, president, Cosmos Broadcasting; James A. Kizer, executive VP, Federal Broadcasting; Jonathan Klein, president, Group W Television; Edward Quinn, VP, McGraw-Hill Broadcasting; Jim Beloyianis, president, Katz Television Group, and Murray Berkowitz, senior VP, Harrington Righter & Parsons.

—SM

retail, or the role of merchandising managers, salespeople and their comfort with newspapers."

But he insists that the relationship between television and retailers is improving, at least in part because of TVB's creation two years ago of a Television Retail Advisory Committee composed of members from each industry. "It's helped because we want to understand their problems and they want to understand how TV works," Butensky says.

Retailers like newspapers because they get immediate results, Butensky says. "If a guy runs an ad in the paper today, tomorrow he knows how many shirts or shoes he's sold."

The great equalizer for television may be interactivity. Butensky cites an interactive trial in Beaverton, Ore., where printers attached to television sets spit out coupons, specials of the day and directions to retail outlets as spots are aired.

"Price and item advertising has always been the domain of newspapers," Butensky says. "But with interactive capability, television is adapting." ■

Cable, advertisers look forward to growth

CAB panelists expect line between programing, product to blur

By James A. McConville

Cable programers and advertisers can expect to reap the financial rewards as market share and ad dollars grow, industry officials say.

CAB President/CEO Joe Ostrow predicts that combined national, regional and local cable advertising revenue will reach \$5 billion this year.

However, participants at the Cable Advertising Bureau's annual conference in New York City last Monday and Tuesday said cable players also face several challenges, including increased competition from new cable channels.

New cable technology in the form of fiber optic cable and online services reportedly will increase the number of cable channels several times and will allow for new services

such as interactive programing. But some cable industry experts said programing content, not technology, will be the key to expanding cable.

Keynote speaker Sumner Redstone, chairman, Viacom, said that launching additional cable channels hinges upon cable programers' providing quality product. "It will be a content-driven revolution," he said.

Turner Entertainment Group President Scott Sassa advised advertisers and ad agencies to sign with cable networks that own solid programing. "No matter what the technology, the systems will need good copyright product to succeed," he said.

With more cable channels, advertisers will have to come up with new ways to capture viewers' attention, said David Fellows, senior vice president, engineering and technology, Continental CV. "You're going to face a whole new spectrum of video cable services," he said during a panel called "What's Ahead in Programing and Delivery."

An expanded cable industry will produce new business partnerships between cable operators and advertisers, Redstone said. He pointed to a deal between Viacom-owned Paramount Television and Procter & Gamble in which P&G agreed to share Paramount's programing development costs in exchange for free TV airtime.

New technology and cable channels likely will help erase the line between programing and advertising, other industry officials said.

"The difference between programing content and the commercial world will blur even further," said Gary Moss, vice president, global

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Errata

The channel designation of WNYC-TV New York was incorrect in the March 27 article "Fate of WNYC-TV in air." The station is on ch. 31.

advertising, Campbell's Soup; then advertisers will want greater input in shaping program content, he said.

Marina Hahn, vice president, advertising, Sony Electronics, said TV viewers will have a harder time distinguishing between content and commercials. "As the viewing audience becomes more fragmented,

companies will provide information in new ways other than the traditional 30-second spot."

And keynote speaker Roger Ailes, president, CNBC and America's Talking, predicted that cable networks will become "niche providers" with a more narrowly defined advertising base. ■

Changing Hands

This week's tabulation of station and system sales

KXLK-FM/KFH (AM)/KQAM(AM) Wichita, Kan.;
KZKX-FM/KTGL-FM Lincoln, Neb.;
KEYF-AM-FM/KUDY-AM-FM Spokane and KTCR(AM)-KEGX(FM) Richland-Pasco-Kennewick, all Washington;
KVOR(AM)-KSPZ-FM/KTWK(AM)-KVUU-FM Colorado Springs, Colo.; and **WKSJ-AM-FM/WMYC-FM**

Mobile, Ala. □ Purchased by Triathlon Broadcasting Co. (Norm Feuer, president/CEO) from Pourtales Radio Partnership (C.T. Robinson, president) for \$40.5 million. See story, page 68. *Broker: Star Media Group.*

KRBB-FM Wichita, Kan. □ Purchased by Force II Communications (Norm Feuer, president/CEO) from Marathon Broadcasting (Sidney Sayovitz, president) for \$3.3 million. See story, page 68. *Broker: Star Media Group.*

KMZQ(FM) Las Vegas and KRZY(AM)-KRST(FM) Albuquerque, N.M. Controlling interest of stations purchased by Crescent Communications California LP (Allen Shaw, Bill Weller and M/C Partners) from Commonwealth Broadcasting of Northern California (Dex Allen) for \$26.5 million. **Buyer** owns KYLD(FM) San Francisco and KSOL(FM)/KYLZ(FM) San Francisco-San Jose. Allen will continue to oversee the operations of the Las Vegas and Albuquerque stations and will reinvest his proceeds into the buying

Proposed station trades

By dollar volume and number of sales

This week:

AMS □ \$3,450,000 □ 3

FMs □ \$170,401 □ 10

Combos □ \$67,300,000 □ 3

TVs □ \$0 □ 0

Total □ \$87,920,401 □ 16

So far in 1995:

AMS □ \$34,930,500 □ 44

FMs □ \$246,426,221 □ 91

Combos □ \$472,690,800 □ 62

TVs □ \$1,092,312,000 □ 29

Total □ \$1,846,359,521 □ 226

entity. **KMZQ** has AC format on 100.5 mhz with 100 kw and antenna 1,106 ft. **KRST(AM)** has sports format on 1450 khz with 1 kw. **KRST(FM)** has country format on 92.3 mhz with 22 kw and antenna 4,160 ft. *Broker: Media Venture Partners.*

KKCJ(FM) Liberty, Mo. □ Purchased by Heritage Media Corp. (James Hoak,

chairman; Paul Fiddick, president of radio division) from Capital Broadcasting Inc. (Bruce Houston, president) for \$5 million. **Buyer** owns **KCFX-FM** Harrisonville and **KIHT(FM)/WRTH(AM)-WIL(FM)** St. Louis, both Missouri; **KRPM(AM)** Seattle, **KKSN(AM)** Vancouver and **KRPM(FM)** Tacoma, all Washington; **WBBF(AM)-WBEE-FM/WKLX(FM)** Rochester, N.Y.; **KKSN-FM** Portland, Ore.; **WOFX(FM)** Fairfield, Ohio; **WEMP(AM)-WMYX(FM)** Milwaukee and **WEZW(FM)** Wauwatosa, both Wisconsin, and 7 TVs. **Seller** has no other broadcast interests. **KKCJ** has contemporary country format on 106.5 mhz with 100 kw and antenna 981 ft. Filed March 15 (BALH950315GH). *Broker: Bruce Houston Associates Inc.*

KMUZ-FM Camas, Wash. □ Purchased by Apogee Radio LP I (Roy Disney, 59% interest; Jim Johnson, president) from Pacific Northwest Broadcasting Corp. (Dick Schwary, president) for \$3.5 million. **Buyer** owns **KFXX(AM)** Oregon City and **KGON(FM)** Portland, both Oregon, and **KJYK(AM)-KKLD(FM)** Tucson, Ariz. **Sell-**

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er owns KKBK(AM) Gresham (Portland), Ore. KMUZ-FM has soft AC format on 94.7 mhz with 3 kw and antenna 223 ft. Filed March 14 (BALH950314GN). *Broker: Star Media Group.*

WQOL-FM Fort Pierce-Stuart-Vero Beach, Fla. □ Purchased by Commodore Media Inc. (formerly CRB Broadcasting Corp.) from Treasure Coast Media Inc. (Sally Smalley DiLucente and Wayne Dillon) for \$3 million. **Buyer** owns WZZR-FM Treasure Coast, Fla.; WAEB-AM-FM/WZZO-FM/WXKW(AM) Allentown, Pa.; WJBR-AM-FM Wilmington, Del.; WNLK(AM)-WEFX-FM Fairfield Co., Conn.; WFAS-AM-FM Westchester Co., N.Y., and WTCR-AM-FM Huntington, W.Va. **Seller** has no other broadcast interests. WQOL-FM has oldies format on 103.7 mhz with 50 kw and antenna 476 ft. *Broker: Media Venture Partners.*

WSUA(AM) Miami □ Purchased by WSUA Broadcasting Corp. (Felipe Santo Domingo, chairman; Geraldo Reyes, president) from Red Top Broadcasting Corp. (Howard Premer) for \$2.75 million. **Buyer** and **seller**

have no other broadcast interests. wsua has Spanish lite contemporary format on 1260 khz with 5 kw. Filed March 7 (BAL950307EA).

KGRC(FM) Hannibal, Mo. □ Purchased by Taylor Broadcasting Co. (Michelle Taylor, president/25% voting stockholder; Maureen Stredl, 25%; Anthony Taylor, 25%; Michelle Taylor [as custodian for Catherine Taylor, a minor], 25%) from STARadio Corp. (Howard Doss) for \$1.25 million. **Buyer** is acquiring CP for KLSN-FM New London, Mo. (see below). **Seller** owns WNXT-AM-FM Portsmouth, Ohio; KMON-AM-FM Great Falls, Mont., and WKAN(AM)-WLRT-FM Kankakee, Ill. KGRC has AC format on 92.9 mhz with 100 kw and antenna 490 ft. Filed March 15 (BALH950315GM). *Broker: Wood & Co.*

KVIV(AM) El Paso, Tex. □ Purchased by Spanish Christian Broadcasting of El Paso Inc. (Alfonso Cabrera, president/100% owner) from Dunn Broadcasting Co. (John Dunn, president) for \$550,000. **Buyer** and **seller** have no other broadcast interests. kviv has Spanish/religious for-

mat on 1340 khz with 1 kw. Filed March 3 (BAL950303EB).

KBCH(FM) Kings Beach, Calif. □ Option to purchase CP exercised by Vernon Miller from Kidd Communications (Chris Kidd) for \$300,000. **Buyer** has no other broadcast interests. **Seller** owns KJRC(AM) South Lake Tahoe, Calif. KBCH is unbuilt, licensed to 107.7 mhz with 230 w and antenna 9,200 ft. Filed March 10 (BAPH950310GE). *Broker: Commonwealth Investment Brokers.*

KQCS(FM) Bettendorf, Ia. □ Purchased by Hope Communications Inc. (Hope Tang-Goodwin, president) from Eternity Broadcasting Inc. (David McAnally, president) for \$271,393. **Buyer** has no other broadcast interests. **Seller** owns 50% of KZZQ(FM) Winterset, Iowa. KQCS has Christian music format on 93.5 mhz with 3.3 kw and antenna 300 ft. Filed March 10 (BALH950310GF).

WQQT(FM) Springfield, Ga. □ Purchased by Philip O'Dell from Country Time Broadcasting Inc. for \$235,000. **Buyer** and **seller** have no other broadcast interests. wqqt is licensed to 103.9 mhz. Filed March 6 (BALH950306GF).

WHSC-AM-FM Hartsville, S.C. □ Purchased by George Buck Jr. from Hartsville Broadcasting Co. Inc. for assumption of debt valued at \$200,000 and real estate for \$100,000. **Buyer** owns WNAP(AM) Norristown, Pa.; WOLS(AM) Florence, Calif.; WHVN(AM) Charlotte and WHYM(AM) Statesville, both North Carolina; WAVO(AM) Rock Hill, S.C.; WEAM(AM) Columbus and WYZE(AM) Atlanta, both Georgia; WMGY(AM) Montgomery, Ala., and is 49% permittee of WLWW(FM) Waxhaw, N.C. **Seller** has no other broadcast interests. WHSC(AM) has country format on 1450 khz with 1 kw. WHSC-FM has country format on 98.5 mhz with 3 kw and antenna 328 ft. Filed March 6 (AM: BAL950306GH; FM: BALH-950306GG).

WWBR(FM) Trussville, Ala. □ Transfer of control, with option to purchase, Stanton Broadcasting Corp. from Patricia Stanton to American General Media-Texas Inc. (Anthony Brandon, president/50% owner; L. Rogers Brandon, 50%) for \$10,000 plus covenant not to compete valued at \$154,008. Patricia Stanton owns

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KSBN(AM) Spokane, Wash. □ Purchased by KSBN Radio Inc. (The Cit-

izens for the Right to Keep and Bear Arms and the Second Amendment Foundation) from T.C.C. Broadcasting of Spokane (Thomas Cook) for \$150,000. **Buyer** owns KBNP(AM) Portland, Ore. **Seller** has no other broadcast interests. KSBN has business news/talk format on 1230 khz with 1 kw. *Broker: Montcalm.*

KVLE(FM) Gunnison, Colo. □ Purchased by Vacation Communication Corp. (Mary Ray Altman, president/100% voting stock) from High

Country Communications Inc. (Dan Brown, president) for \$150,000. **Buyer** and **seller** have no other broadcast interests. KVLE has contemporary country format on 102.3 mhz with 3 kw and antenna 200 ft.

Errata

In March 21 issue, Rumbaut & Associates was omitted as broker for WCFB(FM) Daytona Beach, Fla.

River City buys Keymarket

By Julie A. Zier

Television group River City Broadcasting is expanding its portfolio, buying radio group Keymarket Communications in a deal worth \$130-\$140 million.

The value of the new combined company, comprising nine television and 24 radio stations, will be about \$900 million, River City said in a statement last week.

The purchase "is a way to combine resources and enable both groups to seek new opportunities," Keymarket CFO Donald Alt says. Keymarket CEO Kerby Confer will continue to head the radio division with Alt and president Barry Drake.

The executives of Keymarket will swap its assets for a 2% equity stake in its new parent company, River City Chairman/CEO Barry Baker says. Keymarket will become a full operating division of St. Louis-based River City Broadcasting LP while keeping its management intact and its headquarters in Augusta, Ga. "We will share sales and promotion strategies, and programing and news ideas," Baker says.

With River City's newly acquired critical mass, the radio-TV company could have an eye on the public market, Baker confirms. Keymarket filed a public offering in 1993, but withdrew it when the market soured. The diversity of the new entity "will assist us in the future when we present our company," Alt says.

The acquisition comes at a time when the FCC is considering eliminating the TV-radio crossownership rules

that prohibit one entity from owning radio and TV stations in a market.

"Several people believe radio-TV crossownership will one day be routine," says Star Media Group's Bill Steding, who brokered the deal. "This deal is a prototype for the future."

River City owns KDNL-TV and KPNT-FM, both St. Louis; KABB-TV San Antonio; KDSM-TV Des Moines; WTTV-TV

Indianapolis; WTK-TV Kokomo, Ind.; KOVR-TV Sacramento; WSYX-TV Columbus, Ohio; WAXA-TV Anderson, S.C.; WLOS-TV Asheville, N.C.; and, pending closing, KZRR-FM/KLSK-FM/KZSS(AM) Albuquerque, N.M.

Keymarket owns WWL/WLMG/WSMB/KMEZ New Orleans; WRVR/WJCE(AM)-WOGY Memphis and WLAC-AM-FM/WJCE-FM Nashville, both Tennessee; WBEN/WWKB/WKSE/WMIQ Buffalo, N.Y.; WKRZ/WGGY/WILK/WGBI Wilkes-Barre/Scranton, Pa., and KBLA Los Angeles. ■

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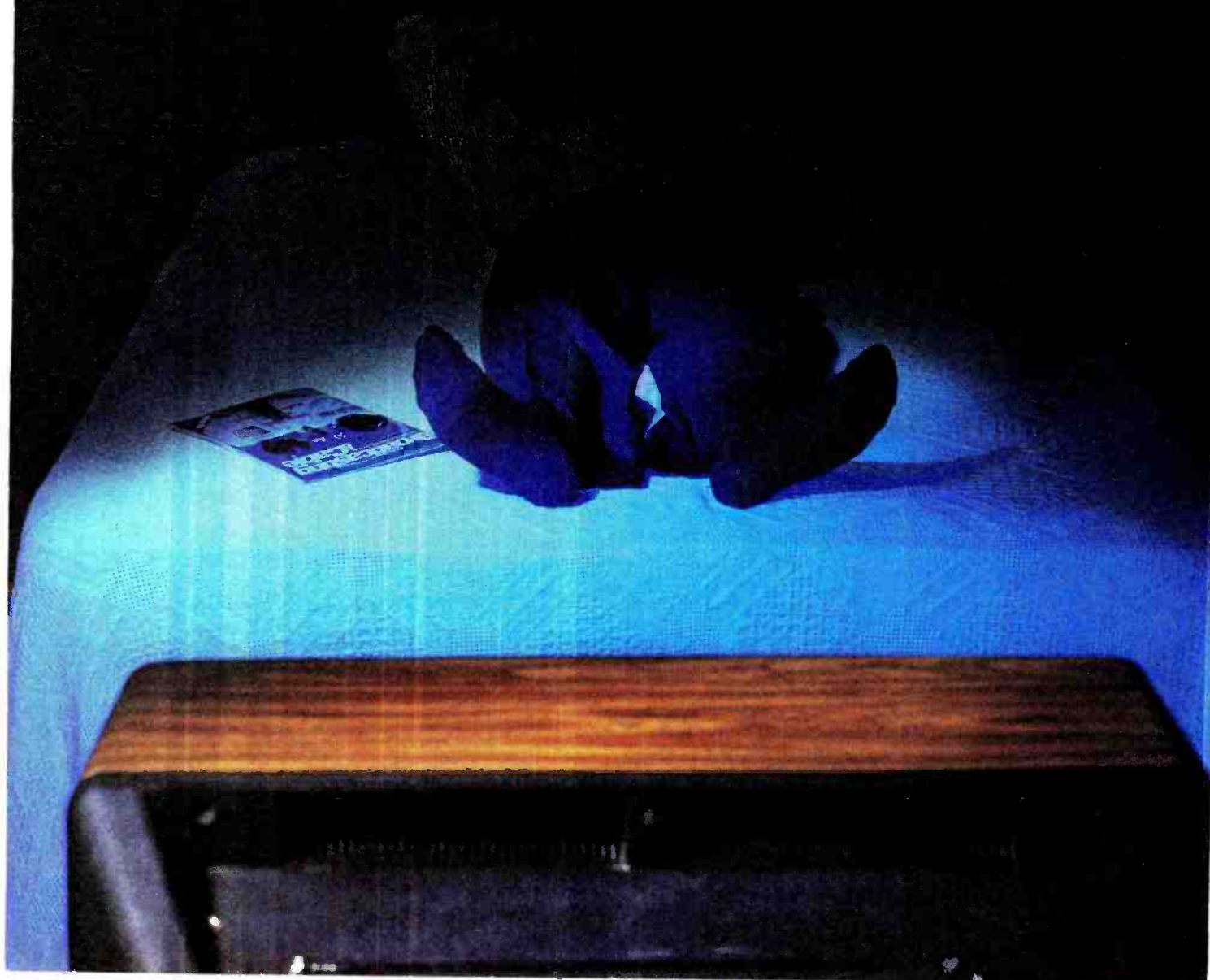
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Broadcasting
The Newsweekly of Television and Radio
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Kids TV fines set record

Stations also must renew license every two years

By Christopher Stern

Two television stations have been slapped with children's TV fines totaling \$225,000—the highest penalties for violating commercial time limits since the Children's Television Act was passed in 1990.

Clear Channel Communications' KTTU(TV) Tucson was hit with a \$125,000 fine and WSEE-TV Erie, Pa., with a \$100,000 penalty for allegedly airing too many commercial minutes during children's TV programming.

The stations also must renew their FCC license after two years, as opposed to the normal five-year term. Short-term renewals also are subject to challenges from other parties.

FCC Commissioner James Quello voted for the "notices of apparent lia-

bility," but issued a separate statement critical of the decision. Although he expressed concern about the record-breaking fines, he was particularly troubled by the decision to issue short-term renewals to the first-time offenders.

"I am extremely concerned that the commission in recent years has begun handing out short-term renewals like clowns handing out candy at a circus," Quello wrote in his dissenting opinion. In an unusual move, Quello released his statement before the final order was issued. Final orders on the alleged violations are expected to be issued this week.

Under FCC rules, stations must limit commercial time during children's programming to 12 minutes per



FCC Commissioner James Quello says commission "has begun handing out short-term renewals like clowns handing out candy at a circus."

hour during the week and 10.5 minutes per hour during the weekends. The rules also bar program-length advertising.

WSEE-TV revealed in its renewal application that between March 1992 and October 1993 it violated the commercial time limit 204 times, according to the FCC.

"We reported our mistake. We are responsible for our mistake, and we will pay the appropriate fine," says Robert Hoffman, general manager, WSEE-TV. He says the violations took place in 1992 and were due to "very poor administration." "I take full responsibility," Hoffman adds.

Between Jan. 1, 1992, and April 23, 1993, KTTU exceeded commercial time limits 581 times. The station, owned by Clear Channel, is operated by Mountain States Broadcasting through an LMA. Last June, Mountain States was fined \$14,000 for 45 commercial time violations on KSMB-TV Tucson.

KTTU General Manager Jake Jacobson attributed the violations to repeated computer errors. In a statement issued by his station's Washington law firm, Jacobson expressed regret for "the inadvertent overages."

Random FCC audits have shown industry compliance with the commercial time limits is more than 90%. Until last week, KTXH Houston held the record for the highest fine for such violations: \$80,000. Most fines have been in the \$20,000-\$30,000 range. ■

NAB wants warnings, not fines

The FCC should stop issuing fines for first-time violators of agency rules and cut the base fine for most "lesser offenses" in half, says the National Association of Broadcasters.

The NAB's comments, filed last week, came in a month when the FCC issued more than \$240,000 in fines to broadcasters. The FCC had solicited input on its fining policy after the U.S. Court of Appeals in Washington threw out the agency's forfeiture guidelines.

The court ruled that the FCC created enforcement policies without putting them out for public comment, as required by law. The court case was brought by the United States Telephone Association.

In its comments, NAB calls on the FCC to stop issuing fines for first-time offenses that don't involve threats to safety, evasion of the FCC's regulatory process or serious interference with other broadcast signals. Instead, the NAB says, "The commission and its staff simply should issue a warning and an explanation of how the station can achieve compliance."

NAB also recommends that the FCC eliminate a \$12,500 base fine for equal employment opportunity violations.

The association also recommends against fining a station for violating FCC rules requiring the presence of a licensed operator anytime a station is in operation. The FCC plans to do away with these rules, and the NAB argues against any further fines until the regulation is rescinded.

Last month, the FCC issued a \$15,500 fine to KLD(TV) Lake Dallas, Tex., for failing to have a licensed operator on duty and failing to keep adequate records. The commission originally proposed fining the station \$20,000. Last week, the FCC told two stations they faced fines totaling more than \$225,000 for violating the Children's Television Act (see story, above).

Since the Court of Appeals threw out the FCC's forfeiture guidelines last July, the FCC has been issuing fines on a case-by-case basis. —CSS

Public TV solution not as simple as V's, U's

Selling valuable VHF positions wouldn't be worth it, broadcasters say

By Elizabeth Rathbun

Public broadcasters say they're open to just about any funding idea as Congress cuts their federal dollars, but one apparent get-rich-quick scheme—to allow non-commercial VHF stations to sell their channel to commercial UHF's—isn't attracting many supporters.

If allowed to make such a "V-for-U" swap, noncommercial stations could set up an endowment and use the yearly interest to replace federal dollars.

But besides providing a windfall for only some television stations in highly competitive markets, the plan would do little to help the system as a whole, public broadcasters say.

There are 129 noncommercial stations occupying VHF channels, which end at 13. The top 20 markets boast 16 noncommercial V's, including WNET(TV) New York (ch. 13); WGBH-TV Boston (ch. 2); WTTW(TV) Chicago (ch. 11), and WHYI-TV Philadelphia (Wilmington, Del.) (ch. 12).

In eight of the top 51 markets, affiliation scrambles induced by Fox have forced ABC and CBS to move or consider a move from a choice V to a U position (see chart). But even in these markets—and with pressure in some from the new WB and United Paramount networks—public broadcasters aren't hopeful that a swap could make enough money for them.

Senator Ernest Hollings (D-S.C.), who yearly has inserted language into the FCC budget effectively barring the swaps, may not be able to do so this year, a Hollings aide says. With the Republican takeover of Congress, Phil Gramm (R-Tex.) has replaced Hollings as chairman of the Commerce Subcommittee, where the language originated.

Gingrich's suggestion

House Speaker Newt Gingrich (R-Ga.), who wants to zero out CPB's budget, has suggested that his hometown public broadcaster WGTW(TV) (ch. 9) Atlanta, in the nation's 10th-largest market, be sold to a commercial broadcaster and moved to the

Dialing for change

In some top markets, a public broadcasting TV station occupies a VHF channel, while a Big Three affiliate is moving or has moved to a UHF. The affected networks may be interested in public TV's dial position:

Market (rank)	Public broadcasting station	Network	New affiliate	Former affiliate
Birmingham (51)	WBIQ ch. 10	ABC	N/A	WBRC-TV ch. 6
Phoenix (19)	KAET ch. 8	ABC	KNXV-TV ch. 15	KTVK ch. 3
Tampa, Fla. (15)	WEDU ch. 3	ABC	WFTS ch. 28	WTSP ch. 10
Atlanta (10)	WGTW ch. 8	CBS	WGNX ch. 46	WAGA-TV ch. 5
New Orleans (41)	WYES-TV ch. 1	ABC	WGNO ch. 26*	WWUE ch. 8
St. Louis (20)	KETC ch. 9	ABC	KDNL-TV ch. 30	KTVI ch. 2
Memphis (42)	WKNO-TV ch. 10	ABC	WPTY-TV ch. 24*	WHBO-TV ch. 13
Milwaukee (29)	WMVS ch. 10	CBS	WDJT-TV ch. 58	WITI-TV ch. 6

*Possible affiliation

UHF dial.

But the Georgia Public Telecommunications Commission, which runs WGTW, says a V-for-U swap would have to be a big deal to be worthwhile. It would take a \$100 million sale to create an endowment that would offset the loss of \$2.1 million per year in federal funding for the commission, says Executive Director Warner Rogers.

"I'm not sure it's doable," Rogers says of such a deal. He has not been approached by a commercial broadcaster about such a swap.

However, in November 1994, WATL-TV Atlanta—at channel 36, not even a VHF station—sold to Qwest Broadcasting for \$150 million.

In the nation's number 41 market, public broadcaster WYES-TV New Orleans (ch. 12) has been approached by likely ABC affiliate WGNO(TV) (ch. 26) about a swap, WYES-TV President Randall Feldman says. However, there would have to be "a very large purchase price to make it worthwhile.... A VHF is worth a lot." He would not discuss prices.

There are several disadvantages to moving to a U, Feldman says. "No U is equal to a V" in strength, he maintains. WYES-TV would lose some reach and expenses would go up.

Indeed, some U's are so low-power that their own networks are scornful. A

CBS spokesman calls new affiliate WGNX(TV) Atlanta (ch. 46) "a large megaphone on top of a hill."

Nor would swaps benefit the entire system, and a systemwide solution to dissolving federal funding is needed, Feldman says. "Swaps are not an answer to the issue of federal funding. They will only help a couple of stations," he says.

Congress is cutting that funding: The Senate last week was expected to consider freezing the Corporation for Public Broadcasting at its current budget level. The House already has voted to cut CPB by 15% in 1996 and 30% in 1997. CPB distributes federal dollars to about 345 public TV stations.

Tampa swap pending

One public broadcaster is eager to make a V-for-U swap: WEDU(TV) Tampa, Fla. (ch. 3) has been waiting 10 years to trade channels with independent WTOG(TV) (ch. 44). Meanwhile, ABC has moved from channel 10 to channel 28 in that market. "There is new interest in looking at this issue," says Stephen Rogers, president, WEDU.

But not from WFTS(TV) (ch. 28) Tampa, says General Manager Jim Major. ABC is happy with ch. 28, because a strong U can reach just as many viewers as a V, he says. As evi-

FCC: Cable's in fine state

Rate rollback cited for increasing number of subscribers

By Christopher Stern

dence, Major points out that when 28 was a Fox affiliate, it achieved the same rating and share that Fox now gets on its new VHF affiliate, WTVT(TV) ch. 13.

In Tampa, where the landscape is flat, "a UHF at 5 megawatts has the same coverage, essentially, as a low-band VHF at 100,000 watts," Rogers agrees. WEDU would lose a small number of fringe viewers, so "the reception issue is not an issue," he says. A swap "makes perfect sense for us."

The federal funding crisis makes the agreement to sell WEDU's channel even more attractive: An endowment would provide "a wonderful security" and "go a long way toward replacing [federal funding for] many, many years to come," Rogers says.

In some markets, it would be costly to power up a UHF station to match the reach of a V. KAET(TV) Phoenix (ch. 8) would have to invest up to \$900,000 in a new transmitter if it swapped channels with new ABC affiliate KNXV-TV (ch. 15), says Charles Allen, general manager, KAET. The station's power bills would rocket from \$60,000 to \$300,000 per year. Even after powering up, the U still wouldn't reach as many viewers as the V does, Allen says, which would hamper public broadcasting's mission to provide alternative programming to all Americans.

Although KAET hasn't been approached recently about a swap, it would take a lot more than the "paltry sum" of \$20 million that was on the table about nine years ago, Allen says. "Twenty million is very little if the swap involves having to move to a U, especially if it's an underpowered U [like ch. 15]," he says.

Some public broadcasters also fear losing their image if they were to make a channel swap. "There's something sort of magic about being in the 1-10 category," Warner Rogers says.

Viewers are "channelcentric" in Milwaukee, says Bryce Combs, general manager, WMVS(TV) (ch. 10) there. For viewers who still rely on rotary telephones, he would worry that "people couldn't find us." However, he's open to the idea of a V-for-U swap.

"We'll listen to anything, but it's going to have to be a real fine deal for us," Combs says. ■

The FCC continued its unofficial public relations campaign last week to promote the economic good that regulation has brought the cable industry.

Not only are there more cable subscribers watching a greater choice of cable networks, but stock prices are up and capital investment is increasing, the FCC says. The commission even points out that cable ratings are up.

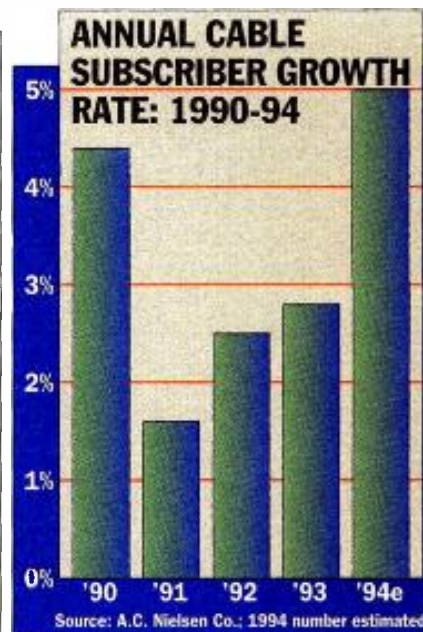
"For a long time people have been claiming the cable industry has been hurt by regulation, and we have been sensitive to that," Meredith Jones, chief, Cable Services Bureau told BROADCASTING & CABLE last week. Jones says recent activity on Capitol Hill played no part in the agency's decision to release the report. "We have been working on this for quite a while," Jones says.

The first charts demonstrating cable's health were prepared last month, when FCC Chairman Reed Hundt appeared in front of a House Appropriations subcommittee that oversees the FCC's budget. Hundt expected to be grilled on his implementation of the 1992 Cable Act. But the subcommittee stuck to basic budget issues and the regulatory debate never materialized.

The National Cable Television Association disputes the FCC's charts, claiming that the agency is misusing numbers. "The question is not whether there has been growth, but what would growth look like without regulation," says Cynthia Brumfeld, vice president, research and policy, NCTA.

Jones counters that the 17% rate rollback ordered last year by the FCC had a direct impact on subscriber growth. "I think the fact that the number of subscribers has gone up is related to a perception that cable rates are going to be fair," Jones says.

Most recently, cable programmers have benefited greatly from the going-forward rules, says an FCC report issued last month. The report cites the rules as the driving force behind the fact that more than a



FCC Chairman Reed Hundt took a chart like this one to a House Appropriations subcommittee hearing.

dozen cable networks have added millions of subscribers.

The going-forward rules allow cable operators to increase monthly cable bills by 20 cents for each network added to their lineup. The rules say that cable systems can add seven channels over three years.

Meanwhile, the FCC's Cable Services Bureau has released a list of more than 100 networks that it says plan to launch in the coming year.

The debate over the cable industry's economic health is being fueled by telecommunications-reform bills making their way through Congress. The bills would free cable operators to begin raising rates for extended basic services such as MTV, Lifetime and American Movie Classics.

Consumer Federation of America's Bradley Stillman also has entered the debate. During a recent hearing held by the Senate Commerce Committee on telecommunications reform, Stillman said cable stocks are "doing just great." The industry has invested billions of dollars in consolidation and PCS licenses in the last six months, he said: "They were ripping off consumers." ■

Commentary

Cable Act reform: Deja vu all over again

By Robert Corn-Revere

Can't we just leave this party? For months we have been told that the Senate's telecommunications bill would deregulate cable television rates. Maybe regulation of the basic tier would stay in place, but regulation of enhanced basic—what has come to be called the “cable programming service tier” under federal occupation of the cable business—would be eliminated.

But something funny happened on the way to the Senate floor. What emerged March 23 from the Senate Commerce Committee was a redefinition of the circumstances under which enhanced basic rates are to be regulated. The draft language provides that the FCC “may only consider a rate for cable programming services to be unreasonable if it substantially exceeds the national average rate for comparable cable programming services.”

In short, what the Senate draft proposes to do is readopt the rate regulation provisions of the 1992 Cable Act.

Hard as it may be to recall the days before the FCC's rules resembled the tax code, the law as adopted by Congress in 1992 should have operated much as the new draft language now proposes: Rates for the basic tier (broadcast signals, public access and optional satellite signals) have to be “reasonable.” This tier was to be regulated by local franchising authorities, and rates had to be approved before they could go into effect.

On the other hand, enhanced basic rates were to be regulated by the FCC and not subjected to prior approval. Rather, such rates were to be regulated only upon the filing of a complaint and even then, only if the rates were found to be “unreasonable.”

The House report on the Cable Act stressed that “a minority of cable operators have abused their deregulated status” and directed the FCC to “identify unreasonable rates” in “individual cases.” Similarly, the Senate report anticipated that the FCC would regulate rates in “individual systems” only “when special circumstances exist.” Congress never anticipated rules that would order cable operators to reduce rates by a fixed percentage across the board.

Unfortunately, in the politically charged atmosphere in which the commission labored to meet onerous congressionally imposed deadlines, the law and the official legislative history took a back seat to formal and informal pressure that was brought to bear by a few key legislators and their staff members. FCC personnel repeatedly were summoned to Capitol Hill for “briefings” on the rate regulations; numerous telephone calls were made to “assist” the FCC in its understanding of the law.

The result? The commission regulated basic and enhanced basic rates based on “tier neutrality,” subjecting all rates to the same standard and leading to a situation in



Robert Corn-Revere

which regulation became the norm, not a remedy reserved for exceptional cases. And still it was not enough. The FCC twice was subjected to formal oversight hearings during which it was called upon to explain why it had not ordered deeper rate cuts and why it did not move more quickly to implement them.

In response, the deadlines were moved up and more stringent regulation ordered a few months thereafter. Everyone involved with the process—cable operators, programmers, cities and even the FCC—still is struggling to figure out what it all means.

Given this history, wouldn't adopting the Senate language at least be an improvement? Some suggest that might move regulation toward the law's original intent.

Perhaps so, but it also would require the FCC to revise its rate regulations—again. Rather than free all participants from the burdens of rate regulation, it would require them to participate in further rulemaking proceedings to define what is the “national average rate” for cable programming services and what price “substantially exceeds” that amount.

Figuring out what this means would be no small feat, given the fact that there are more than 11,000 cable systems, each of which may take a different mix of services. And once this new standard is set, the FCC would have to reconcile it with the continuing regulation of basic rates.

It is possible that after the dust settles, regulation of enhanced basic rates will be less onerous than it is under current rules. But maybe a better question is: Why bother? It is one thing to advocate regulation of basic rates, where subscribers may take cable as a sort of “lifeline” service for local broadcasters and public-access channels. But it is quite another to propose regulation of the prices of satellite-delivered channels that increasingly are available via direct broadcast satellite and other multichannel sources.

In the past 10 months, high-power DBS providers have signed approximately 600,000 new subscribers. DIRECTV alone projects that it will have more than 2 million subscribers by the end of 1995 and 3 million by 1996. The rapid growth of DBS means that virtually any subscriber or potential subscriber to enhanced basic services has a choice of providers.

The growth of competition will regulate cable television rates far more effectively than any new, improved version of the Cable Act. And it will do so without the governmental micromanagement that is the legacy of the 1992 law. Hopefully, this echo from 1992 will be deleted on the Senate floor. ■

Robert Corn-Revere, a partner at law firm Hogan & Hartson, Washington, represents clients in the cable industry. In 1993 he was chief counsel to then-FCC chairman James Quello.

NAB to offer television of the future

The focus will be on digital equipment at Las Vegas convention

By Chris McConnell

Several versions of the "TV facility of the future" will be on display this month as broadcasters look to move more digital information around their stations. Companies will expand the digital disk-based approach to picture acquisition with a new disk camcorder.

This year's National Association of Broadcasters convention will feature a series of newcomers to the tapeless recording and editing business as well as the return of machines that debuted at last year's convention. New tape technologies will make their way to the show in spite of the disk-based frenzy, while transmitter manufacturers look to demonstrate digital, high-definition delivery on the exhibit floor.

Here's a quick look at some expected highlights of the April 9-13 show in Las Vegas:

Disk-based storage



More manufacturers this year are joining the effort to take over tape machine duties at broadcast facilities.

Wegener Communications is bringing a new broadcast file server that the company is developing with ENCO Systems software and Micropolis Corp. disk array technology. Wegener says its MPEG-2-based server will store and play out commercials and promos and will perform network-delay duties. Sony plans to show an Oracle Media Server operating in the Sony "end-to-end" broadcast system and plans to display the prototype of a magneto-optical

disk-based production server.

Other additions to disk-based storage will come from Accom, Abekas and Digital Equipment Corp. Accom will introduce its WSD/XL digital videodisk recorder, which can hold 62 seconds of uncompressed video. The unit will join Accom's planned introduction of a "virtual" three-dimensional studio environment. Abekas will bring its new Clipstore unit for storing short video segments and still footage. The show also will feature the first NAB presentation of the Abekas Diskus recorder for storing and rendering graphics. Digital Equipment Corp. will demonstrate the record/edit/view (REV) system for recording and editing video that the company announced recently as part of its AlphaStudio Broadcast System.

ASC Audio Video Corp. will bring three additions to its Virtual Recorder line, including a VR MediaNet enabling multiple VR systems to access the same storage media. Recognition Concepts Inc. will bring its new high-resolution disk recorder to the convention, while Sierra Design Labs will show an addition to its Quick-Frame disk recorder family.

Others will introduce machines that use laser-disk technology. Pioneer will display a pre-production version of its Digital LaserDisc Recording System, a removable disk that the company hopes will appeal to broadcasters as an archive solution. Panasonic will bring its LQ-D5500 digital optical videodisk recorder/player. Panasonic says the unit will record up to 45 minutes of compressed video.

This year's show also will see a return of disk machines introduced last year. Tektronix will bring its Profile disk recorder and also plans to have the machine running in the booths of 19 other vendors, including Odetics and Panasonic. Hewlett-Packard will return with its broadcast video server, while Avid will bring its MediaServer

production server. BTS will show production models of its Media Pool, introduced last summer. The company last week announced an agreement with Storage Technology Corp. to use the StorageTek MediaVault capabilities for retrieving archived video.

Cameras



Avid and Ikegami plan to unveil their much anticipated disk-based camcorder, a project they announced at last year's convention. Avid says onlookers will see a fully functional unit that the companies expect to begin shipping later this year. Avid hopes the camera will allow news crews to plug digital video files directly into nonlinear editing machines rather than downloading taped material onto a disk. Also working on a disk-based camera is BTS, although last week the company was silent on whether it will bring its disk-based camera to the convention.

On the videotape side of camera technology, new introductions are expected from Panasonic, Hitachi, JVC and Sony. Panasonic will bring its DVCPRO camcorder, an 11-pound digital camcorder that the company says will capture one hour of video. Panasonic also plans to introduce a 4X Fast Transfer player that will download recorded material to a disk at four times real-time speed.

Hitachi will introduce a system for transmitting digital video over standard triaxial cable. The company's CU-2000 Digital Triaxial System will allow digital video to travel

directly from its SK-2600 series digital cameras to a camera control unit. Hitachi also plans to introduce a portable version of its SK-2600 series digital camera. Additionally, this year Hitachi is introducing a "shot finder" visual cataloguing unit that will scan and display thumbnail images and the beginning time code of each different scene contained on a tape.

JVC, meanwhile, will add a camera to its 27-series. The company says the KY-27C will allow crews to capture video in increasingly low light conditions. From Sony, broadcasters will see new digital signal processing (DSP) studio and portable cameras (BVP-500/550). Sony also is introducing the PVW-637, a Betacam SP camcorder.

Nonlinear editors



More news editors are on their way to the industry this year. Lightworks will introduce its Newsworks editor, a nonlinear machine that the UK-based company hopes will boost its presence in the U.S. broadcast market. Dynatech Video Group will introduce EditStar, a news editing machine the company has designed to work with NewStar and other newsroom automation systems.

Also displaying a news editor will be Sony, which will bring its DNE-300 edit workstation, a JPEG-based unit targeted at broadcast news operations. Sony also will display a disk-based editor, the DLE-300, targeted at live applications such as sports and documentaries.

D/Vision Systems plans to announce a new family of Windows-based nonlinear editing products. The company says the line will deliver up to D1-quality, 60-fields-per-second video. Also claiming

improved image quality will be ImMIX, which will introduce its TurboCube product for NTSC and PAL video as well as a new version of its VideoCube.

Avid and Quantel will bring the latest versions of their nonlinear editing products, with Quantel planning enhancements to its Henry special effects editor. Panasonic, which unveiled its Postbox nonlinear editor last year, plans to demonstrate the machine this month and begin shipping the unit in June.

TV transmitters



With the Grand Alliance shipping its HDTV technology for its test at the Advanced Television Test Center, several transmitter companies will be participating in a demonstration of HDTV delivery at the show.

The demonstration will follow last week's approval of the Grand Alliance technology for testing at the Advanced Television Test Center in Alexandria, Va. A subgroup of the Advisory Committee on Advanced Television Service last week gave the seven-company alliance the green light to ship the 1080-line interlace and 720-line progressive scan systems to the center for testing. The alliance planned to begin shipping the hardware last Friday.

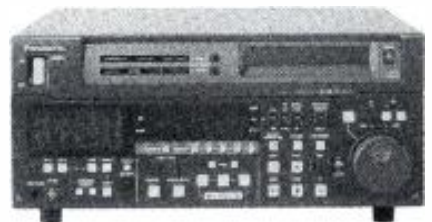
Companies at the NAB show will be sending the digital TV signals to TV screens where onlookers can see the video as transmitted by each par-

ticipating company.

Harris-Allied, for instance, plans to deliver a modulated signal the company will receive from Grand Alliance hardware and then pass through a transmitter. Additionally, Harris-Allied will demonstrate a digital exciter. The company will use its technology to modulate its own HDTV signal in addition to passing on a signal from the Grand Alliance.

Also participating in the Grand Alliance demo will be Comark, which plans to introduce its (PS)²FD UHF high-power transmission technology in Las Vegas. Another HDTV demo participant, Acrodyne, will introduce a 60 kw, single-tube UHF TV transmitter. LARCAN plans to participate in the demo as well and to show new solid-state improvements.

VTRs



The new disk machines have not stopped the development of tape machines or even new tape formats. JVC will unveil its Digital S format, a technology the company hopes will offer improved picture quality at a lower price than the Digital Betacam format. Along with the format, JVC plans to offer a new series of studio editing decks.

Panasonic will introduce a studio editing VTR developed as part of its DVCPRO product family. The machine will offer two hours of recording, frame-accurate editing, jog/shuttle capability and two channels of audio. The company also plans to introduce the AJ-D351, an enhanced D-3 composite digital studio VTR.

Sony will bring its new DVW-250 portable VTR to the convention. The Digital Betacam unit records for up to two hours using a single battery and cassette. Sony also plans to introduce a streamlined Digital Betacam player designed for quick screening sessions. The company's DVW-522 will play large and small Digital Betacam cassettes. ■

Classifieds

See last page of classifieds for rates and other information

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GSM that can lead a sales team for two 100,000 watt stations in Texas. Stations have been number one in the market for many years. Our sales team needs your leadership. Send resume to Box 00377 EOE.

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Broadcast company operating multiple stations in diverse markets and formats seeks candidates for Vice President of Sales and Marketing. Position requires extensive experience in and primary responsibility for sales administration, sales training, rate determination, and broadcast sales generally. In addition, the candidate should have interest in and potential to work with other officers on general broadcast administrative matters, financing activities, and acquisition activities. Position requires extensive travel.

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Radio/TV Sales. Four decade broadcasting merchandising company seeks full-time travel salesman. Advance against commission. South or east residential candidates preferred. Resume, background and picture first letter, to: John C. Gilmore, President, Community Club Awards, Inc. (CCA), P.O. Box 151, Westport, CT 06881.

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SHARK TV® advises radio stations on how to get rating results using TV.

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HELP WANTED PRODUCTION

SERIES EDITOR

Public Radio International will be launching a brand new international current affairs program this winter which will be coproduced by WGBH in Boston and the BBC World Service in London. WGBH is looking for an editor to build, develop and lead the U.S. production team under the guidance of the program's Executive Producer, who will also be based in Boston. The new program aims to bring international perspectives to bear on U.S. news and to make international news relevant to an American audience.

The Series Editor should be able to motivate and manage staff creatively and positively under pressure. Candidates should have considerable experience as a broadcast journalist or broadcaster, both in originating ideas and material and in editing the work of others; good understanding of the American political scene and international affairs; experience managing significant budgets; a lively imagination; ability to create dazzling FM programming. The editor will also be responsible for building and developing the program's network of foreign journalists in conjunction with the Editor, London.

The Series Editor will be editorially, managerially and budgetarily responsible for all Boston output; represent the E.P. at conferences, seminars and meetings; be able to perform a full range of production duties; and assist in the recruitment, training and deployment of all production staff and foreign journalists. Additional qualifications include computer literacy and an awareness of developing radio technologies and availability to travel abroad frequently. A working knowledge of at least one language other than English is preferred. Please send cover letter and resume to:

WGBH
Human Resources Dept. (95-0088)
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Boston, MA 02134
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Radio position -- Self-starter, must be skilled in all aspects of radio production, to book, pitch, produce and manage radio facility to promote Democratic message. Strong news background required. Salary to mid \$30s. Send tape and resume to Laura Quinn, US Senate, 109 Hart Building, Washington, DC 20510.

HELP WANTED TECHNICAL

Washington, D.C. consulting engineering firm seeks experienced engineer to work primarily in AM, FM, and TV broadcasting matters, with some involvement in other areas of communications engineering (PCS, land mobile, news communications technologies). Both FCC application preparation and field experience desired. BSEE or equivalent required. Submit resume to: Rubin, Bednarek and Associates, Inc., 1350 Connecticut Avenue, N.W., Suite 610, Washington, DC 20036.

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Young, experienced Station Manager seeks medium/medium-small market anywhere. I'm a swell guy. Give me a call, let's talk. Terry Tobinson 970-867-5465.

GM/GSM. Duopoly and group manager with 20 years success in various size markets. A highly motivated, hands on manager with a strong bottom line orientation. Looking for new leadership? Let's get together at the convention in Vegas. Call (805) 837-8842, ask for Doug. Strict confidence assured.

SITUATIONS WANTED TECHNICAL

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TELEVISION

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KOVR in Sacramento, a River City Broadcasting station, has an immediate opening for Director of Business Affairs. Successful candidate will possess excellent analytical, communication and leadership skills. This position will interact closely with senior management of KOVR and River City. Minorities are encouraged to apply. Please send resume to Rick Blangiardi, Group President, KOVR-TV, 2713 KOVR Drive, West Sacramento, CA 95605.

EXECUTIVE DIRECTOR

Major Market (Midwest) Talent Unions seek chief administrative officer and negotiator to represent performers employed in television, radio, cable-TV stations and A-V and film production companies. Degree in Industrial Relations, Business Administration or Law; substantial negotiation experience mandatory. **Resume to Box 00378 EOE.**

V.P. Operations. For prestigious TV production company in NYC experienced in live TV broadcasts. Knowledge of budgets, technical staffing and human resource issues. Immediate opening. Contact: Human Resources, Murray Hill Station, P.O. Box 13, New York, NY 10156.

General Sales Manager -- San Diego, CA. One of the best "new" Indy's in the country. 3-hr live morning news, News at 10, and the #1 daytime lineup in the country. Needs strong innovative sales leadership. Good understanding of research, computer presentations, and sales leadership a must! A better opportunity than any network affiliate GSM. If you're the best, check us out. Send complete info to S. Weiss, KUSI-TV, 4575 Viewridge Avenue, P.O. Box 719051, San Diego, CA 92123.

Public Affairs/Office Manager: WRDC-TV, Raleigh, N.C. is looking for an individual with a command of the English language, types 60 wpm, thorough knowledge of Word Perfect 6.0, extremely personable, ability to work well with others, self-motivated, well organized, will be responsible for maintaining the public files, basic knowledge of FCC rules and regulations helpful, production writing skills desired but not a must. EOE. Send resume to: WRDC-TV, Attention: Eddie Edwards, 3012 Highwoods Boulevard, Raleigh, NC 27604. Absolutely no phone calls.

HELP WANTED SALES

WRIC-TV, the ABC affiliate in Richmond, Virginia is looking for an experienced account executive. Successful candidate will sell and service local and regional advertisers and agencies. Heavy emphasis on special programming and promotion sales and the development of new and existing retail accounts. Minimum of 4 years previous television sales experience. Please send resumes to Stephen Hayes, LSM, WRIC-TV, Arboretum Place, Richmond, VA 23236. No phone calls. EOE.

Local Sales Manager - Prefer candidates with sales management experience and history or leadership, creating new revenue streams, servicing and negotiation with existing customers, training and motivating salespeople, computer and computer system knowledge. Send cover letter, resume and references to Veronica Bilbo, EEO Coordinator, KPLC-TV, P.O. Box 1490, Lake Charles, LA 70602. EOE.

WBFS/UPN is seeking a Local Account Executive. Sports experience necessary. Bilingual English/Spanish. Contact: Wendy Kamilar (LSM), 16550 N.W. 52 Avenue, Miami, Florida 33014. Phone: (305) 621-3333. Fax: (305) 628-3448. EOE.

HELP WANTED TECHNICAL

WATL, a Warner Bros. affiliate in Atlanta seeks the following position: Studio Maintenance Engineer. Responsible for preventative and corrective maintenance of all studio broadcast equipment, install equipment, camera shading, assist on large remote broadcasts, and service other departments with technical installations. Must have 5 years experience as maintenance engineer in broadcast, video production or related field. 2 year associate degree in Electrical Engineering. If qualified, please send resume and tape to: Personnel Director, WATL, One Monroe Place, Atlanta, GA 30324, or fax to (404) 881-3749. No phone calls please. EOE.

Broadcast Maintenance Engineer - TV station in beautiful area on the Mississippi. Must have experience in broadcast maintenance and operations. UHF transmitter experience a plus. Send letter and resume to Chief Engineer, WXOW, P.O. Box C-4019, La Crosse, WI 54602. EOE.

Chief Engineer for Florida TV affiliate. We want an excellent engineer to provide leadership and management for our department. Responsibilities will include designing, installing and maintaining all technical facilities. If you enjoy managing by example, if you're a team player with excellent skills to offer and you want to help build for the future you'll want to be considered for this opportunity with one of the industry's best broadcast groups. Send resume with salary requirements to Box 00366 EOE.

Director/Technical Director: Florida ABC affiliate is looking for a top notch newscast director/switcher. If you enjoy directing a fast-paced 6PM newscast and you also enjoy switching the 11PM on the best switcher and with the strongest technical support available send your resume, tape and salary requirements to Box 00365 EOE.

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Maintenance Engineer: Florida ABC affiliate has an immediate opening for an Electronic Maintenance Engineer. Applicant must have at least 5 years maintenance experience and a thorough knowledge of broadcast technical systems and electronics used in a state of the art facility. High level of knowledge with computers and computer networks, as well as, good communication skills with the ability to interact with photographers, editors, operating technicians and equipment manufacturers is a must. FCC general class license and/or SBE certification is desirable. Send your name and salary requirements to Box 00364 EOE.



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- QUALITY CONTROL OPERATORS
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Candidates must have 3 plus years of appropriate experience. A drug test is required of successful applicants. Non-smoking environment. If interested, please send your resume and salary requirements to:

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Please indicate the position of interest. **NO PHONE CALLS.**

If you are attending the NAB Convention in Las Vegas and would like to deliver your resume in person, TCI will be available to accept your resume with current references, please. For pre-recorded information on the dates, times and location call: (303) 486-7193.

SNG Truck Operator: Florida ABC affiliate needs an SNG Truck Engineer/Operator. This position will require ENG shooting and editing experience. Strong technical background and prior SNG truck experience also required. Candidate must have or be able to attain a commercial drivers license. Send resume and salary requirements to Box 00363 EOE.

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Assignment Editor. Western New York news leader seeks a creative, idea person. Candidates must have ability to generate interesting stories on the slowest of news days. Not an entry level position. Please send resume and letter explaining why you are right for the job to: Joe Rohm, Managing Editor, WKBW-TV, 7 Broadcast Plaza, Buffalo, New York 14202. No phone calls please. WKBW-TV is an equal opportunity employer.

WXIA-TV, Atlanta, is looking for a Weekend Assignment Editor. Must have at least four (4) years on an assignment desk. Responsibilities include setting up stories for four weekend newscasts, responding to spot news, assisting weekday assignment editor. Must be aggressive, thoughtful and demonstrate excellent news judgement. WXIA is the NBC affiliate broadcasting the Olympics in 1996. Send resumes and at least three references to: Laura Newborn, Managing Editor, WXIA-TV, 1611 West Peachtree Street, NE, Atlanta, GA 30309. No phone calls please. EOE.

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.

You can now reach Broadcasting & Cable Classifieds on the Internet at
INTERNET:AFASULO@BC.CAHNERS.COM

Weekend Weathercaster/Reporter: West Texas, CBS affiliate, seeks a Weekend Weathercaster/Reporter. Must be able to gather, write, and edit three-quarter inch video for broadcast, and have on-air affiliate experience with Triton Weather Graphic System. Degree preferred. Send resume and tape to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

Weekend Sports Anchor-- Also report and shoot as needed. Applicants must be proficient videographers and have television reporting and anchoring experience. Resumes before April 14 to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V.

News Director - Replacement. KRQE-TV, the CBS affiliate in Albuquerque, New Mexico, is seeking a News Director. This position will require a person with at least six years commercial television experience; three years proven supervisory skills; a thorough knowledge and experience in news department operation and technology; experience in planning, budgeting, logistics and special projects; strong interpersonal and administrative skills; a dynamic communicator in written, oral and telephone skills. A college degree is preferred. The very nature of this position requires a high degree of professionalism in the day-to-day operation of this news department. The successful candidate must be able to function well under the many daily deadlines, and possess the ability to prioritize and organize effectively to reach established goals. If these are your qualifications and you wish to lead a team of top news professionals, please send letter and resume to: Shirley Roybal, Human Resources Manager, KRQE-TV, 13 Broadcast Plaza SW, Albuquerque, NM 87104. (505) 243-2285. KRQE is an equal opportunity employer.

Orbis Broadcast Group. Writer/Producer of Healthcare News. International production company seeks writer/producer to write, produce and track television news reports for nation's leading healthcare organizations. Applicants must have at least five years television news reporting experience and be willing to travel extensively. Please send resume and reel to: Orbis Broadcast Group, 100 South Sangamon, Chicago, IL 60607, Attn: Executive Producer.

Reporter. Are you journalist enough to provide thorough coverage of a city all by yourself? Do you have the organizational skills and motivation to be good at it? Enjoy running your own show? WFMZ-TV needs an experienced pro for a bureau position. You'll be responsible for a daily block, including local sports. You'll be backed up by a part-time producer and 2 photogs. Send non-returnable tape to Brad Rinehart, ND, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. No calls.

WATL, a Warner Bros. affiliate in Atlanta seeks the following position: Editor. Responsible for on-line videotape editing. 11:30pm - 8:00am shift. Editing promos, PSAs and commercials. Minimum 3 years experience. If qualified, please send resume and tape to: Personnel Director, WATL, One Monroe Place, Atlanta, GA 30324, or fax to (404) 881-3749. No phone calls please. EOE.

Morning Weather Anchor--WVVA-TV is continuing its search for a dynamic morning weather personality/talent that viewers want to wake up to watch. On-air experience and knowledge of Liveline Weather System a big plus. Excellent fringe benefits package. Send resume and non-returnable SVHS/VHS tape to: News Director, WVVA-TV, POB 1930, Bluefield, WV 24701. EOE/M-F.

News Producer: KREM-TV, a King Broadcasting Company station, and a division of Providence Journal Broadcasting is seeking an experienced News Producer. Must have excellent news judgement, strong writing and organizational skills. Candidate must have a minimum of 2 years news producing experience with the ability to work well under deadlines. Send non-returnable tape and resume to Human Resources Director, KREM-TV, 4103 South Regal, Spokane, WA 99223. EOE - M/F/D/V.

News Director/Technical Director. Responsibilities include directing live fast-paced newscasts, locally produced specials, promos, PSA's and remote production - two year directing live newscasts preferred, accomplished editing and lighting skills. Must be creative, dedicated and able to work with others in a winning team atmosphere. Send resume to Scott Elledge, WJBF-TV, 1001 Reynolds Street, August, GA 30901. EOE. Minorities and females are encouraged to apply.

News Director/Production Whiz: Aggressive FOX affiliate, with award-winning news, seeks Director/Production whiz, wanting to move up to Top 100 market, taking charge of weeknight production crew. Direct news and fulfill other commercial production assignments. Ampex AVC33N switcher/Sony ENG camera/Sony BVU editing experience a plus. EOE. Fax resume to: Station Manager, WWCP-TV8, 1450 Scalp Avenue, Johnstown, PA 15904. (814) 266-7749.

Newsroom Manager. KOLN/KGIN-TV is currently seeking applicants for the above position in our Lincoln office. Position entails the general responsibility of managing the newsroom staff, and promoting the production of quality newscasts. Requires a college degree in Broadcast Journalism (or equivalent) with a minimum of three years experience in news producing or newsroom management. Work schedule is variable. Competitive salary and benefits package. Interested applicants should send resume with cover letter to: Lori Lembrich, KOLN/KGIN-TV, P.O. Box 30350, Lincoln, NE 68503. Deadline for submitting applications is 4/7/95. KOLN/KGIN-TV is an equal opportunity employer.

WFSB, a Post-Newsweek Station, is seeking a Sports Anchor/Reporter. Candidate should have a minimum of 2-3 years prior anchor/reporter experience, including researching, writing, producing editing and on-air presentation of sports segments. Send resume and tape to Mark Effron, VP News, 3 Constitution Plaza, Hartford, CT 06103-1892. EOE.

Producer with great news judgement and a sense of humor to produce new morning show. You must be innovative and ready to take on some giants. Growing midwest medium market affiliate. Send tape and resume to Box 00368 EOE.

Top 40 Great Lakes area ABC affiliate is seeking a News Director. Need a proven leader with strong management skills to take the best news staff in the market into the future. Previous news management experience is essential. Send resume and statement of news management philosophy to Box 00375 EOE.

Investigative Reporter. Top newsroom and network affiliate in the Western Pacific seeking Investigative Reporter. Experience is a must. Looking for reporter who will ask the tough questions and write the difficult stories. Minimum three years in television news, with excellent writing skills. College degree in journalism or related field. Send resume and non-returnable tape to KUAM-TV, P.O. Box 368, Agana, Guam 96910 or fax resume to (671) 637-9865 attn: News Director.

AM/Noon Co-Ancor to compliment female co-anchor. We're still looking for the best person for our morning and noon shows. Candidate must be personable with a conversational writing style. Previous applicants need not apply. Send tapes (3/4", Beta, VHS) and resumes ASAP to: Micah Johnson, News Director, WBRE-TV, 62 South Franklin Street, Wilkes-Barre, PA 18773. Absolutely no phone calls. EOE.

Anchor/Reporter: CBS affiliate is looking for the right co-anchor to compliment our M-F, 6:00 & 10:00 P.M. female anchor. One year's anchoring experience plus strong writing skills are a must. If you are a team player who is willing to stay put for a while, send tape and resume to: Ray Wallace, News Director, KAUZ-TV, P.O. Box 2130, Wichita Falls, TX 76307. No phone calls. KAUZ-TV is an equal opportunity employer.

Co-Ancor/Reporter. West Texas, CBS affiliate, seeks a Co-Ancor/Reporter for the 10:00 PM newscast. Must be able to gather, write, and edit three-quarter inch video for broadcast. On-Air affiliate experience and degree required. Send resume and tape to: Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

Executive News Producer: Miami CBS-TV station needs a "hot" editorial and production-oriented manager to re-invent and produce the late weeknight newscasts. Creative, idea-generators with a tape to prove it should apply. Must be a strong writer and leader. The right person will go far. No beginners. No phone calls. Resume and tape to: Sue Kawalerski, News Director, WCIX-TV, 8900 NW 18 Terrace, Miami, Florida 33172. EOE.

Health Reporter: Miami CBS-TV station needs a "breakthrough" specialty reporter who can grab viewers where it matters. Story-telling, energetic, self-produced, health/med idea-generators with a tape to prove it, should apply. All others need not. No phone calls. Resume and tape to: Sue Kawalerski, News Director, WCIX-TV, 8900 NW 18 Terrace, Miami, Florida 33172. EOE.

Assignment Editor-- A dominant, small market NBC affiliate in mid-atlantic states seeks aggressive, intelligent journalist. Must be a good writer and a strong leader. Salary commensurate with experience. We offer an excellent fringe benefits package and opportunity to work in a first-rate organization. EOE. M/F. Send resume to Box 00376.

General Assignment Reporter: KREM-TV, a King Broadcasting Company station, and a division of Providence Journal Broadcasting is seeking an experienced and aggressive General Assignment Reporter. Must be enterprising, and generate stories that make a difference to our viewers. Must have 2-3 years newsroom reporting experience with excellent writing skills. If you are always fighting for the lead story, and live reporting is one of your best attributes, KREM-TV is interested in hearing from you. Send non-returnable tape and resume to Human Resources Director, KREM-TV, 4103 South Regal, Spokane, WA 99223. EOE - M/F/D/V.

KWQC-TV6, the Quad Cities #1 station is looking to fill the following position: News Reporters. KWQC-TV6 News is looking for two experienced reporters. We need great story tellers, with great journalistic integrity. At least one year commercial TV experience plus degree preferred. Must have excellent writing and editing skills. Live experience and an enterprising attitude also needed for these positions. Send resume and non-returnable tapes to: EEO Officer, C/O KWQC-TV6, 805 Brady Street, Davenport, Iowa 52803. No phone calls please.

Producer: KCRA-TV seeks a producer who also can handle a variety of other newsroom responsibilities including writing and assisting on "NewsCall," a daily live interview program. Applicants should have previous newscast producing experience as well as writing, research and telephone skills. Submit resumes to: Jim Stimson, Executive News Producer, KCRA-TV, 3 Television Circle, Sacramento, CA 95814-0794. Note: Any offering of employment is contingent upon passing a medical test for drug and alcohol use. EOE. M/F/ADA.

KWQC-TV6, the Quad Cities #1 station is looking to fill the following position: Newscast Producer. KWQC-TV6 News is looking for a qualified newscast producer. Candidates should have at least one year professional TV experience as a newscast producer, or production assistant. A degree is preferred. Excellent writing and editing skills, along with a proficiency in newsroom computer systems required. We're looking for a producer who produces a newscast for the viewers. Send resume and non-returnable tapes to: EEO Officer, C/O KWQC-TV6, 805 Brady Street, Davenport, Iowa 52803. No phone calls please.

Executive News Producer needed for aggressive newsroom in the 47th market. Responsible for the formatting and execution of all newscasts and series. Candidate will oversee story selection, line-ups, and scripts. Must be a great leader and motivator of people. This is the number three position in the newsroom so don't even apply unless you have at least 3 years of commercial television experience as a producer or assignment editor. Send tapes (3/4", Beta, VHS) and resumes ASAP to: Micah Johnson, News Director, WBRE-TV, 62 South Franklin Street, Wilkes-Barre, PA 18773. Absolutely no phone calls. EOE.

Canal de Noticias NBC: 24-hour Spanish news channel located in Charlotte, NC, looking for qualified journalists and technicians as it grows. Openings for anchors, Washington correspondent, reporters, producers, writers, editors, audio, chyron, graphics, and directors. Please send tapes, resumes and references to Box 00356 EOE.

Photog needed for bureau position. Send non-returnable tape to Brad Rinehart, News Director, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. No calls.

Assignment Editor. WJLA, Washington, DC's ABC affiliate has an immediate opening for a star player in its News department. Effective individual will oversee on line assignment operations, monitoring desk activity and breaking news coverage, and share responsibility for product control with entire news team. Formal education equivalent of a B.S. degree in journalism, two years of progressively responsible television newsroom experience, knowledge of journalistic standards, and attention to detail and organization a must. If you are "the one" we are looking for, send your resume, cover letter, and salary requirements to: Assignment Coordinator-News, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. No phone calls accepted! EOE.

HELP WANTED PROMOTION

Writer/Producer (2 positions available): Be part of a creative team ready to meet a new challenge every day. If you're doing large market work in a small market, we'd like to see your stuff. You should have at least 2-3 years experience as a writer/producer, with particular strength in News. Flexibility to work a varied shift and produce material under tight deadlines is a must. Hands-on computer editing skills are a definite plus. Send resume, cover letter and non-returnable VHS tape that sets you apart from the rest to: C. Simmons, WDSU-TV, 520 Royal Street, New Orleans, LA 70130. EOE.

Promotion Producer. KCRA-TV Sacramento needs a Promotion Producer, but not just any promo producer. Obviously, you must have great creative skills, editing savvy, and able to start to finish projects. But more importantly, you must be a spectacular tease and update writer/producer. Must love the sting of the day to day battle for hearts and minds. If you're tough enough, creative enough and can't live with anything less than dominating the competition, send a tape and resume to: Mr. Val Nicholas, Creative Services Director, KCRA-TV, 3 Television Circle, Sacramento, CA 95814. No phone calls, please. Note: Any offer of employment is contingent upon passing a medical test for drug and alcohol use. Equal opportunity employer. M/F/ADA.

Producer/Director for leading middle-market television station. Must have at least two years experience with Grass Valley 300 switchers and Abekas A-53 DVE systems, or comparable equipment. Must be directing and TD'ing news shows currently, preferably soloing some shows, and dealing with high pressure live news environments. Successful candidate will be news oriented and focused on quick, clean shows. Send resume to Director of Production, Box 34665, Charlotte, NC 28234.

Line Producer immediate opportunity for a Line Producer for one hour of three hour daily news and interview broadcast. Strong writing and control room skills required. Ability to work effectively and closely with Senior Line Producer and other news staff. Must be able to work in a fast paced, high pressure environment. Contact Susan Truitt, Executive Producer, Fox Morning News at (202) 895-3131.

KWQC-TV6, the Quad Cities #1 station is looking to fill the following position: Promotion Producer/Writer. KWQC-TV6 Promotion is seeking a creative, enthusiastic promotion producer/writer to create on-air promotions for news, sales, entertainment, and station image. Must be a self starter who can deal with all facets of broadcast promotions. Successful candidate must have 1 - 2 years experience in shooting, editing, and producing. Must have strong writing skills and the ability to work under tight deadlines. Send resume and non-returnable tapes to: EEO Officer, C/O KWQC-TV6, 805 Brady Street, Davenport, Iowa 52803. No phone calls please.

Promotion Writer - Producer. WATE-TV/Young Broadcasting of Knoxville, Inc. is seeking a highly creative and motivated Promotion Writer-Producer. The ideal candidate will have a minimum of two years experience writing and producing daily news topical promos, as well as news image and series promotion. College degree in broadcasting or related field is required. Ability to shoot Betacam is a big plus. If you're not a team player with a desire to win, don't apply! Send current resume and latest reel to: Personnel, WATE-TV, P.O. Box 2349, Knoxville, TN 37901. No phone calls, please. EOE.

Promotion Manager: Small market, northeast affiliate seeks creative self-starter to handle all station promotional efforts. Take your ideas from conception to completion. Experience in TV production and/or radio promotion required. Must be hungry and ready to learn the art of management. Send tape and resume to: Operations Manager, WMGC-TV, P.O. Box 813, Binghamton, NY 13902. No phone calls. EOE.

Promotion/Program Manager. WBFF FOX 45 and WNUV UPN 54 in Baltimore are looking for a creative, energetic and enthusiastic professional to oversee promotion and programming. This unique position allows you the opportunity to work in a successful LMA market. News promotion experience is a must. Programming duties include scheduling and usage. Candidate must have 3-5 years experience. If you have a proven track record of success and want to work in a high-charged work environment, send your resume to: Steve Marks, General Manager, WBFF FOX 45 & WNUV UPN 54, 2000 West 41st Street, Baltimore, MD 21211. No phone calls please. EOE.

Series and Specials Producer for major market station in the South. If your reel of series and specials really sparkles and you can show us great journalism and great television, we want to hear from you. This job includes producing sweeps series, prime-time specials, elections and other news projects. You must be a self-starter, able to juggle multiple projects and a real whiz in TV production. EEO. If you're interested, send Beta or 3/4" tape of your best stuff, resume, references and salary requirements to Box 00373.

TV Production Manager/Technical Director. Network affiliate in the Western Pacific seeking TV Production Manager/Technical Director. Experience switching live show a must. Knowledge of Pinnacle and Laird helpful. Responsibilities may include commercial production, extensive editing and creative work as well as some staff supervision. Must have three years proven experience in production/technical direction. Send resume and resume tape to: Station Manager, KUAM-TV, P.O. Box 368, Agana, Guam 96910 or fax to (671) 637-9865.

SPEAK SOFTLY AND CARRY A BIG REEL.

CBS On-Air Promotion is looking for a Writer/Producer with an original approach - plus writing skills and creative ideas to match. If you are a BIG innovative thinker, your reel should prove it.

Send your non-returnable BIG reel to:



**Ms. Barbara Lucchese
7800 Beverly Boulevard, RM 15, Los Angeles, CA 90036
No Calls Please
Equal Opportunity Employer**

WATL, a Warner Bros. affiliate in Atlanta seeks the following position: Design Director. Design, produce and coordinate all station graphic design requirements: station program promotion, program packaging, and on-air graphics for retail sales clients. Minimum 5 years broadcast design experience in top 25 T.V. market with at least 2 years in supervisory position. Solid design skills and thorough knowledge of electronic graphics animation systems and desktop publishing. Excellent print design skills with demonstrated talent in illustration, typography and logo design. Excellent writing and communication skills. Degree preferred. If qualified, please send resume and tape to: Personnel Director, WATL, One Monroe Place, Atlanta, GA 30324, or fax to (404) 881-3749. No phone calls please. EOE.

Topical Promotion Producer - KCRG-TV has an immediate opening for a topical promotion producer. Come to America's Heartland where the topical is king. It's definitely not the daily grind. Besides topicals, add sales promotion, image spots...lots of print...and radio promotion to the mix and it's the big city job without the big city headaches. If it's time for you to grow, and you have at least two years experience in TV promotion writing and producing with a heavy emphasis of daily news topicals...send resume and non-returnable tape to Dan Austin, KCRG-TV, 2nd Avenue at 5th Street, SE, Cedar Rapids, Iowa 52401. No phone calls. EOE.

HELP WANTED PRODUCTION

SENIOR EDITOR WANTED

We need a sports minded editor with a minimum of 5 years experience on the Sony 9000 editor, Grass Valley 300 switcher, and Abekas A53. If you have great client skills, love sports, and have creative editing talent, we want you! Come to the Sports Capitol of the World - Bristol, CT and work with New England's leading post-production facility! Send resume to **Aiden Video Productions, 10 Ronzo Road, Bristol, CT 06010**, or fax to **(203) 584-4130**, to the attention of Mike Perry.

Field Producer. KUAC-TV needs field producer who can do it all: shoot, edit, direct, and sometimes write/produce as well. Must have demonstrated skill in field videography, editing (CMX or equivalent), audio recording and editing, and directing (both field and multi-camera studio). Submit cover letter, resume, tape, and references postmarked by April 15, 1995 to KUAC-TV, University of Alaska Fairbanks, P.O. Box 755620, Fairbanks, AK 99775-5620. The University of Alaska is an EO/AA employer and educational institution. Women and minorities are encouraged to apply.

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Send resume/tape to: Box _____,
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Must have at least 3 years experience writing and producing breakthrough on-air promos for entertainment programming, as well as news series, image, and topicals.

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Must have at least 3 years experience with ACE, CMX, and/or SONY editing systems. Also, must have experience shooting promo spots using Beta-cam equipment.

Send resume and demo reel (VHS or Beta) to:

Charles F. Kolmann
Director of Communications
Detroit's 62/CBS
300 River Place, Suite 6500
Detroit, Michigan 48207

NO PHONE CALLS PLEASE!

CBS is an Equal Opportunity Employer and encourages women and minorities

HELP WANTED FINANCIAL & ACCOUNTING

Accounting Manager with experience for our Subsidiary TV station in Northern California. Beautiful area/dynamic organization. BS in Accounting with good computer skills. AS 400 background a plus. Salary commensurate with ability. Excellent benefit package. Send your resume and salary requirements to: CFO, P.O. Box 2152, Williamsport, PA 17703-2152.

HELP WANTED ADMINISTRATION

SECRETARY

KABC-TV is seeking a Secretary for two sales managers. Extensive telephone experience in a fast paced environment and computer abilities including Word for Windows and Excel are required. Experience in a broadcast sales environment is helpful. Send resumes to: **John Riedl, General Sales Manager, KABC-TV, Dept. S-BC, 4151 Prospect Ave., Los Angeles, CA 90027.** Equal Opportunity Employer.



HELP WANTED RESEARCH

Television Audience Research Manager. We are a rapidly growing (40% last year), and established media research and consulting firm with a most distinguished client list including major broadcast groups, overseas networks, cable services, and telecommunications companies. We conduct audits and critically important evaluations of ratings services methods and procedures for 50 top market American television stations, and for networks in Canada, New Zealand, and Australia, and the United States. We are probably the world leader in "bad book" analyses and we have developed an important and effective methodology in addressing ratings services problems. We communicate with senior Nielsen executives daily in regard to the needs of our distinguished group of clients, and we prepare major reports documenting key research and measurement issues. Additionally, we conduct survey research related to television station programming, scheduling, news promotion and positioning strategies. We also conduct survey research regarding the strategic development of new cable channels. If you have 2-10 years experience, strong quantitative skills, a special analytical bent, good writing skills, a willingness to work directly with senior television executives, and if you are willing to be challenged, and eager to learn advanced methods of ratings and survey research, please send a resume to Norman Hecht Research, P.O. Box 698, Syosset, NY 11791, Attn: Dennis Regan. You will find we can offer VP potential, solid financial incentives and an exciting working environment. An equal opportunity employer.

SITUATIONS WANTED SALES

Inside Sales-- Looking for opportunity with firm in Northeast. Inside experience includes prospecting/qualifying, new account development and surpassing sales quotas. Previous experience in satellite services, cable operations, syndicated program delivery. Highly motivated, aggressive, computer literate. Call Tom 516-249-4842.

SITUATIONS WANTED TECHNICAL

Chief Engineer, Project Engineer, Overseas Employment Desired. Highly talented, VHF/UHF Television and AM/FM Radio Engineer, seeks contract or full time Stateside or overseas employment. Extensive US and overseas studio and RF design, construction, maintenance experience. Challenging projects welcome. Available to relocate worldwide. Call anytime for immediate resume. (909) 223-8955.

SITUATIONS WANTED VOICEOVERS

NY Voiceover Artist. Voiceovers, Promos, and Narrations. With digital recording studio including phone patch call Bill at 212-255-7859 or Fax from V.O. and/or promo demo at 212-229-1887.

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Established cable network looking for executive producer to oversee film and video production of predominantly nonfiction entertainment. Duties include: supervise location, studio, and post production of series and specials; manage budgets; edit scripts; research and develop original programming. Requires at least five years hands-on experience as producer, experience in field and studio, strong communication and leadership skills, and ability to meet tight deadlines. Senior/Executive Producer experience a must.

Please send cover letter and resume to:

**Discovery Networks
HUMAN RESOURCES
7700 WISCONSIN AVENUE
BETHESDA, MD 20814**

HELP WANTED TECHNICAL**TECHNICAL DIRECTORS**

Leading media giant-owned Cable Network seeks experienced T.D.'s for daily live television productions and new daily strip show to premiere in the Fall.

Contact:

**Human Resources
Murray Hill Station, P.O. Box 13
NYC 10156**

Engineer - Cablecast Maintenance. Staten Island Cable is seeking an experienced engineer to maintain a wide range of equipment, including all video, production and A/V distribution equipment. Must have a minimum of two years experience in both equipment repair to the component level and in the design and construction of video and production systems. Video production experience, as well as RF and P.C. knowledge is preferred. Staten Island Cable offers the opportunity to enter the rapidly evolving Cable Television industry. For immediate consideration, please forward your resume, including your salary requirements to: Staten Island Cable, 100 Cable Way, Staten Island, NY 10303, Attn: Human Resources or fax us at 718-816-8433. No phone calls please.

ALLIED FIELDS**HELP WANTED INSTRUCTION**

College Teaching: Undergraduate faculty position beginning mid-August 1995 to teach assorted journalism/broadcasting courses and advise students in cable-ready programming. MA in journalism required. Materials by April 10 to Dean, Midland Lutheran College, Fremont, NE 68025.

Full-time, tenure track, Assistant Professor's position in Television Production available beginning Fall 1995. Candidates should have strong teaching and professional experience. M.F.A. preferred. Continued creative work and/or scholarly research required. Teach undergraduate and graduate students intermediate and advanced television production. Should be competent in multi-camera production, linear and non-linear electronic editing, videography, television lighting, and television directing. Send letter of application with current resume, undergraduate and graduate transcripts, and letters and telephone numbers of at least three references to Patricia Oliver, Chair; Communication Arts Department; Loyola Marymount University; Loyola Boulevard at West 80th Street; Los Angeles, CA 90045-2699. Women and minorities are strongly encouraged to apply. LMU is an equal opportunity/affirmative action employer.

FELLOWSHIP

Fellowship - Education Writers Association seeks broadcast applicants for two-month special project. Propose education story you've always wanted to report. Call (202) 637-9700. Deadline May 5, 1995.

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EDUCATIONAL SERVICES

On-camera coaching: Sharpen TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Resumes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart, ESP.

PUBLIC NOTICE

The Public Broadcasting Service National Program Policy Committee will meet at 10:00 a.m. on April 20, 1995 and at 9:00 a.m. on April 21, 1995 at the PBS offices, 1320 Braddock Place, Alexandria, Virginia, to discuss PBS' National Program Service evaluation and other business. Portions of the meeting will be in executive session.

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AM/FM Small Southern California Retirement/Recreational Market. Reply to Box 00374.

For Sale Top Rated AM/FM combo in small southwest Hispanic market. Serious inquiries only. Reply to Box 00380.

Profitable Hispanic AMs and Urban AM, major Florida markets; FMs New Jersey, Florida; combos Georgia, Texas, Florida. Beckerman Associates, 813-971-2061.

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Beaumont, Texas. Major investor in new Class C2 FM construction permit licensed for Beaumont-Port Arthur, Texas interested in sale of equity. Financing available. Also would discuss option of Local Marketing Agreement. 317-469-4545.

Interested in purchasing small market AM FM or combo with real estate. Call Ted 914-357-9425 or 914-357-4861.

Want to buy your FM C.P. - Any size, any where - or distressed or dark FM station - Send info to P.O. Box 10262, Amarillo, TX 79116 or call (806) 356-6916, fax (806) 356-8981.

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Video Switches, 3M model 101 vertical switches. Ten in, one out. Audio follow video. \$185. Call Nigel Macrae at (702) 386-2844.

Used Equipment Sale: For sale or trade - Sony D-2 DVRC-10, Sony SLO-MO BVW-15, Sony 3-CHIP H1-8 camcorder CCD-VX3, Sony BVV-1PAL dockable betacam, PANA SEG AJ-MX50, Convergence 205 A-B-C-ROLL four VCR editor with all options, and others. Call/Fax 201-807-0362. Avril Imaging.

WANTED TO BUY EQUIPMENT

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

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Just For Starters: Entry-level jobs and "hands-on" internships in TV and radio news. National listings. For a sample lead sheet call: 800-680-7513.

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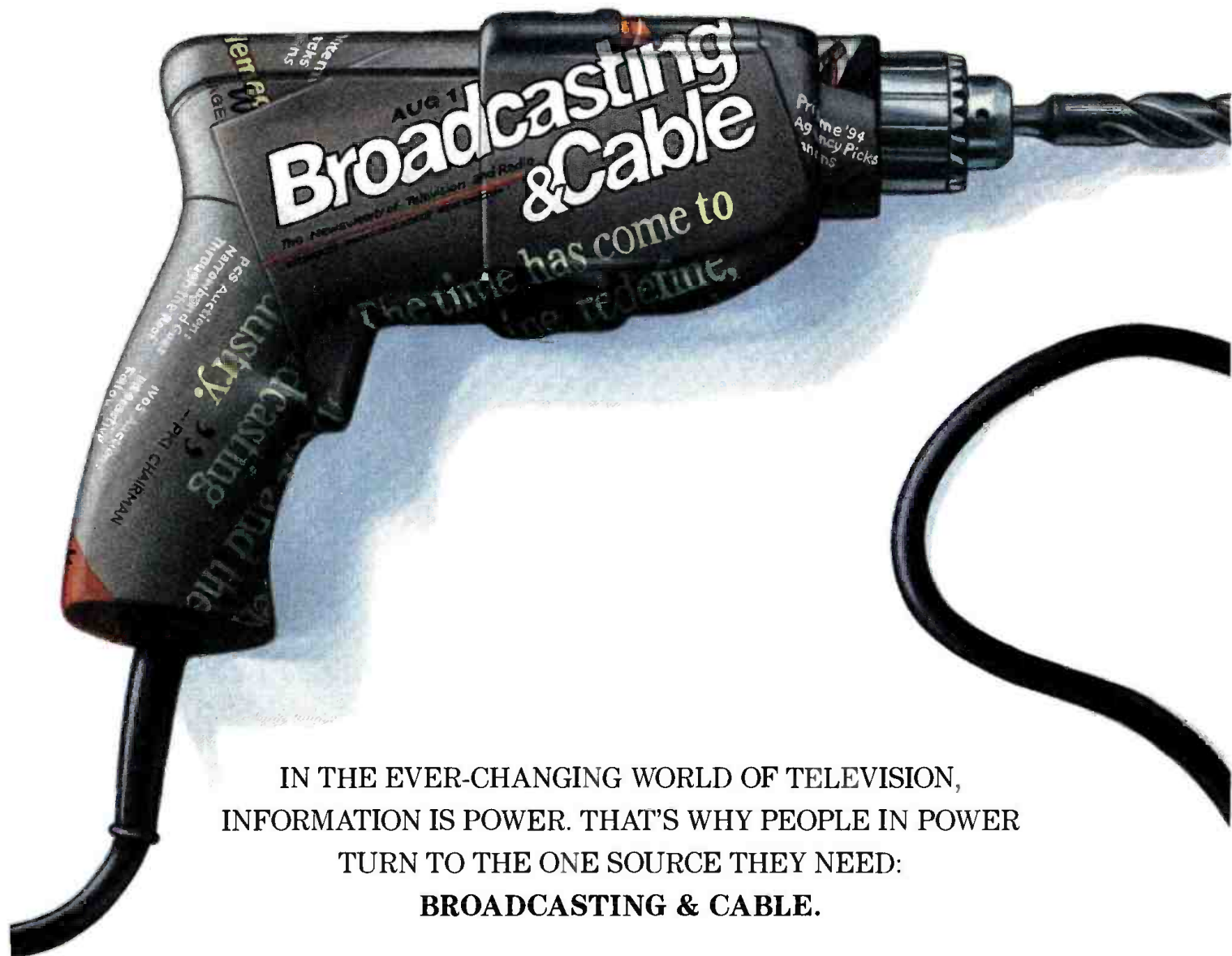
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NEW STATIONS

Helena, MT (BPED950124MD)—The University of Montana seeks 91.7 mhz; 0.95 kw; ant. 216 m. Address: PARTV Bldg., Rm. 180, Missoula, MT 59812. Applicant is headed by Jim Kaze and owns KUFM-FM Missoula.

Winnemucca, NV (BPCT941121KH)—Sunbelt Broadcasting Co. seeks ch. 7; 0.89 kw; ant. 650 m. Address: 1500 Foremaster Ln., Las Vegas, NV 89101. Applicant is headed by James Rogers and Louis Wiener Jr. and owns KRNV-TV Reno.

Grand Gorge, NY (BPH950131MB)—Sound of Life Inc. seeks 105.3 mhz; .34 kw; ant. 408 m. Address: P.O. Box 777, 199 Tuyenbridge Rd., Lake Katherine, NY 12449. Applicant is headed by Dennis Newcomer and owns WFGB(FM) Kingston, WLJP(FM) Monroe, and WRPJ(FM) Port Jervis, all New York.

Ocean Isle Beach, NC (BPH941227MF)—Todd Robinson seeks 93.5 mhz; 6 kw; ant. 55 m. Address: c/o Gammon & Grange PC, 8280 Greensboro Dr., 7th Floor, McLean, VA 22102. Applicant is permittee of new FM at Harrisburg, N.C.

Ocean Isle Beach, NC (BPH941222MB)—Atlantic Broadcasting Co. Inc. seeks 93.5 mhz; 6 kw; ant. 100 m. Address: P.O. Box 103000, Florence, SC 29501-3000. Applicant is headed by Fred Avent and owns WJMX(AM) Florence, WJMX-FM Cheraw, WSQN(FM) Scranton, WGTR(FM) Bucksport and WJAR-AM-FM Darlington, all South Carolina.

Southern Shores, NC (BPH941222MD)—Communication Systems Inc. seeks 100.9 mhz; 50 kw; ant. 123 m. Address: c/o Putbrese & Hunsaker, P.O. Box 539, McLean, VA 22101. Applicant is headed by Edward Hamm Jr. and has no other broadcast interests.

Southern Shores, NC (BPH941223MB)—Nautical Broadcasting Inc. seeks 100.9 mhz; 50 kw; ant. 150 m. Address: 122 Catalpa Rd., Lynchburg, VA 24502. Applicant is headed by Roger Ingram and has no other broadcast interests. Ingram owns 14.3% of WKJA(FM) Belhaven and WKOQ(FM) Jacksonville, both North Carolina; WCMG(FM) Marion, S.C., and WYYD(FM) Amherst, Va.

Cavalier, ND (BPH941219MC)—Rob Ingstad Broadcasting Inc. seeks 105.1 mhz; 44 kw; ant. 156 m. Address: 232 Third St., NE, Valley City, ND 58072. Applicant is headed by Robert Ingstad and owns 10% of KQDJ(AM)-KYNU(FM) Jamestown, KDAK(AM) Carrington and KDRQ(AM) Wishek, all North Dakota.

Rugby, ND (BPH941219MB)—Rob Ingstad Broadcasting seeks 95.3 mhz; 6 kw; ant. 100 m. Applicant is headed by Robert

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 verticle; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific-Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power update; U or unl.—unlimited hours; vis.—visual; w—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

Ingstad and owns 10% of KQDJ(AM)-KYNU(FM) Jamestown, KDAK(AM) Carrington and KDRQ(AM) Wishek, all North Dakota.

Athens, OH (BPH950207MC)—Robert Lambert seeks 95.9 mhz; 6 kw; ant. 100 m. Address: 15270 State Rte. 550, Athens, OH 45701. Applicant has no other broadcast interests.

Bryan, OH (BPED950213MD)—Public Broadcasting Foundation of Northwest Ohio seeks 90.9 mhz; .75 kw; ant. 118 m. Address: 136 N. Huron St., Toledo, OH 43692. Applicant is headed by Victoria Souder and owns WGTE-FM-TV Toledo and WGLE-FM Lima, both Ohio.

Woodburn, OR (940215AB)—44 Country Inc. seeks 670 khz; 1 kw day, .25 kw night; ant. 66.44 m. Address: P.O. Box 158, Woodburn, OR 97071. Applicant is headed by Donald Cross and owns KWBY(AM) Woodburn, Ore.

Tafton, PA (BPED941213MD)—Mercer County Community College seeks 88.3 mhz; 0.85 kw; ant. 160.3 m. Address: 1200 Old

Trenton Rd., Trenton, NJ 08690. Applicant has no other broadcast interests.

Mayaguez, PR (BPED950215MB)—University of Puerto Rico seeks 88.3 mhz; 2 kw; ant. 306 m. Address: P.O. Box 2105 UPR, San Juan, PR 00931. Applicant is headed by Dr. Efrain Gonzalez Tejera and owns WRTU(FM) San Juan, PR.

Garapan, Saipan (BPH950104ME)—Inter-Island Communications Inc. seeks 101.1 mhz; 3.2 kw; ant. -65 m. Address: P.O. Box 20249 Guam Main Facility, Agana, Guam 96921. Applicant is headed by Edward Poppe and owns KCNM(AM)-KZMI(FM) Saipan, CNMI, and KSTO(FM) Agana, Guam.

North Myrtle Beach, SC (BPED950-104MH)—Covenant Educational Fellowship seeks 88.9 mhz; 100 kw; ant. 179 m. Address: 2630 Mirror Lake Dr., Fayetteville, NC 28303. Applicant is headed by Gardner Altman Sr. and owns WFAI(AM) Fayetteville, NC.

Belle Fourche, SD (BPH941219MD)—Hall Broadcasting seeks 102.1 mhz; 10.5 kw; ant. 153 ft. Address: c/o Gary Bergquist Esq., 600 Lumber Exchange Bldg., 10 South 5th St., Minneapolis, MN 55401. Applicant is headed by Glenn Hall and has no other broadcast interests.

Flandreau, SD (BPH941229MB)—Lee Axdahl seeks 107.9 mhz; 10.5 kw; ant. 154 m./505 ft. Address: 1127 S. Duluth Ave., Sioux Falls, SD 57105. Applicant owns KTWB-FM Sioux Falls.

Flandreau, SD (BPH950104MA)—Carmen Christensen seeks 107.9 mhz; 10.7 kw; ant. 150 m. Address: RR 2, Box 190, Lake Benton, MN 56149. Applicant has no other broadcast interests.

BY THE NUMBERS

BROADCASTING

Service	Total
Commercial AM	4,909
Commercial FM	5,122
Educational FM	1,736
Total Radio	11,767
VHF LPTV	534
UHF LPTV	1,057
Total LPTV	1,591
FM translators & boosters	2,289
VHF translators	2,215
UHF translators	2,464
Total Translators	6,968

Service	Total
Commercial VHF TV	559
Commercial UHF TV	605
Educational VHF TV	123
Educational UHF TV	240
Total TV	1,527

CABLE

Total systems	11,217
Total subscribers	60,495,090
Homes passed	91,250,000
Cable penetration*	66.3%

*Based on TV household universe of 95.4 million.
Sources: Nielsen, NCTA and FCC

Elma, WA (BPH950105MB)—Skip Marrow seeks 102.1 mhz; 6 kw; ant. 100 m. Address: 125 N. Turner, Olympia, WA 98506. Applicant has no other broadcast interests.

Mabton, WA (BPH950105MA)—Bogart-Funk Enterprises Inc. seeks 98.7 mhz; 1.14 kw; ant. 220 m. Address: 1227 Hillcrest Dr., Prosser, WA 99350. Applicant is headed by Oren Bogart and Michael Funk and owns KZXR(FM) Prosser, Wash.

Omak, WA (BPH950103MA)—John Andrist seeks 104.3 mhz; 5.1 kw; ant. 443 m. Address: Riverside Cutoff Rd., Box 273, Omak, WA 98841. Applicant has interests in KOMW-AM-FM Omak.

Casper, WY (BPH950104MB)—Mount Rushmore Broadcasting Inc. seeks 97.3 mhz; 0.185 kw; ant. 542 m. Address: P.O. Box 4937, Casper, WY 82604. Applicant is headed by Jan Gray and owns KFCR(AM)-

KACP(FM) Custer, KZMX-AM-FM Hot Springs, both South Dakota; KRAL(AM)-KIQZ(FM) Rawlins, KGOS(AM)-KERN(FM) Torrington and KQLT(FM) Casper, all Wyoming.

Casper, WY (BPH950104MD)—Hart Mountain Inc. seeks 97.3 mhz; 0.183 kw; ant. 541.2 m. Address: 251 W. 1st St., Casper, WY 82601. Applicant is headed by Bill Hart and owns KTRS(FM) Casper. ■

OpenMike

Talk show tactics

EDITOR: BROADCASTING & CABLE asked in a March 20 article: "Has talk gone too far?" Talk shows, any shows, in the hands of the naive and inexperienced, can be fatal, literally, as we have seen. Industry insiders know too well that the talk show business has turned into a deadly game of greed and overnight ratings. (A movie producer at this very instance is thinking "Ah, a movie-of-the-week idea!") Only no talk show program syndicator wants to admit it.

No longer is it the producer's responsibility to promote understanding and tolerance by educating and enlightening the audience. Today it is the unwritten code to promote conflict among sexes, races, classes and even family members. How programs can overtly exploit urban blacks, poor southern whites and others and get away with this destructive programming is beyond comprehension.

Unfortunately, the television industry will have to wait until these copycat producers grow up, have children and get a real life beyond booking for the May sweeps before things get better. That's too long to wait. In the meantime, I wonder what station owners and networks think about this.—*B.O. Neill, Brentwood, Tenn.*

Zone update

EDITOR: Quoting from your March 6 issue: "Taking a lead from the newspaper industry, The New York Times Co. has launched the first local cable news channel with two separate ad zones."

It would be more likely that you meant to write "first simulcast/repeat news channel," or "first...with only two separate ad zones," or even "Taking a lead from the local cable TV news industry."

ALLNEWSCO Inc.'s Newschannel 8, owned by Joe L. Allbritton, available to nearly a million subscriber homes throughout the Washington, D.C., metropolitan area, has operated three separate ad zones (Md./Va./D.C.) since it launched in October 1991. And to the best of my knowledge, even Cablevision Systems Corp./Rainbow News 12 Long Island has been offering two separate ad zones (Nassau County, Suffolk County) ever since Charles Dolan & Co. appropriated the majority of the island's cable systems in the late 1980s.—*Patrick O. Young, director, audience development, Newschannel 8, Springfield, Va.*

What to do about public broadcasting?

EDITOR: In response to the hubbub about possible federal funding cuts to public broadcasting, your Jan. 9 editorial on the subject ("Free at last?") was partly right. You said the idea of noncommercial educational frequency set-asides was "to occasion a renaissance of learning, not a cozy cultural experience." I think *Sesame Street* and *All Things Considered* are among the programs that have filled an important educational role, but how is learning in contrast to cultural experience?

Cultural exposure of the type public broadcasting has provided encourages learning: *P.O.V.*, the civil

rights documentary *Eyes on the Prize*, radio's *Fresh Air* and *Prairie Home Companion* and classical and jazz music concerts in both media. For years, shows like these have helped many people learn about things that the pure entertainment focus and stereotypes prevalent in commercial media discourage, from the predominance of crime-committing blacks and Hispanics on TV to stupid Italians in morning personality radio humor. The emergence of commercial, educational basic cable networks, such as TLC, ME/U and Discovery is a very recent phenomenon.

From an economic perspective, public broadcasting probably will survive, but it is unlikely to "tower above the force it is today," as you claim, due to several factors.

We know what happens to college/community stations that are not CPB-funded, because there are over 1,000 of that type: They struggle. For radio, most of these stations are student or community volunteer-staffed, providing free labor that allows the licensee to run operations on a five-figure annual budget. As for TV, if you don't affiliate with PBS and get some CPB funding, it's too expensive to even start a full-power broadcast operation, let alone program it, which is why the vast majority of college TV outlets are cable only, with a limited number of LPTVs.

The exceptions to this scenario are interesting, however, and may give us a glimpse into the future. They mostly fall into two camps: (1) commercially licensed college TV and radio stations, and (2) unique pro-

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gram niche stations.

Of the four full-power college commercial TV stations, two are NBC affiliates, one is Fox, one independent. (There were two other network-affiliated stations up to a few years ago; both colleges sold for millions of dollars that would help cover budget shortfalls suffered in the recession of the early '90s, as did some colleges owning commercial radio stations.) Like their commercial college radio counterparts, they're virtually always money-makers. (WABU-TV Boston, the lone commercial independent, hasn't been owned long enough by Boston University to determine if their programming, typical of indies, will prove fruitful.) One reason for their success is they have full-time professionals in key management positions, with limited duties for students, that allow them to compete. The other main factor behind their success is that they have full-time sales staffs who can sell commercial time.

The unique niche-type stations better characterize the radio side: WSOU-FM Seton Hall University and WJPZ-FM Syracuse University illustrate what students can do in the right environment. The former has a diversified program format, but with a strong dose of heavy metal, which is not offered in the otherwise competitive New York metro market. The latter station, in a smaller market, offers a professional-sounding CHR format skewing to teens and arranges frequent promotions, including high-profile car giveaways. As such, despite the limitations of FCC underwriting

rules, they easily generate annual surplus revenue.

As for PBS/NPR-affiliated stations, WGBH-TV-FM Boston (not college owned) has the right idea. They have diversified the company beyond public TV and radio broadcasting, to produce and syndicate programming worldwide, develop and sell multimedia products and open WGBH LearningSmith retail stores with an educational focus.

However, this isn't going to happen in small markets unless the same kind of ownership consolidation that has hit commercial stations occurs among public broadcasters, so they can attract some banks or venture capitalists to make up for the revenue shortfalls created by the less lucrative combination of listener donations, foundation grants and noncommercial underwriting. And it wouldn't hurt to offer some tax incentives (like those available to minority-owned telecommunications ventures) to licensees retaining an educational broadcasting focus to help get the ball rolling.

If the government is going to phase out CPB funding, it will be a difficult transition at best. As long as noncommercial stations are burdened by the FCC's underwriting rules that limit the types of advertising that can be aired, they will remain relatively poor. Therefore, the feds must phase in commercial advertising, tax incentives and other temporary protections like those given to the cable industry in the 1984 Cable Act, in order to create a more level playing field. Then, just maybe, public broad-

casting has a chance to eventually tower above the force it is today.—*Glenn Gutmacher, chairman, National Association of College Broadcasters, Providence, R.I.*

Obscenity in cyberspace

EDITOR: In his March 13 "Telemedia Week" commentary, "The Great Satan: A free cyberspace," Robert Corn-Revere said that it "would be a crime" to pass Senator [James] Exon's bill aimed at pornography in "cyberspace." I will leave the defense of the particulars of his bill, which would amend the obscene telephone call statute (47 U.S.C. 223), to Senator Exon.

Clearly, however, Congress can act to prohibit obscenity and restrict indecency in cyberspace. Obscenity is not protected by the First Amendment, and is prohibited on broadcast, cable and satellite TV and by means of telephone. Restrictions on indecency have been upheld in the broadcast media and by means of telephone.

The present dial-a-porn law, however, only applies to commercial transactions, and much hardcore porn in cyberspace is available non-commercially. Morality in Media has prepared a bill that would add a new section to Title 18 to address the problem of obscene material in cyberspace, irrespective of a commercial purpose.

As to the potential criminal liability of services such as CompuServe, the Supreme Court has held that there can be no liability unless a person "knowingly" transmits, receives or makes available obscene material. A service would have to know or have reason to know the character of a communication before it could be liable.

Contrary to the assertions of the porn industry and its friends, there are many harms that flow from the distribution of hardcore pornography, and opinion polls show that the large majority of Americans support laws to prohibit or restrict pornography.

Clearly, the First Amendment limits what government can do, but doesn't bar laws prohibiting obscenity and restricting indecency in cyberspace. Ours is a system of ordered liberty—not anarchy.—*Robert Peters, president, Morality in Media, New York.* ■

Broadcast Education Association Convention Agenda

The Broadcast Education Association's 40th Annual Convention will be held at the Las Vegas Convention Center April 7-10. BEA is the professional association for professors and industry persons who are interested in the teaching of radio, television and electronic media in colleges and universities to future broadcasters and electronic media professionals.

FRIDAY, APRIL 7	
Convention Features	<p>9:00-5:00 • Convention Registration Desk open 9:00-5:00 • BEA Exhibits and Books</p> <p>9:15-10:15 • Opening continental breakfast reception sponsored by the UNLV/Greenspun School of Communication</p> <p>10:30-11:45 • Communication Technology and Management and Sales Divisions Opening Plenary—"Reinventing Broadcasting: The Search for Old Media Survival on the Information Highway"</p>
Noon-1:15	<p style="text-align: center;">Sessions</p> <p>History, Multicultural and Gender Issues Divisions—"They Weren't All White Males: Some Additions to the History of Broadcasting and Electronic Media"</p> <p>Two Year/Small Colleges Division—"Broadcast Teaching Innovation"</p> <p>Writing Division—"My Best Visualization Exercise"</p> <p>International Division—"Estimating the Social and Cultural Impact of International Direct Broadcast Satellites: Current Research"</p> <p>Courses and Curricula Division/BEA Board—"Accreditation: The ACEJMC Experience: Implications for BEA-Oriented Academic Units"</p> <p>Management and Sales Division—Business meeting</p>
1:30-2:45	<p>News, Law and Policy Divisions—"Trial by Television: Manipulating the Public Through Pretrial Media Coverage"</p> <p>Student Media Advisers Division—"The Need to Know: Gathering Audience Research Information for Student Radio and Television Stations"</p> <p>History Division—Competitive papers</p> <p>Research Division—"Audience Research in the Age of the Information Highway"</p> <p>Multicultural Division—Business meeting</p>
3-4:15	<p>Communications Technology and Management and Sales Divisions—"Managing and Selling the Changing Media World"</p> <p>International Division—Competitive papers</p> <p>Gender Issues Division—"Getting on the Superhighway: Gender Issues and the New Technologies"</p> <p>All Division and Program Coordinator—"Research, Teaching and Service Issues in Promotion and Tenure"</p> <p>History Division—Business meeting</p>
4:30-5:45	<p>Courses and Curricula and Communication Technology Divisions—"Interactive Technology: Implications for the Classroom and Beyond"</p> <p>Law and Policy Division—Competitive papers</p> <p>Writing Division—Script writing competition</p> <p>News and Production Divisions—"Production Showcase: Award Winning Student TV News"</p> <p>International Division—Business meeting</p>
	<p>6:00-6:30 • BEA Town Meeting</p> <p>6:30-7:30 • BEA reception, co-sponsored by the Museum of Broadcast Communications and CNN Newsource Awards</p>
SATURDAY, APRIL 8	
Features	<p>8:00-5:00 • Convention Registration Desk open 9:00-5:00 • BEA Exhibits and Books 9:00-5:00 • BEA Placement Center</p>
8-9:15	<p style="text-align: center;">Sessions</p> <p>Law and Policy Division—"Current Issues in Law and Policy"</p> <p>News and Management and Sales Divisions—"The Network Affiliation Shuffle: Who's on First"</p> <p>Student Media Advisers Division—"Strategies for College Media: Advisers as Learning Facilitators"</p> <p>Multicultural Division—"Multiculturalism and Production Courses"</p> <p>Communication Technology Division—Competitive papers</p> <p>Production Division—Business meeting</p>
9:30-10:45	<p>Management and Sales and Research Divisions—"Tradition Challenged: Prudent Management in the Era of Instantaneous Change"</p> <p>Law and Policy Division—"Congressional Hearings as a Tool in the Regulation of Communication"</p> <p>Gender Issues Division—Competitive papers</p> <p>Production Division—Competitive papers</p> <p>Communication Technology Division—Business meeting</p>
11-12:15	<p>Production Division—"Video Production: From Historical Theory to Artistic Execution"</p> <p>BEA Board/BEA Program Planner—"Crossing the Bridge from the Campus to the Professional World"</p> <p>Multicultural Division—Competitive papers</p> <p>Law and Policy and Research Divisions—"Defining Our Place in Democracy: The Application of Mass Communication Research in Public Policy Debates"</p> <p>Research Division—Business meeting</p> <p>Student Media Advisers Division—Business meeting</p>
	<p>12:30-2:15 • BEA Awards Division</p> <p>2:30-4:00 • BEA Plenary—"Managing the New Technologies"</p> <p>4:15-5:30 • District Meetings</p>
SUNDAY, APRIL 9	
Features	<p>8:00-10:00 • Convention Registration Desk open 8:00-12:00 • BEA Placement Center 8:00-4:00 • Off-Site Special Session sponsored by the Association of Moving Image Archivists News and Documentary Working Group</p>
	<p>Production Division—"Student Production Showcase: Institutional Video/Client-Based Production"</p>
MONDAY, APRIL 10	
	<p>8:00-10:45 • Post-Convention Meetings</p> <p>11:00-12:15 • Joint NAB/BEA Research Grant Reports</p>

Datebook

THIS WEEK

- April 3**—*Foundation of American Women in Radio and Television* Commendation Awards presentation. The Waldorf-Astoria, New York City. Contact: (703) 506-3290.
- **April 3-5**—Cable & Satellite '95 conference and exhibition, sponsored by *Reed Exhibitions*. The Grand Hall at Olympia, London. Contact: 08t 948 9800.
- April 4**—*Wertheim Schroder/Variety* media conference on "The Business of Entertainment." The Pierre Hotel, New York City. Contact: Davia B. Temin, (212) 492-6082.
- April 4**—"Introduction to the Internet: Implications for Business," forum in telecommunications practice presented by *Polytechnic University Center for Advanced Technology in Telecommunications*. Westchester Graduate Center, Hawthorne, N.Y. Contact: Ameena Mustafa, (718) 260-3050.
- April 4-6**—"The Pay-Per-View Millennium Is Coming," conference presented by the *Cable Television Administration & Marketing Society (CTAM)*. New Orleans Marriott, New Orleans. Contact: Maribel Maldonado, (703) 549-4200.
- April 5**—*International Radio & Television Society* Foundation Gold Medal Award dinner honoring Rupert Murdoch. The Waldorf-Astoria, New York City. Contact: Maggie Davis, (212) 867-6650.
- April 5-6**—"Telco 101: Cable Meets Telephony," presented by *Women in Cable & Telecommunications*. Quails Inn, Lake San Marcos, Calif. Contact: Christine Bolletino, (312) 634-2335.
- April 6-7**—Wireless Leadership Forum, sponsored by the *Personal Communications Industry Association*. Crystal Gateway Marriott, Arlington, Va. Contact: Christina Tendero, (202) 467-4770.
- April 7-10**—40th annual *Broadcast Education Association* convention. Las Vegas Convention Center, Las Vegas. Contact: Lara Sulimenko, (202) 429-5354.
- **April 7-12**—MIP-TV international television marketplace, sponsored by *Reed Exhibitions*. Palais des Festivals, Cannes, France. Contact: (212) 689-4220.
- April 9**—*Association for Maximum Service Television* annual spring board meeting. Sheraton Desert Inn, Las Vegas. Contact: (202) 861-0344.
- **April 9-13**—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

APRIL

- April 10**—*Association for Maximum Service Television* annual membership meeting. Las Vegas Convention Center, Las Vegas. Contact: (202) 861-0344.
- April 10-11**—*Television Bureau of Advertising (TVB)* annual sales and marketing conference. Las Vegas Convention Center, Las Vegas. Contact: Robert Romano, (212) 486-1111.
- April 11**—"If Public Television Goes Commercial," seminar presented by *International Radio & Television Society Foundation*. 75 Rockefeller Plaza, New York City. Contact: Warren Tom, (212) 867-6650.
- April 11**—*Association for Maximum Service Television* annual engineering breakfast. Las Vegas Convention Center, Las Vegas. Contact: (202) 861-0344.
- April 12-13**—"Understanding the Complexities of Cable Regulation," presented by *Women in Cable & Telecommunications*. CNN Center, Atlanta. Contact: Christine Bolletino, (312) 634-2335.
- April 18-20**—3rd annual Direct Response TV West Expo & Conference, presented by *Advanstar Expositions*. Long Beach Convention Center, Long Beach, Calif. Contact: Tish Kelly, (800) 854-3112.
- April 18-21**—Fifth Conference on Interactive Marketing, presented by *Interactive Marketing Inc.* Hyatt Regency New Orleans, New Orleans. Contact: Lauri Gavel, (310) 798-0433.
- April 19**—SkyFORUM, direct-to-home satellite

Sept. 27—BROADCASTING & CABLE Interface IX Conference, co-sponsored by *Broadcasting & Cable* magazine and the *Federal Communications Bar Association*. The Willard Hotel, Washington. Contact: Joan Miller, (212) 337-6940.

Nov. 6—BROADCASTING & CABLE 1995 Hall of Fame Dinner. The Marriott Marquis Hotel, New York City. Contact: Steve Labunski, (212) 213-5266.

TV symposium presented by the *Satellite Broadcasting and Communications Association of America*. Marriott Marquis, New York City. Contact: (800) 541-5981.

April 19-20—*Ohio Association of Broadcasters* spring convention. Marriott Society Center, Cleveland. Contact: (614) 228-4052.

April 19-20—"Engineering for the Non-engineer," presented by *Women in Cable & Telecommunications*. TCI Training Center, Denver. Contact: Christine Bolletino, (312) 634-2335.

April 19-21—*DigiMedia '95* television/multimedia conference and exhibition, Geneva International Conference Centre, Geneva, Switzerland. Contact: (FAX) +41 22 320 9075.

April 20-21—*International Radio & Television Society Foundation* minority career workshop. New York Marriott East Side, New York City. Contact: Maria De Leon, (212) 867-6650.

April 21-22—*Texas Associated Press Broadcasters* annual convention. Hyatt Regency/Town Lake, Austin. Contact: Diana Jensen, (214) 991-2100.

April 21-22—Seminar on careers in the sports industry, presented by *Sports Careers*. Westin Bonaventure Hotel and Suites, Los Angeles. Contact: Harry Leckemby, (602) 954-8106.

April 21-23—"Civic Journalism Going Into '96," workshop sponsored by the *Radio and Television News Directors Foundation*, *Pew Center for Civic Journalism* and *Poynter Institute for Media Studies*. Waterfront Plaza Hotel, Oakland, Calif. Contact: Cy Porter, (202) 467-5219.

April 24-26—*Kentucky Cable Television Association* annual spring convention. Holiday Inn North, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.

April 26—*Broadcast Pioneers* annual Golden Mike Award Dinner. The Pierre Hotel, New York City. Contact: Carol Munch, (212) 830-2581.

April 26—*Federal Communications Bar Association* luncheon featuring US West's Richard McCormick. Washington Marriott Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

April 26-27—"Learning Oriented Leadership," presented by *Women in Cable & Telecommunications*. Long Beach Hilton, Long Beach, Calif. Contact: Christine Bolletino, (312) 634-2335.

April 26-29—8th world conference of broadcasting unions, presented by the *North American National Broadcasters Association*. Shelbourne Conference Center, St. Michaels, Barbados. Contact: (613) 738-6564.

April 27-29—Philippine Cable Show '95, presented by the *Philippine Cable TV Association Inc.* Bacolod City, Philippines. Contact: Rechelle Hernandez, (63) (34) 24104.

April 28—Deadline for submissions to the *Public Radio News Directors Inc.* awards competition. Contact: Mike Marcotte, (206) 535-7758.

April 28-30—46th annual *Associated Press Television-Radio Association* convention. Holiday Inn Union, San Francisco.

April 29—"A Salute to Hugh Downs," a benefit for the *Museum of Broadcast Communications*. Chicago Hilton and Towers, Chicago. Contact: (312) 629-6000.

MAY

May 2—Fred Friendly First Amendment Award presentation to Bill Moyers from *Quinnipiac College*. Palace Hotel, New York City. Contact: (203) 281-8655.

• **May 7-10**—44th annual *National Cable Television Association* convention. Dallas Convention Center, Dallas, Tex. Contact: (202) 775-3669.

May 9—*International Radio & Television Society Foundation* awards luncheon. The Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

May 10—*Women in Cable & Telecommunications* annual accolades breakfast. Dallas. Contact: Tracy Mitchell, (312) 634-2339.

May 10-14—*Pacific Mountain Network* annual conference. Dana Point Resort, Orange County, Calif. Contact: Michele Nelson, (303) 837-8000.

May 17—*Federal Communications Bar Association* luncheon featuring FCC General Counsel William Kennard. Washington Marriott Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

May 17—*American Women in Radio and Television* D.C. chapter annual Leadership Awards Luncheon. Omni Shoreham, Washington. Contact: Ellen McCloskey, (202) 541-3237.

May 19-21—*Federal Communications Bar Association* annual seminar. The Homestead, Hot Springs, Va. Contact: Paula Friedman, (202) 736-8640.

• **May 21-24**—35th annual *Broadcast Cable Financial Management Association/Broadcast Cable Credit Association* conference. The Mirage, Las Vegas. Contact: Cathy Lynch, (708) 296-0200.

May 21-25—Annual public radio conference, presented by *National Public Radio*. Sheraton Harbor Island, San Diego. Contact: Alma Long, (202) 414-2000.

May 23-25—*Cincinnati Bell Information Systems* TEK-2t Conference. The Wigwam Resort, Phoenix, Ariz. Contact: (800) 238-3521.

May 24-25—2nd annual Pan Asia Cable and Telephony Conference, presented by *AIC Conferences*. Hotel Shangri-La, Singapore. Contact: (65) 3-222-700.

May 24-27—*Native American Journalists Association* annual conference. Bismarck Radisson, Bismarck, N.D. Contact: (612) 874-8833.

May 28-31—"Cableroute '95," 38th annual *Canadian Cable Television Association* convention and expo. World Trade and Convention Center, Halifax, Nova Scotia. Contact: Christiane Thompson, (613) 232-2631.

May 31-June 4—*American Advertising Federation* national advertising conference. Hyatt Regency Tampa, Tampa, Fla. Contact: Jenny Pfalzgraf, (800) 999-2231.

JUNE

• **June 1-3**—44th annual *American Women in Radio and Television* convention. Beverly Hilton, Beverly Hills, Calif. Contact: (703) 506-3290.

June 6-11—13th annual *National Association of Hispanic Journalists* convention. El Camino Real Hotel, El Paso, Tex. Contact: (202) 662-7145.

• **June 7-10**—Promax & BDA '95 conference & exposition, presented by *Promax International* and *BDA International*. Sheraton Washington Hotel and Washington Hilton & Towers, Washington, D.C. Contact: (213) 465-3777.

• **June 8-13**—19th *Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux, Switzerland.

• **June 18-24**—16th annual *Banff Television Festival*. Banff Springs Hotel, Banff, Alberta, Canada. Contact: Jerry Ezekiel, (403) 762-5357.

SEPTEMBER

• **Sept. 6-9**—Radio Show & World Media Expo, sponsored by the *National Association of Broadcasters*, *Radio Television News Directors Association*, *Society of Broadcast Engineers* and *Society of Motion Picture and Television Engineers*. New Orleans, La. Contact: Lynn McReynolds, (202) 429-5350.

• **Major Meetings**

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Richard Marc Glosser

Richard Glosser jumped into the television business straight out of college when he got a job buying broadcast equipment for NBC in New York. While many of his contemporaries got their starts as pages or in the mailroom, Glosser's job landed him in the middle of a television career.

Glosser soon sought out the sports side of NBC. "I always loved sports," he says. "I knew I made the right choice when one of [my] first assignments was covering a baseball game in Baltimore and [I was] hanging out after the game listening to old baseball stories with Vin Scully, Joe Garagiola and Harry Coyle."

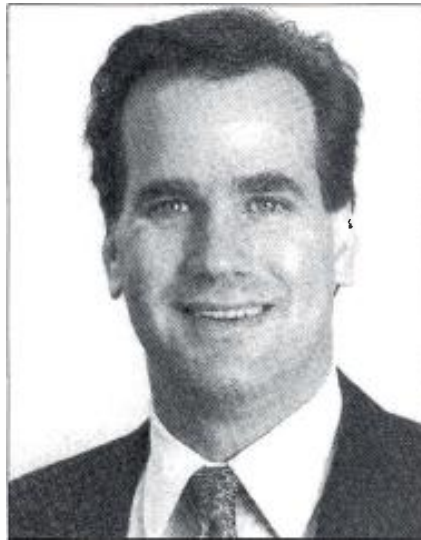
Advancing to sports unit manager, Glosser became a jack-of-all-trades, responsible for logistics, finance and making sure all the proper tools were available to his technical and production staff. Glosser started working on the NBC weekly show *SportsWorld*, where he was responsible for crews covering boxing, car racing, horse racing and other sports.

Then it was back to school. Glosser attended Columbia Business School in upper Manhattan, intending to return to television.

He was offered a summer job doing financial analysis for ESPN, but turned it down to go to Miami and develop interactive video discs for a company called Origin Development. Origin was developing many different applications such as touch-screen electronic shopping kiosks.

"I could see the potential of interactive technology for people to choose what they want and for them to capture that information in their own way. The problem was that consumer behavior was not accepting this technology," Glosser says. Origin Development went under.

After business school, Glosser entered the management associate program at Columbia Pictures Entertainment. During the two-year program he learned about international film, television and video distribution and became well-versed in many of the financial facets of the company.



Glosser became involved in the start-up of the in-house barter operation of Columbia's domestic distribution division. He also was directly involved in deal-making between the company's production and corporate units.

Then Mel Harris, president of Columbia's new owner, Sony Pictures Entertainment Television Group, asked Glosser to become his vice president for operations. Glosser got into interactive television when both Harris and Andy Kaplan of then-Columbia Pictures Television expressed interest in starting an interactive unit—and hiring Glosser to lead it.

Last year, Glosser started the interactive programming unit of Columbia TriStar Television. Based in Los Angeles, Glosser has become nothing short of Sony's online entertainment guru. He realizes that the new markets he is dabbling in are still trying to get off the ground. But if the rapid rise of his career is any indication, Glosser may be following a good hunch.

He has his eye on a number of emerging markets. The first is play-along games over television, such as *Jeopardy!* and *Wheel of Fortune*.

Glosser also provides programming for the cable Game Show Network and has pooled his production resources to create interactive scripts. For example, multiple-choice answers have been developed for a *Jeopardy!* database that can be accessed by a number of interactive distribution networks, including broadcast, cable and telephone companies. He also struck a deal with GTE Main Street, licensing *Joker's Wild* and *Bullseye* to the interactive TV service.

But Glosser has expanded beyond play-along and interactive TV experiments. He also is intrigued by the growing personal computer/online services market.

Glosser is handling Sony Pictures Entertainment's involvement in Sony Online, which brings together Sony's various divisions on the Internet's World Wide Web. His

group is creating online sites for Sony's television and movie divisions and for the Game Show Network.

Glosser also is developing hybrid products that will connect CD-ROMs with online services. His group is developing a stand-alone version of *Jeopardy!* that will store questions and answers on a CD-ROM. The game then could turn into a multiplayer game over online networks.

The broadband world presents the

next market opportunity, Glosser says, and Columbia TriStar Television is talking to a number of cable and telephone companies about ways it can bring interactive television programming to their future distribution networks.

—MB

Senior vice president, interactive programming, Columbia TriStar Television, Los Angeles; b. Sept. 21, 1960, Johnstown, Pa.; BA, University of Pennsylvania, 1982; MBA, Columbia Business School, New York, 1988; broadcast-equipment buyer, NBC, New York, 1982-83; sports unit manager, NBC Sports, 1983-86; management associate, Columbia Pictures Entertainment, New York/London, 1988-90; L.A.: assistant to chairman, Columbia Pictures Television, 1990-92; VP, operations, Sony Pictures Entertainment Television Group, 1992-94; current position since 1994; m. Cathy Hoffman, Oct. 30, 1993.

Fates & Fortunes

BROADCAST TV

Appointments at KPLR-TV St. Louis, Mo.: **Sidney Moore**, assistant news director, named news director; **Paula Holtzman**, account executive, named director, marketing.

Cheryl Johnson, traffic manager, KTLA(TV) Los Angeles, joins KMEX-TV there as director, traffic and programming.

Appointments at WOIO(TV) Shaker Heights/WUAB(TV) Lorain, both Ohio: **Vern McKimney**, freelance producer, joins as news promotion producer; **Miriam Carey**, writer/editor, joins as news publicist; **Maria Winfield**, weekend anchor/reporter, KJRH(TV) Tulsa, Okla., joins as morning anchor/reporter.

Terri Parker, reporter, WTVJ(TV) Miami, joins WPMF(TV) West Palm Beach, Fla., in same capacity.

Cindy Smith, producer, WFAA-TV Dallas, joins Charney Media Services, Washington, as Washington correspondent.

Debbie Sweeney, program manager, Pappas Telecasting Co., Visalia, Calif., named corporate director, programming.

Pablo Espinoza, weather producer/associate news producer, KMOL-TV San Antonio, Tex., joins KWTX-TV Waco, Tex., as general assignment reporter/editor.

John Johnson, senior correspondent/anchor, WABC-TV New York, joins WCBS-TV there as anchor.

Kathy Soifer, executive producer, WAGA-TV Atlanta, joins WATL(TV) there as director, creative services.

Anderson Cooper, reporter/producer, Channel One News, New York, joins ABC News there as correspondent.

Alicia Ortega, general assignment reporter, WLTW(TV) Miami, joins WTVJ(TV) there as co-anchor, *Today in South Florida*.

Bob Mackowiak, director, programming and promotion, WLOS(TV) Asheville, N.C., joins WAVE(TV) Louisville, Ky., as manager, marketing and promotion.

John Reim, director, local programming,

KIRO-TV Seattle, joins KBYU-TV Provo, Utah, as managing director, broadcast services, and CEO.

John Baldwin, executive producer, marketing and promotions, WGAL(TV) Lancaster, Pa., named on-air promotion manager.

PROGRAMING

Appointments at Benedek Broadcasting Corp., Rockford, Ill.: **K. James Yager**, executive VP, named president; **Richard Benedek** assumes the title of chairman/CEO.

Annette Frymer, director, business and legal affairs, Owl Communications, Toronto, joins Paragon Entertainment Corp., Los Angeles, as VP, business and legal affairs.



Stone

Appointments at Turner Broadcasting Sales, Atlanta: **Dan Stone**, senior VP, client and market development, adds senior VP, market development for international sales, to

his responsibilities; **Andrew Goldman**, account executive, sales, Turner Entertainment Networks, named manager, international sales, New York; **Michael Ginn**, account executive, CNN sales, Chicago, named manager, international sales, Los Angeles.

Robbie Banks Douglas, account manager, Mars Promotional Services, Dallas, joins Big Feats! Entertainment, Plano, Tex., as marketing manager, *Wishbone*.

Patrick Jarvis, producer/development executive, Fox Television Stations Productions, joins Tribune Broadcasting Co., Chicago, as senior producer.

Marian Davis, VP, international program development, CBS, New York, joins MTM Television, Studio City, Calif., as VP, international programming and new media development.

Sara Berrisford, senior analyst, MGM Worldwide Television, Santa Monica, Calif., named manager, television research.

Appointments at Carsey-Werner Dis-

tribution, Los Angeles: **Jerry Leifer**, VP, marketing, Cannell Distribution Co., Los Angeles, joins as VP, distribution operations; **Susan Austin**, VP, research, MTM Worldwide Distribution, Studio City, Calif., joins in same capacity.



Dubrow

Burt Dubrow, executive producer, programming, Multimedia Entertainment Inc., New York, named VP, programming.

Appointments at Fox Broadcasting Co., Beverly Hills, Calif.: **Rod**

Riegel, senior publicist, named manager, corporate public relations; **Carolyn Prousky**, publicist, named senior publicist.

Jeff Sneticker, executive VP/chief financial and administrative officer, Reeves Entertainment, Los Angeles, joins UPN, Hollywood, as senior VP, finance and administration.

Jacqueline Kelly, VP, PS Production Services Ltd., Canada, joins the Catalyst Group of Companies, Toronto, as VP, finance and corporate affairs.

Richard Bressler, senior VP, finance, Time Warner Inc., New York, named CFO.

Kathy Hornbuckle, manager, television, MGM Worldwide Television Group, Los Angeles, joins Nelvana Communications Inc. there as manager, development.

Appointments at NATPE International, Los Angeles: **Jon Dobkin**, manager, business affairs, named VP, finance; **Susan Davis**, executive assistant to the president, named director, seminar activities.

Linda Ferrari, executive director, international servicing, New World Entertainment, Los Angeles, named VP.

RADIO

Bill Kreutz, manager, Midwest region, Westwood One Radio Networks, Los Angeles, named VP, affiliate relations.

Clint Hasse and **Terry Schroeder**, account executives, KMOX(AM) St. Louis,

named LSMs.

Appointments at The Interep Radio Store: **Lorin Kleiner**, account executive, Internet, New York, named VP, sales; **Eddie Leeds**, VP, account services, Interep Radio Store, named VP/director/regional manager, Major Market Radio, New York; **Mariann DeLuca**, senior VP/director, sales, the Torbet Radio Group, assumes additional responsibilities of director, BOOM! Radio.



Holly Levis, nighttime host, WQCD(FM) New York, joins SW Networks there as weekend host and "the voice" of SMOOTH-FM.

Levis

Rick Caffey, station manager, WCNN(AM) North Atlanta/WALR(FM) Athens, both Georgia, named GM, Atlanta Urban Radio Alliance.

Paul Miraldi, marketing manager, KEEY-FM St. Paul, Minn., joins KNEW(AM) Oakland and KSAN-FM San Francisco, both California, as director, marketing.

Appointments at Katz Radio: **Vicki Parr**, senior account executive, named sales manager, Chicago; **Erik Hellum**, sales manager, Chicago, named VP, West Coast, Los Angeles.

CABLE

Appointments at Cablevision, Woodbury, N.Y.: **Glenn Brown**, assistant GM, named GM, East End system; **Wayne Barnett**, VP, ground services, USAir, joins as VP, U.S. cable.

Brian Hughes, manager, special programming, TNN: The Nashville Network, Nashville, named director.

Appointments at The Golf Channel, Orlando, Fla.: **Lia Tysdal**, consultant, Tysdal Consulting, Santa Monica, Calif., joins as VP, satellite and commercial markets; **Patricia Bishop**, director, affiliate sales, Home Shopping Network, St. Petersburg, Fla., joins as director, affiliate marketing.

Douglas Lindquist, senior VP, sales and marketing, News Datacom Inc., Beverly Hills, Calif., joins Playboy Entertainment Group there as VP,

satellite, Playboy TV.

Melanie Rohrbach, director, marketing, TBS-Latin America, TNT and The Cartoon Network, Atlanta, named VP.

Jerome Scro, VP/controller, Showtime Networks Inc., New York, named senior VP/controller.

Bryan Byrd, publicist, Prime Sports-West, Los Angeles, named publicity manager.



Armstrong

Appointments at USA Networks International, New York: **David Armstrong**, senior VP, sales and acquisition, All American Television, joins as VP, programming and acquisition; **Mauricio Gerson**,

director, programming, Latin America, named VP.

Appointments at MTV: Music Television, New York: **John Shea**, senior VP, ad trade marketing, named senior VP, marketing; **Dave Sirulnick**, VP/executive producer, news and specials, named senior VP/executive producer.

Appointments at MTV Networks, Market Development Group—affiliate sales and marketing, New York: **Tony Dunaif**, project manager, Markle Foundation, joins as marketing manager; **Anita Khosla**, consultant, Showtime, joins as manager/sales executive; **Russell Wolff**, intern, Paramount, joins as manager/sales executive.

Michael Baumstein, independent consultant, joins HBO, New York, as VP, finance and analysis.

Appointments at Century Communications, New Canaan, Conn.: **Judith Allen**, VP, marketing and public affairs, **Margaret Bellville**, VP, Southwest group and **JoAnn Cavallaro**, VP, Eastern group, named senior VPs; **George Francisovich**, VP, counsel/cable, Viacom International, New York, joins as senior VP, legal affairs.

MULTIMEDIA

Appointments at Metro Networks, Houston, Tex.: **Tom Tucker**, GM, KJJO-AM-FM St. Louis Park, Minn., joins as director, marketing, Minneapolis; **Mike Haake**, director, operations-Hous-

ton, named regional director, operations, Central region.

Dirk Smillie, special assistant to the executive director, Columbia University's Media Studies Center, New York, named manager, communications.

Marvin Born, VP, engineering, Dispatch Broadcast Group, Columbus, Ohio, elected to Board of Directors.

James Longson, executive VP/GM, Compton's, Chicago, named president/CEO.

Linda Kahn, senior VP, international program sales, Nickelodeon, New York, joins Scholastic Productions, there as senior VP, programming and distribution.

DEATHS

Fred A. Palmer, 90, broadcast pioneer, died March 30 in O'Bleness Memorial Hospital in Athens, Ohio, after a week-long illness. Palmer's career began in 1929 at WAIU(AM) (now WTVN[AM]) Columbus, Ohio, where he was known as "Neighbor Palmer," the farm reporter. A short time later he became general manager and continued with the station throughout the Depression. He also worked at KOY(AM) Phoenix and WCKY(AM) Cincinnati, and was instrumental in forming Nationwide Communications and later WRFD(AM) Columbus-Worthington, Ohio. Palmer owned WATH-AM-FM Athens, Ohio. He is survived by his wife, Miriam; a daughter; a son, seven grandchildren; and two great-grandchildren.

Joel E. Lawhon, 75, died March 14 at Rex Hospital, Raleigh, N.C. After World War II Lawhon helped to start WVOT(AM)/WRDU(FM) Wilson, N.C. He was also part-owner of stations in Greenville, N.C., and Decatur, Ga. In 1965 Lawhon worked at WRAL-TV Raleigh, N.C., as public affairs director and news director. He later began airing commentary at the end of the station's daily 6 p.m. newscast. Lawhon is survived by his wife, Frances; daughter Kay; son Ed; a sister; a brother; and two grandsons.

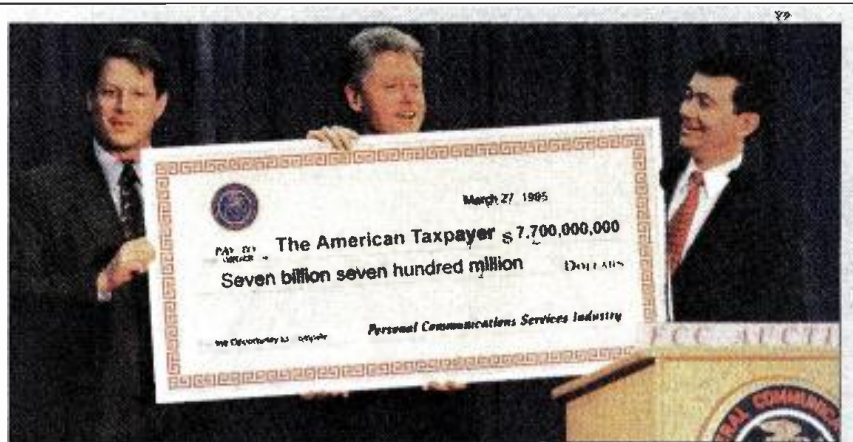
—Compiled by Denise Smith

In Brief

Members of the Writers Guild of America West and East last week voted to ratify a new set of film and TV contracts with the production arms of the **Big Three networks** and the Alliance of Motion Picture and Television Producers, averting the possibility of a strike. The agreements call for overall minimum pay rates to rise 10.9%, compounded over the term of the agreement (including a compounded increase of 9.3% for network prime time rates and 12.5% for daytime serials); increased minimums for writers who supply material to shows on the Fox Network—from varying amounts to 100% of network minimums for shows on the other three networks; and improvements in residuals paid on shows that air on Fox—from 40% of Big Three network residuals currently to 55% of Big Three network residuals by the third year of the contract. The production operations of the Fox Network were covered under the AMPTP agreement. The new minimums are effective May 2.

The FTC's proposal to implement telemarketing sales rules could be interpreted to include some TV advertisements, the Association of Independent Television Stations has told the FTC. INTV, which is asking the FTC for a clarification, says the proposal's definition of telemarketing includes language that might be interpreted to include commercials offering viewers a number to call to order a product.

The lawsuits were flying between AT&T and Martin Marietta Corp. last week. AT&T fired the first shot in a Virginia federal district court, suing Martin Marietta for more than \$250 million. The satellite carrier's lawsuit charges Martin Marietta with failing to correct known defects in the Telstar 402 satellite, which failed shortly after its launch



"I'd go almost anywhere to get a check this size," President Clinton said as FCC Chairman Reed Hundt (r) presented him with a symbolic check for the \$7.7 billion raised by the recent auction for broadband personal communications services. "Ed McMahon, eat your heart out," said Vice President Al Gore (l). The presentation took place last Monday at the FCC's auction headquarters in Washington.

last year. AT&T also charges Martin Marietta with delayed delivery of Telstar 402R. "Each month of delay costs AT&T more than \$20 million in damages," the carrier's suit says. Martin Marietta called the charges meritless. The same day AT&T filed its suit, Martin Marietta responded with a suit in a U.S. district court in New Jersey charging AT&T with failing to make payments on Telstar 402. Additionally, Martin Marietta Commercial Launch Services filed a suit in a Colorado state court asking the court to rule that the company met its contractual obligations concerning launch services.

Combined local and national radio ad revenue jumped an average 15% in February compared with February 1994, according to the RAB's latest survey of station revenue in 100 markets. Markets in the Southwest showed the largest gains in local revenue—averaging 16%—while markets in the East and West reported the largest increase in national spot revenue, an average 23%.

With their federal funding threatened, public TV stations in March drew 13% more pledges and 15% more dollars than in March 1994, PBS says. There were 593,011 pledges, totaling \$44.2 million, compared with 525,0832 pledges, totaling \$38.3 million, last year. "Legislators who are unwisely contemplating stripping away the 'public' in public television should know that this public/private partnership is effective," PBS President Ervin Duggan said in a statement. Viewers are the largest source of funding (more than 21%) for public TV.

O.J. Simpson girlfriend Paula Barbieri has filed a \$1 million lawsuit against Paramount Pictures and its *Hard Copy* syndicated news magazine for allegedly exploiting her appearance on another Paramount-produced television show. The suit alleges that Barbieri agreed to portray a vampire in an episode of Paramount's *The Watcher* on the condition that the studio not advertise her relationship with Simpson. The suit alleges that Paramount

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gave raw footage of her appearance to its syndicated *Hard Copy* show, which ran a Feb. 14 segment on her upcoming appearance. A spokeswoman for *Hard Copy* and Paramount said that neither the studio nor the show had yet been served with the lawsuit, but added: "We disagree with her claims made in her suit as reported in the media."

About that initial public offering Grundy Worldwide Television announced last week: never mind. Instead, Grundy has agreed to be purchased by UK-based Pearson Television Ltd., for \$279 million, subject to regulatory approvals. Program producer/distributor Pearson is the parent company of Thames Television and Financial Times Television. It also owns a 14% stake in BSkyB; 14% of Yorkshire Tyne-Tees Television; and a 45% stake in a European satellite TV venture with the BBC.

Internet obscenity bans are probably illegal under the Constitution, House Speaker Newt Gingrich said during an interview with David Frost that aired on PBS last week. Discussing Sen. James Exon's proposal to ban pornography from online information services, Gingrich cited the Constitution's "very strong freedom of speech provision" and advocated action by advertisers as an alternative to legislative action.

Arianespace last week returned to space with the launch of Brazil's Brasilsat B2 and Eutelsat's Hot Bird 1 satellites. The launch was Ariane-space's first since a December launch failure.

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Mar. 19. Numbers represent average audience/stations/% coverage.)

1. Wheel of Fortune	12.5/210/95
2. Jeopardy!	10.4/205/95
3. Oprah Winfrey Show	7.5/228/88
4. Star Trek: Deep Space 9	7.2/237/99
5. Entertainment Tonight	6.9/173/92
6. Roseanne	6.2/179/95
7. Inside Edition	6.1/172/92
8. The Simpsons	5.9/131/84
9. Married...With Children	5.6/173/91
10. Baywatch	5.7/208/94
10. Hard Copy	5.7/179/92
12. Family Matters	5.6/189/92
13. Journeys of Hercules	5.5/177/93
14. Fresh Prince of Bel-Air	5.4/134/86
15. Wheel of Fortune-wknd	5.2/138/70

HOLLYWOOD

Tim and Jerry?

Stations in about 22% of the country will carry the new off-network strips of hit shows *Seinfeld* and *Home Improvement* this fall. One idea brought up last week in promotion-oriented meetings between syndicators of the shows and stations that bought them was joint promotions featuring the cast of both shows in the same spots, says Steve Poitras, a director of marketing for KTVU(TV) Oakland, who attended the meetings. "Both syndicators were excited about the potential of putting the talent of the two shows together, although it would also depend on the willingness of the creative talent involved," he says. Launch dates for the shows have not been set, but Poitras says that both are leaning toward mid-September.

CTW cable plans

Kids show producer Children's Television Workshop soon will select an investment banker to refine its business plan and strategic partners for a kids education-entertainment venture that would include a cable channel, CD-ROM, online service and magazine, says Gary Knell, CTW senior vice president of corporate affairs. "We'll be looking for major media players, telcos, studios, software companies and MSOs," he says, estimating the initial investment in the venture at "tens of millions." Targeted for a 1997 launch, CTW's New Kid City channel would not include CTW's *Sesame Street*, but would feature shows like *3-2-1 Contact*, *The Electric Co.* and *Square One TV*. CTW also is lobbying Congress and the FCC to provide regulatory incentives to cable providers to add new channels dedicated to educational kids-programming ventures.

WASHINGTON

We want more!

HDTV or no HDTV, broadcasters say they need more spectrum. This week, they plan to ask the FCC to reconsider its February decision on reallocating government frequen-

cies. Broadcasters had hoped that a chunk of the frequencies in the 4660-4685 mhz band would become broadcast auxiliary spectrum, which includes frequencies for electronic newsgathering. Instead, the FCC allocated the frequencies to "fixed and mobile" services, which the commission said might include broadcast auxiliary spectrum but might also include other services. The FCC also proposed assigning licenses in the band through competitive bidding. A group of broadcasters led by the Association for Maximum Service Television plans this week to ask the FCC to review its decision and to issue a specific allocation for broadcast auxiliary service.

ORLANDO

Changing history?

Speaking at a meeting of the Cable Television Public Affairs Association in Orlando, Discovery Communications Chairman/CEO John Hendricks added a new wrinkle to his company's plans to launch a full-time history network. He said an alternative might be a "Discovery History Club" that "somehow could reside on some public access channels where we probably can't commercialize it but we could sell videocassettes." DCI's plan to create four spin-off channels—Time Traveler (history); Quark (science/technology); Animal Planet (nature) and Living (how-to/cooking)—has targeted an April 1995 launch of the four services.



Drawn for BROADCASTING & CABLE by Jack Schmidt
"Your newscast said you wanted home video of big events. This one is of my wife Donna's birthday party!"

Past or prologue?

Broadcasters don't need reminding: 1994 was a very good year. We offer still more evidence this week in the exclusive revenue and profit reports for the four largest television network companies, which collectively brought in \$14.8 billion and managed to keep \$2.5 billion. It was a remarkable performance for a resurging broadcast medium, and we hope the precursor of even greater things to come.

But broadcasting won't be left to its laurels. Cable, too, is pressing onward, expanding its turf and its hold on the American public. The telcos are out there somewhere and DBS is everywhere. What television broadcasters must do is keep their eye on the main chance: advancing into the 21st Century through the second, digital channel. About which more next week.

Just say no

Speaker of the House Newt Gingrich has asked the three networks for a half hour of airtime Friday, April 7—marking the end of the first 100 days of the new Congress—to talk about the Republican Contract with America. We wish they had all refused (the box score at press time was currently CBS yes, NBC and ABC no, Fox undecided), although we support each network's right to its own judgment.

As precedent for telecommunications policy it would be lamentable to accord the speaker the courtesy now extended only to the President. And Gingrich is not the kind of politician to whom you yield an inch unless you're prepared to give a mile. In a speech last week he

identified the news media—in this case the Washington media—as an impediment to American progress. No one will be surprised that we disagree, but we sure don't want our media to be doormats for his partisan politics.

The newly resurgent Network Affiliated Stations Alliance, which is hell bent on preventing deregulation of the broadcast media, has already told the speaker that if the networks turn him down, they won't. On behalf of over 650 affiliates of ABC, NBC and CBS, NASA has written the speaker suggesting they will preempt network programming if need be to carry "programming of great local or national importance." Talk about putting private expediency ahead of journalistic principle.

Well, we support their editorial rights, too, although the time they're pledging to the project is network time, not local. The process is called pitting brother against brother, and it leads to no damned good.

Off with their heads

The FCC last week issued record fines—totalling \$225,000—on two stations (KTTU[TV] Tucson and WSEE-TV Erie, Pa.) for violations of the ad limits in children's television. Had the commission stopped there the punishment would have been sufficiently severe, if not excessive, but in both cases the FCC cut the renewal term to two years, opening them up to license challenges—often costly and time consuming and potentially fatal—in two years rather than the current five. We must agree with FCC Commissioner James Quello that the action was excessive. He says the commission "has begun handing out short-term renewals like clowns handing out candy at a circus." The only difference is, nobody's laughing.

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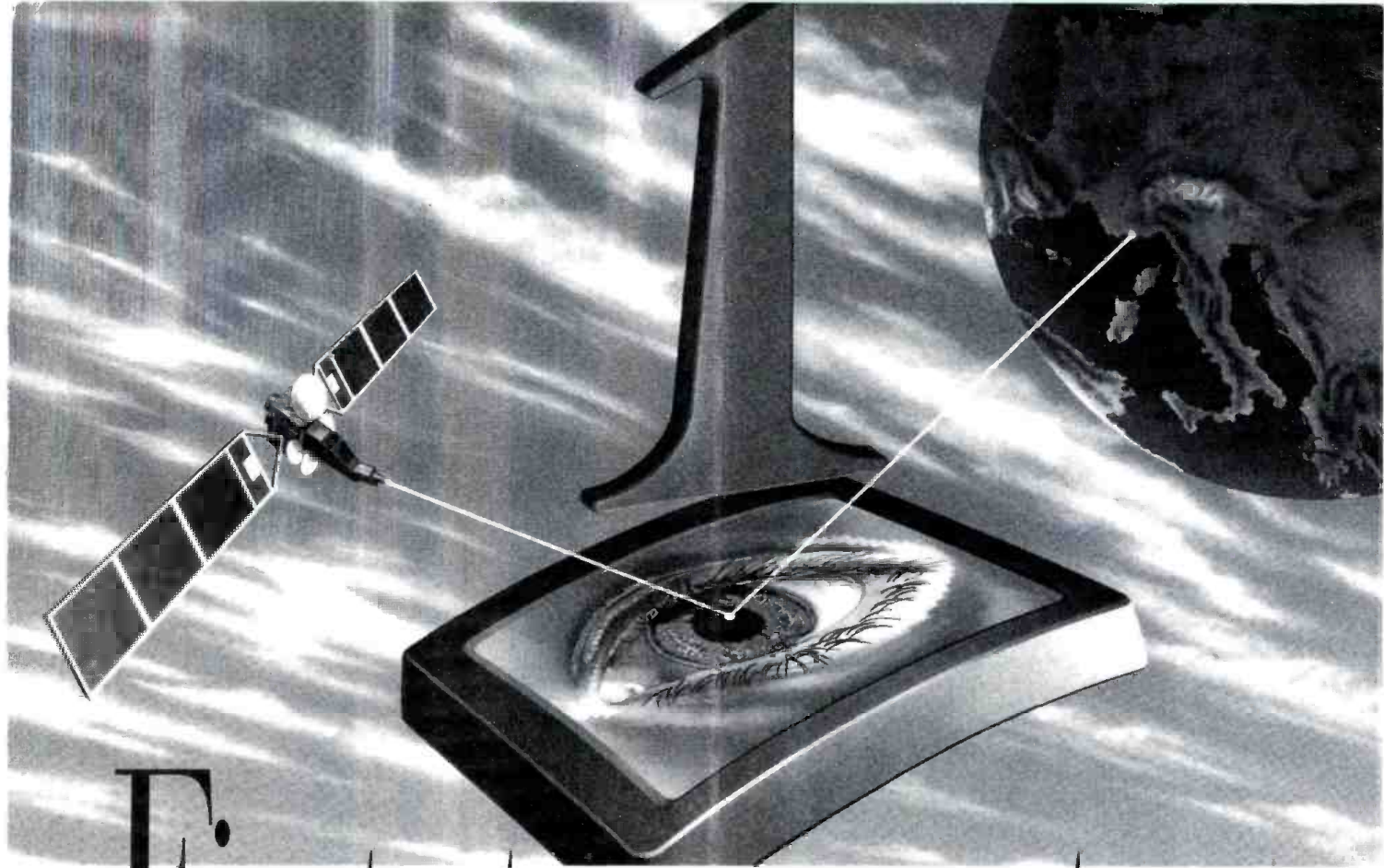
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