

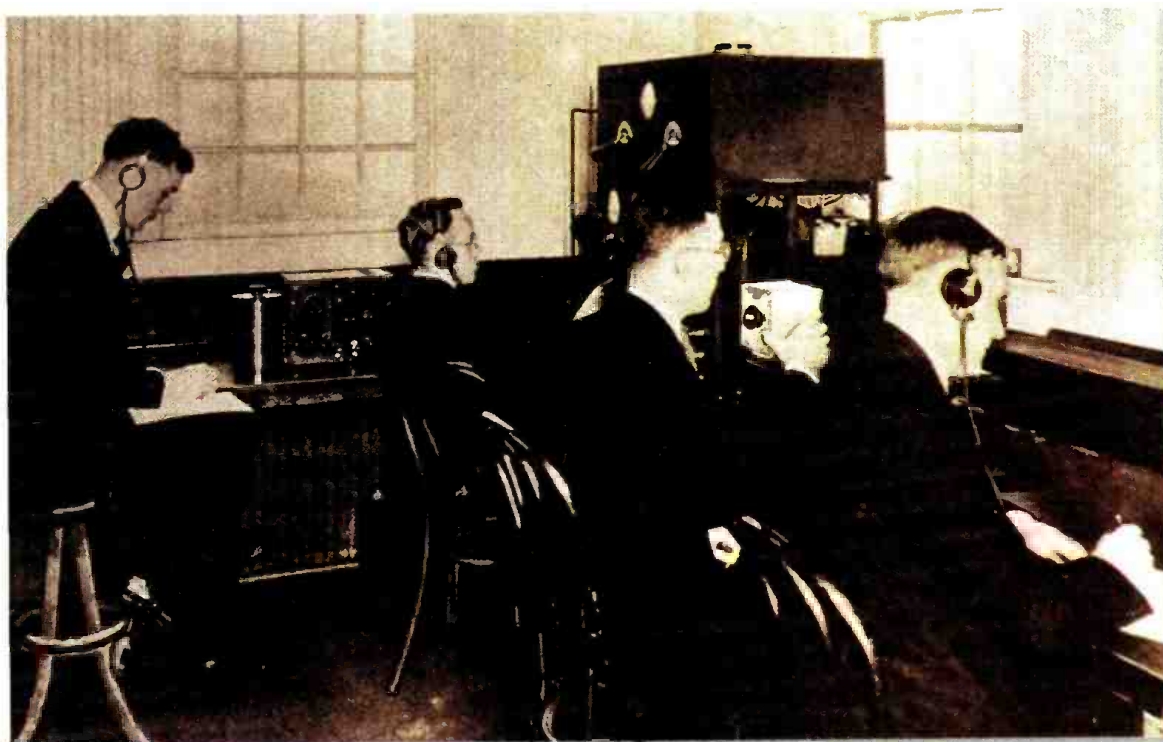
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Broadcasting & Cable

The Newsweekly of Television and Radio

Vol. 125 No. 45 65th Year 1995 A Cahners Publication



Genesis: Westinghouse's KDKA Pittsburgh broadcasts the Harding-Cox election returns on Nov. 2, 1920

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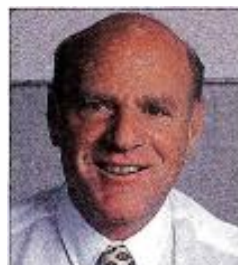
TOP OF THE WEEK

Hundt raises auction possibility FCC Chairman Reed Hundt wants to take a second look at auctioning broadcasters' "second channel." Meanwhile, commission officials are promoting budget provisions that would direct the FCC to study the auction prospect. / 6

TCI/Fox take on ESPN TCI's Liberty Media will contribute its Prime Sports regional sports networks, while Fox will offer its fX cable network and \$300 million in cash to create a cable sports programming network. The service would compete worldwide with ESPN. / 8

No 'Mad' rush Columbia TriStar's *Mad About You* sold in New York for considerably less than the syndicated asking price. / 10

18 named to Hall of Fame BROADCASTING & CABLE will induct 18 members into its Hall of Fame during a ceremony in New York tonight. The newest honorees include radio pioneer Earle C. Anthony, Steven Bochco, Sid Caesar and Imogene Coca, *Soul Train* creator Don Cornelius and Sumner Redstone. / 34



Barry Diller plans to move his new Silver King Communications from Florida to L.A. and cut half its workforce. / 10

BROADCASTING

ABC creates two programing posts At ABC Entertainment, Creative Artists Agency agent Michael Rosenfeld has been named to the new position of senior VP. Another new job—president, Television Creative Services, CapCities/ABC—will be filled by longtime network development executive Stu Bloomberg. / 56

Radio groups hit gold Several major-market radio groups tallied double-digit increases in cash flow and net revenue in the third quarter. Infinity's net free cash flow was up 23%; EZ Communications saw a 13% increase in new revenue, and Citicasters reported a 16% increase in cash flow. / 76

CABLE

Comcast buys Scripps systems Seven months after putting its midsize cable-system operation on the

block, E.W. Scripps has sold it to Comcast Corp. for \$1.58 billion in stock. / 98

Cable talkers avoid outcry Cable executives say they've avoided the criticism directed at syndicated talk shows partly because they're not as reliant on the ratings/advertising relationship as the networks are. "I don't think our priority is to go after millions by airing shock," a CNN official says. / 99

TECHNOLOGY

Digital goes to work for Adlink Adlink's new digital ad-insertion system allows it to tailor national and regional spots to local cable markets. The spots run off Digital Equipment Corp. Mediaplex servers. / 108

Sitnick looks ahead Editel President Rita Sitnick oversees a state-of-the-art facility that is home to the latest advancements in digital compositing and client/production networking. / 110

Telemedia

Consumers slow to use Internet at home Most Internet users tap into the World Wide Web from work, not home, suggesting that the Internet still is a niche medium that is not being widely used by middle-class and lower-income households. / 113

A spot promoting ESPN's online sports-news service is included in the CD-ROM 'Quarterback Attack with Mike Ditka.' / 113



COVER STORY

75 years of pioneers

Considerable experimentation was required before the first successful commercial broadcast could take place 75 years ago. Broadcasting continues to change at a rapid pace, with the most recent decade dominated by Rupert Murdoch, the media baron who has changed network TV decisively. BROADCASTING & CABLE takes a close look at 75 years' worth of people and events that shaped broadcasting.

Cover photo courtesy KDKA(AM) Pittsburgh. / 80



KDKA(AM) was born in Frank Conrad's garage.

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SAME DIRECTOR WHO CREATED

THE SMASH-HIT FILM PHENOMENON.



Hundt eyes auction possibility

Chairman says Pressler study of selling second channel 'has real merit'



By Chris McConnell

Reed Hundt wants to take a second look at auctioning the "second channel" spectrum before broadcasters get their hands on it.

The FCC chairman last week told Senator Larry Pressler (R-S.D.) that the senator's plan to study a possible auction of the spectrum "has real merit." He also visited the Advanced Television Test Center (ATTC) in Alexandria, Va., as part of an effort to assess how "standard-definition" TV stacks up against high-definition pictures. At the test lab, Hundt viewed a comparison of HDTV and SDTV.

Hundt made the visits to Capitol Hill and the ATTC amid industry speculation that he is pushing lawmakers to give his commission authority to auction the digital broadcast frequencies.

Several industry sources last week said Hundt voiced support of a spectrum auction during his meeting with Pressler. Others reported that commission officials discussing the budget-reconciliation bill with conference committee members have promoted Senate provisions directing the FCC to study the auction prospect.

An FCC spokesman countered, saying that Hundt did not advocate an

The Advanced TV Test Center (chief scientist Charles Rhodes shown above) received a visit from the FCC, while Reed Hundt told broadcasters that the FCC will take its orders from Congress on auctions.



advanced TV spectrum auction in his meeting with Pressler and that he has not even made up his mind whether the spectrum should be auctioned. Others at the commission also said the FCC has supplied only facts and not opinions to lawmakers on the merits of House and Senate legislative language. "We never select a position," said one commission official.

But an FCC spokesman said that Hundt does see value at least in investigating the issue of digital TV spectrum auctions. The House version of the budget bill precludes such an auction, but the Senate version leaves the door open, directing the commission to study auctions.

Hundt last week told broadcasters that the commission will take its direction on the issue from Capitol Hill. "It is very important that the FCC do what Congress says on this subject and that we not get involved in partisan fights," Hundt said during a National Association of Broadcasters "town meeting" with broadcasters last week.

Broadcasters say they fear that any commission study will conclude with an auction plan. "Auctioning is the pre-eminent commission policy," says one industry source. "I think [Hundt] is auctioning everything."

Others worry that the comparison of SDTV and HDTV could short-change, and possibly doom, the high-definition pictures.

"If you looked hard, you could tell the difference," said one onlooker. "They both looked great."

Critics of the comparison say that current screen technology does not show all the detail the Grand Alliance system could deliver, while the SD material viewed in the comparison was better than it would look in a true multiplex broadcasting system. And broadcasters speculate

that high praise for standard definition could threaten their prospects for winning all of the spectrum HDTV requires.

"They're very likely to make a clumsy mistake," says Joseph Flaherty, co-chairman of the technical subgroup that last week gave a green light to the Grand Alliance transmission system that the Advisory Committee on Advanced Television Service plans to recommend to the FCC later this month.

Flaherty and others add that the Grand Alliance system works only on a 6 mhz channel. The system cannot deliver pictures of any kind over a smaller channel, although it could allow for the delivery of multiple broadcasts over a single 6 mhz channel.

Commission sources say they are aware of the limitation. One FCC official says that the commission is not looking to foreclose HDTV, but rather to insure that standard-definition features promised in the Grand Alliance system actually work. ■

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MLB sews up deal with Fox, NBC

Five-year contract totals \$1.5 billion; ESPN, Liberty acquire cable rights

By Jim McConville

After more than three weeks of intense negotiations at the bargaining table and in the press, Major League Baseball finally signed a TV rights contract covering the next five years. The deal, reportedly finalized in the early hours last Wednesday, was expected to be announced by MLB today (Nov. 6).

The arrangement reportedly pairs broadcast networks Fox and NBC in a five-year package totaling approximately \$1.5 billion, with Fox paying roughly \$115 million and NBC paying \$85 million a year through 2000.

MLB's 28 teams each would get \$10 million per season, compared with the approximately \$5.5 million the teams expect to get this season from ESPN and The Baseball Network (the now defunct joint venture of MLB, ABC and NBC).

The contract (officially denied last Friday by Fox, NBC and MLB) would give Fox the rights to the World Series for 1996, 1998 and 2000, while NBC would air the games in 1997 and 1999. NBC would get three All-Star games and Fox two. Fox would televise 18-20 regular Saturday afternoon games during each season, and the two networks would split divisional and league championships.

Although industry observers had pegged Fox and NBC as principals in the deal, last-minute cable entrant Liberty Media (the programming arm of cable MSO Tele-Communications Inc., which is joining with Rupert Murdoch's News Corp. to form a cable sports network; see story at right), surprised everyone by slipping in at the 11th hour to grab a piece of the cable TV rights.

ESPN would get rights to the complete divisional series of 6-10 games for \$44 million a year, or \$220 million through 2000. The cable sports network would televise two day-games during the first round of the playoffs. ESPN also would extend by an additional year its two night-games-per-week regular-season exclusive cable package for \$43 million per year.

Liberty Media's Prime Sports, which will be converted to Fox Sports under its deal with News Corp., would get non-exclusive cable rights to two



regular-season weeknight games for three years for approximately \$43 million a year. Liberty operates 15 regional sports channels.

Turner, owner of TBS, TNT and the Atlanta Braves, reportedly withdrew TNT's offer of \$40 million-plus per year for 50% of the post-season cable package after MLB owners turned down his request to keep the Braves on TBS,

which would lose its superstition status in the Time Warner/Turner merger.

Since negotiations began, a week before the World Series, Fox had been considered the front-runner, but NBC's entrance came as surprise. After MLB pulled the plug on The Baseball Network (TBN), NBC's two year co-opt experiment with ABC, Dick Ebersol, president of NBC Sports, said last July that NBC was finished with baseball "for the rest of this century."

A new TV deal comes at a time when MLB is at a crossroads. Having enjoyed strong Nielsen ratings for the World Series on ABC and NBC, the sport now faces the task of hashing out a new collective bargaining agreement with the players' union. That is likely to take more than three weeks. ■

Fox, Liberty going global with sports

TCI and News Corp. joint cable venture will compete with ESPN

By Jim McConville

Hoping to cash in on the growing worldwide popularity of sports programming, Tele-Communications Inc. programming arm Liberty Media and Rupert Murdoch's News Corp. are forming a joint venture to create a cable sports programming network. The new service will compete worldwide with rival CapCities/ABC-owned ESPN.

The deal calls for Liberty to contribute its Prime Sports regional sports networks, while Fox contributes its fX cable network and \$300 million in cash. The estimated asset value of the deal is \$2 billion.

Liberty's 15 regional Prime Sports networks will be relaunched under the Fox Sports banner, and Fox's fX will be gradually converted into a "general



entertainment" and sports network with much of its current recycled programming to be jettisoned.

Executives offered few additional details about programming plans. "The partnership is now 48 hours old, and we haven't really gotten to that level of detail yet," says Peter R. Barton, Liberty president/CEO. "It's all about options, and this sports partnership creates a huge number of options." He says changes in the two companies' business will start in "about nine weeks."

Programming will be a combination of "whatever made sense, but we haven't figured out what sports franchise we're going to own," Barton says. "We will be at the bidding table for any and all franchise sports opportunities that have relevancy to local markets."

The venture also will work as a pro-

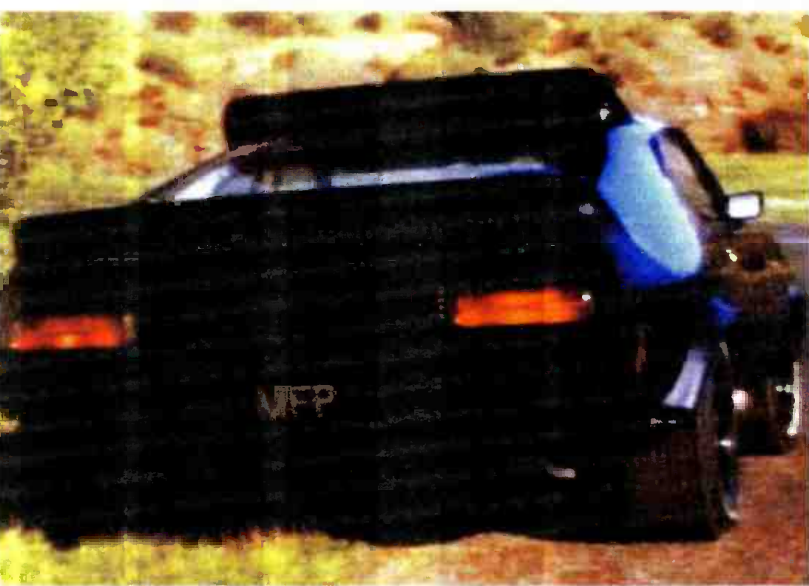
THE CONFLICT

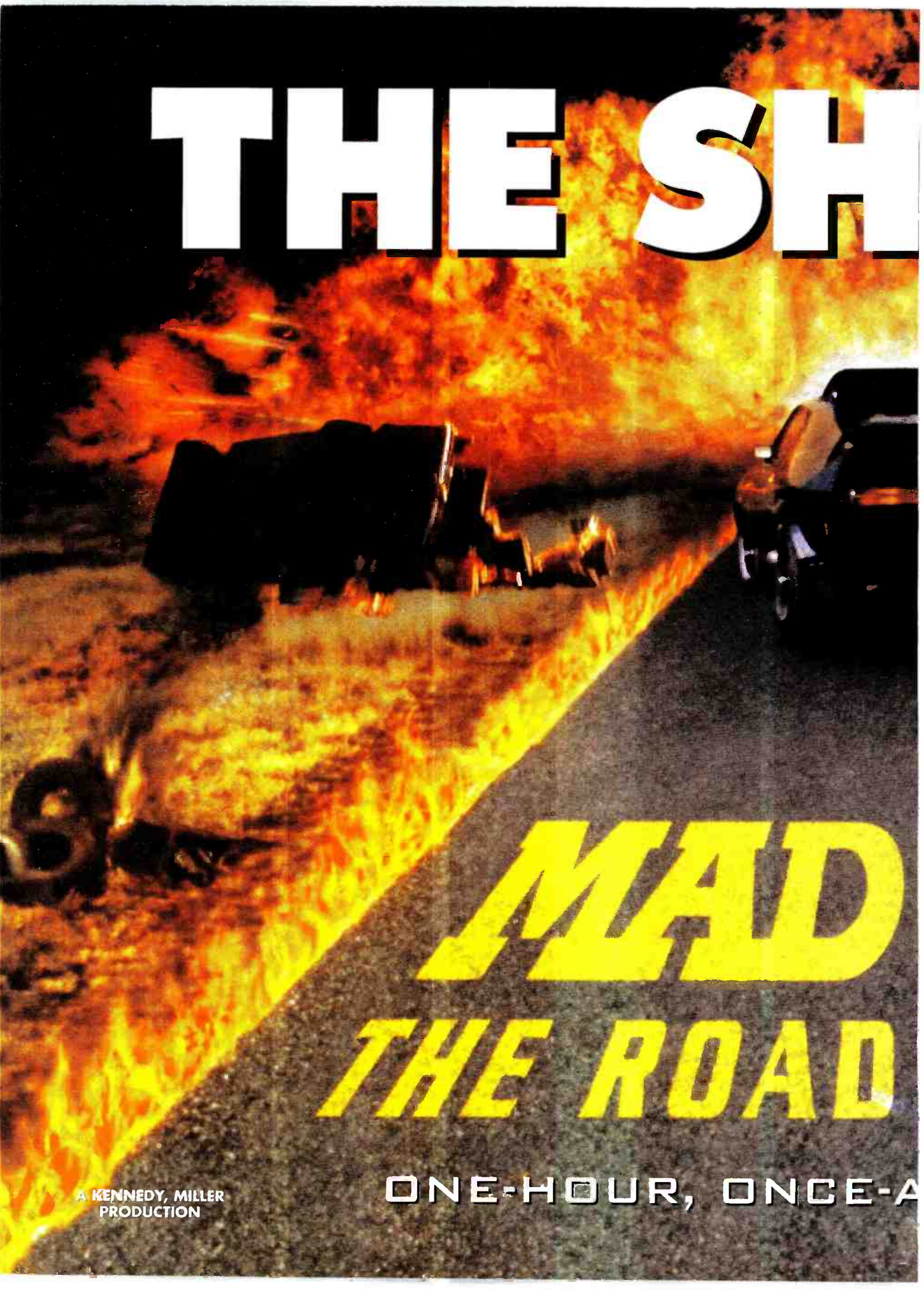
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METAL CHASES UNLIKE ANY OTHER
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The background of the poster is a dramatic, high-contrast image of a road at night. A large, intense fire or explosion is erupting from the left side, casting a bright orange and yellow glow across the scene. A dark-colored car is visible on the right side of the road, partially obscured by the fire. In the center, a dark-colored truck or van is driving away from the viewer. The overall atmosphere is one of action and suspense.

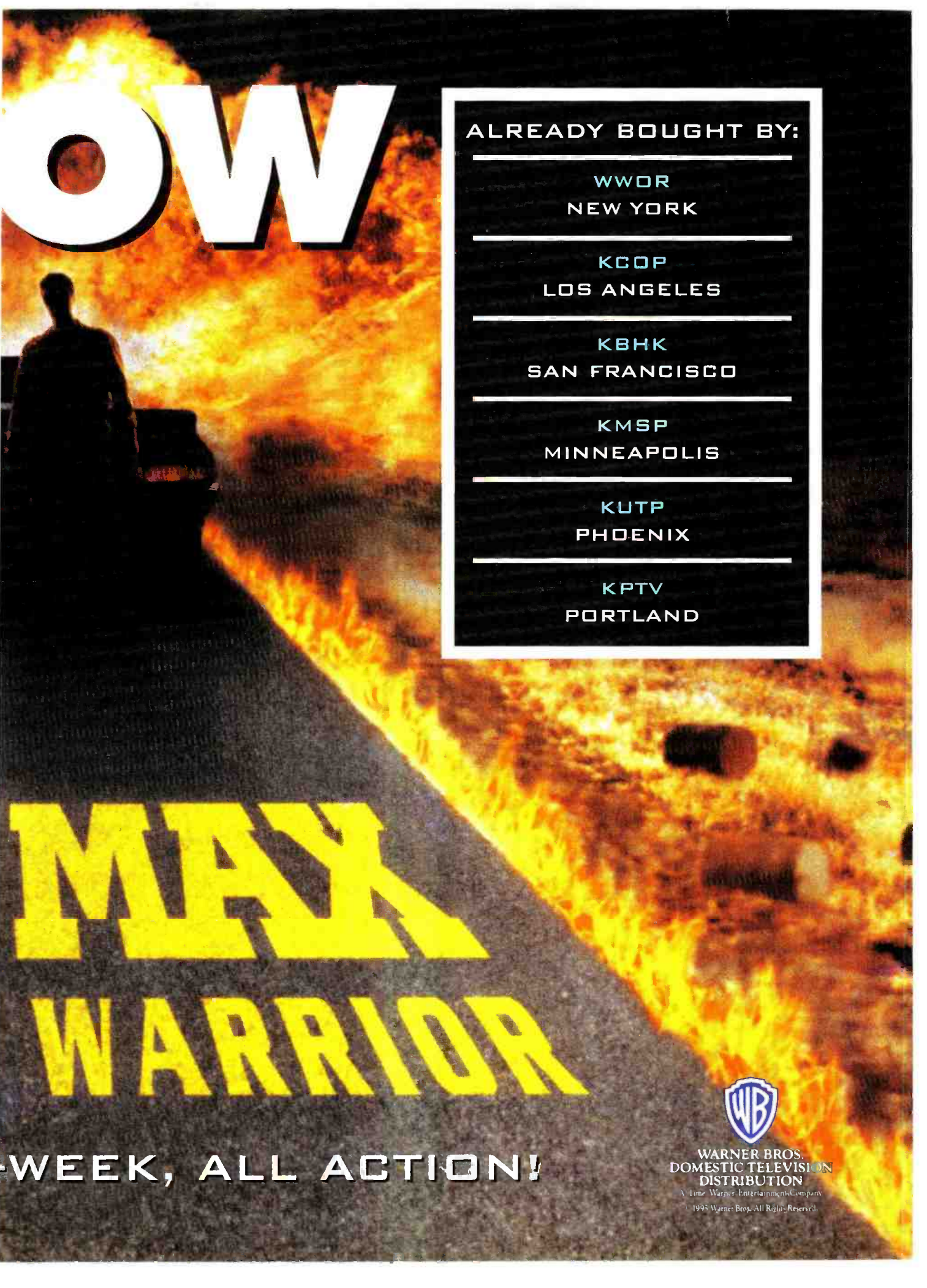
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WEEK, ALL ACTION!



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motion vehicle. "It creates a whole bunch of networks that would cross-promote each other. The regionals will crosspromote fX, which will crosspromote the network, which will crosspromote the regionals," Barton says.

More important, the deal sets the stage for Fox and Liberty to go head-to-head with ESPN at rights bargaining tables.

The venture's first package likely will be Major League Baseball. Last week Liberty reportedly signed a cable deal that would give it non-exclusive rights to two MLB games a week for three years at \$43 million a year. Fox, following on its two-year string of aggressive sports acquisitions, likely will pursue cable TV rights for pro and college basketball, hockey and football.

Meanwhile, Liberty continues to build on its regional sports networks. As part of TCI's Viacom cable acquisition, Liberty gets to increase its ownership in Prime Sports West from 60% to 100%, while its Time Warner/Turner merger gives Liberty the rights to acquire TBS's 44% of SportsSouth and Time Warner's interest in The Sunshine Network.

One problem could be Cablevision Systems of Long Island, with which TCI jointly owns regional cable sports services in New York and Chicago. Cablevision Chairman Charles Dolan has resisted such joint projects in the past.

Barton says the U.S. market is big enough to support ESPN and Liberty/News Corp. "It's quite possible for there to be at least two very healthy national sports systems in any country."

But Barton insists that Liberty/News Corp.'s networks will carry programming distinct from that of ESPN. "No one has any suicidal intentions of going head-to-head against ESPN."

On the international side, the two companies will form a 50/50 partnership to operate their existing sports services in Latin America, Asia and Australia. The venture also will form new ones except in the UK, Japan and New Zealand, where there are existing deals.

News Corp. will contribute its Star Sports satellite channel, while Liberty-TCI will contribute Spanish-language service Prime Deportiva, interest in Argentinean sports programming, various international sports and transponder rights and cash.

Fox Sports President David Hill will be CEO of the combined sports ventures. FX President Anne Sweeney will remain CEO of fX Network. Liberty Sports CEO Ed Frazier will oversee the regional sports networks. ■



Letterman says he may leave when his contract is up.

Depressed Dave?

When the going gets tough, the tough...retire? That appears to be the philosophy embraced by late-night TV star David Letterman, who told the *New York Daily News* last week that he would "probably" not continue as host of CBS's *Late Show* after his contract is up.

The news came a week after Jay Leno re-upped with NBC to 2000. Letterman's current contract runs just as long (including a four-year network renewal option that network executives say will be exercised next August). CBS/Broadcast Group President Peter Lund is confident that the network's performance will be much improved by then and that Letterman will have a different view. "I don't think anyone takes [Letterman's comments] that seriously," says Dick Kurlander, vice president and director of programming for Petry Television. "He's known to be a moody guy and very hard on himself, and he's probably just feeling really down right now" because of the show's recent performance.

But some CBS affiliates took Letterman to task. "He chose to sign on with this network, and he ought to start acting like a team player," says affiliate board member David Lippoff, vice president/general manager, WHIO-TV Dayton, Ohio. —SM

Diller eyes San Francisco

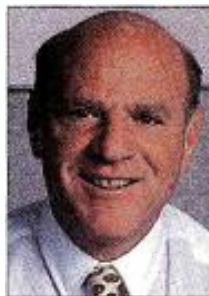
Silver King expected to add KPST-TV to portfolio

By Rich Brown

Some two months after taking charge of Silver King Communications, Chairman/CEO Barry Diller is beginning to make his mark on the TV station group and is eyeing a possible acquisition in the San Francisco market.

The company is planning to slash half its workforce—roughly 90 employees—and anticipates restructuring charges of about \$2 million to cover severance pay and the relocation of company headquarters from St. Petersburg, Fla., to Los Angeles. The streamlining, effective Dec. 1, is expected to reduce the average staffing at each of the company's 12 TV stations from 11 to 4. In most cases, each station now will be run by a programming manager and will have at least two technicians. The move is expected to boost Silver King's current cash flow of \$25 million by at least 50%, according to some Wall Street observers.

Meanwhile, Silver King is said to be working on a deal for KPST-TV Vallejo,



Barry Diller: getting closer to building a new network?

Calif., a UHF station serving the San Francisco market. The station airs three hours of Chinese programming daily and a 21-hour feed from the Home Shopping Network. Completion of a deal for KPST-TV would give the company a TV station in each of the nation's top six markets. Silver King executives did not return calls by press time.

Silver King's TV stations broadcast programming from the Home Shopping Network, but the new TCI/Fox sports programming partnership (see story, page 8) could bring Diller closer to building a new network of sports and entertainment programming (TCI is Diller's partner in the Silver King stations).

Peter Barton, president/CEO of TCI programming arm Liberty Media Corp., says it's "a possibility" that some of the TCI/Fox sports properties could land on a new Silver King network.

Silver King showed a net loss of \$1.7 million for the quarter ended Aug. 31, compared with a \$2.1 million profit for the period last year. Revenue remained steady at \$11.6 million. ■

Networks make first cut at schedule

By Steve Coe

The TV networks are determining which shows will be given full season renewals and which will fade away after less-than-stellar fall performances. Below is a list of shows that have been given at least 22-episode orders.

Last week NBC made a handful of full-season pickups, but it remains undecided on several others. Possibly its biggest decision is whether to continue

with *Pursuit of Happiness*, the lead-out to *Frasier* on Tuesday. The show has dropped a significant portion of its lead-in and the network is considering replacing it with *The John Larroquette Show* or Carsey-Werner's *3rd Rock From the Sun*, which is on the shelf. Other first-year NBC series awaiting word are *The Home Court*, *Brotherly Love*, and *Minor Adjustments*. The network has yet to cancel any shows.

ABC, which pulled *Charlie Grace* and *The Monroes* two weeks ago, has yet to make a decision on *The Drew Carey Show*, *The Naked Truth*, *The Jeff Foxworthy Show* and *Maybe This Time*, although at least a partial pickup is expected for each. Less certain is the future of returning show, *The Marshal*, awaiting a decision expected this week.

Early last week CBS canceled *Dweebs* and pulled *The Bonnie Hunt Show* from the schedule with plans to bring back the latter later this season. The network also gave a partial pickup to *Bonnie* last week. Awaiting word as of late last week were *Can't Hurry Love*, *The Client*, *Courthouse*



'Caroline' is one of several NBC shows picked up last week for the full season.

and *New York News*.

Fox has only two shows on which to decide. First-year series *Strange Luck* and returning *Party of Five* are expected to receive word this week. Thus far the network has canceled *Misery Loves Company* and it's likely *The Preston Episodes* will not get a pickup.

UPN has greenlighted three of its four dramas with *Deadly Games* not expected to be renewed. The WB has ordered four additional episodes of *Kirk* and *First Time Out* and three episodes each to *Simon and Cleghorne*! ■

Making the grade—network series renewals

ABC—*Roseanne*, *Hudson Street*, *Home Improvement*, *Coach*, *NYPD Blue*, *Ellen*, *Grace Under Fire*, *Murder One*, *Family Matters*, *Boy Meets World*, *Step By Step*, *Hangin' With Mr. Cooper*, *America's Funniest Home Videos*, *Lois & Clark*.

CBS—*The Nanny*, *Murphy Brown*, *Chicago Hope*, *Bless This House*, *Dave's World*, *Central Park West*, *Murder, She Wrote*, *Picket Fences*, *American Gothic*, *Dr. Quinn*, *Touched By An Angel*, *Walker, Texas Ranger*, *Cybill*, *Almost Perfect*.

Fox—*Melrose Place*, *Partners*, *Ned and Stacy*, *Beverly Hills, 90210*, *Living Single*, *The Crew*, *New York Undercover*, *The X-Files*, *Martin*, *Cops*, *America's Most Wanted*, *Space: Above and Beyond*, *The Simpsons*, *Too Something*, *Mariel...With Children*.

NBC—*Fresh Prince*, *In the House*, *Wings*, *Newsradio*, *Frasier*, *seaQuest*, *Law & Order*, *Friends*, *The Single Guy*, *Seinfeld*, *Caroline in the City*, *ER*, *Unsolved Mysteries*, *Homicide*, *Jag*, *Sisters*, *Mad About You*, *Hope & Gloria*.

UPN—*Star Trek: Voyager*, *Nowhere Man*, *Live Shot*.

The WB—*Sister, Sister*, *Parent 'Hood*, *The Wayans Bros.*, *Unhappily Ever After*.

Kids adopted by Fox, Saban

Joint venture will produce domestic and international

By Steve Coe

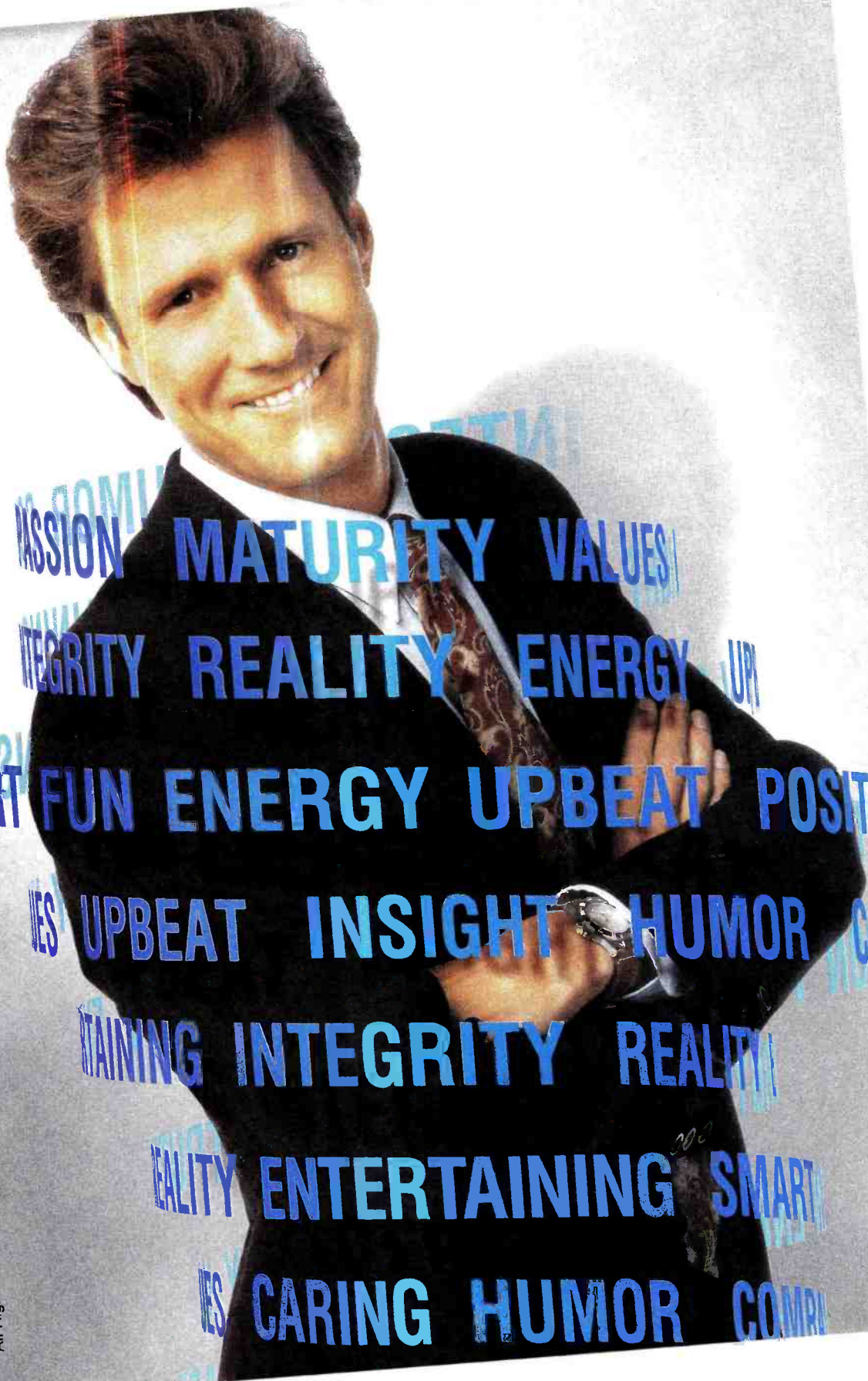
Fox Broadcasting and Saban Entertainment have formed a partnership under which the two companies will create children's programming channels and services, develop and distribute programming and build licensing and merchandising opportunities on a global basis. The deal was announced last Thursday by Chase Carey, chairman/CEO of Fox Television; Margaret Loesch, president, Fox Children's Network, and Haim Saban, chairman, Saban Entertainment.

The crux of the deal involves Fox's use of the Saban library of children's programming to program existing international channels and serve as the basis for new overseas channels.

According to Loesch, the deal will allow Fox to expand its programming on several existing channels almost immediately.

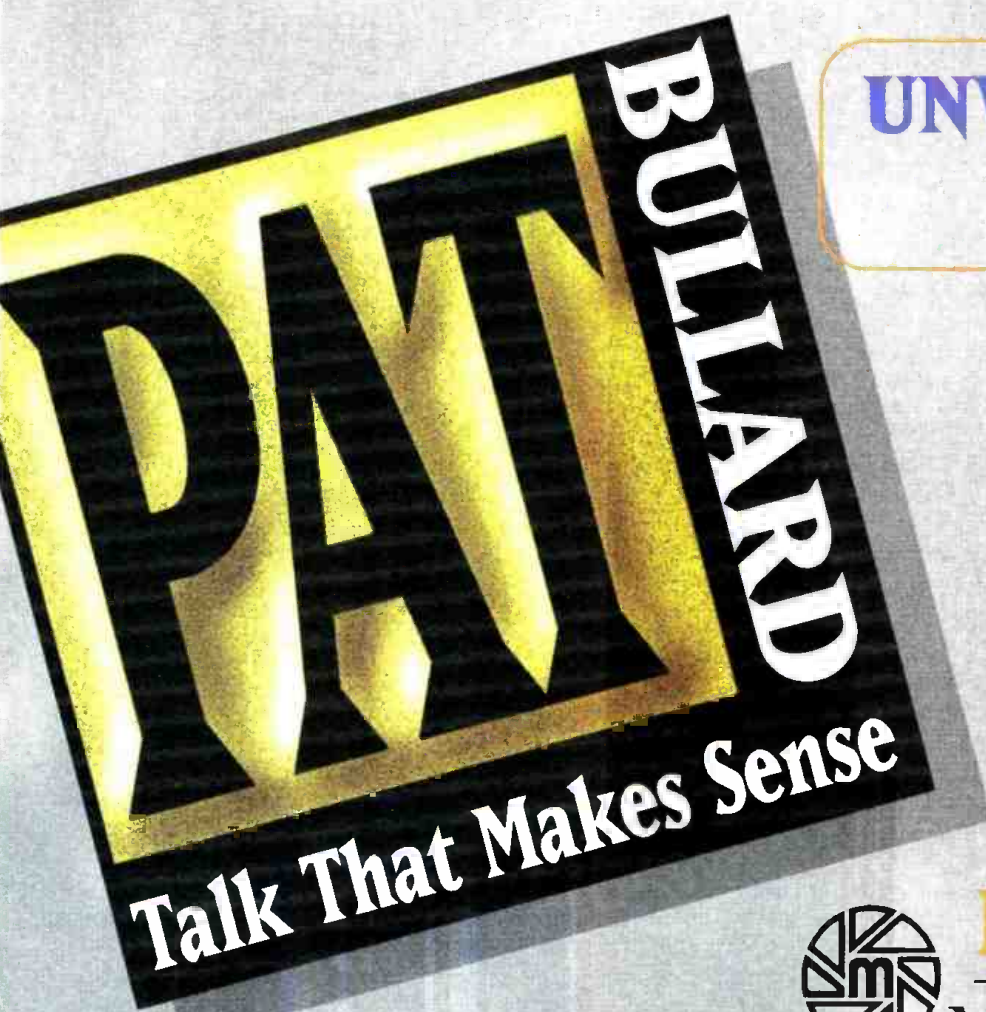
Last month, Fox launched a children's service on Australia's FoxTel offering five hours of kids programming daily. "We had plans to expand to 12 hours a day, but we were limited by our library. With this deal we now can expand to a full 12-hour channel," says Loesch, adding that the expansion probably will take place by the end of the year.

The situation is the same on Canal Fox, the Latin America service, where the current kids lineup will be expanded to 12 hours. Loesch suggests that the Saban product also could be used to start children's programming services on "emerging Latin American chan-



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nels" and says that programing could be added to Asia's Star TV or BSKyB. "Wherever News Corp. is developing a service it is our goal to establish a children's service. Where there aren't News Corp. services, it is our intention to establish them," she says.

Fox and Saban will work together to decide which product from the Saban library will be used when it becomes available as existing contracts expire.

In addition to acquiring an established worldwide outlet for its more than 3,300 half-hours of programing, Saban has been assigned worldwide (including the U.S.) distribution and marketing rights for Fox-owned children's product and future Fox Children's Network product. In transferring the rights from Fox's in-house distribution division, Fox expects Saban to better exploit the product, since Saban's sole interest is in children's programing. ■

Hill moving slowly on telecom bill

Many worry that compromise may not be reached before recess

By Christopher Stern

House/Senate negotiation of the telecommunications bill is not moving as quickly as many had hoped, causing frustration from Washington to Wall Street.

"It's going slower than I wanted, but I still hope we will finish prior to Thanksgiving," says House Telecommunications Chairman Jack Fields (R-Tex.). Failure to pass the bill before Congress leaves for its winter recess could mean the demise of the latest effort to rewrite the Communications Act of 1934, says Fields, noting that 1996 is a presidential election year and many in Congress will be busy campaigning.

The telecommunications bill's success hinges on beating the controversial federal budget to the White House, says Fields. Once the budget conflict is resolved, Congress likely will pack up and go home—even if the telecommunications bill is still up in the air, he says: "If the President and the speaker [of the House] work out an agreement, we are out of here."

Uncertainty over the fate of telecommunications legislation is undermining cable stock prices, says Jessica Reif, managing director of Merrill Lynch.

Reif expects companies such as Comcast and Cox to report their first significant increases in operating cash flow in two years. There is growing concern on Wall Street, she says, that Congress will go home for Christmas without voting on a final telecommunications bill.

Despite meeting three times last week, Hill staffers failed to make significant progress in their efforts to reconcile the House and Senate versions. Staffers were preparing to work over the weekend last Friday.

Even if Congress does find the time to vote on a reconciled bill, President Clinton's veto threat looms. In a letter

No 'Mad' rush

NBC hit sells to Fox station in New York for what sources say was less than asking price; no deals yet in L.A., Chicago

By Cynthia Littleton

Columbia TriStar Television Distribution rang up the first off-network sale of its hit NBC sitcom *Mad About You* last week to Fox O&O WNYW-TV New York.

CTTD and WNYW-TV officials declined to comment on the financial terms, but sources say the adult-oriented sitcom sold for considerably less than the distributor's asking price of \$115,000 per week. Sources say WNYW-TV bid roughly \$75,000 per week for the show, or about \$136,500 per episode.

The romantic comedy starring Helen Hunt and Paul Reiser will bow in syndication next fall. CTTD is offering stations a 3 1/2-year license term for at least 100 episodes of *Mad About You* for cash plus one minute of barter.

Barry Thurston, president of CTTD, said the response from stations in the nation's top TV market to *Mad About You* was "terrific."

"Advertisers and station managers are all telling us that this is exactly the type of audience-friendly programing they want," Thurston said.

Generally speaking, the audience for *Mad About You* on NBC leans toward women 18-49, but about 15% of its viewers are men 18-34, according to a recent report by the station rep firm Petry.



'Mad About You' has sold in New York, but not in L.A. or Chicago yet.

CTTD also opened the bidding for the show in Los Angeles and Chicago last month, but no deals had closed as of press time. As was the case in New York, sources say some stations are holding out in order to force CTTD to drop its asking price, said to be \$100,000 per week in Los Angeles and \$65,000 in Chicago.

But station officials have been grumbling about inflation in the prices for off-network

fare even before *Mad About You* hit the market. Station reps, on the other hand, say the success of CTTD's *Seinfeld* and Buena Vista Television's *Home Improvement* in syndication has encouraged distributors to reach for six-figure license fees in top TV markets.

Station sources also speculate that *Mad About You*'s fortunes have been affected by the timing of CTTD's sales rollout. Paramount Domestic Television brought its NBC hit *Frasier* to the top three markets just a few weeks ago, which appears to have diluted some of the interest in sophisticated, adult-oriented comedies.

Frasier made history last week when it became the first network series sold in syndication to a Big Three affiliate in a top 50 market since the repeal of PTAR. KRON-TV, the NBC affiliate in San Francisco, reportedly paid about \$70,000 per week for the show, slated to launch in syndication in fall 1997. ■

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to Senator Ernest Hollings (D-S.C.), the President reiterated his objections: "I continue to be concerned that the bills allow too much concentration within the mass media and individual markets, which could reduce the diversity of news and information available to the public. I also believe the provi-

sions allowing mergers of cable and telephone companies to be overly broad. I oppose deregulating cable programming services and equipment rates before cable operators face real competition."

Broadcasters are working on compromise language to liberalize the cross-

ownership rules while placating the administration. Although Vice President Al Gore has taken a lead on telecommunications issues, it is thought that President Clinton is particularly concerned about provisions in the House bill that would end the ban on newspaper/broadcast crossownership. ■

FCC opens door to new television stations

New outlets could emerge with payoff rule waived

By Chris McConnell

A slew of new TV stations could be making their way onto the air.

Some 20 licenses for new UHF and VHF stations might emerge from the FCC if license seekers can take advantage of a 90-day window the commission has opened for paying off competing applicants.

The rules limiting such payments have been waived in an effort to move license applications frozen since 1993, when the U.S. Court of Appeals in Washington threw out the FCC's criteria for choosing a license winner from among competing applicants.

An internal FCC list cites 20 new licenses that are subject to competing applications. And since this summer, the FCC has announced applications for 17 more new stations. Those channels could join another estimated 100 station-construction permits.

"Dormant channels are now being applied for," the FCC's Clay Pendarvis says of the new applications. "Television is now on the rise."

Seeking to help some of the applications evolve into actual stations, the FCC in September said it would accept settlement proposals in which applicants pay other parties to drop competing applications. The commission since has received a petition to reconsider the waiver, as well as three proposed settlements reached under the waiver's provisions.

AT A GLANCE

These are the new-station licenses that the FCC says are subject to competing applications:

Location	Channel	Market rank (DMA)
Sierra Vista, Ariz.	58	81 (Tucson)
Syracuse, N.Y.	56	67
Pendleton, Ore.	11	123 (Yakima, Wash.)
Abilene, Tex.	15	160
Idaho Falls, Idaho	20	163
Albuquerque, N.M.	14	49
Batavia, N.Y.	51	36 (Buffalo)
Lake Havasu City, Ariz.	34	19 (Phoenix)
Ithaca, N.Y.	52	67 (Syracuse)
Ishpeming, Mich.	10	175 (Marquette, Mich.)
Jackson, Wyo.	11	163 (Idaho Falls, Idaho)
Grand Junction, Colo.	11	184
Logan, Utah	12	37 (Salt Lake City)
Flagstaff, Ariz.	9	19 (Phoenix)
Boise, Idaho	14	125
Iowa City, Iowa	20	84 (Cedar Rapids, Iowa)
Salt Lake City	20	37
Ames, Iowa	23	73 (Des Moines)
Uvalde, Tex.	26	39 (San Antonio, Tex.)
Sioux Falls, S.D.	36	107

In one settlement, broadcaster Anthony Fant will pay more than \$800,000 for a license for channel 51 in Batavia, N.Y. Fant's company operates TV stations in Nebraska. His deal for the Batavia license includes payments to three competing applications as well as the purchase of two low-power television stations from one of them.

In another deal, applicant KM Communications is paying Anthony Fant's father, Billy Jay Fant, to settle a competing application for channel 20 in Iowa City.

In the third settlement, competitors for channel 11 in Grand Junction, Colo., are merging into a single company in which Grand Junction TV Part-

ners will hold the majority share.

Fant attorney Howard Weiss and KM Communications attorney Jeffrey Timmons voice hopes that more settlements will reach the commission for review before Dec. 15, the deadline for striking such deals.

"We're trying very hard," Weiss says. "It may be our last chance."

But Timmons, whose client, KM, has applied for 14 new stations, says applicants in some markets may want to keep the new licenses frozen. "I don't think they're going to be successful in all the markets," Timmons says.

Broadcasters in some new station markets also point to competitive factors. WUTV Vice President/General Manager Willard Stone, for instance, says that a new Batavia station will sit some 60 miles away from the Buffalo market. "They're licenses, but they're not located near the metro areas," Stone says.

Bob Allen, vice president/general manager of KCRG-TV, Cedar Rapids, Iowa, says his market already has one unbuilt construction permit on the way. An additional station, Allen

speculates, will have a tough time finding programming.

Allen and others point to the WB and United Paramount networks as potential programming sources.

WB's Jamie Kellner agrees that new stations could be potential affiliates. "We're putting new stations on all over the place," Kellner says. "Every station is attractive."

Last summer, WB cited the new stations as potential affiliates in urging the FCC to resolve the pending license applications. "Part of the WB's strategy for gaining a sufficient number of affiliates necessarily includes affiliating with new television stations," the network told the FCC. ■

Congress sees auctions cutting red tape

Even though new station plan may speed process, broadcasters are wary of opening door

By Christopher Stern

Congress has come up with a plan to eliminate comparative hearings for new radio and television licenses: spectrum auctions.

Auction proponents say spectrum sales for new allocations not only will raise money for the Treasury, but will speed a process that now takes an average of four years.

The National Association of Broadcasters officially opposes the plan, even though auctions for new allocations hold out the possibility of taking years off the time it now takes to get a new station on the air.

The NAB and others are concerned that an auction of any spectrum sets a dangerous precedent. During the past six months, broadcasters have fought off efforts to make every TV station in the country pay for the second channel it needs to make the transition to a digital service. They also note that the spectrum sales will not raise much money, since most new allocations are

in smaller markets.

Washington communications lawyer Harry Cole says broadcasters should be leery of the auction plan because it proves to Congress that "a price can be put on broadcast channels and they can be sold." But even Cole acknowledges that auctions would greatly improve on the current system.

Cole and other lawyers are particularly concerned about Senate language that would put pending applications on the auction block. Broadcast lobbyists were optimistic last week that Congress would exempt applications already in the pipeline.

Some broadcasters also have argued that a license that is purchased from the government should not carry the same public interest obligations as one that is granted free. But communications lawyers and FCC officials agreed last week that the current proposal to sell new allocations preserves the commission's authority to regulate licenses, including those bought at public auction.

Public interest advocates also are

concerned about the proposal because it would make it difficult for minorities and women to challenge new applications. The FCC's current backlog over new applications is due at least in part to recent reversals in the courts of its preferences for minorities and women.

"Auctions may be the way to go to facilitate proceedings," says David Oxenford Jr., a Washington communications lawyer who has two clients that have been involved in comparative hearings for new allocations for more than 10 years.

But Oxenford also is concerned about setting a precedent that could give some in Congress more ammunition for plans to sell the spectrum now set aside for the transition to digital television. "Broadcasters will have to be vigilant to protect against that," says Oxenford. He noted that just two weeks ago the Senate turned back a proposal by Senator John McCain (R-Ariz.) to put all spectrum, including the second channel for digital broadcasting, on the auction block. ■

Commerce Department on chopping block

To cut federal dollars and bureaucracy, House and Senate propose eliminating department

By Christopher Stern

If the Republican-dominated House has its way, the Commerce Department will close its doors six months after the pending budget bill is enacted.

Even if the House fails in this effort, another proposal is waiting in the wings to kill Commerce. The Senate Government Affairs Committee has approved a proposal that would dismantle the department, which is home of the National Telecommunications and Information Administration, the White House Communications policy arm.

NTIA Chief Larry Irving argued last week that eliminating his agency would silence an important voice for broadcasters in the national and international arenas: "No one has done a better job than this President or [Commerce Secretary Ron Brown] of opening up the global market and protecting U.S. copyrights."

Irving claims to be the first government official to testify against proposals to auction the second channel every broadcaster now expects to receive free to make the transition to digital television. Irving also notes that the administration is a strong defender of the must-carry rules, which give broadcasters a preferred carriage on cable systems.

The Senate version of the budget reconciliation bill does not eliminate the Commerce Department. The House and the Senate are now preparing to integrate their different versions of the bill.

President Clinton has threatened to veto the budget bill for several reasons, including the proposal to eliminate Commerce.

Under the House bill, the NTIA would be moved to the office of the U.S. Trade Representative, which would then become a cabinet-level agency.

Even if Commerce is saved, budget cuts at the NTIA are almost inevitable. A House appropriation committee has proposed cutting NTIA's budget from the current \$94 million to \$79 million. The Senate would cut the agency's budget to \$46 million.

In addition, NTIA's grant program for public broadcasting facilities will be trimmed from \$29 million. The House wants to cut the program budget to \$19 million; the Senate would go further, to \$10 million.

Ironically, the Clinton administration, a staunch defender of public radio and television, proposed the biggest cut of all. It proposed spending only \$8 million on public radio broadcasting facilities. ■

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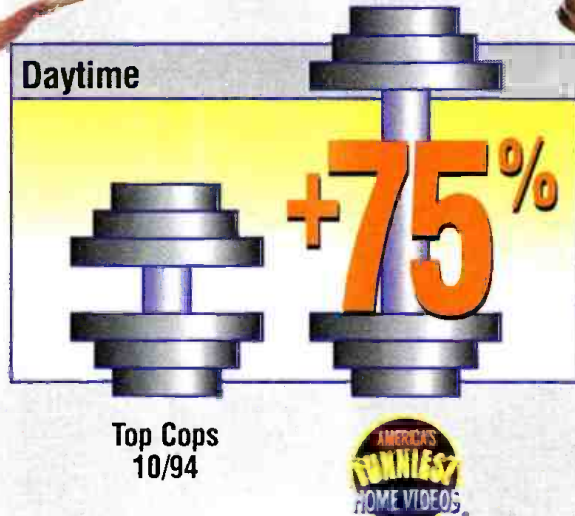
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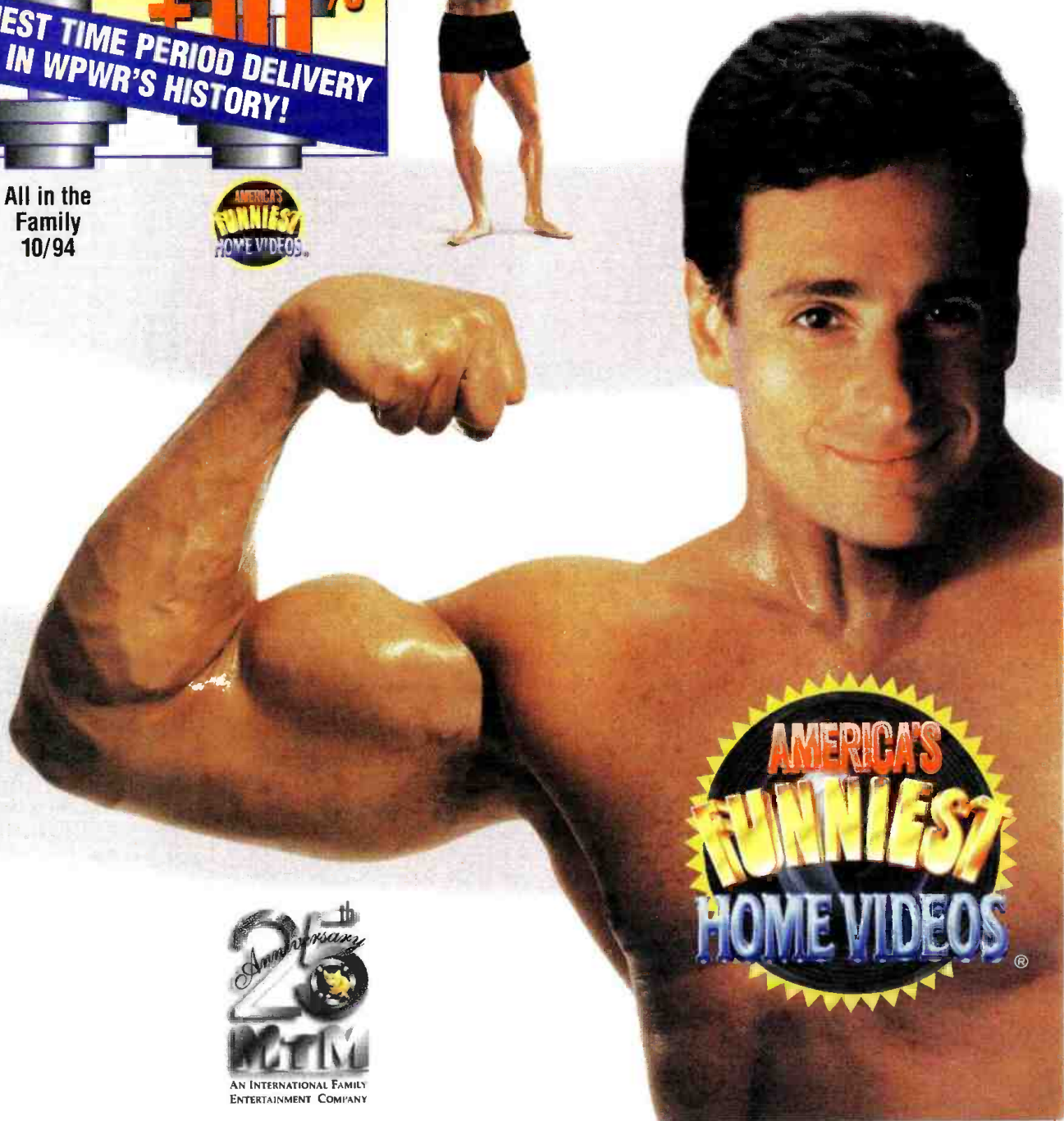
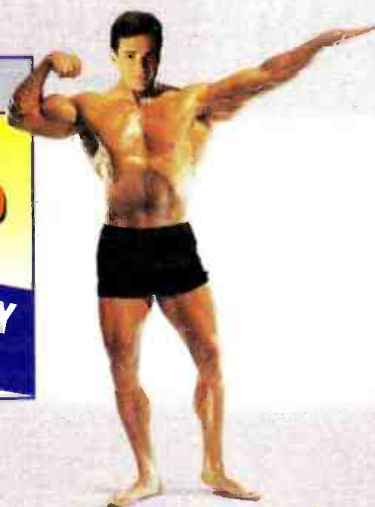
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Network/affiliate power struggle at FCC

It's Big Three versus affiliates and WB, UPN in proposal to change FCC rules

By Chris McConnell

Networks and stations are battling over FCC plans to eliminate or modify a series of network/affiliate rules.

In comments filed last week, networks applauded proposals to eliminate or amend the rules, while station owners and groups urged the commission to keep the rules in place.

The conflict concerns five network/affiliate rules that the FCC is reviewing:

- *The dual-network rule*, which prevents one entity from owning more than one network. The commission has invited comments on the rule's continued relevance.

- *The territorial-exclusivity rule*, which bars agreements that prevent another station in a market from broadcasting network programing not taken by the network's affiliate. The rule also prohibits agreements that prevent stations in other markets from broadcasting the untaken programing. The commission has proposed eliminating the first part of the rule, but not the second.

- *The right-to-reject rule*, which requires that affiliates have the right to refuse network programing. The commission has proposed specifying that the rule cannot be exercised solely on

financial grounds.

- *The exclusive-affiliation rule*, which prohibits arrangements that bar an affiliate from broadcasting the programing of another network. The commission has proposed dropping this rule in large markets.

- *The time-option rule*, which prevents networks from holding the option to use affiliate time without committing to use the time. The commission proposed eliminating it but requiring networks to provide a minimum amount of advance notice if using an optioned time slot.

Networks welcome the proposals, saying that the increase in independent stations and alternate video suppliers has reduced their market power. "Neither party 'dominates' the [network/affiliate] relationship," says NBC. "There is no public policy justification for regulations that restrict the ability of networks and affiliates freely to negotiate the terms of their relationship."

CBS and CapCities/ABC agree, calling for the commission to amend or repeal all of the rules. "The rules impose costs on networking that undermine the strength of that system," says CapCities/ABC.

Station owners counter by saying that the networks still exercise power over their affiliates and that the rules

are needed.

"Affiliates continue to accept restrictive network contract provisions because they cannot afford to offend their networks," say Cosmos Broadcasting, Cox Broadcasting, First Media Television, Guy Gannett Communications and River City Broadcasting in joint comments.

The Association of Independent Television Stations (INTV) and the Network Affiliated Stations Alliance (NASA) supplemented their comments with a joint letter to FCC Chairman Reed Hundt: "The FCC's proposed changes to these rules tip the scale, vesting national network program suppliers with more power, while limiting the ability of a television station to select broadcast programing that meets the needs of its local community."

The groups received some support from the two new networks, which say the commission should retain the exclusive-affiliation and time-option rules. "Elimination of these rules would unwittingly heighten the already formidable hurdles that The Warner Bros. Television Network faces as a new network," Warner Bros. Television Network says. United Paramount Network also says that its existence as an emerging network "would be tenuous at best" without the two rules. ■

Quantitative kids questions from Chong

Commissioner not convinced that minimum programing requirements are the answer

By Chris McConnell

FCC Commissioner Rachelle Chong has some doubts about whether the FCC should set minimum requirements on children's educational television broadcasting.

Chong, considered to be the swing vote on the issue, says she still has not made up her mind and that the record in the FCC's children's TV proceeding is not complete. But in an address to the Women in Cable and Telecommunications conference last week, she cited a series of concerns about a mandated minimum.

"I could understand such an approach

if there had been no improvement or, worse yet, broadcasters were showing [fewer] children's educational shows than when the act passed," Chong said. "But that is not the case."

She maintained that Congress considered and declined a quantitative approach in adopting the 1990 Children's Television Act, and she cited studies indicating that kids programing has increased since passage of the act.

Chong also raised First Amendment concerns, asking whether the adoption



Commissioner Chong

of quantitative guidelines would "start us down a slippery slope toward government intrusion in programing content." She cited the possibility of using a quantitative requirement as a basis for requiring broadcasters to air minimum amounts of other types of programing, such as election or health information.

Chong said that the question of quantitative standards has taken up too much of the children's TV debate, that more attention should be given to issues such as the commis-



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sion's proposal to modify its definition of children's educational TV.

She also voiced dismay at comments that the commissioners "must be

against children" if they do not back the quantitative approach.

"May I suggest that this is not effective lobbying?" Chong asked. "It does

a grave injustice to suggest that if a commissioner opposes a quantitative approach, they are somehow 'against kids.'"

It's been more than a month since House Telecommunications Subcommittee Chairman Jack Fields (R-Tex.) called for an investigation into alleged improprieties at the FCC. So far that investigation has amounted to a single phone call to FCC Chairman Reed Hundt from Representative Joe Barton (R-Tex.), chairman of the Commerce subcommittee on oversight and investigation. In a Sept. 28 letter, Fields asked Barton to look into allegations that the FCC improperly forced Westinghouse to agree to air two hours of children's programming each week as a condition for approval of its purchase of CBS. Westinghouse says it volunteered to air the kids TV. Immediately after Westinghouse announced that it would make a commitment to kids TV, groups opposing the CBS purchase dropped their petitions to deny.

Fields also asked Barton to look into allegations that an aide to Vice President Gore stepped over the line when he called FCC Commissioner James Quello to ask if he intended to criticize Hundt's stand on children's television. A spokesman for Barton said there are no plans to expand the investigation and hinted that Fields himself may have called off the dogs. "If someone is going to change [his] mind and shut off the waterflow on this issue, it would be Fields and not Barton," the spokesman said.

The FCC will take up the issue of uniform cable tier pricing at its Nov. 20 meeting. Commissioners will vote on a proposal to allow MSOs to establish uniform channel lineups and rates across different systems. The action is aimed at providing the industry with more flexibility in setting rates, commission sources say. Also on the agenda are rules for allowing foreign carriers into the U.S. telecommunications market.

Advanced Communications Corp. last week filed its anticipated appeal of the FCC's decision to reclaim its DBS construction permit. The commission last month upheld an International Bureau decision to reclaim the DBS channels from Advanced. The company's appeal, filed with a D.C. Court of Appeals, called the action inconsistent with precedent. "I think they will lose on appeal," FCC Chairman Reed Hundt said of the legal challenge.

The appeal followed release of the commission's proposal on auction rules for the DBS channels. The FCC has proposed auctioning two DBS construction permits—one for 28 channels at the 110 degrees west orbital location and another for 24 channels at 148 degrees. The proposal calls for awarding the permits at an oral auction.

Comments on the proposal are due Nov. 30.

The FCC last week reconsidered and changed some of its MMDS auction rules. The commission said that auction winners will not have the right of first refusal on new Instruction Television Fixed Service (ITFS) spectrum leases that become available in their "basic trading area." The commission previously said that the auction winner in each BTA would have the opportunity to match the final offer on any ITFS leases in the market. The commission retained its rules on alternate uses of the MMDS spectrum, saying that it will review on a case-by-case basis applications to use the spectrum for services other than wireless cable video transmission. The commission is conducting its auction of MMDS spectrum on Nov. 13.

The FCC last week rejected NAACP petitions to reconsider grants of license renewal applications to Lanser Broadcasting Corp. for WJLK(AM) Zeeland, Mich., and Beacon Broadcasting

Co. for WJQK(FM), also in Zeeland. The NAACP had challenged the license renewals on the basis of minority hiring at the stations. The FCC said it already had considered the issues raised by the NAACP petition for reconsideration.

The Southern Region of the National Rainbow Coalition, meanwhile, last week petitioned the commission to deny eight radio station license renewals for violating equal employment opportunity rules. The stations: WKXB-FM Burgaw, WFSM-FM Southport, WPET(AM)-WSKI-FM Greensboro and WLXN(AM)-WWGL-FM Lexington, all North Carolina, and WJXY(AM)-WJXY-FM Conway, S.C.

Tele-Communications Inc. and Cablevision Industries have joined the ranks of cable companies that chose settlements with the FCC over rate complaints. TCI last week agreed to refund \$8.7 million to 4.6 million subscribers. The TCI deal will resolve all of TCI's 1,983 pending rate complaints. The settlement requires the company to refund \$1.90 to each affected subscriber, but also allows it to move four regulated cable channels to a separate programming tier. The price for the new tier will remain regulated until May 15, 1997, when the rate restrictions end. CVI's much smaller settlement will provide more than \$625,000 in refunds to 400,000 subscribers, mostly in Columbia, S.C. The settlement also requires CVI to create tiers of programming from channels that previously were offered on an individual basis.



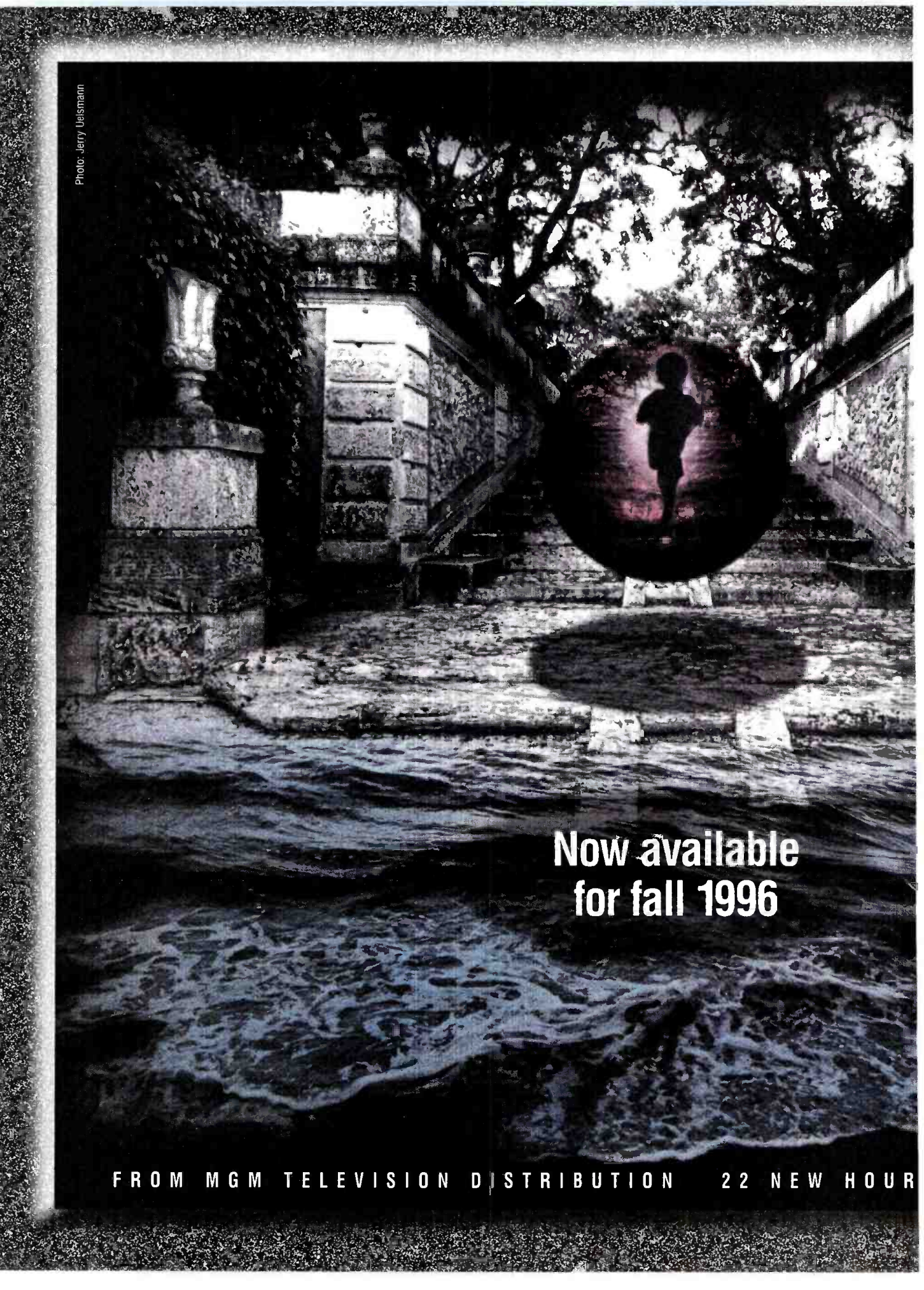
Edited By Chris Stern

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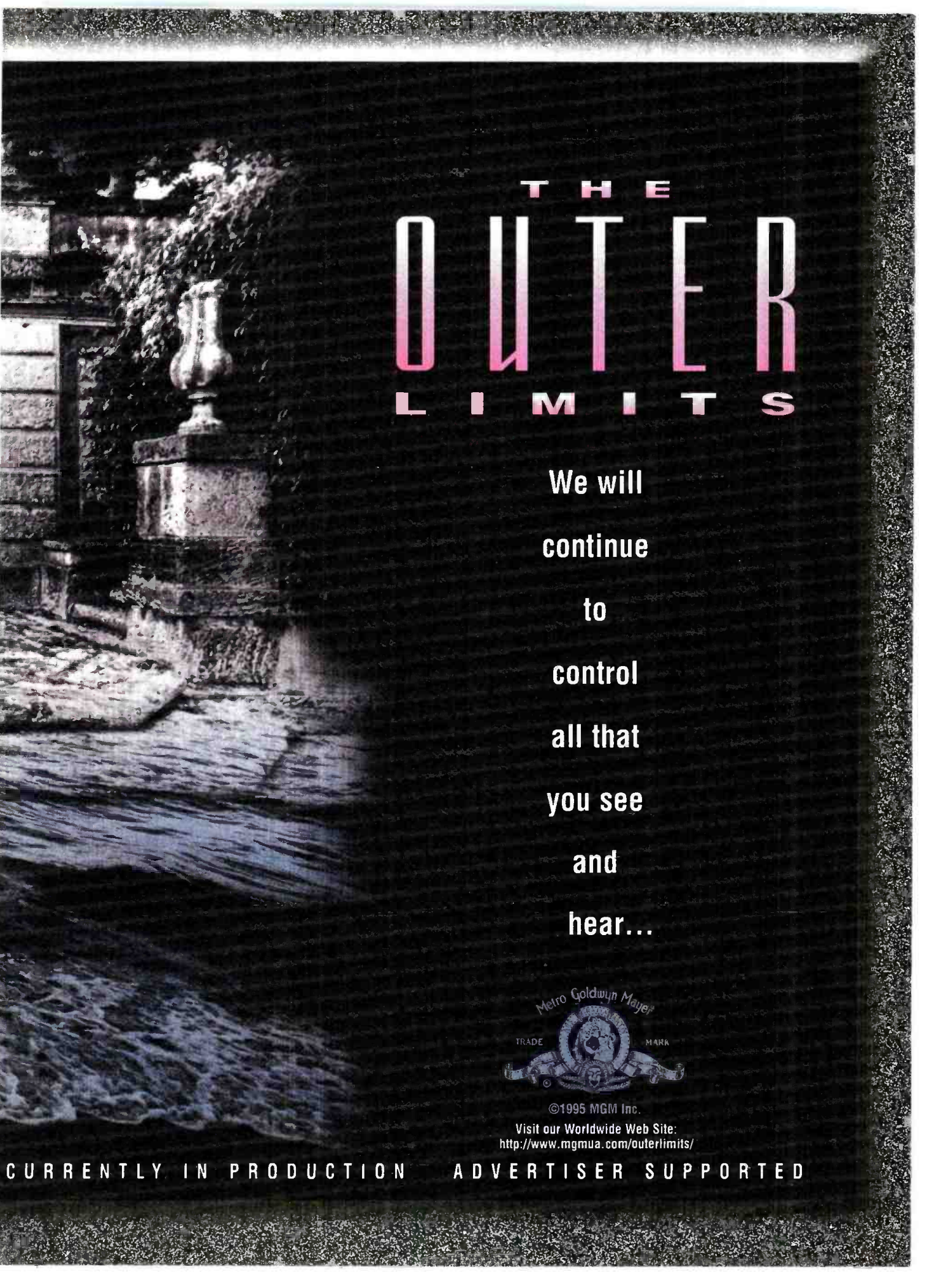
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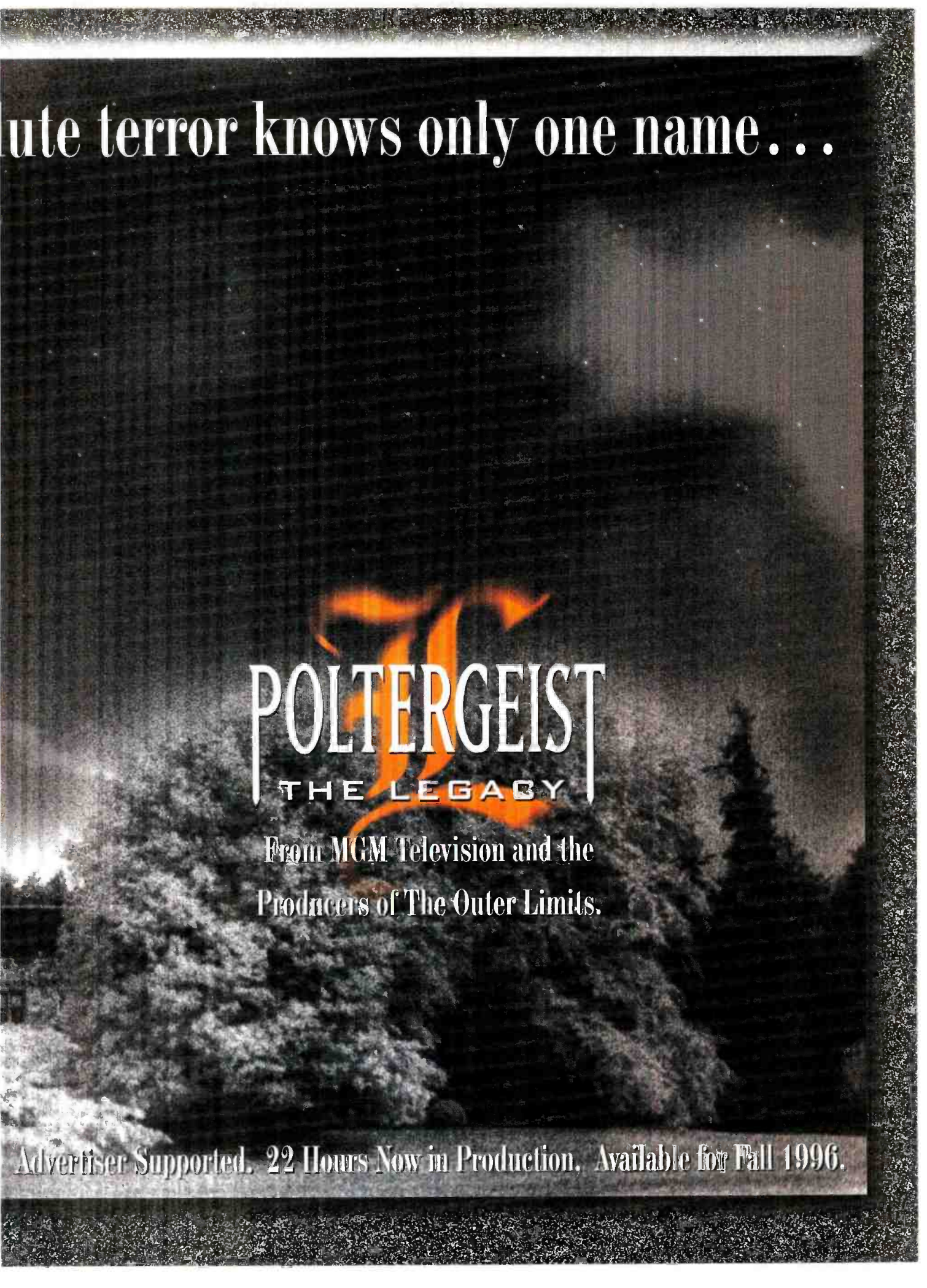
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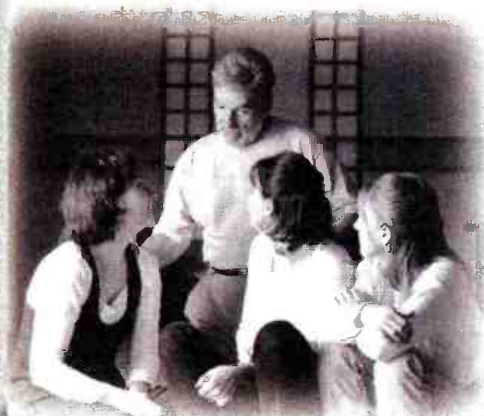
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for the 90's*

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1995 BROADCASTING & CABLE Hall of Fame

Tonight (Nov. 6), BROADCASTING & CABLE will induct 18 members to its Hall of Fame at ceremonies in New York. The roster will then total 137 individuals who have made a lasting contribution to the Fifth Estate. This year's class represents disciplines and accomplishments that range from the earliest days of radio to television, cable, satellites and beyond. The following are brief biographies of this year's inductees.

Earle C. Anthony

"Maintain the highest broadcasting standard in...public service, music and entertainment."



Radio pioneer Earl C. Anthony was born in Washington, Ill., on Dec. 18, 1880. He went to Cornell University to study to become an electrical engineer. Upon graduation Anthony reportedly built his own electric automobile, powered by a motor he built himself.

Following Horace Greeley's advice, Anthony went west, operating a chain of service stations and then a Packard dealership before starting KFI(AM) Los Angeles as a 50 watt operation in 1922. In 1924 he linked KFI (by then a 5 kw station) with KPO(AM) San Francisco to create the first western network, which lasted until NBC came on the scene in 1927. Among other firsts for KFI was one of the earliest scheduled radio relays to a foreign country (England) in 1924, and the first transcontinental program aired in Los Angeles (the Coolidge inaugural address). Anthony was also one of the first presidents of the National Association of Broadcasters. He ran his station (and later stations) with a "hands-on" style and didn't let travel get in the way of business: He used his private railroad car attached to a night train called the Lark when traveling between Los Angeles and San Francisco.

NBC President Niles Trammell said his network repeatedly was rebuffed in its efforts to buy Anthony's station. "Anthony once told me, 'Why, I wouldn't sell my wife. Why would I sell KFI?'" Yet Anthony was on the verge of selling the station to fellow California broadcast pioneer and Hall of Famer Gene Autry in 1961 when Anthony died at age 80 during a trip to San Francisco.



Merlin Hall Aylesworth

"Organized national broadcasting today represents the greatest advance since the invention of type in man's eternal battle against ignorance, war and intolerance."



MH. (Deac) Aylesworth was the first president of NBC. In his book on the founding and development of radio, "Empire of the Air," Tom Lewis wrote that Aylesworth "proved an excellent choice.... Silver haired, impeccably dressed in dark suits and conservative ties, he could always be depended on to defend the cause of the network with grace, dignity and cogent arguments."

Aylesworth was a lawyer who was recruited from a lobbying post at the National Electric Light Association. Like the current managers of the network, Aylesworth had a vision of NBC as a global force. Under his guidance, NBC delivered the first transcontinental radio broadcasts. He also is credited with persuading cultural institutions such as the Metropolitan Opera—which had turned a deaf ear to the radio medium—to embrace it. Aylesworth was replaced as the network's president in 1936 by Lenox Lohr. Subsequently, Aylesworth served as a consultant for NBC and other companies. He died in 1952.

Martin Block

"You're having trouble with your music; I have some ideas."



Pioneer disk jockey Martin Block revolutionized radio programming with *The Make-Believe Ballroom*, a program format that brought the biggest musical groups in the country together for imaginary gala concerts. Block found his destiny at WNEW(AM) New York, where he pitched the idea of the new format to station manager Bernice Judis. At the time, Block was hawking razor blades out of a suitcase on the streets of New York. He had much better luck selling himself to Judis. She recalled the encounter: "He said, 'You're having trouble with your music; I have some ideas.'"

Block wanted Judis to believe he was presiding in a huge hall containing a revolving stage on which were arrayed the most popular musical groups in the country: Tommy Dorsey, Benny Goodman and Artie Shaw, among others. And they all played—or faded to commercial—at his mellifluous command. Ironically, Block's big idea wasn't even necessarily his. At the time, neither Judis nor Block mentioned—and Block forever swore he never knew—that *The Make-Believe Ballroom* was the earlier invention of Los Angeles DJ Al Jarvis. Judis signed Block to a contract for \$25 a week, and WNEW was on its way to becoming the most profitable independent in the nation. Block made a little money, too—toward the end of his career, he was making \$200,000 a year, tops in his profession. *Make-Believe Ballroom* ran from 1934 to 1954, after which Block moved to ABC Radio. From 1961 until his death in 1967 (his age was reported variously as 64 and 66), he hosted the *Hall of Fame* weekends on WOR(AM) New York.

UNICYCLE.



Steven Bochco

"Television isn't medicine; you can't prescribe it to an audience and say, 'You have to take this because it's good for you.'"



Any discussion of critically acclaimed, highly rated and thought-provoking dramas on television has to start with the works of Steven Bochco. The creator of *Hill Street Blues*, *L.A. Law*, *NYPD Blue* and, most recently, *Murder One*, Bochco has set the standard by which all others are measured. Over a 28-year career, Bochco's creations have captured 10 Emmy awards among many other citations, and he has received the 1994 Writers Guild Paddy Chayefsky Laurel Award for television, two Peabody awards, two Humanitas awards and two Writers Guild awards.

Bochco's education in the business came at the hands of some of the finest writer/producers in TV history. In fact, he shared his first writing credit with Rod Serling for a 1967 television movie that he expanded from a one-hour *Chrysler Showcase* presentation. He went on to write for NBC's *Name of the Game*, *McMillan and Wife* and *Columbo*. It was not until the early 1980s, however, when he joined MTM Entertainment, that he became known for breakthrough television drama. It was during his tenure at MTM in the independent's halcyon days that he created and executive-produced *Hill Street Blues*, which rewrote the book on television police dramas.

In addition to attracting viewers and awards, Bochco's shows have at times served as a magnet for network censors and citizen groups. Although he accepts those battles and admittedly has relished the fight, he maintains that viewers should not be force-fed values or philosophies via the set. "I think there's everything right about raising the bar and educating people to a higher standard of excellence. But television isn't medicine; you can't prescribe it to an audience and say, 'You have to take this because it's good for you.' That's nonsense. You like it, you watch it; you don't like it, you don't watch it. That's how it works."

Raymond Burr

"I'm sure just from the people who have watched [Perry Mason] over the years, they found out the system of justice was for them."



Although his career in film, stage and television spanned 57 years, Raymond Burr will be remembered by most people for *Perry Mason*, in which he played the forceful lawyer who never lost a case. He was born on May 21, 1917, in New Westminster, British Columbia. He began his career at 19 in Toronto when he was chosen for a position at a summer theater. Before serving in World War II, he held various positions, including teaching drama at Columbia University. Following the war, he segued into feature films and had memorable performances in Alfred Hitchcock's "Rear Window" and "A Place in the Sun," and in the cult hit "Godzilla." Ironically, much of Burr's feature career saw him playing heavies, in direct contrast to his television work where he most often was the moral center in *Perry Mason* or later in *Ironside*.

Perry Mason debuted on CBS in 1957 and aired through 1966. At the height of its popularity, the show was seen by 30 million viewers every week and brought the actor two Emmy awards for outstanding actor in a drama series. One year after *Perry Mason* went off the air, Burr returned to television audiences as Robert T. Ironside, the wheelchair-bound San Francisco chief of detectives (it aired on NBC until 1975). Burr reprised his *Perry Mason* role in the early 1990s for a series of NBC made-for-TV movies that continued until his death on Sept. 12, 1993. In an interview in 1993, Burr credited *Perry Mason* with giving the public an insight into the legal process. "*Perry Mason* went on the air when people were first buying television sets. A lot of people in this country didn't know what their legal system was all about. I'm sure just from the people who have watched over the years, they found out the system of justice was for them."

Sid Caesar

"In that pioneering year 1949, we got to be a big hit because...our sketches all had a beginning, a middle and an end. We weren't just playing for a single punch line. No one else was doing that."



Comedian Sid Caesar began his entertainment career as a musician, but ended up playing for laughs as one of the first stars of a new medium during the "Golden Age of Television." Born in Yonkers, N.Y., Caesar studied saxophone and clarinet and played in a number of small bands and later in the orchestras of Charlie Spivak, Shep Fields and Claude Thornhill after World War II. He moved into television with a starring role in NBC's *The Admiral Broadway Revue* in 1949, which paired him with his comedy team partner Imogene Coca for the first time. But his greatest success was on the small screen with *Your Show of Shows*, which aired on NBC from 1950 to 1954. It was 90 minutes of live, original variety every Saturday night from Caesar and a staff of writers that included Mel Brooks, Neil Simon, Woody Allen and Larry Gelbart. Although it was a variety show, the comedy sketches featuring Caesar and Coca as well as Carl Reiner and Howard Morris made the show a huge hit. Caesar won Emmys for best variety show in 1951 and 1952, best actor in 1951, and best comedian in 1956.

Next was *Caesar's Hour* on NBC in 1954-57, a live hour-long show. *Sid Caesar Invites You* (ABC, 1958) marked the return of Sid and Imogene, who were briefly reunited after working separately for several years. Caesar had a series of other TV shows in the late '50s and early '60s. He has appeared in a number of films, including "It's a Mad, Mad, Mad, Mad World" in 1963, Mel Brooks's "Silent Movie" in 1975, "Grease" in 1978 and "Over the Brooklyn Bridge" in 1984.

BICYCLE.



Imogene Coca

"We had a great run on Saturday night with a series of sketches that put people in stitches."



Imogene Coca and partner Sid Caesar, became two of the most famous TV comedians in America. Coca got her start with Caesar in 1949 on *The Admiral Broadway*

Revue. By 1951, She had won an Emmy for her work on *Your Show of Shows*, which aired on NBC from 1950 to 1954. She then starred in *The Imogene Coca Show*, a 1954-55 sitcom on NBC. By 1958, Coca was back with Caesar on ABC's *Sid Caesar Invites You*, which featured a variety of comedic sketches along with a troupe of singers and dancers and top-name guest stars.

Coca then starred in a number of television shows, including NBC's *Grindl* (1963-64) and CBS's *It's About Time* (1966-67). Coca and Caesar later made a number of appearances on *The Hollywood Palace* and other variety shows. Coca won an Emmy in 1966-67 (for outstanding variety special) for *The Sid Caesar, Imogene Coca, Carl Reiner, Howard Morris Special*.



Don Cornelius

"When you represent a minority population on television, you have the added responsibility of setting a good example and projecting a positive image. You have to send out those signals that will light somebody else's way."



Don Cornelius first made his mark as a broadcaster by tapping into the pulse of an underserved TV audience with a program he knew was a surefire hit. Twenty five years

later, *Soul Train* is still pulling into millions of American homes every Saturday.

There were no musical variety programs aimed at minority youth when *Soul Train* got started on Chicago's WCIU-TV in 1970. Cornelius worked without a salary for months as host, producer and salesman to keep it on the air, but by the end of 1971, *Soul Train* had gone into national syndication. Since 1985, it has been distributed to 85% of the country by Tribune Entertainment.

Even now, Cornelius says, he occasionally regrets having given up on his dream of becoming a radio disk jockey. After investing \$400 in a broadcasting course, the former U.S. Marine quit his job as an insurance salesman and went to work as a news announcer for WVON(AM) Chicago in 1966. Moonlighting as a sportscaster at WCIU, Cornelius persuaded his employers to let him host a live afternoon strip built around hit records and smooth dancers, a soul music version of *American Bandstand*.

Today, Don Cornelius Productions also produces two annual awards specials, *Soul Train Music Awards* and *Soul Train Lady of Soul Awards*. In addition, CBS will air a prime time special, *Soul Train 25th Anniversary Hall of Fame*, in November.

John H. DeWitt Jr.

"In effect, radio almost won World War II. It made it possible for us to hear everything that we should hear about the battles that went on. I think it is remarkable how radio has evolved."



John DeWitt Jr. has been interested in radio since the medium began. In 1922, at the age of 16, DeWitt constructed the first radio station in Nashville at Belmont University.

That was followed by building a station for a local Baptist church. Next, when he was 18, he worked as a radio operator on a banana boat stationed off the coast of Honduras.

DeWitt admits that he "didn't understand the commercial aspect of radio" when advertisers first began using the medium as an outlet for their messages, but he quickly caught on. In 1925 he installed a revolutionary 878-foot tower when the National Life and Accident Insurance Co. built WSM(AM) Nashville, then 1,000 watts. The station later would become famous as the 50,000 watt home of *The Grand Ole Opry*. (It's now owned by Gaylord Broadcasting Co.) DeWitt became chief engineer at WSM several years later and served as president of WSM Inc. from 1947 to 1968.

When not employed by WSM, DeWitt was on the technical staff of Bell Telephone Laboratories in New York and designed radar equipment for the U.S. military. He later served as expert consultant to the chief signal officer in Washington on ground and airborne radar. He eventually earned the rank of lieutenant colonel and was awarded a Legion of Merit for his radar developments. Since his retirement in 1968, DeWitt has served as a research associate in the astronomy department at Vanderbilt University. In 1964 he was honored with the National Association of Broadcasters engineering achievement award, and in 1967 the Alumni Association of Vanderbilt University presented him with an award for his contribution to WSM radio and the "living musical heritage of our community and our nation."

MOTORCYCLE.



Paul Harvey

"I worked for nothing at KVOO(AM) [Tulsa]. And I worked such long hours that the station finally put me on the payroll to limit those hours."



Paul Harvey (born Paul Harvey Aurandt) is arguably the most familiar voice on radio. With his folksy delivery and masterful use of the dramatic pause, he

dominates network radio ratings, consistently claiming the top three or four spots with his news, commentary and *Rest of the Story* broadcasts (ably assisted by son Paul). Harvey was born on Sept. 4, 1918, in Tulsa, Okla. He started in radio at age 14 at KVOO(AM) Tulsa and took the peripatetic path so familiar to perusers of radio resumes. That career has spanned more than 60 years—with no sign of abating—and has included stops in many cities. Harvey worked at stations from Kalamazoo to Honolulu before he took root in Chicago for a 45-year stint with ABC, even longer if one counts his part-time network broadcasts for ABC predecessor NBC Blue beginning in 1944.

Harvey's other credits include syndicated columnist, author, speaker and advertising spokesman. He has a delivery that could sell Corvairs to Ralph Nader, but he remains stubborn about the quality of the products he endorses. "I don't advertise anything I don't believe in. We walk a very fine line between newsman and huckster. I am the last of the newspeople to do his own commercials, so I don't take that responsibility lightly." Harvey credits much of his success to his wife, Lynne, whom he calls Angel and who has been a major contributor as editor, producer and partner.



Peter Jennings

"I grew up in a household where to be a journalist—in my father's case, a broadcast journalist—was seen as an opportunity to be a public servant, as well as having the opportunity to see the rest of the world on someone else's money. I think of myself as a broadcaster who has the privilege of access to the public airwaves."



Peter Jennings, 57, is probably one of the most accomplished high school dropouts in the history of television. The above quotation is taken from a speech at September's

Radio-Television News Directors Association convention, when he accepted the Paul White Award, just the latest of a roomful of awards collected over 36 years in broadcast journalism. Born and raised in eastern Canada, Jennings left school at the age of 17 to work for a small radio station in Ontario. He joined CBC Radio's international service as a news reader in 1959 and got his first job as a television reporter at CJOH-TV Ottawa in 1961. He moved to CTV Television as a reporter that same year.

In 1963, Jennings' coverage of a financial crisis in Canada brought him to the attention of ABC News, and he joined the network in New York in 1964. In 1965, "going on a youth kick," as Jennings recalled once, the network made him the anchor of its evening newscast. He became national correspondent in 1967, served as a foreign correspondent from 1969 to 1975 and became chief foreign correspondent in 1976. He was named anchor and senior editor of *ABC World News Tonight with Peter Jennings* in 1983.

Geraldine Laybourne

"I have a strong interest in kids. I'm more excited to be with them than anybody else."



It was in 1979 that Geraldine Laybourne hooked up with a new cable channel for kids called Nickelodeon. Laybourne had been running her own production com-

pany, Early Bird Special, which created programming based on what kids actually wanted to watch. A trained educator—she holds an MS from the University of Pennsylvania—Laybourne had always thought it important to let kids participate in focus groups and have a say in the creation of new shows. It was a concept that is still used today at the network and has helped it grow into one of cable TV's greatest ratings successes.

Laybourne joined Nickelodeon as program manager and quickly climbed the corporate ladder, receiving eight promotions in the past 14 years. In that time, she has spearheaded substantial growth at the company. In 1985 she and her team created the Nick at Nite "classic TV" format to expand Nickelodeon to 24 hours. More recently, the Nickelodeon/Nick at Nite franchises have grown to include an Orlando-based theme park, magazines, feature films, interactive media, home videos, toys and an overseas TV network. She currently serves as president of Nickelodeon/Nick at Nite and vice chairman of parent company MTV Networks.

SECOND CYCLE!



Not every off-network sitcom has the energy to work run after run and still have the horsepower to make it to a second cycle. But with "Mama's Family," you get a strip that has been motoring along for five successful years, winning in large and small markets.

"Mama's" broad-based ensemble comedy isn't topical or trendy, which is why she works as well today as she did the first time around the track. And because she's being offered on an all cash, no barter basis, you can run this endurance strip in any time period, weekday or weekend.

"Mama's Family." In the sitcom race, she's got the endurance to put your bottom line in first place.

MAMA'S FAMILY

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James Quello

"If we are to avoid a society of information 'haves' and 'have nots,' over-the-air television stations must remain healthy and viable."



If you are still able to watch top-quality TV 10 years from now without having to pay a monthly subscription fee, you should give some credit to FCC Commissioner Jim

Quello. Since his arrival at the agency two decades ago, the Michigan Democrat has been a staunch and unabashed advocate for advertising-supported, over-the-air TV. Over the years Quello has pushed to reduce the medium's regulatory load, enabling it to keep pace with the onrush of cable TV. At the same time, he has guarded broadcasting spectrum. Had he not done so, the digital TV age might now be closed to broadcasting. As interim chairman for most of 1993, he presided over the dismantling of rules barring the networks from programing production and syndication and over the adoption of cable rate regulations.

That Quello should champion broadcasters at the FCC comes as no surprise. He came from their ranks. Prior to his first FCC appointment by President Nixon in 1974, he was the activist general manager of WJR(AM) Detroit, which he joined in 1947 as a publicist and which he used as a platform for his unflagging leadership in community and industry affairs. Providing the foundation for his private and public careers: five years in the Army during World War II, where he rose to lieutenant colonel and emerged as a decorated combat commander.



Sumner Redstone

"It's certainly not connected to the acquisition of money. I'm not saying that money is not important, [but] I think people who are really driven to succeed are driven by other things. Whatever I've done—good or bad—in my life, there's been an obsessive drive to win, to do it the best."



Few would argue that Sumner Redstone isn't one of the best—and brightest—executives in the entertainment business today, as chairman and controlling shareholder in

Viacom. Under Redstone's helm (he acquired control in a \$3.4 billion leveraged buyout in 1987) Viacom has grown by leaps and bounds. With the addition of Paramount and Blockbuster two years ago, the company is now the third-largest U.S. entertainment company, with more than \$10 billion in annual revenue, behind only Time Warner (including its proposed acquisition of Turner Broadcasting System) and Disney (assuming its completion of the purchase of Capital Cities/ABC).

Not bad for a guy who started out running a small group of family-owned drive-ins. Over time, that small chain became an 800-screen theater chain known as National Amusements. His obsession with winning, combined with innate intelligence, has helped Redstone, 72, achieve success all his life. He graduated from Harvard in two and a half years and then became part of the top-secret team that cracked Japan's military and diplomatic codes during World War II. Beyond smarts and a competitive drive, Redstone is an eternal optimist: "I think it's the only philosophy of life that's compatible with sanity."

John Rigas

"We're still looking at properties that fit into our plans for growth...or at least fit into a pattern for efficiencies. We're in the cable business for the long haul, no doubt about it."



A cable industry pioneer, John Rigas built his first CATV system in 1952 in the north central Pennsylvania community of Coudersport. Buoyed by his early success

there, he built a second system in his hometown of Wellsville, N.Y., with his brother, Gus. Rigas named the company Adelphia (Greek for "brothers") and set out to acquire additional systems throughout western Pennsylvania and New York. Since then the company has grown to serve nearly 1.6 million subscribers in 11 states.

Prior to his professional career, Rigas served in the Armored Infantry Division of the Army during World War II. He also attended Rensselaer Polytechnic Institute, graduating in 1950 with a BS in management engineering. He is now serving a third term on the board of directors of the National Cable Television Association and is a board member of C-SPAN and the Cabletelevision Advertising Bureau. Three of his four children—Michael, Timothy and James—are directors and executive officers of Adelphia. The fourth child, Ellen, is president of New York-based production company Rigas Entertainment.

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Pre-NATPE Tabloid	Jan. 15	Jan. 5	• Upcoming events • Identifies hot properties	---
NATPE Tabloid	Jan. 22	Jan. 12	• What's in, who to watch, where to go; Special international section	• Hotel room to room • At exhibition hall
NATPE DAILIES	Jan. 23 Jan. 24 Jan. 25	Jan. 12	• Daily show developments • New program releases • Special events/appearances	• Hotel room to room • At exhibition hall

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The Newsweekly of Television and Radio

SOURCE: 1995 NATPE Daily Study

Dinah Shore

"I've always lived for whatever I'm doing at the moment."



The engaging Dinah Shore was a star of radio (she had her own show in 1939 at age 22), records (she made her first in 1941) and movies. But it was on television where her

Southern charm made her one of the most beloved women in America. Shore was a mainstay on the medium through 1991: In addition to a number of specials and summer shows, she starred in *The Dinah Shore Chevy Show* (1951-57 on NBC), *The Dinah Shore Show* (1951-62, NBC), *Dinah's Place* (1970-74, NBC), *Dinah!* (1974-80, syndicated) and *A Conversation with Dinah* (The Nashville Network).

Her career began on radio in Nashville and included three years singing with Eddie Cantor. She had two children with husband George Montgomery and a highly publicized relationship with actor Burt Reynolds. Born Frances Rose Shore in 1917, Shore died on Feb. 24, 1994.



Bill Smullin

His greatest achievement in 50-plus years in broadcasting: "Getting on the air and staying on the air."



A true visionary in the early days of radio and then TV in the Pacific Northwest, Bill Smullin can be credited with blazing a wide broadcasting path through California and

Oregon. His industry pioneering started in 1933 when he put his first radio station, KIEM(AM), on the air in Eureka, Calif. A few years later he teamed with newspaper publisher Amos Voorhies to launch KUIN(AM) in Grants Pass, Ore. (The station later became KAGI, which Smullin gave to Southern Oregon State College in 1991.) In 1953 he made his move into television, building KOB in Medford, Oregon's first VHF station.

Smullin also was a pioneer in cable television in California and Oregon. He is credited with building the largest multiple system operation in several counties in the early 1950s and also played an instrumental role in developing public broadcasting in southern Oregon and northern California. In the early 1960s he founded Pacific Teletronics, a microwave company serving Oregon and California that allowed customers to receive TV stations from San Francisco, Sacramento and Oakland, as well as Portland and Salem, Ore.

The recipient of the National Association of Broadcasters 1990 Distinguished Service Award, Smullin also was a philanthropist. His community contributions include the Smullin Health Center in Medford, Ore., and Smullin Hall at Willamette University. He also established student scholarship funds at four Oregon colleges. Smullin died on Jan. 5, 1995, at age 87. His California Oregon Broadcasting Inc. is headed by his daughter Patsy.

Paul White

"Complete journalistic objectivity is only an ideal, but the fact that it is difficult, if not impossible, to attain does not seem to me to impair the ideal itself, or excuse the broadcaster from a constant and vigilant effort to try for it."

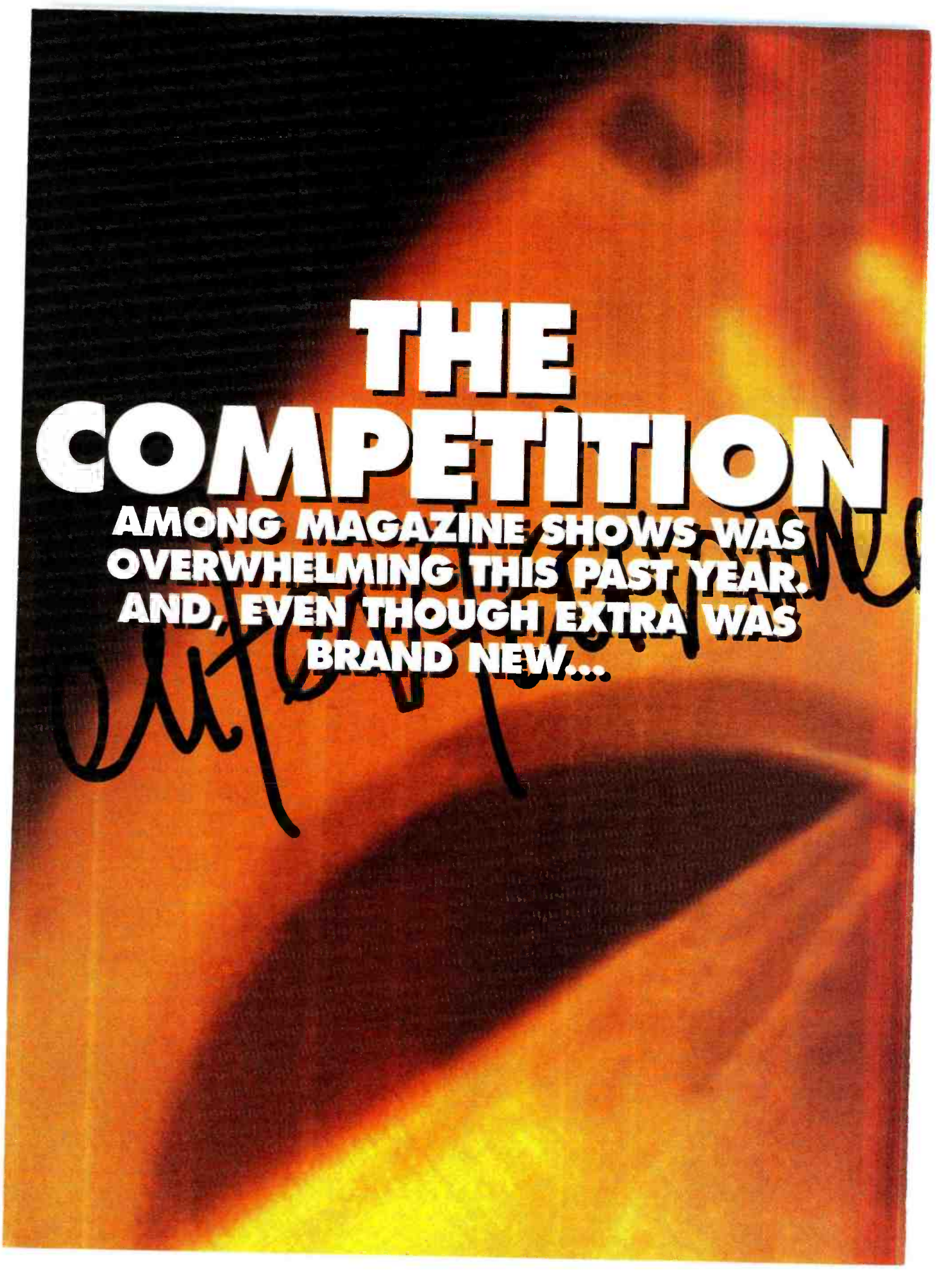


Considered the father of radio news, Paul White brought reporting and worldwide coverage to the radio networks. He joined CBS in 1930 when the network had no news

department, and soon created an organization that would bring the reporting and observations of Elmer Davis, Edward R. Murrow, John Daly and many others to radio listeners. While wire services were refusing to provide their reports to broadcasters in the early 1930s, White established the Columbia News Service. During World War II, White also established shortwave listening posts to gather information from the broadcasts of other countries. One of his innovations, *The CBS World News Roundup*, continues on the radio network today.

White brought such innovations to broadcasting after starting his career—at age 16—as a newspaper reporter. He began at the *Salinas* (Kansas) *Journal* and later worked as a telegraph editor at the *Kansas City Journal* before attending college and graduate school. During the 1920s, White covered the Hall-Mills murder trial and the Lindbergh transatlantic flights while working on the New York staff of United Press. By the end of the decade he had become editor of UP's United Feature Syndicate. In 1930 he joined CBS and became its first news chief. After the war, he left the network and wrote a radio newsgathering and broadcasting textbook, "News on the Air." White died in 1955.

Past members of the Hall of Fame appear on page 54.



THE COMPETITION

**AMONG MAGAZINE SHOWS WAS
OVERWHELMING THIS PAST YEAR.
AND, EVEN THOUGH EXTRA WAS
BRAND NEW...**

extra

WE GREW IN A

NATIONAL RATING
SEPTEMBER 1994

eXTRA

**ENTERTAINMENT TONIGHT
A CURRENT AFFAIR
INSIDE EDITION
HARD COPY
AMERICAN JOURNAL**

SOURCE: NSS GAA

DULTS 18-34...

S ADULTS 18-34
S. AUGUST 1995

UP +18%

T	DOWN	-23%
	DOWN	-14%
	DOWN	-14%
	FLAT	0%
	FLAT	0%

AND GREW IN A

NATIONAL RATIO
SEPTEMBER 1994

eXTRA

**ENTERTAINMENT TONIGHT
A CURRENT AFFAIR
INSIDE EDITION
AMERICAN JOURNAL
HARD COPY**

SOURCE: NSS GAA

ADULTS 18-49...

SS ADULTS 18-49
/S. AUGUST 1995

UP +18%

T	DOWN	-21%
	DOWN	-20%
	DOWN	-12%
	DOWN	-6%
	FLAT	0%

AND G ADULTS

NATIONAL RATING
SEPTEMBER 1994

eXTRA

**ENTERTAINMENT TONIGHT
A CURRENT AFFAIR
INSIDE EDITION
AMERICAN JOURNAL
HARD COPY**

SOURCE: NSS GAA

REW IN 25-54!

GS ADULTS 25-54
VS. AUGUST 1995

	UP	+5%
--	----	-----

T	DOWN	-20%
	DOWN	-19%
	DOWN	-13%
	DOWN	-10%
	DOWN	-10%

**IN FACT, E
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Super Hero

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**EXTRA WAS
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**OT ABOUT
RNATIVES.**

TIME-TELEPICTURES

Television



**WARNER BROS.
DOMESTIC TELEVISION
DISTRIBUTION**

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Past BROADCASTING & CABLE Hall of Fame Honorees



Goodman Ace
Fred Allen
Roone Arledge
Edwin Armstrong
Gene Autry
Lucille Ball
Red Barber
Julius Barnathan
Ralph Baruch
Robert Bennett
Jack Benny
Edgar Bergen
Milton Berle
James Blackburn Sr.
John Blair
David Brinkley
Dean Burch
George Burns
Louis Caldwell
Johnny Carson
Dick Clark
Fred Coe
Frank Conrad
Joan Ganz Cooney
Walter Cronkite
Bing Crosby
Bill Daniels
Barry Diller
Charles Dolan
Phil Donahue
Jim Dowdle
Allen DuMont
Jimmy Durante
John Fetzer
Joe Flaherty
Lee De Forest
Michael Fuchs
John Gambling
Jackie Gleason
Arthur Godfrey

Gary David Goldberg
Leonard Goldenson
Peter Goldmark
Mark Goodson
Merv Griffin
Ralph Guild
Jack Harris
John Hendricks
Ragan Henry
Jim Henson
Don Hewitt
C.E. Hooper
Bob Hope
Amos Hostetter
Harold Hough
Stanley E. Hubbard
Stanley S. Hubbard
Chet Huntley
Robert Hyland
Glenn Jones
H.V. Kaltenborn
Gene Katz
Larry King
Michael King
Roger King
John Kluge
Kay Koplovitz
Ernie Kovacs
Brian Lamb
Michael Landon
Norman Lear
Gerald Levin
Fulton Lewis Jr.
Robert Magness
John Malone
Guglielmo Marconi
Garry Marshall
Al Masini
Don McGannon
Gordon McLendon

Bruce Morrow
Tom Murphy
Edward R. Murrow
William S. Paley
Dennis Patrick
Edward Petry
Irna Phillips
Ward Quaal
Dan Rather
Ronald Reagan
J. Leonard Reinsch
Ralph Roberts
Gene Roddenberry
Robert Rosencrans
Elton Rule
Dick Salant
Lucie Salhany
David Sarnoff
Diane Sawyer
Rod Serling
Eric Sevareid
Frank Smith
Aaron Spelling
Lesley Stahl
Susan Stamberg
Frank Stanton
George Storer
Todd Storz
Ed Sullivan
Sol Taishoff
Lowell Thomas
Grant Tinker
Ted Turner
John Walson
Barbara Walters
Pat Weaver
Orson Welles
Richard E. Wiley
Frederic Ziv

Broadcasting November 6, 1995

HITCH A RIDE ON SUCCESS.

"The Hitchhiker" improves or maintains lead-in share in 21 out of its 30 metered markets.

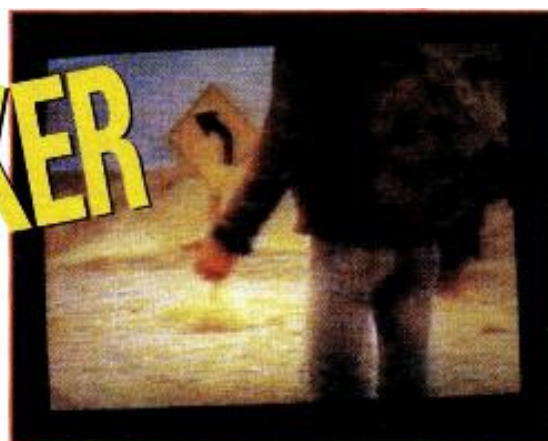
MARKET	STATION	T.P.	vs. LEAD-IN
New York	WCBS	Sun 2pm	+50%
Chicago	WCIU	Sun 10:30pm	+50%
Philadelphia	KYW	Sat 1am	=
San Francisco	KOFY	M-F 11pm	+50%
Boston	WBZ	Sat 1am	+14%
Washington DC	WBDC	M-F 12m	=
Dallas	KXTX	Wed 12:30am	+20%
Seattle	KTZZ	S-S 11pm	=
Cleveland	WUAB	M-F 1:30am	+17%
Tampa	WTTA	M-F 11pm	=
Miami	WPLG	Sat 1am	+14%
Phoenix	KSAW	Sat 11:30pm	+50%
Denver	KDVR	M-F 11:30pm	+13%
Orlando	WFTV	Sun 2am	+31%
Baltimore	WMAR	Sat 12:30am	=
Portland	KWBZ	M-F 10:30pm	=
Indianapolis	WXIN	Sat 1:30am	+10%
Hartford	WTNH	Sat 1am	=
Charlotte	WFVT	Sat 11:30pm	+33%
Cincinnati	WXIX	Sat 1:30am	=
Milwaukee	WITI	M-F 1:45am	+20%

THE HITCHHIKER



HBO

a Chesler/Perlmutter/Markowitz production



ABC creates two programing posts

Rosenfeld comes from CAA, while Bloomberg is promoted

By Steve Coe

Michael Rosenfeld, an agent at Creative Artists Agency, has been named to the newly created position of senior vice president, ABC Entertainment. Rosenfeld, whose father was a co-founder of CAA, will report directly to Ted Harbert, president, ABC Entertainment. His appointment is effective Nov. 20.

Rosenfeld's appointment coincides with the announcement that longtime ABC development executive Stu Bloomberg has been named to the newly created position of president, Television Creative Services, Capital Cities/ABC.

Bloomberg officially relocated to New York in September after having spent several months operating from



Michael Rosenfeld



Stu Bloomberg

both coasts. It had been rumored for months that he would be given an expanded production role encompassing network and cable divisions. He will continue to oversee the network's prime time development

through the current season and will remain active in future development. His new duties include overall programing development for CapCities/ABC, and he will be a creative consultant to the network, its Lifetime and ESPN cable services, any first-run or ancillary product, and multimedia. In addition, Bloomberg has been named to the board of directors of Lifetime. He will report directly to Bob Iger, president/COO of Capital Cities/ABC Inc.

"As the company has grown, we found we needed a senior programing executive to help us develop the best creative product across a broad spectrum of corporate areas," said Iger. "Luckily for us, our growing need coincided with Stu's desire to relocate to New York. We feel extremely fortunate to recruit someone of Stu's stature and extensive experience to this position."

Rosenfeld's appointment will take up some of the slack left by Bloomberg's move to the East Coast. Reporting to Rosenfeld will be Donna Rosenstein, senior vice president, casting and artist relations, and Jeffrey Bader, vice president, current series programs. Rosenfeld also will work closely with Harbert "on a broad range of matters involving other departments within ABC Entertainment," according to an ABC statement. Given his agency background, Rosenfeld is expected to have a positive impact on the casting and artist relations department at ABC Entertainment.

In making the announcement, Harbert said, "When Michael decided to leave the agency business, he was courted by many companies because of his high level of integrity and the breadth of his experience in the television business." Before making the decision to join ABC, Rosenfeld reportedly had talks with Disney and MCA about positions within the television divisions at those studios. ■

Fox puts 'X-Files' in for Tyson



Fox's highly publicized telecast of the Mike Tyson-Buster Mathis Jr. boxing match scheduled for this past Saturday night (Nov. 4) was called off last Tuesday at a hastily scheduled press conference after it was discovered that Tyson had fractured a thumb while sparring.

As replacement programing, the network scheduled back-to-back episodes of *The X-Files* in the 8-10 time block.

Following the announcement, Fox issued a release stating, "We have been notified by Don King Productions that due to an injury to Mike Tyson's hand, the Mike Tyson-Buster Mathis Jr. fight

on Nov. 4 at the MGM Grand Hotel in Las Vegas has been canceled."

Fox reportedly paid \$10 million for the rights to telecast the fight, the first major heavyweight bout to be shown on broadcast TV in almost 10 years. The network, which heavily promoted the event in recent weeks, was counting on the telecast to serve as a launchpad for its November sweeps programing as well as a promotional platform from which to highlight upcoming programing.

With Tyson expected to be out for four to six weeks, it's anticipated that Fox will try to reschedule the fight to coincide with the February sweeps. One beneficiary of the injury to Tyson's hand was TVKO, the pay-per-view company airing the Evander Holyfield-Riddick Bowe fight scheduled for the same night as the Tyson fight, also in Las Vegas.

—SC

IT'S WORKING

As the perfect
LEAD-IN
to your news.

WPXI
Pittsburgh
4:30 PM

UP 43%

NEWS
UP 20%

CURRENT
AFFAIRS

Winfrey signs film deal with Disney

Announcement follows multiproject TV pact with ABC

By Steve Coe

Oprah Winfrey and her production company Harpo Films have entered into a multiyear, exclusive deal with The Walt Disney Motion Pictures Group. Under the pact, Harpo will produce theatricals—some of which Winfrey is expected to star in—during the next five years.

One of the projects being developed for the big screen is "Beloved," based

on the Pulitzer Prize-winning novel by Toni Morrison. It also was announced that screenwriter Richard LaGravenese, who most recently wrote the screenplay for "The Bridges of Madison County," will write the screenplay for "Beloved."

"This is the fulfillment of a lifelong dream for me," said Winfrey. "I have



Oprah Winfrey adds a movie deal to her TV work

wanted to make feature films since college. Being associated with Disney makes me ecstatic because they share our passion for doing good work. We are looking forward to 'Beloved' and are thrilled that Richard LaGravenese is going to adapt this incredible and powerful novel."

The deal comes just two weeks after Winfrey and ABC announced a deal in which the talk show host will produce specials and a series for the network. Given Disney's pending acquisition of ABC, Winfrey's deal with the studio keeps her within the corporate family for all TV and feature film work. ■

'Bounty,' 'Decisions,' 'Love,': new syndicated choices



By Cynthia Littleton

Fox gave a thumbs up last week to *Loveline*, a new late-night strip in the works for next fall from New World Entertainment.

Loveline is a relationships-oriented call-in show patterned after a long-running Los Angeles radio program of the same name. Fox Broadcasting officials had veto power over the project because it was slated to follow the network's upcoming late-night offering on Fox O&Os and 10 New World-owned Fox affiliates.

Outside of those markets, Genesis Entertainment, New World's distribu-

tion arm, is offering *Loveline* to stations on a straight barter basis, with stations retaining half of the 14 minutes of advertising time.

Comedian Adam Carolla and Dr. Drew Pinsky, a physician and drug rehabilitation counselor, will field questions from callers and the studio audience during the hour-long show, which also will feature celebrity guests and live remote segments.

Loveline is being produced by Stone Stanley Productions, which signed an exclusive, multiyear production deal



In the works (l-r): 'Bounty Hunters,' Marki Costello of 'Decisions,' 'Decisions' and 'Loveline.'

with New World in July. Like its radio predecessor, the TV show will deal with love, sex and health issues in a humorous but educational manner, producers say.

Carolla and Pinsky will continue to co-host the nightly radio program, which began on Infinity Broadcasting's KROQ-FM in 1983 and was picked up for national syndication earlier this year by Westwood One. Executive producer David Stanley says there will be extensive cross-promotion between the young-skew-

IT'S WORKING

To Pull Audience
INTO
Your News.

WOIO
Cleveland
5:30 PM

UP 50%

NEWS
UP 33%

A
CURRENT
AFFAIR

SOURCE: NIELSEN OVERNIGHTS BASED ON HOUSEHOLD SHARE. WEEK OF 8/11/95 VS. WEEK OF 7/24/95

ing radio and TV shows.

The TV version already has been cleared in 39% of the country, thanks to the \$500 million programing-affiliation deal Fox Broadcasting struck with New World last year. As part of the agreement, the Fox stations reserved one daytime and one late-night time slot for New World's first-run programing. The New World talk show *Mark Walberg* bowed in the daytime slot in September.

■ In other first-run syndication news, Tradewinds Television has confirmed plans to launch a weekly reality series, *Bounty Hunters*, next fall. "Bounty hunters are a fascinating bunch because they only go after bail jumpers," says Mark Rafalowski, a TV industry veteran who formed Tradewinds, a Los Angeles-based production-distribution company, in January. "These people are fugitives, and there would be a lot more of them running around on the streets if it weren't for bounty hunters."

The hour-long show will follow the standard *Cops* format, drawing from a pool of about 700 licensed bounty hunters nationwide. Tradewinds is offering the series to stations with a straight 7-7 barter split.

■ Another new show headed for the NATPE convention in January is MG/Perin's half-hour strip *Decisions, Decisions*. The show, hosted by Marki Costello, granddaughter of famed comedian Lou Costello, blends the talk and reality genres. It is slated to premiere next fall, but company officials say the sales terms have not been finalized.

Guests on *Decisions, Decisions* will divulge the details of a personal dilemma, after which the studio audience will vote on one of two options for resolving the problem. Guests are expected to abide by the will of the majority, and follow-up reports will show the results of those decisions.

MG/Perin is billing the show, co-produced with Four Point Entertainment, as TV's first "results-driven" talk show. But it is also the first time in nearly 20 years as an independent distributor that MG/Perin has co-produced and co-owned a TV show, a move prompted by sweeping changes in the broadcasting business.

"The consolidation and other changes [in the TV industry] have redefined the role of producers and distributors," says Richard Perin, the company's president/CEO. "It's really all about having the ability to shape your product and control its destiny." ■

AMG taps PBS for new syndicated offerings

Tradewinds will sell shows to stations

By Steve McClellan

Action Media Group is close to a deal to acquire domestic syndication rights to a PBS show popular among older kids and teens, also known as "tweens."

If the deal goes through, AMG would sublease syndication rights to Tradewinds Television, which will offer the program at January's NATPE International convention in a two-year barter deal starting in the fall of 1996.

The program offering would be the latest in a series of innovative deals that AMG founder and president Rick Pack has put together recently to bring to commercial television what are seen as some of PBS's best efforts.

Three years ago, Pack struck a similar arrangement with WNET-TV New York, lead producer on the PBS *Nature* series. AMG subleased rights to Hearst Entertainment, which distributed the show for two seasons. The off-PBS package (hosted by Walter Cronkite), called *World of Nature*, is in its third season in syndication (Maxam Entertainment has replaced Hearst as distributor), and has reaped close to \$2 million in fees for WNET.

AMG and Tradewinds are working together on several other projects, including a co-venture to produce a new teen reality series for first-run syndication that would have a subsequent window on PBS. Tradewinds, headed by Mark Rafalowski, would also distribute.

Pack, who formed AMG eight years ago as an independent television barter sales company, has been working on the deal for the popular PBS kid-teen for over a year. At deadline, however, Pack would not identify the program because the deal had not been signed.

AMG and Tradewinds are also working on a new reality strip for next year called *Bounty Hunter*. The show is being produced by Tradewinds Televi-



'Mystery Science Theater 3000' was AMG's first sublease.

sion, in association with Forever Blue Productions. Tradewinds is syndicating the show; AMG is selling the barter time (See story at left).

AMG and Tradewinds' first joint effort was the agreement to distribute and sell the advertising time in the syndicated version of *Mystery Science Theater 3000*, which airs originally on The Comedy Channel. The show airs weekly, primarily in late-night weekend slots. Now cleared in about 80% of the country, it is being renewed for a second season next year.

AMG, based in Woodland Hills, Calif., is also making an aggressive push into animation. Two years ago, Pack founded Kookanooga Toons to develop and produce new animation properties. So far, the studio has two weekly shows on the air, *Madison's Adventures: Growing up Wild* and *Monster Mania*.

Distribution rights for the animated shows are also subleased to third parties. Active Entertainment distributes *Monster Mania* and Polygram Television distributes *Madison's Adventures*.

Other key projects for AMG

IT'S WORKING

In Prime
ACCESS.

WESH
Orlando
7:00 PM

UP 38%

A
CURRENT
AFFAIR

The New A

A CURRENT AFFAIR

Cutting



SOURCE: NSI OVERNIGHTS BASED ON HOUSEHOLD SHARE. OCTOBER 1994 T.P. VS. WEEK OF 10/09/95.
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Current Affair Is Working.
Everywhere.

KNBC
LOS ANGELES
7:30 PM

UP 71%
IN ACCESS

Edge Television Is Back.

include selling time in the "Lottery Show Custom Network," a collection of state lottery-connected game shows being developed and produced by Jonathan Goodson. Goodson has created weekly half-hour game shows for three state lottery organi-

zations, with plans to produce others. Pack has created an advertiser network for the shows by linking them with several other lottery shows not produced by Goodson, and also by buying adjacencies in lotto drawings around the country. The upshot: a

combined 6.2 rating in weekend access.

Expanding beyond advertising sales is something Pack says he has been forced to do in the tougher economic climate of the '90's to remain independent. "I was in business trying to exist

PEOPLE'S CHOICE: Ratings according to Nielsen, Oct. 23-29

Week 6	abc	CBS	NBC	Fox	U/PIN
	13.6/22	11.9/19	13.1/21	7.0/11	4.0/6
MONDAY	8:00 71. The Marshal 7.0/12	20. The Nanny 13.0/21	49. Fresh Prince 9.6/15	52. Melrose Place 9.4/15	82. Star Trek: Voyager 4.9/8
	8:30	28. Can't Hurry Love 12.0/18	45. In the House 9.8/15		
	9:00 9. NFL Monday Night Football—Buffalo vs. New England 16.5/27	18. Murphy Brown 13.7/21	13. NBC Monday Night at the Movies—Deceived by Trust 14.8/23	83. Partners 4.8/7	94. Nowhere Man 3.1/5
	9:30	26. Cybill 12.4/19		86. Ned and Stacey 4.6/7	
	10:00 42. Chicago Hope 10.1/17				
	10:30				
TUESDAY	8:00 16. Roseanne 14.2/23	65. John Grisham's The Client 7.6/12	16. Series PreGame 14.2/24	55. Fox Tuesday Night Movie—Guilty as Sin 5.0/7	99. UPN Special—Greatest Hits on Ice 2.6/4
	8:30 24. Hudson Street 12.5/19		2. World Series Game 3—Cleveland Indians vs. Atlanta Braves 20.0/34		
	9:00 6. Home Imprvmt 17.6/26	63. CBS Tuesday Movie—Murderous Intent 8.0/12			103. Live Shot 1.7/3
	9:30 10. Coach 16.3/24				
	10:00 7. NYPD Blue 17.4/28				
	10:30				
WEDNESDAY	8:00 22. Series Pregame 12.6/22	67. Bless This House 7.4/12	73. Brthrly Love-sp 6.8/11	47. Beverly Hills, 90210 9.7/15	94. Sister, Sister 3.1/5
	8:30	58. Dave's World 8.9/14	79. Hope & Gloria-sp 5.7/9		94. The Parent 'Hood 3.1/5
	9:00 2. World Series Game 4 20.0/33	52. CBS Special Movie—Cagney & Lacey III: Glass 9.4/15	35. Mad About You 10.7/16	72. Party of Five 6.9/10	92. The Wayans Bros. 3.2/5
	9:30		47. Home Court-sp 9.7/15		98. Unhap Ever After 2.8/4
	10:00		27. Dateline NBC 12.3/20		
	10:30				
THURSDAY	8:00 20.5/32	7.8/12	15.5/24	7.0/11	
	8:30	66. Murder, She Wrote 7.5/12	8. Friends 16.9/27	67. Living Single 7.4/12	
	9:00 1. World Series Game 5 21.6/34		19. Newsradio-sp 13.5/21	69. Martin-sp 7.3/11	
	9:30	56. Young & Restlss 9.1/14	15. Frasier-sp 14.5/22	75. New York Undercover 6.7/10	
	10:00	73. 48 Hours 6.8/11	22. Larroquette-sp 12.6/19		
	10:30		5. ER 17.7/28		
FRIDAY	8:00 11.3/21	4.5/8	10.9/20	8.8/16	
	8:30 50. Family Matters 9.5/18	83. Dweebs 4.8/9	36. Unsolved Mysteries 10.6/20	62. Goosebumps 8.2/16	
	9:00 58. Boy Meets World 8.9/17	87. Bonnie Hunt 4.3/8			
	9:30 42. Step by Step 10.1/18	78. Picket Fences 6.1/11	31. Dateline NBC 11.7/20	52. The X-Files 9.4/17	
	10:00 42. Hangin' w/Mr. C 10.1/17		40. Homicide: Life on the Street 10.3/20		
	10:30 13. 20/20 14.8/28	97. State 3.0/6			
SATURDAY	8:00 8.6/15	9.5/17	19.9/35	3.9/7	
	8:30 77. Jeff Foxworthy 6.5/12	58. Dr. Quinn, Medicine Woman 8.9/16		89. Martin 4.2/8	
	9:00 76. Maybe This Time 6.6/12	52. Touched by an Angel 9.4/16	4. World Series Game 6 19.5/35	92. Preston Episodes 3.2/6	
	9:30 50. ABC Saturday Night Movie—Hocus Pocus 9.5/17	41. Walker, Texas Ranger 10.2/18		87. Cops 4.3/7	
	10:00			90. Amer Most Wntd 4.0/7	
	10:30				
SUNDAY	7:00 10.3/16	9.9/16	10.1/16	9.8/15	2.1/3
	7:30 45. Am Fun Home Vid 9.8/16	11. 60 Minutes 15.6/25	80. Brotherly Love 5.5/9	61. World of James Bond 8.3/13	102. Pinky & Brain 1.9/3
	8:00 30. Am Fun Home Vid 11.9/19		83. Minor Adjstmnts 4.8/7		101. Kirk 2.0/3
	8:30 57. Lois & Clark 9.0/13		24. Mad About You 12.5/19	32. The Simpsons 11.5/17	94. Sister, Sister 3.3/5
	9:00 37. ABC Sunday Night Movie—The Last Boy Scout 10.5/17	64. CBS Sunday Movie—A Streetcar Named Desire 7.9/13	37. Hope & Gloria 10.5/16	21. Simpsons-sp 12.9/19	100. Cleghorne! 2.4/4
	9:30		28. NBC Sunday Night Movie—Degree of Guilt Part 1 12.0/20	34. Married w/Chld 11.0/17	103. First Time Out 1.7/3
	10:00			70. Too Something 7.1/11	105. Simon 1.6/2
	10:30				
WEEK AVG	14.0/23	8.7/14	13.8/22	7.3/12	UPN: 3.1/5; WB: 2.5/4
STD AVG	12.1/20	9.4/16	12.4/21	7.3/12	UPN: 3.3/5; WB: 2.3/4

RANKING/SHOW (PROGRAM RATING/SHARE) TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED YELLOW TINT IS WINNER OF TIME SLOT (nr)=NOT RANKED *PREMIERE TELEVISION UNIVERSE ESTIMATED AT 95.9 MILLION HOUSEHOLDS; ONE RATINGS POINT=959,000 TV HOMES SOURCE: NIELSEN MEDIA RESEARCH COMPILED BY KENNETH RAY

**IT'S ABOUT
TALKING WITH
CELEBRITIES,
NOT TALKING
ABOUT THEM.**



off 10% of the barter revenue I was generating," he says. "In years when I had *WKRP in Cincinnati* and wrestling, before Turner took it in house, that was fine. Those projects and others were generating millions."

But now, he says, with many companies taking ad sales in house, "we need to generate larger percentages. The only way to do that is to own properties." Pack thinks he can increase his odds by remaining a niche player in various

program genres: "There is always going to be a [station] need for two hours or more of syndicated programming on the weekends. I'm just trying to be a guy who can fill that need with high-quality shows." ■

SYNDICATION MARKETPLACE

Anti-talk campaign

William Bennett, director of the advocacy group Empower America, had plenty to say about syndicated talk shows last month when he urged producers to tone down the racy content or face loud protests like the campaign he waged against Time Warner over the "gangsta rap" issue. But Bennett has turned down several invitations to take his case straight to the viewers of the shows he refers to as "trash TV." Empower America representatives confirm that Bennett received offers from *Sally Jessy Raphael* and nearly a dozen others, adding that the outspoken activist was not approached by the one show on which he would appear—*Oprah Winfrey*. Empower America spokesman Christian Pinkston says anti-talk show spots will begin running on radio early next month if the talkers haven't cleaned up their acts.

NATPE heading for record

A wave of consolidation may have hit the TV business, but the NATPE International convention is expanding. Attendance at the 33rd annual conference and exhibition, to be held Jan. 22-25 in Las Vegas, is expected to reach an all-time high of 18,000,

up nearly 13% from this year's convention. The overall amount of exhibition space also has increased markedly, driven by a 97% leap in cable network participation, a 41% increase in space taken up by broadcast TV networks and a 25% increase in participation by new media and international companies. Next year's NATPE also will mark the debut of a separate pavilion for animation.

MTM at 25

Two divisions of the Virginia Beach, Va.-based International Family Entertainment took on a new look last week. MTM Television, home of *The Mary Tyler Moore Show*, *The Bob Newhart Show* and other TV classics, unveiled a new logo to commemorate the company's 25th anniversary. IFE's 3 1/2-year-old barter advertising sales division, meanwhile, changed its name from IFE Advertiser Sales to MTM Advertiser Sales in order to make better use of the MTM brand name.

Spin-off in offing?

Buena Vista Television may be testing the market for what could be its next first-run talk show offering on the ABC morning show *Mike & Maty*. Marilyn Kagan, a licensed psychotherapist who hosts a daily talk show on Disney-owned KCAL(TV) Los Angeles, will appear on *Mike & Maty* over the next month in 26 short segments dealing with mental health. Buena Vista is said to be considering taking Kagan's show to the NATPE convention for a national syndication rollout next year.

Summit agenda

Summit Media has several children's TV projects cooking for the syndication market next fall. *Pillow People* is a new weekly half-hour animated series based on the popular line of bed sheets and other home furnishings of the same brand name. Summit is just starting to pitch stations on

13 episodes of the show produced by Sandbox Entertainment. Toy manufacturer Happiness Express has already given the series a \$2.5 million advertising commitment, as it will spawn numerous toy tie-ins and other licensed merchandise. Summit also will offer its animated weekly *Mega Man*, now in its second year, as a strip next fall. In addition, Summit has given the go-ahead to a second year of the new live-action weekly *WMAC Masters* and is at work on a companion series, tentatively titled *Ring Warrior*.

'LAPD' back for more

MGM Television has booked its new reality strip *LAPD* for a second season. The half-hour series centering on the troubled Los Angeles Police Department also has won time period upgrades in several markets, including Orlando, Atlanta and Grand Rapids, Mich., where *LAPD* moved from late fringe to prime access on ABC affiliate WOTV(TV). The series has averaged just a 2.0 average national Nielsen household rating, but MGM officials say *LAPD* has shown steady ratings growth since its debut in September.

'Perez' moving

Charles Perez is proving that talk show hosts can do more with less. Ratings for the Tribune Entertainment talker have climbed 29% over the past month, a rise Tribune officials credit to the end of the O.J. Simpson trial. Perez's show, which bowed last March, averaged a 1.8 Nielsen rating for the week of Oct. 16. And while he's still ranked below fall newcomers *Carnie* and *Tempestt Bledsoe* for the season to date, Perez boosters are quick to point out that his show is carried by only 75 stations, compared with *Carnie*'s 139 stations and *Tempestt*'s 175. "Once the show has gained clearance parity with its competitors, the ratings growth for Perez will be even more pronounced," predicts Rick Jacobson, Tribune president. —CL

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Oct. 22. Numbers represent average audience/stations/% coverage.)

1. Wheel of Fortune	11.6/226/98
2. Jeopardy!	9.4/220/98
3. Home Improvement	8.2/216/96
4. Entertainment Tonight	7.0/171/94
5. Oprah Winfrey Show	6.9/237/99
6. Star Trek: Deep Space Nine	6.9/229/98
7. Seinfeld	6.8/215/98
8. Journeys of Hercules	5.9/226/97
9. Simpsons	5.8/185/96
10. NFL on TNT 95 Reg. Season	5.6/3/69
11. Inside Edition	5.5/167/93
12. Home Improvement-wknd	5.3/189/91
13. Action Pack Special I	5.2/199/96
14. Hard Copy	5.1/170/91
15. Roseanne	4.9/173/93

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Viacom up, CapCities down in 3rd quarter

By Steve McClellan

Capital Cities/ABC last week reported a third-quarter net earnings drop of 5%, due largely to costs related to the pending merger with The Walt Disney Co. and the settlement of a libel suit brought by Philip Morris, the cigarette manufacturer.

Separately, Viacom reported a 43% third-quarter revenue gain, to \$3.062 billion, with earnings from continuing operations (before taxes and interest) of \$489.6 million, up 16%. The results were boosted by strong results from its Blockbuster Video and MTV Networks, the company said.

At CapCities/ABC, net income for

the quarter dropped 5%, to a little over \$127 million, on revenue of \$1,566,528,000, up 7%.

Pretax operating income for the third quarter was up 13%, to \$275.2 million.

The company said the merger-related costs consisted principally of long-term incentive compensation expense because of the rise in the company's stock since the merger was announced.

The lawsuit from Philip Morris stemmed from a report by ABC's since-canceled *Day One* magazine alleging that Philip Morris "spiked" the nicotine content in some tobacco products. The suit was settled in August.

For the first nine months, CapCities

VIACOM

reported a net income gain of 12%, to \$493.7 million, on revenue of just over \$4.822 billion.

Operating income for the same period: \$912.3 million, up 14%.

Broadcasting operating income for CapCities in the third quarter totaled \$246.4 million, up 15%, on revenue of \$1.283 billion, up 8%.

At Viacom, net earnings were down sharply for the third quarter (\$93.8 million vs. \$335.1 million) due largely to higher interest payments and taxes. For the first nine months of the year, Viacom's pretax, pre-interest earnings were up 40%, to \$1.82 billion, on a 17% revenue gain, to \$8.62 billion. ■

Hearst warms to Tampa-area TV

Changing Hands

By Elizabeth Rathbun

Hearst Corp. is heading south with the purchase of WB Network affiliate WTMV-TV Lakeland-Tampa-St. Petersburg-Sarasota, Fla. (see "TV," "Changing Hands").

Privately owned Public Interest Corp. last Tuesday sold the station on ch. 32 for a reported \$25 million-\$26 million (subject to FCC approval).

WTMV-TV is Hearst's first station buy since it paid \$450 million for WCVB-TV Boston in 1986. The New York-based company also owns WBAL-TV Baltimore; KMBC-TV Kansas City, Mo.; WDTN-TV Dayton, Ohio; WTAE-TV Pitts-

burgh, and WISN-TV Milwaukee.

Public Interest Chairman Dan Johnson, while declining to discuss specifics of the deal, says his company benefited from the recent trend of high cash-flow multiples based on "speculation about [TV] duopoly being allowed" by Congress.

As for Hearst, "they will be able to buy a lot better programming than I could, and more current stuff, and they'll be able to promote it better," Johnson says.

Tampa is the nation's 15th-largest TV market. With the Tampa station, Hearst's TV reach will be 8.05% of U.S. households, up from 6.6%, the company says.

"WTMV-TV will give Hearst Broadcasting a presence in Florida, one of the

country's most populous and fastest-growing states," Frank Bennack Jr., president/chief executive officer of Hearst, said in a news release. A Hearst official could not be reached for comment.

Hearst apparently has been hankering for sunshine for some time: The company recently was said to be a bidder for WPEC-TV West Palm Beach-Fort Pierce, Fla. That station sold in mid-October to Freedom Communications Inc. for \$150 million (again, subject to FCC approval).

Johnson built WTMV-TV in 1986, but selling it was not an emotional decision. He says Public Interest's generally aging investors wanted to sell and "I couldn't see any reason not to."

He plans to explore other business interests, such as production and the leasing of TV towers. He also may buy other stations, he says.

Retlaw expands in Northwest

Disney-family-owned Retlaw Enterprises nearly doubled its TV-station holdings with last week's purchase of Northwest Television Inc.'s KVAL-TV Eugene and KPIC-TV Roseburg, both Ore., and KCBY-TV Coos Bay and KBCI-TV Boise, both Idaho.

Retlaw hasn't bought a station since 1988 when it paid \$7 million for KIDK(TV) Idaho Falls, Idaho, president Ben Tucker says. "We've missed several opportunities, and we finally found

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someone that had some stations that we thought made sense for us." The price was not disclosed.

All four of the new stations are CBS affiliates, as are Retlaw's five other stations. Besides KIDK, they are KJEO(TV) Fresno; KLEW-TV Lewiston, Idaho, and KEPR-TV Pasco and KIMA-TV Yakima, Wash.

"We felt that it was real important to get bigger and to have more distribution and more economies of scale" so the company will have the money to expand into HDTV, Tucker says.

The affiliation clout gained by the

sale "puts us on a more level playing field with [other] groups that are expanding," Tucker adds. And the concentration of stations in the Northwest will be helpful: regional and consolidated ad sales will be explored, he says.

Northwest Television President/CEO Donald E. Tykeson says he was reluctant to sell at first. In fact, he returned from Turkey the weekend before the deal was announced and called Retlaw to see if company officials had changed their minds, he says.

But the deal "made sense for our overall shareholder group," Tykeson

says. "The chemistry is very good [and the Retlaw] station group is beautifully managed."

Retlaw (which is "Walter," as in "Disney," spelled backward) is owned by Walt Disney's widow, Lillian B., and daughter, Diane Disney Miller. The company continues to look for more stations to buy, and not just in the Northwest, Tucker says.

Classical command performance

It is the biggest price ever paid for classical radio stations, says Howard "Woody" Tanger of his recent \$70 million sale of WTMJ-FM Miami, WQRS-FM Detroit and WFLN-FM Philadelphia to American Radio Systems Inc. (BROADCASTING & CABLE, Oct. 30).



Marlin Broadcasting founder Howard 'Woody' Tanger is looking beyond classical radio.

ARS is paying \$70 million for Marlin Broadcasting Inc.'s stock, says Marlin CEO Tanger. In a separate transaction, Tanger is paying ARS \$20 million for the assets of WTMJ-FM. He also is acquiring WFLN-FM's land and building.

This will be the third time Tanger has repurchased the Miami station, he says. He first acquired it in 1979, then reacquired it in July 1988 in a corporate rollover.

All three Marlin stations are classical. Before this, the largest price paid for a classical station was about \$30 million for KFAC(FM) Santa Barbara, Calif., Tanger says.

Tanger plans to buy more radio stations, but they may not be classical. "We intend to diversify into other formats," he says. He also wants to broaden his holdings beyond radio, and plans to introduce a Spanish-language classical-music satellite service in 1996. ■

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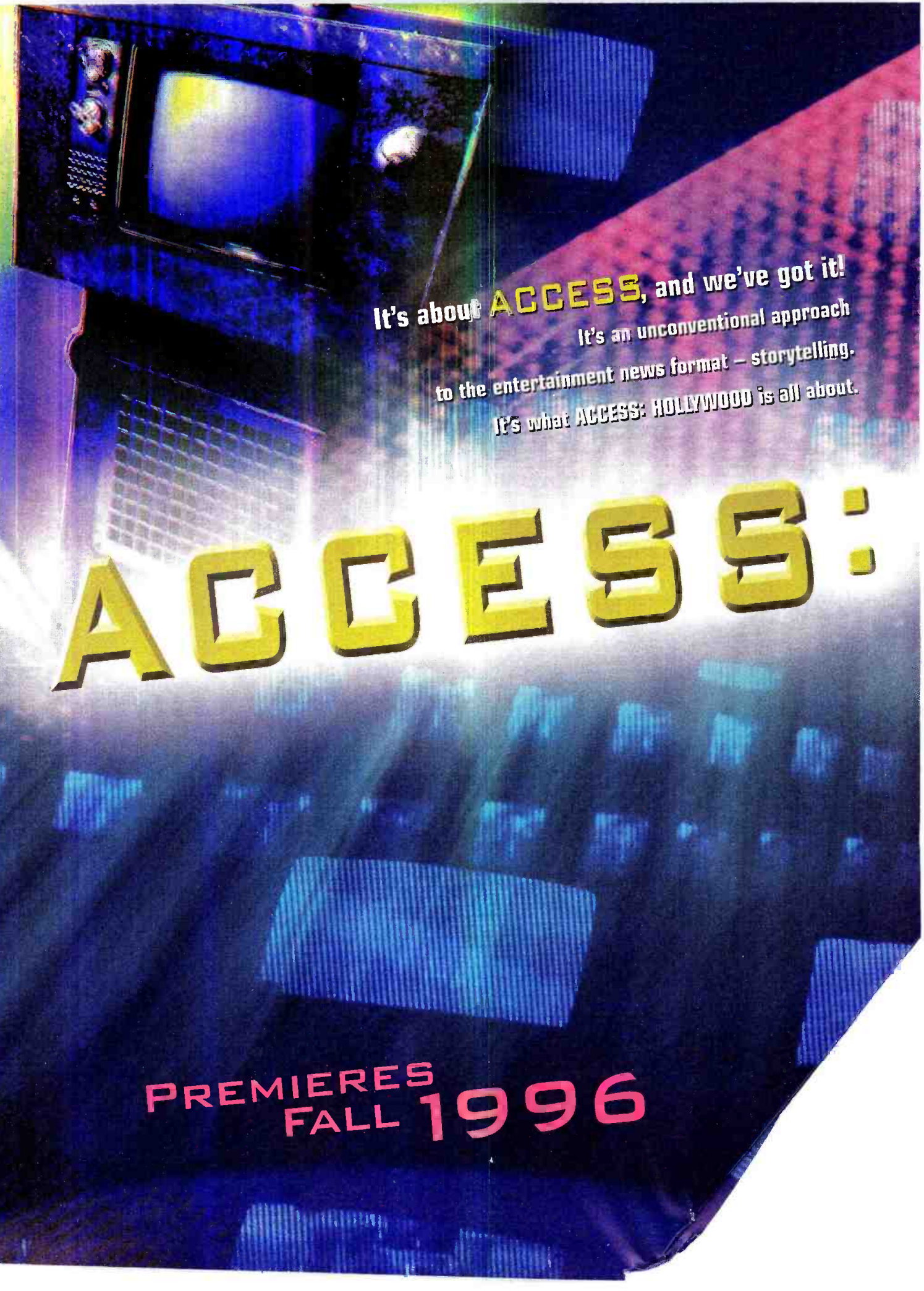
Big deals

The following station-sale application was released last week by the FCC.:

■ KHTV(TV) Houston ch. 39: Tribune Co., Chicago, paid \$93.1 million to Gaylord Entertainment Co., Nashville (BROADCAST CABLE, Sept. 18).

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Broadcasting

Changing Hands

*The week's tabulation
of station sales*

Proposed station trades

By dollar volume and number of sales;
does not include mergers or acquisitions
involving substantial non-station assets

This week:

TVs □ **\$132,050,000** □ 4
Combos □ **\$37,150,000** □ 4
FMs □ **\$3,800,000** □ 2
AMs □ **\$0** □ 0
Total □ **\$173,000,000** □ 10

So far in 1995:

TVs □ **\$3,131,325,545** □ 117
Combos □ **\$2,001,279,810** □ 184
FMs □ **\$710,160,130** □ 320
AMs □ **\$81,499,404** □ 160
Total □ **\$5,949,722,789** □ 779

TV

WTMV-TV Lakeland-Tampa-St. Petersburg-Sarasota, Fla.

Price: \$25 million-\$26 million

Buyer: Hearst Corp., New York (Frank A. Bennack Jr., president/CEO); also owns WBAL-TV Baltimore; WCVB-TV Boston; KMBC-TV Kansas City, Mo.; WDTN-TV Dayton, Ohio; WTAE-TV Pittsburgh; WISN-TV Milwaukee; and WBAL(AM)-WTYY-FM Baltimore, WTAE(AM)-WVTY-FM Pittsburgh and WISN(AM)-WLTQ-FM Milwaukee. Hearst also is partner with Capital Cities/ABC Inc. in cable channels ESPN, Lifetime Television and A&E.

Seller: Public Interest Corp., Tampa (Dan Johnson, chairman/president); no other business interests

Facilities: ch. 32, 3,020 kw visual, 302 kw aural

Affiliation: WB Network

Broker: Serafin Bros. Inc.; Kepper, Tupper & Co.

KFTY Santa Rosa-San Francisco-Oakland-San Jose, Calif.

Price: \$7.8 million

Buyer: Ackerley Communications Inc., Seattle (William Ackerley, president/COO); also owns KGET-TV Bakersfield and KCBA-TV Salinas, Calif.; KKTU-TV Colorado Springs; WIXT-TV Syracuse, N.Y., and kvos-TV Bellingham-Seattle-Tacoma, Wash.

Seller: KFTY Broadcasting Inc., Santa Rosa (Gary Heck, CEO/owner); no other broadcast interests

Facilities: ch. 50, 302 kw visual, 60.4 kw aural, ant. 3,080 ft.

Affiliation: Independent

Broker: Media Venture Partners

KLDT(TV) Lake Dallas-Dallas-Fort Worth, Tex.

Price: \$4.75 million

Buyer: Shop at Home Acquisition Corp., Atlanta (Kent E. Lillie, president/CEO), 49% owner; Christian Network Inc., Clearwater, Fla. (James L. West, chairman), 51% owner. SAH also owns WMFP(TV) Lawrence-Boston, Mass., and 49% of KZJL(TV) Houston. Christian Network also owns KUBD(TV) Denver; WCTD(TV) Miami and WIRB(TV) Melbourne, Fla., and WTJC(TV) Springfield, Ohio; and is buying WCEE(TV) Mount Vernon, Ill.-St. Louis; KWBF(TV) Flagstaff-Phoenix, Ariz., and WHKE(TV) Kenosha-Milwaukee, Wis.

Seller: KLDT-TV 55 Inc., Lewisville, Tex. (Opal Thornton, president); no other broadcast interests

Facilities: ch. 55, 3,310 kw visual, 331 kw aural, ant. 466 ft.

Affiliation: Independent

COMBOS

KMXZ(FM)-KKND(AM) and KKHG(FM) Tucson, Ariz.

Price: \$16.15 million

Buyer: Journal Communications Inc., Milwaukee (Steve Smith, president); also owns KQRC-FM Leavenworth, Kan./Kansas City, Mo.; WSYM-TV Lansing, Mich.; KEZO-AM-FM and KKCD-FM Omaha; KTNV-TV Las Vegas; and WTMJ-TV-AM-WKTI-FM Milwaukee and WSAU(AM)-WIFC-FM Wausau, Wis., and the Milwaukee *Journal Sentinel*

Seller: Apogee Radio LP I, Portland, Ore. (Jim Johnson, president); no other broadcast interests

Facilities: KMXZ: 94.9 mhz, 97 kw, ant. 1,952 ft.; KKND: 1490 khz, 1 kw; KKHG: 104.1 mhz, 3 kw, ant. 46 ft.

Format: KMXZ: adult contemporary; KKND: new rock; KKHG: classic rock

Broker: Kalil & Co.

WINE(AM)-WRKI(FM) Brookfield, Conn., and WVIB(FM) Mount Kisco, WVYB-FM Patterson and WPUT(AM) Brewster, all N.Y.

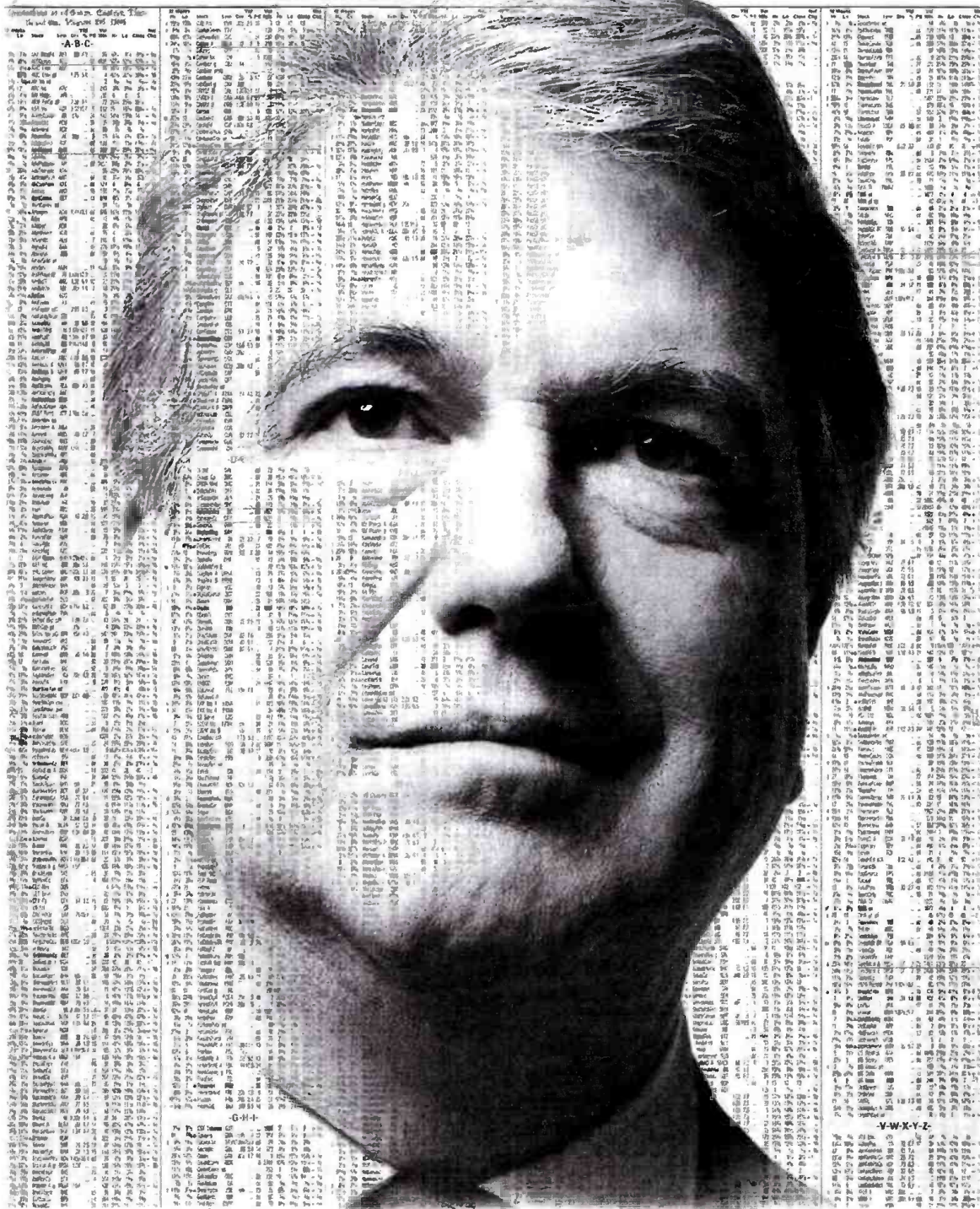
Price: \$15 million

Buyer: Commodore Media, New York (Bruce A. Friedman, president/CEO); also owns WEFX(FM)-WNLK(AM) Norwalk, Conn., and WFAS-AM-FM White Plains, N.Y.

Seller: Gary Starr and BCI Advisors Inc., Fairfield County, Conn. (Gary Starr, president); owns WRCN-FM, WMJC-FM, WRHD(AM) and WGSM(AM) Long Island, N.Y.

Facilities: WINE: 940 khz, 1 kw day, 4

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Radio groups look good in third quarter

Rough spot is sports broadcast rights fees

Radio

By Donna Petrozzello

Several major-market radio ownership groups tallied double-digit increases in broadcast cash flow and net revenue for the latest quarter, although some noted hefty expenses related to broadcast rights fees to various major-league sports teams.

Groups such as Emmis Broadcast-

ing, American Radio Systems and Infinity Broadcasting reported pro forma increases of more than 23% in broadcast cash flow for the third quarter, ended Sept. 30. Those groups, along with EZ Communications, Jacor Communications and SFX Broadcasting, also showed marked increases in net revenue for the third quarter and for the first nine months of 1995.

However, EZ, ARS and SFX each reported sluggish financial returns on

their investments in broadcast rights to various sports teams due to labor disputes. By contrast, Jacor earned revenue on its investment in the Atlanta Braves. Below is a profile of each group's latest financial reports.

Infinity Broadcasting Corp.

Infinity reported a 23% increase in net free cash flow, to \$28,695,000, a 10% increase in net revenue, to \$84,098,000, and a 12% increase in operating cash flow, to \$41,603,000, for the third quarter.

Increases in net revenue and operating cash flow were provided on a pro forma basis. Infinity also reported an 11% increase in net revenue, on a pro forma basis, for the first nine months of 1995 over the same period last year.

Jacor Communications Inc.

Third-quarter results for Jacor showed 8% growth in broadcast cash flow on a same-station basis, to \$8.8 million over the same quarter last year. For 1995 year-to-date, Jacor reported a 12% increase in broadcast cash flow, on a same-station basis, to \$21.5 million.

On a non-same-station basis, Jacor reported net revenue totaling \$87.2 million YTD, an 11% increase over the same period last year. For the latest quarter, Jacor reported a total \$32.3 million in net revenue, or a 13% increase on a non-same-station basis, over the same period last year.

Jacor was one company that earned money from its investment in broadcast rights to a major sports team, in particular, its 1994 investment in the Atlanta Braves. Sources close to Jacor said the company earned an estimated \$1.7 million in broadcast cash flow and \$4 million in net revenue from that investment.

Emmis Broadcasting

Emmis's latest fiscal report showed a 21% increase in net revenue and a 38% increase in broadcast cash flow, each on a pro forma basis, for the period June 1-Aug. 31, 1995. Emmis, which measures its fiscal year from Feb. 1-Jan. 31, defines its latest quarter, ended Aug. 31, as its second quarter 1996.

For the period March 1-Aug. 31, Emmis also reported net revenue total-



Radio's night out

Chicago's Museum of Broadcast Communications' Radio Hall of Fame hosted a black-tie ceremony honoring Hall of Fame inductees and the 75th anniversary of commercial radio at the Hyatt Regency Chicago on Oct. 29. The event capped a weekend of live broadcasts, reunions and commemorations attended by hundreds in the industry.

Highlights of the weekend's events included the induction of 14 on-air personalities and industry executives into the Hall of Fame. Pictured (l-r): ceremony emcee and former announcer for *The Lone Ranger* series Fred Foy, inductee and radio humorist Stan Freberg, inductee and co-star of *The First Nighter* series Les Tremayne, award presenter and CBS Radio sportscaster Harry Caray, inductee and *CBS World News Roundup* anchor Bill Lynch, and inductee and CBS Radio sportscaster Jack Buck.

Other inductees were Inner City Broadcasting Chairman Hal Jackson, veteran Chicago radio personality Herb Kent, EFM Media Management Chairman/CEO Edward McLaughlin (winner of the museum's Emerson Award for lifetime achievement), WTIC(AM) Hartford, Conn., personality Bob Steele and *CBS World News Roundup* co-anchor Robert Trout. Radio veterans Eve Arden, Jesse B. Blayton Sr., Andrew Carter, Edward Pate Jr. and Yvonne Daniels were inducted posthumously.

Presenters included museum president Bruce Dumont, ABC Radio News commentator Paul Harvey, talk show host Rush Limbaugh, Casey Kasem, Caray and Himan Brown. The two-hour awards presentation was broadcast live on 70 stations nationwide.

—DP



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The Center is accepting applications for up to 14 residential fellowships for its 1996-97 class, to be awarded to senior media professionals and scholars; midcareer individuals; and persons of promise with a minimum of five to eight years

of experience. Fellows are in residence for periods of three months to one year. A stipend and other benefits are included.

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ing \$53.3 million, a 25% increase on a pro forma basis over the same period last year. Emmis reported a 39% increase in broadcast cash flow, to \$26.4 million, on a pro forma basis, for March 1 through Aug. 31.

Emmis also reported a drop in net income, from \$6 million to \$5.9 million, between March 1 and Aug. 31. The company attributed the loss to increases in non-cash and non-operating expenses related to station acquisitions and its former investment in Talk Radio UK, which the company sold.

EZ Communications

EZ Communications' latest fiscal results marked a 13% increase in net revenue and a 2% decrease in broadcast cash flow, each on a same-station basis, for the third quarter, over the

same period last year.

The company reported \$21,884,000 in net revenue for the latest quarter, up from \$19,352,000 the year before. EZ also reported \$7,250,000 in broadcast cash flow for third quarter, compared with \$7,376,000 in broadcast cash flow for the same period last year.

EZ President/CEO Alan Box attributed the decrease in broadcast cash flow to expenses the company incurred by purchasing broadcast rights to St. Louis Rams football games in late spring. Box said the timing of the purchase left EZ with a shortened selling season, and as a result, "revenue from those broadcasts [was] below original expectations."

American Radio Systems

American Radio Systems reported a 12.3% increase in net revenue, to

\$25,109,000, and a 31.5% increase in broadcast cash flow, to \$9,100,100, each on a same-station basis, for the third quarter, over the same period last year. For the first nine months, ARS reported a 16.7% increase in net revenue and a 28.4% increase in cash flow, each on a same-station basis.

ARS Chairman/CEO Steven Dodge said the company would have reported a same-station increase of 39.4% in broadcast cash flow for the third quarter if the Major League Baseball strike had not occurred. ARS owns the broadcast rights to the Boston Red Sox. Company officials said the strike "had a significant negative impact on third-quarter and YTD results."

SFX Broadcasting Inc.

SFX Broadcasting's net revenue

R I D I N G G A I N

Ad revenue up 8% in September, 10% YTD

Revenue from combined local and national spot radio advertising increased by an average 8% in September 1995 over the same month last year, according to the Radio Advertising Bureau's national revenue survey. The RAB's latest report also found local and national ad revenue through the third quarter pacing 10% ahead of last year.

Local advertising revenue increased by an average 9% in September and by an average 10% year-to-date across all markets over equivalent periods last year. Stations in the Midwest reported the strongest gains, pacing an average 15% ahead for September and 11% ahead YTD, the RAB reported.

National spot revenue increased by a modest 4% for September and by an average 9% YTD across all markets. RAB President/CEO Gary Fries said that the modest gains in national revenue are "more than being made up for by gains on the local revenue scene."

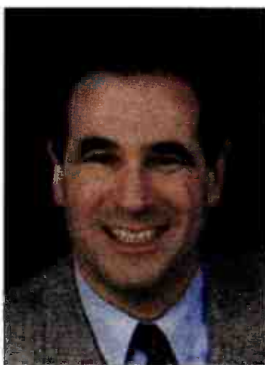
East Coast stations saw the strongest revenue growth in national spot advertising, pacing an aver-

age 10% ahead for September and 12% ahead YTD for the same periods last year. Only stations in the West reported a decrease in national spot revenue, at an average 6% loss, for September over the same month last year, the RAB reported.

Based on third-quarter returns, Fries anticipates revenue growth in 1995 to pace 8%-9% ahead of 1994. "As the industry enters its fourth year of sustained revenue increases, all economic indicators strongly suggest

that this pattern should continue through the end of 1995 and into 1996," Fries said.

The RAB's latest survey of 100 radio markets was conducted by the independent accounting firms Miller Kaplan Arase & Co. and Hungerford Aldrin Nichols & Carter.



Veteran radio talker Ronn Owens celebrated his 20th anniversary broadcasting from KGO(AM) San Francisco last week.

Arbitron to amend samples in Fresno, six other markets

A diary delivery mishap in the Fresno, Calif., market has caused Arbitron to delete its regular survey

returns for Fresno during the first phase of the fall 1995 survey period. Arbitron Vice President of Communications Thom Mocarsky says that about 39% of the Fresno metro was

overlooked during the first four weeks of the fall survey, Sept. 21-Oct. 18, because diaries never reached the correct households.

To make up the difference, Arbitron will send additional diaries to missed Fresno homes during the last phase of the fall survey, which concludes Dec. 13. Fall returns for the market will reflect only an eight-week period, not the normal 12-week survey period, Mocarsky says.

In addition, some neighborhoods with "high density" population in six other markets failed to receive the correct number of diaries for Arbitron's fall survey, Mocarsky says, and the company plans to send more diaries to the underserved areas to compensate. Those markets include counties in Buffalo, N.Y., Albuquerque, N.M., Milwaukee, Dallas, New York and Philadelphia. The fall returns for those markets will include responses from the full 12-week survey, Mocarsky says.

Survey finds radio 'more important' than TV

More people consider radio, as opposed to television, "absolutely essential" to their lives, according to a recent survey by the Mark Kasso & Co. market research firm. Kasso's survey of 500 people ages 12-64 found that 21% rated radio as "essential," compared with 14% who described TV that way.

Museum talks talk radio

Debate was heated between leading radio talk show hosts who met to discuss talk radio's "other voices" in a panel at New York's Museum of Television & Radio Oct. 26. Invited to the panel were hosts of public radio shows and talkers that counter the "bastion of conservative white males," which some critics say overwhelm the talk genre.

Panel members shown above (l-r): Larry Josephson, host of *Bridges* on WNYC-AM-FM New York; Ken Hamblin, host of *The Ken Hamblin Show*, and Michael Delli Carpini, associate professor of political science at Barnard College.

Panel members below are Diane Rehm, host of *The Diane Rehm Show* on National Public Radio, and Ray Suarez, host of NPR's *Talk of the Nation*.

—DP



climbed 17%, to \$20,887,000, and broadcast cash flow increased by 6%, to \$7,715,000, each on a pro forma basis, for the third quarter, over the same quarter last year. For the first nine months of the year, SFX reported a 14% increase in net revenue and a 17% increase in broadcast cash flow, each on a pro forma basis, over the same period last year.

SFX Broadcasting Executive Chairman Robert F.X. Sillerman said the growth "has permitted us to invest strategically in many of our markets, the benefits of which we should see in the fourth quarter of 1995 and throughout 1996." SFX owns, operates or has agreed to acquire a total 23 radio stations and the Texas State Networks.

However, SFX officials noted that "results for the first nine months of 1995 were adversely affected" by the pretax charge of \$5 million the company incurred "related to the estimated losses" on broadcast rights to the Texas Rangers.

Citicasters Inc.

Citicasters reported a 16% increase in broadcast cash flow, to \$13,685,000, and a 7.5% increase in net revenue to \$34,100,000, each on a pro forma basis, for the third quarter. Comparing pro forma results for the first nine months of 1995 with the same period last year, the company's broadcast cash flow increased by 29% and net revenue was up 8.5%, Citicasters reported.

Citicasters owns and operates 16 radio stations and two television stations. The company's financial returns for its broadcasting division reflect results for both the TV and radio properties.

Saga Communications

Fiscal returns for Saga Communications showed a 6.8% increase in broadcast cash flow, to \$4,992,000, and flat returns in net revenue, on a same-station basis, for third quarter 1995 over the same period last year. Saga's net revenue for the quarter totaled \$12,800,000, the company reported.

Comparing the first nine months of 1995 with the same period last year, Saga reported a 3.6% increase in net revenue and a 6.9% increase in broadcast cash flow on a same-station basis. Saga also reported gains in net income for both the latest quarter and the first nine months of the year.

According to the group's fiscal report, net income increased from \$900,000, or 14 cents per share, to \$1,100,000, or 17 cents per share, for the third quarter. The growth represents a 23% increase in net income between the latest quarter and third quarter, 1994, company officials said.

Net income for the first nine months of 1995 increased by 18.9% over the same period last year, from \$1,700,000, or 26 cents per share, to \$2,000,000, or 30 cents per share, Saga reported.

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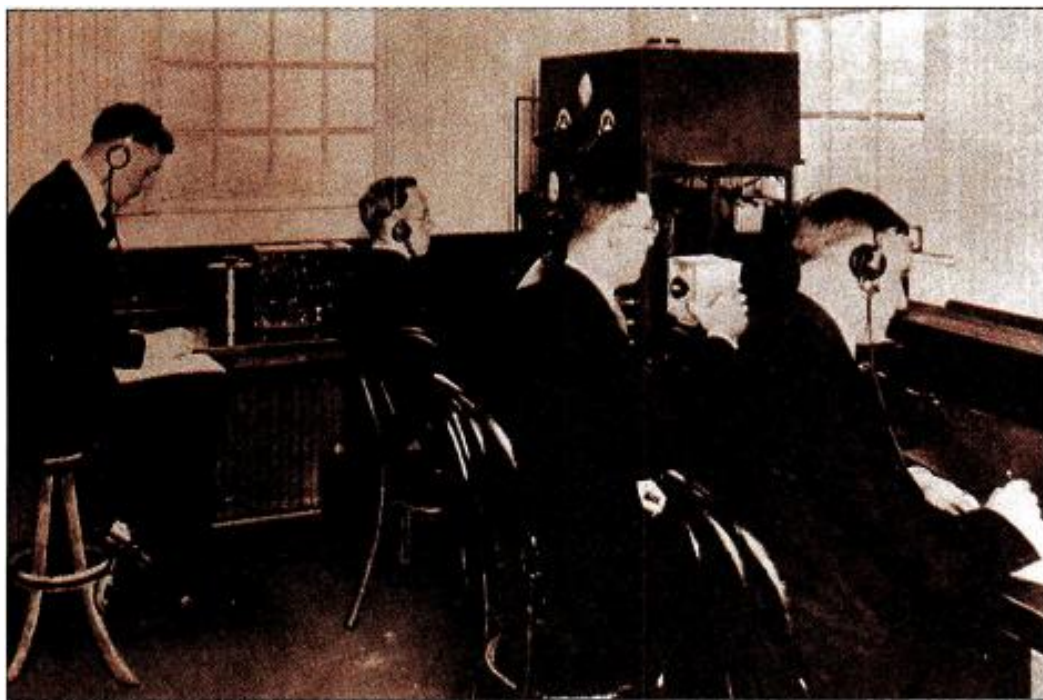
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The first licensed radio station, KDKA Pittsburgh debuted on Nov. 2, 1920, with presidential election returns.

75 years of pioneers

A personalized history of the Fifth Estate from Frank Conrad to Rupert Murdoch

By Morrie Gelman,
special correspondent

To tell of 75 years of radio and television, perhaps it's best to focus on broadcasting's people. Broadcasting's 75 years is not so much technology, not delivery systems, not even programming—it's people.

People such as the visionary David Sarnoff. Before the historic Nov. 2, 1920, election day broadcast of Westinghouse Electric and Manufacturing Co.'s KDKA(AM) Pittsburgh, Sarnoff—the dominating man who helped shape radio, networks, consumer electronics, television, and particularly, color TV in America—had made his presence known.

The story of the 21-year-old wireless operator, one of those reporting the disaster that was the sinking of the Titanic in 1912, is one of America's most indelible rags-to-riches tales. Three years later, the young Sarnoff, already on his way to a brilliant career in elec-

tronics, sent a memo to the Marconi Co.'s general manager proposing a "radio music box," which presaged electronic delivery of entertainment and news into the home.

It took other people to implement commercial broadcasting in the U.S. A year after the 1920 election day KDKA broadcast, 28-year-old Franklin Malcolm Doolittle, who had built his first wireless transmitter and receiver 15 years before, broadcast a football game between Yale and Princeton from his home in New Haven, Conn., over experimental station KLRP. The sports editor of the *New Haven Register* relayed the play-by-play to him from the field over a special telephone line, and Doolittle repeated what he heard into an improvised microphone. By December of the following year, New Haven had its first commercial radio station, Doolittle's WPAJ (in 1930 it moved to Hartford where it operated as WDRC).

William S. Paley, the other empire builder in broadcasting, has a story

(often told) of comparable drama to Sarnoff's. He came on stage a little later in broadcasting's history and a few years older. Paley, 27 and the son of a wealthy cigar manufacturer, took over the struggling United Independent Broadcasters radio network in September 1928 (it had 16 affiliate stations and a mountain of debt) and renamed it the Columbia Broadcasting System. With no previous experience in broadcasting, Paley molded CBS not only into a billion dollar financial success but into the leader in entertainment and news programming. CBS, reflecting the tastes and sensibilities of its leader, set the style for the nation's culture, often at least a half step ahead of the trends.

No story of broadcasting would be complete without citing Paley's extraordinarily able second-in-command, Frank Stanton. Arguably, he was the industry's most intelligent and persuasive statesman. A rich part of broadcasting lore—the kind that elicits expressions such as "those were the

days" and "only in America"—is Stanton, a 27-year-old psychology PhD candidate from Ohio State writing to CBS about the market research he was conducting and then joining the company in 1935 as head of the network's research department.

If Paley was Pharaoh, Stanton was Moses leading CBS to the promised land.

A reporter who interviewed Stanton in his 35th year with CBS recalls a cordial man, as circumspect as any he ever met before or since. His answers to questions, delivered only after long

moments of silence (excruciatingly disconcerting to the interviewer) were sparse and precise.

And Stanton asked much more penetrating questions of his own. The reporter left the meeting feeling he was the one interviewed.

Subsequently, whenever the reporter placed a call to Dr. Stanton (he earned his doctorate and it became the accepted way to address him), it would be returned, even if it was several days later. The reporter (who was not the only member of the press to experience such personal treatment) expected to

hear from a secretary or a public relations assistant and was always startled when the voice on the other end of the phone said simply, "This is Frank Stanton. Can I help you?"

Sarnoff, Paley and Stanton were names and careers to dazzle and celebrate, yet broadcasting, for 75 years, was an industry in which many people had a worthwhile, even fascinating, part.

By 1936, with radio in the era of the "personality" performer (Jack Benny, Eddie Cantor, Major Bowes, Burns and Allen and Rudy Vallee fronted top-10 rated evening programs), a young

The First Broadcast

There was considerable experimental radio broadcasting in the U.S. prior to the historic KDKA(AM) Pittsburgh broadcast of 75 years ago on the night of Nov. 2, 1920. But the concept of an organized broadcast service to the home became reality on the occasion of the presidential election between Warren Harding and James Cox. Broadcasting election returns, KDKA announcer Leo H. Rosenberg of the Westinghouse Electric and Manufacturing Co.'s Public Relations Department asked over the air that "anyone hearing this broadcast communicate with us." He explained: "We are anxious to know how far the broadcast is reaching and how it is being received."

Frank Conrad was the midwife and Harry Phillips Davis was the godfather of that first broadcast. Although he attended public schools through only the seventh grade, Conrad, a Pittsburgh native born in 1874, already had an impressive professional resume prior to the birth of KDKA. Starting as a shop assistant with Westinghouse, he experimented with everything, obtaining a deep understanding of physics and electricity. He already was responsible for designing an improvement in the mechanism of the arc lamp.

Conrad's visionary ally was his boss, Harry Davis, who from 1911 until his death in 1931 was vice president in charge of engineering and manufacturing for Westinghouse. It was Davis who saw the enormous possibilities of radio broadcasting as a medium of mass communication, and it was he who approved the plans for KDKA.

The station started as a byproduct of Westinghouse's work during the 1916-18 period of wartime activity, receiving contracts from the Navy Department for various types of radio equipment. One of these contracts

called for the development of a vacuum tube-type radio-telephone transmitter. As part of his development work during the war, Conrad installed a low-power tube transmitter in a shed at the rear of his home in Wilkensburg, Pa., a Pittsburgh suburb, which communicated with the Westinghouse plant in East Pittsburgh. This experimental station, 8xx, thanks to Conrad's development work, was allowed to operate throughout the war.

Afterwards, Conrad, encouraged by the interest of radio amateurs in the Pittsburgh area, continued to operate his radio-telephone station, broadcasting speech and music.

By early 1920, Conrad's broadcasts, heard by people several hundred miles distant, sparked Joseph Horne Co., an important Pittsburgh department store, to advertise the availability of radio sets to receive the Conrad broadcasts.

Westinghouse management, namely H.P. Davis, impressed by the increasing local interest aroused by the experimental airing, erected a more powerful (50 watt) transmitter and a studio on the roof of the Westinghouse "K" building in East Pittsburgh, the company's tallest building. That was the site of the Election Day, 1920, broadcast, with Rosenberg announcing and operators R.S. McClelland, William Thomas and John Frazier at the controls.

Davis, who was 63 when he died, never lost his interest in radio. He was the chairman of NBC's board of affiliates from the time it was formed in 1926 until his death five years later.

Conrad, later Dr. Conrad, suffered a heart attack in 1941 while driving from Pittsburgh to his winter home in Miami. A month later he died at 67, leaving behind important work on short-wave and FM radio. This self-taught electronics wonder also was credited with more than 200 inventions including an electric meter, electric clocks and devices for automobile engine ignition.



Dr. Frank Conrad's garage where his 8xx, later KDKA, was born.

actor, John Conte, born in Massachusetts but reared in Southern California, was an announcer for KHJ Los Angeles, part of the Don Lee Broadcasting System and affiliated with the relatively new (it started in 1934) Mutual Broadcasting System, a national network. Don Lee was the original distributor for Cadillac automobiles in California. He had all the principal dealerships throughout the state, competing against Packard, the other high-end American automobile of the time.

Lee was a contemporary and bitter rival of a brilliant yet eccentric University of California graduate named Earle C. Anthony, who owned not only Southern California's Packard automobile dealership but also the most powerful station in the West, KFI—50,000 watts on 640 khz—the NBC Red Network flagship for the entire Pacific Coast region. Anthony, a lover of classical and operatic music, sometimes ordered KFI to play nothing but the recorded performances of Jessica Dragonette and John Charles Thomas, his favorite singers.

Conte had the good fortune to come out of this local and regional rivalry to bridge the transition from golden days of network radio to the exciting times of live television production.

A singer of talent (good enough to

have the co-starring role of Jigger in the original Broadway production of Rodgers and Hammerstein's "Carousel"), Conte, for a time, was part of the cast of NBC's *Burns and Allen* prime time half-hour, singing in front of Ray Noble's orchestra.

In those days the advertising agency and/or the advertiser owned the shows. It was General Foods for *Burns and Allen*. In some instances there were packagers. McCann-Erickson, as one example, bought "The Saint" from its creator, English novelist Leslie Charteris, and placed it on NBC. Charteris, a naturalized American citizen and the son of a Chinese surgeon and an Englishwoman, wrote the first scripts but then hired other writers, while he edited. Neil Regan, whose brother Ronald was a sports announcer for WHO Des Moines, Iowa, was the director of *The Saint*, and did the casting. Stage and film actor Edgar Barrier was the star.

The warm family series *Dr. Christian* was owned by its star, Danish-born Jean Hersholt, in conjunction with the sponsor, Cheesebrough-Pond's, and its ad agency, McCann-Erickson. Working out of two locations in Los Angeles—a downtown general service office and a Hollywood office that handled all client shows originating from the West Coast—McCann-Erickson, in

1936, expended \$700,520 on NBC and CBS for network time only but was far out-spent by radio's number-one agency, Blackett-Sample-Hummert, with more than \$6 million for NBC-CBS time, followed by Lord & Thomas, the agency run by the legendary Albert Lasker, with \$5.6 million in expenditures.

Developing the new medium of television

In the early days, television was thought to be too expensive for broadcasters to develop. The concern also was that broadcasters were going to have a hard time getting programs.

There was a period when CBS, in particular, was saying, "Before we go down the road of television, let's be sure we have the best standards that we can have. Let's crank in right now the provisions for color."

The contrary opinion was, "No, let's get on with black and white. Color will come along later."

Those who suggested planning for the broadest possible future were accused of dragging their feet. But for them it wasn't for the purpose of saying "nay" to television, it was simply to make sure that America had the best competitive television possible.

Prophetic Pioneer

Merlin Hall "Deke" Aylesworth spent nine colorful years at NBC, from 1926-35, as the network's first president and the broadcasting industry's highest profile executive. Public relations was his strong suit and he beat the drums loudly for the sales of radio sets and advertising time. He helped develop Radio City Music Hall in New York City, leaving NBC to become chairman of RKO-Radio Pictures.

In 1949, when Aylesworth was chairman of the executive committee of Ellington & Co., a New York ad agency, he made a startling prediction for *Look* magazine. "Within three years," he wrote, "the broadcast of sound, or ear radio [as he was fond of referring to radio broadcasting], over giant networks will be wiped out."

Aylesworth, who was to die within two years of his prediction, didn't quit with one shocker. He also predicted that "powerful network television" will take network radio's place, "completely overshadowing the few weather reports and recorded programs left to the remaining single, independent ear radio stations."

Other Aylesworth predictions:

- A coaxial cable will connect the East and West

Coast.

- The television set will become a "necessity, not a luxury" in American homes.

- Radio's top entertainers, "stars who are now big in ear radio will be the best in television."

- Network television will be in the hands of five major networks—ABC, CBS, Mutual Broadcasting, NBC and DuMont. "And they'll soon reach wherever you are," he wrote.

- Television will increase instead of cut down interest in sports, movies and stage productions.

- The newsreel [newsfilm with synchronized narration used by the film studios such as Fox-Movietone News] is doomed. "Newsreel companies will now make different reels for each night—to be sold to different sponsors."

- Television programing will be of a wide variety, but "of all programs on television, the biggest single type will be movie film. Eventually, I feel, up to 50% of all television shows will be film."

- Aylesworth noted that he had heard "considerable gossip about coin gadgets" to have TV viewers pay the cost of television programing. "But it won't work," he was emphatic. "It will be the sponsor who pays the bill for television programing."

Television found a great believer in David Sarnoff, who was visited in the early 1920s by Vladimir Korma Zworykin, who had invented an electronic eye. Subsequently, he developed the iconoscope, the cathode ray receiver and the image orthicon, a cathode tube so sensitive that it could capture pictures.

Television, in its beginnings (and subsequently in the 1960s during the wait for color TV), had to go through a period of what comes first, the chicken or the egg. According to one argument, you had to establish circulation on television before you could make it attractive to the advertiser. This meant sustaining, virtually without any financial support, this growing-up process.

This equation suggested that television couldn't attract the advertiser unless it had good programs that drew audiences, which in turn made the risky, new medium palatable to advertisers.

There were widespread industry feelings after World War II that television was going to put radio out of business. Radio had lost its glamor, this argument had it, and network shows weren't as good as they used to be. Television was the thing that attracted the public's attention.

These were tough years for radio. But local advertising increased—and to the

surprise of some stations, their radio revenues didn't drop. It was no longer network money they were ringing up. The programing changed to recorded music and disk jockeys, and regional and local advertising provided the support.

There was no question that television would become the dominant medium. It was case of the glamor child and the maturing radio.

David Sarnoff's youngest son, Tom, may have been the first person to perform live on television. In 1932, when Tom Sarnoff was five years old, RCA, experimenting with television, decided to build a studio in the RCA building in midtown Manhattan to provide live TV programs. Tom's father invited a group of dignitaries (government and financial people among them) to his apartment on East 68th Street to show off this picture-plus-sound electronic advance called television.

Ever the promoter, Sarnoff draped a black cloth over the front of the television set he had in his apartment so that there could be a formal and dramatic unveiling. What David Sarnoff did not know was that his wife had taken young Tom out of the apartment to the RCA TV studio.

"I still have the memory of very hot kleig lights," Tom Sarnoff recalled

recently. Back at the Sarnoff apartment. Tom's father had made a speech and had concluded, "Now, ladies and gentlemen, I give you your first look at television."

Sarnoff pulled off the cloth covering the TV and turned on the set, only to see his five-year-old greeting him with a wave and a cheery, "Hello, daddy."

Some seven years afterward, at New York's World Fair (which opened on April 30, 1939), RCA began demonstrating television to the public. A year later, RCA introduced a sales campaign for its receivers on the basis that television had arrived, but the Federal Communications Commission canceled TV commercialization plans, ordering the broadcasting industry to agree on standards first. Although commercial television operation officially began on July 1, 1941, World War II intervened and America, the "arsenal of democracy," turned its factories to working on war orders. There was no time, labor or material to spare for anything not vital to the war effort.

The FCC issued rules governing television stations soon after the end of the war (on Nov. 28, 1945), but the anticipated full-scale commercial development did not immediately commence. Among the reasons were uncer-

1920

1920 Westinghouse's KDKA Pittsburgh is the first licensed radio station; it broadcasts Harding-Cox election returns.

1923 Vladimir Zworykin files for a patent for an all-electronic TV system.

1927 Philo T. Farnsworth applies for a patent on an image dissector camera tube.

In 65 years of covering events in the Fifth Estate, from the hirings at radio and TV stations to the firings of rockets bearing communications satellites, the quarter million-plus pages of *BROADCASTING* (later *BROADCASTING & CABLE*) are a diary of the lives of radio, TV and cable. Herewith, a time line of those six and-a-half decades. (Events are listed by

their date of publication in the magazine.)

1931 Oct. 15 The first issue of *BROADCASTING* is published.



Broadcasting's first issue: Oct 15, 1931

Dec. 15 The NAB reports that more than half of the nation's radio stations are operating without profit.

1932 March 15 CBS, NBC and New York-area stations, notably WOR(AM), go

into round-the-clock operation to cover the Lindbergh kidnapping, radio's biggest spot-news reporting job to date.

May 1 NBC lifts the ban on recorded programs for its owned and operated stations, but continues to bar them from network use.

July 15 NBC withdraws prohibitions against price mentions

FAST FORWARD

1936



The FCC, successor to Radio Commission at its first meeting in 1934

on the air during daytime hours; two months later, both NBC and CBS allow price mentions at nighttime as well.

1934 June 15 The Communications Act, creating the Federal Communications Commission to replace the Federal Radio Commission, becomes law.

1935 May 15 RCA announces that it is taking television out of the laboratory for a \$1 million field-test program.

1936 June 15 A year of TV demonstrations begins with the Don Lee Broadcasting System's

first public exhibition of cathode-ray television in the U.S., using a system developed by Don Lee TV director Harry Lubcke. One month later, RCA demonstrates its system of TV with transmissions from the Empire State Building, and Philco follows with a seven-mile transmission in August.

July 1 FM broadcasting, a new system invented by Major E.H. Armstrong, is described at an FCC hearing as static-free and noise-free, free from fading and cross-talk, having uniformity day and night in all seasons and

tainty about the new medium operating in the VHF or UHF band, and more important, whether television would develop in black and white or in color.

CBS, in a petition filed on Sept. 27, 1946, requested FCC approval of commercial color operation in the UHF band. Instead, in one of broadcasting's watershed decisions, the commission, on March 18, 1947, denied the CBS petition.

The FCC report said, in part, that it favored "development of the best possible system, employing the narrowest possible bandwidth, and which makes possible receivers capable of good performance at a reasonable price."

A year and a half later, in another momentous decision, the FCC, faced with the need for greater station separation in the VHF band, issued a so-called freeze, calling for a halt in the processing of applications for new television stations. It took almost four years (until July 1, 1952) for this "freeze" to be lifted and the processing of new TV assignments to resume.

Talent agents were among those who feared the coming of television. Clients such as Bob Hope, Jack Benny, Fred Allen and Edgar Bergen made the kind of money in network radio that television couldn't hope to match.

A Lonely Genius

Edwin H. Armstrong, a professor of engineering at Columbia University, conceived of FM (frequency modulation) radio in 1933. He also contributed to the development of such basic radio-TV electronics as the regenerative or feedback circuit and the superheterodyne circuit.

A lonely visionary, Armstrong spent as much time in the law courts as in his laboratory. Some observers of the time claim that FM was thwarted by its perceived threat to established AM stations and the radio networks as well as to the post-World War II emergence of television.

A brilliant man, he fought many expensive, and emotionally draining, legal battles to get FM established and recognized as an alternative system of broadcasting.

By 1954, hard-pressed financially, feeling deeply rejected, Armstrong fully dressed in hat, overcoat, scarf and gloves, walked out of a window of a building overlooking Manhattan's East River, 13 floors above the street.

Less than two months afterwards, the experimental FM station he started in Alpine, N.J., went off the air after 16 years of continuous broadcasting. It had been without advertising all that time and lost an estimated \$2 million.

Armstrong didn't live to see the day when the growth of FM stations and their value in the station sales market far exceeded those of AM radio.

There also was the big question of whether their acts could translate to a visual medium. Overlooked were the marvelous new opportunities for young, largely unrecognized talent.

John Conte came out of World War II and landed such early TV jobs as his

own *Little Show* and gigs with producer Max Liebman's *Spectaculars*. That title was given to programs latter to be known as "specials" by Sylvester (Pat) Weaver Jr. President of NBC for little more than two years (1953-55), Weaver's impact on television still is

1937

greater fidelity of reproduction.

Oct 15 A.C. Nielsen, revealing his firm's acquisition of the MIT-developed "Audimeter," proposes a metered tuning method of measuring audience size.

1937 May 15 WLS(AM) Chicago recording team of Herb Morrison, announcer, and Charles Nehlsen, engineer, on a routine assignment at Lakehurst, N.J., records an on-the-spot account of the explosion of the German dirigible Hindenburg. NBC breaks its rigid rule against recordings to put it on the network.

1938 Feb. 15 BROADCASTING publishes the first facsimile newspaper in a demonstration for convention delegates.

1939 Jan. 1 After 15 years of litigation, the patent for iconoscope-kinescope tubes, the basis for electronic television, is granted to Dr. Vladimir Zworykin.



The first baseball game ever televised, Princeton-Columbia, was covered by NBC in 1939

May 1 A telecast of the opening ceremonies of the New York World's Fair marks the start of a regular daily television schedule by RCA-NBC in New York.

1940 June 1 The FCC authorizes commercial operation of FM, but puts TV back into the laboratory until the industry

FAST FORWARD

reaches an agreement on standards.

Sept. 1 CBS demonstrates its system of color TV developed by its chief TV engineer, Dr. Peter Goldmark.

1941 March 17 General Foods signs an unprecedented contract with Jack Benny, giving the comedian control of his Sunday night time period on the NBC-Red network at the contract's termination, whether or not he continues under General Foods sponsorship.

June 30 Bulova Watch Co., Sun Oil Co., Lever Bros. and Procter & Gamble sign as sponsors of the first commercial telecasts on July 1 over NBC's WNBT(TV) New York (until then W2XBS).

Dec. 15 President Roosevelt's broadcast to the nation on Dec. 9, the day after war is declared, has the largest audience in

radio history—about 90 million listeners.

1943 Aug. 2 Edward J. Noble buys the Blue Network from RCA for \$8 million in cash.

1944 Dec. 25 With FCC approval for the transfer of owned stations, the Blue Network assumes the name of its heretofore holding company, the American Broadcasting Co.

1945 May 14 Pooled coverage of the Nazi surrender brings the American people full details



NBC's WNBT(TV) New York covers V-E Day in 1945

The first
name
in radio.



A proud
tradition
in broadcast
journalism.



Now,
more than ever,
looking
to the future.



WESTINGHOUSE
BROADCASTING COMPANY



reverberating today. Regarded as one of network television's most innovative programmers, Weaver gave NBC and the television public such enduring franchises as *Today* and *Tonight* as well such other highly regarded and emulated programs as *Home* and *Wide Wide World*. He was a strong personality, with great ideas, who in a brief time stamped a permanent mark.

Vienna-born Max Liebman, a man of great taste and judgment, made his mark on the firing line, not the executive suite. His proving ground was staged weekly original revues for adult guests of a summer camp in Pennsylvania's Pocono Mountains. Liebman took this concept to television, premiering the *Admiral Broadway Revue* (the sponsor was a television set manufacturer) on Jan. 28, 1948. Sid Caesar, a young saxophonist-turned-comic (who Liebman met while directing a wartime Coast Guard show called "Tars and Spars") was the star, and a rubber-faced comedienne, Imogene Coca, was in support.

Short-lived, the weekly hour soon was succeeded by *Your Show of Shows*, 90 minutes of live, original comedy every week showing off the comic genius of not only Caesar and Coca but also of Carl Reiner and Howard Mor-

ris. Some described it as "the weekly miracle." Much of the "miracle" was the result of Liebman's organizational and production skills and the talents of an unprecedented (then and now) gifted writing team that included Neil and Danny Simon, Mel Brooks, Lucille Kallen, Mel Tolkin and Tony Webster.

But even before the Saturday night *Your Show of Shows* became the talk of Monday morning subway rides and lunchrooms, Milton Berle, a network radio comedian who seemed to work better with the visual mediums of film, stage and vaudeville (all of which he had tried if not totally conquered), had arrived on television and was making programing history with his Tuesday night NBC series *Texaco Star Theater*. Television would have succeeded without "Mr. Television," but not as quickly and not with such sweeping penetration into working class homes where purchase of a television set was a major investment. There was no way a working stiff and his family were going to miss "Uncle Miltie."

A lesser-known yet notable talent, Albert McCleery, was producing remarkable live drama at about this time. First there was *Cameo Theatre*, a dramatic anthology produced in the round using a minimum of props.

McCleery, a producer-director, then staged *Fireside Arena Theatre*, a theater-in-the-round, and the similar *Hallmark Summer Theatre*, which used little known (at that time) Broadway actors. McCleery's greatest contribution to live television was *Matinee Theatre*—three years of quality drama, an hour a day, five days a week—for little more than a \$100,000 a week. John Conte, fated to construct and operate the first commercial television station in Palm Springs, was the host and occasional actor in this critically acclaimed yet generally unappreciated series.

Like so many others in the early days of television, Harry Ackerman came out of an advertising agency (Young & Rubicam) plus radio background (CBS). In 1951, appointed vice president of network programs for CBS in Hollywood, Ackerman, before leaving New York, observed a Sunday afternoon televised show from the Stork Club. One of the guests was a film actress named Lucille Ball.

"I was somewhat familiar with her as a movie performer, but had never seen her ad lib before. She was terribly funny," he recalled.

Coming by train to the West Coast, Ackerman picked up a book, "My Favorite Wife." It had been a motion

1946

of the end of the war in Europe. Peace heralds a communications boom: Not only will programing restrictions end, but new station construction, frozen for the duration, will proceed at an explosive pace soon after V-J Day.

1946 June 24 A telecast of the Louis-Conn heavyweight title bout, sponsored by Gillette Safety Razor Co. on a four-city hook-up, reaches an estimated 100,000 viewers and convinces skeptics that television is here.

Nov. 4 RCA demonstrates its all-electronic system of color TV.

Nov. 11 Bristol-Myers is the first advertiser to sponsor a television network program: *Geographically Speaking*, which debuts Oct. 27 on NBC-TV's two-station network.

1947 April 28 Comedian Fred Allen uses a gag, which NBC had ruled out, about network vice presidents and is cut off the air

FAST FORWARD

while he tells it. The story is front-page news across the country as the sponsor's advertising agency demands a rebate for 35 seconds of dead air.

1948 June 14 Texaco puts an old-style vaudeville show on TV, launching an hour series on NBC-TV starring Milton Berle.

1950 Sept. 4 General Foods drops Jean Muir, who denies any Communist affiliations or sympathies, from *Aldrich Family* after protests against her appearance by "a number of



The hands of witness Frank Costello, as shown on TV during Kefauver Senate hearings on crime, in 1951

groups." The Joint Committee Against Communism claims credit for her removal, announcing a drive to "cleanse" radio and television of pro-Communist actors, directors and writers.

Oct. 16 The FCC approves CBS color, effective Nov. 20. The network promises 20 hours of color programing a week within two months. Manufacturers are divided, however, over whether to make the sets to receive the telecasts; in the meantime, RCA continues work on its own system.

1951 March 19 Frank Costello's hands provide TV's picture of the week as he refuses to expose his face to cameras covering New York hearings of the Senate Crime Investigation Committee, chaired by Senator Estes Kefauver (D-Tenn.).

July 2 Sixteen advertisers sponsor the first commercial colorcast, an hour-long program

1952



NBC converted a Cadillac into a "Travelling Eye" with a TV camera and microwave on top. The vidicon was used for close-up shots.

on a five-station East Coast CBS-TV hook-up.

Nov. 19 Bing Crosby Enterprises announces the development of a system for recording sight and sound programs on magnetic tape. The pictures shown at demonstrations are described as "hazy" but "viewable." A year later the images are described as improved "more than 20-fold."

1952 Sept. 22 By rushing equipment across the country

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An Uncommon Man Named Smith

"I invited a few friends to a crap shoot." That's the way Frank Milton Smith, back in the 1960s, referred to a multimillion dollar TV station buy.

The son of a rural Tennessee banker, Smith was a tough and efficient executive. He operated like his physique, lean and compact. His style always was low profile, behind-the-scenes.

"From the very first he impressed me as a man of absolutely 100% integrity," his close friend and associate Lowell Thomas said of him. "I had a feeling that anything he said, that was it; anything he could do for you, he'd do it."

This uncommon Mr. Smith founded and headed Capital Cities Broadcasting Corp., destined to become the parent of ABC. He started out with one struggling UHF station and within 10 years had a company that owned five VHF stations, all but one in a top 50 market. Thirty years ago, Wall Street already considered CapCities one of the most attractive group broadcasting stocks.

Milton Biow, whose Biow Advertising at the time was the largest individually-owned agency in the country, gave Smith his grounding in broadcasting and media. Smith graduated in 1935 to one of the top stations in radio broadcasting, WLW(AM), the powerful Crosley-owned station in Cincinnati headed by broadcast pioneer John Lindsay Clark. Niles Trammell, then vice president of NBC's central division and soon to become

the network's president, met Smith after he left WLW and joined Gruen Watch and made the observation that "Frank knew people and knew how to handle them." To the experienced and sophisticated Trammell, "It was obvious" that Smith "was very smart."

When Smith rejoined Clark at Trans-American Broadcasting & Television Corp., an early independent production house, he met the legendary show business entrepreneur Mike Todd and high-adventurer, author and newscaster Lowell Thomas. Smith became business manager for Todd and Smith, and especially with the latter, a close relationship developed. All three were involved in the early days of the motion picture industry's Cinerama technology.

Off that pioneering effort, Smith took the advice of his friend, Dr. Frank Stanton, president of CBS, and invested in television. In 1954, he gathered 22 investors, virtually all Cinerama associates, and took over a bankrupt UHF station, WROW-TV, ch. 41, in Albany, N.Y. The initial investment was \$850,000. Subsequently, another \$450,000 was thrown into the pot. One of Smith's first hires was Tom Murphy as general manager of the Albany station. It was Murphy's first career stop on his way to becoming CapCities' longtime chairman and CEO.

Smith spelled out three key tenets that prevail today: "We don't believe in a very large, active or dominant central office. We always have young men run the operation. Our main stock in trade is autonomy for the stations."

1953

from Bridgeport, Conn., to Portland, Ore., KPTV(TV) Portland goes on the air as the first commercial UHF TV station.

1953 Sept. 28 With the end of daylight saving time, CBS-TV and NBC-TV inaugurate "hot kinescope" systems to put programs on the air on the West Coast at the same clock hour as in the East.

Dec. 7 RCA demonstrates black-and-white and color TV programs recorded on magnetic tape. RCA-NBC Board Chairman David Sarnoff says two years of finishing touches are needed before the system is ready for market.

Dec. 21 The FCC approves compatible color TV standards.

1954 Aug. 30 CBS President Frank Stanton broadcasts the first network editorial, urging that radio and TV be allowed to cover congressional hearings.

FAST FORWARD

1956 April 23 Ampex Corp.'s new TV tape recorder, with \$4 million in orders, steals the show at the National Association of Radio and Television Broadcasters Chicago convention.

1957 Feb. 18 Videotape recorders are seen as the solution to the TV networks' daylight saving time problems.

1958 Jan. 20 Subliminal TV messages are put under the spotlight in Los Angeles and Washington.

Sept. 29 The BBDO advertising agency converts live commercials to videotape.

1959 April 27 Sixty-eight TV stations defy the broadcasters' code by refusing to drop Preparation H commercials.

Nov. 9 The quiz show scandal climaxes when famed *Twenty-One* prizewinner Charles Van Doren admits to a House com-



The game was over when Charles Van Doren admitted to cheating on 'Twenty One'

mittee that he had been provided with answers and strategies in advance. The sad ending to the quiz era prompts cancellations of big-prize shows and vows by NBC and CBS to clean house of deceptive practices.

Aug. 22 Daytime serials fade out on network radio.

Oct. 3 The opening Kennedy-Nixon debate attracts the largest

TV audience ever.

1961 May 15 FCC Chairman Newton Minow shakes up the National Association of Broadcasters convention with his assessment of TV programming: Although it occasionally shines with programs like *Twilight Zone* and *CBS Reports*, it is, more than anything, from sign-on to sign-off "a vast wasteland."

July 17 Off-network shows become popular TV-syndication fare.

Nov. 6 The Ampex "electronic editor" permits inserts and additions to be made in videotape without physical splices.

Nov. 20 ABC-TV engineers develop a process for the immediate playback of videotape recordings in slow motion.

1962 Feb. 26 John Glenn's orbital space flight is seen by 135 million TV viewers.

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picture at Paramount some years before. Ackerman immediately thought of Lucille Ball as he read the book. He contacted her agent, Don Sharpe, and made a deal for her to do an audition for this property as a radio pilot.

The pilot was successful, and it started Ackerman's long association with Ball. "I caught her at a time when I think her motion picture career was at an ebb," he later explained. CBS called the show *My Favorite Husband*, and Richard Denning played opposite Ball.

"I of course wanted desperately to hold on to Lucille Ball for television," Ackerman later related. "She had a meeting with me one day and told me [that] if she [did] television, she'd have to do it with her husband, Desi Arnaz. Also they would have to do it through their newly formed company, Desilu."

Ackerman put Arnaz in a game show called *Earn Your Vacation*, and then converted the program into a series, *Your Tropical Trip*. Desi Arnaz and his orchestra (actually the CBS house orchestra) were featured, with Arnaz as MC.

"We kept Desi around while we sought a format for Lucy, and then we came up with *I Love Lucy*," is the way Ackerman remembered the sequence of events.

"Lucy Ball was certainly better on television than radio," Ackerman concluded. The television pilot of *I Love Lucy* was done live in Hollywood at Sunset Blvd.'s Columbia Square. CBS sold the show as a live series to Philip Morris, but about a month before the program was to go into production, Philip Morris decided to produce it on film. The objective was to have 16 mm prints for stations that were not part of the CBS primary network.

The plan was to film the series at a film studio. "I remember a meeting at the Beverly Hills Hotel with Desi and the Philip Morris and advertising agency people," said Ackerman. "I wanted the show done with an audience. It was unheard of—how do you film with an audience?"

I Love Lucy moved to the General Service Studios in Hollywood where a bleacher area was built for an audience. Then a three-camera-linked technique was devised with a control room for communications.

The studio executive most responsible for the three-camera linking technique was Al Simon (later president of Filmways TV Productions Inc.).

The first telecast of *I Love Lucy* was on Oct. 15, 1951. Tom Sarnoff remembers NBC buying film series from out-

side packagers, particularly MCA's Revue Productions. As a way of providing in-house film production, NBC started a syndication company, California National Productions, with Sarnoff responsible for production. One such effort was *Philip Marlowe*, a detective drama with Philip Carey in the title role, that made its way somehow to ABC; another was *The Lawless Years*, a police drama for NBC, with James Gregory as real-life detective Barney Ruditsky.

Building NBC's in-house production on the West Coast was not a priority for New York management, according to Sarnoff. "They thought it was too risky, but we thought it had more potential," he explained. Sarnoff and the head of programming on the West Coast, Alan Livingstone (a former Capitol Records executive), convinced NBC's home office people to do a one-hour film pilot. It evolved into a series that lasted 14 seasons. The program was *Bonanza*, and it was the first project of new network subsidiary NBC Productions.

Bonanza, the first film property done as an in-house package by NBC, was also the first Western to be televised in color. It was number one in the prime time ratings from 1964-67. As a Western it was second only to CBS's *Gunsmoke* in longevity and

1963



TV made its satellite debut in 1962.

July 16 Telstar, AT&T's orbiting satellite, provides a glamorous debut for global TV.

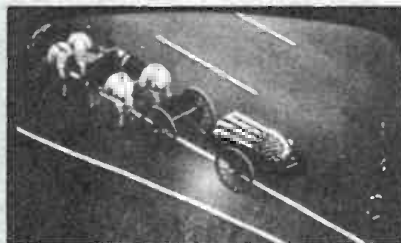
1963 May 20 Astronaut Gordon Cooper sends first TV pictures from space.

Nov. 25 All commercials and entertainment programming are canceled from radio and TV networks following the assassination of President Kennedy. In the same week, the first transpacific broadcast via satellite previews live TV coverage of the 1964 Olympics in Tokyo.

FAST FORWARD

1964 Jan. 20 The government and the tobacco companies each ponder their next move after the surgeon general's report links cigarette smoking and lung cancer. Within weeks, American Tobacco drops sports broadcasts, radio stations begin to ban cigarette ads and CBS-TV orders a de-emphasis of cigarette use on programs.

1965 April 12 Early Bird, the first commercial communica-



Television dropped all programming and commercials in 1963 to cover the aftermath of the Kennedy assassination.

tions satellite, goes into stationary orbit, opening transatlantic circuits for TV use.

1966 Feb. 21 Fred W. Friendly quits as president of CBS News when his new boss, John Schneider, CBS Group vice president for broadcasting, cancels coverage of a Senate hearing on the Vietnam War.

June 6 Live close-up pictures of the moon—sent back by Surveyor I—are seen as they come into the Jet Propulsion Laboratory by network TV audiences.

1967 Aug. 21 ABC Radio introduces a radical plan: four networks instead of one, each tailored to suit different station formats.

Nov. 13 President Johnson signs the

1968

Public Broadcasting Act into law, establishing the Corporation for Public Broadcasting.

1968 March 25 The Children's Television Workshop is created by the Ford Foundation, the Carnegie Corp. and the Office of Education to develop a 26-week series of hour-long color programs for preschool children.

June 17 The U.S. Supreme Court gives the FCC jurisdiction over all cable TV systems.

Oct. 14 Pictures taken inside Apollo 7 in flight and sent back to Earth revive public interest in the space program.

Nov. 25 NBC-TV earns the life-long ire of sports fans when it interrupts a Jets-Raiders game to air its made-for-TV *Heidi*. Viewers miss the Raiders' two-touchdowns-in-nine-seconds defeat of the Jets.



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ognized 133 times, not only for our award-winning programming and journalism, but for our community involvement and contributions. In all our markets, Guy Gannett employees believe, in the long run, the ratings we value most come from right in the neighborhood. Add that to our rating points and we come out a winner, by anyone's definition.



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The Last Survivor

Leonard H. Goldenson and ABC are synonymous. He was one of the three pioneer network TV founders with William Paley (CBS) and David Sarnoff (RCA/NBC). The least publicized, the most unassuming, the little guy with bulldog tenacity was the survivor.

ABC was once the Blue Network of the National Broadcasting Co. As a result of the Federal Communications Commission's chain-broadcasting investigation (1938-41), the commission required divestiture. Sale of the network was approved in 1944.

By that time, Goldenson, an attorney (having graduated from Harvard Law School at the low point of America's economic depression), had been working for Paramount Pictures since 1933. Over the next 17 years with Paramount, with a wily determination that became the hallmark of ABC, he worked himself up assignment by assignment. By age 32, he had responsibility for Paramount's 1,700 motion picture theaters.

When Paramount was forced to separate its motion picture production and distribution activities from its theater operations, the result of a federal antitrust suit in 1950, United Paramount Theaters Inc. was created with Leonard Goldenson as president.

Goldenson, rising out of the movie industry, understood, when few others did, that the picture business and television were made for each other. He envisioned the movie studios making "little motion pictures" for television. "I don't think the public cares if something is on film, live, or anything else, as long as it is entertain-

ing and good," Goldenson said.

He was responsible for the merger of United Paramount Theaters Inc. and the American Broadcasting Co. in 1953. Goldenson brought Walt Disney and his *Disneyland* to ABC, as well as such Warner Bros. "little pictures" (series) as *Cheyenne*, *77 Sunset Strip*, *Hawaiian Eye*, *Surfside 6* and *Maverick*.

It was Goldenson's conviction from the beginning that "the game is always programming." When United Paramount Theaters acquired ABC, Goldenson went to his board and said, "we're going to go after programing with the major studios and that will knock off DuMont [at the time competing with ABC for third-network position]." In short order that's what Goldenson did.

Under the determined Goldenson, ABC expanded and diversified, growing from "runt" of the three networks to parity by the early '70s.

In 1985, with the environment for network TV clouded, Goldenson on behalf of ABC, and Tom Murphy, his counterpart and friend at Capital Cities Communications, engineered the merger of the two companies.

Asked later about the greater media attention given the founders of CBS and NBC, Goldenson said, "I think the difference was that Paley and Sarnoff were really doing it as individuals, while I was trying to do it as a team effort."

During Goldenson's reign, ABC became a remarkable breeding ground for entertainment executive talent such as Elton Rule, I. Martin Pompadur, Michael Eisner, Barry Diller, Leonard Goldberg, Martin Starger, Edgar Scherick, Daniel Melnick, Marcy Carsey, Tom Werner, Esther Shapiro and Len Hill.

1969

1969 April 14 The Corporation for Public Broadcasting plans the creation of the Public Broadcasting System to distribute programs to educational TV stations.

June 2 In the same week that ABC-TV announces its \$8 million *Monday Night Football* deal (games to begin in 1970), Apollo 10 sends back the first color TV pictures of the moon and of Earth from the moon.

July 28 The world watches live coverage of Neil Armstrong's walk on the moon.



In 1969, astronauts Neil Armstrong and Buzz Aldrin took a giant leap for television.

FAST FORWARD

1970 March 9 House and Senate conferees agree on legislation to outlaw cigarette advertising on radio and TV, but change the bill's effective date from Jan. 1, 1971, to Jan. 2, so commercials can appear on New Year's Day football telecasts.

May 11 The FCC rules that TV stations in the top 50 markets cannot accept more than three hours of network programming between 7 and 11 p.m., and bars them from domestic syndication and from acquiring subsidiary rights in independently produced programs.

1971 May 3 National Public Radio starts up with a 90-station interconnected lineup.

1972 April 17 Judge Benjamin Hooks of Memphis is nominated to the FCC, making him the first black ever to serve on a federal regulatory agency.



Cigarette commercials were history in 1971.

1973 Jan. 8 Western Union gets the first domestic satellite grant.

May 21 Broadcast media around the world open their coverage of the Senate select committee's investigation of the Watergate scandal.

1976

July 9 The National Black Network starts with 41 radio affiliates.

1974 Jan. 14 RCA inaugurates the nation's first domestic satellite communications service, using a Canadian satellite.

Aug. 12 More than 110 million viewers watch President Nixon's resignation.



1975 April 21 Home Box Office, Time Inc.'s pay-cable subsidiary, announces that it will inaugurate a satellite network in the fall.

1976 Jan. 12 Ampex Corp. and CBS develop the electronic still-store system, which uses a digital recording technique to store 1,500 frames in random mode, each accessible in 100 milliseconds.



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has never failed to inform, educate
and entertain.*

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BLAIR

overall popularity.

At about the time color TV was being eagerly anticipated with each new TV season (it was always "just around the corner"), I. Martin Pompadur, a young Connecticut lawyer, joined ABC's legal department at the munificent salary of \$7,500-a-year. He signed for a year and stayed 17.

Pompadur remembers the time as a two-and-a-half-network economy. "My impression of ABC," he said in a recent interview, "was of a company hanging on by its fingertips. I really questioned whether there was room for a third network." The joke of the time? ABC was really the fourth network because its distribution was so weak.

Pompadur largely credits Leonard Goldenson for ABC's tenacious success: "Leonard had great vision and he had a lot of courage, because there were a lot of people who thought he was a little crazy. He knew that a consumer would come out to a theater for the right kind of movie and he saw that a consumer would turn on the television for the right kind of programing. He realize that if you could get the programing, the distribution and advertising dollars would follow."

According to Pompadur, who by the time he left the company was a board

member and had served as general manager of the network, Goldenson had "a middle of America gut," not "a New York or L.A. gut."

Pompadur also had the good fortune to be a longtime close associate of at least one other of broadcasting's exceptional people. Elton H. Rule, a tall, handsome, native Californian whose affable manner reflected the friendly, easygoing lifestyle of the Malibu beach community where he had a home.

A reporter, himself newly arrived in California in the early 1960s, remembers interviewing Rule, then general manager of the ABC-owned KABC-TV, and being sufficiently impressed to lead his profile of the executive with the rhetorical question "Why is this man stuck running a local station in Los Angeles?"

He didn't stay "stuck" for long. Rule eventually became president and chief operating officer of ABC Inc. after a successful stint as president of the TV network.

Pompadur says that one of Rule's great gifts was to know not only his strengths but his limitations. "Elton was the best people person I ever met and the best speaker," Pompadur remembers. He said Rule's sense of

taste and style were reflected even in his stationery and office decor.

"These may seem like silly things, but they were not," Pompadur says. "He set a tone, a style and a taste for the company. He was willing to surround himself with people and wasn't afraid of how strong those people were."

ABC—thanks to such program hits as *Monday Night Football*, *Movie of the Week*, *Happy Days* and *Laverne & Shirley*, and led by such executives as Boone Arledge, Fred Silverman, Brandon Stoddard and Fred Pierce—not only achieved parity with CBS and NBC but even had a run as the number-one network in prime time ratings.

Nothing in TV programing equaled *Roots*, the David L. Wolper-produced miniseries for ABC, which for eight nights in January 1977 was watched by an aggregate of some 130 million Americans. It was described as "the biggest event in television history."

By the 1980s, the new industries of cable and pay television began to have an impact on commercial television. The attitude of many TV broadcasters was not unlike that of radio broadcasters with the coming of TV or the motion picture studios faced with video competition. The consensus network TV viewpoint seemed to be that

1977

1977 Jan. 31 ABC's eight-day telecast of the miniseries *Roots* becomes the most watched program in television history, with ratings in the mid-40s and shares in the mid-60s. Eighty million people watch at least some part of the final episode.



1977—'Roots' becomes the most watched program in TV history.

Aug. 8 Sony unveils its Beta-max videocassette.

FAST FORWARD

Aug. 29 RCA introduces its SelectaVision home videotape recorder.

1978 July 10 The U.S. Supreme Court upholds the FCC in the "seven dirty words" case involving WBAI(FM) New York. The ruling says the FCC may regulate and punish for the broadcasting of "indecent material."

1979 Feb. 12 Ampex demonstrates its digital videotape recorder at the Society of Motion Picture and Television Engineers conference in San Francisco. Sony unveils its version two months later.



1980 June 2 Ted Turner's 24-hour news service, Cable News Network, goes on the air.

Dec. 1 "Who Shot J.R.?"

episode of *Dallas* garners the highest rating for any program in modern TV history, with a 53.3 rating and a 76 share.

1981 April 6 With five ENG cameras rolling, the shooting of President Reagan becomes history's most heavily covered assassination attempt.

1982 Jan. 11 Having reached a settlement with the Justice Department to divest itself of its 23 local telephone companies, communications giant AT&T hopes to lead the country in the "information age." The NCTA, Congress and the FCC wonder what the agreement has wrought.

1983 Feb. 7 Reagan appointee Mark Fowler, chairman of the FCC, tells a common-carrier conference that the U.S. is heading toward a regulation-free telecommunications marketplace.

1985

March 7 The two-and-a-half-hour final episode of *M*A*S*H* is the most watched program in TV history, garnering a 60.3 rating/77 share.

1984 Jan. 23 The U.S. Supreme Court rules that home videotaping is legal.

Oct. 15 Congress passes the Cable Telecommunications Act of 1984, landmark legislation deregulating the industry.

1985 March 4 Ted Turner makes inquiries at the FCC about a possible takeover of CBS. Later in the month, media company Capital Cities Communications purchases ABC for \$3.5 billion. Turner's efforts to acquire CBS conclude by the end of July, when a federal judge approves the network's stock buyback plan.

Aug. 12 Having lost his bid to buy CBS, Ted Turner makes a

A Broadcaster Who Believed

Don McGannon, chairman and president of Westinghouse Broadcasting for more than two decades, was not only an exceptional broadcaster, but a very special man. The son of a fireman from the Bronx, McGannon had ideals, courage, grace and wit.

He had a spectacular career, guiding the Westinghouse Broadcasting stations (from 1964 on known as Group W) to a position of prominence and leadership. Under McGannon, there seemed to be two sets of operational standards—one for the Westinghouse stations and the other for the rest of the industry.

Dan Ritchie who succeeded McGannon at Westinghouse, said of him: "He stood for something. He held deep personal beliefs, and no matter what the fashion of the day seemed to dictate, he stuck to what he believed in."

One of the things McGannon believed in most was local stations meeting local needs. Another was that networks should be limited in their control of air time.

McGannon left a long and distinguished record of accomplishment. "Probably no single broadcaster has made as great an imprint on this industry as Donald H. McGannon," one broadcast trade publication editorialize about him.

Among his accomplishments, none was as impactful and far-reaching as his efforts to break the network monopoly over prime time. The Prime Time Access Rule of 1970 grew out of McGannon's proposal to divide prime time between the networks and stations.

PTAR, as it came to be known, required ABC, CBS and NBC to return a half-hour of the peak evening viewing hours to local stations in the nation's top 50 markets on every night except Sunday.

- He established Group W Productions as a major syndicator, both producing and distributing.

- He fought the networks on increasing sex and violence in prime time and in 1969, withdrew his stations from the National Association of Broadcasters TV Code because its provisions were not strict enough.

- He was in the forefront of the fight in 1976 to block the networks from attempting to increase their newscasts from 30 minutes to an hour a night.

- To provide Westinghouse radio and TV stations with news, he built his own national and foreign news organization, and then adopted the all-news format for several of the Group W radio stations.

- McGannon founded the Broadcast Skills Bank, an organization dedicated to discovering and recruiting able black personnel for the broadcasting industry. It later became the Employment Clearing House under the NAB.

Like a mighty gnat to a giant, McGannon never let the networks forget that he could not only buzz but sting (this although all of the Westinghouse stations were network affiliates). A McGannon petition for a new FCC inquiry into network practices led to such an action in May 1977.

He retired from Westinghouse in 1981 and died two years later.

1986

\$1.5 billion offer for MGM/UA. A merger is approved in October.

1986 March 24 MGM and Color Systems Technology sign an agreement for the conversion of 100 of the studio's black-and-white films to color.



1987 April 6 Fox Broadcasting Co. introduces its prime time lineup with 108 affiliates.

June 29 President Reagan vetoes legislation to write the fairness doctrine into law.

1989 March 13 Time Inc. and Warner Communications agree to swap stock and merge

into what will be the world's largest media and entertainment company.

1990 April 16 Digital audio broadcasting is demonstrated at NAB and is heralded as the HDTV of radio.

June 4 General Instruments revolutionizes the development of HDTV by proposing an all-digital system. The video compression system also has implications for satellite transmissions.

1991 Jan. 21 The U.S. air attack on Iraq begins Jan. 16 with dramatic live coverage from network reporters in Baghdad. CNN, which establishes a four-wire line with the approval of the Iraqi government, is alone among the networks to maintain contact with its Baghdad reporters through the night.

Aug. 26 Free to move around Moscow and ready to commit

resources to coverage, television and radio provide gripping details of the short-lived Soviet coup and the collapse of Communism in the Soviet Union. During his detention in the Crimea, Soviet President Mikhail Gorbachev keeps track of events by listening to the BBC, Voice of America and Radio Liberty.

1992 Aug. 10 The FCC raises the roof on radio ownership limits. A single broadcaster can now own up to 18 AMs and 18 FMs nationwide, up from 12 each, and can own two of each in large markets. The latter change unleashes a wave of local "duopoly" deals.

Oct. 12 Not even a presidential veto can stop the Cable Television Consumer Protection and Competition Act, which reregulates the cable industry. The broadcast networks use its retransmission-consent provi-

sion as a bargaining chip to ensure carriage for their own cable networks.

1993 Feb. 15 NBC admits it rigged a crash test involving a GM truck. It pays GM \$2 million in damages and apologizes on-air. NBC News President Michael Gartner, who embar-



NBC rigged a crash test involving a GM truck in 1993.

assed affiliates believe handled the GM charges a bit cavalierly, resigns the following week. NBC's rigged crash test sends shock waves through journalistic community.

cable would grow but not to the point that it would compete with broadcast television as a basic, national mass medium. As for pay cable, the thinking was that it would be available only in a limited number of television homes.

Advances in technology, led by videotape, were having a far-reaching effect on broadcasting. Change began taking place so fast that the industry could hardly keep pace with new developments in hardware.

Minicameras were being used increasingly in news and sports. It became possible to broadcast via satellites. Television and radio networks began distribution by orbiting space birds. Sony's Betamax videotape-recording system demonstrated that home entertainment centers of the future were a distinct probability. The new device allowed off-the-air taping of one TV program while watching another (as well as playback of prerecorded programming).

An NBC 10-year study of the 1980s predicted that "the buyers of home video systems will come to a considerable extent from those segments of the population [that] are made up of more adventuresome or well-to-do consumers...overall, their use of these sys-

tems is not expected to have any significant impact on television audience levels." Instead, VCRs swept the country in an astonishingly rapid and sharp sales curve, ultimately penetrating 70% of TV households.

That forecast by NBC, and others like it, totally underestimated the impact of not only cable TV and home video specifically, but of viewing choices generally. The three network choices plus possibly one independent station choice of the 1970s, expanded dramatically to an average 33 channels of choice by the mid-1980s.

By that time, too, with the networks suffering a combined loss of about 10 million viewers, ownership of ABC, CBS and NBC changed hands. Capital Cities, the company Frank Smith started and Tom Murphy built, controlled ABC. General Electric Co., which—ironically—had been involved in the formation of RCA 60 years before, was the new owner of NBC. And Larry Tisch, reputed to be one of the nation's wisest investors, acquired nearly 25% of the stock and succeeded Bill Paley as chairman of CBS.

The most recent decade of broadcasting's history has been marked by the long shadow cast by Rupert Murdoch,

an Australian media baron who switched to American citizenship. Murdoch, who got his first broadcast license in Australia in 1958, acquired a chain of independent television stations operating under the name Metromedia and owned by billionaire John Kluge. With these all-important owned-and-operated stations as the nucleus, Murdoch began Fox Broadcasting Co. as television's fourth network (although it wasn't until January 1993 that FBC had as many as 138 affiliated stations and started broadcasting seven nights a week). Barry Diller, who began his career as a 23-year-old assistant programmer at ABC and by age 32 was chairman and CEO of Paramount Pictures, launched and ran the network brilliantly for Murdoch.

After Diller left to pursue his own fortunes in cable's home shopping arena, Murdoch, in an accord with financier Ronald O. Perelman, changed network TV more decisively than anything since the FCC, more than 20 years previously, limited ABC's, CBS's and NBC's use of prime time. On May 23, 1994, New World Communications, controlled by Perelman, dropped all 12

Continues on page 117

1994

Feb. 15 The telephone industry makes a major foray into TV when Southwestern Bell announces plans to buy two Washington-area cable systems from Hauser Communications.

April 5 The FCC gives the Big Three broadcast networks the yellow light to enter the lucrative network rerun business when it lifts the financial interest and syndication rules, a.k.a. fin-syn. Full repeal, however, won't be effective until November 1995.

1994 Jan. 3 CBS loses its lucrative NFL rights package to upstart Fox.

May 30 Fox snares 12 major-market affiliates from the Big Three, setting up a desperate scramble by the networks to hold onto stations and audience share. CBS, still reeling from its loss of NFL rights, is the most seriously wounded.

FAST FORWARD

June 20 Direct broadcast satellite providers DIRECTV and USSB launch programming services.

June 27 The bizarre O.J. Simpson drama debuts with a surreal slow-speed car chase around Los Angeles and ends



The O.J. Simpson verdict became the most watched moment in TV history

October 3, when the biggest TV audience ever watches as he

is pronounced not guilty. In between, unavoidable coverage of the trial by cable, network TV, radio, and local stations makes the case a national soap opera. All eyes on O.J., from the famous chase (95 million viewers)...to the verdict (150 million).

Nov. 14 The election of the first Republican Congress of the telemedia age leaves broadcasters and cable operators salivating over the deregulatory possibilities.



1995 Jan. 2 Two "fifth networks"—UPN and WB—emerge to take on the Big Four.



1995

July 31 The prime time access rule, which prohibited big-market Big Three affiliates from airing off-network shows in access, thereby spawning mega-hit replacement programming like Jeopardy! and Wheel of Fortune, is repealed.



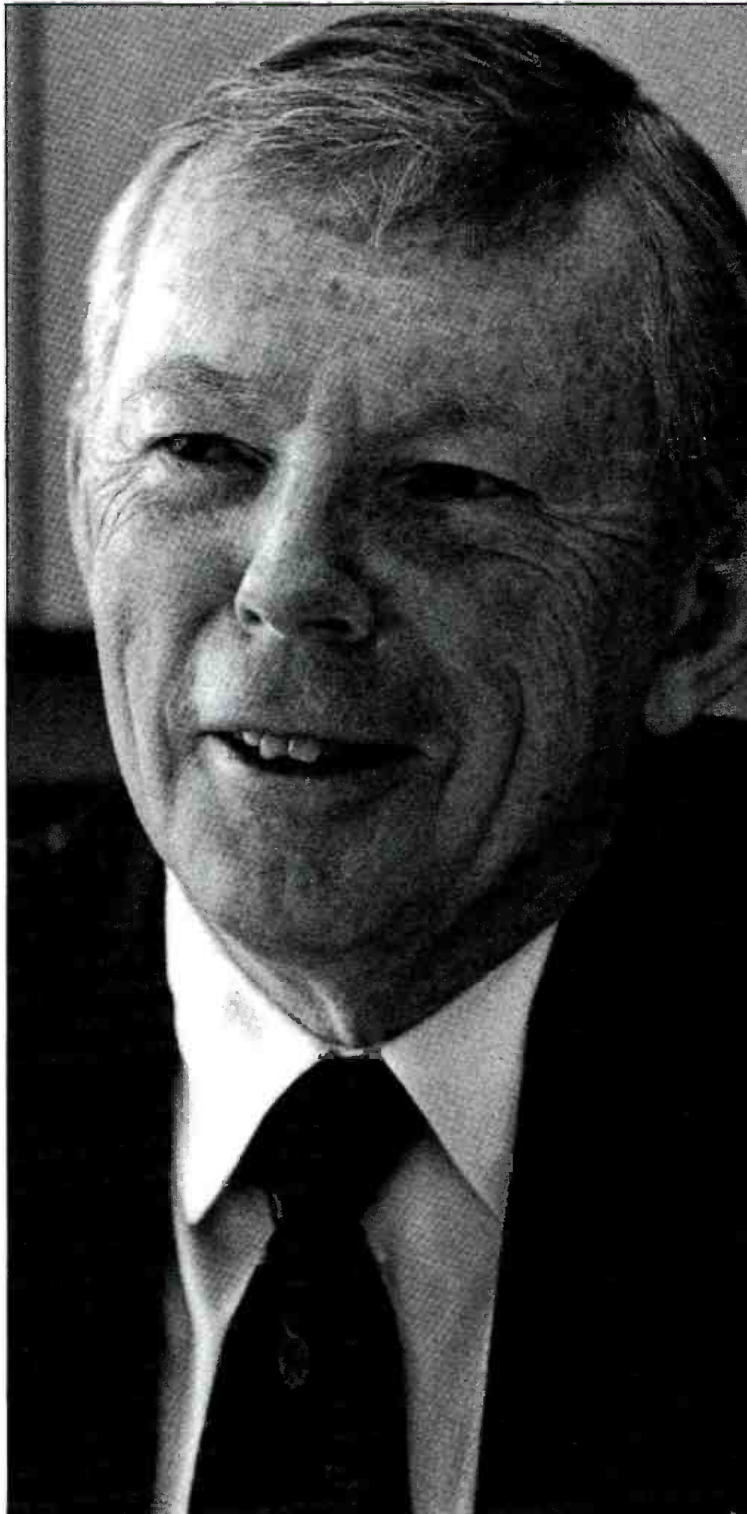
Aug. 7 The Mega Media Age dawns with Disney's \$18.5 billion purchase of Capcities/ABC and Westinghouse's \$5.4 billion deal for CBS.

Sept. 25 The biggest gets bigger when media giant Time Warner consumes Ted Turner's TBS in an \$8 billion stock swap.

*Scripps sells systems to Comcast for \$1.6 billion / 98
Turner is taking Castle Rock, New Line films directly to cable / 99*

Cable

November 6, 1995



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Comcast buying Scripps systems for \$1.6 billion

Purchase of 792,500 subs will make it third-largest MSO

By Rich Brown

When it comes to cable system ownership, the big keep getting bigger.

Seven months after putting its mid-size cable system operation on the block, E.W. Scripps has sold the properties to cable giant Comcast Corp. in exchange for \$1.575 billion in stock. The deal gives Comcast more than 4.3 million subscribers nationally and places the company ahead of Continental Cablevision as the nation's third-largest multiple system operator (behind Tele-Communications Inc. and Time Warner).

Scripps joins the ever growing list of midsize MSOs that have cashed in their chips or are considering doing so. MSOs say size is becoming increasingly important as the cable industry prepares for the onslaught of competition from telephone companies, direct broadcast satellite and wireless cable. Consolidation is seen as giving cable system operators greater leverage in dealing with equipment suppliers and greater access to investment capital.

Virtually all of the top 20 MSOs have made a deal or are considering one. In fact, the Scripps purchase marks the second major acquisition for Comcast in just over a year. In June 1994 it agreed to pay Maclean Hunter \$1.27 billion for cable systems serving 550,000 U.S. households.

"The cable industry is changing, and has changed since we entered this," says Scripps Chairman/CEO Lawrence Leser, explaining the decision to sell the

systems after 10 years of operation. "Our cable systems are worth much more in the hands of a powerful operator."

Under the terms of the deal, Scripps's remaining properties—including newspapers, TV stations and TV production companies—will become a new E.W. Scripps Co. traded

nessee (the company last month signed an agreement to pay \$62.5 million for systems owned by Mid-Tennessee CATV LP). For the 12 months ended Sept. 30, 1995, the cable division had revenue of \$273.7 million, operating income of \$57.5 million and operating cash flow of \$111.6 million.

Ironically, Scripps is leaving the cable system business at the same time that it is developing its cable programming business. A year ago the company bought Knoxville-based Cinetel Productions, which is producing seven series plus specials for six networks—The Nashville Network, Arts & Entertainment, The Learning Channel, History Channel, Discovery Channel and Home & Garden Television.

Scripps-owned Home & Garden Television, which the company launched at the end of 1994, reaches 8 million cable homes and has an additional 3.6 million homes under contract, according to Scripps figures. The company says HGTV also reaches more than 700,000 homes via direct broadcast satellite and it expects that number to grow to more than 1 million by the end of the year.

"Our enthusiasm for this project grows by the day," says Leser about HGTV, which carries start-up costs

estimated at up to \$60 million. Leser says HGTV already has "quite a bit" of carriage on Comcast systems, and adds that there is "reasonable assurance" from the cable system operator that HGTV will get further carriage on Comcast systems that do not yet have signed deals with the network.

Roughly 60% of Scripps's operating cash flow comes from its newspaper business; the rest comes from the company's nine large-market broadcast TV stations. The company's year-old entertainment division—which includes HGTV, Cinetel, syndicator United Media and broadcast producer Scripps Howard Productions—is not yet profitable.

Scripps chose Comcast over a list of suitors that is thought to have included TCI, Continental Cable and Cox Enterprises. The transaction is scheduled to close in the second half of 1996. ■

Comcast's Seven Largest System Clusters

Cluster	Basic Subs
New Jersey	613,900
South Florida	493,400
Michigan	471,800
Baltimore Area	401,700
Philadelphia Area	256,600
Southern California	256,600
Connecticut	179,200
Sub Total	2,673,200
Other Systems	648,800
Total	3,322,000

Source: Lehman Brothers

Scripps Cable Systems

System	Basic Subs
Atlanta	74,100
Chattanooga	111,900
Colorado	38,000
Florida	49,300
Knoxville	106,400
Rome, Ga.	49,500
Sacramento	231,300
W. Virginia	55,000
W. Kentucky	43,000
Mid-Tenn.*	34,000
Total	792,500

*On Sept. 19, the company announced its intention to purchase cable systems from Mid-Tennessee CATV LP.

Source: Scripps

under the same NYSE symbol, SSP. Scripps shareholders will receive one share in the newly formed company and shares in Comcast in exchange for each share of Scripps. The actual number of Comcast shares received by Scripps shareholders will depend on the market price of Comcast shares.

Most of the major cable-consolidation deals in recent memory have involved stock transactions or system swaps that do not drain cash or escalate debt. Many top MSOs already are highly leveraged and are saving their cash for system rebuilds.

Scripps is the nation's 16th-largest MSO, with 792,500 subs. Its largest clusters are in Sacramento, Calif., and Chattanooga and Knoxville, both Tennessee. Other Scripps clusters are located in Atlanta; West Virginia; Rome, Ga.; Lake City, Fla.; western Kentucky; Colorado, and central Ten-

Cable talk shows avoid outcry

With less ratings pressure, cable networks run talk shows with more serious tone

By Jim McConville

Syndicated talk shows were told to clean up their acts last week, but cable networks seem to have avoided the problem.

Cable executives say that cable is not as reliant on the ratings/advertising relationship as are broadcast networks. Nor, executives say, would such titillating talk fit into their narrowly defined programs aimed at specialized audiences.

"We aren't under immediate pressure to reach a ratings mark; we don't have to generate eyeballs right off the bat," says Paul Fitzpatrick, president of NewsTalk Television (which, ironically, is owned by Multimedia, the same company that syndicates *The Jerry Springer Show*, a frequently cited broadcast offender).

Cable networks with talk shows (most of which air in prime time) include CNBC (which operates CNBC and America's Talking), CNN, News Talk Television and Lifetime.

Robert Fumad, executive vice president, CNN, says it has been easy for CNN to avoid a tabloid-like talk show format. "Local stations and the broadcast networks are going after volume. CNN would like to have a great many viewers, but I don't think our priority is to go after millions by airing shlock."

"In the cable universe, the beauty is that we don't need to generate the amount of audience and revenue [that] broadcast networks need to," says Marc Rosenweig, director of programming for CNBC. "We can stay within our niche, serve our audience and be a successful business."

Cable networks say they use a different business model to avoid the ratings squeeze. "At Lifetime, we deliberately created an environment where the ratings gun was not at our head," says Peggy Allen, vice president of development, Lifetime Television. "The objective is not to scrape the bottom of the talk show barrel, compete with syndicated fare and jump-start a Nielsen ratings number."

And cable networks also report to two masters: viewers and MSOs, which Rosenweig says can influence the



Some cable talkers (l-r): CNBC's 'Equal Time,' America's Talking's 'State of Mind' and a NewsTalk Television roundtable.

shows offered by cable networks. "Major MSOs [think]

there's already a glut of that other type of talk. They do carry substantial influence because they hold your distribution in their hands."

Elizabeth Tilson, vice president of programming for CNBC's America's Talking, says network research helped steer CNBC's programming away from daytime broadcast talk fare. "We went in the opposite direction from traditional broadcast on purpose," she says. "People wanted something different;

there was no appetite for it."

Executives say such syndicated shows likely would not survive on cable. "If they gave it the time to grow, yes, but because of the pressure on syndicated product that it must drive ratings in a matter of weeks, my answer is no," says Allen.

Cable networks should be able to keep their schedules free of sensational news talk, says Allen, unless "cable finds itself selling its dayparts to syndicators for survival."

Turner takes movies directly to cable

By Rich Brown

Beginning next month, hit theatrical titles from Turner Entertainment Group's Castle Rock Entertainment and New Line Cinema will leapfrog the broadcast syndication market and debut instead on Turner-owned cable networks WTBS Atlanta and TNT.

Oscar-nominee "The Shawshank Redemption" and the Jim Carrey vehicle "Dumb & Dumber" will be among the hit movies making their U.S. commercial telecast premieres on the Turner networks. Each month WTBS and TNT will trade off premiering a different title, beginning with "Amos & Andrew" on WTBS in November and "The Player" on TNT in December.

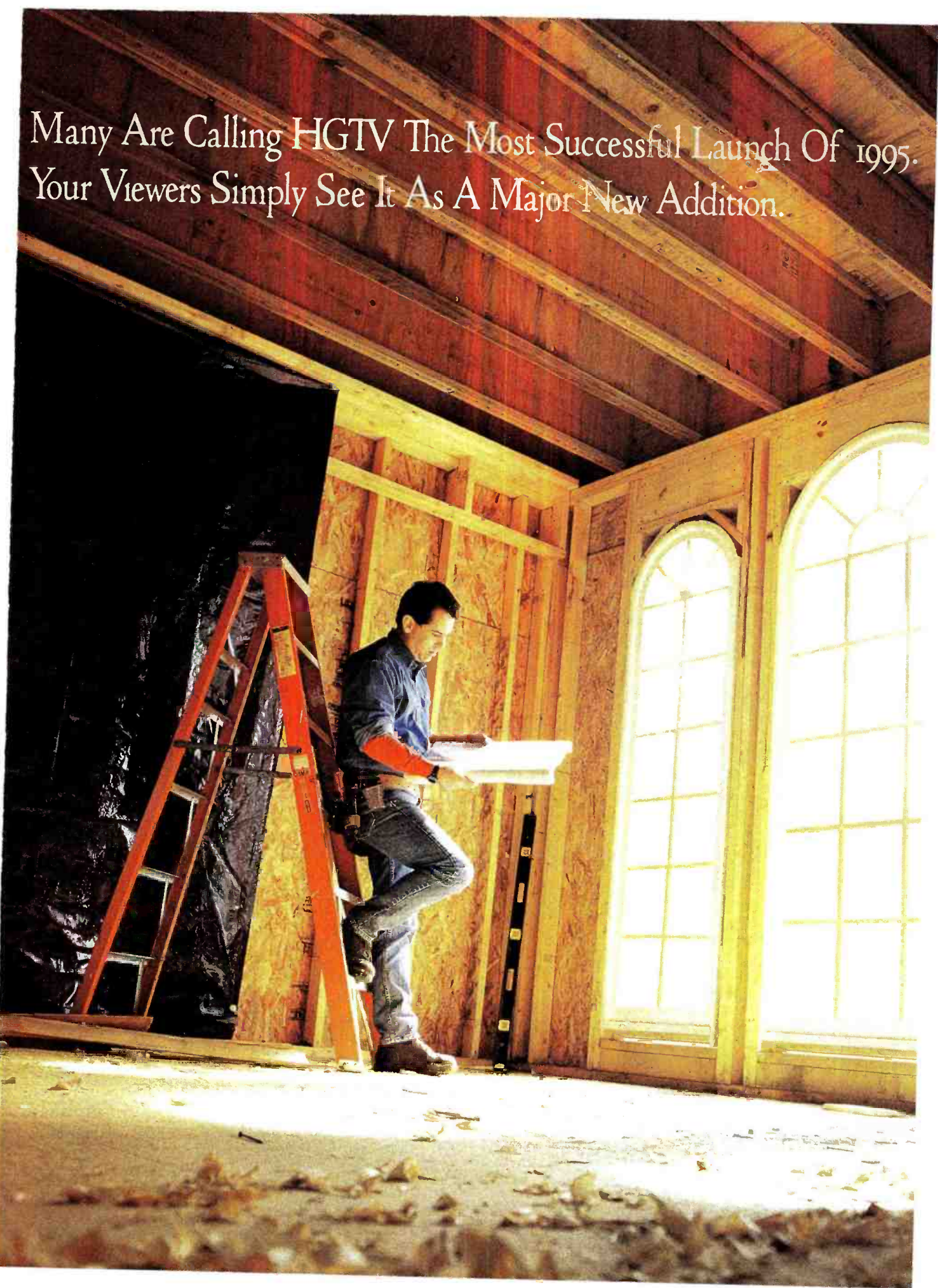
Turner's decision to feed the titles directly to cable comes as the market for movie packages in broadcast syndica-

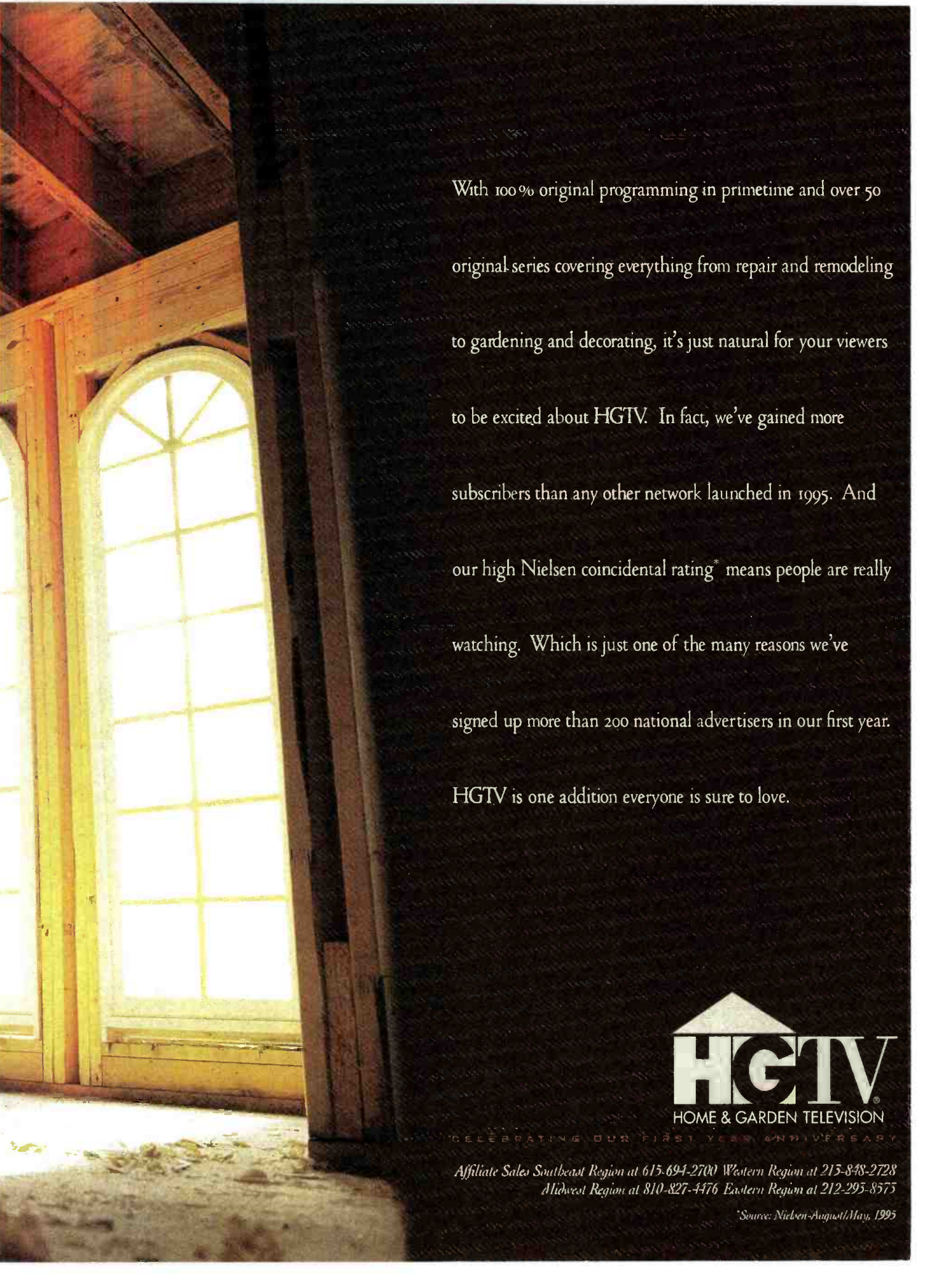
tion continues to tighten. Virtually all top movie packages now are being done with barter rather than cash-only. And many stations are finding less room for movies with the rise of independent networks such as Fox, UPN and WB.

Turner Chairman Ted Turner has said that feeding the movies directly to his cable networks rather than to one of the broadcast TV outlets might help renew viewer erosion from network to cable. It is thought that Turner is paying market prices—an average of \$1 million-\$3 million per title—for most of the films. The movies should prove to be particularly valuable to WTBS as it changes from cable superstation to cable network and looks to replace its popular Atlanta Braves baseball telecasts.

"He is able to take advantage of the fact that he has a production entity and

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**Source: Nielsen-August/May, 1995*

use that production entity to try to differentiate his cable operations," says station representative Bill Carroll, vice president and director of programing, Katz Television Group.

Titles debuting on the Turner networks in 1996 will include "Big Girls

Don't Cry...They Get Even," "Who's the Man," "Surf Ninjas," "Glengarry Glen Ross," "Stephen King's Needful Things," "Malice," "Mr. Nanny," "Three of Hearts," "Bodies, Rest & Motion," "Josh and S.A.M.," "Man's Best Friend" and "Surviving the Game."

Titles scheduled for 1997 include "House Party III," "Heaven Is a Playground," "City Slickers II: The Legend of Curly's Gold," "Above the Rim," "Drop Dead Fred," "The Shawshank Redemption," "Barcelona," "Safe Passage" and "Dumb & Dumber." ■

In with the new at E!

By Rich Brown

Fashion models and a Brillo-haired psychic will be among the featured talent as E! Entertainment Television revamps its programing lineup during the next few months.

E! is preparing the new lineup in the wake of the O.J. Simpson trial, which dominated the network's schedule for the past year. Already tapped to fill the post-O.J. programing gap are two new series—*Cut to the Chase* and *...Uncut*—which will debut in November.

Cut to the Chase is a weekly half-hour featuring humorous introductions to classic movie scenes by host Art Mann. Mann, who previously hosted the network's *F.Y.E.*, will appear in

key scenes to help the plots along. The show debuts Nov. 20 at 8:30 p.m. ET.

...Uncut is a weekly half-hour series profiling the life and career of a major celebrity. The show will be hosted by Eleanor Mondale, who previously hosted the *Q&E!* series on E! The new show debuts with a Jim Carrey profile on Nov. 13 at 8:30 p.m.

Series in development for first quarter 1996 include *Gary Spivey: E! Celebrity Psychic*, a daily half-hour featuring the Brillo-haired psychic. Spivey will give psychic readings to a different celebrity each day. The show is from the same team that produces E!'s cult hit, *Talk Soup*.

Among other programs in development for first quarter 1996 is a gossip

show hosted by A.J. Benza, a columnist for the *New York Daily News* and a regular contributor to E!'s *The Gossip Show*. Another series in the works, *The Model Show*, will feature a weekly half-hour look at top fashion models.

Borrowing a page from the Simpson trial is *E! Original Dramas*, an occasional series of two-hour shows about Hollywood-related court cases. Interviews, news footage and reenactments will be included in the reality series, also set to debut in first quarter 1996.

In other network developments, Kathleen Sullivan has been signed to co-anchor E!'s daily news show, *E! News Daily*. Sullivan most recently served as anchor for the network's Simpson trial coverage. The veteran news correspondent/anchor previously held posts with ABC, CBS and CNN. She joins co-anchor Steve Kmetko on *E! News Daily* beginning Nov. 6. ■

Launching 'Outdoor Life'

Cable network is debuting five shows this week

By Jim McConville

Outdoor Life, the cable network devoted to outdoor recreation and wildlife, will roll out its first batch of original programing this week.

The new slate consists of five "how to" programs specializing in outdoor recreational sports: *Wilderness Camper*, *Dive Today*, *Flyfishing the East*, *Float Trip* and *Wild in the Kitchen*.

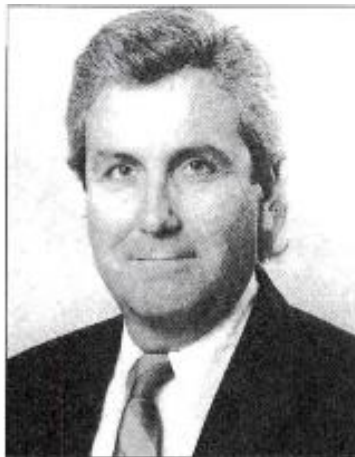
Originally a joint venture of Times Mirror and Cox Communications, Outdoor Life was restructured in August, with Times Mirror shrinking its ownership from 50% to 10% and new partners Continental Cablevision and Comcast Corp. each getting 22.5% stakes with the opportunity of becoming equal partners with Cox, which now owns 45%.

Launched last July, Outdoor Life has an estimated 1.5 million cable and satellite dish subscribers, with the bulk coming from Cox cable systems, says

Roger Werner, Outdoor Life president. The channel also is rolling out on Comcast and Continental systems this fall.

The network's fall program slate is part of the estimated \$80 million budget that Outdoor Life has earmarked to spend on original programing during the next five years.

Roughly 65% of Outdoor Life programing during its first two years will be acquired, Werner says: "As we get beyond the second year of operation, the balance will shift and the preponderance of programs will become original productions."



Roger Werner, Outdoor Life president

OUTDOOR LIFE
Television With A View

Outdoor Life will be offered free to MSOs during 1996. A rate card of 12-14 cents for broad distribution will kick in in 1997. The network expects to have 20 million-24 million subscribers when it reaches the break-even point in 2000.

Shows will be "thematically blocked and scheduled so you will have, hopefully, some audience flow from half hour to half hour," says Werner. Shows will air two or three times each week.

Wilderness Camper features outdoor camping skills such as snow camping, ski touring, survival camping, wilderness cooking, horse packing

and canoe camping. The show airs Monday at 11:30 p.m. and Thursday at 9 p.m. *Dive Today* concentrates on deep

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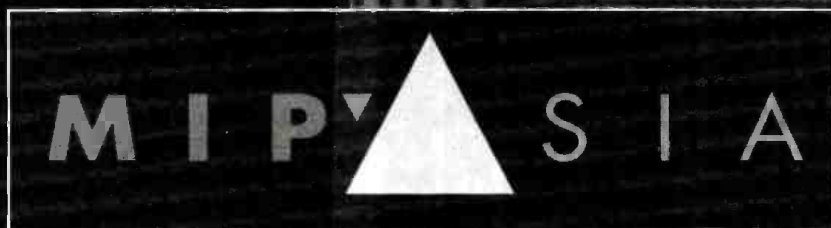
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cold-water diving around the U.S., and includes instruction on the latest gear and trends in sports diving. It airs Tuesday at 11 p.m. and Sunday at 9 a.m.

Flyfishing the East covers the techniques of flyfishing from locales in the eastern U.S. It airs Wednesday at 11 p.m., Friday at 8:30 p.m. and Sunday at 10:30 a.m.

Float Trip covers water sports of canoeing, kayaking and rubber rafting. It airs Monday at 8:30 p.m., Friday at 11 p.m. and Saturday at 3 p.m.

Wild in the Kitchen, a weekly instructional cooking program for hunters and fishermen, features Master Chef Milos Cihelka demonstrating how to clean and prepare fish and wild game. It airs Wednesday at 10 p.m., Saturday at 10:30 p.m. and Sunday at 5 p.m.

Next year *Outdoor Life* will add an original "expedition and adventure" show featuring independent films from around the world on such topics as Antarctic expeditions, mountain climbing, and undersea exploration.

Other new shows will include a "news and information" program focusing on environmental issues, as well as "a number of expedition- and adventure-related specials." ■

Movie preview channel ready to Pop

Popcorn Channel starts debut later this month

By Jim McConville

The Popcorn Channel will take the first step of its proposed national rollout later this month by launching on two cable systems in Southern California.

The channel will launch on Nov. 24 on MultiVision-owned cable systems in Anaheim and Manhattan Beach, both California, serving approximately 70,000 subscribers.

Popcorn will feature an assortment of movie trailers coupled with local movie time schedules. It is jointly owned by the New York Times Co. and Canadian companies Torstar Corp. and Salter Films.

The 24-hour channel will feature a split screen. The top two-thirds of the screen shows a national feed of previews, Popcorn Channel original programming and national and local adver-



Angela Pumo's Popcorn Channel will "be making major announcements between the Western Show and the end of the year."

PEOPLE'S CHOICE: TOP CABLE SHOWS

Following are the top 15 basic cable programs for the week of Oct. 23-29, 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 95.9 million households with TV sets. Source: Nielsen Media Research.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.
1. NFL football	TNT	Sun 8:00p	5,212	8.0	5.4
2. NFL Prime Time	ESPN	Sun 7:00p	2,711	4.0	2.8
3. Dura-Lube 500	TNN	Sun 2:00p	2,307	3.6	2.4
4. Silk Stalkings	USA	Sun 10:00p	2,246	3.4	2.3
5. Rugrats	NICK	Sun 10:00p	2,228	3.5	2.3
6. Rugrats	NICK	Tue 6:30p	2,176	3.4	2.3
7. SNICK or Treat	NICK	Sat 8:00p	2,126	3.3	2.2
8. Doug	USA	Tue 7:00p	2,093	3.3	2.2
9. Doug	USA	Thu 7:00p	2,059	3.2	2.1
10. Murder, She Wrote	USA	Sun 8:00p	2,039	3.1	2.1
11. Silk Stalkings	USA	Sun 11:00p	2,012	3.0	2.1
12. Aaahh!! Real Monsters	NICK	Sun 10:30p	1,980	3.1	2.1
12. Doug	NICK	Mon 7:00p	1,939	3.0	2.0
14. Rugrats	NICK	Thu 6:30p	1,933	3.0	2.0
15. NFL Gameday	ESPN	Sun 11:45a	1,926	2.9	2.0

Following are the top five pay cable programs for the week of Oct. 23-29, ranked by households tuning in. Source: Nielsen Media Research.

1. Movie: 'Exit to Eden'	HBO	Tue 8:00p	2,421	10.2	2.5
2. Movie: 'Exit to Eden'	HBO	Sun 9:45p	2,319	9.8	2.4
3. Movie: 'Natural Born Killers'	HBO	Sat 8:00p	2,304	9.7	2.4
4. Movie: 'Beverly Hills Cop III'	HBO	Sun 8:00p	1,927	8.1	2.0
5. Movie: 'Look Who's Talking Now'	HBO	Sun 9:00p	1,778	7.5	1.9

tising. The bottom third lists local movie schedules in the cable system's area.

Popcorn original programming blocks to be shown as individual dayparts include "The Big Screen" (movie openings and closings for the week), "Reel to Real" (a behind-the-scenes look at movie production) and "Midnight Rushes" (special features on independent and foreign films and movie soundtracks). The programs run from 15 seconds to 2-3 minutes.

Popcorn Channel President Angela Pumo says the channel will be launched on several more cable systems nationwide by year end. "We're going to be making major announcements between the Western Show [Nov. 28-Dec. 1] and the end of the year. It will be with other MSOs in other geographic markets." To date, the Popcorn Channel hasn't signed any advertisers, Pumo says: "We really need to move into that area next." ■

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DAILY WESTERN CABLE SHOW COVERAGE NOVEMBER 29-30, and DECEMBER 1

TNN at the races

Gaylord Entertainment Co. and the National Association for Stock Car Auto Racing plan to open NASCAR Thunder, a national chain of NASCAR-themed retail stores, which will be owned, operated and managed by Gaylord's The Nashville Network. The stores will debut in a southeastern location with up to five stores opening in 1996. Markets may include Nashville, Atlanta, Charlotte, N.C., and Orlando, Fla.

Owens it all

Top MSO Tele-Communications Inc. has purchased the remaining 50% interest in a cable system in The Woodlands, Tex., for \$17 million. The system, located 27 miles north of Houston, serves roughly 13,500 subscribers.

'Scarecrow' and 'Brown' to Lifetime

Lifetime has reached a licensing deal with Warner Bros. Domestic Pay TV, Cable and Network Features, to air off-network episodes of *Scarecrow* and *Mrs. King and Murphy Brown* on the women's network. *Scarecrow*, which aired on CBS from 1983 to 1987, will debut on the network in January 1996. Lifetime has not yet set a debut date for *Murphy Brown*, which is now in its eighth season on CBS.

What a 'Relief'

Home Box Office will present its seventh comedy benefit for the homeless, Comic Relief VII, on Nov. 11 at 9 p.m. ET. The show will feature a long list of talent, including David Letterman and Dennis Miller, and a salute to *The Steve Allen Show*. Billy Crystal, Whoopi Goldberg and Robin Williams will return to host the five-hour special, which airs live from the Universal Amphitheater in Los Angeles.

Jock 'n' Roll from ESPN

ESPN Enterprises and Tommy Boy have released their third music album, *ESPN Presents: Jock Rock Volume 2*, featuring such hits as "Great Balls of Fire" and "We Are the Champions." The two previous

albums of classic rock carrying the ESPN name have sold more than 500,000 copies each.

Sports graphics deal

Sports Channel Regional Network has entered into an agreement with Elias Sports Bureau to provide the cable channel's eight regional sports networks with statistics from Elias Graphics Library for the networks' NBA and Major League Baseball telecasts.

Elias Graphics Library, a daily package of ready-to-use graphics, is updated for each game telecast and is downloaded directly to the remote truck's graphics machine. Information will be customized for NBA and MLB games in each sports channel market.

Golf in Indianapolis

The Golf Channel has signed a carriage agreement with Indianapolis-based National Programming Service (NPS) and Consumer Satellite Systems to be added to 11 of NPS's basic programming packages. The agreement allowed NPS to launch Golf Channel on Oct. 19 to more than 150,000 customers subscribing to NPS packages.

Basketball bounty

ESPN Enterprises will offer ESPN Full Court, a new out-of-market men's college basketball package to ESPN cable affiliates and DIRECTV's direct broadcast satellite service for the upcoming 1995-96 season.

The package, available to residential and commercial customers, will include up to 425 games. ESPN games will be selected from Big Ten, Big East, ACC, SEC, Big Eight, WAC, Big West, Atlantic 10, Sun Belt, Missouri Valley and Ohio Valley conferences. The Full Court package, scheduled to start Nov. 28, has a \$79 residential season ticket price and a \$399 price tag for commercial subscribers.

Reprieve

Court TV's live coverage of the International War Crimes Tribunal at The Hague, scheduled to begin Nov. 20, will wait until next spring follow-

ing a six-month postponement of the trial after a request by defendant Dusko Tadic's attorney. Postponement of the trial won't affect Court TV's plans to telecast 15 hours of coverage of the 1945-46 Nuremberg trials using original film, audio tape and still photos. The program will air Nov. 13-17 at 5-8 p.m. ET.

United Video/TCI merger gets FTC OK

United Video Satellite Group and Tele-Communications Inc. have been granted verbal approval by the Federal Trade Commission of the companies' proposed merger, announced last July. Approval allows the companies to proceed with the scheduled closing of the deal by year's end. Shareholders are to receive proxy statements by late November or December.

Booking

BookNet, the yet-to-be-launched cable and satellite TV channel devoted to books, authors and literature, has named Burton Pines its president/CEO. Pines, a former *Time* magazine editor, is the founder and former CEO of Political NewsTalk Network. BookNet is scheduled to launch in October 1996.

Celebrating a million subscribers

DBS programmer DIRECTV signed its millionth subscriber last week after just over one year of offering service. DIRECTV will hold a one-million-subscriber sweepstakes with the winner getting a five-year package of DIRECTV's Total Choice package which includes NFL Sunday Ticket, NBA League Pass, NHL Center Ice, and Major League Baseball season passes.

Hardware heaven

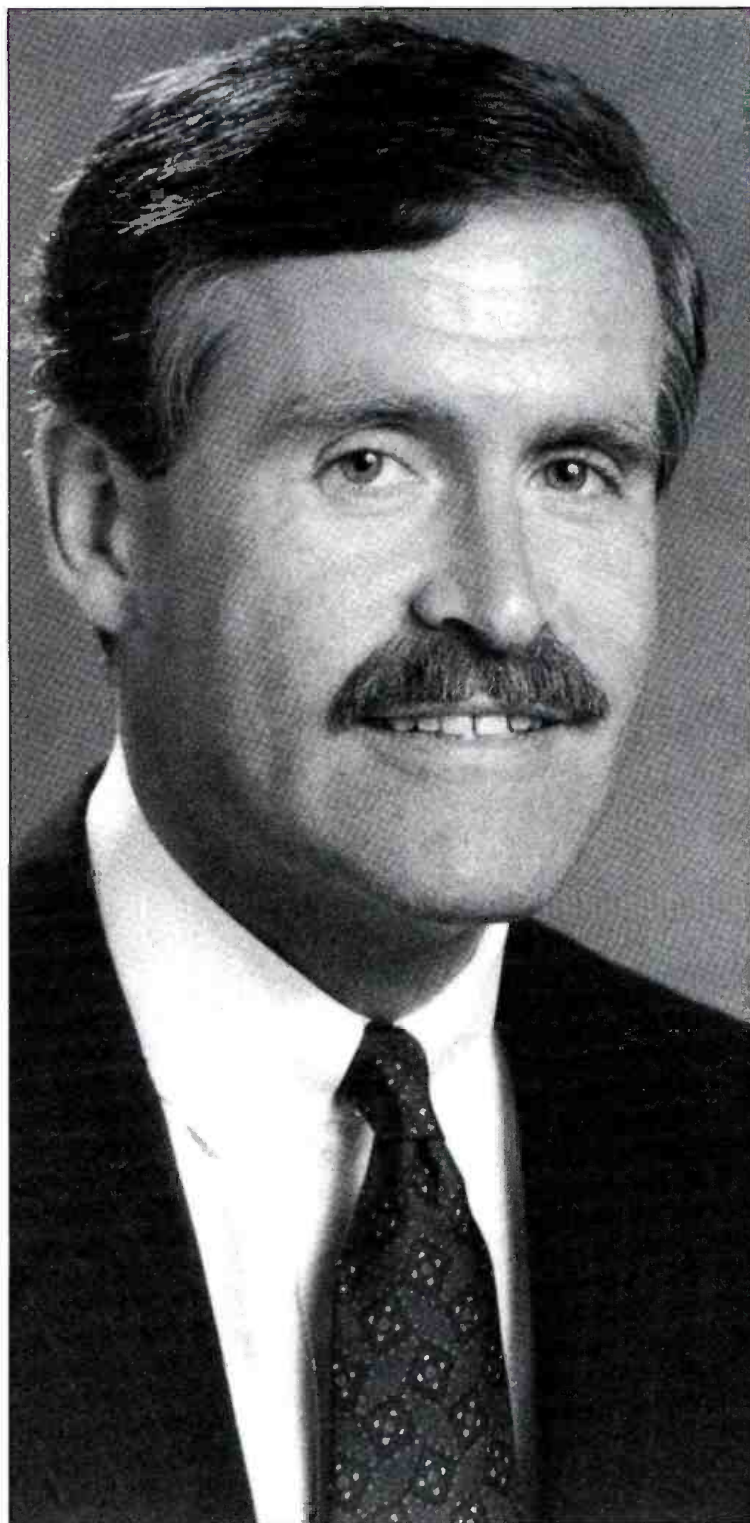
Home & Garden Television will launch the \$10,000 Lowe's Holiday Shopping Spree sweepstakes promotion, airing Nov. 20-Dec. 23. The grand prize winner and a guest will receive a trip to Lowe's Home Improvement Warehouse store in Charlotte, N.C., for dinner and a \$10,000 shopping spree.—RB, JM

Digital Equipment Corp. servers let Adlink customize spots / 108

Editel's Rita Sitnick reviews the state of the art / 110

November 6, 1995

Technology



“Broadcasting & Cable gives me a fast, accurate look at our business – covering all of the areas of interest to me, programming, technology, and governmental issues.”

Dennis J. FitzSimons
Executive Vice President
Tribune Broadcasting Co.

**Broadcasting
& Cable**

Digital goes to work for Adlink

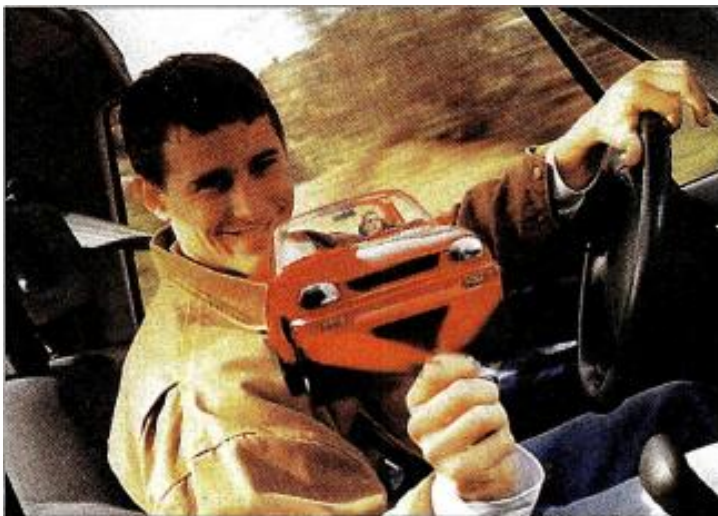
Servers, fiber bring custom spots to Los Angeles

By Glen Dickson

Adlink, the large Los Angeles-based advertising interconnect, has completed the overhaul of its old analog, tape-based ad insertion system to a digital network running spots off Digital Equipment Corp. (DEC) Mediaplex servers. The new system, which distributes spots to 57 Southern California headends over GTE and Pac-Bell T-1 fiber lines, is allowing Adlink to custom tailor national and regional spots to local cable markets.

Adlink's region includes 2.3 million subscribers, served by operators (and equity partners) such as Continental Cable, Comcast, Cox, Time Warner and TCI.

"The more flexibility Adlink has in dealing with the major advertising community in Los Angeles in terms of being geographically specific, the more we'll be able to capture share in the market," says John Walkmeyer, TCI West's director of ad sales. "Adlink has already broken some new accounts as a direct result of being able to offer their system-specific tagging."



National commercials can now be customized for local merchants with Adlink's new DEC system.

Walkmeyer says that customizing regional and national spots "probably doubles the growth that we would expect over the next five years," and will boost subscriber satisfaction in much the same way as local "mom-and-pop" ads do.

That will help defray the cost of installing the DEC equipment, which totaled \$10 million (BROADCASTING & CABLE, Jan. 16) and was absorbed equally by Adlink's 10 equity partners. The package includes Mediaplex servers, Vela Research MPEG-2 encoders and decoders, and video

switchers co-developed by DEC and Digital Video Communications.

A central Mediaplex server resides at Adlink's digital media studio, where incoming tapes are digitized, encoded to MPEG-2 at a rate of 8 megabits per second and stored. Proclaim scheduling software then sends the MPEG-2 compressed files to smaller Mediaplex servers at the headends, which can store up to 330 30-second spots. Vela decoders are used to transfer the MPEG-2 digital files back to analog format for playback.

"In case the network was to ever go down, the headend server stores that zone's video content," says Peter Martin, marketing managing for Digital's video advertising system.

The random access of the material stored on the Mediaplex server and the 24-hour-a-day distribution capability of the T-1 lines allow Adlink to offer two new services, AdTag and AdCopy, to advertisers buying time on 20 cable networks, since it is no longer necessary to re-record an entire tape to update a spot.

AdTag lets advertisers tailor generic regional and national spots by adding a custom tag at the end of the spot. For example, a car advertiser can finish off a national spot with local dealer listings; Adlink creates the tags in its post-production facility.

Adcopy offers advertisers even further customization by sending different spots to different geographic or demographic regions of Los Angeles.

"We were able to geographically define each dealer's trading area, and all of the cable systems within that area got the tag," says Mike Dillon of advertising firm Asher/Gould, which handles the Suzuki account. "It makes our dealers a lot happier. They've always wanted to use the neighborhood feature that cable can offer—this makes the most efficient use of the headends."

Because the T-1 lines have constant access to the headends, unlike Adlink's

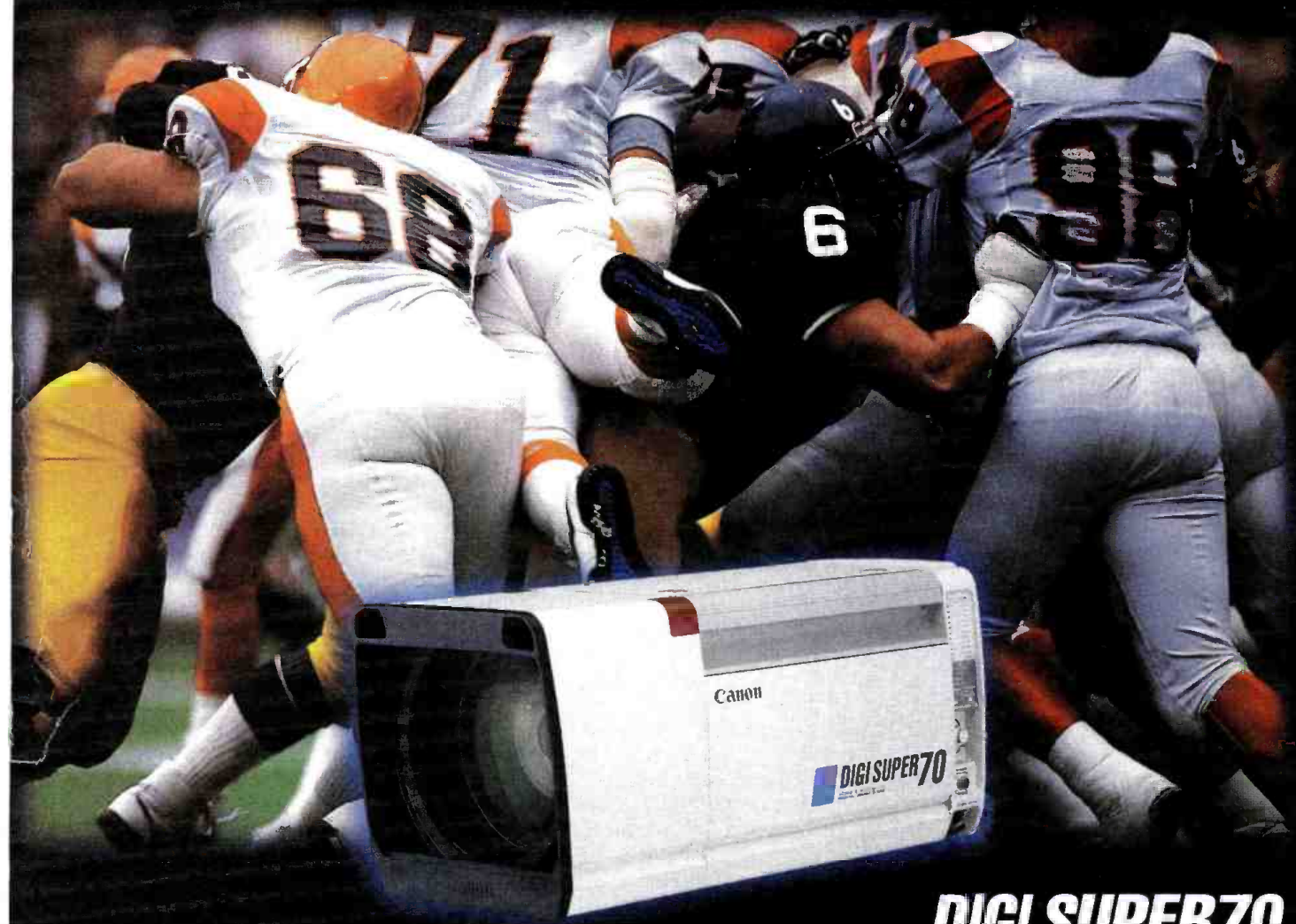
Pinnacle Efx creates new look

Pinnacle Efx recently completed production on a new Turner Sports ID that will precede and follow all sports programming on the TBS and TNT networks. The 10-second ID centers on four silhouetted athletes projected against a background of engraved continents. A massive plexiglass Turner "T" lands on the backplate to finish the ID.



—GD

CANON'S DIGI-SUPER70 LENS LETS YOU SHOOT A GOAL-LINE STAND...



DIGI SUPER70

FROM THE OPPOSITE END-ZONE.

Canon's new 70X zoom lens, Digi-Super 70 (PJ70x9.5BIE), provides the longest telephoto and widest angle combination of any lens, an advantage that opens up a wide range of shooting options.

Engineered to incorporate Canon's unique internal focusing and IFplus technologies for long-range telephoto applications, Canon's Digi-Super 70 is the first digital lens now in use.

The Digi-Super 70 provides extremely high performance without regard to object distance, as opposed to other lenses on the market, which are generally optimized for certain distances. No matter what the object distance is, users receive the full benefits of reduced chromatic aberrations. And IF plus technologies reduce those aberrations even beyond conventional IF lenses.

In addition to its optical advantages, with IFplus, the heaviest group of elements remains stationary in the focusing section of the lens, so that the camera's center of gravity never changes.

In addition to its new digital electronics, other enhancements to the Digi-Super 70 include: a new servo system with a wider range of focusing speeds; 10-bit iris technology for a precise level of repeatability; LED tally lamps; and a sleek, new, ergonomic design that features improved RF noise shielding and easier access to the lens' electronics.

For more information on the incredible Digi-Super 70, please call **1-800-321-4388**. (In Canada call 905-795-2012).

Canon
The Number One Lens

Post, Present and Future

A conversation with Rita Sitnick, president of Editel/New York



Rita Sitnick has a broad background in broadcast and post-production facilities, starting at WTTG(TV) Washington in 1963 and then moving across town to WDCA(TV). In 1967 she went to LewRon, where she specialized in remote trucks and stages, followed by a five-year stint as an editor at Teletronics.

previous method of satellite distribution, both AdTag and AdCopy are capable of same-day copy changes. Adlink's Paul Woidke, vice president and director of operations, thinks that will bring in new clients such as regional grocery chains, which can promote daily specials or target different neighborhoods with different products.

"The satellite feeds were only three times a week," he says. "Now we have a 24-hour-a-day dedicated bandwidth network, which lets us meet late copy delivery requirements. We used to deal with a 72-hour copy deadline. Now we can hit any headend at any time with an MPEG file," says Woidke. "That gives our sales force flexibility."

The T-1 line costs Adlink \$225,000 a year, estimates Woidke. Adlink's annual transponder time used to cost \$150,000, along with an additional \$100,000 a year in telephony time to communicate with the headends (videotape also cost \$80,000 a year). Since the fiber line affords two-way communication for scheduling information, Woidke says the cost of running the new network is "actually a wash, expense-wise"—not counting the \$10 million, of course.

Keeping that large ramp-up cost in mind, Woidke says that cable operators shouldn't justify moving into digital distribution as a way of saving money: "In my opinion, you've got to justify it on driving additional revenue. If you can't do that, you have no business doing it."

With AdTag and AdCopy, Adlink is betting that geographically focused advertising will yield both higher rates and greater volume. "It certainly makes the advertising more advantageous for both the manufacturer and the retailer," Woidke says. "It brings the targeting ability of direct mail to a televised video program." ■

In 1974, Rita Sitnick joined Editel (which was EUE at the time) as an editor. She became the general manager in 1987 and was named president in 1994. She now oversees a state-of-the-art facility that is home to the latest advancements in digital compositing and client/producer networking, serving top-notch broadcast, cable and advertising clients that include NBC, MTV, Grey Advertising and BBDO. While the technology may be new, Sitnick was quick to point out to BROADCASTING & CABLE's Glen Dickson that the mission is still the same—please the client and turn a profit.

How has the proliferation of special effects changed your business?

If you look at movies, commercials—you have to see that the proliferation of

special effects has got to affect everybody. We do a lot of spots and elements for shows that several years ago you never thought of as special effects—it wasn't a flying logo, it wasn't any kind of obvious 3-D. But now the computers have created the ability for us to do high-end special-effects work that you don't think of as high-end special effects.

We did a job for a show, creating an exploding building. We did part of it in 3-D, we did part of it with image compositing; we created fire; we created pieces of a building falling away. It was carefully put together in our real-time room, and no one would ever think that it's a special effect.

One of the most amazing things to me at NAB was digital animation tools, such as digital hair from Alias Research. What kind of animation software do you use?

Wavefront and Softimage, Eddie, Matador—we use lots of stuff. We have some Alias. We have quite an extensive Silicon Graphics setup. We have FDDI rings and Ethernet rings, and our office Macs are networked with our production computers. We have rather extensive capability in that area.

On the Sprint spots, the pin that falls? That's a 3-D-generated effect. The use of high-end special effects is extensive, but not in obvious ways.

With Macs getting more powerful and the software becoming more accessible and user-friendly, do you see stations doing a lot of animation with Macs?

A lot of it's economics. If two guys and a Mac open a shop down the street, and they're going to sell it to you—the station or you, the advertiser—for less money than it would cost you to ramp up and take on that onerous capital burden—then no. It's not just the initial expense of gearing yourself up—it's the obsolescence factor that just doesn't stop.

When we got into animation, probably eight to 10 years ago, with our first SGI platform, we were rather naive. We had no idea about this path we were going down or how to keep going. It's not like a one-inch online room. Those rooms are 10, 15 years old, and they're still going. You upgrade a little bit: you add a k-scope, and you add a new character generator. But they're still going;

Lending a hand

Editel/NY used Wavefront's Kinemotion animation system in the post production of a new 30-second spot for AT&T aimed at the Korean market in the U.S. Kinemotion was used to reshape a computer-generated hand in 3D, creating an active personality capable of quirky action. Color, lighting and camera then were added to the animation with the Wavefront Advanced Visualizer. The spot was produced by H.K. Lee of Kang & Lee.



the switchers, they're still going.

You get into Unix-based platforms and...every year to 18 months they turn over. They reduce the prices of what you bought; they bring in a new capability at a higher price. We've been very fortunate in that we've had people who have developed for us a program whereby we take last year's computer and put it to a new use so that nothing gets thrown away. We recycle everything into different uses. Once a computer is no longer valuable for animation, then perhaps it becomes a server for a network.

It moves down the food chain.

Right. But you can't ever stop—you have to keep going. The price of stuff is so relative. We got into Sprint Drums a little over a year ago. For us it was Sprint lines, a T-1 line, and an SGI Indy. We built up this Indy, but it started at about \$10,000—it's now about \$30,000. For a post house, that's really small potatoes. But for an ad agency, people on the other end of our connection, that's a fortune. They never spend that kind of money for equipment.

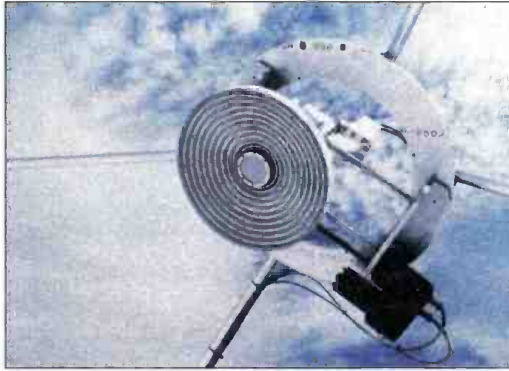
And when people talk about DS3 connectivity and being able to download full-motion, broadcast-quality video over fiber, the price of that is phenomenal compared to T-1.

The DS3 lines are available, but who has \$20,000 a month? We don't have \$20,000. We couldn't possibly justify that. There is nothing I can think of that we could get that would justify that now. But, of course, those prices are going down, too. What's also not that simple is getting into firewalls and protecting our setup while at the same time being connected to the rest of the world. The ramifications of that are more money and more effort than others are necessarily aware of.

Do you see Editel eventually going to disks instead of tape for production purposes? What about storage?

I think that there will probably be enough market pressure—I'm already feeling it—with both commercial and noncommercial clients [toward] digital cameras with disk storage. There's no question that sometime in the future that will be mandated by some clients and desired by other clients. We probably will have to support that. Ultimately, I think tape for archival storage is still what will be used. Even for any kind of disk-based system, I think we will end up with tape storage. ■

On track with satellites



Andrew Corp. has introduced the VALUTrak, an inclined-orbit tracking system for C-band earth station antennas. Designed for video, voice or data applications, the VALU-Trak unit is a simple device that can either replace an existing C-band receive-only fixed feed or be supplied with a new C-band receive-only antenna. It allows single-axis motion so that only the feed moves to track the satellite. "By limiting motion to the feed system, operational complexity is greatly reduced, and that means a significant cost savings for the operator," says Tony Campbell, marketing manager for Andrew's Earth Station Antenna Systems Group. Features include the capability to scan the feed over the antenna's aperture, providing a "steerable" mainlobe over a limited range. —GD

TCI brings HDTV to the public

Denver airport offers HDTV theater

By Glen Dickson

In a joint venture with the City of Denver, Tele-Communications Inc. has opened a high-definition television theater at the new Denver International Airport (DIA). The public art project represents the first opportunity for the mass exposure of high-definition video to U.S. consumers.

Located in DIA's main terminal, the theater was designed by C.W. Fentress J.H. Bradburn & Associates, the architectural firm that also designed DIA. It features an eight-foot by four-and-a-half-foot screen and seating for 12. The HDTV video will be played from a Sony high-definition laserdisc machine.

The construction and outfitting of the venue were funded primarily by Tele-Communications Inc., which



Denver's HDTV theater

donated roughly \$1 million to the project, according to TCI spokeswoman Lela Cocoros. TCI also has agreed to contribute \$25,000 a year for each of three years to the Denver Arts Commission for HDTV production by local and regional artists.

The theater initially is showing a 12-minute presentation, "The Road to Tomorrow," commissioned by TCI and produced by HD Vision of Dallas, one of the few HDTV production companies in the U.S., as well as a three-minute travelogue of Colorado, also produced by HD Vision. The theater will show other HDTV productions to be commissioned by the city of Denver in the future. ■

Projectavision and TI hook up at home

Projectavision Inc. has formed a developmental alliance with Texas Instruments (TI) to integrate TI's digital light processing (DLP) projector technology into Projectavision's home theater consumer projection television.

The DLP system is based on TI's patented Digital Micromirror Device (DMD), a highly integrated semiconductor "light switch." A DLP projector combines DMD microchips with digital signal processing, memory, software, optical components and an extremely bright illumination source.

The new TV sets will rely on proprietary technologies from both companies, including Projectavision's patented interchangeable front-and-rear-screen Home Theater Television System. The system allows one projection unit to be used for both front and rear projection and will display standard or wall-size images for television and Super VGA computer displays. —GD

Double-duty news van

ENG Mobile Systems of Concord, Calif., has introduced a news van designed for normal live and edit duties as well as relay operations from remote locations.



The relay model is based on the popular A-Plus introduced in 1993, incorporating two full-height racks, adequate space for editing, and a compact control panel for the electrical system, which is

conveniently located next to the sliding door. Based on the Ford E-350 Super Cargo Van, the standard configuration locates a 42-foot mast forward behind the driver's seat and a 30-foot mast off-set to the curb side behind the racks. A full-length aluminum roof platform provides access to both masts. —GD

Cutting Edge

By Glen Dickson

DIRECTV has authorized three new companies to manufacture DSS (direct



satellite service) receiving equipment: Samsung Electronics, Sanyo Electric and Daewoo Electronics. Each has been authorized by DIRECTV, the DSS trademark holder, to manufacture and distribute the DSS equipment used to receive up to 200 channels of entertainment and informational programming from DIRECTV and USSB. The suppliers also are entering into separate agreements with Thomson Consumer Electronics and News Datacom. Under terms of each agreement, the three manufacturers can introduce DSS equipment into the marketplace as early as June 1996.

Matthey Electronics has launched the 3000 series of serial digital video interface cards, designed to interface existing analog equipment with new serial digital products. Based on an extended Eurocard format, the range includes 10 bit A to D and D to A converters, plus serial digital distribution amplifiers, both



reclocking and non-reclocking. The system uses 10-bit converters and full-specification CCIR 601 filters to insure broadcast-quality processing. Serializers and deserializers to component and composite standards also are included.

EGAD! (Electronics Graphics and Design) of Dallas recently completed production on an on-air graphics promotion package for WB Network affiliate KZZZ-TV Seattle. EGAD! incorporated the new station-designed logo into animation designed for kids block and network programming. The backgrounds, composited in Wavefront Composer, are being made available to interested WB affiliates for promotional use.



NBC has purchased several NVISION NV series digital audio and timecode routing systems as part of its "Genesis Project," a major upgrade of NBC's production complex in Rockefeller Center, Manhattan. The order was placed through The Grass Valley Group, which is serving as primary contractor for the facility upgrade. An NV3512A synchronous routing system provides 160x160 two-layer/four-channel AES/EBU-format crosspoints; the system eventually will be expanded to provide enhanced capacity. A new 256-squared Grass Valley SMS-7000 serves as the master video router for the serial component digital signals throughout the complex, and custom software ties together the video and audio routing layers. A new NV3512TC timecode routing system also will be installed within the production videotape area.

The Electronic Industries Association's Consumer Electronics Group (EIA/CEG) has officially changed its name to the Consumer Electronics Manufacturers Association (CEMA), a new sector of EIA, and has elected new officers to head the group in 1996. CEMA just completed its fall conference in Scottsdale, Ariz., drawing a record 84 consumer electronics companies.

Telemedia

THE INTERACTIVE WORLD OF VIDEO, VOICE AND DATA

Week®

Online Services

Internet begins to cut into TV viewing

Nielsen/CommerceNet, Yahoo/Jupiter reveal Web trends

By Mark Bernstein

Before the Internet can become a mass medium, people of all ages and income groups need to gain access to it. And there are several questions that need to be answered concerning audience tracking and corresponding advertising rates.

Consumer behavior on the Internet is still unclear to advertisers, but two new studies aim to demystify the lingering riddles hanging over the World Wide Web.

Nielsen Media Research and CommerceNet claim in their Internet Demographics Survey that there are roughly 24 million Internet users in the U.S. and Canada.

But the study provides few other specifics about the future shape of the amorphous Web. The Nielsen/CommerceNet study took a random telephone sample of 4,200 households and businesses in the two countries. It found that users of the Internet spend as much time on the Web as they do watching rented videos.

The most enticing tidbit from the study—for advertisers—is perhaps the profile of Internet users: They tend to be well-educated men. Nearly two-thirds of Internet users are male, and 53% are between 16

and 34 years old. The survey also found that 25% of Internet users earn more than \$80,000, and 64% have at least one college degree.

However, most men using the Internet do so from work, not from home. The study states that two-thirds connect from work, indicating that the Internet has yet to evolve into a form of consumer mass media.

This research suggests that the Internet is still a niche medium that is not being widely used by many middle-class and lower-income households. Although the study points out some broad trends, it fails to address the specific concerns of advertisers that the Internet has yet to reach critical mass in the consumer market.

"There is not a clear-cut answer to how the Internet will be best utilized within an advertising environment," says Paul Lindstrom, vice president of Nielsen Media Research, adding, "No one knows what the Internet will be in a couple of years."

Another study also aims to determine how consumers are using the Internet. The Yahoo/Jupiter Web User Survey found that the majority of its respondents access the Internet from home, as opposed to the workplace.

That survey asked questions

to a sample of Internet users and reinforced the fact that most users are upscale, affluent young professional men.

One of the main findings of the Yahoo/Jupiter survey was that 61% of the respondents said they are watching less television and spending more time online. This trend, along with those reported in the Nielsen/CommerceNet study, could have broad long-term implications for broadcasting and cable television.

The Yahoo/Jupiter survey also found that 50% of the respondents access the Internet from a dial-up connection with an Internet Service Provider (ISP), while 40% gain connection to the Internet through their workplaces and only 8% go through online services such as Prodigy, America

Online and CompuServe.

Another key finding of the Yahoo/Jupiter survey was that 66% of the respondents said they would not be willing to pay a monthly fee to enter sites on the World Wide Web. If this holds true, then advertising will bear the brunt of transforming the Internet into a commercially viable mass medium.

"The Internet is not like television, radio or magazines, and it's only starting to evolve into a mainstream medium," says Lindstrom.

In a related development, Nielsen partner I/PRO (Internet Profiles Corp.) will work with BPA International, the circulation audit bureau for print publications, on its Internet measurement system. BPA will audit I/PRO's Web site usage verification processes, examine Web site log files and insure that the Nielsen I/PRO I/AUDIT methodology is consistent with the BPA's interactive auditing standards.

"I/PRO and BPA working together will help speed the growth of the Web as a mainstream medium for advertisers," says Jerry Yang, co-founder of Yahoo! Corp. **TM**

ESPN
SPORTSZONE™
A SERVICE OF STARWAVE AND ESPN

Digital Pictures creates link with ESPN

Digital Pictures and ESPN SportsZone have struck a deal in which a 15-second spot promoting the online sports news service will appear within the Macintosh and PC CD-ROM versions of "Quarterback Attack with Mike Ditka." The spot will encourage users of the interactive football title to visit ESPN SportsZone. ESPN SportsZone can be reached at <http://ESPN.SportsZone.com> and Digital Pictures' Web site is at <http://www.digipix.com>.

The Internet

All PBS stations to be on Internet

Service sets ambitious agenda to bring 347 stations onto Web by spring

By Mark Berniker

By March of next year users will be able to cruise the Internet for information about every Public Broadcasting Service station.

PBS says it will create some 200 different Internet sites that will link its 347 TV stations around the country to the common Internet World Wide Web computer network.

PBS's Internet Publishing Group has helped 55 stations get on the Web, up from 24 stations five months ago.

"We are creating a password-protected site for our stations that will provide tools to create station Web pages," says John Hollar, executive vice president of PBS Learning Ventures.



PBS is creating the Web Publishing Resource Center, "a place where stations can go for advice and to exchange messages with other public television stations that are getting on the Internet," says Hollar.

PBS will launch The Online NewsHour based on *The NewsHour with Jim Lehrer* by Dec. 1, which will contain original content from the national newscast.

Each PBS station is doing whatever it wants on the Internet, says Hollar. Some stations are focusing on national and global issues, while others are evolving into regional, state or local information services.

As examples, Hollar points to WNET New York's Net Station, which features information about PBS national programming and Texaco's Teacher Training Program, and Idaho Public Television, which is creating "a place where you go for all the information about the state of Idaho."

PBS will provide space on its national World Wide Web server for all its stations. The individual stations will use on-site computers and their own staffs to program the Internet pages. **TM**

The Internet

Media outlets to pool election coverage on Internet

ABC News teams with 'Washington Post' and 'Newsweek'

By Mark Berniker

Three media powerbrokers are creating a new site on the Internet's World Wide Web devoted solely to 1996 election news coverage.

ElectionLine is a new venture between ABC News, The Washington Post Co.'s Digital Ink and *Newsweek* magazine to create a place on the Internet devoted to detailed coverage of the upcoming elections.

"This venture is a recognition that our media assets are complementary," says William

Abrams, vice president of business development, ABC News.

ElectionLine represents the first time pooling of television, newspaper and magazine election news coverage under one umbrella delivered over the Internet.

"This is an unprecedented cooperation between three major media partners, all of which are leaders in the world of political news coverage," says Peter McGrath, *Newsweek* editor of new media. "We've decided there is an audience that wants high-quality, up-to-the-

PBS Stations With Home Pages

These PBS station Internet sites can all be accessed at <http://www.pbs.org/stations/bystate.html>

KUAC Fairbanks, Alaska
KAET Tempe, Ariz.
KUAT Tucson, Ariz.
Arkansas ETV Network
KPBS San Diego
KQED San Francisco
KRMA Denver
WETA Washington
WUFT Gainesville, Fla.
WLRN Miami
WMFE Orlando, Fla.
WFSU Tallahassee, Fla.
WSFP Ft. Myers/Naples, Fla.
Idaho Public Television
KAID Boise, Idaho
KCDT Coeur d'Alene, Idaho
KIPT Twin Falls, Idaho
KISU Pocatello, Idaho
KUID Moscow, Idaho
WSIU Carbondale, Ill.
WTIU Bloomington, Ind.
KPTS Wichita, Kan.
KTWU Topeka, Kan.
KET/The Kentucky Network
Louisiana Public Broadcasting
WGBH Boston
WGBY Springfield, Mass.
Maryland Public Television
WKAR East Lansing, Mich.
WUCM University Center, Mich.
KTCA/KTCI St. Paul
KCPT Kansas City, Mo.
KUSM Bozeman, Mont.
WNET New York
UNC Center for Public TV
Research Triangle Park, N.C.
WTVI Charlotte, N.C.
Prairie Public Broadcasting
Fargo, N.D.
Oklahoma Educational Television
WOUB Athens, Ohio
WBGU Bowling Green, Ohio
WCET Cincinnati
WHYY Philadelphia
WYBE Philadelphia
WPSX University Park, Pa.
WSBE Providence, R.I.
South Carolina ETV Columbia, SC
South Dakota Public Broadcasting
WTCI Chattanooga
KCOS El Paso, Tex.
KUHT Houston
KBYU Provo, Utah
KUED Salt Lake City
WHRO Norfolk, Va.
WHA/Wisconsin Public Television
WBPY Huntington, W.Va.

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Calendar

Nov. 8—Interactive Entertainment Conference, sponsored by Telecommunications Reports, Information & Interactive Services Report, Multimedia Daily and EDS management consulting. Sheraton Carlton Hotel, Washington. Contact: (800) 822-6338.

Nov. 8-10—Women Online Conference, sponsored by The Kelsey Group and Apple Computer Corp. The Renaissance Hotel, Washington. Contact: (609) 921-7200.

Nov. 15—Radio On The Web, sponsored by Breakers. George Washington University Club, Marvin Center, GWU, Washington. Contact: Nan Siemer, (202) 362-4182.

Nov. 16-17—Telco Video Platforms 101 Summit, co-sponsored by the Interactive Television Association and Video Information Provider Consulting. ANA Hotel, Washington. Contact: (202) 408-0008.

Nov. 20—"New York/New Jersey/New Tech: Realities of the Information Superhighway," sponsored by AT&T, New Jersey State Chamber of Commerce and Center for Communication Inc. Liberty Science Center, Jersey City, N.J. Contact: Mitzi Vaimberg, (212) 841-4719.

Dec. 12-14—Interactive Multimedia Conference, sponsored by The New York Society of Security Analysts Inc. 1 World Trade Center, Suite 4447, New York. Contact: Vincent Catalano, (212) 912-9249.

Jan. 9-11, 1996—"ITC '96: Interactive Television Conference," sponsored by *Journal du Multimedia*. Palais des Congres, Porte Maillot, Paris. Contact: Roger Christophe, (331) 4267-9380.

Jan. 14-16, 1996—Interactive services Association 2nd annual state-of-the-industry strategic business meeting. Doral Golf Resort and Spa, Miami. Contact: (301) 495-4955.

Jan. 29-Feb. 1, 1996—ComNet '96, sponsored by IDG and MHA Event Management, Washington. Convention Center/Renaissance Hotel, Washington. Contact: (617) 551-9800.

minute coverage of the upcoming news surrounding next year's elections."

ElectionLine will contain current and archival content, including text, graphics, some full-motion video, still pictures, real-time audio and access to databases of information on candidates, parties and various election races around the country.

Abrams went on to say that "the Web is still more about text than video, but that will change as the Web begins to handle video bet-

ter in the future."

Although ABC has a deal with America Online, *Newsweek* is on Prodigy and the Post's Digital Ink is available through AT&T InterChange, the three partners decided that the best place for the news site was the Web.

The three media companies will work together on polling information. Abrams says, "We will be able to put much more polling data up on the Web than we would ever be able to broadcast on *ABC World News Tonight*." **TM**

The Internet

TCI cable system in California is first to gain fast-speed service

By Mark Berniker

TCI cable subscribers in Sunnyvale, Calif., will be the first to gain high-speed Internet access over cable plant.

@Home Network is a Palo Alto, Calif.-based joint venture of Tele-Communications Inc. and Kleiner Perkins Caufield & Byers that will offer the service over a hybrid fiber/coaxial (HFC) cable network.

"New technologies are now being used to provide video, audio and animation via the Internet. These technologies, coupled with @Home's high-speed backbone and the HFC

infrastructure, are ideally suited to deliver multimedia services to our customers," says Will Hearst, @Home chief executive officer.

@Home wants to leverage the investment in upgrading the cable infrastructure to offer cable subscribers incredibly quick access to the Internet—at rates far faster than possible over the existing telephone network. @Home claims that cable modem access will be more than 1,000 times faster than today's 28.8 baud modems.

In addition to providing cable customers with a connection to the Internet, @Home will also provide

users with a customized browser created by Netscape Communications and a suite of information services including global, national and local news, weather, sports and other information.

Although TCI has an equity position in The Microsoft Network, it remains unclear whether MSN will become linked to @Home.

The price for connection to the Internet using cable modems has not been determined, but it is expected that subscribers will have to pay about \$30 per month for unlimited use.

TCI's Sunnyvale system has roughly 25,000 subs. **TM**

Pioneer wins TW box contract

Pioneer New Media Technologies has signed a contract with Time Warner Cable for 85,000 advanced set-top boxes for TW's cable system in Houston. The new BA-6310CA addressable home terminals will provide cable subscribers with enhanced TV viewing and recording capabilities, including simplified VCR programming and pay-per-view ordering procedures. The boxes also feature two-way, FR-return capabilities for impulse pay per view, viewer statistics, subscriber responses and opinion polling.



Crescent City Fox affiliate on Web

WNOL-TV is the first New Orleans television station to create a home page on the Internet. WNOL-TV Fox 38 can be reached at <http://www.wnol.com>. The site will feature programming information

from the ch. 38 station, owned by Quincy Jones Broadcasting.

Slower European timetable

The information superhighway may be losing some of its allure. A new study by Europe-based INTECO says that the European multimedia revolution will be delayed and that what is happening in the U.S. may not be exported to Europe. INTECO says the predicted convergence between the personal computer and television sets is a "myth" and that interactive television will not be successful in Europe during the next 10 years.

75 YEARS OF PIONEERS

Continued from page 96

of its stations' network affiliations and signed with Murdoch's Fox.

That one action (followed by Murdoch's securing National Football League broadcast rights) affected the

entire industry. It set off battles for affiliate stations in dozens of markets and transformed the station environment for network television operation.

Murdoch, accepting the Chairman's Award at last year's NATPE International annual conference in Las Vegas, pointed to still another critical transition

time for broadcasting, one that will do nothing less than reinvent television. He talked about "the convergence of digital transmission, cheap computing power and vast storage capacity" which, he said, "will produce changes in our medium that even the boldest and most farsighted among us cannot predict." ■

Radio's version of 'Who's on first?'

Many claims have been made, but radio's paternity is still a question

The origins of radio broadcasting are subject to continuing dispute.

An eccentric inventor in backwoods Kentucky is thought by some to have been the first to transmit the human voice from one point to another without wires. Nathan Stubblefield claimed to have made a transmission in 1892. He gave no public demonstration, however, until Jan. 1, 1902, in his hometown of Murray, Ky. Witnesses said voices and music were sent through the air. On March 30, 1928, Stubblefield was found dead in the shack where he had lived alone, apparently the victim of starvation.

Reginald Aubrey Fessenden, a Canadian-born electrical wizard, sent a human voice by wireless telephony for hundreds of miles on Christmas night 1906. The broadcast was transmitted from a station at Brant Rock, 11 miles from Plymouth, Mass., and was said to be heard by ships at sea. The remarkable Mr. Fessenden, variously professor of physics at Purdue University, professor of electrical engineering and post-graduate mathematics at Pittsburgh University, head chemist at the Edison laboratory at Orange, N.J., chief electrician of the eastern works of Westinghouse Electric and Manufacturing Co., died of heart disease in Hamilton, Bermuda, on July 22, 1932, at the age of 65. He is credited with originating the continuous-wave principle of wireless transmission and the heterodyne system of reception and with inventing the radio compass along with numerous submarine-safety devices.

A Yale-educated minister's son, Lee de Forest is credited with making several early broadcasts: a program of phonograph records from the Eiffel Tower in Paris in 1908; the voice of Enrico Caruso in a performance of "Cavalleria Rusticana" on the stage of

the Metropolitan Opera House on Jan. 13, 1910; self-styled "radio concerts" three nights a week in 1916 from an experimental broadcasting station at High Bridge, N.Y.; news bulletins of the Woodrow Wilson-Charles Evans Hughes presidential election in November 1916. The inventor of the three-element vacuum tube in 1906 (among other things it helped develop radio, long-distance telephony, sound movies and television), de Forest died in Hollywood in 1961 at 87, leaving behind four fortunes gained and lost and patents for some 300 inventions.

Charles David Herrold, in San Jose, Calif., in 1909, established a radio-telephone station for experimental work and as a promotional device for a school of engineering and radio, which he also operated. "This is San Jose calling," the station of the Herrold College of Engineering and Wireless would identify itself, and then, using a 15-watt spark transmitter and water-cooled microphones, broadcast music and news. Mr. Herrold's station grew into KQW in 1921 and KCBS in 1949. It's now a 50 kw CBS-owned station in San Francisco.

Earle Melvin Terry helped found 9XM Madison, Wis., now WHA, still calling itself "the nation's oldest broadcast station." Terry, a professor of physics at the University of Wisconsin, inspired C.M. Jansky Jr., a student, to design and construct three-element power-vacuum tubes to be used in an already established experimental radiotelegraph (started in 1914 with 2000 watts on 475 meters), in operation in Wisconsin's old Science Hall and licensed under the call letters 9XM. The station achieved its first transmissions of voice and music in 1917.

Owners of the *Detroit News*, the Scripps family—James Edmund Scripps, William John Scripps—found-

ed the Detroit station 8MK, later WBL, later WWJ, which claims that on Aug. 20, 1920, it "became the first radio station in the world to broadcast regularly scheduled programs." According to this claim, the first broadcast began at 8:15 p.m. from the second floor of the *Detroit News* building with the words "This is 8MK calling," followed by the playing of two phonograph records, "Annie Laurie" and "Roses of Picardy," a query by an announcer to unseen listeners, "How do you get it?," and the playing of taps. The broadcast is thought to have been received in some 30 Detroit homes. The station, then licensed to the *Detroit Evening News*, and now owned by CBS Inc., says it has been on the air continuously ever since.

An ex-Marconi man, formerly a shipboard wireless operator, Fred Christian, put together a five-watt transmitter in his Hollywood, Calif., home three-quarters of a century ago. Granted the call letters 6ADZ, Christian, on Sept. 10, 1920, began broadcasting records he borrowed from music stores. This was the forerunner of KNX Los Angeles. Christian was then manager of the Electrical Lighting and Power Co. and went into broadcasting because he wanted to encourage people to build their own radio sets so that he could sell them parts. In 1924 he sold KNX to Guy Earle, owner of the *Los Angeles Evening Express*, who resold it to CBS in 1936.

After the WWJ and KDKA broadcasts of 1920, the Department of Commerce, the government agency then charged with this responsibility, licensed 32 broadcasting stations in 1921 and 254 additional stations in 1922. Radio broadcasting was born and on its way to maturity. ■

Reprinted from the Nov. 2 1970, issue of BROADCASTING.

Check out next week's job openings before they're even published!

Get a jump on the competition with Broadcasting & Cable's "Classifieds On Demand"—an easy-to-use telephone system offering next week's ads for positions and services available in the broadcasting industry. Just call on Tuesday (after 5 pm, ET) to preview listings that won't be published in Broadcasting & Cable until the following Monday . . . 5 days before everyone else! Only \$1.99 a minute. You can even request a fax of the classified section.

HELP WANTED MANAGEMENT

~~CEO of Satellite Service.~~ East Coast satellite service is expanding for a new CEO. Strong marketing and management skills required. In the broadcast or cable industry not essential. Strong leadership. Successful business experience. Send resume to Box 00371

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RADIO

HELP WANTED MANAGEMENT

Great opportunity in Lansing, Michigan for selling GM. Concept seller with strength to win in tough market. Solid facility with performance driven ownership. Reply to WHZZ/WLS, Attn: Ken MacDonald Jr., P.O. Box 25008, Lansing, MI 48909. MacDonald Broadcasting. EOE.

HELP WANTED SALES

WIYY-FM "98 Rock." We're a division of The Hearst Corp., one of Balto's most respected radio stations. Currently have two openings for Account Executive: Candidates should possess a minimum of 1 year radio sales experience. Those with 1 year minimum of TV or print sales background will also be considered. We stress teamwork, professionalism and ongoing growth through training. Career position. Excellent benefit package. Phone Hugues Jean, LSM, (410) 338-6573 or Irv Zelt, GSM, (410) 338-6584, or send resume to WIYY-FM, 3800 Hooper Avenue, Baltimore, MD 21211. EOE. Women and minorities encouraged to apply.

Sales GM. Young C/W small market AM/FM. Computer proficient, production experience, strong accounting principles and practices, budget, internal control. Resume with references, salary history and tape to: SBC, POB 119, Columbia, MO 65205-0119.

HELP WANTED TECHNICAL

Broadcast Engineer. Young C/W small market AM/FM near St. Louis MO. Experienced only. Resume with references, salary history, and tape to SBC, POB 119, Columbia, MO 65205-0119.

HELP WANTED NEWS

NEWS DIRECTOR

The Best News Job in America happens to be in The Best City in America Pulitzer's #1 rated KTAR/Phoenix seeks a skillful, experienced News Director to lead a talented News Department into the next decade. If you know the difference between:

**a news story and an event
management and leadership
imitation and origination
facts and ideas**

Contact Todd Wallace, OM/PD
KTAR Radio, 301 W. Osborn Rd.,
Phoenix, AZ 85013. EOE. M/F.

*We'll arm you with the tools to take us to
the next level of excellence.*

**Newsperson for Northern New York's FSR/
PAC 93.** Gather, write, deliver. Adult CHR and
Oldies. Call Rick DeFranco at (315) 393-1100.
EOE.

Southern Illinois University invites applications for Producer (Radio News). Bachelor's degree required in Radio-Television or related field. Three years of professional radio broadcast experience, at least one of which has been in news. Experience at a CPB qualified station is preferred. Leadership and student mentoring abilities applicable to a university setting are required. Duties include developing, producing / anchoring news and public affairs programming, and providing assistance to the News Director in supervising news and sports programming. Letter of application, resume, work samples, including air check, and at least three professional letters of reference should be sent to: Robert Gerig, Acting Director, SIU Broadcasting Service, 1048 Communications Building (Mailcode 6602), Southern Illinois University, Carbondale, IL 62901. Southern Illinois University at Carbondale is an Equal Opportunity - Affirmative Action Employer. Please indicate in your application letter the source of this position opening.

HELP WANTED MANAGEMENT

Great Opportunity. Fun but tough market. Two strong stations underdeveloped in sales. Must be hard working with ability to lead by action with the customer. Midwest market in state capitol. Reply to Box 00599 EOE.

HELP WANTED ANNOUNCER

Radio Announcer. Requires a 4 year degree in journalism, language, literature or communications and one year experience. Announce radio programs in Korean language to Korean audience. Write programs in Korean language for radio involving Korean literature, poetry and philosophy. Perform ad-lib radio programs covering cultural, political and news-worthy issues of importance to Korean community. Must be fluent in Korean and have FCC operators license. Interested applicants apply in person or by resume to the GA Dept. of Labor, Control No. GA 5902365, 2943 North Druid Hills Road, Atlanta, GA 30329-3909 or to the nearest GA Dept. of Labor Field Service Office.

SITUATIONS WANTED MANAGEMENT

Problems with ASCAP, BMI, SESAC? Fees too high, audit claims, annual and per program reports. Call for help today. Bob Warner 609-395-7110.

SITUATIONS WANTED NEWS

News and Public Affairs Radio - Black female media professional seeking management positions. Deborah Allen (913)495-0507.

BUSINESS OPPORTUNITIES

Mexican company. Seeking to coproduce in Spanish for the Hispanic community. Contact us. Servicios En Comunicacion, Genova 20, Mexico D.F. 06600, Tel/Fax (915) 208-80-13.

SCA LEASE

Two(2) SCA Channels available. WDLF Marion, NC. Coverage area includes major inner state highway. For coordinates and complete coverage area call 706-659-2000.

TELEVISION

HELP WANTED SALES

Account Executive. RNN, a regional news, talk and sports television station serving the New York metropolitan suburbs of Westchester, Rockland, Hudson Valley, Danbury and New Jersey is seeking two Senior Account Executives to sell in Westchester, Rockland and Danbury, CT. Exceptional compensation that includes salary, bonus incentives and 401K. If you are a high powered sales talent that wants a career and not a job, this company is for you. Candidates must have a minimum of four years selling experience in television or radio sales. Market experience in Westchester, Rockland or Danbury a plus. Fax resumes to: (203) 967-9442 or mail to: RNN Television, Human Resources, One Stamford Landing, 62 Southfield Avenue, Stamford, CT 06902. EOE.

Syndication Sales. Small national TV Syndication Company (Sunbelt) producing and distributing news oriented inserts daily via satellite needs GM/GSM. Responsibilities include - advertising sales, affiliate sales and overall management of 10 person staff and studio. Reply to Box 00585 EOE.

Sales Manager wanted for small market start up in Rocky Mountain area. Looking for leader who can become part of management team. Send resume to Box 00593 EOE.

SE affiliate is searching for a Traffic Manager and Assistant. Must be proficient in all aspects of Columbine. Send resume and salary requirements no later than 11/30/95. Reply to Box 00597 EOE.

GSM: Texas Gulfcoast NBC affiliate seeks GSM to lead, motivate and train staff. Strong local experience and new business track record required. Station uses Columbine, BIMP, Green Marketing. Send resume to: Ron Kelly, KJAC-TV, P.O. Box 3257, Port Arthur, TX 77643. No phone calls please. EOE.

HELP WANTED MANAGEMENT

Tropical Booming Pacific Rim Island. Direct Sales Manager with minimum of 5 years experience. Highly motivated aggressive professional needed. Long term opportunity. Excellent wage, incentive and benefit package. State of the art 450 MHz system fiber optic distribution, pay-per-view. Please include salary history on resume. Contact Bryan Holmes, Guam Cable TV, 530 West O'Brien Drive, Agana, Guam 96910 or fax (671) 477-7847.



WE'RE LOOKING FOR AN ALL-STAR LINE-UP of broadcasting professionals

Based on the tremendous success of our DIRECTV® service in the U.S., Hughes Communications, Inc. will be launching a joint venture in Latin America beginning in 1996. This is your chance to show your expertise...internationally. You will be based in our new Central Broadcast Center in Long Beach, CA, the most sophisticated facility of its kind in the world.

If you have relevant experience, you could become part of our all-star line-up. Candidates with English/Spanish and/or English/Portuguese are highly desirable for these opportunities:

MANAGER, PROGRAM PREPARATION

Supervise editing activities, commercial reel compilation, multiformat dubbing, technical evaluation and formatting of new program submission. (Job Code BCMPP)

BROADCAST OPERATIONS SHIFT SUPERVISORS

Supervise on-air activities, troubleshoot and resolve all broadcast-related issues and manage operations staff. Requires 6+ years broadcast experience. (Job Code BC/BOSS)

ASSISTANT MANAGER OF BROADCAST OPERATIONS

Oversee on-air activities, managing the operations supervisors and assisting in troubleshooting and problem resolution. (Job Code BC/AMGR)

BROADCAST CONTROL OPERATORS

Monitor all on-air activities, check and measure quality of incoming, in-plant and transmitted broadcast signals and confirm integrity of daily broadcast schedule. (Job Code BC/BCO)

MANAGER, PLAYBACK & RECORD SYSTEMS

Responsible for management of playback and record operations. (Job Code BCMPPAR)

SUPERVISORS, PLAYBACK & RECORD SYSTEMS

Oversee and supervise video tape playback, record and duplication shift and support on-air operations. (Job Code BC/SPAR)

PLAYBACK & RECORD OPERATORS

Operate video-related technical equipment used for on-air programming playback/recording, produce composite reels for promo channels and commercial roll-ins and perform database housekeeping and backup of critical data files. (Job Code BC/PARO)

SUPERVISOR, TECHNICAL MAINTENANCE

Oversee technical maintenance of multi-channel analog, digital and RF systems. (Job Code BC/STM)

We offer a highly competitive compensation and benefits package and the opportunity to make a significant impact in our new venture. For prompt consideration, please forward your resume to: Hughes Communications, Inc., c/o Cameron-Newell Advertising, P.O. Box 56236, (indicate appropriate job code), Sherman Oaks, CA 91403. Equal Opportunity Employer M/F/D/V.

SUPERVISOR, COMPUTER MAINTENANCE

Oversee technical maintenance of LAN software/hardware. (Job Code BC/SCM)

MAINTENANCE TECHNICIANS

- Satellite uplink antennas/RF
- Digital compression/analog
- Computer LAN/WAN

(Job Code BC/MT)

SUPERVISOR, TELECOMMUNICATIONS

Oversee daily telecommunication system operation and maintenance activities. (Job Code BC/STELE)

MANAGER OF TRAINING

Overall responsibility for technical and operational training for the Central Broadcast Center. (Job Code BC/MOT)

MEDIA LIBRARIANS - Videotape

Responsible for storage, retrieval, inventory and tracking of all taped program materials. (Job Code BC/MLIB)

PROGRAM PREPARATION TECHNICIANS

Responsible for identifying technical impairments and time-coding, compiling and duplication of programming. (Job Code BC/PPT)

EDITORS - Videotape

Perform a wide variety of corrective and creative automated videotape editing. (Job Code BC/EVID)

RESOURCE SCHEDULING SUPERVISORS

Assist in schedule creation, work order generation, manpower scheduling/training on software systems and developing departmental standard operational procedures. (Job Code BC/RSS)

RESOURCE SCHEDULING COORDINATORS

Coordinate scheduling of all operational facilities & staff assignments. Requires scheduling exp. in a broadcast/cable environment. (Job Code BC/RSC)

HUGHES
COMMUNICATIONS
A HUGHES ELECTRONICS COMPANY

Local Sales Managers: Growing group need working managers for new LP interactive stations. Tampa, Atlanta, Las Vegas, Salt Lake. All inquiries confidential. (702)597-1829.

GSM wanted for small market Mountain State TV station. Leading station in market and part of growing group. Send resume to Box 00592 EOE.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to: Box _____,
245 West 17th St., New York, New York 10011

Director of University Television and General Manager of KUON-TV; Secretary of the Nebraska Educational Telecommunications Commission and General Manager of Nebraska Educational Television. The University of Nebraska Lincoln (UNL) and the Nebraska Educational Telecommunications Commission invites applications and nominations for the position of Director of University Television and General Manager of Station KUON-TV; Secretary of the Nebraska Educational Telecommunications Commission and General Manager of Nebraska Educational Television. Reporting to the Senior Vice Chancellor for Academic Affairs (.51 FTE) and the Nebraska Educational Telecommunications Commission (.49 FTE), the successful candidate will be expected to provide dynamic leadership in further developing and strengthening the public broadcasting programs and educational offerings of both the university and the commission for the State of Nebraska. The successful candidate will also be eligible to hold the rank of Professor, serve as secretary to the Commission, be the general manager of the Nebraska ETV Network and the Nebraska Public Radio Network, serve as chairperson for the NEB*SAT Coordinating Council, be secretary/treasurer for Nebraskans for Public Television and the Public Radio Nebraska Foundation, and serve as chairperson for the Board of Directors of the Public Television Outreach Alliance. The successful candidate must hold a record of several years of proven administrative experience and strong leadership in positions of increasing responsibility in education or a related telecommunications business or industry. Additionally, the successful candidate should have the following skills, knowledge and abilities: a knowledge of the public broadcasting system and broadcasting-cable in general; be politically astute and able to unite diverse constituencies; experienced as an effective and creative problem solver; experienced in successful strategic planning, resource development and financial management; able to develop, articulate and implement a vision for the future of telecommunications and distance education; possessing excellent communications skills, high energy, forcefulness and resilience, openness to new ideas, and willing to take calculated risks; and familiarity with the national telecommunications agenda. The Director should possess an understanding of the production and distribution of public radio and television as well as multimedia and other non-broadcast instructional programming. The Director is responsible for oversight and administration of all activities of the unit including a budget of approximately \$20 million dollars derived from state, federal and private sources. The Director will supervise over 240 full time employees in the various departments of the unit. Additional responsibilities include coordination between academic colleges and program delivery through inter-campus and statewide satellite television networking. The Director will be expected to maintain strong ties with the larger state community and the state legislature, and actively work toward an integrated outreach effort by the University through cooperation and coordination with Cooperative Extension, The Division of Continuing Studies, and other programs in the Colleges and other units of the University. In addition, the Director will continue the strong ties to the major regional and national public telecommunications agencies and offices. University Television, KUON-TV and the Nebraska Educational Television Network enjoys an enviable national reputation in the production and distribution of educational, cultural and public affairs programming and materials. As the new millennium approaches, University Television is poised to be an integral part of the telecommunications infrastructure of Nebraska, and will play an increasingly important role on the nation-

al scene. As the largest educational institution in the state, the University of Nebraska-Lincoln, since its founding in 1869, has a long and distinguished tradition of land-grant involvement. UNL is an AAU institution and a Carnegie I Research Institution. There are ten undergraduate and Professional colleges and a wide range of graduate programs. Approximately 26,000 students attend the University. There are 20 doctoral programs, 59 masters programs, 130 undergraduate sequences and 14 pre-professional areas of study. The Colleges are Architecture, Law, Business Administration, Arts and Sciences, Teachers, Engineering and Technology, Agricultural Sciences and Natural Resources, Human Resources and Family Sciences, Journalism, and Fine and Performing Arts. Screening of nominees and applicants will begin December 15, 1995 and continue until a successful candidate is chosen. Persons interested in becoming a candidate should forward a letter of interest and an up-to-date resume with at least three references. Nominations and applications should be sent to: Search Committee, Director of University Television, John W. Goebel, Co-Chair, Herb Schimek, Co-Chair, Office of the Senior Vice Chancellor, 208 Canfield Administration Building, University of Nebraska Lincoln, Lincoln, NE 68599-0420. Telephone: (402) 472-5264. Fax: (402) 472-4929. email to: akilgore@unlinfo.unl.edu The University of Nebraska Lincoln is committed to a pluralistic campus community through Affirmative Action and Equal Opportunity and is responsive to the needs of dual career couples. We assure reasonable accommodation under the Americans With Disabilities Act, contact the Office of the Chancellor. Applicant confidentiality will be maintained until the candidate provides permission to release the information.

VP and General Manager: Cottonwood Communications recently acquired KSPR-TV (ABC) in Springfield, MO. Seeking top GM to identify and establish a strong station identity; to increase ratings, news performance, and revenues. Candidates with exceptional performance records, either as number two in station management or current GM, will be considered. Send resume, performance history and references, in confidence to: Cottonwood Communications, 1359 St. Louis Street, Springfield, MO 65802, Attn: CEO. EOE.

HELP WANTED NEWS

WEATHER ANCHOR

South Florida's News Station seeks a dynamic individual to produce and anchor our weekend weather forecasts, and fill-in during the week. NWA or AMS seal preferable but not necessary. 3 years minimum experience. Rush tape and resume to:



Personnel Department
1401 79th Street Causeway
Miami, FL 33141
EOE

SPORTS PRODUCER

Are you an experienced producer for 30-60 minute magazine-style sports shows concentrating on local high school, college and professional sports? If so, this Indianapolis independent television station wants to add you to our growing Sports Department. Must have beta editing skills, be organized enough to work on two projects at once. Great opportunity for dedicated person.

Send non-returnable tape and resume to:

Dan Huber, Senior Sports Producer
WNDY-TV
500 Brickyard Plaza
4555 West 16th Street
Indianapolis, IN 46222
EOE

Minorities and females encouraged to apply.

TROUBLESHOOTER

Named Best Newscast in the State of Florida for the second consecutive year by the Associated Press, FOX News seeks a Troubleshooter Reporter. Three years television required, college degree preferred. No phone calls please.

Send non-returnable tape and resume to:

MARK PIERCE, STATION MANAGER
WFTX-TV
621 SW PINE ISLAND ROAD
CAPE CORAL, FL 33991

We are an Equal Opportunity Employer.

SPORTS REPORTER

Indianapolis independent television station wishes to expand existing Sports Department. Seeking an experienced reporter to concentrate on local sports reporting at high school, college and professional level. Some host/PBP/anchor duties involved. From game reporting to features, you must possess creative writing skills and know importance of video/nat sound.

Send non-returnable tape and resume to:

Vince Welch, Sports Director
WNDY-TV
500 Brickyard Plaza
4555 West 16th Street
Indianapolis, IN 46222
EOE

Minorities and females encouraged to apply.

KNOP-TV, NBC affiliate, North Platte, Nebraska, is looking for a News Director. Duties include news management, daily reporting, co-anchoring 6PM news M-F. Excellent benefits and salary. EOE. Send tape and resume to: Uly Carlini, Station Manager, P.O. Box 749, North Platte, NE 69103.

AMERICA'S INFORMATION SUPERNEWSCAST WANTS YOU!

LATER TODAY TELEVISION NEWSGROUP, INC. is seeking experienced broadcast journalists to work for an exciting, innovative, nationally-syndicated, daily live mid-morning SUPERNEWSCAST.

Originating from the Disney-MGM Studios at Walt Disney World in Orlando, we are looking for:

Newscast Producers	Full-time and Freelance Directors	Field Camera Operators
Segment Producers	Technical Directors	Video Tape Editors
Field Producers	Associate Directors	Technical Production Assistants
Sports Producers	Audio Technicians	Writers
Promotion Producers	Graphic Artists	Assignment Editors
Correspondents	Chyron/Infiniti Operators	Production Assistants
Associate Producers	Studio Camera Operators	

LATER TODAY needs highly motivated, energetic, creative people who are willing to go the extra mile for what will become America's #1 mid-morning SUPERNEWSCAST.

Please submit a cover letter, resume and tape no later than November 30, 1995.

LATER TODAY TELEVISION NEWSGROUP, INC.

Disney-MGM Studios

Bungalow 1

P.O. Box 10200

Lake Buena Vista, FL 32830

No phone calls please. Tapes will not be returned. We are an equal opportunity employer. Freelancers are encouraged to apply.

Weekend and Special Project Producer. Tired of producing the same show day after day? Wouldn't you love a producing job where you could work on special projects and different newscasts? We've got all the toys and give our producers the tools and the staff they need to do a good job. If you are smart, write well, and can think creatively, we've got a job for you. If you have at least two years producing experience please send a resume and non-returnable tape to: The WNDU Stations, Position #00131, Attn: Human Resources, P.O. Box 1616, South Bend, IN 46634. EOE. No phone calls please!

Remote Cameraman. The Christian Broadcasting Network, one of the world's largest television ministries, is seeking a highly skilled Remote Cameraman to work in its Washington, D.C. News Bureau. The successful candidate will possess the following qualifications: Experience as a news cameraman; videotape editing experience; and ability to work with "live" feeds. Travel required. If you meet the listed criteria and share our vision and purpose, call our 24-hour line (800) 888-7894 to request an application. Forward completed application and resume tape to: CBN Employment, 977 Centerville Turnpike, Virginia Beach, Virginia 23463-0001.

General Assignment Reporter: Top market station seeks an experienced General Assignment Reporter. Live newsroom experience a must. Please send resume and tape to Henry Florsheim, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

WLKY, the CBS affiliate in Louisville, needs a News Director. Want the job? You need to be able to get the best out of people, make their stories the strongest in town, set clear goals, push the envelope, and be dedicated to winning. If you're energetic, love to compete, and have a "take no prisoners" philosophy, we want to hear from you. Send resume, with letter outlining news philosophy, to Rabun Matthews, P.O. Box 6205, Louisville, KY 40206.

Topical News Promo Producer: Texas NBC affiliate seeks experienced producer of topical news promotion. Must have a minimum of 2 years experience in writing and editing for on-air and the ability to meet immediate deadlines. Send resume only to Box 00602 EOE. M/F.

Reporter. Immediate opening for a Reporter. A lot of health reporting and some general assignment work. Must be good storyteller, good writer, and a team player. Send resumes and non-returnable tapes to: Personnel Director, WEHT-TV, P.O. Box 25, Evansville, IN 47701. Minorities encouraged to apply. EOE - M/F/D/V.

Sports Director: Immediate opening at Texas CBS affiliate. Coverage to include high school, major college and the Cowboys. Great opportunity for a current number 2 to run his own shop. Send tape and resume to Walt Howard, News Director, KFDD-TV, P.O. Box 10, Amarillo, TX 79105. EOE.

WFSB, a Post-Newsweek Station, and Connecticut's #1 news station is looking for a creative energetic, experienced and dynamic broadcast journalist to join our team. If your writing has pizzazz, if you never take no for an answer, if you have a style that's your own, and if working in a fiercely competitive, fast-paced newsroom is your idea of a good time, we should be talking. Here's the bottom line: You need excellent journalism skills, strong presentation skills, and that extra something that separates the stars from the journeymen. We are an EOE station. Send tape and resume to: Bob Longo, Assistant News Director, 3 Constitution Plaza, Hartford, CT 06103-1892. No phone calls please.

Weathercaster (Full-Time). KOLN/KGIN-TV is currently seeking applicants for the above position in our Lincoln office. Duties include preparing weather forecasts, anchoring the weather segment of the newscasts, operation of weather equipment and computer graphics. Degree in Meteorology or equivalent. Minimum 1 year previous TV broadcast experience. Experience with Doppler and/or NexRad Radar systems preferred. Send resume and non-returnable videotape sample of work to: Lori Lembrich, KOLN/KGIN-TV, PO Box 30350, Lincoln, NE 68503. Application deadline: 11/15/95. EOE.

News Director: Texas Gulf coast NBC affiliate seeks person with 3 years experience in news management or producing with strong people and planning skills for expanding news team. If you possess the ability to recruit, train and motivate people and have knowledge of libel laws, send resume and tape to: Ron Kelly, KJAC-TV, 2900 17th Street, Port Arthur, TX 77643. F/M encouraged to apply. EOE.

Anchor. Network affiliate in 25+ market seeks weekday Anchor with 5 years co-anchoring and reporting experience to team with our female co-anchor. Must be a team leader and player both on and off the air. All inquiries treated with utmost confidentiality. An equal opportunity employer. Send tapes to Ron Tindiglia Enterprises, Inc., P.O. Box 53, Harrison, NY 10528. Please don't call.

Are you a great writer? Do you know how to help others create interesting, viewer driven newscasts? KLAS is looking for a E.P. who will drive quality and innovation. Send resume and recent newscast you produced to Emily Neilson, KLAS, 3228 Channel 8 Drive, Las Vegas, NV 89109.

Bozeman, Montana News Director/Anchor with reporting and producing background. We're a four-station, NBC-affiliate group with a solid commitment to news (including an SNG). If you're good and are seeking a quality lifestyle, send tape, resume and references to Jim Harmon, Eagle Communications, 340 West Main, Missoula, Montana 59802. No calls. EOE.

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.

News Anchors/Writers: Time Inc. New Media's "The News Exchange" has immediate openings for "news update" anchor/writers at our new mid-town Manhattan facility. If you think your writing and on-air skills are first rate -- No Beginners! -- and want a foot in the door of new media and a toe in the NYC market, let's talk. EOE. Tape and resume: George Kindel, TNX, 1251 Avenue of the Americas, Concourse Level, NY, NY 10020. Or Fax: 212-522-7699. No phone calls please.

News Photographer Editor. KOAT-TV in Albuquerque, New Mexico is searching for a TV News Photog/Editor. Candidates must have 2 years experience videotaping and editing news or sports events at a commercial television station using BETA, M-II, 3/4" or S-VHS tape formats. Must be capable of lifting and carrying 50 lbs. for varying distances and lengths of time. College degree in Communications or Journalism preferred, but not required. Must be willing to work weekends, evenings and overnights. If not, don't apply! Send resume and recent tape: Dave Mathew, E.N.G. Manager, KOAT-TV, PO Box 25982, Albuquerque, NM 87125. Drug free workplace. Equal Opportunity Employer.

Photographer: N.P.P.A. oriented team player wanted to join award winning staff. Minimum 1 year experience in E.N.G. Frequent travel in the nation's largest geographical market. No tabloid news. No live for the sake of live. Medical/dental and 401k plans. Send non-returnable Beta SP or 3/4" tape to: Barry Johnson, Chief Photographer, KTUU-TV, 701 East Tudor Road, Suite 220, Anchorage, AK 99503-7488. EOE.

HELP WANTED TECHNICAL

Investigative Reporter in booming tropical paradise. Lots of local, regional, federal and international subject matter on a small compact island. Very aggressive news department has won five ACE awards, George Polk award, Silver Gavel award. We want a hard-hitting pro with knowledge of libel law and five years experience. Express mail resume and demo tape to Kirk Chaisson, News Director, Guam Cable TV, 530 West O'Brien Drive, Agana, GU 96910-4996. EOE.

Elvis' and FOX' newest O&O has openings for Photojournalists and an Editor in its Memphis home. We are looking for folks who can tell a story with pizzazz. Live ENG and SNG experience a plus. Call the news director or chief photographer at 901-320-1340. References critical! Be prepared to move fast. It all comes together December 1st!

Executive News Director. KOTV, Tulsa, OK. An A.H. Belo Broadcasting company seeks an Executive News Director to oversee all aspects of its newsroom, weather department and sports department. Responsible for short-term and long range planning, budgets, research, establishing goals and direction of the news department. Retains final responsibility for style, content and accuracy of all TV news. Masters degree in Journalism and 5 years in major market required. Please send resume to: KOTV, P.O. Box 6, Tulsa, OK 74101. Attn: General Manager. EOE. M/F.

Nightside Executive Producer. A great station with all the toys is looking for a top-notch Nightside Executive Producer with at least three years experience. If you want to work in a creative newsroom on an award winning newscast we've got a job for you. We give our producers the tools and staff they need to do a good job. If you can write well, manage people, and like to win, send your resume and non-returnable tape to: The WNDU Stations, Position #00130, Attn: Human Resources, P.O. Box 1616, South Bend, IN 46634. EOE. No phone calls please!

Bureau Chief. Seasoned TV needs Reporter/Manager for Saipan, US Commonwealth Northern Mariana Islands. 8 person staff needs aggressive leader with solid credentials. Tropical isle abounds with hard news. No social hour stuff. Outstanding company benefits. Resumes and references 1st time, along with non returnable tape to: Kirk Chaisson, ND, Guam Cable TV, 530 West O'Brien Drive, Agana, Guam 96910. EOE.

Producer. Dominant #1 NBC affiliate is seeking an enthusiastic, high-energy producer for the 6 and 11 p.m., M-F newscasts. Successful candidate will be a self-starter who wants to lead a strong newsroom to even greater heights. Excellent writing skills required. EOE/M-F. Send resume and VHS tape to Box 00600 EOE.

Photojournalist. TV News Photojournalist with 3-4 years experience. NPPA standards, live truck experience a must. Great attitude. Send resume and tape to: Scott Livingston, Chief Photographer, WBFF-TV, 2000 West 41st Street, Baltimore, MD 21211. No phone calls please. Equal Opportunity Employer.



CRAWFORD SATELLITE SERVICES

A Division of Crawford Communications, Inc.

Join one of the nation's premiere teleproduction companies as a member of our rapidly expanding Satellite Services division. We offer a fast-paced, exciting environment with excellent benefits and an opportunity to experience the lifestyle of Atlanta, America's 1996 Olympic City!

Due to a major expansion, we now have immediate openings for the following positions:

Satellite RF/Video Engineer

Must have a strong working knowledge of satellite equipment, to include: modulators, hi-powered amplifiers, antennae systems, and a technical grasp of audio/video principles.

Ku Band Satellite Truck Operator

Requires knowledge of satellite uplink/downlink equipment and audio/video systems. Must be willing to travel extensively.

Project Manager / Cable Network

Must have project management experience with cable network origination and audio/video post production. Requires fluent English/Spanish bilingual ability.

Master Control Operator

Cable network origination experience necessary. Knowledge of Odetics playback systems a major plus.

Salaries are commensurate with experience. For immediate consideration, please forward your resume to:

Jim Schuster, Vice President - Crawford Satellite Services
535 Plasamoor Drive, Atlanta, Georgia 30324
800-831-8027 • 404-876-7149 • Fax: 404-876-8956



Experienced individual needed to maintain/repair/operate state-of-the-art Serial Digital plant and ENG remote truck. 3 to 5 years experience in studio maintenance and remote ENG truck maintenance/operation recommended. Wage commensurate with experience. Betacam SP experience helpful.

Send cover letter, resume and 3 professional references to:

Chief Engineer
WNDY-TV
4555 West 16th Street
Indianapolis, IN 46222
EOE

Minorities and females encouraged to apply.

Assistant Chief Engineer: KCAU-TV, the ABC network affiliate in Sioux City, Iowa is looking for an Assistant Chief Engineer. Responsibilities include, but are limited to, maintenance of all studio and transmitter equipment, live shot technical operations, and assisting Chief Engineer in station projects. A two year electronics degree and a minimum of three years experience in television broadcasting is required. Please send or fax resume to Steve Reiter, Chief Engineer, KCAU-TV, 625 Douglas, Sioux City, IA 51101. Fax 712-277-3733. EOE.

Engineer. Experienced in the installation and maintenance of television equipment. FCC General Class license required. Supervisory skills a plus. Valid drivers license required and must be maintained. Appointments only, no phone calls accepted. EOE. Resumes to Personnel Manager, WICU-TV, P.O. Box 860, Erie, PA 16508 no later than November 27, 1995.

**To place your classified ad in *Broadcasting & Cable*,
call Antoinette Fasulo (212) 337-7073**

LIN PRODUCTIONS IS BUILDING AN ALL-STAR TEAM.

LIN Productions, Inc. is a company recently formed by LIN Television Corporation, one of America's premier television station groups. Based at The Ballpark in Arlington, LIN Productions will produce all Texas Rangers telecasts and a wide range of other programming and commercial projects. We are preparing to construct a multi-million dollar production infrastructure, including a network quality remote production truck and a state-of-the-art production control, post-production and graphics facility at the Ballpark.

We are seeking people with an extraordinary combination of energy and talent to help launch our new company. This is a unique opportunity to get in on the ground floor.

FACILITIES SALES MANAGER

An innovative and aggressive business builder with extensive broadcast, cable and sports network and ideally, program/infomercial producer contacts. We're looking for an entrepreneurial spirit who can maximize our remote, studio, graphics and post-production revenue.

CHIEF ENGINEER/ENGINEER-IN-CHARGE

A topnotch SBE certified and DOT licensed remote truck EIC with extensive experience in the high-tier remote production business, systems design/installation and hands-on maintenance of chip cameras and the latest digital production technology. This individual will travel on all remotes (primarily during the five month off-season) and oversee maintenance and technical operations of the truck and Ballpark production facility.

MAINTENANCE TECHNICIAN

An SBE and DOT certified maintenance whiz adept with the latest chip cameras and digital recording/production equipment. Reporting to the Chief Engineer/EIC, this individual will perform hands-on maintenance and setup for the fixed production facility and the remote truck while docked at The Ballpark. In addition, this person will be the video engineer during Rangers home games and may travel with the remote truck in the off-season. Experience with (or interest in learning) switching and video editing a major plus.

SEND RESUME FOR RECEIPT BY NOVEMBER 17, 1995 TO:

Lee Spieckerman, President, LIN Productions
P.O. Box 655555, Dallas, TX 75265-6555

EOE



Broadcast Engineer, Sr. KUAT Communications Group, the Public Television and Radio Service in Southern Arizona, is seeking applicants for the position of Broadcast Engineer, Sr. This position provides technical support to broadcast facilities in repair, maintenance, installation and modification of technical broadcasting equipment in the studio and at remote sites. Minimum qualifications: an Associates degree in electronics, broadcasting, or related field and three years of experience in broadcast engineering which includes equipment repair and installation, or five years of experience in broadcast engineering which includes equipment repair and installation. Salary range \$27,389.00 - \$31,452.00. Usual UA benefit package. Closing date: 11/22/95. For an official University of Arizona staff application (resumes will not substitute) write to: Employment Services, 1717 East Speedway Boulevard, Tucson, Arizona 85719 or call (520) 621-3660; TDD (520) 621-8299. EEO/AA/ADA Employer.

SNG Truck Operator: Absolutely brand new! This state of the art SNG Truck needs an operator. Dominant News station is looking for a candidate that is flexible in scheduling, disposition and can adjust to pressure situations. Operator will be required to help maintain vehicle and SNG portion of unit. When not on SNG operations, duties will include ENG truck operations. Send resumes to: Eric Lerner, News Director, KWCH-TV, P.O. Box 12, Wichita, KS. 67201. Equal Opportunity Employer.

Operations Engineer: WATL 36, #1 WB affiliate seeks Operations Engineer to operate Master Control, all videotape formats, record satellite feeds, and perform commercial spot dubbing. 3-5 years Master Control and video-tape operations experience, FCC License and ability to read waveform monitors and vectorscope. EOE. If qualified, please send resume to: Personnel Department, WATL 36, One Monroe Place, Atlanta, GA 30324.

Broadcast Maintenance Technician. KCBY-TV, Coos Bay, OR. Experience with VHF TV transmitters, TV translators and microwave equipment essential. EOE. Send resume to: Jim Bowen, P.O. Box 1313, Eugene, OR 97440.

HELP WANTED HOSTS

The LA/NY Alternative. Is there more to life than dreaming of work in LA or NY? Or crawling along freeways. Or sloshing through sleet? Think Nashville, the liveable alternative. Think The Nashville Network. We're looking for a few bright, talented, well-rounded, on-air hosts who seek to work and live in a very livable and growing place. Send your reel, resume, and a letter on why you're the one. Write: Susan Shockley, TNN, 2806 Opryland Drive, Nashville, TN 37214. Think the-alternative. TNN. A Gaylord Entertainment Company. An Equal Opportunity Employer.

HELP WANTED PROMOTION

Promotion Manager: NorthWest Cable News, a division of King Broadcasting Company which is affiliated with The Providence Journal Company, is launching a 24-hour regional news channel in Seattle. We are seeking a Promotions Manager to develop and execute promotional plans targeted to viewers and cable affiliates, write and produce news promotions and sales/marketing videos, and develop community and public relations programs. College degree with minimum 3 years television writing and producing experience and willingness to edit on Avid non-linear equipment. If you are immediately available, fax your resume, then send a non-returnable tape to: NorthWest Cable News, Attn: Human Resources, 333 Dexter Avenue North, Seattle, WA 98109. Fax #206-448-3196. EOE.

HELP WANTED ADMINISTRATION

Production Secretary: Seeking person with phone and organizational skills. Position requires excellent typing, computer and office skills. Must be able to function effectively in a fast paced, high pressured environment. Good people skills required. Looking for self-starter who can initiate and maintain office systems. Please send resume to: Production Secretary, Ansonia Station, P.O. Box 4041, New York, NY 10023-9495. No telephone calls or faxes please. We are an Equal Opportunity Employer.

HELP WANTED RESEARCH

Research Director needed for Group owned affiliate in Top 20 market. Must have 2 - 3 years experience in research. Working knowledge of Nielsen, Scarborough, TapScan required. College degree required. Send resume to: Sales Manager, WBFS-TV, P.O. Box 4633, Miami, Florida 33014. No phone calls please.

HELP WANTED PRODUCTION

IMMEDIATE
OPENING

CREATIVE
SERVICES
MANAGER

Major NYC broadcast industry organization seeks creative-thinker with strong administrative skills to supervise small production staff. Ideal candidate must have at least 5 years experience and be a motivated, aggressive self-starter. Extensive experience in PC-based desktop publishing (Powerpoint, Corel Draw, Pagemaker), print-production and database management (Access) is absolutely essential. Send resume with salary history to Box 00603 EOE.

Art Director. Pixel 3D, Pagestream, AdPro and other Amiga-based software knowledge required. Resume and tape to EOE Officer, KJCT-TV, 8 Foresight Circle, Grand Junction, CO 81505. No calls please. EOE.

Great place to start! Entry level Cameraperson, video tech, editor. Must be familiar with studio cameras and professional Betacam. Flexible hours. EOE. Resumes only: Operation Manager, P.O. Box 4633, Miami, FL 33014.



Alphastar is introducing the first world standard DBS television service to the American marketplace. Building on the strengths of the United States satellite television industry we are opening a full service Uplink Center in Oxford Connecticut, and are looking for dedicated, energetic individuals to join our team as:

PRODUCTION SERVICES MANAGER

Working on acquiring origination material and building relations with outside studio and tape houses to ensure prompt delivery of quality programming the successful candidate will have strong background in Television Network operations and excellent managerial skills.

OPERATIONS SUPERVISORS

Our operations supervisors will be responsible for the day to day activities in Master Control. This includes transmission schedules, quality control of satellite feeds and managing a team of operators. Ideally the successful candidate will have 3-5 years experience in Network operations and strong team building and managerial skills.

VIDEO SERVER AND MASTER CONTROL OPERATORS

Monitoring file servers, machine control equipment for PPV services, turn around services and commercial insertion and maintaining the broadcast logs these positions are key to ensuring top quality transmissions. The ideal candidates will have previous experience in the broadcast industry and have strong communication and interpersonal skills.

LIBRARY SUPERVISOR, TAPE OPERATORS, TRAFFIC ASSISTANT

These positions will be responsible for maintaining and screening all incoming programming materials including PPV and promotion products. The ideal candidates will have 2-4 years experience in video library services in a network environment. Additionally strong communication and interpersonal skills are essential to success in this position.

As this facility will be operating 24 hours a day, 7 days a week, some of these positions will be shift work. To pursue this challenging opportunity and a rewarding career with Alphastar please fax or mail your resume to: **Human Resources, Alphastar, 208 Harbor Dr., Building One, First Floor, Stamford, CT 06904 Fax: 1-(203)-359-8281.**

Alphastar is an Equal Opportunity Employer. We apologize we are only able to contact those individuals who will be offered an interview.

Experienced Producers and Editors for International Christian Ministry located in America's finest city, San Diego, CA. Immediate openings producing daily 30 minute program and associated segments. Degree or equivalent experience required. Must have working knowledge of Grass Valley Edit Suite (Grass VPE 151 Editor, 200 Switcher, 1" and D-3 tape machines). Send resume and resume tape to Morris Cerullo World Evangelism, P.O. Box 85277, San Diego, CA 92186. Attention: Glandon Broome. Tel (619) 277-2200. Fax (619) 277-5111.

On-Line Editor. The Museum of Television and Radio seeks a Video/Audio Editor to create complete screening packages and operate production equipment for live museum events. Must have 3 years experience as video/audio editor and be familiar with various tape formats and editing systems. Relevant college degree or equivalent experience required. Send or fax resume with cover letter to: The Museum of Television and Radio, 25 West 52nd Street, New York, NY 10019/F:212-621-6700. No calls.

Senior Designer: Top 20 station seeks strong broadcast designer with 3-4 years experience. Responsibilities include design and art direction for news, promotion and special projects. Experience with Quantel Paintbox, Macintosh and 3D animation, plus working knowledge of promotion post-production techniques a must. Reply to Box 00586 EOE.

Producer, Live Remote Sports Event Broadcast. Must have a minimum of 2 years, hands-on, live sports event broadcast experience. Must be able to control, develop and maintain storylines, work with directors and talent. College basketball, football and professional boxing producing experience desirable. Will be responsible for development of teases and features in each telecast as well as the development of the telecast from start to finish. College degree in television and broadcasting also required. Send resumes to Susan Hart, 7621 Little Avenue, Suite 516, Charlotte, NC 28226.

KSBY 6, California's Central Coast NBC affiliate is seeking a Creative Services Director. The ideal candidate has hands on experience with a Grass Valley 100 Switcher, Sony BVE 900 Edit Controller, ADO 2000 DVE, Dubner 20K CG and Ampex Still Store. Also helpful, but not necessary, hands on experience with Paltex Editor and Ampex Century Switcher. Candidate should have great writing skills and the ability to work with others. Please rush your non-returnable tape and resume to Andie Freedman/M, c/o KSBY6, 467 Hill Street, San Luis Obispo, CA 93405. EOE.

Graphic Designer: Internal promotion has created opening for a news graphics designer with 2-3 years experience. Quantel Paintbox experience a must. Knowledge of Pinnacle Still Store system and 3D animation a plus. Reply to Box 00587 EOE.



We're seeking three very creative people to join our start-up design team!

Design Director

3-4 years experience in a TV graphic arts department. Responsibilities include the design and production of all on-air/off-air graphics for news, promotion, programming, production, and sales, as well as managing a small staff of graphic artists/designers. Hands-on experience with the Quantel Paintbox is essential; desktop publishing and design skills using a Power Mac are also required; familiarity with SGI paint and animation systems (Liberty/Jaleo) is a plus. Excellent people and communication skills a must! An ideal opportunity for a department #2 to move up to the #1 position.

Graphic Artists/Designers

1-2 years experience as a graphic artist/designer at a TV station, production house, or ad agency. Responsible for day-to-day design and production of on-air graphics, plus animation, and print projects. Hands-on experience with Quantel and/or SGI paint and animation systems is essential; desktop publishing skills using a Power Mac and/or SGI system is also required.

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

**Charles F. Kolmann
Director of Communications
WWJ-TV 62/CBS
300 River Place, Suite 6500
Detroit, MI 48207**

NO PHONE CALLS PLEASE!

CBS is an Equal Opportunity Employer and encourages women and minorities to apply.

Commercial Director/Editor/Production Staff. Duties: Direct production sessions for local/regional retail commercial clients. Work with sales, creative services, agencies, and clients creating commercials for advertisers. This would include but is not limited to editing videotape, operate audio and video equipment as needed, other duties as assigned. Successful candidate must have a strong hands on production background with three (3) plus years experience producing/directing TV broadcast commercials. Experience with Ampex Ace editing systems, 1", 3/4" and Beta formats. Ampex ADO and AVC switchers. Must be able to deliver quality work under pressure and meet deadlines. Part time 28 hours per week: Mon-Wed 11:00AM-3:00 PM, Thurs-Fri 3:00PM-12:00 Midnight. Vivian F. Serrano, P.O. Box 36, San Jose, CA 95103. Resumes must be received by closing date of: 11/17/95. KICU, Inc. is an Equal Employment Opportunity Employer.

Experienced Graphic Designer. WLS-TV Channel 7, an ABC O&O and Chicago's #1 television station, has an opening for a top-notch, experienced Graphic Artist. The full-time position offers 40 regularly scheduled hours per week and the opportunity to work in a state-of-the-art television design environment. You will work with the top television designers in the market designing and producing graphics and animations for several daily newscasts, station promos and local programs. You will also get the opportunity to design and produce print ads and various collateral materials for the station. We offer an excellent salary and a generous benefit package. You must have experience designing and producing TV news graphics, as well as considerable ability on the Quantel Paintbox. Compositing and Macintosh design experience would be a definite plus. WLS-TV is an Equal Opportunity Employer. Please send resume and sample reel to: Steve Holodnicki, Art Director, WLS-TV, 190 North State Street, Chicago, IL 60601.

Art Director: Major market NBC affiliate seeks strong designer with proven management skills. Responsibilities include supervising a 5 person design staff, as well as hands-on design with emphasis on news and promotion. Position requires minimum of 5 years experience in broadcast design and knowledge of Quantel Paintbox and Macintosh. Set design and print production a plus. Rush resume and VHS reel to: Personnel Department, WFLA-TV, P.O. Box 1410, Tampa, Florida 33601. EOE. M/F. Pre-employment drug testing required.

Operations Supervisor Program Producer. Pittsburgh's 24 hour local cable news channel (PCNC) seeks a Computer Whiz to supervise on-air computerized operations. Computer programming skills a must. Additionally, this person will have the opportunity to produce several weekly talk shows. Strong organizational and communication skills required along with creativity and desire for excellence. Please send resumes and tapes to: Mark Barash, WPXI, 11 Television Hill, Pittsburgh, PA 15214. EOE.

TV Master Control Operator. Selecting programming, commercial material and programming equipment to broadcast at exact times with quality control required. FCC permit and general knowledge of TV broadcasting regulations is required. Hands-on experience with tape recording equipment, Switchers, TV-waveform monitors, satellite receiving control systems and broadcast logs. Some knowledge of computers is desired. Part-time and full-time positions are available. Send resume to: Chief Engineer, P.O. Box 148, Norfolk, VA 23501. EOE. M/F/H.

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At the touch of a fingertip, you can make a world of possibilities materialize. Magic? It's an everyday reality at America Online. We're delivering a mind-boggling array of entertainment, education and interactive services — changing the way the world communicates. The world's most successful online services provider, we're still growing by leaps and bounds. Now you can get in on our fast-paced, high-growth environment and show the world your magic. Positions are based at our headquarters in Vienna, Virginia (suburban Washington, DC).

ACCOUNT MANAGER, ABC SPORTS

You will manage and develop major partner relationships, ensuring timely launch and production of online areas. This will involve following through with the art department, supervising all production decisions and coordinating promotions with PR, promotion and marketing departments. To qualify, you need a BA/BS and 5+ years' senior-level account management experience, to include experience with TV partners and with large, national accounts. Keen negotiation, problem-solving and interpersonal skills are key. Requires working knowledge of online services

and the computer industry and ability to use Windows or Mac computer and applications (word processing, spreadsheet, etc.).

PROGRAMMING DIRECTORS

Leading a team, you will develop compelling sports-related services (including scheduled events, live appearances by sports figures and talk shows) or services related to kids, teens, parents, music, learning and culture. You'll need a strong grasp of online services and how to create and evaluate programming that is compelling and valuable to the online community. Creativity is a must. Requires a bachelor's degree (master's a plus) and 5-10 years' experience developing and evaluating broadcast programming (radio or TV). You must be able to use Windows or Mac computers and applications (word processing, spreadsheet, etc.).

For consideration, send your resume to: America Online, Inc., ATTN: Pauline Cooper, Dept. TWH/S, 8619 Westwood Center Drive, Vienna, VA 22182; Fax: (703) 556-3750; e-mail: pacooper@aol.com

No phone calls, please. We are an equal opportunity employer. Principals Only.



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or Fax 212.206.8327 for BROADCASTING & CABLE'S

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Broadcaster with major sales management experience desires TV LSM position. Great with increasing local and regional revenues! Reply to Box 00598.

SITUATIONS WANTED NEWS

Black female former Reporter/Assignment Editor and Anchor. Two years commercial, seeking management opportunities. All offers considered. Deborah Allen (913)495-0507.

SITUATIONS WANTED PROMOTION

Golden Girl. PROMAX Gold, BDA Gold, NBC Golden Peacock. Tarnishing. Writer/Director needs new place to shine. (206) 957-0641.

PROGRAMMING SERVICES**ON-CAMERA WEATHERCASTING SEMINAR**

NWN, America's Virtual Weathercenter also offers daily on-camera weathercaster training sessions. Work the Chroma-Key and make your on-air demo tape. Single and multi-day sessions available.

Call 601-352-6673. 

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Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, free dubs. Great track record. 708-272-2917.

VIDEO SERVICES

Need video shot in the New York metropolitan area? Experienced crews, top equipment. Call Camera Crew Network (CCN). 800-914-4CCN.

CABLE**HELP WANTED PUBLIC RELATIONS**

Senior Publicist. Major cable network seeks qualified publicist. Must have excellent writing and communication skills, extensive press contacts and a minimum of 3 years long-form writing experience. Submit resume and one writing sample by November 10, 1995 to The Family Channel, Attn: Human Resources Ref. LA476, P.O. Box 2050, Virginia Beach, VA 23450-2050. EOE. No phone calls, please.

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327

HELP WANTED TECHNICAL

Find something good on T.V.

At **The Disney Channel**, a subsidiary of the Walt Disney Company, we know how to put quality back into television. We currently have the following openings:

MAINTENANCE ENGINEER

This proactive individual will maintain to a component level, install, calibrate, and operate all broadcast and RF equipment, including, but not limited to: Digital Betacam, D2, 1" Betacam SP, U-matic, routing switchers, production switchers, automated robotic playback systems, disk-based video servers, digital and analog peripheral devices, and monitoring equipment. Will oversee the operation of a multiple-network origination facility and work with equipment operators to diagnose problems and avoid discrepancies on-air. Candidates must have: 5+ years experience as a hands-on Maintenance Engineer; technical knowledge to handle everything from system design to component level troubleshooting; knowledge of broadcast and post production; and an understanding of analog audio and video, serial digital component video, AES/EBU digital audio, machine control systems, compression technologies, international broadcast standards, and RF technologies. Must be DOS and Windows literate. **Job Code: ME.**

MASTER CONTROL OPERATOR

Will be responsible for playing back tapes to air by operating an On-Air Automation system and a manual On-Air system in an emergency. Operational knowledge of Digital Betacam, 1", 3/4" and Beta SP necessary. Individual will ensure that all on-air videotapes are accurately aired for the assigned feed, troubleshoot video and audio problems, and be able to distinguish between tape, transmit and receive problems. Ability to read a waveform monitor and vectorscope. A minimum of an AA degree in film and television, or related field is strongly preferred. Must be computer literate and have the ability to make decisions quickly and effectively under pressure. Two years Master Control experience preferred. **Job Code: MCO**

TAPE OPERATOR

Will operate 1", D2, 3/4", Betacam SP, VHS and Digital Betacam VTRs. This individual must have experience using routing switchers, machine control systems, patch bays, and understand/monitor proper broadcast signal levels. Must have understanding of videotape and television standards, and a comprehensive knowledge of various formats including, but not limited to: D1, D2, AES/EBU digital audio, analog audio, and NTSC standards. Familiarity with PC type computer platform; DOS and Windows operating systems a plus. 2 years experience in television post production or broadcast preferred. **Job Code: TO**

EDITOR

Will operate an Edit Bay configured with either analog composite video and analog equipment or serial digital component video and AES/EBU digital audio equipment. Edit Bay includes Character Generator, Still Store, Digital Effects Device, Production Switcher, Audio Mixer, Edit Controller, TBC Remote Control and Routing Switcher. BA degree in film and television or related field preferred with a minimum of 3-5 years post production related experience. Candidates must have a thorough knowledge of videotape and television standards and various formats including, but not limited to: D1, D2, AES/EBU digital audio, RGB/YUV component video, analog audio, and NTSC standards. Familiarity with PC type computer platform; DOS and Windows operating systems required. **Job Code: ED**

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

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w night; WRKI: 95.1 mhz, 50 kw, ant. 500 ft.; WVIB: 106.3 mhz, 3 kw, ant. 440 ft.; WYB-FM: 105.5 mhz, 1.5 kw, ant. 460 ft.; WPUT: 1510 khz, 1 kw
Format: WINE: news, talk; WRKI: AOR; WVIB: adult contemporary, news; WYB-FM: adult contemporary; WPUT: country

Broker: Media Venture Partners

WVLR(AM)-WJXX(FM) Lynchburg, WJJS(FM) Vinton-Roanoke, WRDJ(FM) Roanoke and WLDJ(FM)

Appomattox, all Va.

Price: \$5 million cash

Buyer: Cavalier Communications LP (Point Communications Inc., general partner, Dick Verne, president), Montauk, N.Y.; also owns WMAD-AM-FM Sun Prairie-Madison and WIBA-AM-FM Madison, Wis.

Seller: Virginia Network Inc., Washington (Keith Putbrese, Randy Laird, Bruce Houston and Milt Malenger, co-owners); no other broadcast interests

Facilities: WVLR: 1320 khz, 1 kw; WJXX: 101.7 mhz, 3.4 kw, ant. 300 ft.; WJJS: 106.1 mhz, 3 kw, ant. 92 ft.; WRDJ: 105.3 mhz, 3 kw, ant. 75 ft.; WLDJ: 102.7 mhz, 22 kw, ant. 745 ft.

Format: WVLR: urban contemporary; WJXX: country; WJJS: CHR; WRDJ: oldies; WLDJ: CHR/top 40

Broker: Americom

KOWO(AM)-KRUE(FM) Waseca, Minn.

Price: \$1 million

Buyer: Hometown Wireless Inc., Fargo, N.D. (James D. Ingstad, president/owner). Ingstad also owns KRUE(FM) Boone, KCHA-AM-FM Charles City, KIAQ(FM) Clarion, KLKK(FM) Clear Lake, KCZQ-FM Creso, KGLO(AM)-KIAI-FM Mason City, KCZE-FM New Hampton, KCZY-FM Osage and KTLB-FM Twin Lakes, all Iowa; KLIZ-AM-FM and KVBR-AM-FM Brainerd, KNUJ(AM)-KXLP(FM) New Ulm, KRFO-AM-FM Owatonna, KNUJ-FM Sleepy Eye, KNSG(FM) Springfield, KNSP(AM) Staples, KYSM-AM-FM Mankato and KWAD(AM)-KKWS(FM) Wadena, all Minn.; and KLXX(AM) Bismarck/Mandan and KBYZ(FM) and KKCT(FM) Bismarck, N.D.; and has applied to build FM at Pillager, Minn.

Seller: Waseca Communications Inc., Waseca (Richard W. Seehafer and Carol B. Seehafer, owners); no other broadcast interests

Facilities: AM: 1170 khz, 1 kw; FM: 92.1 mhz, 25 kw, ant. 286 ft.

Format: Both adult contemporary

Broker: Johnson Communication Properties Inc.

RADIO: FM

WXEG(FM) (formerly WRVF) Beaver-creek, Ohio

Price: \$3 million

Buyer: New Generation Broadcasting Inc., Dayton, Ohio (Alan D. Gray, president/owner); no other broadcast interests

Seller: Tri-City Radio LP, Cleveland (Kevin McGinty, partner); no other broadcast interests

Facilities: 103.9 mhz, 1.15 kw, ant. 522 ft.

Format: New country

WEGM(FM) Hormigueros, P.R.

Price: \$800,000

Buyer: MEGA Corp., Santurce, P.R. (Jose Raul Fuster Gonzalez, president/50% owner; wife Livia E. Rovira Bloise, secretary/50% owner); no other broadcast interests

Seller: Southwestern Broadcasting Corp., Rio Piedras, P.R. (Pedro Roman, president); no other broadcast interests

Facilities: 92.1 mhz, 3 kw, ant. 581 ft.

Format: Spanish

Errata

It was incorrectly reported last week in Changing Hands that WEUX(TV) Chippewa Falls-LaCrosse-Eau Claire, Wis., is dark. It is a Fox affiliate.

For the Record

"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m.—meters; mhz—megahertz; mi—miles; TL—transmitter location; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Returned

Jackson, N.H. (BAPH-950912GE)—Voluntary assignment of construction permit for WZJN(FM) 99.5 mhz from William Zelfiff doing business as Jackson Radio Partnership to Stephen E. Powell. *Oct. 12*

NEW STATIONS

Granted

Bisbee, Ariz. (BPED-940222MA)—World Radio Network Inc. for educational FM at 90.1 mhz, ERP .047 kw, ant. 685 m. *Oct. 3*

Jonesboro, Ark. (BPED-941003MC)—American Family Association for educational

FM at 90.5 mhz, ERP 1 kw, ant. 75 m., TL 620 W. Philadelphia Rd., Craighead. *Oct. 5*

St. Paul, Ark. (BP-950524AC)—Pribilof School District for educational AM at 540 khz, 2.5 kw, TL off Ellerman Heights Rd. extension. *Oct. 12*

Tawas City, Mich. (BPH-941121MQ)—Patricia A. Mason for FM at 103.3 mhz, ERP 6 kw, ant. 100 m. *Oct. 12*

Babbitt, Minn. (BPH-940902MB)—Eclectic Enterprises Inc. for FM at 106.7 mhz, ERP 19.8 kw, ant. 241 m., change to C2. *Oct. 5*

Cavaller, N.D. (BPH-941219MC)—Rob Ingstad Broadcasting Inc. for FM at 105.1 mhz, ERP 44 kw, ant. 156 m. *Oct. 3*

Devils Lake, N.D. (BPH-941003MD)—Rob Ingstad Broadcasting Inc. for FM at 96.7 mhz, ERP 45 kw, ant. 156 m., TL, change to C2. *Oct. 3*

Kingstree, S.C. (BPH-941122MN)—Atlantic Broadcasting Co. for FM at 94.1 mhz, ERP 6 kw, ant. 100 m. *Oct. 3*

Dimmitt, Tex. (BPH-950407MC)—James D. Peeler for FM at 100.5 mhz, ERP 25 kw, ant. 100 m. *Oct. 16*

Filed/accepted for filing

Sonoma, Calif. (950926MB)—Children's Cross-Cultural Community Foundation for

educational FM at 91.3 mhz, ERP 6 kw. *Oct. 24*

Beaufort, N.C. (950928MD)—American Family Association for educational FM at 88.5 mhz, ERP 1 kw, ant. 55 m. *Oct. 23*

Sulphur, Okla. (950922MA)—American Family Association for FM at 89.3 mhz, ERP 1 kw, ant. 52 m., TL 1404 Edgewood. *Oct. 27*

FACILITIES CHANGES

Dismissed

Tucson (BMPH-950208ID)—F.E.M. Ray Inc. for KKMG(FM): change ERP to 6 kw. *Oct. 5*

Granted

England, Ark. (BMPH-950410IG)—Max H. Pearson for KLRA-FM 96.5 mhz: utilize non-directional ant. *Oct. 2*

New Haven, Conn. (BPCT-950726KE)—K-W TV Inc. for WTVU(TV) ch. 59: change ERP to 2,843 kw visual, ant. to 314 m., ant. *Oct. 18*

Palm City, Fla. (BMPED-950804IA)—National Christian Network Inc. for WCNO(FM) 89.9 mhz: modify directional pattern. *Oct. 12*

Urbana, Ill. (BPH-950906IA)—Tax Communications Inc. DIP for WKIO(FM) 92.5 mhz: change ERP to 11.3 kw, ant. to 148 m., TL. *Oct. 4*

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Overstated

EDITOR: In your Oct. 16 article regarding the "TCI empire" you correctly noted that TCI's deal to purchase United Video Satellite Group is pending. However, you indicated that it will own 100%, which is *incorrect*. It will own approximately 36%. UVSG will remain a public entity traded through Nasdaq.—*Roy Bliss, president, United Video Satellite Group, Tulsa, Okla.*

Advancing the V-dialogue

EDITOR: On the same day that the International Radio & Television Society's V-chip panel engaged in yet another round of "is not...is so..." (BROADCASTING & CABLE, Oct. 30), a Washington panel took the debate in a very different, more constructive direction. "V-Chip Ratings: Proposals for Informing, Not Infringing"—with presentations by industry executives, advocates and academics—was co-sponsored by The Annenberg Washington Program and the American

Center for Children's Television.

The panel proposed coding systems for describing a program's content and context, in ways that would help families locate the kind of programs they want, without imposing the sort of stigma that intimidates producers, programmers and advertisers.

Beyond general agreement that the government should not be involved in shaping rating systems, here are a few of the meeting's key outcomes:

- A single set of questions, designed with knowledge of child development and answered honestly by the producer, can yield an informative snapshot of a program's violence, sexual content, adult language or themes and even educational value. This information can be reported in any number of ways—simple or complex, value-neutral or editorial.

- Coding systems should be applicable across television, videos, video games, computer software, and online services. Young people use these media interchangeably as they search

for appealing content.

- "Parents want information, not technology." This statement (from Ken Stein of Canadian cable company Shaw Communications) typified the panel's view that parents will not use a complicated system, nor do they want a crude and inflexible blocker that doesn't consider context.

Given its extensive children's television and V-chip reporting, it is unfortunate that BROADCASTING & CABLE couldn't cover this panel. Real progress on these issues cannot occur without a search for common ground, and the collaborative spirit of this panel surprised and pleased attendees. One called it the first thoughtful discussion on these issues—rather than dogmatic brawl—he'd seen among industry representatives and advocates.

Anyone who would like a written report on this panel is welcome to call (708) 390-6499.—*David W. Kleeman, executive director, American Center for Children's Television, Des Plaines, Ill.*

THIS WEEK

Nov. 5-8—United States Telephone Association 98th annual convention. Marriott Orlando World Center, Orlando, Fla. Contact: (202) 326-7282.

Nov. 6—BROADCASTING & CABLE 1995 Hall of Fame Dinner. The Marriott Marquis Hotel, New York City. Contact: Steve Labunski, (212) 213-5266.

Nov. 7-8—Women in Cable & Telecommunications course: "Winning with Conflict Resolution and Negotiation." Doubletree Guest Suites, Plymouth Meeting, Pa. Contact: Molly Coyle, (312) 634-2353.

Nov. 8-9—"Convergence Technology: Dealing with the Challenges." Convergence '95 conference presented by Multichannel CommPerspectives. Marriott Orlando World Center, Orlando, Fla. Contact: (303) 393-7449.

Nov. 8-12—8th annual National Association of Farm Broadcasters conference. Western Crown Centre, Kansas City, Mo. Contact: (612) 224-0508.

Nov. 9—"The Final Countdown," 9th annual advanced television update conference presented by the Association for Maximum Service Television Inc. ANA Hotel, Washington. Contact: (202) 861-0344.

Nov. 9-10—Communications law seminar presented by the Practising Law Institute. Crowne Plaza Manhattan, New York City. Contact: Christine Garcia, (212) 824-5700.

Nov. 11—13th annual Caucus for Producers, Writers & Directors awards dinner. Jimmy's Restaurant, Century City, Calif. Contact: David Levy, (818) 843-7572.

NOVEMBER

Nov. 29-Dec. 1—The Western Show, present-

Datebook

ed by the California Cable Television Association. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

Nov. 29-Dec. 2—MIP' ASIA international film and program market, presented by the Reed Midem Organisation. Hong Kong Convention and Exhibition Centre, Hong Kong. Contact: (212) 689-4220.

Nov. 30—11th annual American Sportscasters Association Hall of Fame Dinner. Sheraton New York Hotel, New York City. Contact: Louis O. Schwartz, (212) 227-8080.

JANUARY 1996

Jan. 21-22—23rd annual Association of Independent Television Stations Inc. (INTV) convention. Mirage Hotel, Las Vegas. Contact: Angela Giroux, (202) 887-1970.

Jan. 22-25—33rd annual National Association of Television Programming Executives (NATPE) program conference and exhibition. Sands Expo Center, Las Vegas. Contact: (310) 453-4440.

APRIL 1996

April 1—American Women in Radio and Television 21st annual Commendation Awards presentation and gala. Waldorf-Astoria, New York. Contact: Kris Weiland, (703) 506-3290.

April 12-15—Broadcast Education Association 41st annual convention. Las Vegas Convention Center, Las Vegas. Contact: Lara Sulimenco, (202) 429-5354.

April 15-16—Television Bureau of Advertising sales and marketing conference. Las Vegas Hilton, Las Vegas. Contact: Janice Garjian, (212) 486-1111.

April 15-18—National Association of Broad-

casters annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 30-May 2—4th annual DRTV (Direct Response Television) Expo & Conference. Long Beach Convention Center, Long Beach, Calif. Contact: Erika Bockhaut, (800) 513-8400.

MAY 1996

May 19-22—36th annual Broadcast Cable Financial Management Association/Broadcast Cable Credit Association conference. Buena Vista Palace Hotel, Orlando (Disney World), Fla. Contact: Mary Toister, (708) 296-0200.

May 23-25—"CES Orlando...The Digital Destination," multimedia trade show presented by the Electronic Industries Association. Orange County Convention Center, Orlando, Fla. Contact: Cynthia Upson, (703) 907-7674.

JUNE 1996

June 3-6—Women in Cable & Telecommunications national cable management conference. San Francisco. Contact: Tracy Mitchell, (312) 634-2339.

June 11—Federal Communications Bar Association luncheon featuring James Quello. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

June 12-15—14th annual National Association of Hispanic Journalists convention. Sheraton Hotel, Chicago. Contact: (202) 662-7145.

June 19-22—Promax & BDA '95 conference & exposition, presented by Promax International and BDA International. Los Angeles Convention Center, Los Angeles. Contact: (213) 465-3777.

June 20-23—Talk Radio '96, sponsored by The National Association of Radio Talk Show Hosts. Omni Shoreham Hotel, Washington. Contact: (617) 437-9757.

Major Meeting dates in red

Jim MacDonald: A GM with court savvy

As general manager at KSMO-TV Kansas City, Mo., and earlier as general sales manager at a string of stations around the country, Jim MacDonald has worked magic at boosting revenue. And he'll always be the first to tell you about it.

Even his friends good-naturedly rib him (albeit not for attribution) about his uncanny knack at self-promotion. He reportedly told a Kansas City publication that he is a "genius."

Clearly, he is competitive. Some who know him say that MacDonald is the most competitive person they know. "I'm pretty sick that way," he admits.

Bob Blacher, now general sales manager at KGW(TV) Portland, Ore., hired MacDonald as an account executive at WTVJ(TV) Miami in 1984. "He's got an extremely high energy level," says Blacher. "He doesn't let up, and he just absolutely hates to lose."

Indeed, Blacher recalls that MacDonald and another salesman at WTVJ, Tom Chavez, had a friendly but intense argument over who was the better basketball player. So they played. To this day, says Blacher, they still argue over who won the match. MacDonald's take: He won a "winner-take-all" game, 10-8. Responds Chavez, now with KSCI(TV) San Bernardino, Calif.: There were five games in all, and MacDonald won just the last.

MacDonald's detractors, including some competitors, grudgingly admit that he's engineered a dramatic turnaround at KSMO-TV. People familiar with the market say that before MacDonald arrived at the station in 1988, KSMO-TV was "operated out of a quonset hut," in a shabbier part of town. At the time, the station was averaging a 3 share (sign-on to sign-off) and was generating a little more than \$3 million a year in revenue.

In February of this year, KSMO-TV averaged a 4 rating and a 9 share, neck and neck with the NBC affiliate, KSHB-TV, which averaged a 4/10 sign-on to sign-off in the local Nielsen book. The station's revenue has more than quadrupled since MacDonald arrived. KSMO-TV will earn approximately \$17.5 million this year.

While those numbers speak for themselves, MacDonald and the station have caught some lucky breaks. A couple of years ago, the Kansas City market was metered by Nielsen. Independents in metered markets tend to do better than



*He wanted to find
"the hardest job in
America."*

James Andrew MacDonald

VP/GM, KSMO-TV Kansas City, Mo.; b. Dec. 4, 1948, Davenport, Iowa; BA, communications, Notre Dame, 1970; MA, Spanish, Notre Dame, 1973; assistant professor, Notre Dame, 1973-77; spanish teacher/football coach, New Prairie High School, New Carlisle, Ind., general sales manager, South Bend Pennysaver, 1977-78; account executive, Petry Television, Chicago, 1978-79; account executive, MMT, Chicago, 1979-83; account executive, WTVT(TV) Tampa, 1983-84; account executive, WTVJ(TV) Miami, 1984-85; GSM, WUPW(TV) Toledo, 1985-86; GSM, WGBS-TV Philadelphia, 1986-87; GSM, WYSR(TV) Syracuse, 1987-88; current post since 1988; m. Eileen Lawton, Oct. 25, 1980; children: Kerstin, Melanie, Elizabeth, Andrew and Owen.

their non-metered counterparts. Last year, the affiliate wars came to Kansas City, creating chaos when the NBC and Fox affiliations changed hands. By remaining stable, KSMO-TV gained in the ratings, as have other independents in switch markets.

MacDonald was brought to the station by ABRY Communications, which spent millions upgrading its facilities and increasing the station's programming and promotion budgets. He is the first to admit that ABRY's willingness to spend money was instrumental to the station's success: "They have been tremendously supportive."

"He's had a lot of lucky breaks and support, but even so, it took tremendous talent to turn around the station the way he has," says an executive who used to work in the market.

MacDonald didn't get into broadcasting until he was 30. According to Blacher, MacDonald believed he got into the business late: "He just thought he had time to make up, and that drove him to succeed—and he has."

In 1983 he landed his first TV station job, as an account exec at WTVT Tampa. A year later, Blacher hired him at WTVJ. MacDonald landed his first general sales manager's post at WUPW(TV), the Fox start-up in Toledo, in 1985. In the two years he served as GSM there, revenue increased from \$500,000 to \$4 million annually.

In 1987, after a brief stint at WGBS-TV Philadelphia (the former Milt Grant station that went belly up) he was named GSM at WSYT(TV) Syracuse, N.Y. There again, sales under his leadership increased several fold.

Ultimately, says MacDonald, he wanted to find "the hardest job in America" in terms of a turnaround situation that he could fix and settle at for a while. He found it at KSMO-TV. In 1988 the station, then KZKC-TV, had just been fined by the FCC for showing frontal nudity when it aired the movie "Private Lessons."

The station was persona non grata at most agencies, and MacDonald found the challenge he was looking for. Seven years later, KSMO-TV is thriving. But just how long MacDonald will remain is unclear: Sinclair Broadcasting has an option to acquire the station from ABRY. But MacDonald's track record will serve him well, no matter where he ends up. As former colleague Chavez puts it, "Jim's a consummate professional with a record of success. He just can't dribble to his left."

—SM

BROADCAST TV

Low Freifeld, president/GM, WTNH-TV New Haven, Conn., joins WESH(TV) Daytona Beach, Fla., as VP/GM.

Steven Hiramoto, VP, marketing, KHON-TV Honolulu, named VP/GM.

Appointments at WPHL-TV Philadelphia: **Karen Gamble-Cartwright**, account executive, named NSM; **Kerry Mulvey**, NSM, named sales and marketing manager.

Appointments at MCA TV, Universal City, Calif.: **Leisa Pacifici**, research analyst, named manager, cable research; **Heather Solomon**, data coordinator, named research analyst.

Appointments at WRGB(TV) Schenectady, N.Y.: **Cheryl Snell**, GSM, adds manager, programming, to her responsibilities; **Margaret Holmes**, producer/director, adds manager, production, to her duties.



Klinge



Cini

Appointments at WCBS-TV New York: **Bob Klinge**, GSM, named director, sales; **Joanne Cini**, sales manager, named GSM.

L. Scott Wells, creative services director, KRNVT(TV) Reno, joins KOLO-TV there as promotion writer/producer.

Joseph Sangillo, director, station sales, Select Media Communications, joins ITC Entertainment Group, Los Angeles, as director, sales.

Anthony Cortese, VP/controller, T.A.T. Los Angeles Co., joins KSCI(TV) San Bernardino, Calif., as CFO.

Samuel Stallworth, VP, sales, CBS Television Stations, New York, joins WSYX(TV) Columbus, Ohio, as GM.

Clem Taylor, producer, *Eye to Eye*, Washington, named senior producer, *CBS This Morning* there.

Steven Cagle, VP/senior consultant, Frank N. Magid Associates, joins NBC, New York, as VP, programming and creative development.



included (from left to right) former Chapter president Nan Siemer, Jessie Hackes (widow of Peter Hackes) and NBC News Washington Bureau Chief and 'Meet the Press' moderator Tim Russert. The Peter Hackes Award is presented annually in memory of the late NBC News correspondent, who died in 1994.

Betty Cole Dukert (second from right), senior producer for NBC News's 'Meet the Press,' receives the Peter Hackes Memorial Award from RTNDA—Washington, DC Area Chapter President **Michael Freedman** (right) during an Oct. 24 ceremony at the George Washington University.

Presenters

Andy Alexander, director, research and cable, KDAF(TV) Dallas, joins WFTX(TV) Boston as VP, research and cable.

Ed Chapuis, managing editor, KCRA-TV Sacramento, Calif., joins KTNV(TV) Las Vegas as news director.

Nick Nicholson, GSM, WESH(TV) Daytona Beach, Fla., joins WFAA-TV Dallas as director, sales and marketing.

Mark Allan, executive producer, New England Cable News, joins WDTN(TV) Dayton, Ohio, as news anchor.

Mario Hewitt, LSM, KHOU-TV Houston, joins WVEC-TV Hampton, Va., as director, sales and marketing.

Appointments at KHOU-TV Houston: **Peter Diaz**, director, sales and marketing, WFAA-TV Dallas, joins as station manager; **John Rizzuti**, director, sales and marketing, WVEC-TV Hampton, Va., joins in same capacity.



Lane

Appointments at ABC News, New York: **Carol Lin**, anchor/correspondent, KTTV(TV) Los Angeles, joins as correspondent; **Katherine O'Hearn**, bureau chief, Los Angeles, named senior producer, *Good Morning America Sunday*; **Clement Lane**, deputy bureau chief, Los Angeles, named bureau chief.

Appointments at CBS News: **Helen Gold**, litigation counsel, named director, business affairs, New York; **Terri**

Stewart, Northeast deputy bureau manager, named Northeast bureau manager, New York; **Thomas Matthesky**, producer, Washington, named deputy bureau chief there; **Mary Martin**, deputy bureau chief, Washington, named producer, special events unit there.

PROGRAMING



Burns

Kevin Burns, VP, production, Foxstar Productions, Los Angeles, named senior VP.

Appointments at Fox Broadcasting Co., Beverly Hills, Calif.: **Missy Halperin**, manager, talent relations, named executive director; **Kristen Guertin**, talent coordinator, named manager, talent relations.

Appointments at Viacom Inc., New York: **H. Reed Nolte**, assistant treasurer, named VP, investor relations; **Ted Mangano**, director, insurance, named VP.

Katherine Haberkern, manager, promotions, Warner Bros. International Television Distribution, Burbank, Calif., named director, marketing and promotions—Europe, based in London.

Francesca Mires, director, programming, Telenoticias, joins Sunbeam Productions, Boston, as co-executive producer.

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RADIO

Sheila Mulcahey, station manager, KTCZ-FM/KTCI(AM) Minneapolis, joins WJJD(AM) Chicago as GSM.

Richard Boland, VP/CFO, Albimar Communications and WKYS(FM) Washington, joins American Urban Radio Networks as assistant to the COO.

Rich Cunningham, music director/host, WXLK(FM) Roanoke, Va., adds program director to his responsibilities.

Gina Tedesco, news anchor/reporter, WMAQ-TV Chicago, joins KRLD(AM) Dallas in same capacity.

Frankie Crocker, host/announcer, *Friday Night*, joins WBLS(FM) New York as program director.

Adriane Gaines, executive producer, *Night Talk*, NBN Broadcasting Inc., New York, adds president/GM, WWRL(AM) there, to her responsibilities.

Chuck Armstrong, VP/director, sales, Katz Radio, New York, joins Evergreen Media there as VP, national sales.

Kellie Pyffer, news director/on-air host, WJZZ(FM) Philadelphia, joins WHWH(AM) Princeton/Trenton, N.J., as program director/morning show personality.

CABLE



Rochester

Appointments at Comcast Cable Communications Inc., Philadelphia: **Sheila Willard**, director, corporate development, Southeast region, named VP, public affairs; **Geof**

Rochester, senior VP, marketing,

Radisson Hotels International, Minneapolis, joins as senior VP, sales and marketing.

David Safran, account executive, NBC, named director, sales development, CNBC and America's Talking, Fort Lee, N.J.

Marilyn Diener, divisional marketing coordinator, CCI Management, Costa Mesa, Calif., joins Action Pay Per View, Santa Monica, Calif., as promotions manager.

Claire Person, manager, event marketing, Philip Morris USA, joins ESPN, Bristol, Conn., as director, consumer promotion and marketing.

Tracie Brennan, billing and revenue manager, Unitel Video Inc., joins Lifetime Studios, Astoria, N.Y., as manager, studio operations.

Appointments at Turner: **Carl Lindahl**, executive producer, Communications Inc., New York, joins TNT and TCM, Atlanta, as VP, program production; **Nancy Canali Lucas**, director, research, TBS Superstation and TOP, named VP; **Barry Koch**, director, audience research, TNT, named VP, research, TNT and TCM.

Andrew Dale, VP, production, The Outdoor Channel, Temecula, Calif., named senior VP, operations.



Yates

Robin Yates, director, public relations, TBS Superstation, Atlanta, named VP.

James Dolan, CEO, Rainbow Programming Holdings Inc., New York, named CEO, Cablevision Systems Corp.

(owner), Woodbury, N.Y.

Aura Marreo Nagy, director, creative services, Children's Television Workshop Magazine Group, New York, named VP, creative services.

Ralph Wenge, anchor, CNN World Report, Atlanta, named executive producer.

Appointments at ABC Distribution Co.: **Michael Dragotto**, VP, international theatrical and home video sales, Los Angeles, named senior VP, sales; **Bettina Bose**, director, international television sales, New York, named VP;

Celeste Panepinto, director, international news marketing, New York, named VP; **Dan Willis**, director, international television sales, New York, named VP.

MULTIMEDIA

Bernard Aiello, VP, The Caribbean Network, Portland, Me., joins WGUV-TV Grand Rapids, WGVK-TV Kalamazoo and WGUV-AM-FM Allendale, all Michigan, as operations manager.

Michele Walsh, senior press representative, CBS, New York, joins WBZ-TV and WBZ(AM) Boston as director, public relations.

Michael Horan, VP/GM, Cox Communications cable system, Cedar Rapids, Iowa, named controller.

ALLIED FIELDS

John Lindsay, VP, television production, Oregon Public Broadcasting, joins The Investigative Reporters & Editors organization, University of Missouri School of Journalism, Columbia, Mo., as president.

Margaret Crandell-Navin, director, human resources, Comsearch, Reston, Va., named VP.

Appointments at GRAZ Entertainment Inc., Glendale, Calif.: **Will Meuniot**, creative director, Universal Cartoon Studios, joins as executive producer; **Michael Hack**, producer, named executive producer.

Appointments at Saban Children's Entertainment Group, Burbank, Calif.: **Dawn Rivera-Ernster**, product manager, global retail division, Equity Marketing Inc., joins as creative director, consumer products; **Kimberly LaPadula-Scardino**, publisher, Virgo Publishing, joins as VP, licensing and merchandising.

Jessie Gleason, client services coordinator, Pisces Productions, Boston, named operations manager.

Janice Alderman, director, client development, Heartland Marketing Group Ltd., Evanston, Ill., joins Women in Cable & Telecommunications Foundation, Chicago, as director, management and development.

Steve Smith, VP, sales and marketing, TimeLine Inc., Vista, Calif., joins Ampex Media Corp., Redwood City, Calif., as director, marketing.

DEATHS

Joseph "Mickey" Franko, 51, head, radio operations, Nationwide Communications Inc., Columbus, Ohio, died of cancer there on Oct. 24. Franko began his radio career as general sales manager at Nationwide's station WKTQ(FM) Pittsburgh in 1977. Two years later he became general manager of WSHH(FM), also in Pittsburgh. Other stations at which he held posts include WBJW-AM-FM Orlando, Fla., and KZZP(FM) Phoenix, Ariz. During his career at Nationwide, Franko was responsible for operating the company's 12 radio stations. He is survived by his wife, Linda, and a daughter, Courtney Lee.

—Compiled by Denise Smith
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Sources at **Continental Cable** and Comcast confirmed last week that the companies **have been subpoenaed by the Federal Trade Commission** in connection with the agency's investigation of the Time Warner/Turner deal. Both MSOs have an ownership interest in Turner and oppose the deal, claiming that it gives advantages to Tele-Communications Inc. TCI owns 21% of Turner; its approval is necessary for the deal to go through. As a condition of signing off on the deal, TCI secured a 20-year contract for Turner programming.

Capital Cities/ABC has scheduled a shareholders vote on its proposed purchase by Disney on Jan. 4, 1996. The date is subject to Securities and Exchange Commission approval of a joint proxy statement and prospectus that provides details of the deal. Shareholders of record as of Nov. 15 are entitled to vote. Meanwhile, the company still is in the process of supplying additional information to the Justice Department in connection with the agency's antitrust review of the proposed merger. Once Justice has all the information, it will have 20 days to act to block the purchase or let it go forward unchallenged.

New World Entertainment has settled on the name Access Hollywood for its much-anticipated entertainment magazine strip scheduled to launch next fall. *Access* is the first show born of a 10-year pact New World signed with NBC last July to

Role model

FCC Commissioner James Quello has been honored by Washington's Catholic University. He became the first recipient of the Columbus School of Law's Milestone Award "presented in recognition of his outstanding mentoring and development of young talent in the field of communications law."



At the presentation (l-r): Tara Becht, president of the Communications Law Students Association; Quello; Joseph Price, editor in chief, 'CommLaw Conspectus' law journal, and Michelle Larson, president of the Intellectual Property Law Students Association.

jointly develop first-run programming. The New World and NBC station groups, which cover more than 36% of U.S. TV households, will serve as a launchpad for national syndication. *Access* is designed to compete with Paramount Domestic Television's *Entertainment Tonight* and has sparked an overhaul of another entertainment strip, Warner Bros. Domestic Television Distribution's *Extra*. NBC acquired a stake in *Extra* last month in exchange for commitments to pair it with *Access* on NBC stations in prime access. On most of those stations, the revamped *Extra* will serve as the lead-in for *Access*. Van Messel, former executive producer of *ET*, says no decisions have been made regarding talent for *Access*.

The NTIA's **Michele Farquhar** will

replace Regina Keeney as FCC Wireless Bureau chief, the commission announced last week. Keeney is moving to the Common Carrier Bureau to replace Kathleen Wallman, who is moving to the White House to serve as deputy counsel to the President.

James McKinney is resigning as chairman of the Advanced Television Systems Committee. The resignation takes effect Dec. 15.

International Family Entertainment has given its advertiser sales arm a facelift, including a new name—MTM Advertiser Sales. Properties the division represents include *Dr. Quinn, Medicine Woman*; *The Cape*; *The Beef*; *Rescue 911*; *Jack Hanna's Animal Adventures*; *Down the Road Again with Keith Morrison*, and *Madeline/Babar*.

WPAT-AM-FM sold for \$103 million

Park Communications' New York combo WPAT-AM-FM was sold to two of the nation's leading Spanish-language radio broadcast groups for a total \$103 million last week.

The Spanish Broadcasting System (SBS), led by Raul Alarcon Jr., purchased WPAT-FM for \$83.5 million, a price estimated at about 17 times cash flow. Heftel Broadcasting Corp. (HBC), led by chairman Cecil Heftel, purchased WPAT(AM) for \$19.5 million. Charles Giddens and Brian Cobb of Media Venture Partners brokered both sales.

The acquisition gives SBS an FM duopoly in New York with its WSKQ-FM and HBC an AM duopoly with its WADO(AM). SBS also owns Spanish-language WXLX(AM) there. The \$83.5 million price for WPAT-FM raises the roof on FM station trading in New York. Before this sale, the highest price on record was the \$68 million Emmis Broadcasting paid for WRKS-FM last year.

Although SBS and Heftel executives declined to

speculate on format changes for the stations (they now simulcast a soft adult contemporary format), they say their purchases were made to tap an underserved Hispanic radio market in New York.

"New York is the second-largest Hispanic market in the country behind Los Angeles and it has only three Spanish-language radio stations, compared with a dozen in Los Angeles," says John Kendrick, HBC senior vice president and chief financial officer. "New York is under-radioed in the Hispanic format."

Alfredo Alonso, VP/GM of SBS's New York operations, says that the purchases will not pit SBS and HBC against each other as rivals "for the simple reason that the AM listener is very different from the FM listener." Alonso says WPAT-FM will seek both a Hispanic audience and listeners of New York's contemporary hits and soft AC stations.

—DP

WASHINGTON

Application update

Westinghouse's application to acquire CBS's broadcast licenses may have to wait until the FCC's Dec. 7 meeting. Commissioners last Friday were still waiting to see the staff's proposal on the application. And the deadline for submitting the proposal to the commissioners in time for the Nov. 20 meeting expired last Monday. Some FCC officials say there still is hope that the item could make the Nov. 20 meeting, provided the commissioners agree to waive FCC rules requiring an agenda item to reach them three weeks before a scheduled open meeting. Another source predicted the item will have to wait until Dec. 7.

LAS VEGAS

PPV boost

Time Warner Sports President Seth Abraham predicted that last week's last-minute cancellation of the Mike Tyson-Buster Mathis Jr. heavyweight fight—to have aired on Fox free the same night as TVKO's PPV telecast of the Riddick Bowe-Evan-Holyfield heavyweight fight at Caesars Palace in Las Vegas—would produce a last-minute surge in pay-per-view buys. "But this is such an unprecedented situation that there's no scientific yardstick that any of us can say how many more buys we are going to get. Just from the cable operators we've spoken to, there's been increased interest now in Bowe-Holyfield 3, [since] it's the only event."

NEW YORK

Contingency plans

Despite the threat of serving a prison sentence, boxing promoter Don King plans to keep his boxing sports

empire (which includes heavyweight fighter Mike Tyson) running from his prison cell. King, on trial in New York for insurance and wire fraud, reportedly plans to have his son, Don King Jr., run the business by following orders he'll convey from prison. However, the Nevada State Gambling Commission is considering revoking King's promoter's license, pending its own investigation and the outcome of the trial. If convicted, King faces five years in prison and up to \$2.25 million in fines for each of the nine fraud counts.

LOS ANGELES

Out of Outdoor

Times Mirror will sell its remaining 10% interest in the Outdoor Life and Speedvision networks to equity partners Comcast Corp. and Continental Cablevision by the end of 1996. "Within 15 months [Times Mirror] will be bought out of both channels," says Roger Werner, president of Outdoor Life. Werner says Comcast, Continental and third partner Cox Communications then will each own a third of the two networks. Outdoor Life, launched by Cox and Times Mirror last August, took on Comcast and Continental as equity partners in July, with each taking a 22.5% interest with an opportunity to become equal partners of the two networks with Cox. Speedvision is scheduled to launch in January.

WASHINGTON

Extension for Belvin

FCC commissioners are considering granting another extension to Lauren Belvin's assignment as Commissioner James Quello's senior legal adviser. Commission officials

had been pondering whether Belvin could retain her "senior executive service" (SES) position while continuing as Quello's legal adviser. FCC officials say the SES positions generally are reserved for top-level managers. Belvin previously has retained her SES status under temporary extensions. Commissioners are expected to vote on a proposal to grant another 120-day extension with an option for further extensions.

WOODLAND HILLS

New toons

Latest animation projects from Kookanooga Toons include *Young Merlin's Quest*, about the boyhood adventures of the fabled wizard. Kookanooga principal Rick Pack says the program likely will appear first as a direct-to-home-video movie next year and subsequently as a weekly series. The TV show, now being shopped, is targeted for 1997. The following year Kookanooga plans to produce a new weekly series, *Wiffle & the Moo*, about the adventures of a young girl and an alien pet with special powers.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"I hear you're upset by what our sideline analyst said about your line play!"

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Everything works but Washington

The closer we get to resolving advanced television, the farther away its prospects appear. Last week, the Grand Alliance system passed its final technical hurdle on the way to FCC approval—one of those overnight hits a decade in the making. It's a technological marvel that will do anything anyone could want in the new digital age, and give back 10 cents change.

Part of the miracle: It was conceived, built, financed and made ready to go by the private sector, operating with the blessing of a succession of FCC chairmen and the expectation that spectrum would be there to meet the technology.

Just as broadcasters were beginning to absorb the good news of that development, the present chairman of the FCC has begun giving signals that he is at least open-minded about auctioning the digital spectrum to the highest bidder. That's a scenario that would tear over-the-air broadcasting apart at the seams and could doom it as a player in the brave new digital world.

This is the same chairman who has supported efforts to develop the digital spectrum and has assured all and sundry that broadcasters would be given transition spectrum to get from here to there; the same chairman who has for months, when asked, given the standard reply that the decision on auctions was up to the House and the Senate and that the FCC would comply with the congressional will.

The chairman then met with Senator Larry Pressler (R-S.D.), chairman of the Senate Commerce Committee, endorsing as "a good idea" the Senate's plan calling for an FCC study of the prospects for auctioning digital spectrum.

Broadcasters are not without blame for this developing fiasco. For years only the most forward thinking among them

have been enthusiastic about the prospects of HDTV and digital TV, and to this day many are more concerned about the cost of converting to HDTV than about the opportunity of operating in the same digital world that will be occupied by their competitors (cable, the telcos and DBS, principally).

But the policymakers should know better. Add a spectrum auction to the already dear price of HDTV conversion and you blow wide holes in the fabric of over-the-air TV.

In the final analysis, we continue to think that sanity, logic and prudence will prevail and that broadcasters will be given the digital opportunity at the outset and without charge, subject to returning their analog spectrum at a date, certain or uncertain, in the future. The auction opportunity will be the same, megahertz by megahertz, whether now or in 2005. But this chance to transform America's system of television will come but once.

Still first

There's another one-time-only opportunity connected with advanced television: the chance to make permanent the Advanced Television Test Center that played such a crucial part in the HDTV-digital miracle. Absent the intervention of major players, broadcasting's only remaining research and development laboratory will shortly fade to black.

Appropriately, considering its unique 75-year standing as the first broadcaster, Westinghouse is giving serious thought to taking up the burden, at least until an industry coalition can be mobilized to assume responsibility. Indeed, that company stepped up last week to advance the first month's rent necessary to keep ATTC alive.

Setting up the standard for digital HDTV is only a beginning; the technology and the technologists will have to return to the shop for all sorts of fine-tuning in the years ahead. The shop had better be there.

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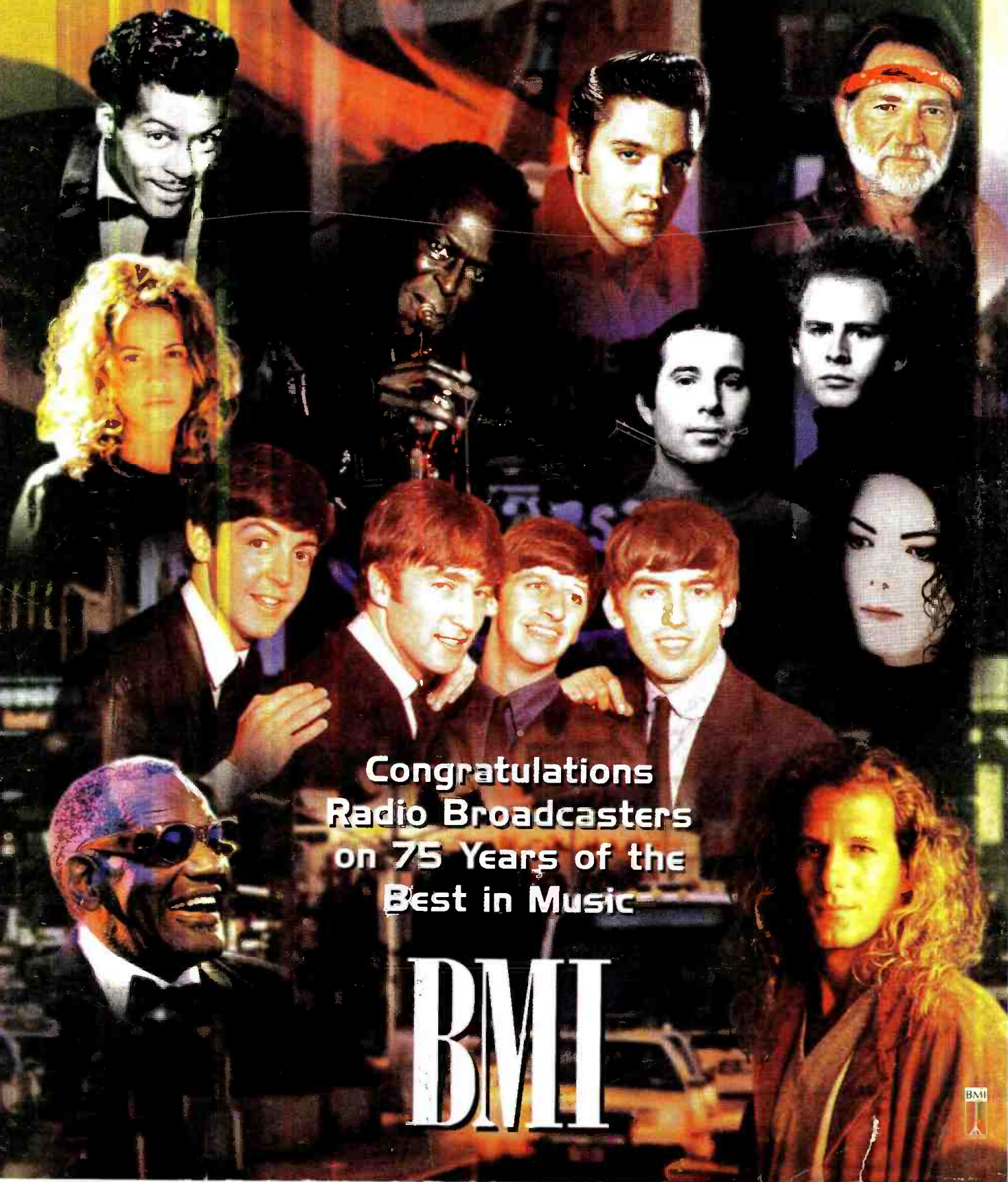
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