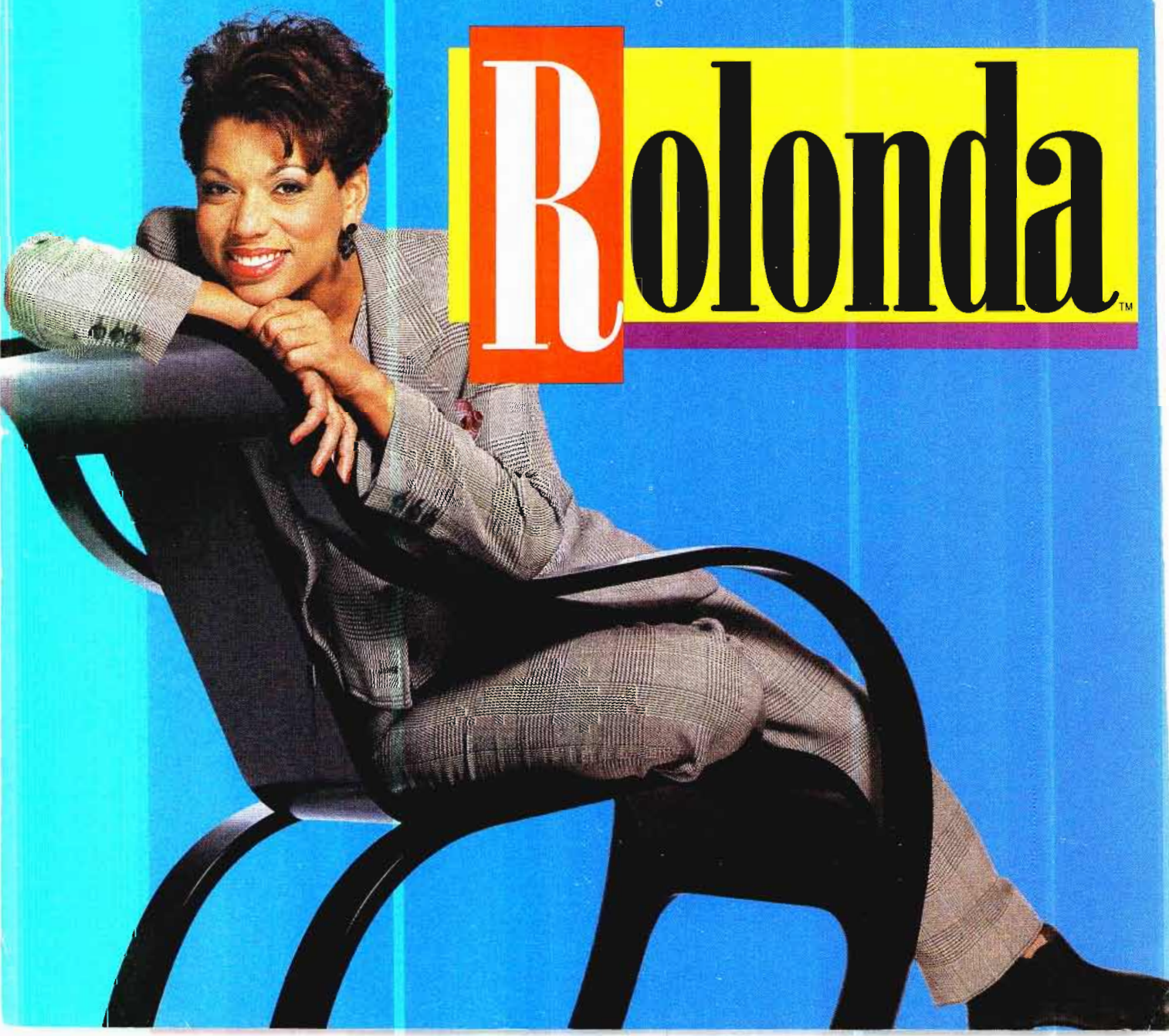


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Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK

Infohighway bill scuttled Senate Commerce Committee Chairman Ernest Hollings has given up on his telecommunications reform bill this year, setting back broadcasting and cable plans for the information superhighway. Hollings blamed the bill's demise on a recalcitrant local telephone industry and Republican opposition. / 6

CBS buys UHF's in Atlanta, Detroit Two low-rated stations on the high end of the UHF dial will plug major holes made by the defection of New World stations from CBS to Fox. To grab a viable portion of the audience, CBS now must upgrade the two facilities and promote the stations. / 7

Cameras banned from federal courts Federal judges have agreed to end a three-year experiment that brought cameras into selected civil courts across the country. / 7

'Home Improvement' nails 'Frasier' One of the most closely watched nights of the new season will be Tuesday, with the matchup of *Frasier* and *Home Improvement*. In the first skirmish, ABC emerged the clear ratings winner. / 10

Syndicated sitcoms take off Among debuting syndicated strips, off-network *The Simpsons* won strong numbers, but fitness-guru-turned-talk-show-host *Susan Powter* got a relatively lackluster start. / 12

Twenty-something talk show Warner Bros. Domestic Television Distribution already has committed to a fall 1995 launch for a show hosted by youthful singer *Carnie Wilson*, the daughter of former Beach Boys band member *Brian Wilson* and a member of the pop-music trio *Wilson Phillips*. / 17

FCC, cable close to 'going forward' The FCC reportedly is leaning toward a proposal that would allow cable operators to increase subscribers' bills by \$1.50 for costs associated with new programming. Rules may be issued early next month. / 18



'Home Improvement' was a clear winner in the opening week of the television season. / 10

COVER STORY

TV according to Tom

"Hands down the best reviewer ever to cast a critical eye on television."—Grant Tinker. "Among the nation's most recognized TV critics."—BROADCASTING & CABLE. Tom Shales, the Pulitzer Prize-winning television critic for the *Washington Post*, is an unabashed fan of the medium he variously praises and skewers. In an interview, Shales discusses the medium and the message. **Cover photo by Stephen R. Brown.** Thanks to ProVideo for the facilities and TVs. / 34



Tom Shales fears 'we're all going to have no real experiences at all, only virtual experiences.' / 34

PROGRAMMING

AMC plans major expansion

Facing unprecedented competition from a variety of new movie channels, American Movie Classics is planning a variety of ancillary businesses and syndication growth, including spin-off channels and a retailing deal with Audrey Hepburn's estate. / 22

Selling 'The Mask'

New Line Cinema Corp. is sparing no effort to turn the movie "The Mask" into a major franchise and increase the profile of its New Line Television division. *Mask* projects in the works include a Saturday-morning animated kids show for fall 1995, animated TV specials, an 80-item toy and merchandise line and an interactive game. / 23



New Line plans to make the merchandising most of 'The Mask.' / 23

TV preps for O.J. trial

Cable subscribers will get gavel-to-gavel coverage of the O.J. Simpson case whether they want it or not, from both CNN and Court TV. But for broadcast viewers, the kind of coverage they can expect probably will depend on local stations' news judgments. / 25

RADIO

Love is on the air

Late-night talk shows about sex, love and relationships are signing on with growing popularity. "This is voyeurism at its finest," one host says. / 42

"The national pastime is not baseball, it's complaining about television. The more channels there are, there's that much more to complain about."

—'Washington Post' TV critic Tom Shales

SEPTEMBER 26, 1994

Will it play in Peoria?

Little Rock, Ark., and Memphis, Tenn., are recent coups for WDRE-FM Long Island, N.Y.'s self-titled "modern rock network." Plans call for the introduction of WDRE's syndicated format in other midsize and major markets nationwide. / 44

BUSINESS

Iger tapped for Capcities/ABC president

Robert A. Iger has been named president/chief operating officer of Capital Cities/ABC Inc. David Westin will replace him as president of the ABC Television Network Group, effective immediately. / 46



Robert Iger

Companies reframe wireless joint venture

Transworld Telecommunications Inc. and Videotron USA Inc. have agreed to restructure their wireless-cable joint venture, creating a single entity that would be owned 70% by Videotron and 30% by Transworld. / 46

WASHINGTON

Immediate cable entry for telcos urged

Cable suffered a setback last week when administration officials signaled their support for immediately allowing telephone companies to enter the cable business. / 52

Cable's still king

The FCC's First Annual Report to Congress on Cable Competition finds no significant increase in competition in the cable industry. It also says the industry is robust and growing. / 52



FCC Commissioner Rachelie Chong says kids TV needs cable channels like Encore's WAM! / 54

TECHNOLOGY

ATV bests NTSC in field tests

Digital broadcast transmission technology won high marks in its first field test against analog NTSC signals. The digital signals provided "satisfactory" reception where NTSC service is available, and in several in-

stances, where NTSC reception is unacceptable. / 56

ESPN International goes tapeless

There's another new entrant into the world of tapeless recording: ESPN has ordered a collection of Tektronix Profile Digital Disk Recorders for its international operation. / 57

Europe looks skyward

Digital Audio Broadcasting, stalled in the U.S., is about to burst upon the rest of the world, at least from the European perspective. / 59



Prodigy will allow Newsweek to use its own layout online. / 50

Telemedia
Newsweek
Newsweek migrates to Prodigy

Newsweek InterActive has shifted focus from producing a quarterly CD-ROM to signing a deal to put the weekly news magazine online with Prodigy. The deal is billed as the first general-interest magazine to integrate photos, sound, graphics and text through a PC-modem connection. / 30

Sprint wants piece of VDT action

Sprint has become the first long-distance company to file an application with the FCC to build a video dial-tone system. The telco wants to construct a 1,000-home marketing trial in Wake Forest, N.C. / 30

DBSC seeks to go international

Direct Broadcast Satellite Corp. has asked the FCC for permission to provide international service in addition to serving the U.S. / 31

TV Macy's status in doubt

The new owners of Macy's department store are considering killing TV Macy's, the cable television home shopping channel that is in development. / 31

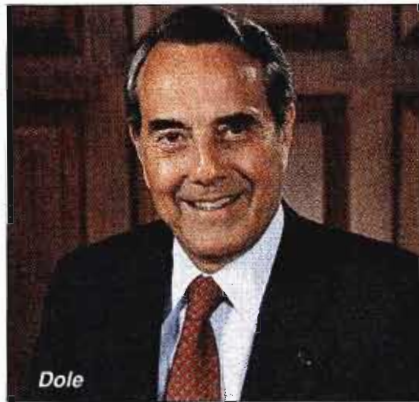
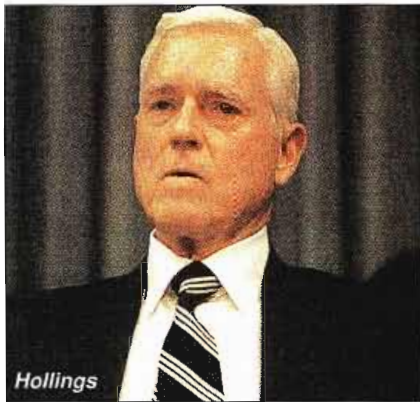


A management shakeup puts TV Macy's in question. / 31

WTBS will air interactive games awards

The Academy of Interactive Arts & Sciences has sealed a deal with Turner Broadcasting System to broadcast its first ceremony Nov. 5. / 32

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Infohighway bill scuttled

Hollings blames Dole and telcos; vows to try again next year

By Kim McAvoy

Senate Commerce Committee Chairman Ernest Hollings (D-S.C.) last week gave up on passage of his telecommunication reform bill this year, setting back broadcasting and cable plans for the information superhighway.

"I reluctantly announce today that we will be unable to pass comprehensive telecommunications reform legislation in this Congress," Hollings announced during a Commerce Committee meeting last Friday morning.

Hollings blamed the demise of his bill on a recalcitrant local telephone industry and Senate Minority Leader Bob Dole (R-Kan.). "There is simply not enough time left in the session to overcome their opposition," said Hollings.

Hollings's bill also may have been a victim of partisan politics. Many think that Dole's opposition stemmed in part from his desire to derail a measure that had strong Clinton administration backing. Dole is expected to run for President in 1996.

But Hollings will try again. "We are confident that we will be able to take up comprehensive communications reform early next year," he said.

The legislation would have permitted telephone and cable companies to compete with each other and would have allowed broadcasters to offer new digital services.

The bill would have allowed TV stations to use their channels for non-broadcast digital communications ser-

vices and would have directed the FCC to remove or modify broadcast ownership restrictions. "It's truly unfortunate," said National Association of Broadcasters President Eddie Fritts.

For cable operators, the measure would have eliminated state barriers to their offering local telephone services. Now they must fight to remove the restrictions on a state-by-state basis. "The problem is the RBOCs have such a smothering presence in the public policy arena that those efforts could take years," said TCI's Bob Thomson.

"We are disappointed that there will not be a bill this year," said Decker Anstrom, president of the National Cable Television Association. "It's been a long grind, but we will be back early next year."

"The fingerprints around the throat of this corpse belong to the RBOCs," said TCI's Thomson.

The telephone industry and Dole weren't accepting the blame. The telcos insisted that they had negotiated in good faith and did not violate any agreements. "The RBOCs struck a difficult agreement in the Senate on long-distance to keep the legislation moving forward. We have scrupulously adhered to that commitment," read an RBOC statement.

United States Telephone Association President Roy Neel wrote Hollings, urging him to "reconsider" his decision. He asked Hollings to set the "record straight. Pointing the blame at local telephone companies is not only unfair, it is downright wrong."

Dole pointed out that he and Hollings had been talking. "We presented Senator Hollings's staff with a specific proposal to make this bill less regulatory and more market-based. Although we did not hear back before Senator Hollings made his announcement, it is now apparent that those talks have failed."

Hollings told reporters that three of the Baby Bells—BellSouth, Ameritech and US West—were "adamantly opposed" to his legislation: "They don't want to abandon their monopolistic position," said Hollings. The Baby Bells "violated" their earlier agreement with him by seeking changes in the long-distance telephone provisions through USTA, he said. The provisions permitted the telcos into long distance, but only after they met certain preconditions that would have put off their entry into the business for years.

Hollings said Dole was "unwilling to allow the bill to go forward unless we agreed to accept substantial revisions to the bill." Dole's office "handed us language and informed us that portions of this language were 'non-negotiable,'" he said.

Hollings said he spoke with Dole earlier in the week as well as two weeks ago: "I thought we were making progress; this upset the applecart."

Passage of the measure had been considered a long shot by many Hill observers. Although a similar telecommunications bill passed the House by an overwhelming majority, the problems in the Senate were extensive.

In addition to the local telcos, city and state regulators and the computer industry had serious reservations about the legislation.

With the Senate set to adjourn on Oct. 7, Hollings told reporters that there was insufficient floor time to deal with all the critics and their amendments. "Give me a week and I can pass this bill; we don't have that week," Hollings said.

Few in Washington were holding out any hope of passage. But among them was Larry Irving, head of the Commerce Department's National Telecommunications and Information Administration: "Is the fat lady on the way to the dressing room? Yes. Is it possible she could be called back for an encore? Yes." ■

CBS buys UHF's in Atlanta, Detroit

Network spends \$46 million to plug affiliation holes

By Steve McClellan and
Julie A. Zier

The latest strike in the affiliation war leaves the winner yet to be determined. CBS last week bought two low-rated stations on the high end of the UHF dial—WGPR-TV Detroit, a religious outlet on ch. 62, and WVEU-TV Atlanta, an independent with a partial weekly menu of foreign language programming on ch. 69.

But observers say the deals put a major crimp in Fox's plan to package and sell its owned stations in Atlanta (WATL-TV) and Dallas (KDAF-TV). With CBS's recent affiliation deal in Dallas with Gaylord's KTVT-TV and the deal to buy WVEU in Atlanta, the Fox outlets in those markets are left without any prospects of a network affiliation. Sources say Fox had hoped to get as much as \$300 million for the stations—anticipating that they both would hook up with CBS.

Now that won't happen, and the value of the stations will fall signifi-

cantly below that figure.

CBS paid \$24 million for WGPR-TV and \$22 million for WVEU-TV. The deals plug major holes made by the defection of the New World stations from CBS to Fox, although to grab a viable portion of the audience CBS now faces the challenge of upgrading the two facilities and promoting the stations.

"We're ready to move and make the upgrades and other changes and the promotion and marketing needed to reach our audience," says CBS Distribution President Tony Malara. "When you own it, you can move at the speed you dictate. And now those stations will have the CBS schedule, which you underestimate at your own peril."

Fox officials were said to be shocked that CBS bought the poorly viewed stations, given CBS's experience in Miami, where it bought WCIX, expecting to turn it around. So far the station's progress has had mixed results.

At one point in recent weeks, Fox, which initially refused CBS overtures to buy WATL, reportedly offered to sell it for \$175 million-\$180 million. CBS refused and began talks with WVEU.

Both of the new CBS stations are the lowest-rated in their markets. "On a good day, WGPR-TV gets a 1 share," says one researcher familiar with the Detroit market. WVEU tends to average a 1 or a 2 share and is expected to gross \$4 million-\$5 million in revenues this year.

In Detroit, CBS reportedly approached the owners of WXON-TV, a stronger mainstream independent, but was rebuffed. WGPR-TV, owned by the International Free and Accepted Modern Masons Inc., has been on the air since 1975. CBS is losing its current affiliate, New World's WJBK-TV, to Fox. WDIV-TV and WXYZ-TV have re-upped with NBC and ABC, respectively.

WVEU-TV is licensed to Broadcast Corp. of Georgia, 75% owned by David Harris. ■

Cameras banned from federal courts

Broadcasters and cable programmers expressed anger and dismay at last week's decision by 27 federal judges to ban cameras from federal courts.

The vote puts an end to a three-year experiment that brought cameras to selected civil courts across the country. The last day cameras will be allowed in federal courts is Dec. 31.

In reaching its decision, the Judicial Conference of the United States cited concerns about the effects cameras might have on witnesses and jurors, according to conference spokesman David Sellers. The vote was held behind closed doors.

The vote came as a surprise, since the judiciary branch's research arm, the Federal Judicial Center, backed permanent access for cameras. A staff report says that cameras had minimal impact on the court proceedings and their participants.

The judicial conference, which is headed by Chief Justice William Rehnquist, was influenced by data from state courts, Sellers says. Currently, 47 states allow cameras in their courts.

Court TV CEO Steve Brill, whose network has videotaped more than 300 state trials, calls the conference's



This high-profile case was seen on Court TV.

decision "bizarre." Court TV has covered 36 federal cases without a single bad review from a judge, according to Brill.

Brill vows to take the fight to Congress, which he will lobby to enact a law allowing cameras in courtrooms.

Although both Court TV and C-SPAN took advantage of the opportunity to get into federal courts, local TV stations were responsible for the majority of the 257 applications to cover trials during the experiment.

The experiment covered only civil trials in federal court. When it voted against cameras in civil trials, the conference also ended any hope of cameras being allowed in criminal cases.

The National Association of Broadcasters also criticized the decision. "An entire branch of our federal government has chosen to conduct its business outside the public view," says Eddie Fritts, NAB president.

Timothy Dyk, a Washington-based lawyer who represents a coalition of broadcasters, says the vote was dominated by judges who had no firsthand experience with cameras in their courts. "Judges with experience with cameras" reacted favorably, says Dyk, who is a partner at Jones Day Reavis & Pogue

—CSS

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'Home Improvement' nails 'Frasier'

ABC wins first three nights; NBC says 'Frasier' performance boosted lineup

By Steve Coe

Before the fall TV season started, some observers believed that CBS would have trouble holding on to the top spot in the prime time ratings race. If initial numbers are any indication, they may be right.

Through the first four days of last week, the first official week of the season, Nielsen numbers show CBS averaging a 11.0/17 good enough for third place in households. However, the network was fourth among adults 18-49. In comparison, ABC, which won the first three nights, was averaging a 13.7/22, and NBC, which successfully launched its Tuesday night lineup and won Thursday night, was in first place for the week with a 14.4/23. Fox was in fourth place with a 7.8/12, but saw strong performances on Monday and Wednesday nights, beating CBS on the latter.

NBC came out on top in the battle of medical dramas on Thursday at 10 p.m., with its *ER* pulling in a 16.3/27 vs. CBS's 11.1/18 for *Chicago Hope*. Overall for the evening, NBC was first with a 16.8/27, CBS second with an 11.3/18, and ABC narrowly held off Fox with an 8.7/14 to the latter's 8.1/13. Fox was second for the night (behind NBC) among adults 18-49.

One of the most closely watched nights of the new season will be Tuesday, with the matchup of *Frasier* and *Home Improvement*. In the first skirmish, ABC emerged the clear ratings winner. *Home* pulled in a 22.7/34 at 9 p.m., outdistancing NBC's *Frasier*,

which averaged a 14.5/22. In fact, ABC aired two episodes of the number one-rated comedy, a special 8 p.m. telecast and its regular 9 p.m. airing. The purpose was to hammock the premiere of *Me and the Boys*, which opened to a 16.5/26 in the 8:30 p.m. time slot. ABC handily won the evening with a 17.4/28, compared with NBC's 12.6/20, CBS's 10.9/18 and Fox's 5.1/8.

NBC's second-place finish was nonetheless a victory of sorts for the network, which has insisted that its intention was not to knock off the highly rated ABC show, but to successfully launch the evening using *Frasier* as the anchor. With *Wings* opening the night at 8 p.m. with a 12.3/20, its lead-out and rookie series *The Martin Short Show* held all of its lead-in, averaging a 12.3/19. *Frasier* improved on its lead-in, with the low-rated but critically acclaimed *The John Larroquette Show* dropping to an 11.4/17. The first of three weekly installments of *Dateline NBC* pulled in a 13.4/22 at 10-11 p.m.

NBC and ABC were neck and neck on Monday night, which CBS has owned for the past four seasons. At the start of this season, however, it was



'Home Improvement' nailed down a win against 'Frasier' in their debuts.

ABC's *Monday Night Football* and NBC's *Fresh Prince of Bel Air* and *ER*. Football, with a 19.6/34, helped the network to a 15.9/25 for the night, edging NBC by 1 share point. NBC's 15.9/24 consisted of an hour episode of *Fresh Prince*, which averaged a 12.4/19, and a two-hour *ER* special, which regularly airs at Thursday 10-11 p.m. against CBS medical drama *Chicago Hope*. NBC's doctor drama pulled in a 17.6/27 at 9-11 p.m.

"They've got to be worried," says Preston Beckman, senior VP, program planning and scheduling, NBC Entertainment, referring to CBS executives. "It's clear their Monday audience decided not to tune in to their premieres."

For the first three nights of the week, Beckman notes, NBC is up 11% in households and up 14% in adults 18-49 over last year.

Despite the sluggish start, CBS executives are convinced the early results are an anomaly. "We're certainly not disappointed with *The Nanny* at 8 p.m.," says David Poltrack, senior vice president, planning and research, CBS. "What happened at 9-11 p.m. is that *ER* was the most anticipated new show in television and had the most promotion behind it. If in three weeks the numbers haven't come up, then we've got a problem." Poltrack predicts that in the first quarter of 1995, when ABC's football will have ended, CBS will be number one again.

Overall, Poltrack downplays the 0-for-4 start, focusing on the premieres of several new CBS series. He cites *The Boys Are Back*, *Daddy's Girls* and *Touched by an Angel* on Wednesday night and *Due South* on Thursday night. He credits *Due South* with bringing in young male demos in a time slot that skewed much older last year with *In the Heat of the Night*. ■

PBS has a hit with 'Baseball'

Although not as big a draw as *The Civil War* four years ago, Ken Burns's *Baseball* is doubling PBS's season-to-date prime time rating. For the first five "innings" (episodes), the documentary is averaging a 5.1 rating and 7 share in 32 Nielsen metered markets. In a comparison of *Baseball*'s average versus *The Civil War*'s, the former is lower by nearly 4 rating points and 5 share points.

Despite the lower numbers, PBS executives are pleased with *Baseball*'s performance. "We've all been pleasantly surprised by the remarkable steadiness of the viewers," says Harry Forbes, associate director, national press relations, PBS.

—SC



Burns goes two-for-two

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'Simpsons' soars in syndicated debut

'Powter' sampling lower than expected; 'Aladdin' takes off

By David Tobenkin

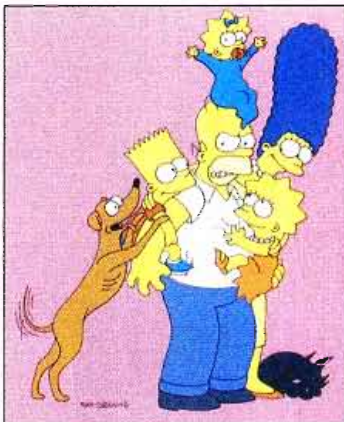
A new week of debuting syndicated strips brought strong numbers for off-network show *The Simpsons*, but a relatively lackluster start for fitness-guru-turned-talk-show-host Susan Powter.

Twentieth Domestic Television's *Simpsons* appeared to dispel any doubts about the potential for an expensive, off-network animated show by delivering a 6.9 Nielsen metered-market rating and a 12 share for Sept. 19-21, up 9% from its 5.5/11 lead-in, and up 33% from the 5.3/9 of the show's predecessor in the time slot a year earlier. On Thursday, the show climbed to 7.4/13.

"The sitcom is the area of huge performance so far, and we've been big believers [that] this is one of the best sitcoms on television," says Dick Kurlander, director of programing at Petry Television.

The show was especially impressive in several large markets, delivering a 10.2/17 in Los Angeles and a 10.8/20 in Washington.

Susan Powter, by contrast, surprised many by averaging a 1.5/6 for its first three days, down 40% in share from its



'The Simpsons' delivered the highest rating of the season's new syndicated strips.

relatively strong 2.5/10 lead-in, and down 33% from its 2.2/9 year-earlier time-period predecessor. Many thought the show would receive more initial sampling, given Powter's infomercial popularity.

The *Simpsons* bow accompanied continuing impressive results from other off-network fare. Warner Bros. Domestic Television Distribution's *Fresh Prince of Bel Air*

has delivered a 5.0/10 in its eight days of airing, up 11% from its lead-in, and up a dramatic 43% from its year-earlier predecessor. Worldvision's *Beverly Hills, 90210* has delivered a 2.0/6 for the same period, up 50% from both its lead-in and year-earlier share totals. MCA-TV's *Coach* earned a 3.9/8, down significantly from its lead-in and slightly from its year-earlier totals. Twentieth Domestic Television's *Doozie Howser, M.D.* earned a 2.6/7, equaling its lead-in and exceeding its year-earlier totals. Genesis Entertainment's off-network reality show *Top Cops* generated a solid 1.9/6, down only slightly from its lead-in and year-earlier predecessors.

Several kids shows also have shown impressive results. Buena Vista Tele-

vision's *Aladdin*, which hoped to shore up the declining ratings of Disney Afternoon, appears to be doing just that, garnering a 3.2/8 in 14 days. In at least five markets the show actually has beaten Fox powerhouse *Mighty Morphin Power Rangers*, including a 5.6/14 Los Angeles rating on Wednesday that beat *Power Rangers*' 5.4/13. Other cities include Minneapolis, Denver, St. Louis, Sacramento and Portland.

Saban Entertainment's *VR Troopers* has earned an equally impressive 3.2/9 in its first nine days. The strong ratings have prompted Saban to order 12 episodes in addition to the original 40-show order.

As for other new kids strips, Genesis Entertainment's *Biker Mice from Mars* earned a 1.5/6 in its first nine days. All American's *Superhuman Samurai Syber-Squad* earned a 1.8/6 during the same period.

Paramount Domestic Television's *Price Is Right*'s 3.6/8 eight-day average exceeded the expectations of some observers, since the total nearly equaled the performance of its 4.0/9 year-earlier predecessor. It was down 20% from its lead-in.

Warner Bros. Domestic Television Distribution's new *Extra—The Entertainment Magazine* has held steady at roughly 4.1/9, down 33% from its lead-in, and down 10% from its year-earlier predecessor since debuting three weeks ago. Analysts call the

Marson to head new Hearst production unit

Hearst Corp. has created a new syndication and cable program production division in Boston, to be headed by Bruce Marson, former general manager of WHDH-TV, the Boston CBS affiliate (and soon-to-be NBC affiliate). Hearst already has a production unit on the West Coast that focuses on network programing—primarily made-for-TV movies, miniseries and specials.

Last week, Marson said his unit, Hearst Broadcasting Productions, would focus on cable and syndication programs, home video products and corporate video services. In addition to producing its own programs, the company will offer facilities and production services to outside producers.

Hearst already has a production track record in Boston, at studios attached to its WCVB-TV. Shows produced there include a number of series for co-owned

Lifetime, such as *Your Baby and Child* with Penelope Leach, *The Marjorie Clapprod Show* and several *Intimate Portrait* biographies. *Jane Whitney*, the Warner Bros.-distributed talk show, also was produced there. "We intend to aggressively expand our production effort at the Boston facilities," Marson added. He said that several new cable programs will be announced soon.

Syndication development is also a high priority, but Marson said it was unlikely the company would have enough time to develop a major project before the next NATPE International convention in January.

Marson left WHDH-TV last year after it was acquired by Ed Ansin. Before joining the station in 1986, he was executive producer at Boston Broadcasting Inc. (licensee of WCVB-TV) and developed such programs as *Miller's Court* and *Healthbeat*. —SM

THE SIMPSONS

M*A*S*H

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Doogie Howser, M.D.	The Simpsons
Eek! The Cat	Small Wonder
Entertainment Tonight	The Smurfs
EXTRA	Star Trek: The Next Generation
The Fall Guy	Super Dave
Fresh Prince of Bel Air	Wheel of Fortune
Friday The 13th	Who's The Boss?

show's performance solid so far but unspectacular given its many access clearances and high budget, but they say Paramount's blockbuster *Entertainment Tonight* took more than a year to find its groove.

ET's ratings certainly have not been affected by the new competition. The show averaged an 8.3/16 in metered markets in the first two weeks of the new season. That represents a 7% share growth from October 1993.

The talk shows have proved a remarkably homogenous lot ratings-wise, with only 2 share points and

two-tenths of a rating point between shows like Twentieth Domestic Television's *Gordon Elliott*, Multimedia's *Susan Power*, Group W's *Jones & Jury* and *Marilu*, Disney's *Judge for Yourself* and MCA TV's *Suzanne Somers*. The consensus is that none has made a big splash so far. *Gordon Elliott*, dubbed by some as the leader, appeared to weaken slightly in its second week, falling from a 1.8/8 in the first week to a 1.7/7 in the first three days of last week, the show's second.

In late night, shows like MCA TV's *Last Call*, Columbia TriStar Television

Distribution's *The Newz* and Paramount Domestic Television's *Jon Stewart* talk show also are bunched at 1.4-1.8 ratings and 5-7 shares, all below their lead-ins and year-earlier predecessors. After eight days, *The Newz* averaged a 1.8/5, *Jon Stewart* a 1.4/6, and *Last Call* a 1.4/6. Multimedia's *Dennis Prager* talk show, cleared very late in many markets, earned a 1.1/6. Analysts say that because of the late clearances, the stakes are relatively low for the shows and they will be allowed time to grow, especially the unusual-format shows like *The Newz* and *Last Call*. ■

WBDDTD commits to 'Carnie'

By David Tobenkin

Warner Bros. Domestic Television Distribution has committed to a fall 1995 launch for a show hosted by youthful singer Carnie Wilson.

Carnie so far has been cleared in 25 markets representing 30% of the country, including six of the top 10 markets, says Scott Carlin, senior vice president of sales at WBDDTD. Top market clearances include WABC-TV New York, KCBS-TV Los Angeles, WLS-TV Chicago, KGO-TV San Francisco, KXAS-TV Dallas and WAGA-TV Atlanta.

"A firm go this early is unprecedented," Carlin says. "Stations are recognizing there is a significant generational shift occurring in the talk show arena, and stations don't want to miss this wave. Although older-skewing talk shows are losing their audience, a new generation of talk shows, such as *Jenny Jones* and *Ricki Lake*, are seeing excellent ratings growth in young demos."

Wilson, 26, is the daughter of former Beach Boys band member Brian Wilson and is best known as a member of the pop-music trio Wilson Phillips (which included sister Wendy Wilson and friend Chynna Phillips). The group sold more than 12 million albums before breaking up.

Carnie, to be produced by Warner Bros. subsidiary Telepictures Productions, will feature discussions on relationships and topical issues as well as one-on-one interviews with celebrities. Wilson occasionally will perform on the show, which will be taped in front of a studio audience in New York City.

Carnie will be produced by Cathy

Chermol, who most recently was executive producer of *The Jane Whitney Show* and earlier was executive producer of *Sally Jessy Raphael*. Rob Dauber and Andrew Lassner will be the show's supervising and coordinating producers, respectively, reprising their roles on *Whitney*.

Despite age and physical similarities between Lake and Wilson, Telepictures President Jim Paratore draws a distinction between the two. "The *Carnie* show will be more host-driven, whereas I think *Ricki* is more producer-driven," Paratore says. "They do a lot of games, have a lot of guests—they do more



Singer Carnie Wilson will host a talk show in '95

shtick than we will. We think we have a real personality with Carnie, and that's what we will build the show around."

Although Wilson has not hosted a talk show, her experience as a musician on grueling national tours convinced Paratore she could withstand the daily grind of hosting a show of her own.

Wilson might face additional 20-something competition. MCA TV is mulling a show hosted by actress Melissa Rivers, daughter of Joan. And CTTD reportedly is considering following up its hit with a new show centered around *Cosby Show* star Tempest Bledsoe. ■

FCC recommends nonrenewal of AM-FM

The FCC's Mass Media Bureau has asked an agency administrative law judge to deny the license renewal of classical music KFUC-AM-FM Clayton, Mo.

The bureau cited the classical music station's lack of candor in an attempt to cover up alleged violations of Equal Employment Opportunity rules. The station is owned by the Lutheran Church/Missouri Synod.

The action originally was brought by local branches of the NAACP, which also requested that Judge Arthur Steinberg deny renewal. The EEO violations were alleged to have taken place in 1989.

The stations argued that the FCC is attempting to apply strict new EEO regulations retroactively. The stations also said "any inaccuracies in the voluminous filings were purely unintentional."

The bureau argued in a 62-page pleading that the station failed to follow the commission's EEO rules. "This failure, and the attempt to cover it up by disingenuous statements designed to mislead the commission's staff, warrant nonrenewal," wrote the Mass Media Bureau attorneys.

Reply briefs are due to Judge Steinberg this week, although both sides have asked for an extension until Oct. 31.

—CS

FCC, cable close to 'going forward'

Compromise rules would let systems charge \$1.50 for new channels

By Christopher Stern

The FCC is close to a compromise with the cable industry on incentives for cable to add new programming—the so-called going-forward rules—but still is debating rules covering the movement of services between regulated and unregulated tiers.

Sources report the FCC is leaning toward a proposal that would allow operators to increase subscribers' bills by \$1.50 for costs associated with new programming. Operators would be allowed to add approximately 20 cents to a subscriber's bill for each new channel.

Although cable lawyers are optimistic the FCC will allow operators at least a 20-cent-per-channel markup, the compromise has not been finalized. The National Cable Television Association proposed a markup of 25 cents per channel. The agency hopes to issue the new rules in early October, an FCC source says.

Under the proposal, no more than 75 cents of the \$1.50 increase may be attributed to licensing fees. The sec-

ondary cap would prevent cable operators from loading up on channels that don't charge license fees and pocketing the entire \$1.50.

Cable industry representatives say the proposal gives operators the financial incentive they need to add channel capacity. It also promotes quality programming, they say, by discouraging operators from adding non-cost channels.

Although the cable industry and the FCC appear to be moving toward a compromise on the price cap and per-channel markups, they are still at odds over moving channels from regulated to unregulated tiers.

"The big war is being fought over how existing regulated services will be allowed to migrate to a la carte tiers," says Wes Heppler, a cable lawyer with Cole, Raywid & Braverman.

The FCC is considering a proposal to establish three safe harbors for adding programming or moving channels between tiers, an FCC source says. The options include:

- Offering a regulated service on an unregulated tier if the channel contin-

ues to be offered in the basic package.

- Creating an "incubation package" of new services in the regulated tier. Eventually the new services must be moved out of the regulated tier.

- Removing a service from a regulated tier if it is offered "truly a la carte." The channel must be for sale as an individual option.

- Establishing a tier of new services. The tier would not be subject to regulation.

Start-up channels are leery of elements of the proposal covering channel migration because they effectively bar new services from a permanent position on regulated tiers. "It makes an unfair distinction between channels that launched three years ago and services that are just getting started," says one cable executive who plans to launch a new service in 1995.

Although start-up channels object to their alleged second-class status, they are pleased that the FCC is considering a proposal that could lead to added channel capacity. "It does offer the industry some certainty, and that is a real positive," says one cable lawyer. ■

Down to the wire on satellite copyright

Satellite carriers last week were hoping that senators would allow enough time to vote on copyright-license extension before they leave town.

The Satellite Home Viewer Act last week was awaiting Senate attention after passage in the House. The measure would extend for five years the copyright license that satellite carriers such as PrimeTime 24 and United Video need to deliver superstation and network programming to backyard dish subscribers. House members approved the extension on Sept. 20 and sent it back to the Senate. The current copyright license, approved by Congress in 1988, expires on Dec. 31.

"This extension is extremely important," said Todd Hardy, an attorney for PrimeTime 24. "If the legislation does not pass," said United Video Vice President of Government Relations Kim Bayliss, "more than one million satellite homes will lose access to their only source of news, sports and educational programming."

Bayliss and others following the bill last week were confident the senators would get to their bill. "It's a must," Bayliss said. Senators last week had put the bill on hold while they debated campaign finance reform.

In addition to extending the copyright license, the bill would set new guidelines for establishing the copyright

fees paid by satellite carriers. Carriers pay the Copyright Office, which then distributes the money to copyright holders such as Hollywood studios and TV networks. The fees were last set in 1992 by an arbitration panel. They call for a flat payment of six cents per subscriber per month for network signals and either 14 or 17.5 cents per subscriber per month for superstation signals.

Under the new rules, the fees would be determined by an arbitration panel again if carriers and copyright holders were unable to negotiate their own arrangement. This time, however, the panel would be required to set the copyright fees according to the signal's "fair market value," an addition satellite carriers had feared might send their fees higher.

"We were deathly afraid our rates [might] go through the roof while cable's stayed the same," said Andy Paul, senior vice president of the Satellite Broadcasting and Communications Association (SBCA).

In an effort to defend against that, the satellite carriers negotiated a compromise that added fair market criteria to the legislative language. The compromise language calls for the panel to consider factors such as rates paid by other distributors in similar marketplaces in determining fair market value.

—CM

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AMC plans major expansion

Network wants to boost original production, launch ancillary businesses

By Rich Brown

American Movie Classics is preparing to unveil a variety of new businesses tied to the classic movie network.

Growth areas for AMC will include domestic and international syndication, with plans to boost the cable network's annual original programming budget from \$8 million to \$28 million by 2000. Another growth area will be merchandising, with plans to invest roughly \$10 million in movie-related products. And other AMC-related offshoots—from spin-off channels to a classic movie museum—are under development.

AMC's plans to diversify come as the network faces unprecedented competition from a variety of new movie channels. Services launched in the past year or slated to debut in the year ahead include Turner Classic Movies, eight thematic multiplexed channels from Encore and five more thematic networks from Showtime.

Network branding will be more important than ever before in an increasingly competitive environment, says Kate McEnroe, executive vice president of Rainbow Programming Holdings, AMC's parent company. The company's new businesses are expected to make a lot of noise for the network, which was launched 10 years ago and is now available in 51 million homes.

"AMC in its nature has been very quiet compared [with] other cable networks," says McEnroe. "We focused on distribution for the first 10 years."

Ancillary businesses in the works at AMC include:

Original production: AMC plans soon to launch an independent production company to develop programming that, through sales and syndication, is expected eventually to account for 30% of total company revenues. The original productions will debut on AMC, which McEnroe says will feature a 40%-original-programming lineup in the near future. AMC now programs about 10% original programming.



Deborah Kerr and Cary Grant in the classic 'An Affair to Remember'

International expansion: Like most domestic programmers, AMC is eyeing overseas opportunities. The network's plan is to shop its original productions, beginning with the upcoming *Gene Autry: Melody of the West*, around the world.

Retailing: AMC has struck a deal with the Audrey Hepburn estate to manufacture period dresses, sunglasses and other merchandise. The net-

work also is planning to work with movie studios to create an AMC home video collection. The videos would be offered to AMC viewers on-air and by using a database of 8.5 million subscribers that the network has developed during the past 10 years. AMC already has tested home video sales on its network, generating \$1 million in revenues for original AMC series *Roy Rogers: King of the Cowboys*.

Outside events: AMC is planning to establish a combination broadcast center and classic movie museum in Hollywood. The network also is developing events like Movie Palace Memories, which offers movie screenings at endangered theaters around the country.

Spin-off channels: The long-talked-about Romance Classics spin-off network, originally scheduled to launch last February, is still in the works. AMC executives also are eyeing several other genres—including film noir, B-movies and musicals—that could be spun off into networks. McEnroe says that AMC is holding off on any specific launch plans pending FCC price regulations. ■

Game Show Channel to launch on Dec. 1

By Rich Brown

Let the games begin! Reregulation and limited channel capacity continue to make it tough going for new network launches. But Sony Pictures and United Video nevertheless have set a Dec. 1 launch date for The Game Show Channel, a 24-hour network featuring live call-in contests and a library of more than 40,000 episodes of classic game shows.

"We are not naive or stupid enough to think this is not a difficult environment right now," says Michael Fleming, president of the network. But launching now makes sense, he says,

considering the proven success of the game show genre and the network's relatively low start-up costs of roughly \$10 million. If all goes according to plan, he says, the network will break even in 1998 or 1999, with a total investment of \$30 million-\$35 million.

Fleming says that one way the network plans to keep its costs down is by operating with fully automated digital Sony equipment. The network also will not spend heavily on marketing and original programming, at least at the outset. The first long-form original game show on the network proba-

bly will not debut until fall 1995.

Initially, original programming on the network will involve three-minute contests that will invite viewer participation via an 800 number. Six to 12 viewers will play each game, which will be hosted live by a Game Show Channel host in Los Angeles. Viewers in each contest will compete for Sony electronic equipment and other merchandise worth about \$1,000, with a chance to enter a Saturday-night tournament worth about \$25,000 in prizes. Six games will air each weeknight in prime time alongside such classic shows as *To Tell the Truth*, *What's My Line?* and

I've Got a Secret.

A host also will be on board during the network's daytime block (9 a.m.-1 p.m.), featuring such game shows as *Tic Tac Dough*, *Match Game*, *Jeopardy!* and *Wheel of Fortune* (reruns of the wildly popular *Jeopardy!* and *Wheel* on the network will be at least two years old and will not air in prime time or fringe to protect the first-run syndication of those series).

The daytime and prime time blocks, along with an 11 p.m.-3 a.m. late-night block, will be designed to insure that game shows are in progress at the top and bottom of the hour. ■

Many faces of New Line will wear 'The Mask'

Plans series, specials, interactive game, toys and more

By David Tobenkin

Teenage Mutant Ninja Turtles has been a megahit for feature film company New Line Cinema Corp., spawning three movies based on an animated television series that has survived the fickle tastes of children for five seasons. There has been only one catch: New Line's upside was limited because it owned feature film rights—but not television and merchandising rights—to the franchise.

Now, New Line has another feature film hit on its hands, the Jim Carrey vehicle *The Mask*. And this time it owns all the rights. Consequently, the recently acquired subsidiary of Turner Broadcasting System is sparing no effort to turn the movie into a major franchise and increase the profile of its New Line Television division.

"We think *The Mask* represents the perfect property that stands on its own in every media yet has the opportunity to break out and make hundreds of millions of dollars in any one of them for New Line and its partners," says Robert Friedman,

president of New Line Television. "We are borrowing from all the New Line resources to make it a success in every media."

Mask projects in the works include a CBS Saturday-morning animated kids show for fall 1995, an 80-item toy and merchandise line, an interac-



Jim Carrey in 'The Mask'

tive game, animated television specials, and a book based on the movie. That is in addition to standard distribution channels for the feature film itself such as home video and pay per view.

What will help the company maximize its return, says Friedman, is New Line's corporate structure, which integrates feature, television and licensing operations under the same executives and stresses continu-

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ity in the exploitation of properties in various revenue channels.

"Our mission is to build franchises. We approach projects like *The Mask* that way from the start," says Friedman, who heads development and production of TV programming for network, cable and pay per view as well as licensing for both TV and feature output of New Line. "I sat through the feature development and distribution meeting and got a sense that the series was primed for chil-

dren's TV, and given the juxtaposition of special effects with live action, we decided the best franchise would be animation. In part because of our structure, we put the project into development at CBS before we even had the feature film completed and certainly before people knew it would be a phenomenal success. We had a whole season to jump on it."

That integration also has allowed the company to release licensed products in time to capitalize on a mer-

chandising opportunity with obvious potential. In early October, the film's licensees will release a wide array of Halloween masks and costumes based on the film, which originated as a comic-strip story of a magical mask with extraordinary powers to express its wearer's innermost desires.

Of course, synergy is easier when you are small. To date, most of New Line Television's revenue has come from capitalizing on the company's feature films. Its one first-run series, the weekly *Court TV: Inside America's Courts*, earned a 2.8 rating in its rookie season last year and is cleared in 95 markets representing 92% of country in its second season.

However, the company plans to step up production. In the works are two back-to-back dramatic half-hour series planned for first-run in fall 1995. The company also has produced a number of specials, such as sports celebrity lifestyle show *Sports Styles*, music show *Arista Gallery of Stars* and the *Aspen Comedy Festival*, all of which are under consideration for series.

Details of the *Mask* network order for CBS will soon be finalized, says Friedman. While he is mum on the size of the initial order for the show, he says its production costs will be about average for a Saturday-morning show, \$300,000 to \$400,000 per episode. The show is being co-produced by Sunbow, and the company is in negotiations with *Simpsons* animator Film Roman to produce the show.

In addition to its blockbuster \$104 million (and growing) success at the domestic box office, *The Mask* has a number of other factors in its favor as a potential franchise, Friedman says.

"The film has delivered a broad audience, which means we will be able to keep the interest of teen boys and not skew too young too early, which often takes away the hipness of a property," he says. "It's also a rare bird—a film that fits with a Tex Avery style of animation with virtually no violence and endless action."

Friedman says that under terms of its merger agreement with TBS, New Line's television and feature film operations will remain autonomous. However, he says that Turner's barter sales division is assuming responsibility for handling barter time from New Line television shows. ■



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TV preps for O.J. trial

Affiliate stations may get gavel-to-gavel feed from which to pick and choose

By Steve McClellan

Cable subscribers will get gavel-to-gavel coverage of the O.J. Simpson case whether they want it or not, from both CNN and Court TV. But for broadcast viewers, the kind of coverage they can expect probably will depend on the individual news judgments of local stations.

ABC, CBS and NBC are considering second network satellite feeds dedicated to providing anchored gavel-to-gavel coverage from which affiliates could pick and choose at any given day or hour.

Officials at all three networks say that no decision has been made about those full-time feeds. There's still time to decide: Executives say that the first three or more weeks of the trial (starting Sept. 26) will be consumed with jury selection, which is closed to cameras and radio mikes.

According to Lane Venardos, vice president, hard news and special events, CBS News, another couple of weeks will be devoted to "wrangling over evidence, so it may be close to Thanksgiving before we enter a phase of extensive live coverage of

the trial."

But executives at the networks have been polling affiliates about their coverage needs. Those needs vary. "The affiliate body is divided," says NBC News President Andrew Lack. "There are a significant number of markets where they don't want full coverage because they [think]

their audience feels it's unnecessary, overbaked and something they don't want to see morning, noon and night."

At the same time, Lack says, some stations report that their audiences can't get enough of the

Simpson story. "They want us to give them as much as we can. And what we are going to try to do is provide both."

But Lack and news officials at the other broadcast networks agree it is almost certain that the Big Three will be selective in covering the story, devoting gavel-to-gavel coverage only on key days that include opening arguments, and days when key witnesses take the stand. The trial is expected to last several months (and could extend into next year), and during much of that time the Big Three



Pike joins CBS Entertainment

John Pike has been named senior vice president, late-night and non-network programing, CBS Entertainment, 13 months after he was forced out as president, network television, at Paramount.

At CBS, Pike will oversee the *Late Show with David Letterman* and the upcoming *Late Show with Tom Snyder*. He also will be responsible for the development of programing for the CBS owned-and-operated stations, syndication and international markets.

Pike replaces Rod Perth, who left the network to become president, USA Networks Entertainment. Pike will report directly to Peter Tortorici, president, CBS Entertainment.

Pike had a strong track record at Paramount, having been responsible for the development of *Family Ties*, *Wings*, *MacGyver*, *Star Trek: The Next Generation*, and the recent Emmy-winner *Frasier*. Just months before he left, Pike's division had seen six of its seven pilots green-lighted for series.

—SC

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will offer daily updates.

"We'll definitely put out an unanchored feed for affiliates to do with as they see fit," says CBS's Venardos, as will the other two networks. But a second anchored feed still is under debate. "We experimented with that the week after the preliminary hearing when there was some slightly less interesting evidentiary stuff going on," says Venardos.

Only a handful of stations took that feed, he says. "Whether we do it again or not will depend on how large a group of affiliates want it. It's still being evaluated."

At CBS, Dan Rather will anchor the primary network coverage of the trial. Venardos declined to say who would anchor the second gavel-to-gavel feed for affiliates.

At NBC, legal correspondent Jack Ford, recently hired away from Court TV, will anchor both the primary network coverage and any second anchored feed.

An ABC News spokesperson says that anchor duties still are under discussion. All three networks, CNN and

Court TV will provide analysis, relying extensively on the outside lawyers and law professors they used during last summer's preliminary-hearing coverage.

At CNN, legal correspondent and *ShowBiz Today* co-anchor Jim Moret will anchor the network's gavel-to-gavel coverage. "Our major task is to distill all the legal and technical jargon and make it understandable from the viewers' standpoint," says Moret, a lawyer and former legal reporter for KABC-TV and KCBS-TV in Los Angeles.

Meanwhile, Court TV will continue to man the pool camera located in the Los Angeles courtroom where Simpson is being tried. But beyond that coverage, executives say it's unlikely there will be any collaborative effort by the networks to cover the trial.

Court TV founder Steve Brill says his network's gavel-to-gavel coverage of O.J. is "business as usual" for the network. "For us, it's another trial—our 348th to be exact. That's what we do is cover trials." ■

Spanish news channel gets go-ahead

Telemundo, Reuters among partners in cable service

By Steve McClellan

The U.S. Bankruptcy Court has approved a planned 24-hour cable news channel venture of Telemundo, Reuters, Arter of Argentina and Antena 3 of Spain. The venture, TeleNoticias, will offer a Spanish-language news service to viewers in the U.S., Latin America and Spain.

Court approval was necessary because Telemundo is undergoing a court-protected business reorganization. A basic reorganization plan tentatively was approved this summer but still is under court review.

Gustavo Pupo-Mayo, president of TeleNoticias, told BROADCASTING & CABLE last week that Telemundo would shut down its news operation and that the new cable service would produce both evening and late-night newscasts for the U.S. Spanish-language network.

Although the partners began to build facilities and organize the resources for the venture months ago, they signed the papers forming the operating company last week. Telemundo and Reuters have equal interests, and together, a controlling interest; Arter and Antena 3 are minority partners.

Before signing on as president of the new venture, Pupo-Mayo was senior vice president, news and public affairs, at Telemundo and played a key role in negotiating the venture along with Telemundo CEO Joaquin Blaya.

The partners, who have committed \$100 million to start up the new venture, said last week that they expect to launch the Miami-area-based news channel in early December. A Telemundo spokesman said that at launch the service would have access to roughly 2.3 million cable homes in Latin America, about half the cable-household universe there.

The service also is being marketed to Spanish-language cable households in the U.S. and Spain. ■

NOTICE

On June 9, 1993, the states of New York, California, Maryland, Massachusetts, Ohio, Pennsylvania, Texas, Alabama, Arizona, Arkansas, Colorado, Connecticut, Delaware, Florida, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Michigan, Minnesota, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, North Carolina, North Dakota, Oregon, South Dakota, Tennessee, Utah, Vermont, Virginia, Washington and Wisconsin, and on August 18, 1993, the states of Hawaii, Missouri, Oklahoma, South Carolina, West Virginia and the District of Columbia, filed complaints in the Federal Court for the Southern District of New York alleging violations of federal and state antitrust laws against PRIMESTAR Partners L.P., Comcast Corporation, Continental Cablevision, Inc., Cox Enterprises, Inc., G.E. Americom Services, Inc., Newhouse Broadcasting Corporation, Tele-Communications, Inc., Time Warner, Inc., and Viacom, Inc. (the "Defendants"). The Defendants agreed to settle, without any admission of wrongdoing, the allegations in the complaints. The Final Judgments, which set forth the terms of the settlement, were filed in the Federal Court for the Southern District of New York on September 14, 1993. Upon written request, a copy of the Final Judgment As to All Defendants Except Viacom, Inc., and Viacom K-Band, Inc., may be obtained from any of the following:

PRIMESTAR Partners L.P.
3 Bala Plaza West
Bala Cynwyd, PA 19004
Attention: General Counsel

Comcast Corporation
1234 Market St.
Philadelphia, PA 19107-3723
Attention: General Counsel

Continental Cablevision, Inc.
Corporate and Legal Affairs Dept.
Pilot House, Lewis Wharf
Boston, MA 02110

Cox Enterprises, Inc.
Andrew A. Merdek, Esq.
Vice President—Legal Affairs
1400 Lake Hearn Dr.
Atlanta, GA 30319

G.E. Americom Services, Inc.
4 Research Way
Princeton, NJ 08540
Attention: General Counsel

Newhouse Broadcasting Corporation
c/o Sabin, Bernant & Gould
350 Madison Ave.
New York, NY 10017

Tele-Communications, Inc.
Steve Brett, Esq.
Senior Vice President
and General Counsel
5619 DTC Parkway
Englewood, CO 80111

Time Warner, Inc.
Richard M. Hirsch, Esq.
Chief Counsel—Litigation
75 Rockefeller Plaza
New York, NY 10019

Upon written request, a copy of the Final Judgment As to Viacom, Inc., and Viacom K-Band, Inc., may be obtained from:

Viacom, Inc., 1515 Broadway, New York, NY 10036
Attention: General Counsel

HEADLINES

Empty space at United Video

Executives at Tulsa, Okla.-based independent satellite carrier United Video say they have not decided what to do with transponder space that will open up when KTVT(TV) Fort Worth ceases to be available as a superstation at the end of year. Due to the FCC's network non-duplication rules, United Video no longer will be allowed to deliver KTVT when it changes from an independent to a CBS affiliate. United Video delivers the station to about 500,000 subscribers, primarily in Texas.

Gutkowski replaced

New Madison Square Garden owners Cablevision Systems Corp. and ITT have replaced president Robert Gutkowski with interim president David Checketts. Checketts, currently president of the Cablevision/ITT-owned Knicks basketball team, will continue to oversee the Knicks and will oversee the companies' hockey team, the Rangers, in his new position as

president, MSG Sports Group. Checketts also will oversee the MSG Network and the sports arena where the teams play.

H&G launch set

Scripps Howard has set a Dec. 30 launch date for its Home & Garden Television Network, the 24-hour cable network that so far has received commitments from cable system operators to debut the service in 6.5 million homes. The network also has signed a long-term agreement with IDB Communications Group to sublease a transponder on Hughes's Galaxy 1R.

Comedy connection

Comedy Central and Caroline's Comedy Club on Oct. 5 will unite 20 comedy clubs in the U.S. and Canada for "Laugh for a Cause," a night of live stand-up shows benefiting the Red Cross's Rwanda relief efforts. In other developments, the comedy network has just launched a viewer contest tied to its *Absolutely Fabulous* sitcom. —RB

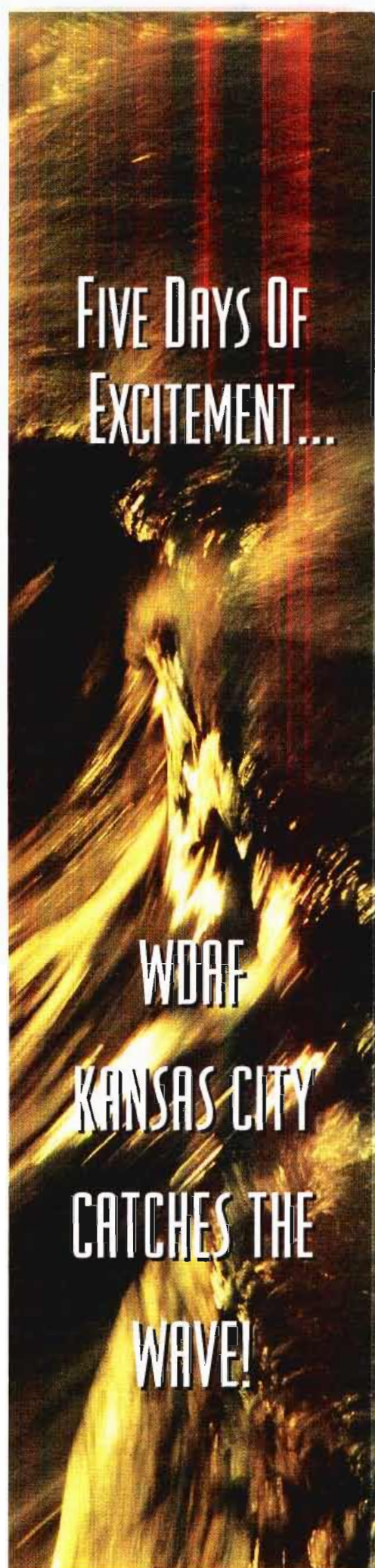
Top cable shows

Following are the top 15 basic cable programs for the week of Sept. 12-18, ranked by households tuning in. The cable-network ratings are percentages of the total households each network reaches. The U.S. ratings are percentages of the 94.2 million households with TV sets. Source: Nielsen Media Research.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.
1. NFL Football	TNT	Sun 8:00p	6,020	9.8	6.3
2. CFA Prime Time	ESPN	Sat 6:30p	3,220	5.1	3.4
3. Showdown in Haiti	CNN	Sun 9:00p	2,653	4.2	2.8
4. NFL Prime Time	ESPN	Sun 7:00p	2,562	4.1	2.7
5. CFA Prime Time	ESPN	Sat 9:40p	2,389	3.8	2.5
6. The Ren & Stimpy Show	NICK	Sun 11:00a	2,015	3.3	2.1
7. Rugrats	NICK	Sun 10:30a	1,981	3.3	2.1
8. Silk Stalkings	USA	Mon 10:00p	1,962	3.1	2.1
9. Clinton Speech Post-Analysis	CNN	Thu 9:20p	1,957	3.1	2.1
10. 75 Seasons: Story of the NFL	TNT	Tue 8:00p	1,917	3.1	2.0
11. Murder, She Wrote	USA	Tue 8:00p	1,762	2.8	1.8
11. WWF Monday Night Raw	USA	Mon 9:00p	1,747	2.8	1.8
13. Showdown in Haiti	CNN	Sun 10:00p	1,731	2.7	1.8
14. Larry King Live	CNN	Thu 9:34p	1,707	2.7	1.8
15. Showdown in Haiti	CNN	Sun 8:00p	1,704	2.7	1.8

The top five basic cable services for the week of Sept. 12-18 are listed at right; they are ranked by the number of households tuning in during prime time (8-11 p.m.). The cable-network ratings are percentages of the total households each network reaches; the shares are percentages of the total households each network reaches that have their sets on during prime time. Source: cable networks based on Nielsen Media Research.

Network	HHs. (000)	Rating/Share
1. TNT	1,750	2.9/4.7
2. USA	1,323	2.1/3.4
3. ESPN	1,071	1.7/2.8
4. TBS	959	1.5/2.6
5. NICK	795	1.3/2.1



Ratings Week According to Nielsen, Sept. 12-18

	abc ABC	CBS	NBC	FOX
MONDAY	15.3/25	11.3/18	13.1/21	9.9/15
8:00	36. <i>Coach</i> 10.6/18	21. <i>The Nanny</i> 12.6/20	59. <i>Fresh Prince</i> 8.4/14	34. <i>Melrose Place</i> 10.8/17
8:30	59. <i>Blue Skies*</i> 8.4/14	16. <i>Dave's World</i> 13.4/21	51. <i>Fresh Prince</i> 9.4/15	
9:00	4. <i>NFL Monday Night</i>	23. <i>Murphy Brown</i> 12.2/18	8. <i>NBC Monday Night</i>	56. <i>Party of Five*</i> 8.9/13
9:30	Football—Chicago Bears vs. Philadelphia Eagles	45. <i>Love & War</i> 10.1/15	Movies—Danielle Steel's 'A Perfect Stranger' 15.2/24	
10:00		46. <i>Northern Exposure</i> 9.8/16		
10:30	16.9/28			
TUESDAY	11.2/19	10.6/18	8.5/15	8.4/14
8:00	25. <i>Full House</i> 12.1/21	47. <i>Rescue 911</i> 9.6/16	73. <i>Movie of the Week—Wayne's World</i> 7.0/12	59. <i>Fox Night at the Movies—Deadly Vows</i> 8.4/14
8:30	23. <i>On Our Own</i> 12.2/20			
9:00	10. <i>Roseanne</i> 14.8/24	31. <i>CBS Tuesday Night Movie—Internal Affairs</i> 11.1/19	30. <i>Dateline NBC</i> 11.4/20	
9:30	14. <i>Ellen</i> 14.2/23			
10:00	74. <i>She TV</i> 6.8/12			
10:30				
WEDNESDAY	14.8/25	9.6/16	8.4/14	10.0/16
8:00	12. <i>Home Improvmt</i> 14.3/24	57. <i>Boys Are Back</i> 8.8/15	47. <i>Movie of the Week—Moment of Truth: Caught in the Crossfire</i> 9.6/16	26. <i>Beverly Hills 90210</i> 11.8/20
8:30	17. <i>Thunder Alley</i> 13.2/21	44. <i>Boys Are Back</i> 10.2/16	81. <i>Sports Illustrated 40</i> 5.9/11	62. <i>Models Inc.</i> 8.1/13
9:00	1. <i>Home Improvmt</i> 19.1/30	55. <i>Angels Among Us</i> 9.0/14		
9:30	5. <i>All Amer Girl</i> 16.8/27	41. <i>48 Hours</i> 10.4/19		
10:00	21. <i>Turning Point</i> 12.6/23			
10:30				
THURSDAY	10.0/16	10.6/17	14.8/24	7.8/12
8:00	71. <i>My So-Called Life</i> 7.1/12	28. <i>CBS Movie Special—Due South</i> 11.7/19	18. <i>Seinfeld</i> 13.1/23	62. <i>Martin</i> 8.1/14
8:30			14. <i>Martin Short</i> 14.2/23	47. <i>Living Single</i> 9.6/15
9:00	53. <i>McKenna*</i> 9.1/14	64. <i>Eye to Eye with Connie Chung</i> 7.8/14	3. <i>Seinfeld</i> 17.0/26	74. <i>New York Undercover</i> 6.8/10
9:30			2. <i>Frasier</i> 17.2/27	
10:00	9. <i>Primetime Live</i> 15.0/26		18. <i>Sweet Justice</i> 13.1/23	
10:30				
FRIDAY	12.0/23	10.8/20	5.2/10	8.2/16
8:00	39. <i>Family Matters</i> 10.5/21	36. <i>Diagnosis Murder</i> 10.6/21	84. <i>Back to Bonanza</i> 5.0/10	80. <i>M.A.N.T.I.S.</i> 6.1/12
8:30	42. <i>On Our Own</i> 10.3/20			42. <i>X-Files</i> 10.3/19
9:00	32. <i>Step By Step</i> 11.0/21	33. <i>Under Suspicion*</i> 10.9/20	83. <i>NBC Movie of the Week—Bonanza: The Return</i> 5.3/10	
9:30	35. <i>Hangin w/Mr. C</i> 10.7/19			
10:00	11. <i>20/20</i> 14.7/27			
10:30				
SATURDAY	6.9/13	7.6/14	12.1/22	6.4/12
8:00		69. <i>Dr. Quinn Medicine Woman</i> 7.2/13	53. <i>Sweet Justice</i> 9.1/18	79. <i>Cops</i> 6.2/12
8:30	74. <i>ABC Saturday Family Movie—Teen Wolf</i> 6.8/13			77. <i>Cops</i> 6.7/13
9:00		58. <i>Walker, Texas Ranger</i> 8.5/16	12. <i>Miss America Pageant</i> 14.3/26	78. <i>America's Most Wanted</i> 6.3/11
9:30				
10:00	69. <i>The Commish</i> 7.2/13			
10:30				
SUNDAY	10.6/17	13.9/23	10.3/16	7.7/12
7:00	64. <i>Am Fun Hm Vid</i> 7.8/14	7. <i>60 Minutes</i> 15.3/28	66. <i>The Bermuda Triangle—Revealed</i> 7.7/14	82. <i>Fortune Hunter</i> 5.5/10
7:30	68. <i>On Our Own*</i> 7.3/13		39. <i>Unsolved Mysteries</i> 10.5/16	52. <i>Simpsons</i> 9.2/14
8:00	47. <i>Lois & Clark</i> 9.5/16	6. <i>Chicago Hope</i> 16.0/25		67. <i>Hardball</i> 7.6/11
8:30		26. <i>CBS Sunday Movie—Lethal Weapon 2</i> 11.8/20	29. <i>seaQuest DSV</i> 11.6/18	36. <i>Married w/Chldr</i> 10.6/16
9:00				71. <i>Wild Oats</i> 7.1/11
9:30	20. <i>ABC Sunday Night Movie—Where Are My Children?</i> 12.8/20			
10:00				
10:30				
WEEK'S AVGS	11.5/20	10.8/18	10.3/17	8.3/14
SSN. TO DATE	11.5/19	12.2/21	10.3/17	6.9/11

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

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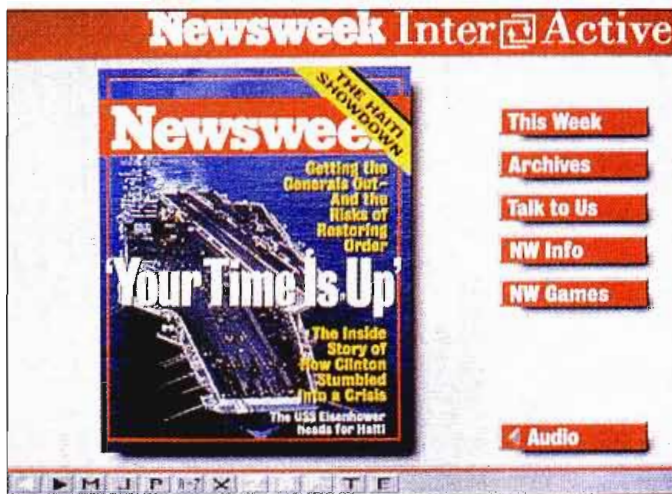
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THE INTERACTIVE WORLD OF VOICE, DATA AND VIDEO

Week

Online Services



'Newsweek' is converting to online

Newsweek migrates to Prodigy, drops CD-ROM quarterly

Washington Post's *Mammoth Micro* sees future in CD-ROM/online hybrid

By Mark Berniker

Newsweek InterActive has shifted focus from producing a quarterly CD-ROM to signing a deal to put the weekly news magazine online with Prodigy.

Newsweek's one-year deal with Prodigy is being billed as the first general interest, multimedia magazine that will integrate photos, sound, graphics and text through a PC-modem connection. The move is a competitive maneuver to take on *Time* magazine's developing online relationship with America Online.

"We wanted to maintain the visual style of the magazine online, and we can do this with Prodigy's new authoring tools," says Mary Moslander, director of marketing for Newsweek InterActive, who adds that the new tools will enable the newsweekly to use its own fonts and layout.

Moslander says that when Newsweek InterActive started in 1989 to develop multimedia editorial products, the online services could offer only rudimentary text and graphics. But following the growth of the multimedia personal computer mar-

continued on page 33

Video Dialtone

Sprint wants piece of video dialtone action

By Christopher Stern

Sprint has become the first long-distance company to file an application with the FCC to build a video dialtone system.

On Sept. 9, the Kansas City, Mo.-based telco asked the commission for permission to construct a 1,000-home marketing trial in Wake Forest, N.C.

Sprint hopes to have the \$5 million, 110-channel fiber/coaxial system up and running in early 1995. The long-distance carrier plans to set aside 80 analog channels for digital compression, giving the system a capacity of 260 channels.

Sprint plans to conduct its experiment through one of its local subsidiaries, Carolina Telephone. Although Sprint is best known for its long-distance service, it operates local exchanges in 19 states. Unlike the local telcos that plan to get into the video dialtone business, Sprint is exempt from the FCC's telco-cable crossownership ban.

Under current rules, the company could have purchased a cable system rather than building an advanced video platform from scratch. But Sprint says it is not filing its application merely to get into the video business; providing video services as a common carrier is "where

the market is heading," says Sprint's Julian Griffin, director of regulatory affairs/pricing-costing strategy.

The system will be able to deliver standard VDT fare, including movies on demand, interactive games and services such as banking and home shopping. Griffin says Sprint has no plans to offer video programming of its own.



The company estimates penetration rates of up to 70% if more than one cable system wants carriage on the video network. If only one cable system signs up, penetration rates could be as low as 35%, Sprint says in its application.

The cable industry has not announced plans to oppose the application. The National Cable Television Association, along with state and local cable groups, has filed petitions against nearly all of the VDT applications at the FCC.

The cable industry opposes the applications on the grounds that the telcos will use revenues from their regular telephone subscribers to subsidize operation and construction of the VDTs. Sprint promised in its application to adopt accounting methods to protect against cross-subsidization.

Cable Television

TV Macy's status in doubt in merger aftermath

Chief backer of cable home shopping project resigns

By Mark Berniker

Sources close to TV Macy's, the cable television home shopping channel in development, say the new owners of the department store chain are considering killing the project.

In mid-July, R.H. Macy & Co. and Federated Department Stores Inc. announced a merger that will create the largest department store group in the country. But the new partners have yet to make a formal decision on whether to go forward or to discontinue the development of the new channel.

Macy's top management has seen a major shake-up since the merger; several officials have been fired, some have quit and others' futures are in doubt.

The Macy's official who most strongly supported the TV Macy's concept was Myron Ullman, who announced last week that he will resign at the end of the year.

Another significant personnel change involves Don Hewitt, longtime producer of CBS's *60 Minutes*, who was one of the original partners in the venture. Hewitt has now decided to leave.

Tom Leahy, one of the first people to suggest a home shopping channel to Macy's, is waiting

to see whether the new owners are committed to the venture. Leahy did not want to comment on the status of TV Macy's, but was optimistic about its future.

"The dust has to settle on the bigger merger deal first; then I expect the new owners will iron out all the details regarding TV Macy's within the next 60 days," a source close to the venture said.

In June of last year, Macy's said the channel would be a 24-hour cable service featuring apparel, accessories, jewelry and other products from its department stores.

Macy's has its brand name and a huge catalogue to leverage, but questions remain about whether the new top brass at Federated are willing to foot the multimillion-dollar bill of creating a cable channel.

"It's too forward-thinking for them to drop it, but no one really knows what's going on right now," said another source working on the development of the channel.

Another source working on the TV Macy's project said development has been "pushed back," and "it's either going to happen immediately, or not at all." ■



DBS Corp. wants to go international

The Direct Broadcasting Satellite Corp. has asked the FCC for permission to provide international DBS service in addition to domestic service. The company, which has been attempting to launch a DBS service since 1981, asked to use its two planned satellites to service Central and South America, Western Europe and Northern Africa as well as portions of the Pacific Rim. The company will use capacity existing in the satellites for which it has no U.S. frequency authorization. The company holds 22 channels for DBS service to be provided from two orbital locations.

Sub count grows for Primestar

In other DBS news, Primestar Partners says its subscriber rolls have topped 100,000, up 42% since August. The company attributes the growth in part to an ad campaign launched in June that Primestar says is generating 10,000 calls per day.

'Last Call' online

MCA TV's new late-night panel discussion show *Last Call* will be promoted online on the CompuServe, America Online and Internet computer networks. Beginning the week of Sept. 19, promotional spots informing online subscribers of that night's programming on the show will go out online before 6 p.m. ET. Subscribers will receive information about the show and will be able to send in their feedback on the show and its topics through their computers via E-mail. The show can be accessed by all users of the three online networks.

Music info via modem

ASCAP has decided to make permanent an online service that provides information about the ASCAP repertoire, including data on titles, songwriters, publishers and performers. The online service, available to anyone with a PC and a modem, was initiated last March on an experimental basis. ASCAP says it is providing the service at no charge and will make it available 24 hours a day.

DBS

DBSC seeks to provide international service

By Chris McConnell

Direct Broadcast Satellite Corp. (DBSC) wants to expand its DBS reach to points outside the United States.

The DBS proponent has asked the FCC for permission to provide international service in addition to serving the U.S. The company would like to use its two planned satellites to deliver programming to Central and South America, Western Europe and Northern Africa as well as portions

of the Pacific Rim.

The international authorization, says DBSC Chairman/CEO Harley Radin, would allow the company to make use of extra transponders on its satellites for which it has no domestic authorization. DBSC has 11 channels for DBS service at two orbital slots. Since launching a 16-transponder satellite costs almost as much as an 11-transponder satellite, Radin says, the company would like to be

able to use the extra transponders to reach foreign subscribers.

DBSC holds its DBS frequencies at 61.5 degrees W.L. and 175 degrees W.L.

DBSC's plan, Radin says, is to pursue the foreign language market in the U.S. "These people tend to be underserved," Radin says. With authorization to deliver programming outside the country, he adds, the company could deliver specialized packages of foreign language programming to U.S. viewers and also to their home countries.

The company's application to the FCC also cites the potential for exporting U.S. programming. ■

Cable Television

WTBS to air first interactive games awards show

By Mark Berniker

After pitching the idea of an interactive videogames award show to various networks, the Academy of Interactive Arts & Sciences has sealed a deal with Turner Broadcasting System to broadcast its first ceremony.

Cybermania '94 will be broadcast over superstation WTBS(TV) Atlanta on Nov. 5. Actors Leslie Nielsen and Jonathan Taylor Thomas will host the show, which will award winners in 12 game categories.

Voting will take place by mail, phone (through an 800

number) and over the Internet and one of the leading online services. Peter Hayman of Integrated Communications Entertainment and executive producer of the awards show, said the program's partners are on the verge of closing a deal with Prodigy, America Online or CompuServe.

The votes will be tabulated by a backstage computer, with the process overseen by Price Waterhouse, and the winners will be announced by a variety of celebrities. The show will feature live musical and comedy performances, although Hayman

declined to name any of the performers.

In addition to the awards presentation, the show will contain a series of short pieces featuring information about the evolving interactive entertainment industry, popular video games and CD-ROMs, online services and educational and entertainment software.

The nominations for *Cybermania '94* were determined by AIAS from a combination of feedback from association members,

reviews and sales statistics of the best-selling games.

The award categories are best actor-male, best actor-female, best art or graphics, best portable game, best simulation strategy, best CD game, best musical, best sports and best action adventure.

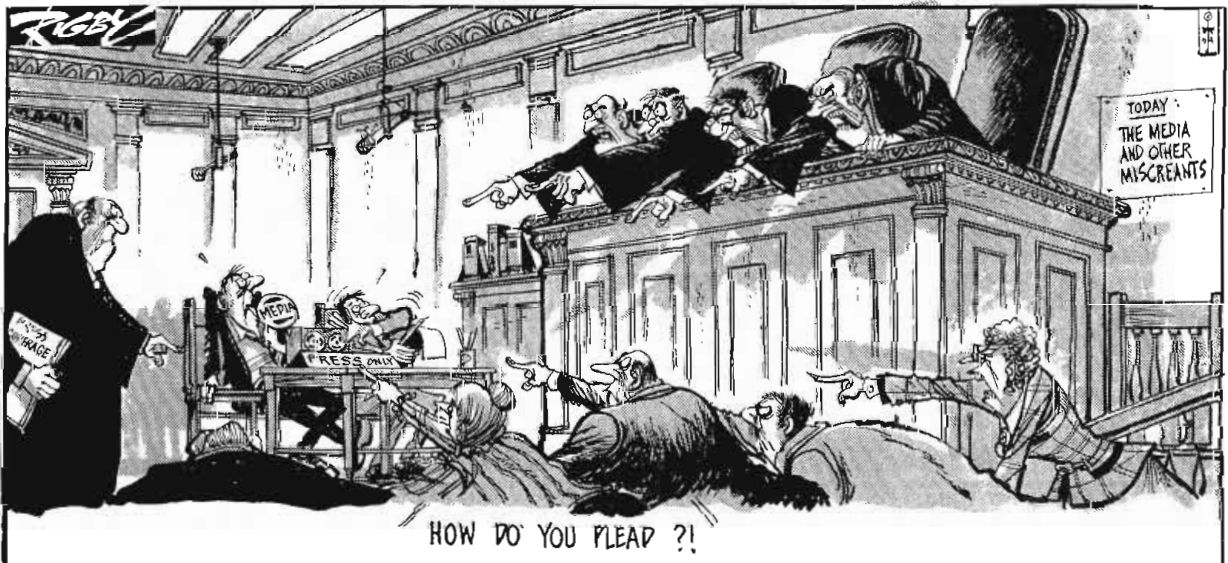
In addition, a special award will be given to Iwerks Entertainment for best achievement in virtual reality for its *Virtual Adventures*. ■



The International Radio and Television Society Foundation Dinner

MEDIA ON TRIAL: INNOCENT OR GUILTY?

Bob Bennett Catherine Crier Geraldine Ferraro Dan Rather Tim Russert



Special thanks to *New York Post* artist Paul Rigby for granting permission to reprint his work.

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NEWSWEEK

continued from page 30

ket, in the past year Prodigy and other online services have begun to incorporate color photographs, enhanced graphics and sound clips.

Meanwhile, Newsweek InterActive has decided to discontinue its quarterly CD-ROM after five issues. The CD-ROM cost \$39.95 per issue, or \$129.95 a year.

Newsweek InterActive has dropped its CD-ROM publisher, The Software Toolworks, and will use Mammoth Micro Productions, recently acquired by The Washington Post Co., for future CD-ROM projects.

Moslander said Newsweek InterActive will create occasional "special issue" CD-ROMs. The first special issue disk will appear in November. *Open Roads: Driving the Information Highway* will examine how the info superhighway will change entertainment, home computing, privacy and employment.

The disk will get the bulk of its content from articles already published in the co-owned *Washington Post* and *Newsweek*. The CD-ROM will also contain video clips, multimedia samples from the top 10 CD-ROMs and news-based games plus interactive advertising from AT&T, Chevrolet, Ford Lincoln-Mercury, IBM and Sony.

Moslander says Newsweek InterActive is exploring how the strengths of CD-ROM and online can best be combined. She says that although CD-ROM is an excellent way to store video and animation, the online platform is more useful for offering current information and incorporating communications into the multimedia magazine format.

"We can simulate the broadband environment by combining a hybrid of CD-ROM and online into one product," says Bob Ogdon, president and co-chairman of Mammoth Micro Productions. Ogdon says connecting online with CD-ROM has great short-term potential, such as during the many broadband interactive television experiments.

Mammoth Micro, in addition to developing discs for Newsweek InterActive, is working with The Washington Post Co.'s Digital Ink group on hybrid CD-ROM/online products that will combine the real-time editorial features of the *Washington Post* newsroom and the storage capacity of the CD-ROM.

Mammoth has developed a new publishing system, Mammoth Publishing Format, that will make it easier to create multimedia titles for both CD-ROM and interactive TV. ■



Julius Barnathan



Robert Bennett



Michael Fuchs



Merv Griffin



Glenn Jones

Announcing the Fourth Annual Broadcasting & Cable Hall of Fame



Garry Marshall



Dennis Patrick



Dan Rather



Diane Sawyer



Susan Stamberg



Louis Caldwell

Nov. 7

New York Marriott Marquis



Fred Coe



Jimmy Durante



C.E. Hooper



Harold Hough



Michael Landon



Guglielmo Marconi

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In his book, "Tinker in Television," Grant Tinker, ex of NBC and MTM, calls Tom Shales "hands down the best reviewer ever to cast a critical eye on television." Shales, the Pulitzer Prize-winning television editor for the Washington Post, casts that eye from a cluttered cubicle office in the newsroom of the Post's Style section. Three TV sets are at Shales's right hand, a stuffed "couch potato" perched atop one of them; all around him, on shelves and in stacks that reach almost to the ceiling (a video rampart of sorts), are preview cassettes, books and the accumulated gimcracks that are the promotional currency of programmers: A Chevy Chase Show clock rests appropriately unused and half buried by papers, sleigh bells dangle from a shelf—the ghost of a Bob Hope Christmas special past. The impression is of either the outward chaos that belies an inner creative discipline or a teenager who spends his time watching television rather than cleaning his room.

In addition to being among the nation's most recognized TV critics, Shales is an unabashed fan of the medium, whose love, like that of a parent, is tempered by his frustration when TV does not live up to what he believes is its potential. In this interview with BROADCASTING & CABLE's Don West and John Eggerton, Shales talks about the medium and the message.



A fan's notes (and comment)

Back when you won the Pulitzer, you told BROADCASTING you were hoping for a Democratic President to kick Dennis Patrick out of office and make the world right.

Well, I guess Reed Hundt is an improvement. Isn't that his name? I also liked Ronald Reagan as a TV personality and I thought he was presidential acting and talking, but I detested Mark Fowler and he would see me at functions and sort of scowl and say, "I want to talk to you!," as if he were going to sit me down like Ned Beatty did in "Network" and explain to me where I was wrong. I thought he was a terrible influence. Dennis Patrick was just sort of a pale imitation of a bad thing, I thought. So, yes, I'm glad he's gone.

I think Clinton comes across better than Bush, who never quite got comfortable except when he was yelling at Dan Rather. But Clinton doesn't know the art of brevity, for one thing, and he wears out his welcome almost every time he gets a speech on the air—going way back to that convention speech where he said, "In conclusion..." and everybody cheered. That's

always a bad sign. But the odd thing is that I haven't been compelled to write about him on TV; I just don't find him very interesting as a subject.

How much do you blame TV for the body politic?

I think we've overestimated that television has this hypnotic power over the electorate and that all that matters are the commercials. I started writing about the TV campaigns many years ago. It was Shelby Coffey's idea when he was editor here. And now, I notice when the elections come around that's all they write about in the A Section, as we call it. Now the political reporters are all running around watching the commercials and ignoring the candidate. We've become so obsessed with this idea that television is the all-controlling influence in American life. It's a dominant influence in American life, but I don't think we're a helpless race of lemmings who are just led around by this tube all the time. I spent the first half of my tenure here trying to say how television was being underestimated, and now maybe I'm saying it's over-

COVER STORY

TOM SHALES'S FAVORITE TV SHOWS OF ALL TIME

60 Minutes

All in the Family

I Love Lucy

The Honeymooners

Mary Tyler Moore

Playhouse 90

Saturday Night Live

The Jack Paar Program (prime time)

**The Tonight Show
with Johnny Carson**

Wide Wide World

estimated. At least when you start talking about it in sort of mythical terms, like it's some sort of mind-controlling creature.

So the government doesn't need to come in and control the content of it? For indecency or kids?

Well, I'm not sure that follows from what I said. Sometimes I don't even know where I stand on some of these communications issues because things are changing so much. But I'm still in favor of the fairness doctrine. I still think it's a good safeguard, and I don't think television is the same as print; it's different in terms of the way it's perceived. This is all heresy, of course, to your readers of *BROADCASTING & CABLE* magazine. But on the other hand, we've survived okay without it, so maybe it's not necessary.

What about television dissatisfies you?

I guess in any given year you say, "This is the worst it's ever been," and then the next year you say, "No, this is the worst it's ever been!" It seems like multiplying the number of channels has simply thinned out the available talent. It seems to have shrunk TV more toward the middle line. Let's say the middle line on the oscilloscope is mediocrity; everything seems to be gravitating toward that line, rather than way up here toward magnificence or even way down here toward crap. Not that there's any shortage of crap on TV. It's just like the Bruce Springsteen song, "fifty-seven channels and nothing on...." I find that to be often true.

I'll do some of my channel surfing on a Thursday night and on one pay channel they'll be cutting off a leg and on another pay channel they'll be cutting off a head and you get this ghastly stuff coming at you.

Then it was the Fitness Channel, which was nothing but a glorified home shopping channel—as I'm finding more and more of these cable channels are. The so-called narrowcasting is really sort of a camouflage for marketing. Even MTV will suddenly stop its programming and do half an hour of selling Beavis and Butt-head merchandise over the phone. The multiplicity of choices is turning out to be diversity in shopping channels. That's not what I imagined way back when, when cable was the bright promise on the horizon.

Is TV better than most people think it is, or is it worse?

I think it's better than most TV critics think it is. But I think it's always good to be dissatisfied with television. I was just on *Oprah* and someone would say something like "Television is wonderful" and everyone would cheer. And I said, "Let's not get carried away here." You've got to approach the medium with skepticism. With a certain degree of sophistication.

I think one function of television is to be complained about. The national pastime is not baseball, it's complaining about television. The more channels there are, there's that much more to complain about.

Has Fox helped or hurt?

I think it's lowered the bottom level of quality. It seems determined to outstomp the other networks. I read Dennis Patrick, back in the '80s in *TV Guide*, saying that the Fox Network was the example of the glories of deregulation. I thought, this is pretty much less than glorious. They seem more willing to pander. They kind of invented the tabloid show, which, of course, we've had in newspapers, so why should it be so much worse on TV? Well, somehow, it is, it's scarier. On the other hand, they've done good stuff. *The Simpsons* is a real contribution—it was a risk and they took it.

What's the best stuff on?

I love it when my tastes do coincide with the Nielsen top 20. But that's not the business I'm in. I'm not here for predicting ratings, and I'm not here taking the temperature of the audience. I don't like critics who try to get some of the refracted popularity of a hit show by overpraising it. But I do like it when these tastes coincide because that makes me feel I'm not completely wacko or coming out of left field. So I'm always overjoyed when I see a show that I love in the top 10 or the top 20. I mean, I love *60 Minutes*, I love *Seinfeld*, I loved *L.A. Law* for years, even through the bad period they had.

What about *NYPD Blue*?

I'm a fan of it, I like it. I thought *Homicide*, that Barry Levinson show, was better—it seems to me grittier, less simplistic, more unpredictable and better acted. And I like ensemble casts. *Hill Street* and *L.A. Law* got me into that sort of rhythm. And for that reason I like *ER*, the new medical show. It's not that my attention span is shrinking, I don't think—but with multiple story lines you know that if one is not engaging, then the next one might be.

Are you a fan of the creators? Do you pay attention to what Steven Bochco or Diane English is doing?

Oh, I think if a show arrives in the office and it has Bochco's or English's name on it, or Ed Zwick and Marshall Herscovitz, any critic would sit up a little straighter and pay a little more attention. In the old days, Norman Lear, MTM when it was good. I'm sure there are others—Lorne Michaels, even though he's had his share of flops.

I wish there were more. I do think that the network executives out on the coast rely too much on the same people over and over. And now Aaron Spelling has resurfaced. You know, he's like Nixon, he just won't go away. Well, Nixon did go away, and I was sorry to see him go that last time. But Herb Block had the famous cartoon of Nixon coming out of the ocean like the Creature from the Black Lagoon.

"You know, they put [documentaries] on in August and they submit them for awards and then they say, 'Look at our award-winning documentaries.' Well, no one has seen them because they were on in August. Or that happy week between Christmas and New Year's, when no one wants to be on."

This is Aaron Spelling; you can't kill him with a stick. And I'm always sorry to see someone like that succeed because I think he does have contempt for the audience, deep down inside, and he likes to see if he can get away with the minimum rather than reaching ambitiously for something loftier.

Do you see any redeeming social value in *Malibu* or whatever?

There's always a redeeming social purpose, I suppose, if people watch it and don't go out on killing sprees. You know, if it just pacifies people. A lot of television is there for that reason. A lot of it is time-killing. And I've always said that if it was all great, we'd all be exhausted; we just couldn't watch great art three hours a night, every day. And people who say they watch only public television—well, I suppose it's good for them, but I know that would drive me crazy just watching that.

Isn't the upside of having a lot of channels that you'll have the opportunity to support an *I'll Fly Away* somewhere because you can get a 1 rating and survive. You know, a niche for the people who like *I'll Fly Away* or *Homefront*.

I suppose. Although it always ticks me off a little that I'm helping to pay for the Nashville Network, which I never watch. The way cable is set up, my subscriber fee helps underwrite something that would otherwise fail in the marketplace.

Isn't that the same theory behind government-funded PBS?

Well, maybe, but that's what it is even if it's not what it should be. You know, when I read about these new cable networks—the Food and Restaurant Network, the Travel Channel, and, of course, the one that tickles me: Times Mirror has the Outdoor Channel coming...you know, like stay indoors and watch the outdoor channel—talk about virtual reality and vicarious experience. I wrote a column about some of these cable channels. If you like the outdoors, go outdoors. Let's have an indoor channel. But if there's a buck to be made...

What's the best series of the new season?

Well, it's sad because there really isn't an *NYPD Blue*. Nothing stands out that much. I like *ER* a lot and, as sitcoms go, I liked *All American Girl*, which depends on the personality of the star, who's very funny—Margaret Cho. But it's nice to have a show about an Asian American family, since we've had so many other kinds represented. I like *My So-Called Life*, but it looks to be an endangered species because it's getting very bad numbers on Thursday. I don't think ABC top brass is particularly enamored of it.

Do you spend a lot of time watching news or pseudo news or magazine dramas?

News, non-news, un-news, ersatz news. Yes, I try to watch Dan Rather every night and peek at one or two of the others. I should review more documentaries, but the networks don't do many and also they tend to put them on in August, when I'm on vacation and everybody's on vacation. You

know, they put them on in August and they submit them for awards and then they say, "Look at our award-winning documentaries." Well, no one has seen them because they were on in August. Or that happy week between Christmas and New Year's, when no one wants to be on.

How do you regard this new slate of magazine shows populating prime time?

With great skepticism. I don't know if it's a trend that's just going to burn out like every other trend or if we're really moving away from Hollywood-manufactured escapism into sort of New York-manufactured escapism or Washington-manufactured. I mean, the way they can edit tape now and manipulate it is quite a bit like they used to be able to do only with film. And so you get these nonfiction shows that pretty much obey the rules of fiction storytelling, and it becomes awfully hard to tell the difference.

I don't like playing around with that particular form because I always say television will blow every line eventually. I mean, the line between commercial and program has now been blurred so many times by all these infomercials. The line between news and entertainment is constantly being blurred. The line between public and commercial television is, except that public television is lower budget. It's getting harder and harder to see that line. And I think this is frightening.

On the other hand, viewers are more sophisticated than people think. They alter their perceptions depending on what they're watching. I mean, you always hear horror stories about people who think *Inside Edition* is the gospel truth and that Tom Brokaw is lying to them every night, but that's not television's fault. You just cannot control—nor would you want to—all the responses of the audience.

When you spoke about the blurred lines, I wondered if we should champion non-blurred lines?

That's a good question. With a medium that's so capable of being manipulated, and where you can play around with the image so much, you can manipulate the image and potentially manipulate the audience, but it would help to have everything labeled clearly. When the *Washington Post* runs a full-page ad that's been dummied up to look like a newspaper article, it puts Advertisement at the top and bottom repeatedly. I think that an infomercial should have a super around the screen at all times saying this is a commercial, this is a paid advertisement, not just at the beginning and end. If they can burn the Fox logo and the Entertainment Tonight logo and the CBS eye into the screen and annoy you with that, then why can't they keep that caption on there, telling the viewer that what they're seeing is paid for?

There are at least two areas of television programming that the government seems anxious to do something about—children's programming and violence. Do you view with alarm these intrusions into programming?

Not in terms of children. It's been said, by much smarter people than I, that we treat children as special cases in var-

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Shales jokes that his office could serve as the Washington branch of a television museum.

ious ways and there's no reason why we can't treat them as a special class of citizens when it comes to TV.

Are we treating them or are we treating TV?

Well, they're there, they're watching it. It's pretty well got them. They have less resistance than you and I, and I think it would be only fair. We can make a children's show commercially successful—take *Animaniacs*, a perfectly commendable show with plenty of pro-social values that doesn't come across as a lecture or being in school. It doesn't have to be mortifyingly dull. I was brought up on *Kukla, Fran and Ollie* and I'm not sure that the pro-social messages were consciously built into that show, but it certainly delighted me when I was a kid and I think probably did much more good than harm. It stimulated my imagination, if nothing else. Whereas *Ding Dong School*, a blatantly educational show, always turned me off completely.

No, I don't think it's an intrusion for the government to look after the special interests of children. But the violence thing I have more of a problem with. I think it's kind of working without legislation. This whole idea that Senator Paul Simon, or whoever, makes a lot of noise about it and rattles the saber and all the executives are trotted down from New York to testify and they get real scared and they clean up their act and it stays relatively clean for a while, and then there's no legislation needed. A little friendly coercion works wonders. I don't think it's the government overstepping its bounds, and I don't think it's in any way restricting the right of broadcasters to make a ton of money.

I did a column on the TV movies that got the best ratings last season, and admittedly it's a little cooked because any movie airing Sunday night on CBS would be likely to do better. But you had *To Dance with the White Dog* and *Breathing Lessons*, and these things were watched by millions of people and there wasn't a violent thing other than the batting of an eyelash. They were great, they were wonderful. And you know, the government certainly didn't create those shows, but if it created the climate that made

those shows more likely, I don't think that's terrible. Then you get to something like the V-chip, which I find, as many people have, Orwellian, frightening, a foot in the door that we don't want opening one little crack because there'll be a this-chip and a that-chip and we'll be chipped away.

Just think of all those cable channels you could chip out.

After waiting all these years for all these channels, and then we start dropping them. Well, if parents want the Playboy Channel, they can just send it to the bedroom; then the kids can't watch it. I don't think they have to start molesting television sets and molesting the technology. We all complain about television, yet

we're always abdicating responsibility to it. Parents don't want to keep track of their kids' viewing habits, so they want the television set to do it for them.

Are you pinning high hopes on Barry Diller saving the medium?

No, and I don't think Barry Diller is pinning high hopes on his saving the medium. There's nothing to save it from.

I think we're in a sort of strange, nebulous interim period. I don't know what's coming next—I read *BROADCASTING & CABLE* and everything else I can and I'm very confused. I'll believe all this information superhighway and 500-channel stuff when I see it. And I'm not sure it's going to be such a deliverance, such a liberation. I've got a nice big Sony rear-projection screen at home and a laser disc player, and I would much rather sit there and watch a movie than go out to the multiplex 92 and watch a screen that's probably no bigger and a sound system that's probably worse and have some unsavory character sitting next to me or behind me or in front of me. I think it's a little frightening that there will be more and more inducement to stay home.

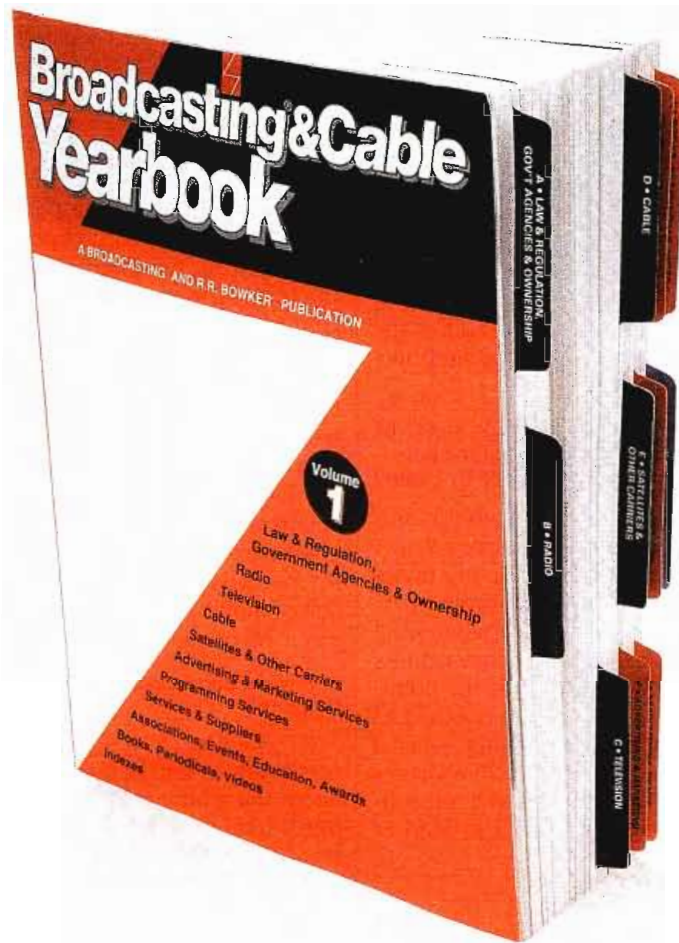
The computer and the television and the telephone are all going to be linked somehow, and we're going to have no real experiences at all, only virtual experiences. I know these kinds of fears sometimes seem like science fiction, but it's a real worry. I wish there were some way of imposing organization on the future without infringing on anybody's rights. To me it's coming at us in a wave of anarchy. And it's so important. It's almost as if suddenly we were going to privatize the highway system and the traffic laws. Suppose we had 450 companies running all that stuff. We would have bedlam. There's no central plan. Right now, it's every man for himself, like the land rush in the 19th century.

I guess we don't share that vision of the future. We see it more as an extension of what we have, only with more players having an opportunity to make some money.

It doesn't seem like the phrase "the public interest, convenience and necessity" gets used much anymore. And I

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"Well, technology made the O.J. story possible. They sort of had to do it.... They had the choppers in the air with the cameras, and they had the mobile units. It would be hypocritical of me to sit there glued to it on a Friday night and then deplore it on Saturday morning."

worry that everybody is looking to the future as a gold mine for entrepreneurs. But what does it really mean to the viewer at home? Does it mean that Macy's and Saks Fifth Avenue and Woodward & Lothrop are all going to open branches in my living room? I don't see that that's any kind of utopia.

Public TV seems to get weaker all the time. It would be nice to have some part of the spectrum reserved for the social good. What I always detested about [FCC Chairman Mark] Fowler was that he thought it was just a business and no more; that TV was like a toaster. Well, it isn't a toaster; it's an idea machine that influences all aspects of our lives. Now these are all platitudes, but I see the future being carved up by huge corporations: Time Warner buying NBC, or Disney buying CBS, and then that huge corporation merging with this huge corporation—everybody carving up the future to see how much profit they can make from it. But to me the future is more than a money-making opportunity. We used to look to the future and think we were going to have all these wonders and life was going to be made so much easier. It seems like all we hear about the future these days is who is going to own what and how much money is to be made.

Do you feel that television has profited, in the good sense of that word, from the greater choice, beyond the three-channel universe, that's been made available principally by cable?

I think so, but let's not forget that the three-network universe gave us *Playhouse 90* and *Gunsmoke* and *Jack Benny* and *Studio One* and *See It Now*. We weren't living under great oppression under the three-network community. Basically, when backed up against the wall, broadcasting has served the public pretty well. I look with some sadness and nostalgia at the passing of broadcasting as the dominant force in television. I grew up on broadcasting. I worked at the local radio station to make money when I was a kid, and we had a station in high school. I've always thought it was a wonderful business with lots of good people as well as lots of fast-buck shysters, and I'm kind of sorry to see that go.

So you see it going?

Yes. It's shrinking in terms of its influence. It's a smaller part of the cosmos.

O.J. Simpson, William Kennedy Smith and Michael Jackson. How do we come to terms with all they mean to television?

Well, technology made the O.J. story possible. They sort of had to do it. I mean, I can't see how they could have resisted doing it. They had the choppers in the air with the cameras, and they had the mobile units. It would be hypocritical of me to sit there glued to it on a Friday night and then deplore it on Saturday morning. I don't think we're going to have lots of news stories that are going to lend themselves to that. On the other hand, the equipment is much more portable now. You saw that tape of an elephant having a fit at a circus in Hawaii; people are out there with

their little camcorders. But that doesn't really relate to what you're talking about.

I'm sorry that television is constantly feeding this cult of celebrities and this *Inside Edition*, *A Current Affair* sort of thing, but we've always had that form of so-called journalism, one way or the other, and people seem to get off on it.

Has public television failed its promise? And if so, why and what might be done about it?

Well, I think it was doomed from the beginning. It was sort of an afterthought, and very few VHF channels were reserved for it—11 in Chicago, 13 in New York. There aren't many.

It would have been better if more thought had been given way back then—as in England, where the BBC came first and commercial TV came later. But as for right now, I don't know. I hear more horror stories about people dealing with public TV bureaucrats than I do about producers dealing with commercial network executives. Siskel and Ebert said it was wonderful leaving public TV and going to commercial TV, that there was much less meddling and interfering. It seems to be an enterprise governed more and more by fear, and you can't run a network that way. I mean, there is going to be political football, no matter what, so they ought to just get used to it and not run scared every time somebody cries wolf. And unfortunately, it isn't insulated enough from that kind of meddling or even from congressional meddling. Of course, it's lost a lot of programming to A&E and Discovery. I don't see much future for it, really, other than *Barney* and *Sesame Street* and the occasionally riveting crime show or some of those *Masterpiece Theatres*. It's too bad.

There's a sense in cable that you're not terribly fond of the medium.

Well, I'm not, but it's getting better and I think I'm getting less crabby about it. I do think that, as an industry, it's been about the whiniest business that I can recall. I mean, they don't want to be regulated, they don't want this, they don't want that, the networks are unfair, everybody's unfair to them, I'm unfair to them. If they spent as much energy on innovation as they do on making excuses, it would be a different ballgame. But there's been a lot of growth and a lot of maturing there. I certainly do watch a lot of cable, and I try to preview more cable things. I don't know if they still hate me or not. Someone always hates me.

How important is criticism to the industry?

Well, of course, I'm not here for the industry, I'm here for the reader and the consumer. But I think that TV critics have risen in status over the years. We're not dismissed as much as we were; some of what we write is taken to heart. I think some of the better executives read TV critics and care what they say.

Is the viewing public getting what it wants from TV?

It may be getting what it wants, but it is not getting what it deserves. ■

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Love is on the airwaves

Late-night radio finds night-owl listeners are in the mood for love

By Donna Petrozzello

By 9 or 10 p.m. on a weeknight, long after morning jocks and political talk show hosts have signed off, late-night talk shows about

sex, love and relationships are signing on with growing popularity.

Some of the shows are risqué and consider few subjects taboo for the airwaves. Others are relatively tame and

steer clear of calls that are too explicit. Yet these talk shows that originated as local entertainment for the prurient interests of listeners are building audiences.



Erin Somers hosts 'Passion Phones' on WKXW Orlando.

A few have recently signed affiliates in midsize markets.

Industry consultants and programmers compare the recent success of these shows to the popularity of daytime talk shows whose tawdry topics often attract sizable ratings.

"This is no different from *Oprah* [Winfrey] or *Sally* [Jessy Raphael] and what's been on television for more than a decade," says radio programming consultant Walter Sabo, formerly vice president and GM at ABC Radio Networks. "Radio is finally catching up."

Others say the shows satisfy listeners who want to hear about what others are doing behind closed doors, and help modest listeners ask personal questions anonymously over the phone.

"This is voyeurism at its finest," says Mary Walter, host of *Passion Phones* at oldies-talk WKXW(FM) Trenton, N.J. Although her show about relationships is relatively tame, callers still share their secrets with her on the air, she says. "People tell me things I don't think they would tell their best friend because it's anonymous."

On WKXW's co-owned station, WTKS(FM) Orlando, Fla., Erin Somers hosts a racier version of *Passion Phones* where callers can be less inhibited. Discussions on Somers' show may include "having sex with somebody off-limits, such as a co-worker," gay sex or sexual fantasies, she says. Each month, a licensed sex therapist/psychologist is featured on the show to answer questions.

"The show is a very honest, open discussion on sex," says Somers. "This

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is a time we need to be talking about sex because there is such a fear of AIDS and coming out of the closet."

After Somers took over as host of the show last November and helped revamp its content toward more sex-oriented topics, ratings soared.

Both Walters and Somers say they avoid giving advice to callers'.

Two talents that emerged in the New York market more than a decade ago, Dr. Ruth Westheimer and Dr. Judy Kuriansky, are regarded as the pioneers of the sex-and-relationships talk format.

"Dr. Judy," the popular host of *Love Phones* on New York's contemporary hits WHTZ(FM), has been criticized by more conservative listeners as risqué, but her 10 p.m.-midnight weeknight show has become a staple of New York late-night listening. In Arbitron's latest spring survey, Kuriansky's show was the second-highest-rated show among listeners 12+, weekdays in New York, with a 6.5 share.

Kuriansky's show recently won an affiliate, Cleveland's album-rock WMMS(FM). Dean Thacker, vice president/general manager of OmniAmerica's three Cleveland properties (including WMMS), who formerly worked at WHTZ, helped syndicate Dr. Judy in Cleveland.

"Dr. Ruth" Westheimer started at WYNY(FM) in the late 1970s with a 15-minute show that aired at midnight Sunday evenings during which the sex therapist/psychologist answered mail-in questions from listeners about sexual topics. Dr. Ruth became so popular that her show was expanded to a two-hour, live, call-in feature on Sunday evenings. She later launched a popular cable television show.

Dan Griffin, then program director at WYNY, who put Dr. Ruth on the air, says that when he discovered Westheimer, he was looking for a different type of show to fill a 15-minute void. "Dr. Ruth happened to hit a responsive chord and brought in a strong Sunday-evening audience."

"These shows are meant to inform and educate," says WTKS Program Director Jay Clark. "They answer a lot of questions for callers and make a lot of people feel comfortable with their sexuality. And if we can make people feel comfortable, we've done a service to the community."

In Los Angeles, Infinity Broadcasting's KROQ(FM) Pasadena, Calif., broadcasts its version of sex talk radio,

Loveline, hosted by Riki Rachtman, who is also a video jock on MTV. But unlike the shows of Kuriansky and Somers, Rachtman tailors hers to the show's target 12-24 demo, according to *Loveline* Producer Ann Wilkins.

Rachtman's and physician Dr. Drew Pinsky take calls about domestic violence and drug addiction as well as relationship concerns or sex questions, Wilkins says. The show also features nightly celebrity guests that help answer questions. The show

ranks among the top five weeknight shows in the 12-24 demographic, Wilkins says.

The trend also has caught on in Chicago, where rock station WLUP-FM signed the pornographic movie actress Seka to her own weekly sex-talk show, scheduled to premiere Oct. 1. Her show will fill the 11 p.m.-3 a.m. time slot on Saturdays. WLUP President/GM Larry Wert describes the show as the station's "own version of *Love Phones*." ■

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Will it play in Peoria?

Modern rock network targets youth in smaller markets not served by alternative formats

By Donna Petrozzello

Can an alternative, modern rock format aimed at 18- to 34-year-olds survive in Little Rock? Ron Morey, president of Jarad Broadcasting's modern rock WDRE-FM on Long Island, is betting it will not only survive, but flourish.

Little Rock is one of two recent coups for WDRE's "modern rock network." The other is Memphis, a top-50 market dominated by urban and country music. Although Memphis and Little Rock may seem unusual places to plant a modern rock station, Morey intends to introduce WDRE's syndicated format in other midsize and major markets nationwide.

"I think it's reasonable to assume that in five years we'll own another three to five stations and be on 40 or 50 affiliates," Morey predicts. "We're looking to have an affiliate in every market across the country, with the exception of a handful where we would like to own [stations]."

Operating from the Long Island suburb of Garden City, WDRE emerged in 1987 after changing its call letters from WLIR-FM. WLIR introduced New York and its eastern suburbs to lesser known bands of the early 1980s that previously had been played almost exclusively on college radio. With its modern rock sound,



Jarad Broadcasting President Ron Morey hopes his modern rock format is what listeners across the country are looking for.

WDRE developed a reputation as rock radio for listeners seeking something slightly left of center.

"At the start, there were really not necessarily any boundaries," says WDRE Music Director Sue McCann, who previously worked at WLIR. "I think a lot of people listen to us because they're just tired of being fed the same stuff over and over."

"The music the AOR [album rock] formats and leading rock stations play is performed and produced by people who are 40 or 50. There's a whole youth market out there that's completely ignored by that genre of rock station," Morey says. "There is great music that is being written, played, performed and produced by

youth, for youth."

In November 1992, Jarad Broadcasting purchased Philadelphia-area station WIBF-FM and changed its format to modern rock. The station went from a 1.9 share, weekdays, among listeners 12+, in Arbitron's winter 1993 survey to a 2.8 share in the spring 1994 survey. In its target demographic, 18-34 males, WIBF ranked in the top five stations in Arbitron's winter 1994 survey.

Banking on the strong ratings the format achieved in Philadelphia and the success of rock bands such as Smashing Pumpkins and Stone Temple Pilots that have helped bring listeners back to rock radio, Morey launched the WDRE network.

"Where there were two or three stations in this format 10 years ago, now there are 70 or 80 stations that are modern rock, which leads us right into why we're doing syndication," Morey says.

In addition to Little Rock and Memphis, WDRE's signal is duplicated at WMRW(FM) Westhampton, N.Y. In the Albany, N.Y., area, the WDRE network has a local sales agreement to broadcast on WWCP(FM) Schenectady, N.Y. Morey says Westhampton was one of the highest-billing stations last summer among the dozen AM and FM stations on eastern Long Island.

Although ratings look good in Philadelphia and billings may be solid after Westhampton's first summer, there are drawbacks to selling advertisers on a target 18-34 demo. Traditionally, advertisers spend the bulk of their budget on stations that appeal to a 25-54 demo. However, Morey says more advertisers are recognizing the strong buying power of "upscale, college-educated" listeners aged 18-34.

WDRE runs traditional beer and auto industry ads, and if modern rock as a format continues to do well, Morey expects strong growth for the WDRE network. A great deal also rides on WDRE's ability to stay on the edge of mainstream rock formats.

"I believe our listeners expect the unexpected from this radio station," Morey says. "If we get a little too mainstream, a little too vanilla, we run the risk of disappointing people." ■

Good quarter for Emmis

Emmis Broadcasting reported a 22% increase in broadcast cash flow and a 25% increase in operating cash flow, on a pro forma basis, for the second quarter, ending Aug. 31, over last year's second quarter. According to Emmis's financial statement, broadcast cash flow totaled \$9 million, compared with \$7.2 million at the end of August 1993. Operating cash flow for the quarter totaled \$8.3 million, up from \$6.7 million. Emmis President/CEO Jeffrey Smulyan attributed this year's gains to the \$26 million purchase of WIBC(AM)-WKLR(FM) Indianapolis; the purchase of *Atlanta* magazine; last year's initial public stock offering, and paying off existing debts through a credit facility. Emmis's purchase of WRKS-FM New York for \$68 million from Summit Communications, announced in June, still is pending FCC approval.

American Radio closes on Buffalo duopoly

Boston-based American Radio Systems closed a deal last week for WECK(AM)-WJYE(FM) Buffalo, N.Y., for \$39 million. The purchase gives American its first FM duopoly in the market (it already owns WYRK[FM]). American now owns, or is awaiting FCC approval of, 10 AMs and 15 FM.

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Iger tapped for Capcities/ABC president

By Geoffrey Foisie

Robert A. Iger has been named the new president/chief operating officer and a director of Capital Cities/ABC Inc. David Westin will replace him as president of the ABC Television Network Group, effective immediately.

All operating divisions of the company will report to Iger, 43, who will continue to report to Chairman/Chief Executive Officer Thomas Murphy. Iger was elected to his new position by the company's board of directors last Tuesday.

Iger, who had been president of the network group since November 1992, joined the company in 1974 as a stu-

dio supervisor in New York. Much of his time was spent at ABC Sports, where he became vice president in charge of program planning in 1985.

Iger briefly served as second-in-command to John Sias at the ABC Television Network group before being named president of ABC Entertainment in March 1989.

Westin joined the company in 1991 as vice president and general counsel and in July 1993 was promoted to president of production for the TV network group. That position will not be filled immediately, one executive said.

The position of president of Capital Cities/ABC had been vacant since



Robert Iger will preside over Capital Cities/ABC and its annual revenues of more than \$6 billion.

Daniel B. Burke retired in February, although Murphy assumed Burke's CEO title. The position of COO had been vacant since 1990, when Burke was promoted to CEO. ■

Companies reframe wireless joint venture

By Geoffrey Foisie

Transworld Telecommunications Inc. and Videotron USA Inc. have agreed to restructure their wireless-cable joint venture.

Currently, the companies' equally owned venture, Wireless Holdings Inc., has wireless cable systems or assets in San Francisco/San Jose, San Diego and Victorville, all California; Spokane, Wash.; and Greenville, S.C. Also, the wireless system serving Tampa, Fla., is owned by a partner-

ship of 80% Videotron and 20% Transworld, which also has channel rights in New Zealand.

Under the proposed restructuring, these systems and channel rights would be merged into a single entity that would be owned 70% by Videotron and 30% by Transworld.

The restructuring was motivated by Transworld's search for financing, says Troy D'Ambrosio, vice president of the Salt Lake City-based company. Under the existing agreement, Trans-

world is responsible for half of the financing, and its share—about \$10.5 million—is due in January 1995. Rather than obtain capital from a public or private stock placement, the partners decided to reformulate their deal.

Videotron effectively will convert about \$24 million of capital loaned so far into additional equity in the newly combined assets. Until the newly structured venture obtains public or private acquisition financing, funds advanced by Videotron beyond existing commitments will be convertible into additional stock at market value, or at a valuation of \$50 per share seen if there is no public market for the stock. They will bear interest of 15% per annum or prime plus 6%, whichever is greater. Advances for the development of existing systems will bear interest at the same rate but will not be convertible, a company announcement says.

The venture's systems in San Francisco and Spokane will be upgraded and relaunched early next year, D'Ambrosio says, and existing set-top converters will be replaced with new converters that can operate Videotron's Videoway interactive system. ■

Health-care reform gets AMA treatment

The American Medical Association recently began its first televised advertising campaign. Directed at the health-care policy debate, the 60-second spot features AMA President Dr. Robert E. McAfee. To shots of patients in hospitals and people outdoors, McAfee says reform legislation should not interfere with the doctor-patient relationship, including the right of the patient to choose his or her physician. The television buys have been on CNN, mostly during *Prime News* and *Crossfire*. A radio version also has aired on several stations in Washington. The AMA says the campaign is budgeted at \$500,000 and will run through Oct. 7.



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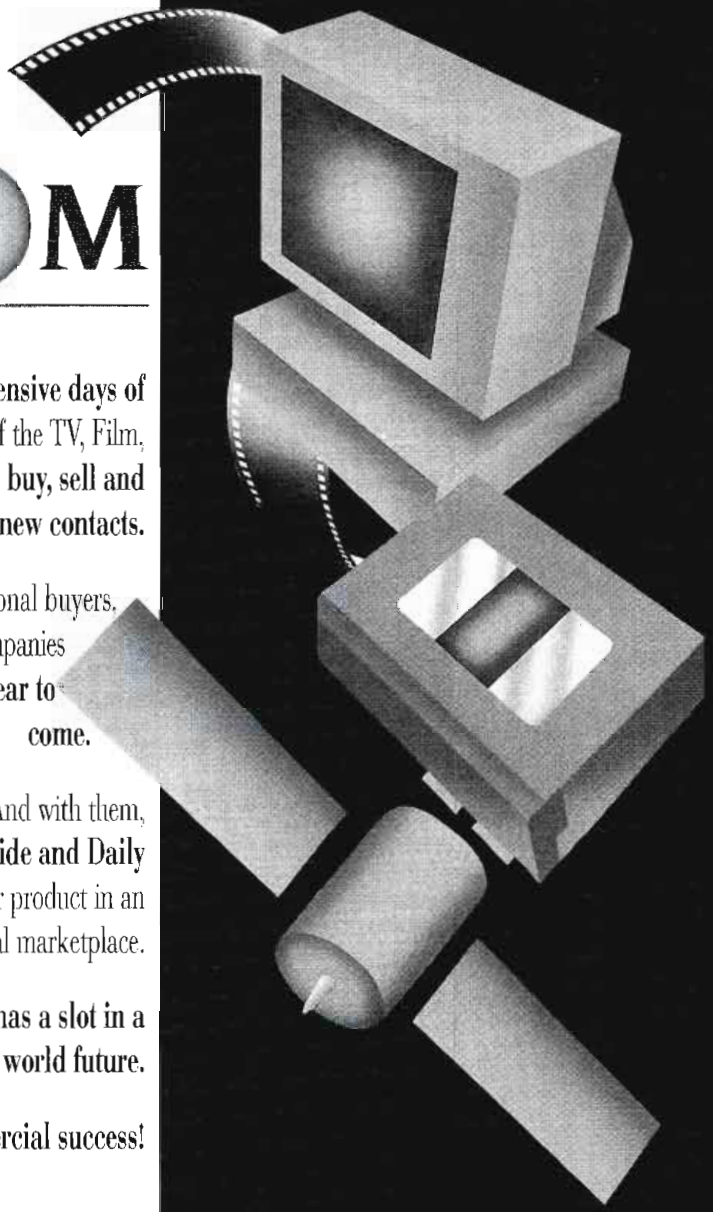
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Changing Hands

This week's tabulation of station and system sales

WAPT(TV) Jackson, Miss.; WNAC-TV Providence, R.I., and WZZM-TV Grand Rapids, Mich. □ Purchased by Argyle Television Holdings II (Bob Marbut, chairman/CEO) from North Star Television (Richard Appleton) for \$108 million (BROADCASTING & CABLE, Sept. 12). WAPT is ABC affiliate on ch. 16 with 1,047 kw visual, 276 kw aural and antenna 1,170 ft. WNAC-TV is Fox affiliate on ch. 64 with 3720 kw visual, 372 kw aural and antenna 1,033 ft. WZZM-TV is ABC affiliate on ch. 13 with 295 kw visual, 63 kw aural and antenna 1,000 ft. *Brokers: H.B. LaRue, Media Brokers and Alex. Brown & Sons.*

WHHY-AM-FM Montgomery, Ala., and WTWC(TV) Tallahassee, Fla. □ Purchased by Soundview Media Investments Inc. (Bennett Smith, president) from Thomas Duddy (receiver for Holt-Robinson Communications Corp.) for \$7.1 million. **Buyer** and **seller** have no other broadcast

interests. WHHY(AM) has CHR format on 1440 khz with 5 kw day, 1 kw night. WHHY-FM has hot AC format on 101.9 mhz with 100 kw and antenna 1,200 ft. WTWC is NBC affiliate on ch. 40 with 3160 kw visual, 316 kw aural and antenna 880 ft. *Brokers: H.B. LaRue, Media Brokers.*

WHAI-TV Bridgeport, Conn. □ Purchased by ValueVision International (Robert Johander, chairman/CEO) from Bridgeways Communications Corp. (Michael Vlock, president/CEO) for \$3.8 million plus contingent payment of up to \$12 million, subject to final affirmation of current must carry provisions of Cable Act of 1992. **Buyer** owns KRTW(TV) (now KVVV) Baytown, Tex.; WTVI(TV) Manassas, Va., and WAKC-TV Akron, Ohio. **Seller** has no other broadcast interests. WHAI-TV is independent on ch. 43 with 2.5 kw visual, 2 kw aural and antenna 620 ft. *Broker: The Ted Hepburn Co.*

WDBB(TV) Tuscaloosa, Ala. □ Pur-

chased by Hand P Communications Inc. (Cecil Heftel and Carl Palmer, co-chairmen) from Channel 17 Associates Ltd. (David DuBose, managing general partner) for \$1.5 million. **Buyer** has no other broadcast interests. **Seller** has no other broadcast interests. WDBB is Fox affiliate on ch. 17 with 3720 kw visual, 744 kw aural and antenna 2,215 ft. Filed Sept. 6 (BALCT940906KE).

KIDD(AM) Monterey and KXDC-FM Carmel, both California □ Purchased by Radio Income Partners I LP (Greg Weinstein, president) from W. Dean LeGras (receiver) for \$1,005 million. **Buyer** owns KMZ-FM Hollister/Monterey, Calif. **Seller** has no other broadcast interests. KIDD will be sold to Buckley Broadcasting (Richard Buckley Jr., president) for \$200,000. KIDD is dark, licensed to 630 khz with 1 kw. KXDC-FM is dark, licensed to 101.7 mhz with 800 w and antenna 590 ft. *Broker: The Exline Co.*

KNTI-FM Lakeport, Calif. □ Purchased by Excelsior Communications Inc. (Kenneth Cunningham, president) from Evans Broadcasting Service Inc. (Jerry Evans, president) for \$900,000. **Buyer** and **seller** have no other broadcast interests. KNTI-FM has AC format on 99.5 mhz with 2.5 kw and antenna 1,920 ft. *Broker: The Exline Co.*

WRCO-AM-FM Richland Center, Wis. □ Purchased by Fruit Broadcasting LLC (Ronald and Elizabeth Fruit, members) from Richland Broadcasting Corp. (John Monroe Jr., president) for \$779,000. **Buyer** has no other broadcast interests. **Seller** owns WMIR(AM) Lake Geneva, Wash. WRCO(AM) has AC/country format on 1450 khz with 1 kw. WRCO-FM has AC/country format on 100.9 mhz with 6 kw and antenna 240 ft.

WVCO(FM) Loris, S.C. □ Purchased by GEO Broadcast Group Inc. (Deane Morris, president/director) from Robert Raban for \$523,000. **Buyer** has no other broadcast interests. **Seller** has no other broadcast interests. WVCO has country format on 105.9 mhz with 2.65 kw and antenna 495 ft. Filed Aug. 31 (BAPLH940831GH).

WWLF-FM Copenhagen, N.Y. □ Purchased by Force Communications

CALIFORNIA OREGON BROADCASTING, INC.

has acquired

KEVU-TV

Eugene, Oregon
for

\$3,000,000

The undersigned acted as broker
in this transaction and assisted in the negotiations.



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Inc. (Ezra Ford II, president) from Moosehead Broadcasting Co. Inc. (Tia Soliday, president) for \$375,000. **Buyer** has no other broadcast interests. **Seller** owns new FM in Mexico, N.Y. WWLF-FM has rock format on 106.7 mhz with 200 w and antenna 1,227 ft. Filed Aug. 31 (BAPH940831-GG).

WKBG(FM) Martinez, Ga. □ Pur-

chased by Multi-Market Radio (Bruce Morrow and Michael Ferrel, co-CEOs) from Kennedy Broadcasting Inc. (F. Frederick Kennedy Jr.) for \$372,473. **Buyer** owns WRXR-FM Aiken and WYAK-AM-FM Surfside Beach, both South Carolina; WHMP-AM-FM Northampton, Mass.; WPKX(FM) Enfield, Conn., and is pending assignee of Southern Starr Broadcasting properties: WPLR(FM) New Haven, Conn.; WKNN-FM Pascagoula and WMI(AM)-WMY(FM) Biloxi, both Mississippi; KOLL(FM) Maumelle, Ark., and WGNE-FM Titusville, Fla. **Seller** has no other broadcast interests. WKBG has big country format on 107.7 mhz with 50 kw and antenna 492 ft. Filed Aug. 26 (BAPH940826GI). *Broker: Blackburn & Co.*

KWED(AM) Seguin, Tex. □ Purchased by The Pinwheel Broadcasting Co. (Bennie Bock II, president) from K/A Korp Communications Inc. (Al Kaplan, president) for \$347,752. **Buyer** and **seller** have no other broadcast interests. KWED has country/news/talk format on 1580 khz with 1 kw day, 249 w night. Filed July 19 (BAL940719EA).

KECO(FM) Elk City, Okla. □ Purchased by Brooks Brewer from Paragon Broadcasting Inc. (C.C. Killian, president) for \$340,000. **Buyer** owns KOKL(AM) Okmulgee, Okla., and is permittee of KZRU(FM) Elk City, Okla. **Seller** has no other broadcast interests. KECO has country format on 96.5 mhz with 100 kw and antenna 500 ft. Filed Aug. 10 (BAPH940-810GE).

KCKY(AM) Coolidge, Ariz. □ Purchased by Nicamex Inc. (Norma Noriega, president) from Grand Voz Inc. for \$300,000. **Buyer** and **Seller** have

Proposed station trades

By dollar volume and number of sales

This week:

- AMs □ \$834,752 □ 6
- FM □ \$1,729,473 □ 7
- Combos □ \$8,964,000 □ 4
- TVs □ \$113,300,000 □ 6
- Total □ \$124,828,225 □ 23

So far in 1994:

- AMs □ \$104,915,566 □ 119
- FM □ \$664,279,836 □ 242
- Combos □ \$1,154,444,700 □ 177
- TVs □ \$1,836,873,834 □ 60
- Total □ \$3,730,533,916 □ 612

no other broadcast interests. KCKY has sports/talk format on 1150 khz with 5 kw day and 1 kw night. Filed Aug. 23 (BAL940823EA).

WXTM(FM) Monticello, N.Y. □ Purchased by Monticello Mountaintop Broadcasting Inc. (Wesley Weis, president) from Larry Fishman for \$120,000. **Buyer** and **seller** have no other broadcast

interests. WXTM has classic rock/oldies format on 99.7 mhz with 6 kw and antenna 328 ft. Filed July 25 (BAPH940725GR).

WOKE(AM) Charleston, S.C. □ Purchased by Kirkman Broadcasting Inc. (Guilford Kirkman Jr.) from Weaver Broadcasting Corp. (Harry Weaver) for \$100,000. **Buyer** and **Seller** have no other broadcast interests. WOKE has beautiful music/oldies/news/talk format on 1340 khz with 1 kw. Filed Aug. 25 (BAL940825EA).

WZLR(FM) Xenia, Ohio □ Ninety-nine shares of no-par common capital stock purchased by David Dexter from Richard Hunt, trustee of Richard E. Hunt Trust, for \$99,000. **Buyer** has interests in WPTW(AM)-WCLR(FM) Piqua, Ohio, and KQDS-AM-FM Duluth, Minn. **Seller** owns WPTW(AM)-WCLR(FM) Piqua, Ohio, and WGFM(FM) Glen Arbor, Mich., and has interests in WCBY(AM)-WGFMM(FM) Cheboygan, Mich. WZLR has C&W format on 95.3 mhz with 3 kw and antenna 300 ft. Filed Aug. 31 (BTCH940831GF).

KPMO(AM)-KMFB(FM) Mendocino, Calif. □ Purchased by George Anderson from John Ham, trustee for Anderson Broadcasting Co., for \$80,000. **Buyer** and **seller** have no other broadcast interests. KPMO has country/news/talk format on 1300 khz with 5 kw day, 77 w night. KMFB has AC/AOR format on 92.7 mhz with 3 kw and antenna 165 ft. Filed Aug. 26 (AM: BAL940826EA; FM: BALH940-826EB).

WSDT(AM) Soddy Daisy, Tenn. □ Purchased by Doyle Lamar Bearden from Johnny Godgiben for \$65,000. **Buyer** has no other broadcast interests. **Seller** owns WJOC(AM) Chat-

CLOSED!

KRCX(AM) and KMYC/KRFD(FM), Sacramento to Embarcadero Media, Inc. (Luis Nogales) for \$3,800,000.

Elliot B. Evers represented Fuller-Jeffery Broadcasting and River Cities Radio, the sellers of these properties.

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tanooga. WSDT has southern gospel format on 1240 khz with 1 kw. Filed Aug. 24 (BAL940824EA).

WMIW(AM) Atlantic Beach, S.C. □ CP purchased by Cumberland A&A Inc. (Gardner Altman Sr.) from Michael Gliner for \$22,000. **Buyer** has no other broadcast interests. **Seller** owns WREN(AM) Topeka, Kan., and is permittee of WBAJ(AM) Blythewood, S.C.;

KGGN(AM) Gladstone, Mo.; WPIP(AM) Winston-Salem and WMIY(AM) Fair View, both North Carolina; and WKNC(AM) Knoxville, Tenn. WMIW is unbuilt, licensed to 1190 khz with 690 w day. Filed Aug. 24 (BAP940824EB).

WLQY(AM) Hollywood, Fla. □ Transfer of control of Genesis Communications II Inc. from current stockholders (Joan Temple, Bruce Maduri, et al.),

Errata

In the Sept. 5 Changing Hands, the purchase price of KING-AM Seattle was incomplete. The total purchase price is \$1.5 million: \$826,500 for the license and \$673,500 for the assets.

Stations merge to save one

Two Washington state public television stations will merge so one of them can be saved from closing. The application for the merger between KCTS-TV Seattle and smaller KYVE Yakima has been approved by the FCC, KCTS-TV officials say.

KYVE "was having a hard time making ends meet and couldn't have stayed in business on its own," says Walter Parsons, senior vice president/chief operating officer, KCTS-TV. The primary objective of the merger is to keep public television available in the region, he says. "It's not so much [that] this is a great lucrative deal." The financial goal is to have the combined stations' budget break even, he says.

There are some advantages to KCTS-TV: a wider audience (the stations' signals do not overlap) and more opportunities for its staff, Parsons says.

At KYVE, each of the 14 employees' jobs will change somewhat, but no one will be laid off, station manager Nancy Leahy says. It's important that the station continue to produce the 5%-7% local programming that it contributes to its schedule. "Maintaining a local presence with national programming is a goal of both [stations]," she says.

—EAR

none of whom holds majority voting control, to Jennifer Sterling, who will hold affirmative voting control. Parties also have attributable interests in WNIV(AM) Atlanta. WLQY has religious/Spanish format on 1320 khz with 5 kw. Filed July 26 (BTC-940726EC).

KXII(TV) Sherman and LPTV in Paris, Tex. □ M.N. Bostick seeks to transfer 900 of his 1,400 shares of KXII Broadcasters Inc. as follows: 200 to grandson John Deaver; 200 to grandson Kyle Deaver; and 500 to station GM, Richard Adams. **Transferor** owns KBTX-TV Bryan, Tex., and has interests in KWTX-AM-FM-TV Waco, Tex. **Transferees** currently own stock in station. KXII is CBS/NBC affiliate on ch. 12 with 224 kw visual, 22.4 kw aural and antenna 1,781 ft. Filed Sept. 2 (BTCCT94-0902KI).

August 1994

Communications Corporation of America

has acquired

WHBQ-TV
Memphis, Tennessee

from

Adams TV of Memphis

and

WRDC-TV
Raleigh, North Carolina

from

FSF TV, Inc.

for

\$90,000,000

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September 21, 1994

Immediate cable entry for telcos urged

By Kim McAvoy

Cable suffered a setback last week when administration officials signaled their support for immediately allowing telephone companies to enter the cable business.

Last Wednesday, at a Senate hearing on S. 1822, the "information superhighway bill," administration witnesses called for revisions to the legislation that would permit telcos into cable "simultaneous" with cable's entry into local telephone markets. They also stated their opposition to a cable-backed provision that would permit cable-telco joint ventures or mergers in communities with 50,000 or fewer residents.

That exemption to the bill's ban on telco buyouts of cable systems is



The Justice Department's Anne Bingaman and NTIA chief Larry Irving prepare for a hearing on Capitol Hill in January.

especially important to small-system cable operators that want the option of selling to a telco.

Administration officials have told the regional Bell operating companies that they support simultaneous entry for telcos. Now, "they've gone public," one industry source said. The RBOCs say they won't support S. 1822 unless it includes simultaneous entry.

Under S. 1822, it could take as long as five years for many telcos to meet

certain preconditions before they could offer cable. Cable considers the delayed entry of telcos an important aspect of the bill.

"We've been watching and hoping the administration would weigh in on this key issue," said Bill McCloskey, a spokesman for a task force that represents the seven RBOCs.

"The better approach would be to allow all telephone companies to enter the cable market immediately, and

FCC to Congress: Cable's still king

The cable industry still does not face substantial competition, but rival industries are emerging, the FCC's first annual report on cable competition says.

The First Annual Report to Congress on Cable Competition found no significant increase in competition. It also found that the industry is robust and growing.

The FCC last week did not release the report, which is due to Congress on Oct. 1, but described its contents. Congress ordered the annual report when it passed the Cable Act of 1992. A cable system is subject to regulation only where there is no effective local competition for multichannel video distribution.

The report states that the cable business is healthy. During the past year, there have been increases in the number of subscribers, channel capacity and capital investment in cable. The data collected by the FCC does not reflect the latest round of cable regulation, which generally cut cable bills 5%-10%.

The report also notes that there has been a "moderate" increase in horizontal integration in the cable industry. In recent months, Tele-Communications Inc. acquired Tele-Cable's 740,000 subscribers for \$1.4 billion, Cablevision Systems Corp. acquired three systems from Sutton Cap-

ital Associates for \$413.5 million, and Cox Cable and Times Mirror Cable Television combined their subscribers in a \$2.3 billion deal.

Noting this summer's arrival of direct broadcast satellite to the multichannel video market, the report says that it still is too early for that industry to provide real competition for cable. Although demand for DBS reportedly is high, both providers, DIRECTV and United States Satellite Broadcasting, are targeting rural areas before taking on cable's urban and suburban strongholds. The FCC estimates that they have 40,000 subscribers.

The report notes that wireless cable is on the increase. The FCC recently created a task force to work through a backlog of more than 14,000 wireless cable applications and related legal challenges.

The FCC has made some progress in advancing video dialtone applications, the report adds, but it does not say when that technology may provide competition.

While expressing general support for increasing competition for cable, some commissioners warn against overregulation. "We have to [regulate] in a balanced way so that we don't stifle totally cable's ability to provide additional services to consumers," James Quello says. —CSS

vice versa, or one year after enactment, when barriers to local telephone competition are lifted under S. 1822," Larry Irving, head of the National Telecommunications and Information Administration, told the Senate Antitrust Subcommittee.

The National Cable Television Association already is concerned about bill language that would permit immediate entry for two RBOCs—Bell Atlantic and US West.

But Irving said that allowing only two telcos to offer cable, once the bill is enacted, is not a sound approach.

"There is little policy basis for permitting some telephone companies into the cable business immediately, while leaving the rest of the industry to wait for three, five or, perhaps, more years before they [could] offer the very same services in their areas," Irving said. "This language seems to invite extensive and time-consuming litigation, followed in all likelihood by a series of piecemeal judicial rulings and disparate treatment of similar situations across the country."

Irving, who was joined at the hearing by Anne Bingaman, chief of the Justice Department's antitrust division, also said the administration is concerned about the bill's exemption for telco-cable joint ventures and mergers. He said the exemption to the bill's ban on telco buyouts of cable systems should apply in communities with 10,000 or fewer residents, not 50,000 or fewer. "There is no way we will get more competition if we have mergers of telcos and cable in local markets."

Bingaman also stressed the importance of banning mergers and buyouts for at least five years. "An anti-buyout provision is essential," she said.

Subcommittee Chairman Howard Metzenbaum (D-Ohio) also opposes the 50,000 exemption and threatens to oppose the measure on the Senate floor if revisions aren't made. He said he plans to discuss amendments with the bill's sponsor, Commerce Committee Chairman Ernest Hollings (D-S.C.). Metzenbaum's and Hollings's aides have had some discussions on the bill.

"The Bell companies' successful campaign to water down S. 1822 reminds me of how the cable industry pulled the wool over our eyes in 1984," Metzenbaum said, referring to passage of a major cable deregulation bill.

Metzenbaum also is troubled by the bill's preemption of state authority over local telephone service. ■



It was telco vs. cable on Capitol Hill last Tuesday: The National Cable Television Association hit the Senate with a lobbying blitz to muster support for S. 1822, the infohighway bill. Cable operators made the rounds wearing buttons saying "Vote Yes for S. 1822," right. Meanwhile, the Bell operating companies orchestrated a so-called consumer rally to push for amendments allowing their immediate entry into cable. With the help of Fleishman Hillard, the same public relations firm that represents the telcos, the National Consumers League and disgruntled cable subscribers held a news conference to complain about S. 1822. The PR firm put together the press kits and called reporters, said NCL's Linda Goldner (above, far right). Joining her (from left): Gary Frink, Television Viewers of America; Henry Schaefer, New Yorkers for Fair Cable, and David Stone, Fairfax County Citizens for Cable Competition.

Republicans attack regulatory cost of Senate infohighway bill

Cite 'largest increase in federal regulatory personnel ever'

By Kim McAvoy

Key Senate Republicans continue to hammer away at the so-called information superhighway bill, S. 1822.

In the Commerce Committee report on the legislation, released earlier this month, senators Bob Packwood (R-Ore.) and John McCain (R-Ariz.) are highly critical of the bill for what they say is its regulatory approach and the bureaucratic expansion that it would require. Packwood and McCain voted against S. 1822 in the Commerce Committee and have vowed to fight the measure on the Senate floor.

"Although S. 1822 creates new jobs in the private sector, it creates substantially fewer than [would] alternative legislation offered in the Senate [by Packwood and Senator John Breaux (D-La.)], and it would almost certainly require large-scale increases in an already flourishing and expanding FCC bureaucracy," the senators wrote in the report.

They pointed out that enactment of S. 1822 would increase the FCC's budget by 36% the first year and could require the hiring of 800 staff members. "Such an increase would potentially represent the largest single increase in

federal regulatory personnel ever."

The senators also complained that the legislation caters to special interests. "A thorough examination of the bill, from the 'publishers' section to the 'alarm industry' section, reveals that instead of formulating one industry-wide, comprehensive plan for communications reform, the authors of the bill incorporated any measure that would 'gain support' or 'stop opposition' to the bill. Bowing to special interests so that they will support legislation is not the way to do our job, and the result is a bill that contains many disparities between industries and individual companies," they wrote.

The bill's provisions that require telephone companies to deliver new telecommunications services as a subsidiary separate from local telephone operations are excessive, the senators said. The FCC already has enacted regulations that will "adequately protect both consumers and Bell competitors from cross-subsidization."

In closing, the senators said their comments do not reflect all their concerns: "We are hopeful that during extensive floor debate on this subject, many of those other issues will be raised and discussed." ■

The FCC plans to conduct its first broadband personal communication services auction starting Dec. 5.

The auction is expected to last several days, if not weeks. On the block will be two 30 mhz licenses in each of 51 markets. Three licenses will not be for sale because they already have been granted to companies that have exhibited technological innovation: Omnipoint, Cox Communications and American Personal Communications, owned by the Washington Post Co. Those three companies will get a 10% discount on their licenses.

Lawyers for Time Warner Inc. last week told a panel of U.S. District Court judges that the company's cable systems would drop at least 79 stations if must carry were not the law of the land.

The statement came in a preliminary hearing in U.S. District Court last Wednesday. The U.S. Supreme Court returned the must-carry case to the lower court in June. During the hearing, cable industry lawyers also pushed for a speedy discovery period with the hope of reaching a final decision in the case by May 1995. But broadcasters said they need much more time to develop evidence. The court is expected to make a decision on the discovery period within 10 days.

The FCC last week rejected a petition by People for the American Way and the Media Access Project that would have required political advertisers on television to include an audio announcement of their sponsorship.

The FCC concluded that an audio announcement would cut into the advertiser's time to convey his or her message. "We believe that the overall public interest in promoting an informed electorate by insuring that candidates' political message can be adequately conveyed to the public is para-

mount," the FCC said in dismissing the petition.

The pending departure of Rep. Mike Synar (D-Okla.) from the House Telecommunications Subcommittee leaves at least four vacancies on that panel.

Synar, who also is a member of the Copyright Subcommittee, lost his seat last week in a primary election runoff to Virgil Cooper, a retired school principal. Synar was targeted by the National Rifle Association for his stand on gun control. Also leaving the Telecommunications Subcommittee are Jim Cooper

(D-Tenn.), Jim Slattery (D-Kan.) and Alex McMillan (R-N.C.). Cooper and Slattery are running for senator and governor, respectively, and McMillan is retiring. A senior member of both the Commerce and Judiciary committees, Synar was among those in line to claim the chairmanship of the Copyright Subcommittee. That panel's chairman,

Bill Hughes (D-N.J.), also is not returning to Congress.

The FCC will hold an "interactive teleworkshop" in conjunction with the National Association of Television Program Executives International.

FCC Chairman Reed Hundt will open "Political Advertising—Pitfalls and Profits" at 2 p.m. tomorrow (Tuesday). Also participating will be Milton Gross, chief of the FCC's fairness-political programming branch; Jane Adair, general sales manager, KDKA-TV Pittsburgh; radio and television specialist Jan Crawford; and NATPE's Washington lawyer, Mickey Gardner. The workshop will be fed live via satellite on Ku band, SBS6, transponder 13, horiz freq. 12.019. It will be re-fed on Sept. 28 at 6 a.m. on transponder 23 on C band and on Oct. 1 at 8 a.m., also on transponder 23 on C band.

Washington Watch

Edited By Kim McAvoy

WAM! makes mark with ad-free kids shows

Encore Media Corp. says it has an answer to critics who label children's television violent and commercial-ridden. Its new cable channel, WAM! America's Youth Network, promises 24 hours a day of educational and entertaining ad-free programming for kids ages 8-16.

So far, WAM!—which stands for What Adults are Missing—is available only via direct broadcast satellite service DIRECTV. However, national cable coverage is expected within a year, says Encore Chairman John J. Sie. His comments came last Tuesday (Sept. 20) during a Washington luncheon marking the Sept. 12 launch of the channel.

FCC commissioners James H. Quello and Rachele Chong, who spoke at the lunch, said the channel is more than welcome at a time when children's television is under public and FCC scrutiny. Quello and Chong agreed there's not much action that the FCC can take beyond enforcement of the Children's Television Act of 1990. Reviewing a station's educational programming at license-renewal time is



WAM! is "just what we needed at a time when parents want to show their kids good TV," says FCC Commissioner Rachele Chong. Commissioner James Quello praised the new 24-hour channel in similar words.

"the best that we can do," Quello said.

"A lot of it starts at home," Chong said. Parents must control their children's viewing habits and express their preferences to broadcast and cable businesses, advertisers and producers, she said. "I think it's entirely possible to create exciting and educational programming," she added.

WAM!, which is free to schools, is letting age determine its lineup. The "Reel Learning" daypart (7 a.m.-3 p.m.) will be programed for

grades 3-6 on Mondays, grades 5-8 on Tuesdays and grades 5-12 on Wednesdays. Fridays are for teacher-training and parenting-skills programs. "General Entertainment" shows will air at 3-7 p.m. and "Family Fare" at 7-10 p.m. The Reel Learning block repeats midnight-7 a.m.

The channel will rely on English-language and dubbed programming from around the world, Sie said. As WAM!'s reach grows, it will get into original programming and joint ventures, he said. WAM! is the sixth of Encore's seven "Thematic Multiplex" channels.

—EAR

IMPORTANT READING FROM: *Broadcasting & Cable* & FOCAL PRESS

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Tony Verna

Evolving technologies such as fiber optics, high definition television, digital transmission, and computerization are expanding possibilities, heightening audience expectations, and driving producers toward creating more complex and lavish, yet more cost-effective international productions. This book examines and explains how technology and the demands of the marketplace are driving television into becoming truly global.

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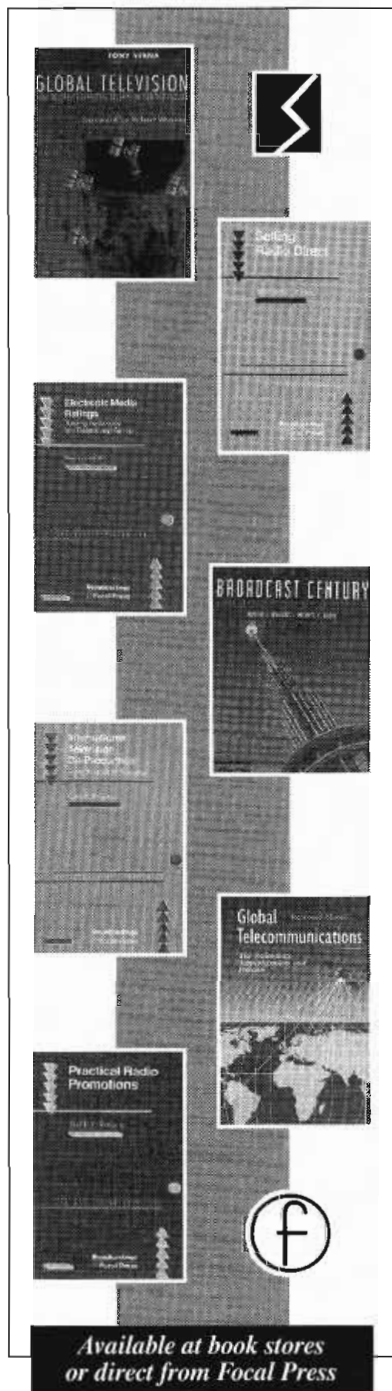
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From Access to Success
Carla Brooks Johnston

A groundbreaking, pragmatic guide to success in the global TV marketplace of the 90s and beyond. This book explains the legal, political, economic and technological challenges of developing programming with professionals from other countries. It covers acquisition and distribution of internationally co-produced programs and lists information sources and contacts.

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ATV comes out on top of NTSC in field tests

Vestigial sideband system makes the grade in Charlotte

By Chris McConnell

Digital broadcast transmission technology has won high marks in its first field test against analog NTSC signals.

Reporting the results of three months of testing conducted in Charlotte, N.C., a task force of the Advisory Committee on Advanced Television Service (ACATS) said that the digital signals provided "satisfactory" reception where NTSC service is available, and in several instances, where NTSC reception is unacceptable. The digital signals were generated by the vestigial sideband (VSB) transmission system slated for use in the Grand Alliance HDTV system.

"All in all," the field task force said, "the over-the-air system performance for ATV was better than [that of] NTSC."

The results follow a test regime in which engineers measured bit-error rates for advanced television signals broadcast over UHF and VHF frequencies. Engineers took the measurements from sites around Charlotte and compared the results with NTSC pictures broadcast over the same frequencies and viewed at the same sites. The measurements were made at 199 sites for the UHF frequencies and 169 sites for the VHF frequencies. The task force cut the VHF side of the test after the



The Grand Alliance VSB transmission systems, shown here with Zenith's Richard Citta, outperformed analog in its first field test.

local NBC affiliate found that the work interfered with the signal the station provides on Charlotte's cable system.

The test group did not view advanced TV pictures during the test, and instead used results from earlier testing at the Advanced Television Test Center (ATTC) in Alexandria, Va., to determine what bit-error rate measurements constituted a "satisfactory" picture.

The field test results show an

acceptable reception for the ATV signals transmitted over VHF channels at 82.7% of the test sites. For the UHF signals, acceptable results were found at 91.5% of the test sites. By comparison, NTSC signals rated satisfactory at only 39.6% of the locations for VHF signals and 76.3% for the UHF signals.

"It met expectations," Field Test Manager Ed Williams says of the VSB transmission subsystem. "We're finding out that it will work."

Although the test results show that NTSC signals transmitted on VHF frequencies achieved acceptable pictures in less than 40% of the locations, Williams and others say the results do not represent a cause for alarm.

The VHF channel used during the test—channel 6—is not an active channel in Charlotte and so was subject to abnormally high levels of interference from nearby noncommercial FM stations, Williams and others say. The task force also cited interference from power lines and other sources of what it called "impulse noise."

Jules Cohen, who chairs the ACATS Field Test Task Force, says the test group handicapped channel 6 further by broadcasting signals at one-tenth of the allowable power. Although the test group also broadcast the UHF signals at one-tenth of the allowable power, the

Krisbergh abruptly leaves GI

Cable industry onlookers last week were scratching their heads over Hal Krisbergh's departure from General Instrument.

In a move that some within the industry say left them slack-jawed, General Instrument said Krisbergh is leaving the company "to pursue other opportunities." Krisbergh, a 13-year GI veteran, was head of the company's Communications Division, a recently formed operation that combined the Jerrold Communications division in Hatboro, Pa., and the San Diego-based VideoCipher division.

In a five-sentence press release, General Instrument said only that Krisbergh is leaving and that General Instrument President/Chief Operating Officer Richard Friedland will manage the Communications Division until

a replacement is found.

Industry sources say they had not expected the move and were at a loss to explain Krisbergh's departure. "I think he's been a gifted leader," says one source. "I think it was a big surprise to everybody," says another, adding that Krisbergh "has been great for the industry." Krisbergh did not return phone calls at deadline last week.

Krisbergh has been president of the General Instrument Jerrold Division since 1988. Last October, the company combined Jerrold with the VideoCipher unit and named Krisbergh head of the new entity. Prior to his career at General Instrument, he was president of the Pace West and BRC Components Division at W.R. Grace and was a management consultant at Touche Ross & Co.

—CM

UHF transmissions were not susceptible to the interference from the FM stations or the impulse noise, factors the test group says explain the "unanticipated results" of higher marks for UHF than VHF.

Although the interference hindered the NTSC signals, Williams and others cite the digital signal's ability to withstand such problems as an encouraging sign.

"It says volumes about the robustness of the ATV signal," says Williams. The task group's report, though, also says the reception figures warrant further investigation into the cause and effect of impulse noise on both NTSC and ATV signals.

The results also show the digital signals performing well at sites far from the transmitter. "ATV performance was better than NTSC performance at all distances from the transmitter," the group said. At a distance of 50-56 miles from the transmitter, for example, the engineers were able to measure satisfactory reception for 20% of the ATV sites on channel 6 and none of the NTSC sites on the same channel.

On the cable side, the task force reported "equally encouraging" results. CableLabs, which inspected the technology on eight cable systems, said the 16-level VSB receiver worked at all locations where the delivered signal met FCC specifications.

Although the Advisory Committee and others hailed the results as reassurance of the VSB system's viability, broadcast groups say they are still pursuing plans to build an alternate system for testing and evaluation. The NAB, Association for Maximum Service Television (MSTV) and other groups have been working to develop the European coded orthogonal frequency division multiplexing (COFDM) technology.

The NAB's Lynn Claudy says that the group is negotiating with respondents to a request for proposals. The VSB test results, he says, "set the standard by which COFDM [will] be judged." ■

ESPN International goes tapeless

Cable network orders nearly a dozen disk recorders

By Chris McConnell

Another new entrant into the world of tapeless recording has found a taker. ESPN has ordered a collection of the Tektronix Profile Digital Disk Recorders for its international operation. The cable programmer has ordered 11 of the machines to play local commercials for its international feed.

"We're going with the [disk] technology because that is the direction the industry is going to be moving," says ESPN's Jim Servies.

Servies, vice president of systems engineering, says that ESPN will use the disk recorders as cache machines for storing commercials and playing them directly to air. The new machines, he says, will support a local content integration facility that ESPN is planning for its international program service. The company now leases space for the facility in Singapore.

Although Servies maintains that ESPN is looking into disk technology for its domestic operations as well, he says Profile recorders offered a logical investment for the international operation because the new facility does not have equipment that would need to be retrofitted or replaced to make room for the new gear.

Introduced at the spring NAB show, the Profile recorders use JPEG compression to store roughly 160 minutes of video. The recorders feature what the company calls "Intelligent Com-

pression," in which the system adjusts the amount of compression according to the particular image being stored. Although other disk recorders carry

adjustable compression rates, says Profile European Sales Manager George Boath, the Tektronix machine saves users the trouble of selecting a

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ESPN will tap the Tektronix Profile machines to store commercials.

data rate for the pictures.

The basic models come with about 32 gigabytes of storage and a list price of roughly \$50,000. ESPN's Services cites price as a feature that attracted his company to the Profile recorder. He says that although ESPN will use the Profiles for playing commercials, the programmer eventually plans to expand the list of chores for the machine.

ESPN's purchase comes as Tektron-

ix is rolling out an expanded memory for its recorder. Unveiled at last week's IBC convention in Amsterdam, the company's new PDX103 Expansion Chassis adds another 64 gigabytes of memory. With the 16-drive unit, the company says, users can boost Profile's storage from roughly 160 minutes to about eight hours of Betacam SP-quality material. The Expansion Chassis will cost about \$45,000. ■

Digital TV is the hit of IBC

Philips demonstration in Amsterdam looks to be wave of Europe's future

By Steve Homer,
special correspondent

Broadcasters got a glimpse of their digital TV future at the International Broadcasting Convention (IBC) in Amsterdam last week.

Displaying an operational sampling of the digital system for the first time, exhibitors at the Philips stand seemed to confirm a feeling at the show that Europe's advanced TV aspirations are staying on track. Philips transmitted Digital Video Broadcasting (DVB) MPEG 2 signals from France, receiving them in Amsterdam via the Telecom 1C satellite and displaying them through consumer decoders.

The convention demonstration follows standard-setting work by the DVB group, which has been working rapidly to spearhead Europe's push into the digital age. Although Europe boasts an array of advanced TV projects, the focus of attention for the past 24 months has been the DVB. Established in 1991, the DVB project has drawn ideas from all the European research projects. Today there are more than 130 partners in the project.

At this week's convention, the project saw its coming-of-age as dozens of companies claimed that their set-top boxes, file servers and cable systems will be DVB-compliant. But despite the enthusiasm for digital broadcasting at the show, there was almost no push from major broadcasters for HDTV.

Satellite broadcasting of the DVB standard will start next year via the Astra and other satellite systems. As for terrestrial broadcasting, the complex standard "should be finished by the end of next year," according to Dr. Theo Peek, a member of the DVB Board and director for Philips Business Electronics.

Among the drawbacks for terrestrial digital TV are the hostile transmission environment and the lack of free channels in most countries. Peek also cites the problem of market demand.

"DVB has been a very market-dri-

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ven project, and there is not much market drive among potential terrestrial broadcasters," says Peek.

But terrestrial broadcasters still have an alternative: the PAL Plus standard. PAL Plus is designed for compatibility with existing 4:3 PAL sets and also for providing full-resolution pictures on new 16:9 sets. The PAL Plus system operates by transmitting a letterbox image to 4:3 sets.

Digital "helper" information is included in the black bands and is used to recreate a full-resolution 16:9 image. The image quality, even on a non-PAL Plus set, is improved.

At IBC, Nokia unveiled the first PAL-plus commercial set. The sets are slated to go on sale next month.

The European PAL Plus project is being supported in some areas and ignored in others. Countries that have

spare capacity for a digital terrestrial standard, such as the Nordic countries, generally are ignoring the standard, while those with no capacity for a digital system are backing the PAL Plus approach.

A half-dozen broadcasters already are transmitting PAL Plus signals, and 19 broadcasters in nine countries plan to start transmission in the next 12 months. ■

Europe looks skyward to DAB

BBC announces it will begin satellite broadcasting this year; France and Germany are expected to follow suit

By Steve Homer,
special correspondent

Digital Audio Broadcasting (DAB), stalled in the U.S. market, is about to burst upon the rest of the world.

At least that's the European perspective. The proponents of the Eureka 147 project that spawned DAB voice bitterness about the technology's fate in the U.S., but also say it's poised to have the last laugh.

At the International Broadcasting Convention (IBC), the BBC confirmed that it will start full DAB broadcasting later this year in the UK. Its DAB demo at the convention used an off-the-shelf Philips demonstration receiver. Although these receivers still cost thousands of dollars, the broadcaster is confident that consumer-priced products soon will be available.

France and Germany are expected to announce the commercialization of their experimental DAB operations before the end of the year. France is expected to have a fully operational service during 1995. Germany, which had hoped to have a full DAB service operational by fall 1995, has unofficially pushed back plans for full launch until 1997 because of financial cutbacks.

The BBC's move, however, is believed to have caused serious rethinking in France and Germany.

The conference also heard news from Canadian broadcasters that have been experimenting with L-band digital transmissions. These have proved successful using a three-transmitter system near Montreal. By the end of next year, the Canadians will have installed transmitters in Vancouver,

Toronto and Quebec. With just a handful of transmitters, they say, the broadcasters will have covered roughly 60% of the country's population.

Egon Meier-Engelen, coordinator of the Eureka 147 project, says the Canadian work demonstrates how a satellite can supplement a terrestrial network. He says Eureka 147 is considering using a European Space Agency Archimedes satellite in an

inclined elliptical orbit. A launch is possible in 1998 if funds are found.

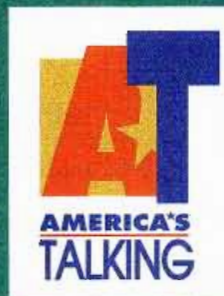
Meier-Engelen sees little chance of a DAB launch in the U.S. "The National Association of Broadcasters wants to kill DAB," he says. "Even the compromise in-band, on-channel proposal was put forward simply as a way to eventually kill it." As for satellite-delivered digital broadcasting, Meier-Engelen thinks the lobby of current radio broadcasters is strong enough to stop a satellite DAB service from ever getting off the ground.

But Meier-Engelen says that more countries are taking an interest in DAB. He lists Mexico, Australia and India as recent converts. ■

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Broadcast group seeking experienced GSM for AL/GA 100Kw FM/AM's. Proven track record a must. Resume to: Allen Woodall, President, Solar Broadcasting Company, Inc., 1236 Broadway, Columbus, GA 31901. 1-800-445-5106. EOE.

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Assistant Director. Flagship station for 1996 Olympics is looking for director to handle Saturday AM news and weekday pre-production. Three to four years experience as Creative Director/Switcher is preferred. Send resume and salary requirements to: Joe Garbarino, Operations Manager, WXIA-TV, 1611 West Peachtree Street, NE, Atlanta, GA 30309. No phone calls. EOE.

Traffic Manager-- Southeastern Fox Affiliate. Requirements include strong management skills, JDS traffic system/AS400 experience, inventory management, and a strive for zero defects. EOE. Send resume/salary requirements to Box 00124 EOE.

General Sales Manager: KCPM, the NBC affiliate in Chico-Redding, CA has an immediate opening for an aggressive sales leader with at least four years of local sales management experience. Must be a great communicator, recruiter and trainer. Candidate should demonstrate exceptional motivational and team building skills. Should have strong management skills in pricing, inventory analysis, forecasting and budgeting. This Northern California hyphenated market is on the move and the right candidate will seize this opportunity waiting to happen. Mail or fax resumes to: Barbara Goldfarb, General Manager, KCPM-TV, 180 East 4th Street, Chico, CA 95928-5412. Telephone (916) 893-2424. Fax (916) 893-1033.

National Sales Manager. Position available at top 75 market affiliate. We are seeking previous NSM, or rep experience combined with in-station selling experience. Familiarity with research, qualitative, or promotional sales are a plus. Send resume to Box 00126 EOE.

Local Sales Manager. One of the country's hottest Fox affiliates is looking for a candidate who is aggressive, organized and can effectively lead a highly productive sales staff. If you have a successful track record in broadcast sales and management and can think out of the "box," this is an outstanding opportunity to join the management team of a station that is positioned to win! Send your resume to Jon Lawhead, GSM, WXIX-TV, 10490 Taconic Terrace, Cincinnati, OH 45215. Equal opportunity employment.

We'll give you
all the credit

VISA MC AMEX



Fax:

212-206-8327

or mail to:

Antoinette Fasulo
245 West 17th Street
New York NY 10011

HELP WANTED SALES

ACCOUNT MANAGER

ARBITRON

Arbitron has an opening for an Account Manager in our Dallas office. The person we are seeking will be responsible for the selling and servicing of our products to stations and cable systems in the Southwest. Qualified candidates must have four to five years experience at a station, and/or in a broadcast/cable sales environment. Multi-media sales experience preferred. Excellent computer skills in a windows environment.

You should be a self-started team player and willing to travel extensively. We offer a competitive salary/incentive program and benefits package. We also offer a professional atmosphere for the career minded individual. Qualified applicants should send resume with salary history to:

Sharon Rickel
The Arbitron Company
One Galleria Tower
13355 Noel Road
Suite 1120
Dallas, TX 75240

An Equal Opportunity Employer

Sales Assistant. KFVS 12 is seeking a sales assistant. Ideal candidate should have good communication skills, be computer literate with Desktop Publishing experience, good typing skills, good detail work and be able to work well under pressure. Qualified applicants are encouraged to apply as soon as possible. Send resume to: Human Resources Director, KFVS 12, P.O. Box 100, Cape Girardeau, MO 63702. Applicants will be asked to complete and submit a standard application form prior to consideration. A pre-employment drug screening is required. KFVS 12 is an equal opportunity employer.

WSYX-TV is looking for a hard working enthusiastic, highly motivated sales professional to handle an active account list. Qualified candidate will have an applicable college degree and a minimum of 2 years broadcast sales experience. This is a great opportunity for the right person who can join this outstanding sales organization immediately. Qualified person should send resume to: WSYX-TV, P.O. Box 718, Columbus, OH 43216-0718 ATTN: Account Executive. No phone calls please. Women and minorities are encouraged to apply. Pre-employment drug testing. EOE, M/F/D.

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

TV Sales Account Executive. Medium market Southeastern affiliate has immediate opening for an innovative, dynamic and experienced TV Sales Rep who excels at agency and direct business and can sell special projects to both. We offer excellent lifestyle, compensation, and the most comprehensive sales tools/resources to be found anywhere. Reply to Box 00107 EOE.

Account Executive - WHTM-TV, an ABC affiliate in the 44th market, has an immediate opening for an experienced account executive with strong customer service and negotiating skills along with a track record of new business development. Requires 3 years media sales experience and familiarity with Nielsen/Star. Send resume and cover letter to: Frank Ratermann, General Sales Manager, P.O. Box 5860, Harrisburg, PA 17110. EOE.

National Account Executive. Sinclair Broadcast Group is growing and expanding. We are presently interviewing for the position of National Account Executive. Individuals will be based in Chicago and Los Angeles. These individuals will be our spot sales liaison between our stations and our rep firms. Individuals must have at least three years TV broadcast experience and have a proven record of overachievement in their broadcast career. Please send a detailed work history of achievement to: Steve Marks, General Manager, WBFF-TV Fox 45, 2000 West 41st Street, Baltimore, MD 21211. WBFF-TV and Sinclair Broadcast Group are equal opportunity employers.

Salesperson WTEN-TV: Prior sales experience or knowledge of media research necessary. Contact Michael Funk, GSM, WTEN-TV, 341 Northern Boulevard, Albany NY 12204. EOE.

WXMT-TV accepting applications for technical operations position. Requires computer literacy, with experience in audio, video and transmitter control. Resume to CE, 300 Peabody Street, Nashville, TN 37210. EOE.

RF Engineer: Northern Virginia firm seeks RF Engineer/Technician for major role in bringing high definition TV to North America. Requires 5+ years experience in design, operation and maintenance of terrestrial UHF/VHF TV transmission systems. Laboratory setting requires focus on detail and documentation. Pluses are RF systems theory, knowledge of digital transmission technology and state-of-the-art test and measurement equipment. Salary to low \$50's. Call Ira (301) 897-9003, Fax (301) 897-5839 or send resume to Ira Broadman Associates, 6701 Rockledge Drive, Suite 250, Bethesda, MD 20817.

Assistant Chief Engineer. Qualified applicant will be familiar with scheduling, maintenance, installation and operation of all RF and studio equipment; including transmitter, satellite, and ENG. Applicant will assist in budgeting and planning and should be computer literate and have strong management and interpersonal relation skills. Position will report to the Chief Engineer. Applicants should send resume to Human Resources, KOTV, P.O. Box 6, Tulsa, OK 74101. EOE, M/F.

Chief Engineer needed to take hold and move a top 75 market station into the future. Applicant will need impeccable communications and capital budgeting skills. Applicant must have 3-5 years managerial or assistant managerial experience including full knowledge of station operations with a strong news emphasis. Candidate should be fully computer literate and slip right into a high level of station automation including newsroom computer, robotics, master control systems and an automated G-Line transmitter and very soon, digital. Engineering degree preferred. EOE. Candidates meeting the above requirements, send resume to: WOWT/Human Resources, 3501 Farnam Street, Omaha, NE 68131-3356.

Master Control Supervisor: Oversee satellite up-link and fiber lines for an extremely busy news/production operation. Fax resume to Conus (202) 973-2065.

Maintenance Engineer. KUHT Television, an auxiliary enterprise of the University of Houston System, is seeking an experienced Studio Maintenance Engineer. Successful applicants will be able to install, calibrate, operate and repair analog and digital audio, video, and radio frequency equipment. A BSEE or BSEET is required (Equivalent professional experience and education may substitute) as well as a General Class FCC Radio Telephone Certificate and knowledge of current FCC rules and regulations applicable to a network television broadcasting environment. Also required: SBE certification or equivalent professional recognition of technical accomplishment and three years demonstrated maintenance success to the component level, in a professional broadcast or production environment. This is a full time position with a good benefits package which is currently open. Interested candidates should send a letter of application, including resume and three professional references to: Ms. Flor Garcia, KUHT-TV, 4513 Cullen Boulevard, Houston, Texas 77004, postmarked by October 15, 1994. Minorities and women are encouraged to apply. The University of Houston is an equal opportunity employer.

HELP WANTED TECHNICAL

WE PLACE

(Technical Engineers-Editors-Colorists)

•All Levels, Locations & Disciplines•

Employer Paid Fees
Guaranteed Confidential
15 Years Service

Contact Mike Kelly
 Fax 717-654-5765 • Phone 717-655-7143



KEYSTONE INT'L. INC.
 16 Laffin Road
 Pittston, PA 18640

Engineer 2. KYIN-TV Transmitter Site, Iowa Public Television, RR 4, Box 50, Osage, Iowa. Under general supervision, operates electronic equipment and makes minor adjustments on transmitting equipment. Must have considerable knowledge of FCC and FAA rules and regulations applicable to television transmitters. Special requirements: Must have the ability to reach transmitter site within fifteen (15) minutes. FCC General Radiotelephone License or certification by a nationally recognized electronic organization is required. Beginning salary: \$25,168 yearly plus full benefit package. Application blank accepted thru Friday, October 21, 1994. Contact: Molly M. Phillips, Iowa Public Television, P.O. Box 6450, Johnston, IA 50131. (515) 242-3120 or (515) 242-3114. Equal employment opportunity and affirmative action employer.

Television Engineer, WVVI, Washington, DC UHF independent seeks engineer experienced in all phases of broadcast operations with emphasis on transmitter and microwave systems maintenance. FCC license. EOE. Contact Elwood Edwards 216-535-7831.

Maintenance Specialist. WTRF-TV (Wheeling/Steubenville-136 Market) is seeking an experienced individual in the area of installation, repair and maintenance of broadcast equipment. This person should also be familiar with RF and be computer literate. This position may become the assistant CE. If you live and breath TV and have a minimum of five years experience send your resume and salary requirement by September 29, 1994 to: Personnel Director, WTRF-TV, 96 16th Street, Wheeling, WV 26003. EOE.

HELP WANTED NEWS

COME TO BUDAPEST

English language radio and television newsmagazine seeks reporters and editors with an enthusiasm about business and Eastern Europe. Send resume, demo tape and a brief statement about yourself to:

Ad Response,
Word Up Central Europe KFT,
Magyar Utca 11, 1053 Budapest, Hungary.

News Director/Anchor: Will be responsible for anchoring daily news updates and managing the day-to-day operation of a satellite newsroom. Duties include, making editorial decisions about news coverage, assigning reporters stories, and performing general newsroom administrative tasks. Candidate must have two years experience in television news, excellent writing, reporting and editing skills. Understanding of the technical side of television news helpful. Qualified candidates should send a resume and non-returnable 3/4" tape to: Raelin Storey, News Director, KCCO Television, 720 Hawthorne Street, Alexandria, MN 56308. EOE.

Writer/Producer - Research, write and design/prepare graphics for on-air productions, promotions and documentaries in Spanish, English and Portuguese; oversee all aspects of technical production. Requirements: Bachelor degree in communications, plus two years experience in this position or as a production assistant or associate producer; courses in T.V. production, covering field production and mobile production; proficiency using Sony 1, Betacam SP and 3/4" VHS Vtrs.; have produced at least three shows aired on a television network; fluency in English/Spanish/Portuguese, and a university-level course in marketing. 40 hours/week. \$30,676/year. Send resume and three references to Georgia Department of Labor, Job Order #GA 5770434, 2636-14 M.L. King, Jr. Dr., Atlanta, GA 30311-1605, or the nearest Department of Labor Field Service Office.

Promotion Writer/Producer: KING 5 TV, the number one station in the Northwest is looking for a seasoned Promotion Writer/Producer with a focus on News. Must have 3+ years experience and a track record to prove your spots have worked. Must be versatile with video, film, graphics, audio, and off-line production. Must be organized and possess exceptional people skills. Please send 2 copies of your resume and a non-returnable BETA or 3/4" tape to: King 5 TV, HR Dept. Ref.#94R33, 333 Dexter Avenue North, Seattle, WA 98109. No phone calls, please. EOE. M/F/D/V.

Promotion Writer/Producer: Competitive Top 50 Southeast affiliate is seeking an experienced Senior Promotion Writer/Producer. Strong creative writing and production skills demonstrating a cutting-edge style a must. News is our #1 priority. You must be a team player committed to excellence. Rush resume and tape to Box 00127 EOE.

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

News Producer: WICD/NBC is looking for a high energy, creative team player to join our news staff. Candidates must have at least a year of experience producing half hour news programs. Position requires excellent writing skills, and organizational ability, broadcast journalism degree also required. Send tape and resume to: Rich Porter, News Director, WICD-TV, 250 South Country Fair Drive, Champaign, IL 61821. EOE.

Producer. Experience preferred. Individual will produce the six and ten o'clock news, Monday through Friday. Excellent writing skills and solid news judgement are necessary for this position. Send letter, resume and non-returnable demo tape to Veronica Bilbo, EEO Coordinator, KPLC-TV, P.O. Box 1490, Lake Charles, LA 70602. EOE.

Producer wanted for top-rated newsroom on California's beautiful Central Coast. 2 years experience; must be an extremely strong writer and a "people person" with exceptional news judgement and organizational skills. Computer knowledge a plus. Send resume and cover letter to News Director, KSBW-TV, P.O. Box 81651, Dept. B, Salinas, CA 93912. No phone calls. EOE.

Promotion Senior Writer/Producer: Top 60 affiliate seeks senior writer/producer to join our team. We're looking for a strong writer with out-there creativity who knows how to produce killer spots. We're an innovative station in a fiercely competitive market with all the toys you need to make hot spots. Successful candidate will have 2-3 years promotion experience, hands-on editing skills, strong understanding of positioning and a resume and non-returnable demo reel: KOTV, Personnel, 302 South Frankfort, Tulsa, OK 74120. An AH Belo Corporation. EOE.

Weekend Anchor/Reporter. Independent with 18-year news tradition and affiliate-like news schedule needs journalist to produce, write, assign, and anchor on weekends. Live experience required for weekday reporting. Send non-returnable tape to Brad Finehart, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. No calls.

News Promotion Writer/Producer

Tribune Company's CLTV News has an opening for a News Promotion Writer/Producer. CLTV is one of the nation's largest 24-hour regional news operations.

This Producer will create and edit on-air spots and print materials. Previous TV experience producing on-air news promotion announcements preferred; demonstrated writing skills essential.



Send tape and resume, but please don't call:

Attention: Niki Lamberg
2000 York Road, Suite 114
Oak Brook, IL 60521

An equal opportunity employer

WVTM-TV, a NBC affiliate, in Birmingham, Alabama has the following job openings. 1) News Producer, produce morning newscasts, generate story ideas, book guests, supervise overnight news operations. College degree required. 2) Associate Producer, assist in all aspects of producing daily. College degree preferred. 3) News Editor, edit video tape for newscasts, dubs and field. College degree preferred. 4) Part time Associate Producer, writing Chyron, compiling scripts, etc. College degree preferred. EOE. Send resume to: Carol Wells, Human Resources, WVTM-TV 1732 Valley View Drive, Birmingham, Alabama 35209.

Weatherperson, for KSHB-TV, NBC in Kansas City. We're looking for the person who is "clear and warmer." We're not looking for upper level disturbance and high pressure. We're looking for someone who knows how to convey important weather information quickly and conversationally. Send non-returnable tape and resume to: Mark Olinger, KSHB-TV, 4729 Oak Street, Kansas City, MO 64112. No phone calls, please. KSHB-TV is an equal opportunity employer.

Weather Anchor - Move to a sunny, top-50 city in the Southeast. We have an opening for a weekend weather anchor who will also provide weekday reporting for environment-related news stories. Meteorologist degree preferred; AMS seal and minimum one year experience necessary. Weather is especially important in our market; we're looking for excellent credibility plus personable communications skills. If you're looking for a people-oriented company that demands and recognizes your best work, please reply with resume/tape to Box 00120 EOE.

Wanted - Editors: Fast growing, well-established Post Production House in Bristol, CT is looking for experienced editors for National and International clients. Sony 9100, GVG Switchers, D-2, DPM-700, Infiniti!, and Avid. Please fax resume to (203) 659-4549.

Reporter/Weekend Weather Talent needed by Midwest affiliate. Minimum two years experience. Computer experience a plus. Send resume and non-returnable tape to Box 00100 EOE.

Are you one of the best reporters in the business? If so, you'll work well with the rest of our team. Extremely committed and well-equipped CBS affiliate in one of the most competitive markets in the country is looking to add to its already great reporting staff. Aggressiveness, enterprise and a demonstrated ability to humanize the story are the requirements for this general assignment position. If you've got these talents along with at least three years experience, please send non-returnable tape and resume to: Phil Bell, Executive Producer, WTVF, 474 James Robertson Parkway, Nashville, TN 37219. WTVF is an equal opportunity employer and encourages applications from members of minority groups. No phone calls, please.

Executive Producer - Terrific top-50 market in the Southeast seeks an experienced news professional for the #2 management position in a growing news operation. This person will provide hands-on leadership in a people-oriented, results-focused company. Strong editorial judgement and management skills are required, as well as creativity and flexibility for a fast paced, "more news, less chatter" product geared to originality, impact and excellence. If you're interested in joining a team of high-achievers, please reply with resume/tape/salary history to Box 00118 EOE.

News Reporter. WTVD, the Cap Cities/ABC O&O in Raleigh-Durham, is looking for a news reporter who knows how to dig. The ideal candidate for this position will be an aggressive journalist with several years of prior TV news experience. Send resumes and videotapes to Lee Meredith, News Director, WTVD, P.O. Box 2009, Durham, NC 27702. No phone calls. EOE.

News Producer: WCIV-TV is looking for aggressive, creative news producer with prior experience in producing compelling news shows with multiple live shots. Must be organized and possess excellent writing skills. Computer experience helpful. Send resume to News Director, WCIV-TV, P.O. 22165, Charleston, SC 29413. EEO/MF. No phone calls, please.

Missouri affiliated television station expanding news department. Accepting applications for: Weekend anchor/reporter; weekend weather/news reporter; videographers (2); reporter. Minimum three years commercial TV news experience. Resumes and non-returnable tapes to Box 00128 EOE.

Five-Thirty Producer Position Available: 12 News is seeking a strong, creative candidate to help lead an aggressive news team. Two to three years front line newscast producing experience is required. No beginners. Send a non-returnable tape with your resume and newscast philosophy to Kevin Brennan, News Director, WTLV-TV, Jacksonville, FL 32231.

Executive Producer: Major market Fox O&O is looking for a strong leader for morning news shows. Must be able to manage and motivate staff, be creative, have strong news judgement and a good sense of humor. 3-5 years management experience preferred. Send tape and resume to: WFLD-TV, 205 North Michigan Avenue, Chicago, Illinois 60601, Attention: News.

Creative Services Videographer/Editor - 2-3 years experience shooting and editing commercials and promos. Beta format, BVE-900 and ADO experience helpful. Resume and reel to Wilma Campbell, WWMT, 590 West Maple, Kalamazoo, MI 49008. EOE.

Executive Producer - WAVY-TV is looking for an experienced news professional to help drive hard-charging department. Looking for a hands-on manager with at least 6 years experience. Producing knowledge (field and newscast) a plus. Must be able to be an immediate impact player. Send resumes to: Gary Stokes, News Director, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls please. EOE.

Executive Producer - Top 40 market. Great job! Great place to live and work! You'll have complete control of our award winning late news. Strong editorial judgement and management skills are required. Prior producing experience is mandatory, preferably in large market. If your ultimate goal is News Manager, this is a step in that direction. Please reply with resume and non-returnable tape to Box 00123 EOE.

General Assignment Reporters - Top-50 market in a great Southeast city seeks experienced reporters with excellent writing skills who can deliver high-impact stories. We want reporters committed to understanding the market -- professionals who can anticipate issue, develop contacts, and provide more than just "telling" the news. If you are motivated by a people-and-product-oriented company that will demand your best work, please reply with resume/tape/salary history to Box 00119 EOE.

HELP WANTED PROGRAMMING PRODUCTION & OTHERS

**WANTED
PRODUCTION ARTIST
FOR NETWORK SHOW**

Fox Network hit show seeks talented graphic designer/pointbox artist for program production graphics. Must have TV broadcast or production graphic design experience with paint systems.

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

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



WSYX-TV is looking for a creative/cutting edge "hands on" production oriented promotion producer with at least 2 years of producer experience. Do you have vision, the ability to write effectively, and the skills to get it done? Send demo and resume ASAP to: WSYX-TV, P.O. Box 718, Columbus, Ohio 43216-0718. Attn: Promotion/Producer Director.

Special Projects Producer for local CBS affiliate. Bachelors degree preferred, 3 years related experience, good communication skills, knowledge of TV technology and technical capabilities and strong visual aesthetics. Individual will develop, coordinate and produce special projects, live events, and live and taped programs. Send resume to: Sue McMillon, KWTW, P.O. Box 14159, Oklahoma City, OK 73113. EOE/M-F.

Senior Producer. If you're tired of hearing "no." If you love news but wish you could change the look and feel of newscast, then you could be our next Senior Producer. Offline editing experience a must. Knowledge of graphics systems, non linear editing, Infiniti, a plus. Rush resume and tape to Promotion Director, KJRH-TV, 3701 South Peoria Avenue, Tulsa, Oklahoma 74105.

Promotion/Marketing Manager for top ABC affiliate in the Carolinas. Candidate must have tape that can be verified as their own work, and be up to speed on most production equipment. Send tape, cover letter and resume to WCBD-TV, Personnel Dept. #871, P.O. Box 879, Charleston, SC 29402. EOE M/F Drug Screening.

Commercial Production Editor with creative flair to edit local commercials, industrials and on-air programs. At least one year's experience editing TV commercial production. Excellent working knowledge of Ampex Vista and Ampex 4100 switchers, Abekas A51, Ampex Ace Editor with Beta SP or 1" time code editing, Dubner 20K CG, ESS-3 Still Store, 3/4" and Beta SP field and studio cameras and deck and New-Tech video toaster. Send resume, tape, and salary requirements to Box 00102 EOE. M-F.

Director. Market leader seeks an energetic director with fast fingers, a sharp mind and the ability to work effortlessly under pressure. Minimum two years broadcast experience directing and switching news, commercials and special programs. Prefer expertise on Grass Valley 300, Abekas A51, Chyron SuperScribe and computer editors. Send resume, references, salary requirements and non-returnable resume tape (with director's tape, if possible) to: Michael J. Cleland, Production Manager, WIXT-TV, 5904 Bridge Street, East Syracuse, NY 13057. No telephone calls, please. EOE. M/F.

Producer/videographer/editor who loves the outdoors and can handle a 1/2 hour program from conception to air. Large syndicated outdoor show looking for individual capable of field-producing, shooting and posting. Travel involved. Send resumes and demo tapes to P.O. Box 407, Brainerd, MN 56401.

Producer, WYFF, The NBC affiliate in Greenville, SC is searching for an aggressive producer who understands pacing, graphics, teasing, live and demographics. Must think out-of-the-box, motivate others by example and constantly strive to improve the newscast. Demonstrate these skills on your tape. Send to Human Resources Manager, WYFF, P.O. Box 788, Greenville, SC 29602. EOE.

Ozarks leading news department is seeking a full-time videographer. Minimum two years experience required. Tape demonstrating general spot, and live abilities and resume to Steve Snyder, KOLR-10 News Director, P.O. Box 1716, Springfield, MO 65801. EOE.

Troubleshooter Reporter: Top 20 market sunbelt station looking for experienced Troubleshooter/Action Line reporter to start similar unit. Successful candidate will have at least two years direct experience in this type of reporting along with solid general reporting and live skills. Please send 3/4" or Beta tape of your best reporting in this category along with resume, references, salary requirements and a detailed description of how you would operate our unit. Reply to Box 00121 EOE.

Sports Reporter. Part-time (First 90 days). Then full-time. Editor/shooter a plus. One year minimum experience. Salary negotiable. Send tape and resume to Keith Silver, News Director, WWLP-TV22, P.O. Box 2210, Springfield, MA 01102-2210. Tape only returned with self-addressed stamped envelope. No calls please. EOE.

Reporter/Anchor: Top market station seeks general assignment reporter with anchoring experience. Live newsroom experience a must. Send resume and tape to: Henry Florsheim, WABC-TV, 7 Lincoln Square, New York, NY 10023-0217. No telephone calls or faxes please. We are an equal opportunity employer.

On-line Editor, 3 years minimum experience. ADO background a must! Editing promos, ESPN programming and commercials. EOE. No phone calls. If qualified, fax resume to 404-881-3749 or send to: Personnel Director, WATL, One Monroe Place, Atlanta, GA 30324.

News Anchor. Medium market sunbelt, minimum 4 years experience. Send tape, resume and salary requirements to Box 00129 EOE.

HELP WANTED PROGRAMMING PROMOTION & OTHERS

Marketing and Research Director. Degree in marketing with minimum 5+ years of advertising related marketing/sales and television research experience preferred. Primary responsibility to develop new revenue through sales promotion, consumer based research and vendor partnership programs. Strong presentation skills a must. Complete familiarity with all major research tools and an ability to solve marketing challenges through research is required. Send resume and letter (no calls) to Bernie Prazenica, Director of Sales, WPVI-TV, 4100 City Line Avenue, Suite 400, Philadelphia, PA 19131. EOE.

Broadcast Designer/Paintbox. WCCO-TV, CBS O & O is seeking Quantel paintbox whiz for News, Promotion and Sales projects. Great station, great people, new equipment! Send tape and resume to: Catherine Wompey, Design Director, WCCO-TV, 90 South 11th Street, Minneapolis, MN 55403. EOE.

WDTN is looking for a talented promotion writer/producer to join our marketing and promotion department. Responsibilities include the writing and production of daily topicals as well as image, and special projects. Applicant should have two years experience in TV promotion or news, superior writing and editing skills and post production experience. College degree preferred. Work schedule must be flexible. Should be computer literate. Send resume and tape to Personnel Admn., WDTN TV2, P.O. Box 741, Dayton, Ohio 45402 M/F/V/H.

Strong, Southeast ABC affiliate looking for aggressive No. 2 in Promotions Department. If you work best under stress, can write compelling copy, and have the ability to edit it all together, send us your reel. Although primary focus will be topical promotion, you must also be able to organize public relations projects and create all types of news promotions. Must have 2-4 years experience and creative flair for attracting viewers. College degree in broadcasting or related field required. Minorities are encouraged to apply. Send 3/4" reel, resume, and cover letter to WAAY-TV, Attention Daryn Leigh, Promotions Manager, 1000 Monte Sano Boulevard, Huntsville, Alabama 35801. No phone calls. Pre-employment drug testing. EOE.

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Here's what you need:

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- Great people skills

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NEW YORK, N.Y. 10017

A Tribune Broadcasting Station

RESUMES

RESUMES RESUMES

If your resume isn't a "WINNER", it's a "KILLER". Do it right, call: Career Resumes - Free consultation, 800/800-1220. Free Critique and price quote, 800-927-4611 Fax.

SITUATIONS WANTED NEWS

News writer: Former CNN, ABC local seeks same. Can edit, report. Will relocate, preferably warm climate. Call Paul (212) 535-3645.

Award-winning reporter/anchor seeks new opportunity in north east. Television, radio, print and investigative experience. Looking for small - medium market home. Debbie (914) 343-6570.

SITUATIONS WANTED TECHNICAL

Seasoned team of Engineering and Production personnel seeking a new challenge; Startups, Production and Operation. With your resources and our talent, we will build a bright and prosperous future together. Reply to Box 00099

SITUATIONS WANTED PRODUCTION

Producer/Director: Candidate seeks opportunity to improve the look of your broadcasts. Seasoned production veteran. Try! Reply to Box 00125.

BLIND BOX RESPONSE

Box Number

245 West 17th St.

New York New York 10011

Tapes are now accepted

CABLE

HELP WANTED MANAGEMENT

THE GOLF CHANNEL IS TEENING UP!
 With a January '95 launch date and the financial backing of six MSO's, TGC is seeking top Cable and Advertising professionals to join its foursome of success in Orlando, Florida.

TRAFFIC MANAGER

Must have a minimum of five years experience with broadcast or cable traffic systems. Must be able to demonstrate ability to create and manage a start up's traffic department. Strong PC based computer skills a must. Will be responsible for all aspects of TGC's small base of advertisers. For immediate consideration, please send salary history and resume to:

Human Resource Director/The Golf Channel
 7580 Commerce Center Drive
 Orlando, FL 32819
 (Fax: 407.248.1914)

Operations Supervisor sought for national cable network to oversee the technical operations of programming and production unit. Candidate must possess functional knowledge of video equipment, satellite transmission, computer software and hardware technology. Direct responsibilities include facility, computer and video tape library operations. Team leader combining operations experience with supervisory and administrative skills. Send resume and salary history to: The Travel Channel, 2690 Cumberland Parkway, Atlanta, GA 30339, Attn: Operations Supervisor Opening. (Please, no phone calls.) An equal opportunity employer M/F/H/V.

HELP WANTED PRODUCTION

Producer/Director: Local Programming. Can you do it all? Seeking experienced leader to oversee existing projects and develop/execute new ones. Lots of on-location work with our Remote Production Vehicle. Must thrive in Live situations (sports/event coverage) and be willing/able to teach others. Rare opportunity for the right individual. 5 years production experience and degree preferred. Resume and 3/4 tape to: Continental Cablevision Human Resources, 1945 North Helm Avenue, Fresno, CA 93727. EOE.

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Please update your records

No problem with violence

EDITOR: Twenty-some years ago, I deplored in an article for *TV Guide* that American mothers were the weakest loudmouths in the world. Homemade critics in the guise of "concerned parents" were objecting to what they considered was violence on the telly.

The violence viewed then is undoubtedly the very same violence on view today, 20 years later. Their loud mouths achieved nothing with their complaints...why open those mouths again today?

Any control, no matter the content or the objectors, becomes censorship. It is not the responsibility of the studios or networks to turn off the set. The fact that many shows have advisories such as "The following may have scenes of violence...et cetera" is warning enough.

If the lazy mothers can't get off their piazzas and reach for the remote, then let the violence hold sway. I enjoy the violence. Why should I be deprived of my preference in TV viewing just because some untamed brat can't be handed a book to read between shows?

If someone's "little dearests" are out of control, it's because the family is out of control. I do not expect or want my viewing choices to be controlled, edited or censored because the hand that holds the remote is out of control or, perhaps, afraid of the kids.—*Marc Spinelli, administrator, H.B. LaRue Media Brokers, Beverly Hills, Calif.*

Wary of 'help'

EDITOR: Vice President Gore, speaking recently at the convention of the National Association of Black Owned Broadcasters, labeled the lack of minority ownership in the telecommunications industry a disgrace. He's right. There should be more minority owners of telecommunications properties. What he cannot seem to understand is that his administration and its supporters in Congress bear a high degree of fault for adopting policies that hamper entrepreneurship. When government artificially and unnecessarily raises the first rung on the ladder of success, it is the most economically disadvan-

taged who are disproportionately stymied from making the climb, not those who are already there.

In the past eight years alone, the federal government has done the following to promote entrepreneurship in the industry:

- In 1986, with a false promise of deficit reduction, Congress increased income taxes on corporations and individuals. It also imposed application fees on the industry.

- In 1992, Congress imposed a massive scheme of regulation on cable entrepreneurs.

- In 1993, Congress again increased corporate and personal income taxes. Rather than cutting the burden on the industry by slashing regulation, it cut the burden on itself by imposing regulatory fees on the industry to pay the cost of its onerous regulation. Indeed, apparently the government believes it does the industry a favor by regulating it.

What the government has not seen fit to do in the past eight years is adopt a meaningful capital gains incentive to reward individuals—minority and non-minority—who take risks to create new telecommunications enterprises.

If the vice president is truly interested in assisting minority ownership in the telecommunications industry, he and the administration should be using their good offices to make it easier for everyone to own telecommunications properties by eliminating regulation and by allowing successful entrepreneurs to keep the benefits of their labor, rather than by penalizing success to finance the

dream of a welfare state where the government and society assume responsibility for economic success, instead of the individual.

Unfortunately, governments rarely succeed at business because they are unaccustomed to offering the public a choice. Generally, when the government operates a business, it can only succeed if it uses its police power to give itself a legal monopoly, or if it uses its taxing power to unfairly subsidize itself vis-à-vis its competitors. Government "help" to businesses tends to take the same approach: mandatory set-asides, quotas and subsidies, and ream after ream of regulation.

Private industry, on the other hand, works by the choice of the market. The successful advance. The unsuccessful fail, but learn from their mistakes. The administration should allow the market to work. Perhaps it is clichéd to say that a rising tide lifts all boats. What is not as clearly understood, however, is that a falling tide drops them all. When it does, the smallest boat sinks relatively farther than the others.

No one can dispute the compelling need for all Americans to have the opportunity to better themselves economically, in business at large, as well as in the fast-growing telecommunications industry. Government "help" in the form of taxes and regulation, however, increases the tide against minority entrepreneurship, and ultimately the threat that it will be sunk.—*George L. Lyon Jr., Lukas, McGowan, Nace & Gutierrez, Washington.*

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BROADCASTING & CABLE and Focal Press are seeking authors for a new series of books to be written by and for broadcast and cable professionals, addressing topics essential to their needs.

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For the Record

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KZJC(TV) Flagstaff, AZ (BAPCT940823-KK)—Action Sept. 14.

KSXY(FM) Fresno, CA (BALH940726GF)—Action Sept. 12.

KOXR(AM) Oxnard, CA (BAL940715EJ)—Action Sept. 8.

KRBK-TV Sacramento, CA (BALCT9408-15KK)—Action Sept. 7.

KMPH(TV) Visalia, CA (BALCT940815-KH)—Action Sept. 14.

WKQS(FM) Gifford, FL (BAPH940714-GE)—Action Sept. 13.

WXAG(AM) Athens, GA (BAL940531EI)—Action Sept. 8.

WEKL(FM) Augusta, GA (BALH940624-GG)—Action Sept. 9.

KOBN(TV) Honolulu (BALCT940718KE)—Action Sept. 14.

KGU(AM) Honolulu (BAL940715EM)—Action Sept. 9.

KLEI(TV) Kailua-Kona, HI (BALCT940718-KF)—Action Sept. 14.

WTVO(TV) Rockford, IL (BTCCT940829-KN)—Action Sept. 14.

WOWO-AM-FM Fort Wayne, IN (AM: BAL940311EC; FM: BALH940311GS)—Action Sept. 9.

KLFY-TV Lafayette, LA (BTCCT940829-KI)—Action Sept. 14.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific-Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power update; U or unl.—unlimited hours; vis.—visual; w—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

WCDC-TV Adams, MA (BTCCT940829-KM)—Action Sept. 14.

WLNS-TV Lansing, MI (BTCCT940829-KJ)—Action Sept. 14.

KNNT(AM) Kennett, MO (BAL940707EA)—Action Sept. 8.

KRLR(TV) Las Vegas (BALCT940715KF)—Action Sept. 7.

KWQK(FM) Albuquerque, NM (BAPH930-826GI)—Action Sept. 12.

KARS-AM-FM Belen, NM (AM: BAL94-0613EC; FM: BAPLH940613ED)—Action Sept. 12.

Errata

In the Sept. 19 "For the Record," the ownership transfer application for KXRX(FM) Seattle mistakenly was listed as being dismissed.

WTEN(TV) Albany, NY (BTCCT940829-KL)—Action Sept. 14.

WGSM(AM) Huntington, NY (BAL940131-GE)—Action Aug. 24.

WYBG(AM) Massena, NY (BAL940811-EF)—Action Sept. 9.

WMJC(FM) Smithtown, NY (BALH940131-GG)—Action Aug. 24.

WKFT(TV) Fayetteville, NC (BTCCT9406-14KE)—Action Aug. 4.

WBBO-FM Forest City, NC (BALH931115-GE)—Action Sept. 13.

WCWA(AM)-WIOT(FM) Toledo, OH (AM: BAL940823GG; FM: BALH940823GH)—Action Sept. 13.

WBZI(AM) Xenia, OH (BAL940602EB)—Action Sept. 9.

KECO(FM) Eik City, OK (BALH940810-GE)—Action Sept. 13.

KWTV(TV) Oklahoma City (BALCT940621-KV)—Action Sept. 14.

KWTV(TV) Oklahoma City (BTCCT940621-KW)—Action Sept. 14.

WHTM-TV Harrisburg, PA (BTCCT940829-KG)—Action Sept. 14.

WSSP(FM) Goose Creek, SC (BALH9407-27GG)—Action Sept. 12.

WGUS(AM) North Augusta, SC (BAL-940624GF)—Action Sept. 9.

WATE-TV Knoxville, TN (BTCCT-940829KP)—Action Sept. 14.

WKRN-TV Nashville (BTCCT940829KO)—

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WZAM(AM) Norfolk, VA (BAL940701EB)—Action Sept. 9.

WRIC-TV Petersburg, VA (BTCCT940829-KQ)—Action Sept. 14.

WBAY-TV Green Bay, WI (BTCCT940829-KR)—Action Sept. 14.

WKBT(TV) La Crosse, WI (BTCCT-940829KK)—Action Sept. 14.

KTWO-TV Casper, WY (BALCT940616-KG)—Action Sept. 6.

KKTU(TV) Cheyenne, WY (BALCT940616-KH)—Action Sept. 6.

Dismissed

WLQY(AM) Hollywood, FL (BTC940726-EC)—Action Sept. 8.

WNIV(AM) Atlanta (BTC940726ED)—Action Sept. 8.

KZTX(FM) Refugio, TX (BALH940711GH)—Action Sept. 2.

WBTQ(FM) Buckhannon, WV (BAPLH-931220GF)—Action Sept. 13.

FACILITIES

Applications

Warrior, AL WLBI(FM) 98.7 mhz—Teresa Lowry seeks CP to make changes: ERP: 6.2 kw; ant. 200 m.; TL: 1.3 km NE of intersection

of Hwy 31 and Bee Lane Hwy, 5.7 km SW of Blount Springs, AL; change class to C3 (per MM docket 93-277).

York, AL WSLY(FM) 104.9 mhz—Grantell Broadcasting Co. seeks CP to make changes: tower height to 152 m.

White Hall, AR KWDA(FM) 106.7 mhz—Bayou Broadcasting Inc. seeks MP to make changes: ERP: 6 kw; ant. 50 m.; TL: just off Hwy 79 N at Watson St. W; antenna supporting-structure height.

Columbia, CA KAGF(FM) 98.9 mhz—Gold Country Radio seeks mod. of CP to make changes: ERP: 2.1 kw; ant. 170.2 m.; TL: W. Sonora Peak antenna farm 1.2 mi. W of downtown Sonora (Tuolumne Co.), CA. Access only by private road exiting Leland Ave., approx. 1/2 mi. N of site.

Long Beach, CA KNAC(FM) 105.5 mhz—Keymarket of Los Angeles seeks CP to install auxiliary antenna system (for auxiliary purposes only).

Tulelake, CA KFLS-FM 96.5 mhz—Wynne Broadcasting Co. Inc. seeks CP to make changes: ERP: 20 kw; ant. 656.5 mhz; class changed to C (per MM docket 93-236); CP filed under wrong call sign KKRB.

Ventura, CA KSTV-TV ch. 57—Costa de Oro Television Inc. seeks MP to change TL: S. Mtn., 3 mi. SE of Santa Paula, CA; ant. 530 m.; ERP (vis): 4575 kw.

Watsonville, CA KOMY(AM) 1340 khz—Frontier Broadcasting Co. of California seeks

CP to make changes in antenna system: TL: to 2300 Portola Dr., Santa Cruz, CA; power night 0.85 kw; day: 1 kw; nondirectional day and night.

Southington, CT WNTY(AM) 990 khz—WNTY Associates seeks CP to add night service with 80 w.

Alachua, FL WFJZ(FM) 92.5 mhz—Alachua Broadcasting Co. Inc. seeks mod. of CP to make changes: ERP: 3.229 kw; ant. 135 m.; TL: Tax parcel 5975-3-1, W side of US Hwy 441, Alachua, Alachua Co., FL; approx. 9.4 km ESE of Alachua Reference P.O.

High Springs, FL WWFD(TV) ch. 8—Budd Broadcasting Co. Inc. seeks MP to change: TL: 3.7 km SE of Newberry, FL, ant. 282 m.; ERP (vis): 1343 kw.

Immokalee, FL WCOO(FM) 98.3 mhz—Naples Radio Partners LP seeks CP to make changes: ERP: 4.2 kw.

Key West, FL WKRY(FM) 93.5 mhz—Key Chain Inc. seeks CP to make changes: ant. 138 ft./42 m.; TL: McDonald Ave., stock Island, Key West division, Monroe Co., FL.

Micanopy, FL WRRX(FM) 97.7 mhz—Gator Broadcasting Corp. seeks CP to make changes; freq. 97.3 mhz; ERP: 13.5 kw; ant. 289 m.; TL: 3.7 km SE of Newberry, FL; change class to C2 (pursuant to MM docket 92-195).

Hilo, HI KHVO(TV) ch. 13—Tak Communications Inc. seeks CP to change; ant. -180 m.; ERP (vis): 30.9 kw.

THIS WEEK

Sept. 26-28—The Information Superhighway Summit. Co-sponsored by *IDG World Expo Corp.* and *McQuillan Consulting*. Red Lion Hotel, San Jose, Calif. Contact: Jeff Silha, (800) 545-3976, or Glen Whelden, (617) 491-6754.

Sept. 27—"Political Advertising: Pitfalls and Profits," tele-workshop sponsored by *NATPE*. Contact: Jeff Eggleston, (310) 453-4440.

Sept. 27-28—The Future of the European Media Advertising Marketplace. Royal Monceau, Paris. Sponsored by *Kagan World Media*. Contact: Genni Russell, (408) 624-1536.

Sept. 27-28—*Kentucky Cable Television Association* annual fall meeting, Drawbridge Inn, Fort Mitchell, Ky. Contact: Randa Wright, (502) 864-5352.

Sept. 30—22nd annual regional convention of the *Society of Broadcast Engineers*. Sheraton Inn Convention Center, Liverpool, NY. Contact: John Soergel, (315) 437-5805.

Sept. 30-Oct. 1—*American Women in Radio and Television* north central area conference. Intercontinental Hotel, Chicago. Contact: Terri Dickerson-Jones, (703) 506-3290.

OCTOBER

Oct. 3—"Zap—Tuning In to the Consumer," conference sponsored by the *Cable Television Administration and Marketing Society Inc.* Trump Plaza Hotel & Casino, Atlantic City. Contact: Ann Dorman, (703) 549-4200.

Oct. 3-4—Strategic Multimedia Conference. Sponsored by *Frost & Sullivan*. Lake Buena Vista, Florida. Contact: Amy Arnell, (800) 256-1076.

Oct. 4-5—*Television Bureau of Advertising's* Research '94. McGraw-Hill Building, New York, NY. Contact: Claire Sheridan, (212) 436-1111.

Oct. 4-5—Programacion '94 The Conference on Satellite Programming in Latin America, Park Lane, New York. Sponsored by *Kagan World Media*. Contact: Genni Russell, (408) 624-1536.

Oct. 5—1993-94 Science and Technology Achievement Emmy Awards, Marriott Marquis

Datebook

Hotel, New York City. Presented by *INATAS*. Contact: Robert F. Blake, (212) 586-8424.

Oct. 5—"Television's Evolving Alliances," seminar sponsored by *NATPE*. New York Plaza Hotel, New York. Contact: Jeff Eggleston, (310) 453-4440.

Oct. 5-8—*Pacific Northwest Cable Communications Association* convention. Cavanaugh's Inn at the Park, Spokane, Washington. Contact: Dawn Hill, (509) 765-8151.

Oct. 7-8—*American Women in Radio and Television* southeast area conference. Don CeSar Conference Center, St. Petersburg, Fla. Contact: Terri Dickerson-Jones, (703) 506-3290.

Oct. 8-10—*Tennessee Association of Broadcasters* 47th annual convention, Knoxville Hyatt Regency, Knoxville, Tenn. Contact: Whit Adamson, (615) 399-3791.

Oct. 9-12—*Interactive Marketing West '94* conference, Marriott Camelback Inn Resort, Scottsdale, Ariz. Contact: (310) 798-0433.

Oct. 10-12—*KMP Video Journal* conference on "What Needs to Change in the Federal State Regulatory Systems in the Multimedia Age," Don CeSar Conference Center, St. Petersburg, Fla. Contact: Mike Beils, (813) 864-2983.

Oct. 10-14—*MPCOM*, international film and program market for TV, cable, video and satel-

Oct. 4—**BROADCASTING & CABLE Interface**. Three-city teleconference (Washington, New York and Hollywood) co-sponsored by *Federal Communications Bar Association* and *Hollywood Radio & Television Society*. Information: Joan Miller, (212) 337-6940.

Nov. 7—**BROADCASTING & CABLE 1994 Hall of Fame dinner**. New York Marriott Marquis. Information: Steve Labunski, Circle Special Events, (212) 686-2200.

lite. Palais des Festivals, Cannes, France. Contact: Barney Bernhard, (212) 689-4220.

Oct. 12-15—*National Association of Broadcasters* Radio Show, Los Angeles. Contact: Rick Dobson, (202) 429-5350.

Oct. 12-15—*Radio and Television News Directors Association* international conference, Los Angeles. Contact: Dave Bartlett, (202) 659-6510.

Oct. 12-15—*Society of Broadcast Engineers* engineering conference, Los Angeles. Contact: John Poray, (317) 253-1640.

Oct. 12-15—*SM/PTe* 136th annual technical conference, Los Angeles. Contact: Blaine Barker, (916) 761-1100.

Oct. 18-21—*NIMA International's* fifth annual meeting and trade exhibition, The Mirage, Las Vegas. Contact: David Savage, (202) 962-8342.

NOVEMBER

Nov. 6-9—*Canadian Association of Broadcasters* Western Association of Broadcast Engineers joint convention and national trade show, Winnipeg Convention Centre, Winnipeg, Manitoba. Contact: Nathalie Samson, (613) 233-4035.

DECEMBER

Dec. 1-3—*MIP Asia*, international film and program market for TV, cable, video and satellite. Hong Kong Convention and Exhibition Centre, Hong Kong. Contact: Barney Bernhard, (212) 689-4220.

JANUARY

Jan. 23-26—32nd annual *National Association of Television Programming Executives* (NATPE) program conference and exhibition, Sands Expo Center, Las Vegas. Contact: (310) 453-4440.

CONTINUING

Now through Sept. 30—Country Music: On the Air," exhibition and seminars presented by *The Museum of Broadcast Communications*, Chicago. Contact: Anne Barlow, (312) 629-6026.

• **Major Meetings**

David Earl Honig

If you ask, David Honig will say he is a civil rights lawyer who happens to be a member of the Federal Communications Bar Association. But few of his colleagues in the FCBA have had the impact on broadcasting Honig has had during the past 10 years.

In April, Honig orchestrated a settlement between Infinity Broadcasting Corp. and the African American Business Association. Infinity, among other things, agreed to provide more than \$1 million worth of discounted advertising rates to minorities. In return, Honig agreed to drop his opposition to Infinity's \$60 million purchase of WPGC-AM-FM Washington.

It was not the first time Honig used such a "petition to deny" FCC approval of a deal to force a settlement that benefits minorities. He did the same thing in Cleveland, and leveraged a petition to deny into a commitment by Zebra Broadcasting to fund a program to train minority talk show hosts.

Currently, Honig is leading efforts by several local chapters of the National Association for the Advancement of Colored People to disqualify Fox as a broadcaster in the U.S. Because of his efforts, Fox has stated that 99% of the money in the holding company that controls its television stations comes from Australia. The FCC is trying to decide what, if any, sanctions it will levy against Fox for exceeding the 25% foreign ownership limit.

Despite his enthusiasm for taking on established powers, Honig, 44, has earned the respect of his adversaries. "He really believes in what he is doing, and I think that enhances his effectiveness," says Steve Lerman, who represents Infinity. Lerman adds that although he "disagrees violently" with Honig, he never has found him difficult to deal with.

Honig showed signs of being an iconoclast from an early age. His grandparents were Jewish, his parents agnostic and at age 12, Honig joined the Quaker denomination. Even now he works independently, splitting his time between an apartment in Washington and his law office in Miami.



It was during his early years as a Quaker that Honig discovered the civil rights cause. In 1965 at age 15, he joined the Southern Christian Leadership Conference. Shortly after that, Honig met the Rev. Martin Luther King Jr. Honig still draws on the experience, 30 years later. "I was enormously blessed to meet him, and I only met him once," Honig says.

After graduating from Oberlin College in 1971 with a degree in mathematics, Honig returned to his hometown of Rochester, N.Y., where he completed his community service requirement as a conscientious objector to the Vietnam War. He didn't have to complete that requirement after flunking his physical, but out of principle, Honig spent three years working at minimum wage as research director for Action for a Better Community Inc.

He did not have to support himself entirely on his paltry earnings. He supplemented his income by racing stock cars in Upstate New York.

Honig knew he was going to dedicate his life to civil rights, but he wanted to carve his own niche. That's when he began focusing on the broadcasting industry. "I was fortunate enough to find a bite-size chunk

where one person can make a difference," Honig says.

Although Honig did not receive his law degree until 1983, he has been active in media-related issues since 1972. In 1979 he was one of the youngest delegates to the World Administrative Radio Conference in Geneva, where he negotiated the U.S. position on the expanded AM band. Honig and others hoped that the expanded band would make room for more minorities in the broadcasting field. But the FCC abandoned that position in 1988. Honig is to argue in the U.S. Court of Appeals in Washington in October to have that policy reinstated.

Honig is particularly passionate about the FCC's equal employment opportunity policies. His goal is to make broadcasting the second bias-free workplace in the nation. The first and only race-neutral workplace is the Army, he says.

Honig also is fighting the license renewal of KFYO-AM-FM Clayton, Mo., which is operated by the Missouri Synod of the Lutheran Church. The classical music station got in trouble after telling the FCC that it could not find African Americans with the necessary expertise in music to work at the station. The FCC's Mass Media Bureau also has recommended against renewal of the license.

There never has been an FCC more attuned to Honig's goals than the current administration's. Chairman Reed

Hundt repeatedly has pledged to promote minority ownership and employment in the broadcasting industry.

Despite this support, Honig knows he has a tough road ahead. But he also believes so strongly in what he is doing that he is surprised that after 20 years, he still conducts many of his cases almost singlehandedly. "What I am doing will help the entire industry. I just don't understand sometimes why it's just me that sees it that way," he says.

—CSS

Attorney, Washington, Miami; born Dec. 6, 1949, Boston; B.A., Oberlin College, Ohio, 1971; M.S., University of Rochester, N.Y., 1974; research director, Action for a Better Community Inc., Rochester, 1971-74; assistant professor, Howard University, Washington, 1974-85; current position since 1985; m. Charlene Bellinger, Sept. 24, 1992.

Fates & Fortunes

BROADCAST TV

Appointments at Genesis Entertainment, New York: **Barry Wallach**, senior VP, domestic sales, named executive VP; **Ed Wasserman**, VP, western region, named senior VP, sales; **Michael Leifer**, director, midwest sales, named VP.



Wallach

Adam Polacek, VP/GM, WFLV-TV(TV) Raleigh, N.C., joins WYED(TV) Goldsboro, N.C. (Outlet Communications), in same capacity.

Ro Dooley, director, public relations, New England Cable News, Newton, Mass., joins WLVI-TV Cambridge, Mass., as marketing specialist.

Linda Maynard, writer/producer, WTXF(TV) Philadelphia, joins WPVI-TV there in same capacity.

Tom Stemlar, sales executive, Katz Continental, Dallas, named manager.

Appointments at WOIO(TV) Shaker Heights, Ohio: **Betty Halliburton**, general assignment reporter, WUAB(TV) Lorain, Ohio, named news anchor; **Julie Hanahan**, weather forecaster, WJW-TV Cleveland, joins in same capacity.

Appointments at KPLR-TV St. Louis: **Debra Corson**, marketing consultant, KSDK(TV) St. Louis, joins as NSM; **Dave Maul**, assistant promotion manager, named promotion director; **Suzi Schrappen**, promotion director, named director, creative services.



Mullen

Patrick Mullen, VP/GM, WXMI(TV) Grand Rapids, Mich., named president/GM.

Tom Ehlmann, GSM, KDNL-TV St. Louis, joins KOVR(TV) Stockton, Calif., in same capacity.

Appointments at KNBC-TV Los Angeles: **Melanie Jones**, director, research, KGTV(TV) San Diego, joins as manager, research; **Kenneth Wilkey**, director,

engineering, WBBM-TV Chicago, joins in same capacity.

John Mann, GSM, WATE-TV Knoxville, Tenn., joins WTAJ-TV Altoona, Pa., in same capacity.

John Lansing, news director, WCCO-TV Minneapolis, joins WBBM-TV Chicago in same capacity.

Appointments at KCET(TV) Los Angeles: **Laurel Lambert**, associate director, publicity, named director, advertising; **Carolyn Aguayo**, publicity assistant, named manager, special promotions/cable relations.

Kari Lake, reporter/weekend weather anchor, WHBF-TV Rock Island, Ill., joins KPNX Phoenix as weekend weather anchor.

Appointments at KCBS-TV Los Angeles: **Arthur Wood**, senior producer, KPRC-TV Houston, joins as morning news producer; **Hallie Brookins**, news writer/field producer, WDIV(TV) Detroit, joins in same capacity; **Larry Perret**, executive producer, KCAL(TV) Los Angeles, joins as news director.

Terri Akman, director, programing/account executive, Cluster Television, Baltimore, named VP.



Strichartz

Debbie Strichartz, director, children's programing/marketing/promotion, daytime and late-night entertainment, Capital Cities/ABC-TV, New York and Los Angeles, joins Catalyst

Entertainment Inc., Toronto, as VP, U.S. Operations.

Gerald Michel, maintenance engineer, WXIA-TV Atlanta, named VP/chief engineer.

Christopher Gallu, GSM, WBIR-TV Knoxville, Tenn., named VP/GM.

Michael Martinez, president/GM, *Nuestro Tiempo*, Los Angeles, joins KVEA(TV) Corona, Calif., as VP/GM.

Nick Kellen, NSM, KSFY-TV Sioux Falls, SD, joins WABI-TV Bangor, Me., as GSM.

Karen Santos Freeman, manager, education press, PBS, Alexandria, Va.,

named director, PTV, The Ready to Learn Service.

Joshua Berger, managing director, Spain and Portugal, WB International Television Distribution, Burbank, Calif., adds director, business development, Europe, to his responsibilities.

Jim Johannesen, director, accounting, NBC, New York, joins Univision Television Group, Miami, as VP/corporate controller.

Henry Marcotte, news director, WTZA(TV) Kingston, N.Y., joins KDUB-TV Dubuque, Iowa, as manager, operations.

Debra Haller, freelance writer/producer, joins KSTW(TV) Tacoma, Wash., as director, marketing/promoting.

John Greenwood, LSM, WCPO-TV Cincinnati, joins WCOV-TV Montgomery, Ala., as director, sales.

Sam Rosenwasser, GSM, KVUE-TV Austin, Tex., named VP/GSM.

Stuart Walker, division manager, midwestern region, Columbia Tristar Television Distribution, Chicago, named VP.



Corrao

Lauren Corrao, VP, series development, MTV, New York, joins Fox Broadcasting, Beverly Hills, Calif., as VP, alternative and late-night programing.

Art Rascon, anchor/reporter, KABC-TV Los Angeles, joins CBS News, Miami, as correspondent.

RADIO

Appointments at Emmis Broadcasting Corp., Indianapolis: **Bruce LeDoux**, corporate controller, named assistant VP, accounting; **David Newcomer**, assistant corporate controller, named assistant VP, finance.

Appointments at National Public Radio, Washington: **Daniel Zwerdling**, foreign/environmental correspondent, named host, *All Things Considered*; **Jacki Lyden**, reporter, Chicago bureau, named correspondent, Washington.

Tom Stahl, regional sales manager, WJTV(TV) Jackson, Miss., joins

WLIN(FM) Gluckstadt, Miss., as GM.

Tamera Restuccia, promotions manager, WFAN(AM) New York, named director, marketing.

Scott Thunder, program director, KCMS(FM) Edmonds, Wash., joins Morningstar Radio Network, Nashville, in same capacity.

Lori Rechin-Sheridan, account manager, WSB(AM) Atlanta, named sales manager.

CABLE

Appointments at ESPN, Bristol, Conn.: **Steve Anderson**, managing editor, named senior VP, remote production; **Rick Barry**, VP, administration, named VP, administration and production; **Rosa Gatti**, senior VP, communications, named senior VP, communications and employee relations.

Bob Danielle, program director/operations manager, KSTW(TV) Tacoma, Wash., joins TNN: The Nashville Network, Nashville, as manager, program scheduling.

Jose Sario, partner, Kelley Drye & Warren, Miami, joins Telemundo Group Inc. there as senior corporate counsel.



Anastos

Appointments at The Talk Channel, New York: **Ernie Anastos**, news anchor, WCBS-TV New York, named host; **Lee Tenebruso**, VP, special projects, Showtime Entertainment Group, New York, joins as VP, marketing.

Tom Kilpatrick, director, finance and administration, Paragon Cable, Portland, Ore., named VP, finance and accounting.

Appointments at the Television Food Network, New York: **Mary Collins**, director, central region, named VP; **Gregory Willis**, director, eastern region, named VP; **Catherine Rasenberger**, director, national accounts, named VP, national accounts, affiliate sales and marketing.

Appointments at the Golf Channel, Orlando, Fla.: **Gene Pizzolato**, VP, national sales, Rainbow Advertising/Cablevision, New York, joins as senior VP, marketing and sales; **Donald Starcke**, VP, sales, Playboy Televi-

sion, Los Angeles, joins as VP, affiliate sales; **David Manougian**, director, golf sales/marketing, Nike Inc., Beaverton, Ore., joins as VP, national advertising.



Strickland

Robert Strickland, senior consultant/director, information technology, Harvard Business School, Cambridge, Mass., joins Continental Cablevision Inc., Boston, as senior VP, information systems.

Appointments at Liberty Sports Communications, Irving, Tex.: **Don Covington**, director, engineering, named VP; **Nelson Flanagan**, director, programing and promotion, KXTX-TV Dallas, joins as director, operations.

David Charmatz, programing researcher, A&E Television Networks, New York, named director, research.

Appointments at Comedy Central, New York: **Gloria Banta**, VP, development, accepts additional responsibilities as VP, creative affairs; **Vinnie Favale**, VP, traffic, named VP, program planning and scheduling; **Ben Zurier**, VP, program planning, named VP, development and acquisitions; **Chris Claro**, writer/producer, on-air promotions, named senior writer/producer.

Mark Feldman, director, business and legal affairs, E! Entertainment Television, Los Angeles, named VP.

Appointments at Video Jukebox Network Inc., Miami: **John Robson**, director, programing, named VP; **Frankie Blue**, assistant program director/music director, WHTZ(FM) Newark, N.J., joins as director, programing.

Beau Phillips, VP/GM, WRZX(FM)/WZKN(AM) Indianapolis, joins VH1, New York, as VP, marketing.

ADVERTISING

David Scott, marketing director, The InTech Group, Exton, Pa., joins The Interep Radio Store, Philadelphia, as regional manager/director of sales.

Appointments at Brockway Direct Response Television, Huntington, N.Y.: **Martin Pazzani**, senior VP, group director, infomercials, DDB Needham Worldwide, New York, joins as chief marketing officer; **Vito Barbara**, director, media operations, Consumer

Infomarketing Inc., New York, joins as VP, media and operations.

TECHNOLOGY

Michael Kropf, program manager, Martin Marietta Space Systems, San Diego, joins TV/COM International there as director of product marketing.

Richard Cramer, director, North American sales, Avid Technology Inc., Tewksbury, Mass., named VP.

George Merrick, executive VP, worldwide sales and marketing, Ampex Systems Corp., Redwood City, Calif., joins Dynatech Corp., Salt Lake City, as corporate VP/president.

Paul Hearty, Communications Research Centre, Canada, joins General Instrument Corp., San Diego, as director, HDTV business development.

Joseph Blake, project manager, Alcatel Network Systems Inc., Caracas, Venezuela, joins Microwave Networks Inc., Houston, as director, sales, Latin America and Caribbean.

DEATHS

Jean Gannett Hawley, 70, publisher and chairman of Guy Gannett Communications, died Sept. 4 at Maine Medical Center following a brief illness. Hawley became president of the company in 1954



Hawley

after the death of her father, Guy Gannett. Under her leadership, Guy Gannett Communications expanded and diversified to become a multimedia communications company with operations in seven states, including television stations and broadcast towers.

Jack Dodson, 63, actor, died Sept. 16 in Los Angeles. He appeared on *The Andy Griffith Show* as the officious county clerk Howard Sprague in 1967 and continued acting in *Mayberry R.F.D.* until the show ended in 1971. Dodson had recurring roles in the television shows *Happy Days* and *Homefront*. He also made more than 150 guest appearances on such shows as *The Fugitive*, *Hawaii Five-0*, *Newhart*, *Barney Miller*, *Cagney and Lacey*, *St. Elsewhere*, *Matlock* and *L.A. Law*. Survivors include his wife and two daughters.

—Compiled by Denise Smith

Fisher Broadcasting and ABC have agreed to 10-year affiliate contract renewals for two Fisher stations: **KOMO-TV** Seattle and **KATU(TV)** Portland, Ore. Fisher stations have been aligned with ABC for 35 years.

Nielsen Media Research has begun expanding its national peoplometer sample from 4,000 to 5,000 homes. Adding homes at a clip of about 45 per month, the expansion will take two years to complete, the company said.

The FCC expects to launch a children's TV rulemaking before the end of the year, the FCC's Barbara Kreisman told broadcasters at an NAB seminar last Friday. Kreisman said nothing about the substance of the proceeding, but most observers believe the FCC will consider requiring stations to air minimum amounts of educational programming for children. She also said to expect more fines for exceeding commercial limits in kids programming.

Executives at Turner Broadcasting System and Time Warner had no comment on reports that Time Warner might sell its 20% stake in TBS in exchange for one of the Turner cable networks. Time Warner is said to be eyeing WTBS(TV) Atlanta, TNT or The Cartoon Network as possibilities.

With *NYPD Blue* heading into its second season and firmly established on the ABC schedule, **Steven Bochco is working on a courtroom drama** that will focus on a single trial over the course of a season. The series, *Murder One*, is expected to premiere next fall. The new project will be the seventh in the 10-series deal the producer has with ABC.

NBC has until mid-November to exercise an option to buy half of Cablevision Systems Corp.'s new

Ness: Don't lose sight of public interest

FCC Commissioner Susan Ness told communications lawyers last week that as telecommunications undergoes a revolution, the FCC's overriding concern is competition. But in its efforts to promote competition and choice for consumers, the FCC cannot abandon its obligation to protect the public interest, she said in a speech to the Federal Communications Bar Association.

"Competition alone cannot insure economic opportunity for a wide variety of applicants in the PCS and IVDS auctions or a diversity of voices in broadcast media," said Ness. Although the FCC has an obligation to foster choice, Ness also suggested that some debates should be settled by the industry itself. "Might the issues of children's television or TV violence, for example, more successfully be addressed in the context of joint, cooperative, voluntary efforts by all interested parties?" asked Ness.

As the FCC endeavors against the creation of so-called information have-nots, it must also establish limits. "Can anyone really argue that it is the proper role of government to supply a broadband pipe, a personal computer, 60 channels of cable programming and five hours a month of online database services for each family in America?" Ness asked. —CSS

CPB funds infohighway projects

Public broadcasting wants to build its own lane on the information superhighway. The Corporation for Public Broadcasting last Friday chose five public TV stations to develop new businesses such as cable channels and online services. The businesses will help the stations to diversify and to make more money—up to 30% more—a CPB news release says. The stations and their projects:

- **KNPB Reno:** To establish a retail business similar to LearningSmith or Store of Knowledge and provide educational telecommunications services to local education and service agencies.

- **KTCB/KTCI-TV St. Paul:** To develop online, CD-ROM, software and teleconferencing services and engage in product licensing.

- **KQED San Francisco:** To publish adult learning packages in book, video, audiotape and other forms.

- **WSKG-TV Binghamton, N.Y.:** To develop a business-training and education service via teleconferencing and online networks.

- **WPSX-TV Clearfield, Pa.:** To develop publishing in nonbroadcast media.

Thirty-four stations applied to participate in the initiative. The five winners will be assisted by "business development consulting teams" comprising private consultants and a senior manager from public broadcasting who has entrepreneurial experience. The new businesses should be launched in September 1995. —EAR

50% stake in **Madison Square Garden**, according to a filing made last Thursday with the Securities and Exchange Commission. The offering is being made as part of a new ventures agreement NBC has with

Cablevision programming arm Rainbow Programming Holdings (NBC and Rainbow are already partners in several ventures). The filing also reveals that Cablevision's 50-50 partner in the MSG deal, ITT, has decided not

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting-Teletesting* introduced in 1945. *Television* acquired in 1961. *Cablecasting* introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V., used under license. *Reg. U.S. Patent Office.

Incorporating TheFifthEstate TELEVISION Broadcasting

Broadcasting & Cable (ISSN 0007-2028) (GST #123397457) is published weekly, except at year's end when two issues are combined, by the Cahners Publishing Co. Cahners Publishing Co., at 245 West 17th St., New York, NY 10011, is a division of Reed Publishing USA, 275 Washington St., Newton, MA 02158-1630; Robert L. Krakoff, Chairman/Chief Executive Officer; Timothy C. O'Brien, Executive Vice President/Finance and Administration; John J. Beni, Senior Vice President/General Manager, Consumer/Entertainment Division. Second-class postage paid at New York, NY, and additional mailing offices. Postmaster, please send address changes to: *Broadcasting & Cable*, PO Box 6399, Torrance, CA 90504-0399. *Broadcasting & Cable* copyright 1994 by Reed Publishing USA. Rates for non-qualified subscriptions, including all issues: USA, \$117; Canada, \$149 (includes GST); Foreign Air, \$320; Foreign Surface, \$169. Except for special issues where price changes are indicated, single copies are \$3.95 US. Please address all subscription mail to: *Broadcasting & Cable*, PO Box 6399, Torrance, CA 90504-0399. Microfilm of *Broadcasting & Cable* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106 (1-800-521-0600).

to exercise an option to buy a portion of Rainbow.

Brandon Tartikoff, chairman, New World Entertainment, beefed up his drama and long-form production last week with the appointments of **Bruce Sallan** and **Karen Danaher-Dorr**. Sallan will be executive producer, drama, long-form and specials. Dorr will be senior VP, motion pictures and miniseries.

The judge in the O.J. Simpson case is threatening to pull the plug on cameras in his court after what he labeled an inaccurate story about DNA testing. Judge Lance Ito said such reports hurt both the defense and the prosecution. Ito also admitted into evidence an unaired TV pilot featuring Simpson, which police said they were told may contain clues to the case.

KTEM(AM)-KPLE-FM Temple, Tex., has been purchased by Stellar Communications (Don Chaney, president) from KTEM Inc. (Clint Formby, president) for \$1.225 million. **Buyer** is the pending assignee of KSIX-FM Tyler and KCKR-FM Waco, both Texas, and KALB(AM)-KZMZ(FM) Alexandria, La. **Seller** owns KSAM(AM)-KHUN(FM) Huntsville and KPAN-AM-FM Hereford, both Texas. *Broker: Whitley Media.*

NAB presented its annual Service to Children awards to TV stations. Winners: WPX New York (three awards); WCSH-TV Portland, Me. (two awards); KODE-TV Joplin, Mo. (three awards); WSMV Nashville; KSHB-TV Kansas City, Mo.; KFVS-TV Cape Girardeau, Mo.; KRON-TV San Francisco; KOLR-TV Springfield, Mo., and WHP-TV Harrisburg, Pa.

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Sept. 11. Numbers represent average audience/stations/% coverage.)

1. Wheel of Fortune	12.3/223/98
2. Jeopardy!	10.2/204/95
3. Oprah Winfrey Show	7.9/228/97
3. Star Trek: Next Generation	7.9/238/98
5. Entertainment Tonight	7.6/175/94
6. Roseanne	6.6/175/95
7. Hard Copy	5.9/160/88
7. Married...With Children	5.9/177/93
9. Family Matters	5.8/179/92
9. Inside Edition	5.8/158/90
11. Baywatch	5.7/208/95
12. Star Trek: DS9	5.5/235/99
13. Cops	5.3/168/91
13. A Current Affair	5.3/176/92
15. Wheel of Fortune—wknd	5.2/161/75

Spectrum dispute looms

Another spectrum dispute was barreling toward the FCC last week. Would-be users of the 28 ghz band last Friday (Sept. 23) were wrapping up a negotiated rulemaking on sharing between satellite and terrestrial users of the spectrum with no sharing agreement in sight. Companies including Bell Atlantic, Texas Instruments and BellSouth are eyeing the band as a home for a version of wireless cable known as local multipoint distribution service. At the same time, satellite companies including Hughes Communications and Teledesic want to use the band for their own services. The FCC established a rulemaking committee in hopes representatives from both sides would propose a resolution to potential interference problems between satellite and terrestrial operations. With no such proposal expected last week, the task of resolving the use of the band was headed back to the FCC.

WASHINGTON

FCC humor

FCC Commissioner Susan Ness, in her speech before communications lawyers in Washington last week (see "In Brief"), said Chairman Reed Hundt had denied her permission to refute charges she is a rubber-stamp vote for him. Just a joke. But her office later confirmed she had sent a draft of her speech to Hundt's office for his inspection.

LOS ANGELES

Hughes heads south

PanAmSat's foray into the DBS business next spring in Central and South America apparently will not go unchallenged. Hughes Communications is preparing to offer its own service south of the border next year, according to industry sources. The service would be beamed via the Ku-band transponders on Galaxy III-R, a hybrid bird set for launch next year. RCA, which is supplying dishes for Hughes's DIRECTV DBS service in the U.S., may fill a similar role for the Latin American venture, sources say.

CHICAGO

Trucking with Tribune

Tribune Radio Networks is negotiating a deal to purchase the Interstate Radio Networks, a full-service, overnight network targeted to interstate truck drivers in the U.S. and Canada. Established in 1988, Interstate provides its 60 affiliates, many of them 50,000 watt clear-channel AM frequencies, with news, weath-

er and traffic reports geared to an overnight audience of truckers from midnight to 8 a.m. EST.

NEW YORK

The acid test

When Telepictures Productions President Jim Paratore was deciding whether to launch a daily talk show hosted by 26-year-old singer Carrie Wilson, the endurance and poise she demonstrated as a veteran of national concert tours were strong factors, he says (see story, page 17). The ultimate test, however, came when Wilson decided to spend a morning with shock jock Howard Stern. "Our executive producer for the show, Cathy Chermol, heard her on his show that morning and said she handled herself just fine. Our reaction was that if she was able to handle Howard, she could handle anything that can happen on a show like this."



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The end of the beginning

Senator Ernest Hollings (D-S.C.) has pulled the plug on the information superhighway bill (S. 1822) in frustration over telephone company opposition and Minority Leader Bob Dole's obstructionism. This page, overcome by optimism, had been saying for weeks that it wouldn't be over 'til it was over. Well, it may be over.

Of course, we've always been in favor of S. 1822 as good for the companies and good for the country. What it apparently wasn't was good enough for the telcos, which wanted far more than entry into long distance, entry into manufacturing, entry into cable and entry into electronic publishing (whatever happened to divestiture?). It didn't give them entry to the U.S. Treasury, which may have been Hollings's mistake.

The Terminator* in this piece is Dole, who—as the President of the United States said in these pages last week—“is dedicated to destroying this Presidency.” The Kansas senator demanded so many changes at the last minute, and threatened so many procedural roadblocks, that it became impossible to move S. 1822 to a Senate vote. There it would have been approved overwhelmingly, to join the 423-5 majority behind the House bill, and then refined in conference.

To us, S. 1822 and its House counterpart were the enabling instruments signaling the official opening of the information superhighway. Even more important, they would have set down the rules for all competitors, letting

* Sharing the billing are U.S. Telephone Association's Roy Neel, who earned more than his \$500,000 annual salary in killing the bill, and MFJ Task Force's Mickey McGuire, veteran telco lobbyist, who's been trying to skewer the bill all year. The telephone industry began a major public relations campaign last Friday seeking to deflect to others responsibility for the bill's demise.

each know where it stands in relation to the others. Even if those positions weren't optimum, they would at least be certain. Now what we know for sure is that cable is denied status as a competitor in telephony, and broadcasting is relegated to uncertainty on both the infohighway and HDTV; that flexible second channel is now a will-o'-the-wisp.

Delaying the process another two years will have a marked impact on cable, on broadcasting, on the gross national product and on the nation's economic future. Sadly, private interests have won out where the public interest could not.

Slamming the door

The Judicial Conference's decision last week to end its test of cameras in federal civil trials and again close the doors completely on the federal judicial process was a big step in the wrong direction for the justice system. It also was out of step with almost every state court in the country, where cameras have been introduced without any apparent tipping of the scales.

The conference's decision came despite the recommendation of the Federal Judicial Center, which was charged with evaluating the test. The center recommended extending the coverage, concluding after a lengthy study that almost no judges or lawyers found it intrusive or believed it had a detrimental effect on witnesses and jurors. Some judges even thought it added something to the process. One thing it would add is the public access to trials that the Constitution mandates and that television makes not only possible but practical.

Closing the doors to TV is a bad decision and contrary to the evidence presented. It ought to be overturned.

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1705 DeSales Street, N.W.
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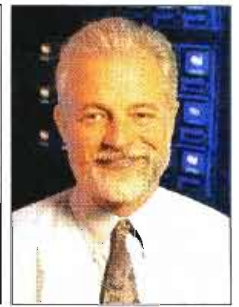
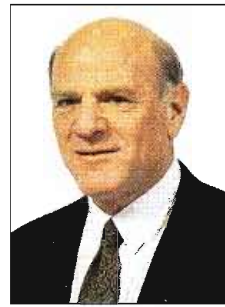
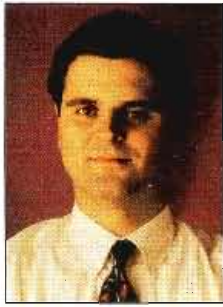
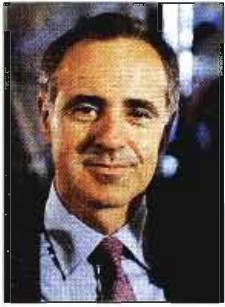
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Broadcasting & Cable Yearbook
Editorial 908-464-6800 Circulation 800-521-8110
Advertising 212-337-6943

ON TUESDAY, OCTOBER 4, 1994



SUPERPANEL II



■ Bringing together (from four points of the compass) a critical mass of television's chief executives in the satellite teleconference of the year. Appearing from Los Angeles, New York, Washington and Orlando (above, left to right): Frank Biondi of Viacom-Paramount, Steve Case of America Online, Peter Chernin of 20th Century Fox, Barry Diller of QVC, Rich Frank of Disney, Eddy Hartenstein of DIRECTV, Robert Iger of Capcities/ABC, Kay Koplovitz of USA Networks, Trygve Myhren of Providence Journal Co., Ray Smith of Bell Atlantic, Howard Stringer of CBS and Brandon Tartikoff of New World.

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■ Superpanel II will be the pivot point for Interface VIII, the industry's premiere telecommunications seminar, presented simultaneously in Los Angeles (the Beverly Hilton), New York (the Grand Hyatt) and Washington (the Omni Shoreham). Also appearing in those locations:

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NATIONAL KEYNOTER: The Honorable **Reed Hundt**, chairman, FCC
WASHINGTON KEYNOTER: The Honorable **Edward J. Markey**, chairman, House Telecommunications Subcommittee
FCC commissioners **James H. Quello**, **Rachelle Chong** and **Susan Ness**
John Abel of the NAB, in debate with **Robert Rast** of General Instrument
Dennis Leibowitz of Donaldson, Lufkin & Jenrette
David Londoner of Wertheim Schroder
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