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Gartner takes the fall for NBC News / 10
'Travel Tonight' goes for 3,000 / 30
Rush ratings still climbing / 33

Vol. 123 No.10
62nd Year 1993 $2.95

Michael Fuchs
and HBO's multimedia approach to programing the '90s
WHAT A B

BABYLON 5
## BABYLON 5 LAUNCHED BIG!

<table>
<thead>
<tr>
<th>Market</th>
<th>Station</th>
<th>Household Rating</th>
<th>Household Share</th>
<th>Increase vs Feb. 92</th>
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<td>KANSAS CITY</td>
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<td>CHARLOTTE</td>
<td>WJZY</td>
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<td>SAN ANTONIO</td>
<td>KABB</td>
<td>6.7</td>
<td>10</td>
<td>+11%</td>
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</tbody>
</table>

Source: NSI/ARB Overnights
TIME WARNER, VIACOM SIGN ONTO DBS
Fledgling DBS had a growth spurt last week when
programming powerhouses Time Warner and Viacom signed up
with Hubbard's United States Satellite Broadcasting. "This is
going to be the premier distribution system for programming
into the home," said USSB Chairman/CEO Stanley Sporkin.
DBS detractors weren't moved: "It's going to be very good as
a rural service," maintained one analyst. / 6

CBS took the February sweeps, but Fox took its first Saturday
morning. / 8

GARTNER RESIGNS
Fallout from NBC's "Dateline" debacle continues. NBC News
President Michael Gartner resigned last week and the
network's credibility, according to a Times Mirror poll, has
plummeted. / 10

Former NBC News president Reuven Frank avers that TV news's
credibility problem lies in the words, not the pictures. / 10

NO BONANZA IN RETRANS FOR HOLLYWOOD
Hollywood shouldn't expect any magic out of this week's FCC
hearing on must carry and retransmission consent. The
commission is likely to rule that programers aren't entitled
to any retrans payments unless the clause is already
included in their contracts with broadcasters. / 14

A three-judge panel in Washington hurled hardball questions at five cable plaintiffs challenging the
Cable Act's must-carry provisions. / 14

MCA LAUNCHES AD HOC TELEFILM NETWORK
MCA TV is bringing a bullpen of star theatrical talent into the competition for prime time
clearances. Its Universal Action Network will offer 24 two-hour telefilms from John Landis
("Animal House"), Hal Needham ("Smokey and the Bandit") and other producers/directors
in its lineup starting in January 1994. / 23

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Tim Robertson to head the company and Chuck Larsen to run the
syndication division. / 23

PERFORMING ARTS CHANNEL PLANNED
The latest compression wannabe is Ovation, an Alexandria,
Va.-based cable channel focusing on the performing arts. The
network, set to launch sometime next year, has already
signed its first star performer: National Gallery of Art
Director Emeritus J. Carter Brown will be chairman. / 28

"We don't have a compulsion to build a 500-channel highway, because
we don't know where the cars are." — Comcast Cable's Thomas Baxter / 10
ET HITS 3,000TH EPISODE
The secret behind the ratings success (an 8.8 Nielsen average) and longevity (3,000 episodes) of “Entertainment Tonight” is experience in local TV news, says producer Jim Van Messel. / 30

UP BY ARBITRON BOOTSTRAPS IN ATLANTA
“Don’t hang up,” Atlanta radio stations implore their listeners in an effort to boost response when Arbitron calls. With participation falling—it’s down to 38% nationally—the stations have devoted $400,000 worth of airtime to a test promoting survey participation. / 32

FCC warns it will stick fast to its mandate to advance DAB, HDTV technologies. / 39

House Speaker Tom Foley opposes free broadcast time for politicians / 39

INQUIRIES LAUNCHED INTO KIDS TV RULES
Stations that have sought to satisfy their kids TV educational requirements with “Casper” and “GI Joe” cartoons will soon face inspection from two fronts. The FCC has launched an inquiry designed to clarify broadcasters’ obligations under the Children’s TV Act, and a House subcommittee will look into compliance in a hearing this Wednesday. / 34

House Telecommunications Chairman Ed Markey will present a spectrum allocation bill as an alternative to auctions. / 40

ASCAP FEE FORMULAS TO CHANGE
A New York court’s ASCAP decision could be music to the ears of many broadcasters, depending on which method they use to calculate their fees. / 42

Fees. / 40

JANUARY REVENUES DISAPPOINT
High hopes for first-quarter station revenues came down to earth with the release of TVB’s January figures. Local sales were up 4.3% and spot sales were down 4.4%, prompting observers to put off expectations of a pickup until the second quarter. / 46

DIGGING THEIR OWN NICHE
Cable networks that target specific audiences are up against an ad catch-22: their niche has instant appeal for an advertiser that wants to reach a target demo, but their audience is often too narrow for the likes of packaged-goods companies and automakers. / 47

Miller Brewing Co. buys its first show-specific promotion in “Northern Exposure” deal. / 48

Sony Corp. is introducing a new line of digital Betacam equipment that it describes as the “workhorse” format for the 1990’s. One of its key appeals to cost-conscious broadcasters, the manufacturer believes, is its compatibility with analog and D-2 equipment. / 50

Mark Goodson Productions has named Jonathan Goodson, son of the game show pioneer, to the president/CEO post. / 66
Top programers bet on DBS and Hubbard

USSB signs distribution deals for Time Warner's HBO and Cinemax and Viacom's Showtime, TMC, Flix, MTV, VH-1 and Nickelodeon/Nick at Nite

By Rich Brown

With less than a year to go before the rollout of its direct-broadcast satellite service, St. Paul, Minn.-based United States Satellite Broadcasting last week announced key program distribution agreements with Home Box Office and Viacom.

Under the terms of the deal, USSB now has the right to distribute via DBS the Viacom-owned pay-TV services Showtime, The Movie Channel and Flix as well as basic services MTV, VH-1 and Nickelodeon/Nick at Nite. USSB also now has DBS distribution rights to Time Warner's multiplexed HBO and Cinemax channels. DBS executives last week were quick to characterize the signed deals as proof that the technology is here to stay.

"This is going to be the premiere distribution system for programming into the home," said Stanley S. Hubbard, chairman/CEO of USSB, the DBS company founded 12 years ago by radio, television and satellite broadcasting pioneer Hubbard Broadcasting.

Tom Bracken of DirecTv, another planned DBS service, said the USSB deals "reaffirm the fact that this is a good distribution system." DirecTv, owned by Hughes Communications, announced its own first program distribution agreements with Paramount Pictures Corp. and The Disney Channel just two months ago (BROADCASTING, Jan. 11). DirecTv has already signed a package of as-yet-unnamed basic cable networks and plans to announce additional pay-per-view deals with major studios in the next 30-60 days, he said.

"Now that the leaders have committed, nobody will want to be left behind," said Bracken.

But while the deals give DirecTv and USSB weight as program distributors, there is still no guarantee of runaway success for the DBS companies, according to some analysts.

"I think it's going to be very good as a rural service, but whether they can broaden beyond that only time will tell," said John Tinker, an analyst with Furman Selz in New York.

In order to receive DBS services, viewers will have to buy receiving equipment—including a relatively small 18-inch dish—at an initial price of about $700 per household. On top of that, viewers will have to pay a monthly charge to receive certain services. Hubbard said a company survey of 55,000 people found that about 8

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BLAIR TELEVISION
CBS takes sweeps; Fox cleans up on Saturdays
Third-place NBC finds solace in strong showing for ‘Seinfeld,’ growth in 18-49 demo

By Steve Coe

CBS won its third consecutive February sweeps with a runaway win last month, while Fox, which finished fourth in prime time, claimed its first sweeps victory in the Saturday morning arena.

CBS garnered a 15.1 rating/24 share, more than two rating points ahead of second-place ABC, with a 13.0/21. NBC averaged an 11.4/18 and Fox had an 8.3/13.

Each of the networks found some reason for optimism in the postmortems being done on the February performance. ABC’s average represented a 7% increase over last February, making it the only network to show growth. CBS’s year-to-year comparison numbers were down, however last February the network aired the winter Olympics. NBC, despite its third consecutive third-place finish, managed to take solace in the growth of Seinfeld and a 20% increase in the 18-49 demographic. Since the network moved the comedy to Thursday nights as the lead-out to Cheers, Seinfeld has averaged a 15.0 rating, a 23% increase from a year ago.

Just 29 months after its debut in the Saturday morning daypart, Fox finished first among children 2-11. CBS was first in households, with Fox and NBC each one-tenth of a rating point behind in second and ABC three-tenths of a point behind in third.

In a year-to-year comparison, Fox was the only network to show growth among viewers 2-11, improving its February 1992 numbers by 49%. NBC dropped the most—56% —a result of its scheduling the Saturday Today show and its teen programming. CBS declined 2% and ABC 11%.

During February, Fox had six of the top 10 programs; X-Men ranked third less than two months after its premiere. CBS had the two highest-rated shows, with Ninja Turtles and Garfield & Friends in a tie for first place.

Fox managed to grow over last year in spite of its expansion from a three-hour to a four-hour block.

---

New syndicated hours flat in February sweeps

As the chart below attests, preliminary February sweeps ratings from the Nielsen metered markets serve as proof that the Star Trek franchise is capable of flourishing in a new incarnation. However, other hour syndicators, whose shows are largely cleared on independent stations, have yet to make a persuasive case for network affiliates to consider pre-empting network programming for other future first-run offerings.

Meanwhile, among the first-run strips, two talk shows—Multimedia Entertainment’s late-night Rush Limbaugh and Group W Productions’ Vicki Lawrence—daytime strip—have continued to surprise critics with sustained ratings growth. And on the off-network front, Viacom Enterprises’ Roseanne, as expected, is beginning to hit its full stride as the top-ranked freshman sitcom in syndication.

Following are the Nielsen combined metered market averages for rookie series compared with the same time period last February and the percent change in share.

<table>
<thead>
<tr>
<th>HH Rtg/Share</th>
<th>Lead-in</th>
<th>2/92 TP</th>
<th>Share % chg</th>
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<td></td>
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<tr>
<td>Catwalk</td>
<td>2.2/6</td>
<td>3.3/8</td>
<td>3/7</td>
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<tr>
<td>Highlander</td>
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<td>4.8/7</td>
<td>3/7</td>
</tr>
<tr>
<td>Kung Fu Legend</td>
<td>5.1/7</td>
<td>4.9/9</td>
<td>3/7</td>
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<td>Renegade</td>
<td>4.1/7</td>
<td>7.3/11</td>
<td>4/7</td>
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<tr>
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<td>8.6/13</td>
<td>7.5/12</td>
<td>NA</td>
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<tr>
<td>Time Trax</td>
<td>4.7/7</td>
<td>6.3/10</td>
<td>4/7</td>
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<tr>
<td>Untouchables</td>
<td>4.2/7</td>
<td>7.5/12</td>
<td>NA</td>
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<td><strong>First-run STRIPS</strong></td>
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<td></td>
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<tr>
<td>Batman*</td>
<td>4.4/10</td>
<td>4.1/10</td>
<td>3/7</td>
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<tr>
<td>Goof Troop</td>
<td>3.6/8</td>
<td>2.9/7</td>
<td>3/9</td>
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<tr>
<td>NightTalk/J. Whitney</td>
<td>2.4/9</td>
<td>2.9/9</td>
<td>3/13</td>
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<tr>
<td>Rush Limbaugh</td>
<td>2.9/11</td>
<td>3.0/10</td>
<td>2/11</td>
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<td>Vicki</td>
<td>3.2/12</td>
<td>3.0/11</td>
<td>2/11</td>
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<td>Whoopi Goldberg</td>
<td>2.1/9</td>
<td>3.7/12</td>
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<td>Full House</td>
<td>7.6/14</td>
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<td>6/11</td>
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<td>In the Heat of Night</td>
<td>3.3/9</td>
<td>2.7/7</td>
<td>2/8</td>
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<td>Murphy Brown</td>
<td>5.0/8</td>
<td>6.5/11</td>
<td>6/12</td>
</tr>
<tr>
<td>Roseanne</td>
<td>8.0/14</td>
<td>5.9/10</td>
<td>5/11</td>
</tr>
<tr>
<td>The Wonder Years</td>
<td>4.8/8</td>
<td>4.4/8</td>
<td>4/7</td>
</tr>
</tbody>
</table>

Source: Nielsen Media Research’s NSI (Feb. 4-March 3) MarkeTrak reports. "Batman: The Animated Series" is cleared on Fox Children’s Network weekday lineup, technically making it a network-cleared program.
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BLAIR TELEVISION
Gartner resigns, NBC News credibility drops in wake of ‘Dateline’-GM truck scandal

Don Browne named acting head of division; study by Times Mirror shows network fell from second to fourth place in credibility ranking by viewers

By Steve McClellan

In a move the network hoped would help put the Dateline-General Motors fiasco behind it, NBC News President Michael Gartner resigned last Tuesday (March 2). A day later the network received more bad news—a Times Mirror survey concluded that NBC News’s credibility dropped from second to fourth among the four TV news organizations in the eyes of viewers following the Dateline incident.

Times Mirror said, “The drop in the believability of NBC News was the most striking finding” in its survey, which was conducted Feb. 12-21 and polled just over 2,000 viewers on a variety of news-related issues. Times Mirror did a similar survey three-and-a-half years ago. In both surveys, CNN was top in credibility. In 1989 NBC was second, followed by ABC and then CBS. This time, ABC again edged out CBS for second, while NBC placed fourth.

Meanwhile, the investigation by outside attorneys into the Dateline affair continues, although NBC President Robert Wright denied reports that the investigation would be wrapped up early this week. “That’s just plain erroneous,” he said.

Wright credited Gartner with positioning NBC News to be an effective competitor in 90’s. For the first time in two decades, the division will make a profit this year—perhaps $15 million-$20 million. Gartner’s relationship with affiliates always had an edge, but they credited him with the development of NBC News Channel, the Charlotte-based operation that has greatly enhanced newsfeed interconnections between affiliates and the network.

The incident that forced Gartner to come up with a better system for com-

Keeping the cable customer satisfied

By Rich Brown

able operators might want to spend less time thinking about the 500-channel systems of the future and more time concentrating on cultivating customer loyalty to the channel they already have, according to one top multisystem operator.

“Lots of things are going to happen, but they’re not going to happen in the near term,” said Comcast Cable President Thomas Baxter, speaking about TV’s changing technological landscape at a CTAM-NYC Chapter breakfast in New York. “We don’t have a compulsion to build a 500-channel highway, because we don’t know where the cars are.”

There was some difference of opinion on the speed of that channel proliferation. When the panel was asked by moderator Dick Aurelio, president of Time Warner New York City Cable Group, what percentage of U.S. systems will have 500 channels programed by the year 2000, Herb Granath, president of Capital Cities/ABC Video Enterprises, said 4%; Baxter said 5%, and John Hendricks, chairman and CEO, Discovery Networks, said 40%. “We can’t be like the networks were in 1975 and not take advantage of this new platform,” said Hendricks.

“CBS should have done The Discovery Channel. I’m glad they didn’t.”

Baxter said a focus for operators should now be to brand themselves and create loyalty, adding that surveys of Comcast subscribers show only 4% of their customers give the operator low marks for service, but 30%-40% say they would leave for a competing service if they could.

“We have to make it fun to be a subscriber,” said Baxter. “It’s not fun to be a subscriber now.”

Baxter leveled criticism at operators that are looking to abruptly drop over-the-air channels in anticipation of retransmission consent. While he did not mention any operators by name, Woodbury, N.Y.-based MSO Cablevision Systems Corp. recently has been caught up in a well-publicized controversy tied to its plan to drop five over-the-air stations from its Connecticut systems.

“Don’t screw around with people’s channels,” said Baxter. “If you take five channels off your cable systems, people are going to want to string you up.”

Speaking about technology, Granath said, “One should take with a grain of salt the technological revolution statements.” Viewers are turned off by too much technology, he said. “I worry about things that are technologically terrific but maybe aren’t all that practical. Eighty percent of the people who own VCR’s don’t know how to program them.”
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It's no wonder that young people like Mike and Ryan watch TNN: The Nashville Network every week.
TOP OF THE WEEK

Communicating with affiliates still rankles some affiliates—the network's notoriously slow response to the San Francisco earthquake in 1989.

Gartner, who replaced Lawrence Grossman as NBC News president in 1988, was never terribly adept at stroking the affiliates, which was perceived by some as a major flaw. Many affiliates took a lot of heat for his decision to name the alleged rape victim in the William Kennedy Smith trial and said he should have chosen another situation to make that stand.

According to Don Browne, executive vice president and acting head of NBC News, one of the positives to emerge from the Dateline disaster is an almost industrywide review of standards and practices. "Mistakes that would have been made won't be made as a result of this," he said.

Executives at other networks and stations said Browne was correct to a certain extent. But they stressed that for the most part the "review" has taken the form of informal—and in some cases ongoing—discussions within their news organizations.

A CBS News spokesman said the executive producers of the division's programs were told to make sure that everyone involved with their shows is aware of the rules already in place.

At CNN, executive vice president Ed Turner said there are continual discussions of the "nuances" of standards. "If you have to send a memo around" concerning such obvious don'ts as what occurred at NBC, he said, "you've got problems."

But other broadcasters suggested general reviews may not be a bad idea. "I hope [Dateline] serves to have everybody review what policies and controls are in place," said Mick Schafbuch, vice president and general manager, KION-TV Portland, Ore.

Meanwhile, Wright confirmed that Browne is a candidate to succeed Gartner. He declined to comment on other possible candidates, including Bill Wheatley, who oversaw the network's presidential campaign coverage, and Robert Horner, an affiliate favorite, who oversaw the building of the Charlotte News operation.

Television news: chasing scripts, not stories

A commentary from Reuven Frank, former two-term NBC News president

There is no excuse for setting fire to a truck to film a truck on fire, but the critics identified only the usual suspects: management and TV's hunger for pictures. Management's job is, in fact, to manage. But the foaming at the mouth about pictures is rooted in ignorance.

The routine was repeated when NBC News stubbed its toe again, this time misidentifying some dead fish. Again, the villain was supposed to be that hunger for pictures.

Pictures dominated TV news for only a short period. The word people took over at about the time most Americans started telling pollsters television was their prime source of news.

Before that, a cameraman would make film of something happening; a film editor would put it together; only then would a news writer write the script to go with the pictures. His skill was in getting all the news in while captioning the pictures.

This system fit TV's only unique capacity, showing things happening. When the word people took over—as correspondents and anchormen, as producers and managers—scripts were written first, then pictures were matched to words. This meant that if there was a wonderful picture for which no words were written, the picture was thrown away. More important, if there was no picture for a word, a phrase, a sentence, someone went out to get one.

Along came tape, which is infinitely reproducible, and now almost none of the pictures on anybody's evening news are of that day's news taking place. (Turn your brightness down to black and see how little you miss.) If something happened at an airport and your crew was not there, why send it out afterwards when your library is full of airport pictures? Also, since all airports look alike, you may use any airport. These are called "generic" pictures.

These days a network news writer can write a script out of today's news and read it to a library researcher who finds file pictures for each word and phrase. It does no harm, but it's not television news. A reporter and his producer, setting out on a trip, will take a case of "generic" pictures from the library, for every conceivable contingency, to go with the pictures they get of the event, whatever it is, and when you see it, it is hard to tell which is which. (Sometimes they say "file" and sometimes not.)

Years ago, when the State Department accused its employee Felix Bloch of passing a briefcase of secrets to a Soviet agent, ABC's choice was to show an anchorman describing what happened—or what the State Department said happened—or a pair of actors passing a briefcase back and forth. Who was harmed when actors were hired? It was obvious they were actors, wasn't it?

Likewise, last Jan. 22, CBS Evening News did a background piece on Katie Beers, the little Long Island girl held prisoner in the dungeon under the garage. As the script told how she wandered around her little town, known to everybody, buying candy and bringing her mother's laundry to the laundromat, on screen was a little girl in worn jeans, shown only from the waist down. Scuffed shoes walked aimlessly. Little legs stretched as she took some candy. Since Katie Beers was in the custody of the Suffolk County juvenile authorities, you knew it was someone else. Cui male? Who was harmed? No one was misinformation.

As for the other culprit, management, the news division president and an NBC lawyer had read the script before the show was aired, but they had not looked at the tape. In management's view, it was words that mattered, not pictures. Get the picture?
We would like to thank the broadcasting community for their commitment to the Elton John AIDS Foundation and its ongoing public service campaign.
FCC to spell out must carry, retrans rules

At this week's meeting, commission is expected to reiterate that new rules do not supersede any retransmission consent or copyright clauses already in contracts

By Joe Flint

Hollywood, which wants a piece of retransmission-consent money, probably won't get any help from the FCC.

At this Thursday's (March 11) meeting, the commission is expected to lay down the rules for must carry and retransmission consent—the provision in the Cable Act that allows broadcasters to charge cable systems for carriage of their signals.

According to commission sources, the FCC is not expected to grant Hollywood's wish that it require stations to get copyright holder approval before signing an agreement for retransmission consent with a cable operator.

But, the sources said, the FCC will probably reiterate that the new rules do not supersede any retransmission consent or copyright clauses already in current contracts.

Since the birth of retransmission consent, programers and broadcasters have been going back and forth over whether copyright holders should get a piece of the pie—a share of retransmission-consent revenues.

Programers argue that it is not the broadcaster's signal that is of value to cable systems but the shows on it. Broadcasters counter that they paid their fee in the license contract and argue that, in any event, much of the money from retransmission consent will end up back in the programer's hands in the form of higher license fees.

That stance has been taken by Fox's syndication arm, Twentieth Television, which said it will not seek any retransmission-consent money from broadcasters (if other programers follow suit).

King World, which in January 1992 said it expected a piece of retransmission consent, now says it also is not interested in retransmission-consent revenues.

But others are. Paramount and Disney have indicated that they want to be in on retransmission consent.

So what does that mean? For starters, right now many broadcasters are busy crossing out retransmission-con- sent clauses in their new programing contracts. They argue that those clauses are copyright related and have nothing to do with retransmission consent. The programers disagree. Even if there were guidance from the commission, this is a battle that seems destined to be resolved in either private negotiations or the courts.

The law requires broadcasters to decide whether to opt for retransmission consent or must carry. When that decision has to be made is up to the FCC. As of late last week, the date was still being debated, but sources were indicating it would fall in July or August.

The cable industry has argued for getting the ball rolling as soon as possible to avoid any unnecessary copyright fees from carriage of a broadcast station for a portion of a copyright royalty reporting period. The ideal date, according to the National Cable Television Association, is June 1.

On the must-carry side, of particular interest to cable operators will be how the FCC defines Area of Dominant Influence (ADI) and what will happen to systems that straddle ADI's.

Also on this week's meeting agenda are rules for the act's anti-buy-through provision, which forbids cable operators from forcing subscribers to buy any tier of service other than basic to obtain per-channel programing.

NCTA argues that the technology to put basic channels all on one tier could delay new compression technologies and be costly to operators.

There is also concern about how anti-buy-through will mesh with must carry. Cable operators would like to put all the broadcast channels on a basic tier on low channels. If a station high on the band insists on keeping its channel position, it would be costly—and perhaps impossible—for operators to keep all basic channels on one tier.

Panel of judges asks tough questions on must carry

Cable is not like a newspaper, Judge Sporkin says

By Randy Sukow

Neither side was willing to declare itself the winner, but the five cable plaintiffs seemed to have gotten the worst of the questioning from a three-judge panel of the U.S. District Court in Washington during grueling, day-long oral arguments last Thursday (March 4) on the constitutionality of the 1992 Cable Act's must-carry provisions.

A decision in the case is expected soon—within one to three weeks—in the case brought by Turner Broadcasting System, Daniels Cablevision, Time Warner Entertainment, Discovery Communications and the National Cable Television Association.

The Justice Department led the defense, aided by the National Association of Broadcasters, the Association of Independent Television Stations and several other friends of the court.

The judges, especially District Court Judge Stanley Sporkin, sharply questioned cable's claim that must-carry's obligation that systems carry certain broadcast signals violates their First Amendment rights, which are equal to those of newspapers.

"I don't see this business as being a First Amendment argument," Sporkin declared at one point. "[Cable] is not like a newspaper; it's like a public utility."

Later Sporkin assailed a cable industry attorney, claiming that if he believed the cable industry has not been harming the public through its monopoly power, "then you have not been living in America."

TBS attorney Bruce Sokler, of Mintz, Levin, Cohn, Ferris, Glovsky & Popeo, cautioned against reading too much into Sporkin's line of ques-
FCC cable-rate survey: competition lowers rates

Competition works. At least that is one preliminary result from the FCC's recently completed survey of cable systems. According to sources there, the commission has found that in markets where cable has competition, the average price per channel is 67 cents. In markets without competition, the average is 97 cents.

FCC staffers note, however, that those numbers are unweighted—that is, information provided by smaller systems is out of proportion with the rest of the information analyzed.

According to another industry source analyzing the numbers, the survey conducted for the commission's rate regulation proceeding, and not released by the commission, asked for information on channels offered and rates in 1986 vs. 1992 and consists of four basic-tier surveys: a random sampling of all systems, systems where there is competition, small systems and top-100-market systems.

In the random tier survey, systems in 1986 averaged 17.92 channels with a rate average of 9.97 cents per channel vs. 18.59 channels and 15.37 cents in 1992.

In the overbuilding-tier survey, systems with competition had 22.97 channels in 1986 with a rate average of 10.31 cents per channel vs. 24.22 channels in 1992 and 13.38 cents per channel.

In the small system-tier survey, systems in 1986 averaged 16.23 channels with a rate average of 11.64 cents per channel vs. 18.25 and 16.61 cents in 1992.

And, in the top 100 markets, systems in 1986 averaged 25.14 channels with a rate average of 9.86 cents per channel vs. 24.22 channels in 1992 and 13.92 cents per channel. Part of the problem with this survey, observers said, is that there is no universal definition of the basic tier for every system.

Cable and broadcast industry executives will get a chance to respond to the FCC's survey today when comments are due.

— JF

TCI high bidder for four systems

Four other MSO's get five others in auction

By John Gallagher

Tele-Communications Inc. was the successful bidder for four of nine cable systems sold last week through a sealed-bid procedure by cable broker Daniels & Associates.

TCI already had a minority interest in the four systems as well as the five other systems that went to other cable operators.

According to industry sources, the nine systems serving 175,000 subscribers in four states brought in a total of $300 million.

The systems were put on the block by limited partnerships formed in the early 1980's by Integrated Resources.

The New York investment firm and TCI controlled the general partner for each of the partnerships.

Integrated Resources and Daniels had originally controlled the general partner. But United Artists acquired Daniels's cable holdings in 1988, and TCI merged with UA in 1991.

The deal "cleaned up a lot of the partnership interest we had, either bringing those properties into 100% ownership or selling to outsiders," said TCI vice president for corporate development Gary Howard, who said TCI was not privy to other companies' bids. "It was the most level playing field you could get in any process," he said.

TCI signed agreements for three systems in southern California and one in northern California. Most of the southern California properties will require upgrading to "state-of-the-art technology," said Howard.

Jones Intercable acquired systems serving 15,240 subscribers in Georgia and South Carolina. Century Communications Corp., which formed a joint venture with Citizens Utility Co., a public utility company based in Stamford, Conn., purchased systems representing 45,000 subscribers in southern California.

An affiliate of InterMedia Partners signed agreements for systems in Tennessee; Bresnan Communications purchased systems in Georgia.

The acquisitions were largely moves by MSO's to improve upon holdings in markets in which they already had a presence. More and more, according to Kenneth O'Rorke of media broker Communications Equity Associates, this will be accomplished through swaps.

"There aren't a large number of large MSO's anymore that can be sold that are contiguous," O'Rorke said.

Trades enable companies to gain efficiencies by reducing the number of headends, he said. "But they're very difficult to put together."
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Home Box Office Chairman/CEO Michael Fuchs has a goal: “to be in every home in America.” As the technological universe explodes, HBO is not about to get lost in the dust. Last week, it signed a deal with United States Satellite Broadcasting to offer HBO and Cinemax via direct broadcast satellite starting in March 1994. The company is now multiplexing both services for cable subscribers, and has even begun producing shows for the broadcast networks.

In an interview with editors Don West and Rich programers will navigate uncharted waters of Programming.

Homeward Bound

Mar 8 1993 Broadcasting & Cable
THEY SING AS GOOD AS THEY LOOK on CMT: Country Music Television. Which is one reason why young adults, especially young women, are keeping their eyes on us. We give your viewers what they can't find anywhere else on cable: the most videos by country's hottest artists. To put CMT on your system 24 hours a day, call Francie Leader in the East at: (203) 965-6427. Or, Craig Chambers in the West at: (303) 771-9800.
There is this sense that television is on the verge of another breakthrough, but nobody seems to know for sure exactly what is going to happen next. What do you think?

I don't think there's any doubt that there is a sort of coming together of television, the computer and all the technology. I think this is all very exciting, but I sometimes fear that technology is a little dehumanizing in terms of what it does to the product. When we talk about 150 channels or 500 channels, people who are on the production side of the business say: "Oh, that means I'm going to have more of an opportunity to make programing." They forget that means 50 or 100 channels of pay-per-view and multiplex services. It's not necessarily going to be new programing, but a different configuration of what is there.

The concentration now on technology—away from programing and concentrating instead on ways in which to make revenue and have no additional costs other than the cost of building plant—has certainly made the next generation of cable more difficult.

How does that affect you as a programer?

HBO Inc. now takes a lot of its creativity outside the cable industry into other businesses, including making television for the broadcast networks. The opportunity that convinced me that HBO should take its creative resources somewhere else, whether it be foreign or into other kinds of businesses outside of cable, was our experience with The Comedy Channel [which eventually merged with Viacom's HA! channel to become Comedy Central]. We had a concept from a company that was the most capable of executing that concept. The channel probably could have and would have had the impact of MTV in America because this is a country with a sense of humor. But we got lost in the cable industry channel availability, the cable industry deal-making, the cable industry leverage game and all of that, and we learned our lesson. It's going more slowly than both we and Viacom hoped it would, but it'll get there and it'll be a success. Meanwhile, we've started doing comedy for the broadcast networks [such as Roc and Martin on Fox] and we're going to be all over the networks in the next couple of years. So we've taken a lot of that energy and ability into a less-encumbered marketplace.

Are you suggesting that the broadcast market might be more attractive to you than it has been in the past?

I'm just saying it's a freer environment. If you looked at cable 10 years ago, anyone who invented a service was on. Now we're at a different stage. It's a much, much more difficult stage. Your financial risks to invent a channel are much higher than your risks to go try to create a program. So I'm just saying here's an entity, HBO, that has particular skills in the comedy area. So, yes, we do have a comedy venture in cable. But our added comedy assets are now going into other places.

Listen, this just may be the maturation of the cable business. But as we look at that environment right now, with operators focused on technology and what the next stage is, programing has slipped as a priority. It makes me nervous because 10 years ago the broadcast networks probably thought, "We're giving the consumer everything they want; we're fine." How much do you plan to grow as a program supplier to the broadcast networks?

Well, that's a tricky business these days. But we have had a pretty good batting average. We started a business and immediately we were break-even or in profit because we've gone about it in a very conservative way. To sit here and predict what syndication revenues are going to be in a couple of years on a project, I'd really have to know what type of condition the syndication market is going to be in.

Looking ahead to the 500-channel systems of the future we've all heard about, what does this new environment hold for HBO? Is this good news or bad news?

I think it's good news. I am more optimistic about our business now than I have been in the last eight years. First of all, through legislation and technology there are going to be more opportunities for HBO to get distributed. There are 150 channels in Time Warner's Quantum system here in Queens, and HBO multiplex has flourished in that environment. HBO multiplex is such a powerful product that we look forward to channel availability. Instead of HBO getting lost in there, I think HBO will have Fifth Avenue real estate. HBO will be a prime tenant in any expanded cable service. Every operator has had HBO multiplex somewhere in their systems, and they've had nothing but good results.

You mention that legislation and technology offer greater opportunities. Are you referring in part to direct broadcast satellite and your new deal with Hubbard Broadcasting?

Yes, but that's not all. We are a vertically integrated company and we are, under the law, going to be required to deal with everybody. Our business is also growing in the MMDS area and the SMATV area. Cable is always going to be our predominant customer. There's no replacement; there's displacement. Everyone just gives up a little more of a slot around the watering hole.

"Cable is always going to be our predominant customer. There's not replacement; there's displacement. Everyone just gives up a little more of a slot around the watering hole."

How many additional HBO homes do you expect to get out of your DBS deal with Hubbard? How will DBS impact the cable business?

I really don't know. I don't know whether this is going to be following the pattern of DBS in England, where there was this very slow start and there were all sorts of logistical problems in getting dishes to customers. I don't know if it'll get that kind of start. I think it will be a real business. And
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even if it was a business just in the areas in which there’s not cable, it’s a real business. I’m sure there will be some overlapping with cable, but I’m not sure that you’re going to see a lot of switching out. As we see with our C-Band customers, even though they are buying dishes that cost thousands of dollars they very often have cable as an addition. The two are not mutually exclusive.

Where is pay per view headed?
I’ve probably been the one person on record in the last eight years to say pay per view is a much slower curve and will have much slower progress than people predict. I was at the Dallas Show about eight years ago, and there were a lot of pay-per-view panels with everyone saying, “Get on the train, it’s pulling out of the station.” I said, “There’s no train, there’s no station. So don’t worry. Don’t run down the platform, you’re going to be disappointed.” And I’ve got to tell you, it is still a very small business. We’re in that business. We’ve reconfigured our whole boxing business to take advantage of that. But it is, again, a business that is going to displace a little bit and not replace.

When do you think the video-on-demand train will be in the station?
I’m looking down that track. I have my ear to the track. I don’t hear any vibrations yet. And when I hear the first vibrations, I’ll let you know.

How will your movie channels survive in a world with video on demand?
There’s no doubt that the technology exists for video on demand. But what it would cost to have video on demand on a discretionary basis throughout the American television population is a rather extraordinary number. It’ll get there, eventually. I’m not going to worry about it right now.

But if it gets there will it be a problem for services like yours?
Video on demand? I think it’ll change the whole face of television. I think it’ll be a problem for everybody. But, you know, I think it’s a long time down the road and I think people still want to be probed, too. Television is a common experience. But one of the problems about video on demand will be that it will only be beneficial for pre-existing product. You know, it’ll tap libraries. You won’t be able to create new programing for that because there’s no basis of promoting it. If things are so fragmented that everyone at home does whatever they want to do, how would you ever create something new? I don’t think any of us have thought of the ramifications of that.

I think it hurts anything that’s mediocre out there. I don’t think that it is going to hurt us, because we are operating at a high level of event and quality programing now. Considering HBO’s only in 17 million homes, it generates an enormous amount of noise for what it does, so we are trained and skilled in making big-noise programing. And that will always survive in this environment.

In the more immediate future, more and more operators are talking about offering their services on an à la carte basis. What impact will that have on the business?
That will, in a sense, potentially destabilize some of the basic channels. Since HBO’s income stream is not based on that, HBO is left alone in that situation. I think that we just have an economic structure that is more insulated and

“[A]s we look at that environment right now, with operators focused on technology and what the next stage is, programing has slipped as a priority. It makes me nervous because 10 years ago the broadcast networks probably thought, ‘We’re giving the consumer everything they want; we’re fine.’”

Have you ever considered offering HBO on a pay-per-night basis?
I wouldn’t say we wouldn’t look at anything, and we have spoken to cable operators about doing pay per night. On an isolated basis, I think a lot of the things we do in the evenings could probably be sold that way. We don’t want to discourage monthly subscriptions, so we wouldn’t do that unless it was very economically beneficial to us.

We recently saw Southwestern Bell announce its plans to purchase the Hauser Communications cable systems outside Washington. How do you feel about working with the telcos?
I don’t know whether our relationship is going to be any different with Hauser or with Southwestern Bell. I think guys that come in and spend a lot of money are going to push their business as hard as they can and maybe come in with a slightly different attitude at times. Whoever is most effective in getting us into the most homes will make us most happy.

As we gear up for another round of negotiations on the major sports rights, what role will pay-TV programers play in the bidding process?
We’ve had some conversations. The sports leagues are probably riding the biggest bubble of sports rights that they’ve ever ridden, and there is going to be a total re-evaluation of all that. I don’t think pay TV will play a big role in that. We’ve had some NFL conversations on and off, and I think that we’re the tail wagging the dog. I think they’re going to have to figure out what they’re going to get from their big contracts and then figure out if there’s any role for us.
IFE management shuffles MTM executive deck

Bob Klosterman replaced by IFE Chairman and CEO Tim Robertson as top MTM executive; Republic’s Chuck Larsen is named to top syndication post

By Mike Freeman

In a restructuring move anticipated since International Family Entertainment’s acquisition of MTM Entertainment last month, Bob Klosterman, MTM’s president-CEO, has been released from his contract so IFE Chairman and CEO Tim Robertson can assume direct oversight of the Los Angeles-based independent studio.

Replacing Kevin Tannehill, who departed in January as president of MTM Television Distribution, is Chuck Larsen, who moves over from Republic Pictures Domestic Television Distribution, where he has been president of domestic sales since 1987.

Larsen and MTM TV’s head of network television production, Bill Allen, will report to Robertson. Marc Grayson, senior vice president of sales, will report to Larsen.

Like other MTM officials before him, Larsen re-emphasized that the domestic syndication and network production divisions will continue as separate operating entities and will not be incorporated under the IFE banner.

Larsen’s association with Robertson goes back several years to when Republic Pictures made numerous program sales to The Family Channel cable network, including the groundbreaking staggered 1990 triggering of Beauty and the Beast on cable, which it launched in off-network syndication two years later in a rare shared licensing deal between a cable network and local broadcasters.

While rumors persist in syndication circles that MTM has had difficulty selling Evening Shade as a premium, “gold standard” off-network sitcom, Larsen said the fall 1995 entry is “not being perceived as it should be in the marketplace.”

One of Larsen’s first tasks, he says, will be to take a “look” at the market, which he describes as being “bottlenecked” by the competing launches of The Simpsons, Blossom and Fresh Prince, among others, in developing a new “marketing approach.”

As for MTM’s other syndicated product, Larsen said he is “thrilled to inherit such a strong catalog,” claiming that WKRP in Cincinnati has been the top-rated first-run sitcom in syndication (there are no other first-run sitcoms currently airing); fall 1993 children’s strip Xuxa is sold in over 80% of the country, and the sales of the off-network reality-based strip Rescue 911 have already been completed in more than half of the U.S.

MCA taps big-screen producers for TV

Newly formed Universal Action Network plans to produce at least 24 telefilms as possible platform for future series entries

By Mike Freeman

At a time when competing Hollywood studios such as Paramount and Warner Bros. are mining prime time series clearances from independent TV stations, MCA TV is again joining the fray with the Universal Action Network. But in this go-around, the Japanese-owned studio is turning to its stable of theatrical producers to create “major event” first-run telefilms for syndication.

If the rating returns are good, MCA TV executives say discussions with station executives could lead to spinning off one or more of the telefilms into a weekly series block.

Two months after initiating confidential negotiations with several major independent station groups, MCA TV President Shelly Schwab and Universal Television Executive Vice President Ned Nalle confirmed last week that seven Tribune Broadcasting stations, four of Gaylord Broadcasting’s independents and Koplur Communications’ two stations, as well as Gillett Holdings’ WSBK-TV Boston and Cannel Communications’ WUAB-TV Cleveland, have signed on as charter members of the Universal Action Network.

Although the slate of 24 telecasters is not scheduled to launch until January, 1994, the ad hoc network already has 14 stations aboard representing 33% of the country.

All of those stations, according to Schwab, have committed to a pair of double runs for 20 of the telefilms, while four other yet-to-be-identified titles will have triple runs (with each double run featuring an initial prime time airing and subsequent “fringe time period” play each week) over a 52-week period. Each two-hour feature, which Schwab says will have no prior cable window, is being offered to stations on a 14-minute national/10-minute local barter basis.

The key marketing impetus behind UAN’s formation, a decision that Schwab said was predicated on Universal’s “historic” involvement in Operation Prime Time (OPT) with a co-op of major suppliers in the 1970’s, was Nalle’s ability to line up several marquee movie producers, who are often contracted under the Universal
New York 1 snags Dinkins and scoop

By Rich Brown

Time Warner's fledgling New York City cable news channel, New York 1, scored its personal best rating and even managed to scoop the veteran local stations during its coverage of the bombing of the World Trade Center last week in New York City.

New York 1 was the only New York broadcaster following Mayor David Dinkins with a camera on his economic development trip to Osaka, Japan, when news of the bombing broke on Feb. 26, according to New York 1's Paul Sagan. The cable channel called on Worldwide Television News to help deliver a live, televised interview with the mayor that evening. With the help of KTV in Osaka, and Fuji television in Tokyo and New York, the interview was microwaved to Tokyo, uplinked through Teleglobe in Canada, turned around to a KU satellite and then picked up by WTN and fed on an existing fiber from WTN to New York 1.

On the ratings side, the regional cable news service scored its personal best at 12:30 p.m. on Feb. 27 with a 10 rating at a time when competing stations had switched to non-news programming. That topped the previous high of 6.9, which the network averaged in covering a serious winter storm on Dec. 11, 1992. Sagan said the channel's highest rating on the actual day of the World Trade Center blast was a 6.2 rating at 3:30 p.m., which he said was particularly significant because coverage on competing stations was being delivered simultaneously to Time Warner Cable's 885,000 area subscribers (any TV station outages suffered in the blast were related to over-the-air broadcasts).

"We did well when they were covering and we did well when they weren't," said Sagan. "They're finding us."

New York 1's use of portable equipment designed for one-person reporting crews also proved helpful in covering the story, Sagan added. The news operation loaned handicams to emergency workers to get some early shots of the wreckage inside the building, he said.

Stations rocked by Trade Center blast

Among VHF's, only WCBS-TV manages to stay on air without interruption

By John Gallagher

New York City lost most of its local broadcast stations for approximately 11 hours Feb. 26 when the explosion beneath the World Trade Center knocked out the transmitter on the roof, taking out six of the city's seven VHF stations. CBS flagship WCBS-TV, which leases transmitter space on the Empire State Building for backup, was able to broadcast uninterrupted.

The roughly 62% of the city wired for cable was not affected, since the stations are also carried by those local systems.

Advertising revenue lost during the blackout period, from about 12:30 P.M. to 11:30 P.M. Friday, was estimated at about $300,000 per station. But station general managers pointed out that actual losses would be considerably less due to the cable coverage and through make-goods with advertisers. "We're going to be able to save most if not all of that money," said WWOR-TV's president and general manager, Michael Alexander.

Stations dealt with the crisis differently depending on the operation. For example, after uplinking WNBC-TV's signal to C-band, general manager William Bolster called over 100 cable systems to give out the coordinates. WNBC-TV used Long Island public station WLIR(TV)'s facilities to broadcast the air. Superstations WWDV-TV and WPX(TV) made arrangements with
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AGENDA

8:30 AM REGISTRATION

9:00 AM OPENING GERARD BYRNE

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9:10 AM SETTING THE STAGE DAVID LONDONER

Managing Director, Wertheim Schroder

9:20 AM PRESENTATION

THE NEW WORLD OF INTERACTIVE TV NATHAN P. MYHRVOLD

Vice President

Advanced Technology and Business Development

Microsoft

9:50 AM PANEL DISCUSSION

CABLE AND THE TV NETWORKS: A POTPOURRI OF PROBLEMS & PROMISE

MODERATOR HERBERT SCHLOSSER

Senior Advisor, Broadcasting & Entertainment

Wertheim Schroder & Co. Inc.

PANELISTS

MICHAEL FUCHS

Chairman & CEO, HBO

PHILIP GUARASCIO

General Manager, Marketing & Advertising, NAO

General Motors Corporation

BRIAN ROBERTS

President

Comcast Corporation

LUCIE SALHANY

Chairman

Fox Broadcasting Corporation

HOWARD STRINGER

President, CBS/Broadcast Group

JACK VALENTI

President & CEO

Motion Picture Association of America, Inc.

11:30 AM KEYNOTE ADDRESS

PETER GUBER

Chairman & CEO

Sony Pictures Entertainment

12:15 PM LUNCHEON ADDRESS

JAMES H. QUELLO

Chairman

Federal Communications Commission

2:15 PM PANEL DISCUSSION

MOVIES IN THE 90's: RISK TAKING IN AN ERA OF MEGABUCKS & MEGAPICKS

MODERATOR PETER BART

Vice President

Editorial Director, Variety

PANELISTS

MARK CANTON

Chairman, Columbia Pictures

VICTOR KAUFMAN

Chairman & CEO

Savoy Pictures Entertainment

WILLIAM GOLDMAN

Screenwriter

JAMES ROBINSON

Chairman & CEO

Morgan Creek Productions

3:45 PM PANEL DISCUSSION

MUSIC IN THE 90's: WHAT'S NEXT?

LIFE AFTER CONSOLIDATION

MODERATOR TOM FRESTON

CEO, MTV Networks

PANELISTS

ROBERT MORGADO

Chairman, Warner Music International

AL TELLER

Chairman, MCA Music Entertainment Group

MICHAEL SCHULHOF

Vice Chairman, Sony USA Inc.

ERIC KRONFELD

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For further information, please call the Office of Davia B. Temin, (212) 492-6082.
their satellite carriers to receive unscrambled signals, enabling the stations to be delivered to cable homes in the area. WPIX was also able to utilize the services of a local low-power UHF station.

Under emergency situations, backup generators located beneath the World Trade Center would normally take over in the event of power loss. But because of the generators’ proximity to several fires caused by the explosion that continued to burn, the Port Authority of New York, which leases the transmitter, shut down the backup system for safety reasons.

Reports circulating last week suggested that WCBS-TV’s staying power was actually the result of employee oversight rather than management foresight. As the story went, a 10-year lease agreement for the station’s backup transmitter was renewed accidently through lack of action for which two employees had been responsible. Subsequently, sources said, they had been fired.

WCBS-TV general manager Bud Carey denied the reports. “Your friends from NBC are, as usual, lying,” he said. [WNBC-TV was not a source of the oversight rumor.] “The lease was renegotiated with the Helmsley organization to make it pretty favorable...we were the only ones there, and they wanted to keep us there.”

### Headendings

**Cablevision wants Encore**

Woodbury, N.Y.-based multisystem operator Cablevision Systems Corp. has signed its first agreement with Encore, the mini-pay or tier service offering uncut hit movies of the 1960's, '70s and '80s, 24 hours a day. Plans call to initially roll out the channel on Long Island systems serving 350,000 subscribers.

**Digital deal**

International Cablecasting Technologies has signed an exclusive agreement with MSO Century Communications to carry its Digital Music Express digital audio service beginning this summer. Century serves more than 900,000 basic cable subscribers nationwide, with 200,000 in the Los Angeles area.

**Travel trio**

The Travel Channel is launching three new programs this month: a tour series, *End of the Road*, Sundays at 9 a.m. ET with repeats at 7:30 p.m.; a cooking series, *A Taste for Travel*, starring Burt Wolf and airing daily at 12 noon, with a repeat at 7 p.m.; and *Golfing America*, airing Saturdays and Sundays at 5 p.m.

**Learning leap**

The Learning Channel reports it has exceeded its 1992 subscriber projections by 60%, adding more than 5 million subscribers to the network in the last six months and bringing its total subscription in the U.S. and Canada to 20.8 million.

**New for Showtime**

Showtime plans to expand its family programming lineup with two new weekly half-hour live-action series aimed at 8- to 14-year-olds, *Chris Cross* and *Ready or Not*, which will air in a one-hour block beginning April 3 at 11 a.m. ET/PT. *Chris Cross* is co-produced by Canada’s CINAR and the UK’s Central Productions. *Ready or Not* was developed by Insight Productions in association with The Global Television Network, The Global Canadian Program Investment Fund and with the participation of Telefilm Canada and the Maclean Hunter Television Fund.

**Info for visitors**

HBO this month plans to launch the HBO Visitor Information Network, which will provide hotel guests with in-room video service featuring visitor information on the host city. The 24-hour service will be offered to hotels at no cost and will showcase the city’s retailers, restaurants, attractions and services. The channel will also offer editorial segments featuring the arts, cultural attractions, historical points and current events. The network will initially be rolled out to seven cities.

**More cable in 'TV Guide'**

The Feb. 27 TV Guide launched an 11-page supplement with additional cable listings in the Boston, Los Angeles and Philadelphia metro editions. The section will provide weekly schedules for an additional 12 cable services.
New Turner series to get dual carriage

‘Geographic Specials’ and ‘Funtastic’ syndicated shows get WTBS slots as well

By Steve McClellan

Turner Broadcasting System has created a new annual National Geographic first-run special, under the "National Geographic Presents" title, which will debut in syndication and on superstation WTBS in the second quarter of 1993.

Turner also said last week that the two new original half-hours for its two-hour weekly syndication Funtastic World of Hanna Barbera cartoon block, SWAT-Kats and 2 Stupid Dogs, will get dual play on WTBS. The two half-hours are cleared in about 60% of the country.

The first Geographic special (two hours) will follow the efforts of sunken-ship salvager Dr. Robert Ballard to explore the lost U.S. and Japanese Naval fleets at Guadalcanal in the South Pacific. For the first time, Ballard (who led an earlier expedition to the Titanic) will reunite survivors from both the U.S. and the Japanese fleets. The show will bow on WTBS on May 23 and a week later will enter syndication, according to Rich Goldfarb, senior vice president, advertising sales, Turner Program Services (TPS), the company’s syndication arm.

TPS is also reshuffling some of its movie packages. Goldfarb reports the company will shelve the Color Classics label at the end of 1993, with the completion of the Color Classics 5 cycle. But Goldfarb said that some of the titles will be folded into the Turner Pictures: The Legends package for 1994 and beyond.

In 1994, for example, the Legends package, created initially for off-TNT movies, will include "Gone with the Wind," which first aired in syndication in November 1991, garnering an average 15.1 rating and generating what TPS claims is a record $2.9 million barter revenue for a film telecast. The date for the second "Gone with the Wind" airing has not been confirmed, said Goldfarb, although other sources say the decision may hinge on CBS’s scheduling of the GWTW sequel, Scarlett.

Goldfarb said TPS would likely schedule the Humphrey Bogart-Ingrid Bergman classic "Casablanca" in next year’s Legends package—probab
Ovation arts channel planned for 1994
Executives say arts channel will emphasize performances and exhibitions

By Rich Brown

As proposed cable arts channel called Ovation made its debut at a New York press gathering last week, its backers hope the service walks the promised path of digital compression.

"There will be a revolution when we get compression," said J. Carter Brown, director emeritus of the National Gallery of Art and chairman of the board of the new channel.

Scheduled to launch sometime next year, Ovation will provide theaters and other performing arts institutions and museums with a showcase for performances, exhibitions and behind-the-scenes updates. Executives at the Alexandria, Va.-based channel include President and Chief Executive Officer Dr. Harold E. Morse, a founder and CEO of The Learning Channel; board member Anthony S. Harrington, a senior partner in the Washington law firm of Hogan & Hartson; board member and former Senator Terry Sanford (D-N.C.), and Brown.

Morse said among the ways the network will differ from existing arts-oriented networks, such as Arts & Entertainment and Bravo, will be by focusing more on arts institutions and galleries as well as by presenting more performance-based and less movie-based drama.

"I'm hopeful with compression there will be a lot of arts in people's homes," Brown said of the competition. "We wouldn't be doing it if we didn't think we were doing it better."

Bravo General Manager Kathleen Dore said it is difficult to say exactly what services will work in the 150-plus channel environment. "I don't think we anticipate the environment will get much easier in the very near future. That fact certainly gives an advantage to services with a track record."

Ovation's board of directors gave the impression that finding programming for the channel was not going to be a problem. Brown says he is a trustee for life of the Association of Art Museums and Directors and said he expects that organization to be "overjoyed" at the opportunity to get such exposure. Brown is also on the executive committee of the Kennedy Center.

Programing plans include monthly, exclusive blockbuster specials (some produced at performing arts centers allied with Ovation), a half-hour daily cultural and news review (America Backstage) plus original and acquired programs that focus on theater, concerts, dance performances, museum exhibits and cultural events.

Ovation's board had less to say about the prospect of launching a new network in an environment where getting into the new network business has been tougher than expected, even for such legendary cable programmers as Ted Turner.

"We are very aware of that reality," said Morse. He declined to reveal start-up costs or a projected break-even point for the ad-supported service. Asked exactly when in 1994 the company plans to launch the project, he said its debut will be tied to the availability of digitally compressed systems. Ovation's stated mission is to be in 50 million homes over the next decade.

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ME/U eyes more ad pie
Educational cable service courts advertisers

By Rich Brown

Ind Extension University (ME/U) has managed to expand its base by 5 million U.S. households in the last year, and now the 24-hour educational cable network is looking to get a piece of the advertising pie.

The network has just named a director of advertising and national program marketing, Cynthia L. Marion, to secure underwriters and sponsors of programming on the network. ME/U is also looking to court advertisers with its first-ever ratings data, an A.C.
Nielsen Co. telephone coincidental study commissioned by the network.

According to the Nielsen data supplied by the network, ME/U averages more than 44,000 viewer households per average quarter hour for a full day, a weekly gross audience of 4.6 million. ME/U averaged a 0.2 household rating during the 7-11 p.m. time period during the week of Dec. 13-19, 1992, according to company executives. The service currently reaches close to 23 million households. Demo-

graphic data on the network’s participating student viewers indicate that 52% of ME/U students are male, and 77% of all students are between the ages of 26 and 45. The network’s next round of Nielsen data this spring will include more daypart analysis.

Among companies talking with ME/U about possible deals are AT&T, Coca-Cola, Kodak and Sprint, according to network executives. ME/U is looking for sponsorships as well as traditional 15- and 30-second spots. "PBS is a great educational environment, but they’re restricted in terms of what they can say; there is a lot more leeway here," said Marion, who most recently served as manager of national underwriting for North Texas Public Broadcasting Inc., which manages PBS radio and television stations in the Dallas-Fort Worth area. She also worked as a salesperson at NBC affiliate KVIR-TV Charlottesville, Va.

Founded in November 1987 by Glenn R. Jones, CEO of multisystem operator Jones International, the network provides distance education including live, interactive direct instruction for elementary and high school students; staff development programs for teachers and administrators, and college and graduate-level courses and degree programs, including an MBA, an MA in education and human development and a Bachelor’s Completion Degree. The network is affiliated with 23 universities around the country.

Errata
Headline in March 1 issue misstated that Turner Program Services was dropping its News for Kids weekly syndicated series. As story indicated, decision on show’s return isn’t expected until summer.
Entertainment Tonight turns 3,000

Jim Van Messel is executive producer of Entertainment Tonight,' the access success that this Friday (March 12) marks its 3,000th show. Van Messel talks with Broadcasting & Cable's Mike Freeman about the future of 'ET' and TV in general.

In 1986, as the story goes in syndication circles, when Paramount brought you and David Nuell in to "repair" Entertainment Tonight, the show was floundering in the ratings after five years and was perceived by some as too inside, too trade-oriented. What did you and David bring to the show that helped redefine it? (When the two joined ET, the show averaged a 6.7 national rating [NTI, 1987-88]. It's currently averaging an 8.8.)

We came to ET from a different perspective. We weren't show business guys or Hollywood guys, we were news guys. Local news is a good background for something like this because in a local news environment you have competition and you have spirit. You have three or four or five more stations competing at the same time for the same audience with essentially the same information. So how do you get people to watch you? That's the kind of thing we dealt with for many years. Consequently, when we came here we didn't look at a specific show and say: "How are we going to do a better job than this show or that show?" We looked at time period and the competition: Wheel of Fortune, Jeopardy, Current Affair, Inside Edition and all those reality-based strips. Therefore, we didn't have to re-create the show, but it had to be competitive in that time period and be something that people would watch.

What were the most dramatic changes?

The first dramatic change was to make it a more newsy show, increase the story count. At the same time we developed a more in-depth approach to certain stories, which led to the development of "Inside Story" in the fall of 1989, where we took a person and story and went into it in greater detail. While all that was going on, we continued to update our graphics and other elements of production, the bells and whistles. If you look at our show, let's say once a month for the last seven years, the only constants are the title, the theme and John [Tesh] and Mary [Hart] hosting the weekday show. Everything else continues to change. So we kind of go through a continual process of reinventing the wheel.

Are you surprised that in all that time no other syndicator has been able to launch an entertainment newsmagazine?

It's real tough to do a show like ET successfully in this day and age because the economics are against you. In a nutshell, it costs a lot of money to produce a show like Entertainment Tonight, so if that's your premise, in order to have it be a viable business venture you've got to get a lot of money for it. Now, the only way you're going to be able to get the kind of license fees and CPM's [cost per thousands] that you want has got to be in access. Well, there aren't any quality access time periods that ET, Wheel, Jeopardy, A Current Affair, Hard Copy or Inside Edition have left open. So if you begin with a high budget and not very many access clearances, it's going to take you longer to turn a profit. So why do it in this day and age? I wouldn't.

If you go back to 1981, when ET started, we didn't have an Entertainment Tonight to measure up to. ET set its own standard. And you didn't have 120 or 200 cable choices. Outside of the largest markets, where there were seven or eight stations, there were three network affiliates and maybe two independents. Now our biggest competition is the remote control. And now I have a choice not of four or five other things, but of fifty other things in most dayparts. Consequently, when you're looking at that kind of segmented marketplace, it's all the more difficult to break into and to do the things at the level that the established shows have done them. It just isn't a sound business decision [to enter syndication in prime access]. And as you know, the broadcasting business is not exactly sitting pretty.

With all the talk of digital compression and 500 channels, do you think long-standing partnerships between syndicated program suppliers and broadcasters could be in jeopardy?

Broadcasting will be a partnership as long as television stations exist and we're delivering programs to people's television sets. I think ET can be a part of that process. I think we're going to see an evolution in television with the interacting of all media. But I think that as the industry develops we're going to see a different kind of diversification. By that I mean we're going to have a lot more pay per view. I think that a lot of the things that you're accustomed to getting either for free or with a basic cable service people are going to have to start paying for.

Given the brand recognition of Entertainment Tonight, could there ever be an opportunity to extend the name to a cable network or pay-per-view programing service?

Well, I think that Entertainment Tonight is ready to go in whatever direction television goes, and I mean that in the broadest sense. But what we're not going to do is undercut our stations in any way. We're in something like 98% of the country. We have had stations who have been with us since the day we went on the air, and that means that we have stations that stood by us when our ratings weren't so good. I can't speak for all of Paramount, but just knowing the people and the philosophy at Paramount, we're not going to leave stations out in order to get into something that will be detrimental to the people who pay our way.
### Ratings Week: Broadcast

**The World According to Nielsen, Feb 22-28**

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<td>53. Law and Order 10.4/17</td>
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<td>44. Top Cops 11.6/18</td>
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Atlanta stations to pitch Arbitron in spots

Joint effort by ratings company and broadcasters aimed at improving response rate

By Peter Viles

Arbitron and the Atlanta Radio Association last week announced a joint effort to use on-air announcements to encourage radio listeners in the market to cooperate with Arbitron's diary-based ratings survey.

Under the agreement, which Arbitron described as a test, 17 Atlanta-area stations will air announcements encouraging listeners to participate in Arbitron surveys if they are asked. "If you get a call from Chris Johnson of Arbitron Ratings, don't hang up," the announcements say in part. "This is your chance to have your listening really count."

The announcements will air on every station, once per daypart, from April 29 through June 23, a range comprising phases 2 and 3 of the spring 1993 survey. No announcements will air during the first phase of the survey, which will be used as a "control" phase for the test.

The Atlanta arrangement marks the first time in 15 years Arbitron has turned to on-air announcements in an effort to improve its response rate. Its recent decline has been met by criticism from some broadcasters.

"The world has changed since 1978. The average consumer is more reluctant than ever to take part in any kind of survey." - Jay Guyther, Arbitron

Radio revenues up 5% in January

The radio industry began 1993 with a healthy performance in January, pacing 5% ahead of 1992 levels, the Radio Advertising Bureau reported last week in its survey of more than 100 markets. Local revenues continued to drive the industry's recovery, pacing 7% ahead of 1992 levels.

National revenue was down by 3% overall, but registered increases in three of five regions nationally, including a 16% rise in the Southwest. National revenues dropped 10% in the East, however, and 11% in the Southeast.

"We're starting 1993 the way we knew we would—with sizable revenue gains," said RAB President Gary Fries. "We're really pleased to see local revenue—which accounts for three-quarters of this industry's revenue—quite strong across the board."

The RAB's revenue index for 1992 showed the radio industry exceeding 1991 levels by 5%, with local revenues growing 7% while national revenues decreased by 6%.

-PV

Mar 8 1993 Broadcasting & Cable
For Limbaugh, yet another ratings rush

Just when it appeared Rush Limbaugh's radio success was peaking, the fall 1992 Arbitron survey showed that his remarkable ratings rise isn't over yet.

An analysis of the Arbitron survey by EFM Media, Limbaugh's syndication company, shows that the Rush Limbaugh audience, as measured by average quarter-hour listeners, has reached 3.83 million—an increase of 56% from February 1992 and exactly double what it was two years ago.

Further, in six of the top 50 markets, Limbaugh's is the top-rated show on any station and in any daypart. EFM says. Those markets include Los Angeles, where Limbaugh draws an 8.0 12-plus share on KFI. Other markets where Limbaugh leads everybody: Sacramento (25 share on KMJQ), New Orleans (17 share on WWL), Orlando (14 share on WQRM), Norfolk (13 share on WNSA), and Portland, Ore. (2.6 share on KXL).

Until Limbaugh's arrival on the scene in 1988, such market dominance was considered a thing of the past. Among nationally syndicated personalities, only Howard Stern has come close to such market dominance recently, but Stern is on the air only in about a dozen markets, while Limbaugh is carried by some 571 markets.

Because Limbaugh has been on the air in most major markets for some time, EFM executives say their recent audience increase has been almost entirely due to increased ratings rather than increased station clearances.

Limbaugh's audience has grown steadily since the program was syndicated nationally in 1988. At the time, his 12-plus AQH audience was fewer than 300,000 people.

"He's never had a down book," says Stuart Krane, vice president and partner, EFM Media Management. "He has grown with every release of Arbitron ratings."
As always been there: in-depth, insightful coverage of cable as well as broadcasting—
dawn of cable itself.

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By Joe Flint

S
aying it does not believe such
toons as The Flintstones and
GI Joe fulfills statutory
obligation to serve the education-
al and informational needs of children,
the FCC last week launched an inquiry to
figure out exactly what does.

The commission's decision
for comments on how it might revamp its rules to more clearly define the levels and
types of programming required by the 1991 Children's TV Act, which also
limits the commercial time in children's
programming.

Broadcasters' compliance with the statute is also the subject of a hearing called by the House Telecommunica-
tions Subcommittee for this Wednes-
day (March 10).

The National Association of Broad-
casters blasted the FCC's inquiry.
"During deliberations on the act, Congress clearly rejected the concept of quotas,
and we are surprised that the commission would even consider turning
back the clock to the 1970's and imposing numerical processing
guidelines for public interest pro-
grams," said Jeff Baumann, NAB ex-
ecutive vice president and general
counsel.

The FCC and the congressional
hearing were triggered by a study re-
leased last October by the Center for
Media Education. It chastised broad-
casters for taking the act lightly and
performing in network renewal appli-
cations, renewals and cartoons as ex-
amples of educational and informational children's programming (Broadcast-

Stations claimed shows like Rocky O'Hare, Cooper, Tiny Toon Adven-
turers and Duck Tales meet their obliga-
tion to children, according to the

study. One station, it found, cited an episode of Bumper, saying the charac-
ters "fight against an evil that has the
capabilities of mass destruction of so-
ciety," raising issues of social con-
scionness and responsibility.

The Center for Media Education's
director, Kathy Montgomery, said she
hoped congressional hearings would
lead to a review of children's needs and
to "the whole issue of creating the right law and [the] larger issue of creating the
best for our kids," she said.

In its notice of inquiry, the commis-
sion said it believes broadcasters
should place their "primary reliance
in establishing compliance with the
CTA on standard-length programming
and should adopt short-segment pro-
gramming secondary importance." So
far, the FCC has reviewed 320
license renewal applications subject to
the act's requirements. The majority of
those applicants, the commission
dsaid, "demonstrated adequate efforts
to meet the needs of children given that very limited portions of the appli-
cants' license terms were subject to the
CTA."

WBA gets together to 'Get Real!'

By Harry A. Jessell

Members of the Wisconsin Broadcasters Association sat down early last year to figure
out how to meet their obligation to provide for the educational and infor-
mational needs of children under the 1990 Children's TV Act. What they
 came up with was Get Real, a cooper-
tative, fac-paced, half-hour magazine show aimed at 8 to 10-year-olds.

Get Real does not in itself fulfill broadcasters' obligations, says WBA
President John Laabs. "But it certainly
is part of the answer; it's a good show that concentrates on localization."

The WBA commercial members and Wisconsin Public Television pooled their resources to produce the first four installments of what they
hope will become a monthly program.

But Laabs says he is looking to foun-
ders and companies to provide the

$200,000 needed to produce a year's
worth of programs.

What happens if the outside funding
doesn't materialize? "We'll cross that
bridge when we get to it," Laabs says.
AND NOW WE HAVE THE NAME TO PROVE IT

LUCIE SALHANY
on the leading edge of TV's network future
The attorney representing the National Cable Television Association in its defense of the cable-telco crossownership ban is anticipating a speedy ruling on the ban’s constitutionality. “I still think we will get a ruling by the end of June,” said Bruce Sokler of Mintz Levin Cohn Ferris Glovsky & Popeo.

At a Feb. 26 hearing on Bell Atlantic’s First Amendment challenge to the ban, U.S. District Court Judge T.J. Ellis granted the NCTA’s motion to intervene and set either May 13, May 20 or May 27 for oral arguments. According to Sokler, the date will depend primarily on what kind of briefing schedule the parties can hammer out.

Should Ellis declare the ban unconstitutional, Bell Atlantic would be free to provide cable service in Alexandria, Va., where it also provides telephone service. Jones Intercable is the incumbent cable operator there.

Disney, which has been waging a long and vigorous campaign to jettison the off-network prohibition of the prime time access rule, last week urged the FCC not to grant PTAR waivers. The FCC should consider repeal “rather than embark down a winding path of ad hoc waiver decisions—a treacherous path that threatens both illegalities and inequities,” Disney said.

MTM Television Distribution and Andrew Solt Productions have been pressing the FCC for permission to sell Rescue 911 and The Ed Sullivan Show, respectively, to network affiliates in the top 50 markets for prime time access. PTAR restricts the number of network and off-network programs top 50 stations may air in access.

Given today’s tough market for off-network syndicators, the FCC will continue to receive requests for waivers, Disney said. But granting the waivers will only create more problems, it said. “The only way to rectify the problem at its source and provide equal relief to all unintended victims is to eliminate the prohibition.”

The Motion Picture Association of America also weighed in, saying the FCC should not grant any waivers or exemptions to the rule without allowing for public comment.

The FCC is going to keep alive (if just barely) its rulemaking to revamped the criteria it uses to choose among competing applicants for broadcast channels, even though it has reaffirmed the key integration criterion. The affirmation on the criterion, which rewards applicants who promise “integration” of ownership and management, came in a battle over a new FM in Selbyville, Del.

The U.S. Court of Appeals remanded the FCC’s original decision to grant the channel to Anchor Broadcasting because the agency had failed to consider another applicant’s argument that the integration was obsolete. The remand triggered a rulemaking reviewing all the criteria, credit and preferences.

Despite the rulemaking, the FCC released an order last Monday once again granting the station to Anchor but this time appending a vigorous defense of integration. The agency argued integration “provides a structural and therefore more objective assurance that the licensee will serve the public interest.”

Until it comes up with a better approach, the FCC said it would continue to apply integration in new comparative cases and was “unlikely” to apply any changes to it retroactively.

The upgrading of the telecommunications infrastructure is “too important to be left to the invisible hand of the marketplace,” said House Telecommunications Subcommittee member Ed Markey (D-Mass.) at the CompTel ‘93 convention in Boston last week. Yet it falls to industry, not government, he said, to build the new infrastructure, which should bring “reasonably priced” advanced communications services to all homes and businesses by 2015.

“I think the government’s role largely should be confined to setting goals and facilitating limited improvements in the network; to setting standards for interconnection and interoperability and access, and to funding limited pilot projects to demonstrate how an advanced communications system can work,”’ he said. And in this era of “shared sacrifice,” he added, government simply does not have the money to build a network “that industry is perfectly capable of building.”

The Clinton administration is honoring the Washington tradition of abusing the English language, turning its proposal to raise money by auctioning new spectrum into a budget cut.

In the economic proposal unveiled last month, the administration describes auctions and other similar money-raising ideas as “estimated savings.” “Estimated savings [from spectrum auctions] are $2.1 billion in 1997, $4.1 billion over four years,” the proposal says.

How’s that?

In the “Clinton lexicon,” explained Democratic consultant Jim Davidson at last week’s NAB State Leadership Conference (see page 34), auctions are considered “an offsetting receipt” used to pay for the cost of regulation and are, therefore, spending cuts, not a tax or, as past administrations may have euphemistically put it, a “revenue enhancement.”

Bad news for the commission. According to FCC Chairman James Quello’s chief of staff, Brian Fontes, the Office of Management and Budget told the commission that it cannot add any staff to help in writing and administering the host of cable regulations mandated by the Cable Act. The FCC may hire non-federal contract workers, Fontes said, but that’s of little value given the need to train them and the act’s tight deadlines for implementing the rules.

Still unknown is how much supplemental funding the commission will get to cope with the cable rules. The FCC has reportedly asked for $20 million, but even FCC staff think the appropriation will be far short of that number.

Fox Broadcasting Chairman Lucie Salhany has been tapped to key note the annual meeting of the Association of Maximum Service Television, slated for April 19 in Las Vegas in conjunction with the National Association of Broadcasters convention. Dick Wiley, chairman of the FCC Advisory Committee on Advanced Television Service, will update MSTV’s members on HDTV developments. ■
Technology waits for no broadcaster, FCC says

Attendees at NAB State Leadership meeting told to get ready for innovations like DAB; Telecommunications subcommittee staffer says telco-cable hearings likely by late spring

By Joe Flint and Randy Sukow

The FCC will not slow down technological advancements like satellite-delivered digital audio broadcasting simply because they may be a threat to existing broadcasters, commission officials made clear at the National Association of Broadcasters State Leadership meeting last Monday (March 1).

The FCC cleared the way several months ago for satellite DAB, a technology that current radio operators see as a threat to their long-term viability.

Howard Woolley, NAB vice president, regulatory affairs, asked FCC Mass Media Bureau Chief Roy Stewart, and any other FCC staffer who would listen, if the commission was moving “too fast” on the implementation of DAB.

“The commission is supposed to implement technical changes,” Stewart said. The FCC’s responsibility, he said, is to make sure terrestrial broadcasters are not cut out from technical developments, but, in the end, the commission is mandated by the Communications Act to advance new technologies.

Aides to FCC Chairman James Quello and Commissioners Andrew Barrett and Ervin Duggan expressed concern about DAB’s impact on local broadcasting and how DAB operators will meet the needs of local communities. “The FCC is extremely sensitive to the implications of a satellite-delivered DAB broadcast service on the current service of terrestrial broadcasting,” said John Hollar, senior legal adviser to Commissioner Duggan.

But, the staffers added, broadcasters expressed similar concerns, which have yet to materialize, about direct broadcast satellites.

Quello’s address to the NAB conference was something of a homecoming for the chairman, always referred to as the broadcaster’s friend at the FCC.

He did not disappoint.

Quello advocated telephone company entry as a competitor to—but not as an acquirer of—cable systems in a telco’s service area, and said he would meet with House Telecommunications Subcommittee Chairman Edward Markey (D-Mass.) within a few weeks to discuss it.

In return, he would want the telcos to guarantee that local broadcast signals be carried and provided free to customers.

“Given everything that has happened in the marketplace [in recent months], the time is right to look at telco-cable,” said Cathy Reid, subcommittee minority counsel, during a congressional staff panel. “I suspect we’ll have hearings on telco-cable in the late spring,” she said.

On the financial interest and syndication rules, Quello did not make it sound as though a compromise were in the making between him and the other commissioners.

“It will be a 2-1 vote. In court, when no politics come up, we are 3-0,” said Quello, who advocates removal of the fin-syn rules.

Besides DAB and fin-syn, the state leaders heard the latest general wisdom and predictions on a number of other communications issues:

- Speaker of the House Tom Foley (D-Wash.), guest luncheon speaker, brought attendees to their feet when he declared: “I do not believe it is a useful thing to extract free TV or radio time [for campaign ads] from broadcasters.”

- House Telecommunications Subcommittee member Tom Bliley (R-Va.) is currently sponsoring a bill to require up to eight hours of free political ad time during campaigns (H.R. 449), a concept believed to have some support in the Clinton administration. That bill and other proposals affecting broadcasters will be the subject of a Telecommunications Subcommittee hearing scheduled for April 18, Reid said. The hearing would likely focus more on various lowest-unit-rate proposals (LUR), she said.

An LUR bill (S. 329) agreeable to NAB in 1992, authored by ranking minority Senate Commerce Committee member John Danforth (R-Mo.), was recently reintroduced. “I think a lowest-unit charge, in some form, will make it through our committee quickly,” said subcommittee minority counsel Mary McManus. “What has always been the problem with [Danforth’s] bill is that, once it passes our committee, the Senate will not move it as a stand-alone bill. They always want it to be part of a larger campaign reform bill. I think it will be no different this year.”

- “In Washington, if you can combine the word ‘infrastructure’ with ‘re-
form' you can put together a policy you can pass,” said consultant Susan Buck of Bond, Buck and Donatelli, describing the general mood since the Clinton economic reform package was released last month.

One of the concepts linked to “infrastructure upgrade” is a proposed investment tax credit. From a broadcaster’s view, said fellow consultant Jim Davidson of the Davidson Colling Group, such a tax credit could be the most important part of the Clinton plan. It would allow a significant reduction in tax payments to offset new-equipment spending. “That could be big in a time when many of you are looking at new technologies, whether it’s digital radio or high-definition television,” he said.

But broadcasters were warned to expect unfavorable new tax policies from other corners of the Clinton plan. Repeal of various tax deductions for funds spent on advertising are “looming in the background,” Davidson said. The deduction for beer and alcohol, children’s advertising and a number of other products could be eliminated as part of Hillary Clinton’s health care reform initiative, he said.

“One factor that may come into play is that there could be a sin tax [on beer and wine] to help pay for the health care proposal,” said Andy Vermilye, senior legislative assistant to Senate Consumer Subcommittee Chairman Richard Bryan (D-Nev.).

NAB concerns about excessive FCC fines seem to have found a receptive ear with Chairman Quello. He wants a review of the FCC’s experience under the new fine guidelines established in 1989, said Quello’s Chief Counsel Robert Corn-Revere.

Markey to offer spectrum allocation bill

Chairman says his legislation will offer alternative to auction plans; it’s planned to move parallel with Oxley spectrum transfer measure

By Randy Sukow

House Telecommunications Subcommittee Chairman Edward Markey (D-Mass.) said last week he will present an alternative to current spectrum auction proposals with an FCC spectrum allocation reform bill insuring “a proper set of safeguards are built in to insure that universal service, localism and diversity remain at the heart of our telecommunications policy.”

Markey has been an auction foe in the past, fearing that entrepreneurs and small businesses will be blocked from obtaining FCC licenses for new technologies if they are all made available to the highest bidder. His willingness to craft a moderate bill is perhaps a reaction to the Clinton administration’s strong push to use auctions to raise $4 billion over the next four years (BROADCASTING, Feb. 22).

The Markey bill will be moved “parallel” with H.R. 857, auction legislation proposed by subcommittee member Michael Oxley (R-Ohio). Markey said during last Tuesday’s (March 2) debate on the Emerging Technologies Act (H.R. 707). That bill, which directs the Commerce Department to transfer 200 mhz of government-controlled spectrum to the private sector, passed the full House 410-5.

The bill is identical to a 1991 bill that also passed the full House but failed to get Senate approval.

Unlike the Senate version of the bill (S. 335), H.R. 707 does not include spectrum auction provisions. Energy and Commerce Committee Chairman John Dingell (D-Mich.) blamed the Bush administration’s insistence that the 1991 bill include spectrum auctions for its eventual failure. He and Markey both urged immediate passage of the spectrum transfer and later, more deliberate consideration of auctions.

In committee and subcommittee markups, Oxley decided not to introduce his auction language to accommodate the Markey-Dingell desire to move H.R. 707 quickly. But at the same time, he won a promise from both that H.R. 857 will be the subject of hearings this spring.

The Oxley bill is similar to the position taken by the Clinton administration, which seeks auctioning of all the 200 mhz addressed in H.R. 707 and does not include an exemption for broadcasters seeking assignment within that 200 mhz (BROADCASTING & CABLE, March 1). Unlike the administration, Oxley confines auctioning to the 200 mhz and does not extend them all new spectrum allocations. Oxley also provides an exemption for public safety organizations.

S. 335 differs greatly from the Oxley and administration proposals with broadcaster and public safety exemptions and trial auctioning of only 30 mhz of the total 200 mhz. “I think that probably at the committee level there may be an effort to raise the amount of spectrum available for competitive bidding.” After it leaves committee, however, the Senate plan “may get tangled up in President Clinton’s economic program. I think it is too soon to say what will happen.”

Mary McManus, minority counsel, Senate Communications Subcommittee

“I think that probably at the committee level there may be an effort to raise the amount of spectrum available for competitive bidding.” After it leaves committee, however, the Senate plan “may get tangled up in President Clinton’s economic program. I think it is too soon to say what will happen.”

Mary McManus, minority counsel, Senate Communications Subcommittee

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RECENT ACTIONS:

Courts heard oral arguments in the battle over the fate of must carry and retransmission consent last Thursday, while the FCC was busy figuring out how it would lay out the rules for must carry and retransmission consent at this Thursday’s (March 11) meeting (see “Top of the Week”).

Stirrings for the commission last week: it learned it will not be allowed to hire any additional staffers to implement the Cable Act. Still unknown is how much of a supplemental budget the commission will receive for the act’s implementation, but it probably will be nowhere near the $20 million requested by former FCC Chairman Al Sikes.

This Monday, comments are due in response to the commission’s survey of cable systems for its rate regulation proceeding. Non-weighted results show operators without competition charge about

33% more per channel than operators with competition.
1. Must carry/retransmission consent. Broadcasters are to be given right to negotiate compensation for cable retransmission of their signals. Every three years, commercial TV stations must choose whether to negotiate for retransmission fee or require carriage. (Noncommercial stations receive automatic must carry and are not eligible for retransmission consent.) Cable systems with 12 or fewer channels must carry at least three local signals, while systems with more than 12 channels must reserve up to a third of capacity for broadcasters. Rules to be voted on at this Thursday’s meeting. Final approval target: April 1. Congressional deadline for completion: April 5 (must carry) and May (retransmission consent).
2. Indecency. FCC issued new rules giving operators right to limit all indecent programing submitted for leased-access channels to one designated channel and scrambled unless specifically requested by subscriber (BROADCASTING, Feb. 8).
3. Home wiring. FCC issued new rules determining ownership and use of cable operator-installed wires requiring operators to inform subscribers that they can purchase home wiring on a cost-per-foot basis.
4. Sports migration. FCC asked for comments for its study of sport-by-sport migration from broadcast television to basic and premium cable services and pay per view. Study will cover national, regional and local programing of professional and amateur sports. Comments due: March 29; reply comments, April 12. Congressional deadline for completion: July 1, 1993 and July 1, 1994 (interim reports to Congress).
5. Rate regulation. Commission will identify franchises exempt from basic rate regulation where effective competition exists (second multi-channel video provider reaches at least 50% of households and is subscribed to by more than 15%). Local authorities to be certified in other areas to regulate basic tier (broadcast signals and PEG channels), installation and monthly equipment rental rates according to FCC-developed formulas. Commission will also accept petitions for direct federal regulation of extended basic channels in areas where commission deems rates to be excessive. In comments filed on Jan. 27, NCTA and several other organizations proposed “benchmark” formulas to compute “reasonable” charges for basic, extended basic programing, equipment rental and installation. NAB proposed benchmark placing basic-tier rate at $3.48-$7.35 on 40-channel cable system. Final approval target: April 1. Congressional deadline for completion: April 3.
7. Program access. Exclusive contracts between cable program suppliers and cable operators eliminated except when commission finds them in public interest. Contracts in effect before June 1, 1990, are grandfathered. Provision expires after 10 years. Wireless Cable Association and Consumer Federation of America, in comments filed Jan. 25, accused FCC of ignoring congressional intent by asking for public comment on aspects of program access that were not supposed to be open for interpretation. Cable industry commenters asked for as much flexibility as possible for vertically integrated companies to set prices for non-cable multichannel services and to enter into exclusive contracts, claiming that strict interpretation of Cable Act could lead to fewer new cable network launches. Final approval target: April 1. Congressional deadline for completion: April 3.
9. Ownership limits and carriage agreements. Limits on number of subscribers reached by single MSO and limits on vertical integration of cable program networks and cable systems. FCC suggested 25% national cap for cable subscribers was possibility. Crossownership limits on wireless cable systems and satellite master antenna TV (SMATV) systems within cable system’s franchise area. Cable operators or other multichannel services prohibited from requiring financial interest in program service as condition of carriage. Reply comments due: May 12 (extended from March 3). Final approval target: Oct. 5. Congressional deadline for completion: Oct. 5.
10. Equal employment opportunity. Expansion of job categories covered by cable EEO rules from nine to 15, adding titles such as general manager and chief technician. Cable systems required to identify race, sex and job title within each category on EEO reports. Fines per violation increased from $200 to $500. Congressional deadline for completion: July 2.
12. Home shopping public-interest study. FCC will determine public-interest value of broadcast stations running 24-hour home shopping programming or several hours of program-length commercials and whether such stations should be eligible for must carry. Comments due: March 29. Reply comments due April 13. Final approval target: July 2. Congressional deadline for completion: July 2.
13. DBS public interest. FCC will set public-interest requirements of DBS operators, including pricing rules and minimum noncommercial channel carriage. Notice of proposed rulemaking to be released this week.
ASCAP decision music to TV stations

Magistrate judge’s decision also has a few discordant notes; how much broadcasters save will depend on how they respond to new opportunities

By Geoffrey Foisie

TV stations currently pay ASCAP and BMI roughly $110 million a year for the rights to play music in the shows they broadcast. As a result of a decision by the United States District Court for the Southern District of New York, the rules for determining that sum will substantially change. Whether the amount of money paid declines significantly will depend on how TV stations respond to the new opportunity given them.

At issue in the rate case were two main questions. How much, and under what formula, do TV station broadcasters with a “blanket license” owe the American Society of Composers, Authors and Publishers for the 18 years ending 1995? And how much, and under what formula, do TV station operators who availed themselves of a “per-program license” beginning in 1985 owe for the period through 1995?

As the name implies, the blanket license allows a station to use whatever ASCAP-licensed music it wants, while the per-program license allows stations to pay ASCAP licensing fees for only those programs in which it uses ASCAP-licensed product.

The decision rendered by magistrate judge Michael Dolinger steered a middle course between the amount alternately suggested by ASCAP and the All-Industry Committee.

The new “blanket license” formula Dolinger set in place is roughly the same amount as that of 20 years ago, adjusted for inflation and changes in the number of stations. If all stations were under a blanket formula, that total today would be roughly $72 million in 1992.

In what is also a victory for TV stations, Dolinger’s decision made permanent the interim decision’s approval of the “per-program” option—before 1987, stations only had the option of a blanket license. Currently, about 260 stations use the per-program license, which saves them about $6 million annually from what they would pay under the blanket fee. The judge’s decision last week granted ASCAP $4.6 million for administering the per-program license from 1985 to 1990.

The new per-program formula says that if all of a station’s syndicated and locally produced programs were licensed on a per-program basis, that sum should add up to 140% of what the station would pay using a blanket fee. A station can then calculate how much of the revenue derived from those syndicated and locally produced programs is from shows for which an ASCAP license is not necessary—because the music is licensed elsewhere, the ASCAP license is already paid for by the show’s producer, or the station uses music that doesn’t require licensing. That nonapplicable percentage could then be deducted from the 140% to arrive at the per-program-dollar license fee to be paid.

Although the 140% figure is higher than the previously used 125%, the judge’s inclusion of locally produced shows, including newscasts, in the calculation could lead more stations to
take the per-program option.

It was in the per-program area that opponents in the litigation last week were reaching different conclusions about the judge’s decision. The All-Industry Committee’s administrative director, Jack Zwaska, claimed the 140% basically included every fee a station would have to pay, whereas ASCAP claimed an additional administrative fee was required.

There was also disagreement about how the judge intends stations to pay for ambient or background music (such as a news show reporting on a music concert, or a half-time performance at a football game). Dolinger made clear that stations do have to pay for the music. Furthermore, it was not clear whether stations could realistically apply the new formula going back to 1985.

The judge left certain matters to be resolved by the two parties over the next 30 days, including how the $72 million blanket fee total is to be allocated among individual stations. And in the not too distant future ASCAP and the All-Industry Committee will sit at the bargaining table to negotiate new contract taking effect after 1995. Broadcast Music Inc. has contractually agreed that it is bound by agreements reached with ASCAP, said Zwaska.

ASCAP is still deciding whether to appeal Dolinger’s decision, said its general counsel, Bernard Korman. There was also the possibility that the decision, as applied to network-owned stations, might be referred to a different judge.

During the next few months a decision may be forthcoming in a case pitting ASCAP against CBS and ABC, said Bruce Rich, attorney at Weil, Gotshal & Manges, which represents many of the litigants with ASCAP, including the All-Industry Committee.

The bottom line for TV stations was summed up by Glen Larkin, controller for Bonneville International Corp. ‘‘We unhitched the blanket license from broadcasters’ revenues and also got the concept of ‘per program’ entrenched. If there are some disappointing aspects, it is perhaps the amount of money the magistrate chose to award ASCAP; also, he chose to cut them a pretty good slice of pie for administrative fees. But going forward, I think we will see some efficiencies in the administrative process.’’

Cox Cable and Southwestern Bell join forces for UK franchises

By Meredith Amdur and Joe Flint

In one of the UK cable industry’s largest investments to date, Cox Cable has teamed up with Southwestern Bell to develop and acquire cable franchises. The venture, which will give Cox an initial 25% interest in the cable TV-telephony business, is estimated to be worth $300 million to be invested in Southwestern Bell’s operations.

The deal is just the latest of several recently announced partnerships by

John Abel
Natl. Assoc. of Bdcstrs.

Kristin Allen
The First Boston Corp.

Barry Baker
River City Bdcstg.

Robert Beacham
McKinley Capital Group

Ed Christian
Saga Comm.

Rich Churchill
Media Comm. Partners

Brian Cobb
Media Venture Partners

Michael Connelly
Donaldson, Lufkin & Jenrette

Larry Darby
Larry Darby Associates

Paul Fiddick
Heritage Media Corp.

Joe Flaherty
CBS, Inc.

Lisa Gallagher
Bank of Boston

Joel Hartstone
Hartstone & Dickstein

Ted Hepburn
The Ted Hepburn Co.

Hugh Ben La Rue
La Rue Media Brokers

Paul Leonard, Jr.
Star Media Group, Inc.

Philip Lombardo
Guadel Comm. Co., Ltd.

Andrew Marcus
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Paul Fiddick
Heritage Media Corp.

Joe Flaherty
CBS, Inc.

Lisa Gallagher
Bank of Boston

Joel Hartstone
Hartstone & Dickstein

Ted Hepburn
The Ted Hepburn Co.

Hugh Ben La Rue
La Rue Media Brokers

Paul Leonard, Jr.
Star Media Group, Inc.

Philip Lombardo
Guadel Comm. Co., Ltd.

Andrew Marcus
Alex. Brown & Sons Inc.

Kathleen Mayher
Society Natl. Bank

Mark Mays
Clear Channel Comm. Inc.

Hrbr McCord
Granum Comm., Inc.

James McKinney
Advanced TV Systems Comm.

Bob Price
Price Comm. Corp.

Thom Reifenheiser
Chase Manhattan

Ken Selle
First Natl. Bnk. of Chicago

Michael Sherlock
NBC

Jeff Smulyan
Emmis Broadcasting

Gregg Solomon
Prudential

W.P. Williamson, III
WKBN Bdcstg. Corp.

Douglas Zylstra
Heller Financial, Inc.
U.S.-based cable and telco companies (BROADCASTING & CABLE, March 1).

Southwestern Bell's UK franchises cover 1.2 million homes with a penetration rate of nearly 23% and 51,490 subscribers. Southwestern Bell also holds stakes in UK cable programming ventures such as The Parliamentary Channel (similar to C-SPAN) and CPP.

The UK allows both telcos and cable companies to form alliances and offer services that are restricted in the U.S. The UK cable industry offers cable and telephone operators looking to offer integrated video, voice, data and interactive services to the home.

Still, UK cable has a long way to go. The UK cable market, which claims just over 440,000 broadband homes connected and 1.95 million passed, has had a slow start since the Independent Television Commission (ITC) began awarding some 130 franchise licenses in 1983. Plagued by construction delays and lack of debt-equity financing, only 38 franchises are operational, but build rates are up 45% in 1992 over the previous year and connection rates are up 64%.

In its franchise areas, Southwestern built 144,000 homes in 1992 and projects an additional 163,000 homes passed in 1993.

"Let's put this in some perspective; cable in the UK is like cable in the U.S. 15 years ago," said Jim Kahan, Southwestern Bell's senior vice president, corporate development, "but there has been great progress in the last few years."

Although the partnership with Cox does not include any of Cox's programming interests there, Kahan did not rule out the possibility that Southwestern will get further into the program-

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**Changing Hands**

This week's tabulation of station and system sales ($250,000 and above)

WRNL(AM)-WRXL(FM) Richmond, Va. Sold by Capitol Broadcasting Co. to Clear Channel Communications for $9.75 million. Sale also includes Virginia News Network. Seller is headed by Jim Goodman, and is also licensee of two FM's and two TV's. Buyer is headed by Lowery Mays, and recently purchased KHFI-FM Austin, Tex. ("Changing Hands," Jan. 11).

WRXL(AM)-WRNL(FM) Richmond, Va. Sold by Capitol Broadcasting Co. to Clear Channel Communications for $9.75 million. Sale also includes Virginia News Network. Seller is headed by Jim Goodman, and is also licensee of two FM's and two TV's. Buyer is headed by Lowery Mays, and recently purchased KHFI-FM Austin, Tex. ("Changing Hands," Jan. 11). It is licensee of 12 AM's, 13 FM's and seven TV's. WRNL is full-timer with AOR format on 910 khz with 5 kw. WRXL has AOR format on 102.1 mhz with 140 kw and antenna 320 feet above average terrain.

WKRC(AM) Cincinnati Sold by Great American Television and Radio Co. Inc. to Jacor Broadcasting Corp. for $1.6 million. Seller is headed by John P. Zanotti and David H. Crowl, and is licensee of six AM's, 11 FM's and six TV's. Buyer is headed by Terry S. Jacobs, and is parent of licensees of WLW(AM)-WEBN(FM) Cincinnati; WGST(AM)-WPCX(FM) Atlanta; KOA(AM)-KRFX(FM) Denver; WQIK-AM-FM Jacksonville and WFLA(AM)-WFLZ-FM Tampa, both Florida, and WMYL(AM) Sevierville, Tenn. (Knoxville). WKRC has AC format on 550 khz with 5 kw day and 1 kw night.

WTOU(AM)-WZTV(FM) Kokomo, Ind. Sold by Caravelle Broadcast Group to Mid-America Radio Group of Kokomo Inc. for $1.21 million. Seller is headed by M. Jack Quick, and is licensee of WJR(AM) Rutland, Vt.; WAFM-AM-FM New Bern, N.C., and WKCN(AM)-WENVZ(FM) Dorchester, Tenn.-Mt. Pleasant, S.C. Buyer is headed by David C. Keister, who owns licensees of WKBV(AM)-WFMG(FM) Richmond and WBAI(AM)-WCIR(FM) Marion, both Indiana, and WBWN(FM) Le Roy, Ill. He is also 49% owner of permittee of WVN(FM) Nashville, Ind. WTOU has classic oldies format on 1350 khz with 5 kw day and 1 kw night. WZTV has top 40 format on 92.7 mhz with 3 kw and ant. 298 ft. Broker: Tomlin & Co. Inc.

KIEZ(AM)-KCLF(FM) Carmel Valley,
The partnership comes on top of Cox's most prominent European investment, its 38% stake in the new satellite entertainment channel UK Gold. Along with fellow investors TCI (27%), BBC Enterprises (20%) and Thames Television (15%), the channel created Britain's first syndicated program service. The channel may be encrypted next year, but until then, its primary revenue stream will be advertising, from which it hopes to break even within three years.

According to Barry Elson, senior vice president for Cox Cable in charge of international operations, it makes sense to be involved with both distribution methods. Said Elson: "In the short term, with 2.5 million DTH homes, the satellite business is growing ahead of cable [in the UK]...it's a very different model than the U.S. But by 2000, I expect the ratio to even out to roughly 5 million-7 million homes for each." Currently, there are 21.6 million total UK television households.

The payback on the investment could take a long time. According to Bruce Fireman, managing director of media and communications for bankers Guinness Mahon in London, a further $10 billion needs to be invested in UK cable, given aggregate costs-per-home-connected of $900.

Calif. □ CP sold by Jerry J. Collins to Jaime Bonilla Valdez for $840,000. Seller is permittee of KNZS(AM) Montecito, Calif. Buyer has approximately 30.1% interest in permittee of KURS(AM) San Diego. KIEZ has oldies format on 540 kHz with 10 kw day and 500 w night. KKLF has oldies format on 104.3 mhz with 3 kw antenna 328 feet above average terrain. Broker: Miller & Associates.

WHLE(AM)-WJLC(FM) South Boston, Va. □ Sold by Virginia Broadcasting Inc. to JLC Properties Inc. for $500,100. Seller is headed by Timothy Moran, who is also licensee of WSMY(AM)-WPTM(FM) Roanoke Rapids, N.C. Buyer is headed by John L. Cole III. and has no other broadcast interests. WHLE is fulltimer with MOR, classic rock format on 1400 kwh with 1 kw. WJLC is assigned to 95.3 mhz with 2.7 kw and antenna 495 feet above average terrain.

WVXA(FM) Signal Mountain, Tenn. (Chattanooga) □ Sold by Signal Mountain Radio Consolidation Inc. to Radio One Management Group Inc. for $450,000. Seller is headed by Jay Sobow, former radio and television owner. Buyer is headed by K.A. Green, and is 49% shareholder of licensee of KUTE(AM) Desert Hot Springs, Calif. WVXA is assigned to 98.1 mhz. Broker: Sailor & Associates.

KDSX(AM)-KDSQ(FM) Denison-Sherman, Tex. □ Sold by Transcontinental Broadcasting Co. to Octavian Broadcasting for $350,000. Seller is headed by George Jenne, and has interests in KPRF(AM) El Paso, Tex., WKQB(FM) Jackson, Miss., and WBO(AM)-WFPM(FM) Baton Rouge, La. Buyer is headed by Charles Davis and Steve Lantroop. Lantroop is licensee of KSEO(AM)-KBHC(FM) Durant, Okla. (Denison, Tex.). KDSX is fulltimer with C&W format on 950 kHz with 500 w. KDSQ has C&W format on 101.7 mhz with 17 kw and antenna 384 feet above average terrain. Broker: Whitley Media.

WCIO(FM) Jackson, Ohio □ Sold by Radio Jackson Inc. to Jackson County Broadcasting Inc. for $260,000. Seller is headed by William W. Johnson, who is also licensee of WLMJ(AM) Jackson, Ohio. Buyer is headed by Lewis E. Davis, and is licensee of WYPQ(AM)-WKOV-FM Wellston, Ohio. WCIO has C&W format on 97.7 mhz with 3 kw and antenna 300 feet above average terrain.
January ad revenues lower than expected

Local up, spot down; observers expecting first-quarter pickup now look ahead to second

By Sharon D. Moshavi

The picture for station advertising revenues for January was not as pretty as many had hoped. While pundits in the television and advertising industries once talked of a substantial pickup in revenues in the first quarter, many who have looked at the preliminary figures now predict it will not be until the second quarter that key local and spot categories pick up.

According to the Televisi on Bureau of Advertising, station ad sales were up just 0.5% for January, with local sales up 4.3% and spot sales down 4.4% (see chart). January represents the second month in a row in which comparisons to last year can be made without being clouded by political spending, the national conventions or the Olympics.

December was not a great month for station ad revenues, either. Based on the 241 stations in TVB's report for that month, station advertising was up just 2.1%, with local about flat and spot up 4.7%. With all the talk about strong holiday spending, many had expected higher numbers.

One spot buyer, Howard Nass, Footcone and Belding's senior vice president, corporate director of local broadcast, says January will be representative of the first quarter. He says the low spot numbers mean national advertisers are finding good bargains on the networks.

Nass sees other problems as well. "Low pricing on the networks coupled with people moving slowly to make their budgets is affecting the market," he says. Advertisers have been slow to create budgets because they have been unsure about the economy and about President Clinton's plans, Nass says. Like others, he expects a pickup in the second quarter, although "not a great rebound."

The continued softness of packaged-goods spot advertising appears to be the main problem category in the market. The one spot category looking strong, say observers, is autos. "Some weeks it's hard to get car advertising on the air," says Laura Silton, senior vice president, director of local broadcast, McCann-Erickson.

TVB group time sales survey

(% change in revenue from previous year)

<table>
<thead>
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<th>Affiliates</th>
<th>Independents</th>
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<tr>
<td>Local</td>
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</tr>
<tr>
<td>Spot</td>
<td>-4.3%</td>
</tr>
<tr>
<td>Total</td>
<td>+0.3%</td>
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Local markets are looking better overall because retail advertising has picked up. But the combined effect of the local and spot market is the significant indicator, says Silton: "The question really is how the marketplace itself is doing. When you're buying a market, it doesn't matter if local is up and spot is down. It doesn't do any good to separate the two. It still leaves available inventory in the same place."

Silton is not projecting any strengths except car advertising in the spot market until the middle or end of the second quarter. There was some initial expectation that the market would be stronger in the first quarter, she and others acknowledge. "While we are all expecting the economy to improve, we really haven't seen the broadcast inventory tightening up. It feels a bit stronger than last year, but it's hard to tell how much is real and how much is psychology."

Several reps and media buyers point out that the January numbers are not that bad, given that they are being compared to January 1992, a month that looked good against Gulf War-disrupted January 1991.

Some rep firms say their billings are up so far this quarter. According to David Schwartz, Seltel's senior vice president of domestic sales, national business for the rep firm—which represents a large number of Fox and independent stations—is up 3%-5% so far this year, and January was up "substantially" over last year. But he acknowledges that advertisers are being slow to set budgets.

Both January and February were up for Blair, says Steven Murphy, vice president, director of sales analysis and planning, "Everybody would like to see the numbers stronger, but it's not horrible." He also thinks second quarter will look better once budgets are resolved.

Bob Frye, general sales manager for CBS affiliate KCTV(TV) Kansas City, says national advertisers are asking about avail dates but moving slowly in buying them. The station is about 20% ahead in local sales so far this year, but spot sales are down about 2%.
Niche cable networks attract advertisers of same genre

Endemic ads account for 20%-40% of their spots, but they would prefer a broader base

By Sharon D. Moshavi

Narrow cable channels such as Sci-Fi and Comedy Central have attracted significant revenue from advertisers looking for a specific viewer. But now some of these networks are concerned that their niche appeal may be reinforcing an image that will stunt their growth in the future.

Called endemic advertising (golf-ball ads in golf games, humorous ads in comedy programming), it accounts for between 20% and 40% of ad revenues for many niche cable channels. But it is not something most cable networks like to brag about or emphasize—they want to talk about their demographic reach to get broader advertisers. The networks build identity based on a niche, yet they do not want to be perceived as narrow by mainstream advertisers.

Cable has an easy time selling endemic advertising, but “it’s hard to build a network on just that,” says Tom Winner, executive vice president and director of marketing services at CME-KHBB Advertising. Broader advertisers such as packaged goods and auto manufacturers are needed, but they are a much tougher sell. “If you’re just selling on a demo, advertisers can find that demo broader elsewhere,” he says.

Winner does not deny that many of the niche networks offer good demographics that many broader advertisers also want to reach. “The smaller the rating, the better the demo,” he says, but “the only people watching are those interested in science fiction or whatever the network’s genre is. Golf is not high-rated programing, but golf-ball manufacturers have to be there because of who the audience is.”

Endemic advertising at least is a way for cable networks to start an advertising base. Comedy Central initially drew much advertising from theatrical comedies and ad campaigns focused on humor. “But it’s a catch-22, trying to go after business that way, because we didn’t want to be perceived as just a place for comedy,” says Joe Poletto, director of ad sales, who estimates that 30% of the channel’s advertising is endemic. The network wanted broader advertising, including ads for non-comedic theatrical releases from movie studios.

Comedy Central has used promotions and programing to cajole advertisers, but all were tied to media buys. One of the first things Comedy Central did was a deal with Paramount for “Wayne’s World.” Stars Mike Myers and Dana Carvey hosted Short Attention Span Theater in conjunction with advertising on the network. Poletto says that kind of offering helped attract not only more movie commercials for comedies, but theatrical ads as a whole.

Although Comedy Central touts its demographic reach to advertisers, mainstream advertisers may be attracted to the network simply because their commercials are humorous. The network and Certs are creating a sweepstakes together as part of a media buy, but Certs may be there because of tie-in to its own commercials; it is currently running a campaign featuring comedians. American Express is a new client, and coincidentally or not, they are coming on at a time when they have signed comedian Jerry Seinfeld as their spokesman.

E! Entertainment also banks on its programing to bring in entertainment advertising, which accounts for about one-third of ad revenues, according to David Cassaro, senior vice president, ad sales. Sometimes it is difficult to tell what an advertiser is buying on—demographics or the channels theme, says Cassaro. “It’s like which came first, the chicken or the egg.”

Like Comedy Central, Sci-Fi Channel is also concerned that “advertisers will pigeonhole us into one category,” says Tom Olson, vice president, director of advertising sales, who estimates about 20% of the channel’s ad revenues are from advertisers selling science fiction or fantasy-related products, ranging from Sega and Nintendo to Star Trek memorabilia.

Sci-Fi is also taking advantage of its genre to create tie-ins to attract a broader audience. They have created short, on-air vignettes featuring an alien opening a time capsule and finding products distributed by advertisers such as Frito-Lay, Nestle, Warner-Lambert, Johnson & Johnson, Mars, Kraft, P&G and Kodak.

Unlike some of the other cable networks that want to downplay their endemic advertising, The Travel Channel is trying to expand in that direction. It is looking to increase revenues from travel-related advertisers such as cruise brokers and hotels.
Prime time is Miller time on CBS

Deal tied to 'Northern Exposure' on-air and retail co-promotion

By Sharon D. Moshavi

CBS is getting its first major prime time buy from Miller Brewing Co., thanks to a co-promotion with the advertiser involving Northern Exposure.

The co-promotion of Miller’s Genuine Draft and Genuine Draft Light beer is set for July—the brewery’s highest sales period. Miller’s buy on the network will stretch across the entire year. Neither party would disclose how much Miller is spending.

The co-promotion features retail displays in bars and stores, a consumer offer and CBS on-air promotion.

The deal marks the first time that Miller has done a show-specific promotion with a network, although it was the official sponsor of NBC’s May sweeps last year.

To tie in with Miller’s “Get out of the old. Get into the cool” advertising campaign and “The world is a very cool place” theme, CBS’s promos in July will refer to the network as a “very cool place to be.”

Tear pads at the retail displays will offer consumers discount forms for a CD compilation of Exposure music. The displays themselves will feature an inflatable Morty the Moose (the program’s mascot), simulated TV’s showing images of the two beers and Northern Exposure and a replica of the Brick, the hub of much of the show’s action.

Also tied to the campaign will be another sale of Exposure merchandise, this time tying in Miller. CBS and producer MCA Universal last November and December hawked sweatshirts

The deal marks the first time that Miller has done a show-specific promotion with a network.

via 20-second spots at the end of the show. CBS would not say how many of the $24.95 items were sold, but did say that it exceeded expectations.

CBS said there would be no Miller product placement at the Brick in any episodes. Robert Ward, director of advertising services at Miller, said Miller has no plans to put Exposure cast members in Miller advertising, but left open the possibility.

Several other advertisers had approached CBS about a promotional venture tied to Exposure, said George Schweitzer, senior vice president, marketing and communications, CBS Broadcast Group.

The dollars Miller is spending on the promotion and in advertising on CBS are incremental, according to Ward. Miller’s media and promotion budgets are both increasing by double digits this year, he said.

According to Arbitron’s MediaWatch, Miller spent just $148,000 on CBS prime time in 1992 (excluding the World Series). The brewer spent $6.5 million with ABC and $1.1 million with NBC in prime time.

CBS has been quite active in promotional deals. In the past few weeks, it began a tour of malls with the New York Times, started its Friday night programing promotional venture with Domino’s Pizza and announced a deal with Blockbuster Video to create a videotape to promote CBS programing.
NBC stars starring on Kellogg’s cereal boxes

NBC series cast members will grace the boxes of Kellogg’s cereals as part of a fall promotion between the network and the food company.

According to published reports, Jerry Seinfeld and his Seinfeld co-stars Julia Louis-Dreyfus, George Alexander and Michael Richards will appear on boxes of Kellogg’s Low-Fat Granola. The tie-in works well with the series: one of the running shits on Seinfeld is Jerry’s love of cereal.

Other likely cereal appearances: Will Smith, star of The Fresh Prince of Bel Air on Raisin Bran, Wings cast members on Frosted Bran and Blossom characters on boxes of Corn Flakes.

Other parts of the promotion are said to possibly include some sort of contest and box-top offers. It is expected there will be point-of-purchase displays in supermarkets and information on NBC’s fall lineup on the backs of the cereal boxes.

NBC’s primary fall promotion last year was with parent company General Electric. NBC promotional material and GE coupons were packaged with GE light bulbs in 150,000 displays. It was the first such venture NBC had done with GE.

TeleCable Targeting targets other systems

TeleCable Targeting, the ad sales division of cable MSO TeleCable Corp., is looking to become a local ad sales representative for other cable systems.

In its new venture, TeleCable hopes to rep cable systems outside markets in which it operates systems. In addition to its own systems, TeleCable reps eight others within its franchise areas. Clients include TCI, ATC, Cablevision Industries, Continental, Jones Intercable and Cencom/Crown Media systems.

TeleCable has essentially finished establishing what it calls strategic representations of cable systems within its markets. Those ventures allow both TeleCable and the systems it reps to “take advantage of the economies of scale” and push margins up over 50% in many cases, according to Jerry Machovina, TeleCable vice president of advertising sales. Says Machovina: “We now have a fully loaded advertising structure. So now we want to step out to distant communities and represent other cable operators. We are seeing some operators dissatisfied with their own local ad efforts, and we’re hoping to make them an offer to do it for them.”

Since TeleCable is interested in rep ing systems for local advertising, it has no plans to compete with any national cable rep firms, according to Machovina. TeleCable is equipped to perform the task for other cable systems, he says, because it has centralized most of the operational and research functions needed, and can set up an operation for another system inexpensively. TeleCable hopes to add six to eight cable properties as ad sales clients over the next year.

TeleCable Targeting has revenues of $20 million, which works out to about $30 per cable subscriber per year, says Machovina.

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2. What best describes your title? (Check one)
   □ President/Owner/CEO □ Program Director □ Vice President □ News Director □ Director/Manager □ Chief Engineer □ General Manager □ General Sales Manager □ Other □ Station Manager
Sony unveiling small-format digital gear

New digital Betacam line of half-inch equipment to be introduced at NAB convention will be compatible with current Betacam SP and D-2 products

By Steve McClellan

Sony Corp. last week announced a series of new half-inch component digital Betacam videotape recorders and editing products to be introduced at next month’s National Association of Broadcasters convention in Las Vegas.

The new digital component Betacam recorders are compatible with the existing lines of Betacam SP component analog and D-2 digital composite recorders and editing products, the company said. There are currently 165,000 Betacam units in place around the world, said Christopher Golson, vice president of videotape recorders, Sony Business and Professional Group.

Digital Betacam is Sony’s entry into the small-format digital market for broadcasters. It comes two years after Matsushita’s Panasonic Broadcast Systems began shipping D-3, a half-inch composite format that was used extensively by NBC and several other world broadcasters during the 1992 Olympic games in Barcelona.

The new Sony format’s main selling point over D-3 is the use of higher-quality component color recording. The company claims it represents a cost-effective bridge format between today’s analog component systems and the component digital, higher-resolution and 16:9 aspect-ratio systems that will be used in the advanced TV broadcast and post-production studios of the future. Sony expects Digital Betacam to be a useful tool in either environment for years to come.

Golson said the new videocassette recorders were designed to be “the workhorse format for broadcast and post-production in the 1990’s,” a quality widely demanded by Sony clients in user surveys. “They didn’t want the format of the year,” he said.

The changing economics of the broadcast business have forced managers to be more frugal generally, he said. They want equipment that will last many years and still meet their needs. Compatibility with the existing analog standards will allow broadcasters and others to enter the digital age at their own pace, said Golson.

But the compatibility goes only so far. Golson said the new digital machines will play analog tapes, but existing analog machines cannot play digital tapes. He urged those planning to attend the NAB convention to bring their own tapes to the show for a demonstration of how they will play on the new machines.

The new Betacam format is based on a bit rate compression technology that Sony calls “coefficient recording” (or CORE). The technology enables the recorders to process the greater amount of picture information associated with digital machines without adding more heads or otherwise making the machines more costly or more complex to operate.

Golson declined to talk specifically about pricing, indicating that detailed information on prices will be available at the NAB show. He estimated, however, the digital Betacam recorders would be around $50,000—approximately half the price of existing three-quarter-inch component digital D-1 machines and almost the same price of a D-2 three-quarter-inch composite digital VTR.

Golson said Sony intends to introduce a digital Betacam camcorder by summer 1994. The timing of the introduction depends on development of “breakthroughs” in weight, power and size. (Current Panasonic D-3 camcorders weigh less than 15 pounds and are less bulky than Betacam SP analog composite camcorders.)

In the meantime, Sony said that a new Laser Beam Link System for remote field cameras will also be unveiled in Las Vegas. The system is designed to use bidirectional infrared transmission over microwave frequencies to eliminate the need for cable links at multicamera events such as sports matches or the recent presidential inauguration.
HELP WANTED MANAGEMENT

GSM: Experienced “on the street” savvy manager to lead Ca. Central Coast’s log combo. Excellent opportunity, growth market. Salary negotiable. EOE. Reply to Box E-1.

Wanted: A manager who wants to be an owner. Our ideal candidate has been working as sales manager or GM in a small market operation in Virginia or nearby states, and wants to be an owner — if he had the cash. We’re an ownership-minded AM/FM combo in a Virginia town named one of America’s 100 best. We could increase our billings substantially with a strong, sales-driven manager. We want someone who can deliver quality, but will spend each dollar as carefully as it were his or her own. We’ll give you a modest salary, but your real money will come from bonuses tied directly to your ability to generate profits for us — and the stock we’ll give you in the company! Send your resume to Box E-13, EOE.

General manager for AM/FM in beautiful NY State market. Track record in budget management, sales performance, and programming success, along with marketing creativity a must. Minority and women encouraged to apply. Send resume and references in total confidence to Box E-11, EOE.

Small-mkt GM/GSM: Growing radio group seeking strong GM/GSM with interest in ownership, for top-rated, underperforming AM station with expansion/LMA opportunities located in attractive southeastern small mkt. General & sales mgmt experience required with proven results in small mkt. $31,000-$34,000 salary range with excellent benefit package, including trip opportunities for merit, based on achieving selected performance goals and management criteria. Please send resume & achievements to Box E-12, EOE.

Florida small market AM/News FM seeks selling sales manager who can build, lead, train, and hire a winning team. Being able to sell against newspaper a must. Fax resume and expectations to 813-780-9727, EOE.

HELP WANTED SALES

Senior AE: We’re holding our best list for an experienced AE. Work hard and play hard in one of America’s richest and most beautiful resort markets. Vail, Colorado. Our operation is on the cutting edge of technology. Yes you can make good money in small market. Rapid growth offers upward mobility. Resume to Lynn Blackxburn, KZFY-FM, PO Box 5559, Avon, CO 81620 or fax to 303-949-0266. No phone calls, EOE.

WZYP-FM/Huntsville, AL/sales representative. Our sales consultant says we have one of the best compensation plans in America! (Big commissions, salary, gas allowance, matching 401K, profit sharing) owner is on-site and a lifetime broadcast-er. We want someone with at least two years experience who can sell big promotions and events while emphasizing results for the client. Huntsville is home of America’s Space and hi-tech defense programs. (Highest average income in the South-east) references checked/drug testing company. Reply to: Bill West, PO Box 389, Athens, AL 35611 or fax 205-232-6642, EOE.

Midwest AM/FM seeking aggressive, self-starter salesperson. Sales experience preferred. Apply to WLPO-WAJK, PO Box 215, LaSalle, IL 61310, EOE M/F.

Proven GSM and AE needed for our developing operation in Southern California. Excellent opportunity with great advancement potential. Send fax for resume, salary history, and references to: Meredith Coleman, Station Manager, WQJL Radio-JOY 95 FM/AM, 5544 Greenwich Rd, Suite 95, Virginia Beach, VA 23462. Fax 703-497-0112, EOE.

HELP WANTED ANNOUNCER

Senior AE: Interested in working in small market. Congenial working conditions, must have news writing experience. Send resume and tape to WTVT, 185 South Washington St., Tiffin, OH 44883, EOE.

HELP WANTED NEWS

News: Know how to direct a small news staff into sounding & reporting like a large one? Send resume & tape: WATH/WXTO, Box 210, Athens, OH 45701. Great stations, strong staff, solid owners, solid growth opportunities. Send resume and/or tape: WHTF, 185 South Washington St., Tiffin, OH 44883, EOE.

HELP WANTED TECHNICAL

Broadcast engineer wanted. Excellent opportunity to relocate to a relaxed area with abundant recreation. Position is with a solid, respected news/talk radio station. Great opportunity for a motivated, detail oriented technical worker. Send resume, references and tapes to WQKJ, PO Box 570, Cedar Falls, IA 50614-0359. Application review begins 3/22/93 — open until filled. Salary commensurate with qualifications. An AA/EEO educator/employer.

HELP WANTED PROGRAMMING PRODUCTION & OTHERS

Knit-picking prog. director wanted for full service Soft AC FM in Florida. Fax resume to 410-821-7149, EOE.

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Seeking general manager/sales manager position in small to medium market with possible buyout interest. Ambitious, Conscientious. Top biller. Currently in radio and real estate management. Call Ted 914-357-4881 or 914-357-3100.

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Tired of absentee ownership problems, all show, no go GM’s and radio experience? Maturity, stability, energy and honesty. Excellent track record and references. Prefer Southeast, but all situations considered. For full information telephone 704-487-1599.

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Talented talk host: Experienced, dedicated, informed. Seeking new opportunities. Have been hosting national show with big name guests. Rick 1-800-257-6556.

After 12 years experience, took a lengthy detour, now ready to return. Super announcer, (oldies a specialty) PBI, sports and production; as well as many other attributes. Willing to relocate to Mid Atlantic—Southeast region. Tape and resume on request. Don’t wait—Call now!! Frank 904-673-0757.

Award winning eight year pro seeks full time with country radio station anywhere in the U.S. Personal appearances a must. Very dedicated, excellent references from. Call for package. Harrison Gas- que 803-794-5217.


SITUATIONS WANTED TALENT/PERSINALITY

I’m all talk! Radio pro, new to talk radio. Here’s a great opportunity for a station looking for an afford- able talent. Will also consider production or on-air talent basis, anywhere in continental U.S. Neil 410-529-8051.

SITUATIONS WANTED TECHNICAL

Former chief engineer WFAN, WTEM, seeks projects by day, week, or month as contractual worker. Let me tackle your capital projects. Studio and transmitter installations, networks, directional, proofs, emergency service, any market size. Supervisory experience, budget, bidding, subcontractors. Let me take over your headaches, Call Jim 301-540-9289 attending NAB.

Broadcast engineer 33 years experience all phases radio. Computer literate. Seeks to relocate with stable company. Reply to Box E-14.

SITUATIONS WANTED NEWS

Award winning sportscaster/PBP. 17 years experience. 410-226-5737.

TELEVISION

HELP WANTED MANAGEMENT

Traffic manager: Top 40 market in Southeast seeks hands-on individual with J.D.S. experience, inventory maintenance, formats, order entry and strong leadership skills a must. Reply to Box E-4, EEO employer.

Classifieds 51

Broadcasting & Cable Mar 8 1993

See last page of Classified Section for rate information and other details.
TV station manager: WJLG-TV Long Island, N.Y., seeks TV executive to lead all areas of station group operation. Must be a proven leader who knows how to run TV station operations, sales and programming. We are a successful growth company offering a stable salary & benefits package. Resume and salary history to Marvin Chavinh, GM, WJLG-TV Inc., 270 S. Service Road, Melville, NY 11747. EOE.

GSM for Chattanooga CBS affiliate. We need someone who knows business development, in-veterate producers, a teacher and mentor. A person who can contribute to a station team effort; a person who can turn our weaknesses into opportunities. We need someone who wants to grow in this job and beyond. We have a great staff, great equipment and rating. Send resume and letter to: Mark Keown, VP/General Manager, 130 Broad Street, Chattano- ga, TN 37408. EOE.

HELP WANTED SALES

KATV, Little Rock, seeks local account executive to increase sales with large account list and develop new business. Degree preferred. Outside sales experience, presentation and computer skills required. Send resume to Personnel Director, PO Box 77, Little Rock, AR 72220. No calls please. EOE.

Senior AE at ABC affiliate in 24th market. Minimum of three years local and/or regional experience. Ability to present and close accounts. Ability to multi-task, work independently, be a good listener, and be able to work with others. Candidate must have a strong work ethic and integrity. Send resume to: Harvey Adelberg, LSM, & WarnerMedia, 8 Elm Street, New Haven, CT 06510. EOE.

Local account executive: San Diego's fastest growing independent is growing rapidly, and so is our local sales force. If you have at least three years of local and/or regional experience with a record of success in both medium and major markets, sunny San Diego may be your next home. Jump start your career and join a station with solid early fringe access and late fringe programming, plus the market's only 10 o'clock news. Please respond to KUSI-TV, Personnel Department, PO Box 719501, San Diego, CA 92171. No phone calls please. EOE.

Media sales, KHIZ Television Victorville, CA 619-241-5888, Rosie. EOE.

TTV4 in Indianapolis needs a research director. We're looking for a spirited, street smart, competitive team player with know-how in overnight, qualitative, competitive research, as well as research basics. Devel- op and locate local programming and long-form presentations for the most popular locally-produced game show in the country, for local live sports shows, and for the biggest fans in America, for a station with a higher cume than any other print or electronic media in the state. Put some fun and some sell in your app and fax it to Director of Sales, 317-780-5464. EOE.

HELP WANTED TECHNICAL

Graphic artist in charge: Capital Cities/ABC Inc. Video Design Group, Los Angeles, CA. Requires minimum five years broadcast animation design and a thorough understanding of post production. Quantel Paintbox experience necessary and Mac experience a plus. Must be well organized and able to multi-task and manage long and short term projects. Flexible hours including some weekends. Send resume and demo reel to: David Snapp, Capital Cities/ABC Inc., Video Design Group, 4151 Prospect Avenue, Hollywood, CA 90027. EOE.

Chief engineer: Telelament, the leading post production facility in the Rocky Mountains, is seeking a chief engineer. Must share our deep commitment to customer service. Edit suites feature CMX, Grass Valley, Akebus A-92, D-2, Rank Ursa tele- dine with DaVince. Experienced only. EOE. Send resume to: General Manager, Telelament, 8745 E. Orchard Road, Suite 500, Greenwood Village, Colorado 80111.

ENG personell for a major broadcast facility in New York City. ENG field operations with camera (and microwave) experience, knowledge of editors and ENG maintenance. Employment would commence Spring/Summer 1993. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: TMP, Suite 137, 847A Second Avenue, New York, NY 10017 or fax to 914-352-6353. This is an entry level position with a labor dispute and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An equal opportunity employer.

Studio engineering supervisor: KJTV/34, a Fox affiliate in Lubbock, Texas is seeking a studio engineering supervisor. Must be comfortable with all aspects of studio maintenance and should be able to troubleshoot to component level. Studio responsibilities include A/V switching and terminal gear, 1/2", U-matic and 1" videotape formats, RF distribution and satellite D/L facilities. Familiarity with high level RF and DDS computers a plus. Send resumes to: Art Smith, Director of Engineering, RA- MAR Communications, Inc., PO Box 3757, Lub- bock, TX 79452. Fax: 906-749-1949. EOE.

City of Grand Island: The City of Grand Island is seeking an Urban Technician to manage and operate the Government Educational Television (GETV) taping and production facilities and activities. Will require technical direction from the Com- munications and Civil Defense director. Will use discretion in providing mostly technical tasks in taping city council and other public meetings during meeting times. Also, may assist with local, public service, and engineering activities. Will have some public service and community interest programing and production responsibilities. City will have new studio and control room for base of operations. Must supervise part time high school or college students assisting with taping and production work. Qualifications include high school diploma or equivalent supplemented by 1 to 2 years of training and/or experience in video programming and production. Technical training in use of video production equipment required. Must have or be able to obtain FCC license to operate a television station. Salary range $1,610 to $2,265/month. Apply to City of Grand Island Personnel Department by March 19, 1993 to the City of Grand Island, NE 68802-1968. AA/EEO.

Wavefront computer animator: Capital Cities/ ABC Inc., video Design Group, Los Angeles, CA. Requires minimum two years experience as a technical animator with working knowledge of post production. Quantel Paintbox experience necessary and Mac experience a plus. Must have a strong work ethic and integrity. Send resume to: Ed Snapp, Capital Cities/ABC Inc., Video Design Group, 4151 Prospect Avenue, Hollywood, CA 90027. EOE.

Michigan television station seeks dynamic indi- vidual to lead engineering department. Applicant must have proven track record in engineering management/UHF transmitter maintenance/studio broadcast equipment repair. FCC General license or SBE certification preferred/extended workplace experience will be considered. College degree helpful. Send resume (no phone calls) to Eric L. Sand, WGBA-TV, 2225 W. Wil- lard Road, Clio, MI 48420. EOE/MF.

HELP WANTED NEWS

Reporters and producers needed for northeast- east market, network affiliate. Three years TV news experience preferred. Excellent writing, interviewing, research and production skills required. Resumes, salary requirements and references to Box E-15. EOE.

Newscast producer WSAZ-TV3, #1 rated news, Huntington/Charleston market. Two years commer- cial television experience, college degree pre- ferred. NewStar experience helpful. Send resume and work experience to: WSAZ-TV3, PO Box 2115, Huntington, WV 25721. EOE.

We're expanding! Top rated TV news department in the market seeking four experienced reporters/ editors. Must be hardworking, dependable and team players. No room for egos, just quality writers, with solid news judgement and the desire to be the best! Must have at least two years experience in a competitive, aggressive news department, send your resume and letter to: Ed Scripps, News Direc- tor, KJRH-TV, PO Box 2, Tulsa, OK 74101. No phone calls, please. KJRH is an equal opportunity employer.

Photojournalist/SNG operator: We're looking for an experienced person for our Western Slope Newsroom. Heavy emphasis in SNG transmission, good journalism and editing skills are re- quired. Minimum Class B commercial driver's li- cense a must. Send resume and videotape to Operations Manager, KUSA-TV, 500 Speer Blvd., Denver, CO 80203. EOE.

Aggressive reporter for small market: ABC affili- ate. Ability to write, shoot and edit. No phone calls please. Send resume and three examples of work to: Robert Raml, News Director, WHSV-TV, PO Box TV3, Harrisonburg, VA 22801.

Producer position open in Rochester, New York's top rated news department. A minimum of two years producing experience required. Must have a solid newswriting with sound news judgment and superior "people skills." Send resume and news philosophy to Greg Zober, News Director, WROC-TV, 3150 Fox Run Road, ROC- ETERA TV. We're an equal opportunity employer.

Business reporter: WFSB, a Post-Newsweek sta- tion, is accepting applications for a business re- porter. The person we seek must be a crackjack business reporter, an excellent broadcast journalist, and somebody who loves to take complex sto- ries and make them easy to understand. The per- son we seek has a distinctive style, knows how to talk to CEOs as well as line workers, and is com- missioned to joining Southwest England's number one television station. If your desire for business reporting is broad, and you are challenged by telling stories in new ways. please send resume and 3 clips to: Mark E.储备, News Director, WFSB-TV, 3 Consti- tution Plaza, Hartford, CT 06103. EOE.

TV director: TD for prime time weekday newsca- bers, formerly with Ampex switcher, ADC, Chyton, Iris ESS. Must love live news. Tape, re- sume and salary requirements to Operations Su- pervisor, Box 490, Austin, TX 78767. EOE. Closes March 12.

News director: KTXL, one of the nation's top Fox affiliates in extremely competitive market, has an immediate opening for an experienced news direc- tor of a well-established newscast. Strong produc- ing, distribution and management skills a must. Applicants should have at least three years experi- ence in managing a television newscast. Send resume to: Personnel Director, FOX Network, 2200 North Ridges Rd., Sacramento, CA 95820. No phone calls or faxes accepted. Please indicate source from which you are applying, EOE.

Desperately seeking broadcast journalist who loves the natural world. CKY (public broadcasting at the market, but high quality company, is the number one NBC affiliate in a beautiful rural community in the northwest. Must have at least two years experience, great attitude and enthusiasm, and be a person who doesn't allow prevailing conditions to obstruct obtaining the goal of excellent news. Shooting, editing, and news writing a must. Send resume and six references to: Ed Scripps, News Direc- tor, KJRH-TV, PO Box 2148, Idaho Falls, ID 83403. No phone calls. please. EOE.
HELP WANTED

HELP WANTED RESEARCH

Media research director: The Children's Television Workshop seeks an exceptional team player with creative ability to analyze and interpret audience data. Responsibilities include: * Structuring, ordering, and implementing measurement of audience research ratings for all TV projects; * Quality control and interpretation of ratings; * Managing and developing media research staff; * Developing lunchtime/inhouse utilization of audience research. This highly responsible position requires at least 5-10 years experience in audience research, MA or PhD in a Communications-related field, and excellent oral and written communication skills. Must have the ability to design original studies based on specific needs, and to interpret strategic implications of broadcasting and audience research data. We offer an excellent salary and benefits package. For confidential consideration, please send resume with salary requirements to: Cindy Heinrich, Personnel Director, Sunbelt Broadcasting Company, 1500 Foremost Lane, Las Vegas, NV 89101. No phone calls, please.

HELP WANTED PROGRAMMING

GRAPHIC DESIGN COORDINATOR

Large production company seeks a creative individual to join our promotions department. This unique position offers creative directing along with hands-on projects. Qualification candidate must have at least 2 years of experience. Knowledge of Adobe After Effects, A-72 plus a plus. Attractive package includes excellent salary, comprehensive benefits, profit-sharing, and relocation assistance. For consideration, forward a resume to: Personnel TV Graphics, PO Box 3857, Stamford, CT 06902. EOE.

International producer: Large production company seeks a producer to join our booming international department. Qualified candidate must be fluent in Spanish and possess a strong working knowledge of French. Additional languages helpful. Must also have at least 2 years of producing experience in European markets. Camera talent as well as overall knowledge of post production process important. Attractive package includes excellent salary, comprehensive benefits, profit-sharing, and relocation assistance. For consideration, forward a resume to: Personnel TV Graphics, PO Box 3857, Stamford, CT 06902. EOE.

Killer promotion writer/producer: Creative services department in top twenty market looking for a wildly creative writer/producer with at least 2 yrs exp. in the business. We're a corporate department and handle all advertising for an ABC affiliate, adult contemporary radio station and a city magazine. If you want to take your career where promotion really counts and the budget hasn't been slashed, send us a reel. Send tape to KTVK-TV, Communications Building, PO Box 930003, Phoenix, AZ 85016. Tapes will not be returned. EOE.

PGA TOUR Productions is searching for a senior creative editor. An excellent opportunity exists for an experienced, self-motivated editor looking for a creative challenge and outstanding quality of life. Qualified candidates must have the following skills: * Minimum 7+ years of experience; * Familiarity with Grass Valley Switchers 300, 200, Grass Valley Edisons 141, 511, Apekas A-72D with wan NEC System 10; * Technically excellent; * Golf knowledge is helpful. Send resume and tape to: PGA TOUR Productions, Attn: Beth Larson, 8160 Baymeadows Way West, Suite 300, Jacksonville, FL 32256. EOE.

Needed: Hands-on production manager with a minimum 5 years television production experience. Strong emphasis on local commercial production and client relations. Excellent field and post production skills a must! Send resume and tape to Production Manager, WXYT-TV, PO Box 2069, Television Place, Morehead City, NC 28557. EOE.

Executive producer: Manage weekly prime-time news magazine program; recruit and supervise staff; work with anchor and correspondents; interface with daily news operations for exchange of editorial information and technical resources; envision and develop long-term stories; studio structure; segments: budgetary responsibilities. Extensive experience in magazine program and live television shows must be accomplished in investigative reporting. Send resume to Scott Newman, KYW-TV, Independence Mall East, Philadelphia, PA 19106. EOE M/F ADA.

Director: Direct news and programming shows: execute visually fast paced newscast: new production and packaging. Minimum 5 years as technical director required. Leadership and supervision ability. Send resume to Dick Goggins, KYW-TV, Independence Mall East, Philadelphia, PA 19106. EOE M/F ADA.

HELP WANTED PROGRAMMERS

Production & Others

Houston Public Television artist: Houston Public Television is seeking to fill the position of artist with a talented print media designer. The successful candidate for the position will join a creative team of five designers in the art department and perform various duties as assigned by the art director. Qualifications include the following: * Bachelor's degree from an accredited university or professional art school with a major in Graphic Design. Two to three years experience in graphic design required. * Knowledge of Quark, X Press, Freehand, and/or Corel Draw, Photoshop or Photostyler a plus. 6 Spot illustration, video graphics and photography skills a plus. * Available for professional portfolio upon request. This is a full time position with a starting salary of $23,000 plus excellent benefits. Interested candidates should send a letter of application, resume and three professional references to: Ms. Laura Gonzales, KUHT-TV, 4513 Cullen Boulevard, Houston, TX 77004. Postmarked by March 31, 1993. The University of Houston system is an equal opportunity employer.

Houston Public Television senior artist, animator: Houston Public Television is seeking a senior artist to work in graphic design with primary responsibility in 3-D modeling and animation. The position calls for an experienced video designer to join a creative team of five in producing top quality work for a variety of KUHT projects. This position reports to the art director in the Children's Art department. Qualifications include the following: * Relevant degree from an accredited university or professional art school. * Two or more years experience in graphic design. * 3-D modeling and animation with DOs based desktop systems. * One to two years in a broadcast environment. * Experience with To- pas, RIO, Vista Tips, and Hires QFX. * Knowledge of professional tape and video editing is a plus. * Position is at 30% salary with a starting salary of $23,000 plus excellent benefits. Interested candidates should send a letter of application, resume and three professional references to: Ms. Laura Gonzales, KUHT-TV, 4513 Cullen Boulevard, Houston, TX 77004. Postmarked by March 12, 1993. The University of Houston system is an equal opportunity employer.

Promotion director: KVBC-TV, Channel 3, Las Vegas, NV is currently looking for a "hot" promotion director with strong writing, graphics and editing skills. Experience with producing print ads and radio schedules a plus. Send resume with salary requirements to: Cindy Heinrich, Personnel Director, Sunbelt Broadcasting Company, 1500 Foremost Lane, Las Vegas, NV 89101. No phone calls, please.

SITUATIONS WANTED

Manager who does it all: Twelve years experience in 35th market, five years assignment desk, two news operations, BASYS system manager, RNG truck operator, produces. Reports. Good references! 803-587-6702.

HELP WANTED MISC

MBA with news management experience, seeks news director position. Organized, energetic, people-person with hands-on management style. Ability to analyze situations and focus in on effective solutions. Reply to Tom, Box B-43.

ALLIED FIELDS

Bradley University seeks chrome for department of communication. BA or 500 undergraduates in journalism, PR, advertising, broadcasting, photography, and speech communication. Graduation plus coursework in new communications building. Doctorate or appropriate terminal degree, college teaching/research, and administrative experience required. Professional experience desired. Send vita, and three recent reference letters to Dr. Ron Koprowski, Search Chair, 206 Hartmann Center, Bradley University, Peoria, IL 61625. Screening begins April 3, 1993 and continues until position is filled. EOE.

HELP WANTED NEWS

Internships: Spend six months interning with one of the crack professional journalism in Illinois. Statehouse pressroom in Sangamon State University's one-year MA PAR program. Tuition waivers and $3,000 stipends during internship. Applications due April 1, Contact: Bill Miller, PAC 4296, SSU, Springfield, IL 62794-9243, 217-786-6535. EOE.

FINANCIAL SERVICES

Immediate financing on all broadcasting equipment. If you need $2,000-$500,000. Easy to qualify, fixed rate, long term financing. On all broadcasting equipment & computers. 100% financing, no down payment. No financials required under $50,000, refinancing existing equipment. Call Mark Wilson at Exchange National Funding, 800-275-0155.


EMPLOYMENT SERVICES

TELEVISION
SITUATIONS WANTED

Award winning Monitor Channel producers, reporters, technicians and engineers.

All market sizes considered. Please contact the Monitor Channel at (617)450-3860

HELP WANTED RESEARCH

WASHINGTON DC

RESEARCHER/ LIBRARIAN

Check it out for us at KCAL-TV. We will rely on your ability to coordinate all activities of our tape and reference library and provide research information for news stories. In addition, you will supervise in-house usage of the library and outside requests. Requires strong interpersonal skills to interact with diverse personalities. A college degree, prior news research experience and knowledge of BASYS and NEXUS preferred.

As part of the Walt Disney Company, we can offer a salary commensurate with experience, excellent benefits and advancement potential.

Human Resources, Dept. LM
KCAL-TV
5515 Melrose Ave.
Los Angeles, CA 90038

No phone calls, please.
Equal Opportunity Employer.

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LEARN TO SELL TV TIME
Call for FREE Info Packet
ANTONELLI MEDIA TRAINING CENTER
(212) 206-8063

RADIO
SITUATIONS WANTED PERSONALITY

YOUR NEXT MORNING ACE IS RIGHT HERE!
Veteran personality & talk show host (miscast in current role) seeks full-service morning show with phones, facts and fun. Creative talent, superb interviewer, and a great jock. News/talk, oldies, or A/C stations — this is your man!

Write Box E-17

ALLIED FIELDS
EMPLOYMENT SERVICES

BEGINNING A TV NEWS CAREER?

Get an edge!
Now offering performance coaching and demo tape production for news and sports anchors/reporters.

Phone: 408-448-3233

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85 cents a minute. Listings free.
Call 202-659-6510 (Fax 202-223-4007).

Radio-Television News Directors Association
1500 Connecticut Ave., N.W., Suite 610
Washington, D.C. 20009

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Inside a job opening, Nationwide.

Press 1 for Radio jobs, updated daily.
Press 2 for Television jobs, updated daily.
Press 3 for Hear "Talking Resumes." To record "Talking Resumes" and employers to record job openings.
Press 4 for Entry level positions.

1-900-726-JOBS (5827)

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Get the best leads in the business without going broke.

The best jobs are on the line for those who call to get daily updated job information.

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54 Classifieds
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We're the largest help wanted job listing publication in television and radio. Delivered to you weekly fast! Call now for your subscription!

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**TALENT LINK**

Call Toll Free 1-800-786-3331
Your Link To A Career

**HELP WANTED PROGRAMMING PROMOTION & OTHERS**

CUSTOMER SUPPORT REP
Broadcast automation firm looking for a customer support rep.

MUSTS: Telephone & computer troubleshooting skills — UNIX, DOS, MS-WINDOWS, network experience.

PREFERRED: Background in digital audio or radio & TV news production.

Send resume & salary requirements to:

BASYS, INC., 5 Odell Plaza,
Yonkers, NY 10701. Attn: Barry Smith
No Telephone Calls, Please

**FOR SALE EQUIPMENT**

READY FOR JULY 1, 1993?
That's the deadline for all aural STL's to be FCC approved. If your STL doesn't have an FCC ID # call MARTI at 817-645-9163, we can help.

**WANTED TO BUY STATIONS**

Ready to Retire?
Mom and Pop looking for nice station and town to care for — upper Midwest with college preferred, but all considered seriously. Low or no down, you carry paper. Reply in confidence, c/o Box E-16.

**WANTED TO BUY STATIONS CONTINUED**

**WANTED FM in Southeast.**
Small group owner seeking FM under $2M. Fax information to 404-237-1012. Strictly confidential.

**FOR SALE STATIONS**

FOR SALE

50KW AM AND CLASS C FM, IN SOUTHWESTERN TOP 50 MARKET. SERIOUS BUYERS ONLY PLEASE. P.O. BOX 25670, HONOLULU, HAWAII 96825.

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A Confidential & Personal Service

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2 LOCAL AM's, NORTHERN MAINE

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Medium Market, Full A!
Illness forces sale. First 7K.
708-887-5100

**WFBL-SYRACUSE**

Full time, profitable, 5kw AM with exclusive format. Own tower site and studio building. $500,000. Call Dick Kozacko—Kozacko Horton Co.
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**FOR SALE:**

**VIRGINIA CLASS A FM SHENANDOAH VALLEY**

- Fabulous Growth Potential
- Excellent Staff & Equipment
- Priced to Sell!
- Creative Owner Financing
- Merger/Entire Venture Possible

(Valuable Real Estate on interstate Available)

Reply to: Wolf Radio
15245 Shady Grove Rd., #150
Rockville, MD 20850
(301) 590-1950

**BROADCASTING’S CLASSIFIED RATES**

All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Departments, 1700 E St. N.W., Washington, DC 20036. For information call (202) 659-2340 and ask for Mitzi Maker.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must accompany all orders. All orders must be in writing by either letter or Fax 202-293-3278. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at noon Eastern Time for the following Monday’s issue. Earlier deadlines apply to: issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and cancellations must be submitted in writing. No Telephone Orders. Changes, and Cancellations Will Not Be Accepted.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VI of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: $1.60 per word, $32 weekly minimum. Situations Wanted: $1.60 per word, $32 weekly minimum. Full Page: $1,000 per page, $200 minimum. All other class: $1.60 per word, $32 weekly minimum.

For display in addition to basic advertising costs:


Billed Box Service: (in addition to basic advertising costs)


Billed Box Service: (in addition to basic advertising costs)


Classifieds 55


MAJOR MEETINGS

April 16-21—MIP-TV, international television program marketplace. Palais des Festivals, Cannes, France. Information: (212) 689-4220.


May 16-19—NBR affiliates meeting. Walt Disney World, Orlando, Fla. Information: (212) 664-2928.


June 3-4—Fox affiliates meeting. Beverly Hilton Hotel, Beverly Hills, Calif. Information: (310) 203-3066.

June 6-9—National Cable Television Association annual convention. San Francisco. Information: (202) 775-3669.

June 9-10—ABC affiliates meeting. Century Plaza Hotel, Los Angeles. Information: (212) 456-7777.


June 13-16—Broadcast Promotion and Marketing Executives & Broadcast Designers Association annual conference and expo. Walt Disney World Dolphin and Swan Hotels, Orlando, Fla. Information: (212) 465-3777.

June 13-16—Broadcast Promotion and Marketing Executives & Broadcast Designers Association annual conference and expo. Walt Disney World Dolphin and Swan Hotels, Orlando, Fla. Information: (212) 465-3777.

July 18-21—Cable Television Administration and Marketing Society annual convention. Atlanta. Information: (703) 549-4200.

July 31-Aug. 3—Wireless Cable Association International annual exhibition and convention. Marriott Orlando World, Orlando, Fla. Information: (319) 752-8336.


Oct. 5-7—Atlantic Cable Show. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 846-1000.

Oct. 29-Nov. 2—Society of Motion Picture and Television Engineers 135th technical conference and equipment exhibition. Los Angeles Convention Center, Los Angeles. Information: (914) 761-3115.

Compiled by Broadcasting & Cable for the period of Feb. 22-March 1 and based on filings, authorizations and other FCC actions.

OWNERSHIP CHANGES

Applications

- **KZGL(FM)** Cottonwood, AZ (BAL930212HQ; 95.9 mhz; 3 kw; ant. 203 ft.; see KOWL(AM)-KRTL(FM) South Lake Tahoe, CA, below).
- **KAAA(AM)-KZZZ(FM)** Kingman, AZ (AM: BAL930212EF; 1200 khz; 1 kw; FM: BAL930212EG; 94.7 mhz; 46 kw; ant. 2492 ft.; see KOWL(AM)-KRTL(FM) South Lake Tahoe, CA, below).
- **KIEZ(AM)-KKLF(FM)** Carmel Valley, CA (AM: BAPL930212EB; 540 khz; 10 kw-D, 500 w-N; FM: BAL930212HR; 104.3 mhz; 3 kw; ant. 328 ft.) — Seeks assignment of license to Jerry J. Collins to Jaime Bonilla Valdez for $840,000 (see "Changing Hands," p. 45). Filed Feb. 12.
- **KOWL(AM)-KRTL(FM)** South Lake Tahoe, CA (AM: BAL930212ED; 1490 khz; 1 kw-U; FM: BAL930212EE; 93.9 mhz; 6 kw; ant. 180 ft.). Seeks assignment of license from Regency Communications Ltd. to Park Lane Regency Radio Inc. for $3.9 million. Assignment includes KAAA(AM)-KZZZ(FM) Kingman and KZGL(FM) Cottonwood, both Arizona. (see above and "Changing Hands," Feb. 22). Filed Feb. 12.
- **WKWF(AM)-WAIL(FM)** Key West, FL (AM: BAL930212GX; 1600 khz; 500 w-U; FM: BAL930212GH; 98.5 mhz; 100 kw; ant. 991 ft.) — Seeks assignment of license from Key West Radio Inc. to John M. Spottwood Jr., et al., trustees of Spottwood Family Trust. Assignee is forecasting on $1,000,000 of promised note. Principals have no other broadcast interests. Filed Jan. 27.
- **WTMP(AM)** Temple Terrace, FL (BAL930211EA; 1150 khz; 5 kw-D, 2.5 kw-N) — Seeks assignment of license from Broadcast of Florida Inc. to DMPG Broadcasting Group Inc. for $250,000 ("Changing Hands," Feb. 15). Filed Feb. 11.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—altitude; am.—amplified; ear.—ear; aural—auditory; CH—critical hour; chg.—change; CP—construction permit; D-day—day; DA—directional antenna; Doc.—Document; ERP—effective radiated power; Freq.—frequency; H-V—horizontal and vertical; kHz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modulation; MP—modification permit; ML—modification license; N—night; net.—for reconsideration; PTA—private television authority; pw.—power; RC—remote control; S—Scientific Atlanta; SH—specific hours; SL—studio location; T—transmitter location; trans.—transmitter; TPU—transmitter power output; U—up; unlimited—unlimited; vis.—visual; w—watts; w-N—non-commercial; XM—number of a end of facilities changes. Items refer to map coordinates. One meter equals 3.28 feet.

- **WATCH(TV)** Atlanta (BAPET930209KF; ch. 57, 400 kw-U, ant. 650 ft.) — Seeks assignment of license from Acorn Television in Action for Communities to Community Television Inc. for $79,866. Seller is headed by Gayle Robbins, and has no other broadcast interests. Buyer is headed by James H. Thompson, and is licensee of WGGS-TV Greenville and WGS-TV(GE) Myrtle Beach, both South Carolina; KMTC-TV West Monroe, LA, and permitee of LPTV's at Ely and Henderson (Utah). Other broadcast interests. Filed Feb. 9.

- **WIOU(AM)-WZZF(FM)** Kokomo, IN (AM: BAL930205GS; 1350 khz; 5 kw; ant. 50 ft.; FM: BAL930205GT; 92.7 mhz; 3 kw; ant. 298 ft.) — Seeks assignment of license from Caravelle Broadcasting Group of Kokomo Inc. to Mid-America Radio Group of Kokomo Inc. for $1.21 million (see "Changing Hands," p. 45). Filed Feb. 5.

- **KIOA-AM-FM** Des Moines, IA (AM: BAL930209EB; 940 khz; 10 kw-D, 5 kw-N; FM: BAL930209EC; 93.3 mhz; 100 kw; ant. 1063 ft.) — Seeks assignment of license from Midwest Communications of Iowa Inc. to Saga Communications of Iowa Inc. for $2.7 million ("Changing Hands," Feb. 15). Filed Feb. 9.

- **WXXF(AM)** Emience, KY (BAL930205EA; 1600 khz; 500 w-D, 48 w-N) — Seeks assignment of license from Midwestern Broadcasting Associates Inc. of KY to Superior Market-Eminence Inc. for $40,000. Seller is headed by Stuart Bass, trustee, and is also licensee of WXLN-FM Emience, KY. Buyer is headed by George Griffin, and has no other broadcast interests. Filed Feb. 5.

- **WTZH(TV)** Meridian, MS (BALCT930209KE; ch. 24, 724 kw-V; ant. 662.3 ft.) — Seeks assignment of license from Meridian Broadcasting Partnership, debar-in-possession, to WMDN Inc. for $96,000; assignee is principle creditor of station, which is in bankruptcy. Seller is headed by Honore A. Lebrun III, and has no other broadcast interests. Buyer is headed by Frank K. Spain, who controls licensee of WTVA(TV) Tupelo, MS, and permittee of KJZC(TV) Flagstaff, AZ. Filed Feb. 9.

- **WTXI(FM)** Ripley, MS (BAL930205HA; 102.3 mhz; 3 kw; ant. 300 ft.) — Seeks assignment of license from Stephen P. Livingston, trustee, to Holliday Creations Inc. for $131,010. Seller has no other broadcast interests. Buyer is headed by Harry Holliday, and has no other broadcast interests. Filed Feb. 6.

- **KANA(AM)** Anaconda, MT (BAL930211EB; 580 khz; 3 kw; ant. 900 ft.) — Seeks assignment of license from Barry L. Solomon, trustee, to Ape In Inc. for $36,504. Seller is headed by Barry C. Solomon, and has no other broadcast interests. Buyer is headed by David R. Fransen, and is licensee of KDRG(AM) Deer Lodge and KGLM-FM Anaconda, both Montana. Filed Feb. 11.

- **KHTF-AM** Sun Valley, NV (AM: BAL930203EA; 1590 khz; 5 kw-D, FM: BAL930203EB; 104.5 mhz; 25 kw; ant. 2930 ft.) — Seeks assignment of license from Great American Television and Radio Co. to Jackson Aire Communications: Seller is headed by Wallace Nicholas, and has no other broadcast interests. Buyer is headed by David R. Fransen, and is licensee of KDRG(AM) Deer Lodge and KGLM-FM Anaconda, both Montana. Filed Feb. 11.

- **KRBFL(FM)** Los Alamitos, NM (BAL930125GW; 98.5 mhz; 100 kw; ant. 1761 ft.) — Seeks assignment of license from KRBFL(AM) from New Mexico Radio Associates of Reno Inc. to Lotus Radio Corp. for $600,000 ("Changing Hands," Feb. 8). Filed Feb. 3.

- **KRLB(AM)** Lovelock, NV (BAL9303210G; 1550 khz; 5 kw-D; FM: BAL9303210G; 99.7 mhz; 23 kw; ant. 393 ft.) — Seeks assignment of license from Great American Television and Radio Co. to Jackson Aire Communications: Seller is headed by Wallace Nicholas, and has no other broadcast interests. Buyer is headed by David R. Fransen, and is licensee of KDRG(AM) Deer Lodge and KGLM-FM Anaconda, both Montana. Filed Feb. 11.

- **WKRC(AM)** Cincinnati, OH (BAL930201EC; 550 khz; 5 kw-D, 1 kw-N) — Seeks assignment of license from Great American Television and Radio Co. Inc. to Jacor Broadcasting Corp. for $1.5 million ("Changing Hands," p. 45). Filed Feb. 12.

- **WCJO(FM)** Jackson, OH (BAL9300208GV; 97.7 mhz; 3 kw; ant. 300 ft.) — Seeks assignment of license from Great American Television and Radio Co. Inc. to Jacor Broadcasting Corp. for $1.5 million ("Changing Hands," p. 45). Filed Feb. 12.

STOCK MARKET PERFORMANCE AVERAGES FROM MAR 1992 TO MAR 2 1993

| Mar92 | Apr92 | May92 | Jun92 | Jul92 | Aug92 | Sep92 | Oct92 | Nov92 | Dec92 | Jan93 | Feb93 | Mar93 | NASDAQ: 667.72 (+2.50%) S&P Ind.: 515.38 (+3.37%) ALL % CHANGES FROM PRIOR WEEK |
|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| 863   | +1.64%| 692   |       | 552   |       | 385   |       | 139   |       | +0.28%| 297   | +0.88%| 139   |       |
| 1200  | 1000  | 900   | 800   | 700   | 600   | 500   | 400   | 300   | 200   | 100   | 0     | 200   | 400   | 600   | 800   | 1000  |

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service from Radio Jackson Inc. to Jackson County Broadcasting Inc., for $180,000 (see "Changing Hands," p. 45). Filed Feb. 8.

• WHPB(AM) Belton, SC (BAL930208EA; 1390 kHz; 1 kW D)—Seeks assignment of license from B & J Broadcasting Inc. to CG & B Broadcasting Inc. for $130,000. Seller is headed by Yvonne B. Fleming, and has no other broadcast interests. Buyer is headed by Ceci V. Clement, and has no other broadcast interests. Filed Feb. 8.

• WDAF(AM) Travelers Rest, SC (BAL930212EA; 1520 kHz; 5 kW D)—Seeks assignment of license from Piedmont Broadcasting Inc. to Dabney-Adamson Broadcasting Inc. for $180,000. Seller is headed by Frances J. Kirby, and has no other broadcast interests. Buyer is headed by Lee R. Dabney, and has no other broadcast interests. Filed Feb. 12.

• WYXA(FM) Signal Mountain, TN (BAL930208BH; 96.1 mhz)—Seeks assignment of license from Signal Mountain Radio Consolidation Inc. to Radio One Management Group Inc. for $450,000. (see "Changing Hands," p. 45). Filed Feb. 8.

• KROB(AM) Robstown, TX (BAL930209EA; 1510 kHz; 500 w D)—Seeks assignment of license from Coastal Bend Broadcasting Corp. to Temppest Broadcasting Corp. for $75,000. Seller is headed by George L. Gossage, and has no other broadcast interests. Buyer is headed by David W. Showalter, and has no other broadcast interests. Filed Feb. 9.

• WHLF(AM)-WULCFM South Boston, VA (AM: BAL930209HC; 1400 kHz; 1 kW U-FM: BAL930209HB; 95.3 mhz; 2.7 kW; ant. 495 ft. )—Seeks assignment of license from Virginia Broadcasting Inc. to JLC Properties Inc. for $500,100 (see "Changing Hands," p. 45). Filed Feb. 8.

Actions

• WACV(AM) Montgomery, AL (BAL921210EB; 1170 kHz; 10 kw D, 1 kw N)—Granted assignment of license from WB Radio Inc. to Meyer-Baldridge Radio Inc. for $100,000, assumption of debt ("For the Record," Jan. 11). Action Feb. 16.

• KNTO(FM) Livingston, CA (BAL9H0101SHV; 95.9 mhz; 3 kw; ant. 305 ft.)—Granted assignment of license from Daniel Forrestal to All American Broadcasting Co. for $180,000 ("For the Record," Nov. 5, 1990). Action Feb. 3.


• KTYD(FM) Santa Barbara, CA (BAL921216HA; 99.9 mhz; 34 kw; ant. 1,278 ft.)—Granted assignment of license from Cantauro Broadcasting Corp. to Criterion Media Group Inc. for $1.3 million ("For the Record," Jan. 18). Action Feb. 22.

• KMAT(AM) Sutter Creek, CA (BAPH920618OG; 101.7 mhz)—Granted assignment of CP from Susan E. Turgeot to Sutter Creek Broadcasting for $22,500 ("For the Record," July 28, 1992). Action Feb. 11.

• KIOB(AM) Grand Junction, CO (BAPH921113HP; 107.9 mhz; 100 kw; ant. 1,305 ft.)—Granted assignment of CP from Robert Reicher to Jan-Di Broadcasting Inc. for $225,000 ("For the Record," Dec. 7, 1992). Action Feb. 12.

• WFYY-FM Atlantic Beach (Jacksonville, FL (BAL920916HA; 104.5 mhz; 100 kw; ant. 964 ft.)—Granted assignment of license from Metroplex Communications Inc. to Evergreen Media Corp. of Atlantic Beach for $5 million ("Changing Hands," Sept. 28, 1992). Action Feb. 18.

• WVRF(FM) Cocoa Beach, FL (BAL9H0918KH; 101.1 mhz; 100 kw; ant. 1,590 ft.)—Granted assignment of license from Capitol Broadcasting Co. Inc. to Paxson Enterprises Inc. for $5.7 million. Paxson Enterprises is also purchasing WPRD(AM)-WMGF(FM) Orlando, and WFYY(FM) (above) and WAIF(FM) both Jacksonville, Florida (see "Changing Hands," July 6, 1992, and below). Action Feb. 16.

• WLVE(FM) Miami Beach (BAPH929211HC; 93.9 mhz; 96 kw; ant. 1,000 ft.)—Granted assignment of CP from Gilmore Broadcasting Corp. to Paxson Enterprises Inc. for $14 million (see "Changing Hands," Aug. 17, 1992, and WVR(FM) Cocoa Beach, above). Action Feb. 18.

• WPRD(AM)-WMGF(FM) Winter Park-Mt. Dora (Orlando), FL (AM: BAL921222HC; 5 kw-D, 1 kw-N; FM: BAL920918HV; 107.7 mhz; 100 kw; ant. 1,584 ft.)—Granted assignment of license from Metroplex Communications Inc. to Paxson Enterprises Inc. for $5.6 million (see WVR(FM) Cocoa Beach, above). Action Feb. 18.

• WLYM(AM)-WJIT(FM) Fort Wayne, IN (AM: BAL921215HC; 1450 kHz; 1 kw-U-FM: BAL921215HD; 107.1 mhz; 3 kw; ant. 326 ft.)—Granted assignment of license from Fairfield Broadcasting Co. to Sarkes Tarzian Inc. for $1.5 million ("Changing Hands," Jan. 4). Action Feb. 16.

• KOUY(FM) Belle Plaine, KS (BAPH921217GW; 92.7 mhz; 460 kw; ant. 230 ft.)—Granted assignment of CP from Sibley Plaine Broadcasters Inc. to Daniel D. Smith for $10,700 ("For the Record," Jan. 18). Action Feb. 16.

• KXXL(FM) Great Bend, KS (BTHC921216GY; 107.9 mhz; 100 kw; ant. 888 ft.)—Granted transfer of control from ST Broadcasting Co. to MJ Communications Inc. Assignment is part of merger by and among four entities, total consideration of which is $20 million ("For the Record," Jan. 18). Action Feb. 10.

• WMME-AM-FM Augusta, ME (AM: BAL921224HN; 1400 kHz; 1 kw-U-FM: 92.3 mhz; 50 kw; ant. 500 ft.)—Granted assignment of license from Tri-Group Inc. to Pilot Communications of Augusta Inc. for $1.1 million ("Changing Hands," Jan. 11). Action Feb. 18.

• WDBD(TV) Jackson, MS (BALT921204KF; ch. 40; 1,482 kw-V; 149 kw-A; ant. 1,210 ft.)—Granted assignment of CP from Dial Group Inc. to Paxson Communications for $25 million ("For the Record," Dec. 7, 1992). Action Feb. 12.

• KGLX(FM) Gallup, NM (BAPH920604GT; 99.1 mhz; 100 kw; ant. 500 ft.)—Granted assignment of license from D & K Broadcast Properties Ltd. to Pegasus Broadcast Television Ltd. for approximately $21 million. Assignment includes WD8(TV) Chattanooga, TN ("Changing Hands," Jan. 4, and below). Action Feb. 18.

• KWXK(AM)-WDST(FM) Kingston, NY (AM: BAL921233GL; 1490 kHz; 1 kw-U-FM: BAL921233SM; 100.1 mhz; 2.9 kw; ant. 306 ft.)—

SERVICES

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Not much is known about the Clinton administration promise to rebuild the nation's telecommunications infrastructure. But much of what is known has come from Roy Neel, the affable chief of staff to Vice President Al Gore, who at industry gatherings and in interviews with reporters has managed to put some flesh on the administration's skeletal proposals.

Neel's role as unofficial telecommunications spokesman will diminish as others specifically charged with formulating the policy take their places in the administration. But that does not mean he and Gore will remove themselves from the policymaking.

Their interest in telecommunications goes back to the early 1980's when Gore was an up-and-coming congressman from Tennessee and Neel, one of his principal aides. Although Neel was deeply involved in the campaign from the moment Clinton tapped Gore as his running mate last summer, Neel says he is still "extremely surprised" to be working out of an office in the Old Executive Office Building. "If you had told me a year ago I would be talking about the White House as 'us,' I would have said you were crazy," he says.

The Gore-Neel tandem was formed when Neel was working for the mayor of Nashville and Gore was a reporter nosing around city hall. They soon became friends on the strength of family connections and common interests. Neel helped Gore with his congressional campaign and went to Washington with him in 1977. He has been at Gore's side ever since, following him to the Senate in 1987 and the White House.

While other members of the House Telecommunications Subcommittee were intent on deregulating the cable industry in 1984, Gore championed the interests of owners of backyard satellite dishes. He attached a provision to the 1984 Cable Act affirming dish owners' right to receive unscrambled broadcast and cable signals from satellites. The measure legitimized the budding home satellite industry and boosted its fortunes.

Gore and Neel became vocal critics of cable, assailing the industry for what they saw as anticompetitive attempts to deny cable programming to dish owners and other multichannel media. Gore was among the authors of the so-called programming access provision in the 1992 Cable Act that gives competitive media reasonable access to cable services.

Gore's hostility toward cable combined with his desire to improve telecommunications for all homes and businesses, eventually led him to advocate permitting telephone companies to compete with cable.

Gore and Neel presumably still favor telco entry into cable, but they do not constitute the Clinton administration. Its stance on such issues awaits the appointment of the head of the National Telecommunications and Information Administration and other telecommunications advisers. "You don't want to be setting White House telecommunications policy on the wing," Neel says.

Neel is a well-known figure in Washington's tight communications community. "He's a real solid person," says Ward White, of the United States Telephone Association. "He's sensitive to all the conflicting interests, has a good feel for the politics and is very realistic."

Others note his easygoing manner and habit of letting all parties know where he stands. "He doesn't mince words," says one trade association executive.

Telecommunications is only a part of the policy niche Gore has carved out for himself. He will also oversee environmental issues, with which he is most closely identified by the public.

And just last week the President assigned him the responsibility for finding and trimming government waste.

Neel says he is eager to eliminate waste and direct some of the savings to programs that benefit children. "I am absolutely horrified how the government has ignored the needs of children. They are really a politically disenfranchised element."

Neel is still hiring. He expects eventually to manage about 70 people, half on the White House staff and half on the Senate staff. Asked whether he will be bringing in someone to handle telecommunications, Neel answers matter-of-factly: "I don't think we need another one."
New Stations

Applications

- Yreka, CA (BPED930209MC) — State Board of Higher Education for Southern Oregon State College seeks 91.3 MHz; 45 kW, ant. 709.6 m. Address: P.O. Box 3175, Eureka, OR 97403. Applicants is licensee of KSOR(FM) and KSMF(FM) Ashland, KBAS(FM) Coos Bay, KSKF(FM) Klamath Falls, KSJS(FM) Roseburg, KSJK(AM) Talent and KAGI(AM) Grants Pass, all Oregon, and KCNA(FM) Burney, CA. Filed Feb. 9.

In the first month of station operation, station KSKF(FM) Klamath Falls has 16% of its audience within the station's service area.

- Eagle Point, OR (BPB930202MB) — Sherry L. Hill seeks 106.3 MHz; 9 kw, ant. 485.3 m. Address: P.O. Box 865, Medford, OR 97501. Applicant has 49% interest in licensee of KMED(AM), Medford, OR. Filed Feb. 2.

- Palmer, AK (BPB930204MA) — American Radio Brokers Inc. seeks 95.5 MHz; 51 kw; ant. 34 m. Address: 1253 Post Street, Suite 625, San Francisco, CA 94109. Applicant is headed by Chester P. Cole, who is licensee of KAKN(AM) Long Island, AK, and owns 50% of licensee of KUWN(AM) Concord, CA. Filed Feb. 4.

- Ashland, OR (BPB930205MD) — MCH Community Broadcasters Inc. seeks 107.5 MHz; 3.3 kw; ant. 265.3 m. Address: 11508 Blossomwood Court, Moorpark, CA 93021. Applicant is headed by Rosa Guerrero-Miller, and has no other broadcast interests. Filed Feb. 5.

- Bisbee, AZ (BPB930210MA) — World Radio Network Inc. seeks 88.1 MHz; 4 kw; ant. 681 m. Address: Bisbee, AZ 85603. Applicant is headed by Abe C. VanDberPuy, and is licensee or permissible of KBNR(FM) Brownsville, KBNJ(FM) Corpus Christi, KBNL(FM) Laredo, KVER, El Paso and KWMV(FM) McAllen, all Texas. Filed Feb. 10.

- Murfreesboro, TN (BPB930312MA) — MTSU University seeks 88.3 MHz; 2 kw; ant. 42 m. Address: P.O. Box 3, Murfreesboro, TN 37132. Applicant is headed by Elliott A. Pooh, and has no other broadcast interests. Filed Jan. 21.

- DeKalb, IL (BPB930321MA) — Northern Illinois University seeks 88.5 MHz; 28 kw, ant. 56.2 m. Address: DeKalb, IL 60115. Applicant is headed by Paul Middleton, and is licensee of non-commercial WNIJ(FM) DeKalb and WNLJ(FM) Rockford, both Illinois. Filed Feb. 10.

- Kane, PA (BPB930311MA) — Pennsylvania State University seeks 80.1 MHz; 7 kw, ant. 232 m. Address: 202 Wagner Building, University Park, PA 16802-3899. Applicant is headed by Marlan U.C. Fredman, and is licensee of non-commercial educational WPSX-TV Clearfield, WPIS(FM) State College and WPSE(AM) Erie, all Pennsylvania. Filed Jan. 13.

- Great Falls, MT (BPB930217AA) — H.S. Network Inc. seeks 1490 kHz; 3 kw-U. Address: P.O. Box 1462, Jeffersonville, IN 47131. Applicant is headed by John W. Smith Sr., and has interests in two LPTV's. Filed Feb. 17.

Actions

- Patterson, CA (BPB920515MA) — Dismissed app. of Richard P. Bold for 97.1 MHz; 2.9 kw; ant. 101 m. Address: 8603 Buckingham Lane, Kansas City, MO 64138. Applicant has interests in KCCI(AM) Overland Parks, KS; KGO(AM) Oklahoma City; WFVC(AM) Fort Wayne, IN, and KSIV(AM) Clayton, MO. Action Feb. 11.

- Ravenswood, WV (BPB920729MC) —Granted app. of Osborne Enterprises Inc. for 93.1 MHz; 3 kw, ant. 136 m. Address: P.O. Box 667, Gibbs & Gallatin Street, Ravenswood, WV 26164. Applicant is headed by Rex Osborne, who owns 49% interest in licensee of WMOL(AM) Ravenswood, WV. Action Feb. 17.
Broadcasters at a disadvantage: Will Congress ratify NAFTA?

Ratification of the North America Free Trade Agreement by Congress without substantial modifications may be the first major mistake of the Clinton administration.

Despite progress claimed by Mexico in regulating royalty payments for television, cable, radio, satellite broadcasting, video sales/rentals and other interactive video data services (IVDS) captured by satellite signals, the U.S. industry estimates its 1991 Mexican piracy losses in excess of $95 million.

In 1990, the broadcast industries, collectively referred to in NAFTA as copyright industries (including motion picture and sound recordings) employed 2.3% of the total U.S. work force and exported $34 billion.

Under NAFTA, quickly signed by President Bush, Mexico need not allow U.S. performers to collect the share of proceeds that would otherwise be due them under the principle of national treatment for public performance and broadcasting rights.

Compounding the problems created by Bush’s fast-track approach to NAFTA, President Clinton’s premature meeting with Mexican President Salinas leaves the U.S. at a disadvantage. Meanwhile, Canada has decided to continue its discrimination against cultural industries by extending the same national treatment exemption found in the speedily-negotiated Canadian Free Trade Agreement to NAFTA.

Denial of national treatment obligations means denial of substantial income flow to U.S. copyright industries generated from private copying through the video and audio levy systems and from rental of their works. Because the U.S. copyright industries enjoy a strong competitive advantage in Mexico and Canada, the U.S. Department of Commerce estimates that income to be derived from these combinations may be in the billions of dollars in 10 years.

Increasingly the funds collected are divided among authors, performers and video producers. Since the video producer is not covered by any existing international convention, some countries are taking the position that they need not pay U.S. claimants.

It is apparent that the real motivation behind this “cultural exception” is economic and protectionist rather than cultural. This is clearly illustrated by the fact that Canada places restrictions on the number of U.S. programs that its TV stations may broadcast to protect Canadian producers, but encourages the cable delivery of U.S. broadcast programs that are subject to a compulsory copyright license that provides below-market value for the government-established compensation to U.S. copyright owners.

Key benefits in the NAFTA text over other bilateral and multilateral trade negotiations include explicit recognition of contractual transfers and other contractual arrangements for copyrighted works; explicit protection of encrypted program-carrying satellite signals, and the immediate entry into force of the intellectual property provisions.

It is vital that key executives responsible for international business performance in the broadcast industries quickly contact their congressional representatives and express strong opposition to any use of “culture” (a concept arguably unique to the geographic and linguistic proximity of the U.S. and Canada) as a possible excuse for denying effective levels of intellectual property rights protection and enforcement. Further, these executives should urge that the denial of national treatment exclusion be renegotiated.
**TELEVISION**


**Richard Evans**, president/CEO, Dorna USA, New York, joins Gaylord Entertainment Co., Nashville, as executive VP/COO.

**Harry Usher**, head, Dorna Sports division, Los Angeles, named president/CEO, Dorna USA, there.

**Jeffrey Linton**, VP, creative affairs, Rush Entertainment Group, Los Angeles, joins Zodiac Entertainment there as marketing manager, animation art.

**Michael Marsho**, midwest regional sales manager, Multimedia Entertainment, Chicago, named VP, station sales division, midwest region.

**Steven Naftelberg**, senior VP/director, media services, Dentsu Corp., New York, joins Spectrum, New York, as account executive.

**Patrick Johnson**, director, ABC-TV’s *Dinosaurs*, joins Jim Henson Productions, Los Angeles, as writer/producer/designer.

**Jan Landis**, producer, Multimedia’s *Sally Jessy Raphael* and *Group W’s Vicki!*, joins King World Productions, New York, as director, daytime development, East Coast.

**Michael Turner**, director, creative advertising, Orion Pictures, Los Angeles, joins ACI there as director, marketing.

**Jeffrey Linton**, VP, creative affairs, Los Angeles, joins ACI there as director, marketing.

**Jeffrey Black**, head, motion picture, television soundtracks, Triad Artists, Los Angeles, joins Sema-
prime time newsmagazine slated to debut later this year.


**Preston Davis**, VP, television operations, broadcast operations, engineering, East Coast, ABC Television Network Group, New York, named president, broadcast operations.

**Lloyd Siegel**, political editor and senior producer, election unit, NBC News, New York, named director, news partnerships.

**Murray Green**, senior VP, television division, Malrite Communications Group and VP/GM, WFLX-TV West Palm Beach, Fla., elected treasurer, Fox Affiliate Board of Governors.

**Steve Freidheim**, president, Pezhold Broadcasting and GM, WFXG-TV Augusta, Ga., elected secretary, Fox Affiliates Board of Governors.

Appointments at WTKR-TV Norfolk, Va.: **Tom Randles**, anchor, WTVI-TV Miami, joins as co-anchor; **Barbara Hamm**, news planning manager, KYW-TV Philadelphia, joins as assistant news director.

**RADIO**

**Daniel Savadove**, GSM, WEGX-FM Philadelphia, joins WNNK-FM Harrisburg, Pa., as GM.

**Sharon Berman**, morning news anchor, WZBG-FM Litchfield, Conn., named news manager.

**John Wilks**, GSM, KNWZ(AM) Palm Desert, Calif., named VP/GM.

**Tom Hagopian**

Appointment: **ESPX Enterprises**

**Jim Moret**

Appointment: **CNN**

**Mathew Tombers**

Appointment: **Discovery Networks**

**Thomas Rocco**

Appointment: **Discovery Networks**

**Nicholas Leonardo**, president, Cutting Edge Marketing, Deer Park, N.Y., joins Banner Radio, New York, as account executive.

**Richard Humphries**, senior publicist, Broadcast Arts Group, Los Angeles, joins Sports Byline U.S.A., San Francisco, as director, marketing/promotions.

**Bracy Lee**, on-air personality, WKRC Cincinnati, joins WHKO-FM Dayton, Ohio, as part-time weekend air personality.

**Gregory Bell**, producer, WDTN-TV Dayton, Ohio, joins WHO(AM) there as weekend producer.

**CABLE**

**Tom Hagopian**, VP, consumer marketing, ESPN, Bristol, Conn., named VP, ESPN Enterprises, there.

**Jeffrey Bernstein**, VP, pay per view, inventory management, Warner Bros. Pay-TV, Cable, Network Features, New York, joins Request Television there as VP, programming, marketing.

**David Roy Primuth**, media director, Stranger & Associates (previously Della Femina McNamara), New York, joins E! Entertainment Television, Los Angeles, as VP, advertising/research.

**Philip Kent**, consultant for producer Joel Silver and directors Richard Donner and Robert Zemeckis, Los Angeles, joins Turner Home Entertainment, Atlanta, as president.


**Jim Moret**, senior entertainment news correspondent, CNN, Los Angeles, named co-anchor, CNN’s “Showbiz Today,” there.

**Randolph Booth**, VP, finance, Turner Broadcasting System, Inc., Atlanta, resigns to begin an Atlanta-based independent consulting firm.

**Appointments at Discovery Communications, Inc., Bethesda, Md.:**

**Mathew Tombers**, director, corporate programming partnerships, Discovery Networks, named VP;

**Thomas Rocco**, VP, client marketing, sales development, NBC, New York, joins as senior VP, national sales, Discovery Networks, New York office;

**Dan Stanton**, senior manager, on-air promotion, Discovery Networks, named director, on-air promotion, Discovery Channel;

**Eric Eggleton**, senior manager, Enterprises Group, Discovery Communications, Inc., named director, product development, Enterprises Group.

Appointments at Black Entertainment Television, Washington, D.C.:

**Cheryl Holmes**, director, advertising...
ing, research, named VP/director, direct response advertising, research; Deborah Tang, director, news, public affairs, named VP, news, public affairs.

Terry Chili, GM, Prime Sports Network, Indianapolis, joins HTS, Bethesda, Md., as director, marketing, affiliate sales.

Appointments at Time Warner Cable, New York: Michael Davis, supervisor, named manager, public affairs, Manhattan system; Molly Adams, supervisor, named manager, public affairs, Brooklyn/Queens system.

Appointments at The Travel Channel, Atlanta: Norma Davidoff, independent producer/writer/director, there, joins as director, program development; Philip Frank, executive producer, Turner Private Networks, there, joins as director, current programing.

**ADVERTISING**

Michael Levine, senior VP, Edelman Public Relations, New York, joins MWW/Strategic Communications, Inc., River Edge, N.J., as VP.

Appointments at D'Arcy: Masius Benton & Bowles, St. Louis: Sandra Herring, director, public relations, and Karl Lemp, print production manager, named VP's.


**WASHINGTON**

Marc Berejka, associate, Keller and Heckman, joins Gardere & Wynne, Dallas, in same capacity.

Dan Sreebny, chief, Chinese branch, Voice of America, named chief, North Africa, Middle East and South Asia division.

Michael Houghton, director, international corporate relations, advertising, joins Cellular Telecommunications Industry Association as director, public affairs, communications.

Paul Sinderbrand and Dawn Alexander, associates, Keck, Mahin & Cate, leave to form their own firm, Sinderbrand & Alexander, Alexandria, Va.

**TECHNOLOGY**

Daniel Castles, GM, television products, Tektronix, Inc., Beaverton, Ore., named VP.

Michael Harabin, former producer, broadcast operations, West Coast, NBC, Burbank, Calif., joins Hughes Communications Inc., El Segundo, Calif., as manager, network operations control center.


**DEATHS**

Robert Newgard, 68, television executive, died Feb. 17 of a heart attack at his home in Palm Springs, Calif. Newgard's career began with Mirisch Bros. From 1949-53 he worked at Columbia and MGM Records as a distributor. In 1956 he began his association with Screen Gems, where he would remain for 10 years. He then went to Paramount, where he eventually became VP/sales manager of worldwide television. He then joined Avco Embassy in the same capacity. After leaving Avco Embassy, Newgard served as a theatrical and television syndication consultant. Survivors include his wife, Nancy, two sons, and two daughters.

William Alvis, 78, retired Comsat marketing representative, died Feb. 23 of a heart ailment, at Washington Hospital Center, Washington, D.C. He joined Western Union in the 1930's, and after his retirement in 1966 he joined Comsat. He retired again in 1976. Survivors include his wife, Jeanette, and one daughter.

Owen (Mac) McReynolds, 80, retired engineer, died Jan. 19 of cardiac arrest, at his home in Cape Coral, Fla. McReynolds was an engineer at WROFL (AM) Knoxville, Tenn. He joined Gates Radio, Quincy, Ill., as a project engineer in 1942. After World War II he went to New York as Gates Radio's eastern regional sales manager. In 1947 he established a Gates Radio sales office in Washington, D.C. He joined RCA in 1955 and retired in 1967. He is survived by his wife, Nancy.
NTA’s Chrisanthopoulos goes to ABC

Network Television Association President/CEO Peter Chrisanthopoulos has been named ABC’s executive vice president, research, marketing and promotion. It’s a newly created position, and he will take over the research duties previously held by Alan Wurtzel (now a senior vice president at ABC News), as well as provide marketing and promotional support for the network.

ABC’s marketing and promotion functions have long been decentralized, says Chrisanthopoulos. Now ABC Television Network President Robert Iger “wants a consistent look to the network, as well as a uniform strategy. We’ll be working with various entities [within ABC] to make that happen.”

Chrisanthopoulos begins his new position at ABC on March 16. His last day at the NTA, March 15, is scheduled for the association’s annual upfront sales presentation to advertisers. The NTA board is currently drawing up a list of prospects to replace Chrisanthopoulos.

—SDM

USSB

Continued from page 6

million consumers would buy equipment at the $700 price and said USSB expects about 2 million units to be sold in the first year alone.

Hubbard said USSB plans to make another major announcement this week that will not be programming related. He would not offer details, but there was speculation last week it would involve announcing additional partners in the DBS venture. Hubbard has been encouraging broadcasters to invest in the service for several years and already has partners including the broadcast group Nationwide Communications; Chicago-based manufacturer Pittway, and Hubbard’s TV station rep, Petry Television.

Hubbard said USSB’s deals last week with HBO and Viacom could not be duplicated by DirecTV. But it was not clear whether DirecTV would be able to provide some of the services offered by the two programing companies. Hubbard said confidentiality agreements in the deals did not allow him to elaborate, although he did say that the USSB service would be complementary to DirecTV.

USSB has not yet disclosed pricing for its programing. All of the Viacom and HBO services will be offered by USSB individually or as part of programing packages. Various other services will be offered on a subscription option or on a pay-per-view or pay-per-series basis. USSB will also broadcast free, ad-supported programing to any viewer who owns a home DBS receiving system.

Terms of last week’s Viacom and HBO deals with USSB were not disclosed. In a prepared statement, Showtime Networks Inc. Chairman and CEO Winston H. (Tony) Cox would say only that USSB executives “give fair value” to programers.

Home Box Office Chairman and CEO Michael Fuchs

CEO Michael Fuchs said the new affiliation agreement was important to his company because it enables the HBO and Cinemax services to be delivered to every household in the continental U.S. Developing technologies such as DBS, SMATV or MMDS are not going to severely damage the cable business, he added.

“Everyone just gives up a little more of a slot around the watering hole,” said Fuchs (for more comments by Fuchs on DBS, see the Cover Story interview beginning on page 18).

Some cable programers continue to be skeptical about making deals with DBS suppliers, who have long been seen as a threat to many cable operators. And there is some haggling over price. Discovery Networks Chairman John Hendricks said DBS providers have lower overhead costs than those of cable operators and should therefore pay more for Discovery programing.

Hendricks and other cable programers might eventually have to negotiate with DBS suppliers if the Cable Act of 1992 withstands legal challenges from the cable industry. Under the law, vertically integrated programers would be required to sell their programing to competing services such as DBS. That would include Discovery Networks, whose parent is MSO Tele-Communications Inc.

“These negotiations are being done in a free and open marketplace,” Hubbard said of USSB’s and DirecTV’s negotiations with cable program suppliers. “When the cable companies deal with cable companies, there’s no place else to go.”

Responding to those cable executives and analysts who doubt the potential of DBS, Hubbard said: “They are in the cable business and they don’t want to say anything good about DBS. The king of the hill always wants to stay at the top of the hill.”

It could be argued that USSB parent Hubbard Broadcasting already had an open door at Viacom. The companies have for a number of years jointly operated All News Channel, a 50-50 venture of Viacom and the Conus news cooperative that, in turn, is 50% owned by Hubbard. The news channel consists primarily of Conus news footage and is seen in about 30% of the U.S., primarily via full-power TV stations. All News Channel is among the additional services being considered for delivery via USSB.

The dozen services included in the Viacom and HBO deals could take up more than half the 20-40 channels to be offered by USSB. The DBS supplier has five transponders that can each handle four channels of NTSC signals or eight channels of movie programing.

Hubbard Broadcasting’s USSB has invested more than $100 million to share DirecTV’s satellite system, which is scheduled to launch in December. The services will be offered to customers nationwide beginning in March 1994.
WASHINGTON

Cook on front burner

The Clinton administration is edging ever closer to naming a new FCC chairman, with prospects for Senate Communications Subcommittee aide Toni Cook looking ever stronger, according to administration and industry sources. A decision could come as early as this week. Cook has long been among the frontrunners. The stepdaughter of Clinton adviser Vernon Jordan, and a lawyer who has grappled with communications policy on the subcommittee, Cook seems to have the necessary political stroke and experience.

A decision on a Republican or independent to fill the seat of outgoing Commissioner Sherrie Marshall is further off, the sources said. Former Representative Mark Lincoln Marks (R-Pa.) kept up his campaign for the seat, paying respects last Friday to acting FCC Chairman James Quello.

Targeting violence

After focusing much of her efforts on what she describes as sleazy and indecent programming, Terry Rakolta, director, Americans for Responsible Television, is focusing her attention on TV violence.

Rakolta talked with FCC Chairman James Quello last week about the trend that she describes—in Quello’s words—as the glamorization of violence on TV. Quello told her he won’t recommend any legislation on it. Rakolta also plans to talk to House Energy and Commerce Committee Chair John Dingell (D-Mich.) and Telecommunications Subcommittee Chair Ed Markey (D-Mass.) about legislation on TV violence similar to the Children’s TV Act.

NEW YORK

Two out

The two major unwired baseball advertising networks are being benched in favor of a new player. The Major Market Baseball Network that Cox-owned TeleRep has put together is putting Kassel Marketing and Don Stuart’s 20-year-old National Baseball Network out of the baseball ad business, according to Stuart. The problem is that TeleRep has gotten together with Tribune, and between the Tribune and Cox stations, about 50% of unwired baseball revenues are being taken over, says Stuart, adding: “It precludes us from operating our baseball network this year.” Terry Kassel says she hasn’t totally given up, but isn’t actively soliciting business.

Priming ‘Prime Story’

A debut date hasn’t been finalized, but NBC President Robert Wright said last week he expects the news division’s second prime time magazine, currently titled Prime Story, to bow in two months. According to Steve Friedman, the show’s executive producer, Prime Story will have three anchors (Mike Schneider and Faith Daniels have been named) and five correspondents, including Noah Nelson, Elizabeth Vargas and Mike Boettcher.

Reteitalia going public

Silvio Berlusconi’s Fininvest, Europe’s second-largest media and communications company and the world’s fourth-largest TV company, with media revenues of $3.3 billion, is preparing to float a public stock offering of three of its divisions. Among those is its Reteitalia program production and distribution company, which is a leader in international financing of major TV projects with CBS and Robert Halimi. The other divisions are publishing company Silvio Berlusconi Editori and insurance company Mediolanum Vitas. Gruppo Fininvest’s holdings include three Italian TV networks, airtime sales companies, television and film and video production and distribution. Having built the company into a formidable international media concern and a major financier of TV productions, including the “Gone with the Wind” sequel, Scarlett, Berlusconi is in need of cash to pay down a heavy debt load. A public stock offering of one or more of Berlusconi’s private companies has been anticipated for some time, and many suspect that he still has his eye on further U.S. investment. Berlusconi currently holds 5% of Savoy Pictures and a stake in Quinta Communications USA, a $50 million fund for cable feature production.

Lack of interest

TV journalists may be too busy or too well-heeled to seek a $15,000 cash prize. According to Pope Foundation program director Catherine Pope, the New York-based foundation had initially intended to give two awards for video investigative journalism but instead, after receiving fewer than 15 entries, gave just one. The prize, to be awarded March 22 in New York, is being given to Marty Koughan, whose career has included CBS and CNN and whose latest documentary, “Toxic Harvest,” is scheduled to air soon on PBS’s Frontline.

LOS ANGELES

NBC stays ‘Mad’

With more than two months remaining before the networks announce their fall schedules, NBC will, according to sources, renew the TriStar-produced comedy Mad About You. Starring Paul Reiser and Helen Hunt, the series debuted in the 9:30-10 slot on Wednesday nights in the fall but was moved to the Saturday night 9:30-10 time period and has managed to hold nearly all of its Empty Nest lead-in.
Chronicle Broadcasting President/CEO Francis A. (Rani) Martin III resigned after 12 years in the post to start a "multimedia" management firm, while the family-owned broadcast group has appointed KRON-TV San Francisco President/GM Amy McCombs to also head the five-station group. Martin's new firm is U.S. Media Group.

One day after the end of the February sweeps, A Current Affair executive producer John Terenzio resigned from the Twentieth Television syndicated newsmagazine, with Fox Inc. Chairman Rupert Murdoch's parent company, News Corp., turning to Boston Herald editor Ken Chandler to fill the post. Terenzio said he had informed Twentieth officials last fall that he wanted to return to Miami, where his family lives. A Current Affair averaged a 7.6 rating (NSS/NTI, period ending Feb. 21) in the latest season-to-date national Nielsen ratings, representing 7% rating erosion from the comparable year-ago period. Competing newsmagazine Inside Edition, on the other hand, has improved 16% to a 7.4 STD rating. However, in the last two NSS reports, Inside Edition passed ACA as the top-rated news magazine, with 9.0 and 8.7 ratings (NSS, weeks ending Feb. 14 and 21, respectively).

The growing network of radio stations carrying WFLR-FM New York's controversial Howard Stern morning drive show has expanded to include WBCH-FM Boston, which is now airing the show on tape delay at 7 p.m. Stern said on air that the show plans to announce a San Francisco deal this week and is closing in on additional markets including Miami and Hartford, Conn.

A PBS spokeswoman confirmed the network is in discussions with Lorimar Television to possibly acquire I'll Fly Away if NBC decides not to renew the series next season. In a memo to PBS affiliates, Jen-
nifer Lawson, executive VP, programming and promotional services, PBS noted that “discussions are very early in stage...there are no results to report at this time.”

Labor Secretary Robert B. Reich, in a letter to acting FCC Chairman James Quello, said “assuming technical requirements are satisfied, final selection of an HDTV transmission standard should turn, in part, on an assessment of which system would make the greatest contribution to domestic high-wage employment.”

Rick Jacobson, Buena Vista Television VP/GSM, West Coast, has joined Viacom Entertainment as president of domestic markets, where he will report to Viacom Entertainment President Neil Braun.

ABC last week promoted Jennie Trias to president, children's programming, reporting directly to Bob Iger, president, ABC Television Network Group. Trias has been VP, children's programs, since April 1987. ABC also came to an agreement last week with Reeves Entertainment for what both parties called a long-term renewal of The Home Show.

Romance Classics, the 24-hour romance cable channel scheduled to launch on Valentine’s Day 1994, has signed a development deal with New Line Television that will bring original romance-themed series and specials to the network. The deal marks the latest programming announcement for the channel, which has already acquired the TV series Peyton Place as well as 200 films from Twentieth Century Fox.

Public station WNYC-TV New York has asked the FCC to issue an emergency declaratory ruling to prevent Woodbury, N.Y.-based MSO Cablevision Systems Corp. from following through on plans to drop the station beginning March 15 from five of the company's 11 area cable systems now carrying the channel.

Interop division merger creates D&R Radio

Two Interop Radio Store divisions are merging, in anticipation, they say, of accelerated consolidation of radio station ownership in 1993. The two divisions, Durpetti & Associates and HNWH Radio Sales, will now be known as D&R Radio. Thirteen salespeople will lose their positions in the merger, and several stations will have to move to one of the other Interop companies or another rep firm. According to Interop, the billings of displaced stations will not exceed $2.5 million—the new firm's billings total about $125 million. D&R Radio says it is looking to limit its list to 240 AM's and 240 FM's.

Tony Durpetti, who was named chairman/CEO, will remain based in Chicago, and Jacqui Rossinsky will operate out of New York as president/COO. Additionally, D&R is opening a new office in Minneapolis, and Interop, with three new offices to be opened by June 30, will bring the total to 21.

This is the second consolidation of Interop rep divisions in the last six months. It makes sense, says Les Goldberg, Interop president, because there are fewer “individual owners to serve in each market.” Interop is done consolidating, he adds, but is considering adding another small rep firm for group owners, similar to the one it created for Group W Radio.

Cable Act provisions disputed in court

Cable has graduated from being a giant antenna to being a full First Amendment speaker,” said Robert D. Joffe of Cravath, Swaine & Moore, New York, attorney representing Time Warner Entertainment in its suit to strike down on free-speech grounds several non-must-carry provisions of the 1992 Cable Act, including rate regulation and program access.

Time Warner was joined last Friday (March 5) by Discovery Communications and Daniels Cablevision in oral arguments before U.S. District Court Judge Thomas Penfield Jackson one day after a three-judge District Court panel heard arguments over the Cable Act's must-carry provisions (see page 14).

Rate regulation drew some of the hottest dispute of the day. Discovery lawyer Garrett Rasmussen of Patton, Boggs & Blow called it "the most dangerously unconstitutional provision of the act...it carries all the infirmities of must carry, it prices speech and it chills speech.”

The burdens imposed on cable operators by rate regulation will force many to drop some specialized program services, such as Discovery's The Learning Channel, he said. "Whenever you put a price on speech, you distort decision-making for what is being spoken.”

At deadline Friday the defense had not begun its case. NAB's attorney, Bruce Ennis, Jenner & Block, said he expected to spend his time challenging Daniels's claims that retransmission consent is unconstitutional on its face. (The other cable plaintiffs argued the provision is unconstitutional because it is tied to must carry.)

Ennis also expected to refute Joffe's claims that the Act's public access and leased access provisions are tied to must carry. "We can see no distinguishable basis that these can be separated,” Joffe said. "If must carry falls, these should fall, too.”

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SAN

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SAN
Another fine mess

The can of worms that content regulation invariably becomes is now a barrelful in the case of indecency. The FCC is shorthanded and faced with no less momentous a task than deciding the technological future of the communications industry, not to mention the once and future economic relationships among broadcasting, cable, telephone companies and Hollywood. Given that charge, its entanglement in a host of indecency appeals, injunctions, and more (BROADCASTING & CABLE, March 1) is a continuing and unfortunate distraction.

The FCC’s indecency rules and their enforcement have been an open invitation to appeal from the outset. Huge punitive fines for violations of vague indecency regulations have been the fad at 1919 M of late, but they are only the latest in a series of questionable calls. The fines are being appealed, and the only bright spot in this mess is that when the high court gets hold of the issue, it will have the opportunity to deal the FCC yet another defeat.

Most damning of the FCC’s recent actions was the multiplication of the fine by the number of markets carrying a cited broadcast, even absent complaints from those markets. Such a move makes a mockery of community standards, a fundamental element of the obscenity laws of which indecency is an extension. Like the 24-hour ban, the FCC’s general pattern on indecency enforcement should get a judicial dressing-down. But while we’re assigning blame, it was the high court that opened this can in the first place by deeding the FCC the power to regulate indecency, and it was a blue-nose congressional contingent that put the screws to the issue.

There is enough blame to go around. The best we can hope for now is that the courts will tell the FCC to cool it.

Pay as you go

There is currently campaign reform legislation in the hopper that would make giving away airtime to political candidates a quid pro quo for license renewal for broadcasters and for franchise renewal for cable system operators.

Some in Congress—although not House Speaker Tom Foley (D-Wash.), who opposes the bill—would still have us believe the cost of TV time is to blame for unduly bloating the price of a ticket into that exclusive Capitol Hill club. Look again. A Los Angeles Times poll (BROADCASTING, June 24, 1991) found that only a fourth to a third of campaign costs goes to all advertising, including radio, television and print. And for House races, the study found that such overhead costs as hotels, restaurants, limos, etc., exceeded outlays for advertising. Perhaps the House will next be legislating free room and board along the campaign trail.

Word has it that the giveaway legislation has administration support. If so, we ask the President to heed the counsel of the chief Democrat in that other powerful Washington House. Foley brought an NAB State Leadership conference to its feet last week when he told them: “I do not believe it is a useful thing to extract free TV or radio time from broadcasters.” Nor from cable, we would add, as we second the Speaker.

Bloodlust

We won’t join the feeding frenzy at the departure of NBC News chief Michael Gartner. The moral superiority was so thick last week you could cut it with a knife as Monday-morning editors took the opportunity to lump TV newsmen in with bear baiters and carnival barkerers. Print journalists seemed particularly eager to take aim from their glass newsrooms. We’re not minimizing what NBC did, or failed to do, but it should not be raised to the level of Greek tragedy.

The facts are: (1) An NBC reporter and/or producers made a serious mistake that was compounded by management’s response to its uncovering; (2) The President of NBC News resigned, concluding that the credibility questions raised by that mistake were an ongoing distraction to his news operation. That mistake, or even several, should not diminish the good journalism practiced every day in TV newsrooms across the country, including NBC’s. Nor should they be automatically extrapolated with a stroke of the editoralist’s pen into: “television news has lost its way” or “truth has been sacrificed to ratings.”

Those do remain questions worth contemplating, not only by NBC, but by all those now rubbernecking at the crash site.
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