

FEB 28

# Broadcasting & Cable

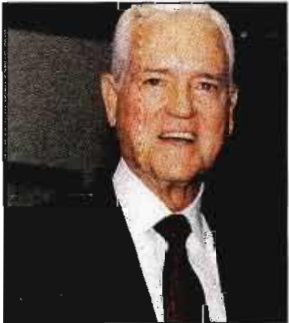
The Newsweekly of Television and Radio

## PROGRAMING



**CBS skates to ratings record 16**

## WASHINGTON



**Hollings pans White House proposal on info highway 30**



## FIRST ROADKILL ON THE SUPERHIGHWAY

### Bell Atlantic-TCI merger falls victim to FCC's cable rate reductions

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# Fast Track

MUST READING FROM BROADCASTING & CABLE

## TOP OF THE WEEK

**Undone deal** The Bell Atlantic-TCI mega-merger, which had become a touchstone for an anticipated new era of telecommunications partnerships, fell apart last week, with TCI chief John Malone blaming the FCC's new cable rate cut for the decision. / 6

**The additional 7% solution** In a unanimous decision, the FCC last week rolled back cable rates an additional 7%. The NCTA vowed to fight the decision in court. / 7

BROADCASTING & CABLE talked to the chairman and commissioners about that decision. / 10

**Green light** The industry advisory committee on HDTV took a step toward a high-definition broadcast standard, clearing the way for testing of the Grand Alliance system. / 14

**Hitting the Wall** MSO bond and stock prices fell as Wall Street reacted to news of the Bell Atlantic-TCI merger's failure and to tough talk on interest rates from Federal Reserve Chairman Alan Greenspan. / 14

**Winter of CBS's content** The Nancy Kerrigan-Tonya Harding duel, among the most-watched television in the medium's history, helped CBS to record ratings for its Olympics coverage and a virtual lock on the February sweeps. / 16

**Seinfeld sets sale** Sources say the long-awaited syndicated launch of the NBC hit is at hand. / 16



The FCC adopted an additional 7% rollback on cable rates last week. The decision was cited by TCI's John Malone as a key to the undoing of his company's proposed merger with Bell Atlantic.

## PROGRAMMING



MCA TV's 'Last Call' (l) and Columbia TriStar's 'The Newz' square off in late night.

### New late-night battle shapes up

The newly contentious late-night daypart is set for yet another battle now that MCA TV and Columbia TriStar have given firm go's to their new late-fringe entries. MCA's *Last Call* has cleared on 50 stations representing 57% of the country. And Columbia TriStar's *The Newz* has been sold to 65 stations representing more than 60% of the U.S. / 18

### Survey uncovers stay-at-home shoppers

Nobody knows what home shopping will look like in the future, but changing consumer attitudes are likely

to bode well for the industry. Many consumers are growing impatient with traditional shopping in stores, and leaving empty-handed. / 20

### Canal+ Chairman Rousselet resigns

Andre Rousselet, considered one of the founding fathers of Europe's pay TV industry, last week resigned as chairman of French pay TV group Canal+ amid a contentious ownership shuffle. / 26

## AD/MARKETING

### TV marketing and children

As part of the continuing discussion about the effect of television programming and advertising on children, U.S. Senator Paul Simon early next month will participate in a forum on marketing television in a children's world. Simon will be joined at the forum in Los Angeles by programming executives and leading children's advocates. / 28

### D'Arcy's Hutchinson named to Blockbuster account

Blockbuster Entertainment Group's \$100 million account is going to D'Arcy Masius Benton & Bowles.

**“What the telecommunications gurus need to do is take some Prozac. We have to get rid of the highs and lows in telecommunications policy and get on a steady course.”—Falcon Chairman and CEO Marc Nathanson / 12**

**FEB. 28, 1994**

And the advertising agency’s St. Louis office has gone outside to recruit an executive to oversee the account. The agency recently named James M. Hutchinson senior vice president and group account director. / 28

**SPECIAL INSERT: DIGITAL TECHNOLOGY**

**Migration to Digital, Part 2**

BROADCASTING & CABLE offers television managers a practical guide to the changing worlds of “composite,” “component” and “compressed” technologies in the search for more efficient ways to share spectrum. Please see our 16-page insert. / Follows page 28

**RADIO**

**Duopoly facts of life**

The big issue this year at the Radio Advertising Bureau’s Managing Sales Conference was not “Duopoly: Can we?” but “Duopoly: Should we?” Those who took the plunge have had varying degrees of success, and in at least one case, total failure. / 29

**Radio future shock**

The views of the future offered by industry leaders at the recent Radio Advertising Bureau’s Managing Sales Conference ran the gamut from vague to specific. / 48



**An RAB panel tells broadcasters to get spectrum. / 48**



**On the Cover:**  
The FCC’s decision to require cable systems to lower subscriber rates by an additional 7% was too much for TCI and Bell Atlantic. The two companies called off their planned merger. / 6

**WASHINGTON**

**Hollings vs. the administration**

The Clinton administration’s proposal for establishing a new Title VII of the Communications Act of 1934 took another hit last week on Capitol Hill. Senate Commerce Committee Chairman Ernest Hollings indicated his misgivings with the concept and said its implementation now would be a mistake. However, administration officials will continue their efforts on Capitol Hill. / 30

**Cable operators can move ahead despite rate rollback**

The FCC has handed down a mixed bag of cable regulations, intending to give the industry the stability to move forward with interim cost-of-service rules and incentives for upgrading plants and adding channels. / 32

**Relief for small systems**

The FCC will delay implementing its new benchmark for systems with 15,000 or fewer subscribers until a cost study is conducted. It also lifted its stay on rate regulation for small systems serving fewer than 1,000 subscribers. / 32

**FCC releases final survey results on cable rates**

The FCC released the final results of its cable rate survey last week. They confirm the preliminary finding that most subscribers have seen their bills go down. Roughly 30% saw rate increases in regulated services, largely because cable systems shifted their rate structure to get into compliance with the new rules. / 34

**BUSINESS**

**Let’s make a deal: Wireless cable consolidates**

System-trading activity in the wireless cable industry is at an all-time high. There are several reasons, many a direct result of the Cable Act of 1992, which generally improved the outlook for the wireless cable business. However, many wireless operators don’t have access to the necessary capital to build and operate new systems. / 36

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## Abrupt end to the beginning

*Jointly, Bell Atlantic and TCI were to have led the nation into the information age; now, pushed to the wall by an FCC decision, they've elected to go it alone*

By Christopher Stern

**T**he biggest deal in the history of American business was derailed last week by the FCC's decision to roll back cable rates another 7%. Bell Atlantic and Tele-Communications Inc. struck the flag on Wednesday, one day after the FCC's action.

Both companies acknowledge the \$30 billion deal had been tested by the telco's declining stock price (from \$67.875 to \$52.75) during the past five months but insist a final agreement was in place before the FCC's decision.

Bell Atlantic wanted TCI to lower its asking price to reflect the MSO's reduced cash flow—down \$144 million after the FCC action—but TCI refused. "The declining price of the Bell Atlantic stock...combined with the recent actions by the FCC, made it impossible to arrive at a mutually acceptable price for the transaction," said TCI President John Malone.

Bell Atlantic President James Cullen said his company was caught off guard by the 7% benchmark reduction. It had anticipated an additional extension of the rate freeze as opposed to further rate reduction, Cullen said. The new benchmark was "beyond consensus views" on what would happen, he said.

Financial analysts and others involved in the cable industry were skeptical that the deal broke down solely on the basis of the widely anticipated rate reduction. The merger missed three deadlines in the past five months before reaching the final agreement. Many pointed to a culture clash between the entrepreneurial TCI and the buttoned-down Bell Atlantic, as well as tension between Bell Atlantic's CEO Ray Smith and Malone, as factors

in the termination of talks. "We concluded that this deal did not go through because of the magnitude and the complexity of bringing together such large players with two highly assertive leaders," said Solomon Brothers.

But both companies insisted that the deal's collapse was purely a business

industry by \$12 billion." Such a reduction would be roughly equivalent to the capital schedule of the entire business and "will set back our ability to expand facilities as an industry and compete in telephony or the new infrastructure for many years," Malone said.

He further suggested the FCC action would push many highly leveraged cable systems over the edge. TCI, he said, is interested in acquiring additional systems.

Cable broker J. Patrick Michaels of Communications Equity Associates said some systems will be pushed out of the business because of the new benchmarks, but he added, "Overleveraging is not as widespread as one might imagine."

Bell Atlantic said the deal's collapse will not affect capital expenditures within its service areas and will allow it to divert resources to

building its own version of the electronic superhighway. However, Bell Atlantic can no longer count on TCI's and Liberty Media's stable of programming for its Bell Atlantic Video Services. Thus, it is possible the two companies may pursue a joint venture along the lines of Nynex's agreement with Viacom. "We are going to start working with TCI as soon as possible to at least begin exploring the opportunity," said Bell Atlantic's Cullen.

"We still want to pursue opportunity jointly with TCI that gives us greater access to content and gives us the ability in programming and packaging new services," said Stuart Johnson, president of large business and information services at Bell Atlantic. In addition to seeking a partner for programming, the telco said it would be looking for partners outside its service area, "market by market, city by city."



*The once and future partners: TCI's John Malone and Bell Atlantic's Ray Smith congratulated each other last October on the mega-merger.*

decision. "The announcement that we have terminated our merger discussions was not the product of any personal disagreements or culture clashes," said Bell Atlantic's Cullen, who said the FCC decision boded poorly for cable as a whole, with cash flows reduced by 8%-12%.

Solomon also disputed that assertion, putting the cash-flow reduction at 5% and saying it would have "no impact on credit quality, although upgrades will be slowed."

In addition to blaming the FCC for the collapse of the deal, Malone said that the new benchmarks will have a near devastating effect on the cable business's ability to invest in its future. "Because cable is a debt-leveraged industry that generally borrows about six dollars in debt for every dollar in cash flow, this has the effect of reducing the available capital to the cable

Cullen said Bell Atlantic would be looking for other acquisitions that would give it access to a large number of customers and also add to its library of content and programming. "We will now have to pursue those in a way that is different from what we were planning on Monday," he said.

In addition to announcing the collapse of the deal, TCI said it would suspend its planned capital expenditures for the next year by \$500 million, down from \$1 billion. In the short term, TCI will concentrate on rolling out its digital compression technology and will limit its investments in the local loop.

Analysts and others who follow the industry say the deal's failure will slow down, but not end, pacts between the

cable and telephone industries. They say convergence of the two industries is being driven by technology rather than by dealmaking and that it will continue. Even TCI indicated it will be looking for another partner in the telephone business.

"In terms of operations in telephony, we are going to need a strategic partner who knows the infrastructure of telephony service very well, of operating a telephone company and then taking it the next step to operate a PCS company, a video telephony company, and then operating an interactive video company."

Malone was highly critical of the FCC decision, calling it "ill advised, improperly based, probably illegal,

probably unconstitutional." He added TCI intends to challenge the decision in court.

FCC Chairman Reed Hundt issued a prepared statement in response to accusations that the commission's decision scuttled the deal. "Our adoption of a comprehensive set of regulations clarified the industry's future by finalizing our cable rate decision and establishing cost of service and going-forward rules," the statement said. Commissioner James Quello also issued a statement saying, "The FCC is not the evil empire—the latest reductions were temperate—we lowered the rates 7% for consumers and provided cable a reasonable rate of return for investment and expansion." ■

## FCC promises price drop for most subs

Chairman calls rate rollback 'one of the greatest consumer savings' in history

By Kim McAvoy

**T**he FCC "broke the back" of cable rate increases last week. At least that's how FCC Chairman Reed Hundt characterized the commission's unanimous decision to roll back rates 7%, on top of the 10% reduction ordered last April. The bottom line is that cable operators must cut rates a total of 17% from those charged before the Cable Act passed in October 1992.

The National Cable Television Association says it will challenge the FCC's decision in court. And cable operators called the action everything from "arbitrary" and "unfair" to "probably unconstitutional" (see pages 6 and 12).

But Hundt said it was a "brilliant balance" between the needs of the cable industry and consumers. He predicted the rollback would affect roughly 90% of all cable systems and would result in a \$3 billion savings to consumers: "It's one of the greatest consumer savings in the history of American business regulation."

In its efforts to comply with the act, the FCC established regulations last April that included a cable-rate benchmark system (based on what cable systems charge in competitive markets) and required cable operators to cut rates 10% below the benchmark. But key congressional Democrats were not satisfied after reports indicated that only two-thirds of cable

subscribers saw a drop in their cable bill. Those Democrats, including House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) and Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii), ordered the FCC to slash rates even further.

In other FCC action last week, the agency issued interim cost-of-service rules for those cable operators that chose not to adhere to rate benchmarks, and new rules for governing future rate hikes. Also, the FCC released the results of a cable rate survey it conducted last year, and approved an administrative relief package for small cable systems (see pages 32 and 34).

The FCC's additional rollback is derived from new benchmark formulas expected to be released in two weeks, and the new rate rules should take effect in mid-May. To ease the transition from the old benchmarks to the new, small cable operators and cable operators below the new benchmarks will not have to roll back their rates pending completion of a cost study.

Increases in copyright fees will be considered external costs and may be passed through to subscribers, while pole attachment fees may not be passed through.

For the cable industry, the rollback



Hundt confers with Barrett at meeting Feb. 22 during which rate cut was approved.

could have been worse: Hundt, sources say, wanted a 28% rollback. Initially, Hundt wanted to cut rates across the board but was able to enlist the support only of fellow commissioners Andrew Barrett and James Quello to modify the rate benchmarks. And even then, Barrett was looking for a 12% to 14% rollback and Quello, 16%.

Barrett went along nonetheless, although he said that 17% was on the "high end." But, he added, it will give the industry a "sense of direction and people can get on with business." Barrett did issue a separate statement outlining some of his concerns and his reasons for backing the new benchmarks (see page 10).

The FCC will seek further comment on whether it should establish a benchmark system for cable systems with 100 channels or more. ■

EXPLOSIVE RATINGS GROW

# RENEGADE

*Starring Lorenzo L...*

## RATINGS BREAKTHROUGH

W/O 1/3 - 6.6 RATING

W/O 1/10 - 6.0 RATING

W/O 1/17 - 6.3 RATING

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# Olympics sweeps prime time

*Kerrigan-Harding duel helps power record-setting numbers*

By Steve Coe

The hype and hoopla surrounding Nancy Kerrigan and Tonya Harding came to a ratings head last Wednesday as CBS recorded the eighth-most-viewed telecast in TV history with the airing of the first round of women's figure skating from the winter Olympics in Lillehammer, Norway.

That was far from the only record-setting performance by the network, which also notched its highest-rated week-long average ever the week of Feb. 14-20, the first week of its winter Olympics coverage, with a 25.9 rating and 40 share. The network's previous high was Jan. 5-11, 1976, when it averaged a 24.7/39 for regular programming. Last Wednesday night's figure-skating competition between Harding and Kerrigan pulled in a huge 48.5 rating and 64 share average at 8-11 p.m. CBS estimates that more than 126.6 million viewers saw all or part of the Olympics telecast that night. The most-viewed telecast of all time was this year's Super Bowl on NBC, which averaged a 45.5/66 and an audience of more than 134.8 million viewers.

Other highlights from the network's first 12 days of coverage (through last

Wednesday night):

- CBS has won every half-hour of prime time television since the opening ceremonies on Saturday, Feb. 12.

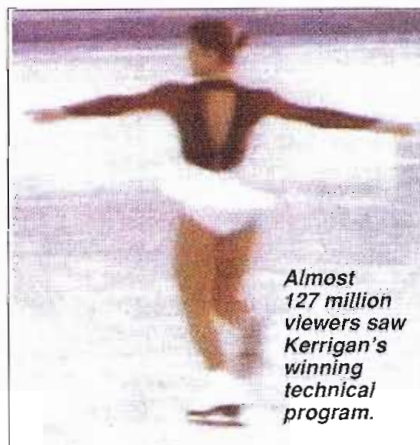
- Last Wednesday night was the highest-rated Wednesday night for any network in television history.

- CBS estimates that some 64.1 million households tuned in to at least part of last Wednesday's telecast, making it the largest household audience in history.

- In terms of audience size, the top eight nights of Olympic coverage—winter or summer—are now CBS's Lillehammer telecasts.

With the enormous numbers CBS has been posting with the Olympics, ABC and NBC have seen dramatic viewer drops. Last Wednesday night, against CBS's record-breaking evening, ABC averaged an 8.7/11, and NBC dropped to a 6.2/8. Through the first three days of last week, CBS was averaging a 33.9/48, while ABC was second with a 10.4/15 and NBC was third with a 9.4/13. For the week of Feb. 14-20, while CBS averaged 25.9/40 in winning every half-hour during the week in prime time, ABC was second with a 10.4/16 and NBC was third with a 9.0/14.

"I'm actually blown away by the



Almost 127 million viewers saw Kerrigan's winning technical program.

numbers pulled in by CBS," says Sandy Grushow, president, Fox Entertainment. "It's really a spectacular performance. They've exceeded anyone's expectations."

But Fox may have exceeded some expectations as well. While for the first 12 days of the Olympics, ABC is down 19% and NBC is down 20% in household numbers versus season-to-date averages, Fox is up 4% in households during the Olympics and up 6% in adults 18-49. Fox was also the number-two-rated network last Wednesday night with a 9.0/12 as well as second among adults 18-49 with a 6.9.

"We spend a lot of time talking about the Fox identity and developing a more loyal audience," says Grushow, explaining Fox's performance against CBS. "Because of that, I think we're less susceptible to big-event programming like the Olympics."

The CBS ratings from Lillehammer make the February sweeps and season race a foregone conclusion, although David Poltrack, senior vice president, planning and research, CBS, says that the season race was over before the Olympics started. "The Olympics are probably worth five- or six-tenths of a rating point. We would have won the season without the Olympics," he says. He said that without the Olympics, CBS would still be in the low 13 rating range and ABC, the nearest competitor, would be roughly a 12.6.

For the season, CBS is now firmly in first place with a 14.1/23, followed by ABC's 12.5/20, NBC's 11.4/18 and Fox's 7.2/11. As for the February sweeps, ABC and NBC have seen their hopes for a surprise victory buried under a Norwegian ratings avalanche: CBS is leading with a 21.8/33 followed by ABC's 11.6/18, NBC's 10.4/16 and Fox's 7.7/12. ■

## Seinfeld to launch at last

Sources say Columbia TriStar Television Distribution will begin making much anticipated presentations this week to reps and stations on *Seinfeld*, NBC's Thursday night sitcom anchor. For the last two years Columbia has



been teasing the show at NATPE without pitching stations. The show is expected to be available for fall 1995. *Seinfeld*, a favorite of program critics, has been a big hit for NBC. Reps say Columbia has taken its time laying out its marketing plan because of the program's adult skew and the complicated syndication landscape. "It's a natural fit for late night," said one rep source. "But it could also do well in access and early fringe," the source added. "The terms will tell a lot about who they are targeting. If it's a complicated deal with a significant amount of cash and barter, it makes it more difficult for affiliates to buy it. A more straightforward, more flexible deal would make it easier." A Columbia-TriStar spokesman declined comment on the company's plans for the show. —SM

# It's a Firm Go for Fall '94

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# MCA TV

## New late-night battle shapes up

*'The Newz' and 'Last Call' get green lights; Somers talker also a go for fall*

By Steve Coe

**T**he newly contentious late-night daypart is set for yet another battle with the announcements last week that MCA TV and Columbia TriStar have given firm go's to their new late-fringe entries.

MCA's *Last Call* has cleared on 50 stations representing 57% of the country, according to Shelly Schwab, president, MCA TV. Schwab expects the half-hour strip to reach 80% coverage of the country by the time the show debuts this fall.

As for Columbia TriStar's *The Newz*, the strip has been sold to 65 stations representing more than 60% of the country after one month in the marketplace. Ed Wilson, senior vice president, syndication, Columbia TriStar Television Distribution, says that the company expects the show to be cleared in more than 90% of the country when it debuts this fall.

*The Newz* was introduced at NATPE and left the convention with a group deal for the Chris Craft/United Televi-

sion stations and more than 50% of the country cleared.

Wilson says the breakdown of clearances for *The Newz* among independents versus affiliates is running roughly 60/40. He says the majority of stations have signed the show to air between 11 p.m. and

*Show with Jay Leno*, pre-empting *Late Night with Conan O'Brien*. The network threatened to pull the station's affiliation and KRON-TV backed away from its intention to delay *Late Night*.

For MCA's Schwab, however, the situation hasn't been settled. "In San Francisco we have a signed agreement for the station to air the show following Leno, and we expect them to honor it," he says.

Thus far, none of the affiliates that have signed on for *The Newz* is planning to preempt network-supplied programs for the new

show. Wilson says some affiliates that already are delaying network-supplied late-night shows will continue to delay the network when *The Newz* debuts.

On the talk show front, MCA announced *The Suzanne Somers Show* is a firm go for its fall debut despite clearances totaling 27 stations representing 34% of the country.

Schwab says the number of clearances reflects MCA's desire to "roll out the show slowly and deliberately. We won't make a deal unless it's the right station and the right time period," he says. The company is counting on more available time periods next season, and Schwab says he expects the show will debut "with a minimum of 50% of the country cleared."

The slow-growth policy is made easier, says Schwab, because the show is being sold on a cash-plus-barter basis (with stations getting 11 minutes and MCA, 3). "Because we're getting cash license fees for the show, we're not wholly dependent on the barter element," he says. ■



MCA TV's 'Last Call'



Columbia TriStar's 'The Newz'

midnight, although he acknowledges that some clearances are for post-midnight time periods.

Many of the affiliate clearances for *Last Call* are on ABC stations, which are planning to air the show following *Nightline*. However, one NBC station, KRON-TV, San Francisco drew its network's ire when it signed the series to air following *The Tonight*

### NBC shuffles Tuesday night pack

NBC is restructuring its Tuesday night lineup beginning next month by bringing *The Second Half* back, moving *The Good Life* to a new time period and pulling *Saved by the Bell: The College Years* at the completion of its season run. *The Second Half*, starring comedian John Mendoza, returns to the schedule for four episodes (it went on hiatus in mid-December). The series returns on Tuesday, March 22, in the 8:30-9 p.m. time period. *The Good Life* moves to 8 p.m. from the 8:30 p.m. slot on March 15, with back-to-back episodes on that night only. In its initial run on the network's schedule, *The Second Half* had been airing in the 9:30-10 p.m. slot following *The John Larroquette Show*. With the Tuesday 9:30 time slot vacant following the changes, NBC is planning to double-run *Larroquette* for six weeks in an effort to increase sampling of the critically acclaimed but low-rated comedy.

—SC

It's a Firm Go for Fall '94

INTRODUCING...

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MCA TV

# Survey uncovers stay-at-home shoppers

*Most consumers polled say they want to sleep or watch TV on weekends*

By Rich Brown

**N**obody knows for sure what home shopping will look like in the future, but changing consumer attitudes are likely to bode well for the growing industry, if a recent telephone survey of 500 consumers is any indication.

Consumers are growing impatient with traditional shopping in stores and are unwilling to spend increasingly scarce time on it, according to new research supplied by Yankelovich Partners at a Fashion Group International luncheon last Tuesday at New York's Waldorf-Astoria.

Watts Wacker, a "motives consultant" with Yankelovich, says consumers have become less inclined to spend weekend afternoons at the shopping mall. Asked how they would spend a free Saturday or Sunday, most people say they would like to sleep or watch TV. The company's research, sponsored by MasterCard (the survey found that home shoppers are more likely to have credit cards than traditional shoppers), shows that only

about 25% of the population feels safe at shopping malls, and a majority of consumers say they leave stores empty-handed because of unhelpful salespeople.

Candace Carpenter of Q2, a QVC spin-off TV shopping network launching in May, said at the luncheon that people will continue to shop in stores but may also educate themselves about products through electronic shopping. Dollars spent through home shopping will be largely incremental spending, she says.

There is some debate over which home shopping format will perform best in the future. Carpenter says consumers will respond best to the regularly scheduled half-hour shows that will be featured on her network. Time Warner is developing a network—Catalog 1—with a similarly identifiable schedule but also is developing an interactive video shopping mall format that allows the customer to browse. The Time Warner channels and Q2 are scheduled to begin operation later this year.

"We don't know what the consumer is going to respond to or is not going to respond to," said Gordon Cooke, president, Time Warner Merchandising and another speaker at the luncheon. "The challenge is finding out what form it will take. The learning curve is steep, and there will be mistakes made along the way."

"It's still at an embryonic stage, and there's a lot of work left for us to do," added designer Diane Von Furstenberg. Furstenberg knows firsthand about home shopping's potential—a QVC personality since November 1992, she says she has sold as many as 1,500 embroidered silk tunics in the course of five minutes on the channel.

R. Fulton McDonald, a retail consultant and analyst with International Business Development Corporation, said one-half to two-thirds of today's retail will no longer be needed in the electronic-retailing future.

"It's going to come sooner than expected," said McDonald. "The benefits to the consumer are just too compelling." ■

## HEAD ENDINGS

### Movies on Request

Pay-per-view distributor Request Television is modifying its programming model to include a movie-of-the-day scheduling format on one of its five channels. Beginning in May, Request's Channel 4 will feature hit titles that grossed \$10 million or more at the box office. The daily channel will feature a minimum of six titles per month, with an average of 10. Other Request channels are Request 1, offering alternating hit movies and special events; Request 2 and 3, offering a movie-of-the-week format, and Request 5, offering action and adult films.

### Tax tips

Reiss Media Entertainment Corp. and the Wall Street Journal Television group on March 6 will

debut *90-Minute Tax Break*, a pay-per-view tax guide retailing at \$19.95. The program will be televised on six Sundays leading up to the April 15 deadline for filing federal tax returns. Subscribers also will receive a free copy of J. K. Lasser's book, *Your Income Tax 1994*, which retails for \$14.

### Travel pick-ups

The Travel Channel has signed 74 new multiple-system-cable-operator affiliation agreements covering a potential universe of 7.5 million additional homes, including deals with Colony Communications, TKR Cable, Crown Media, Scripps-Howard, Prime Cable, Intermedia Partners and Multimedia.

### TW/TV Guide

Time Warner Cable has selected

TV Guide On Screen for its full-service network in Orlando. Subscribers will use the on-screen guide to access TV listings and order PPV and premium-channel options. The state-of-the-art cable system is expected to debut in 4,000 homes this spring. TV Guide On Screen is a joint venture of News America Publications and MSO Tele-Communications Inc.

### Japanese Home Shopping

Home Shopping Network and top multiple system cable operator Tele-Communications Inc. are teaming with Sumitomo Corporation and others to launch a TV shopping business in Japan. The group plans to conduct a feasibility study and expects to have programming up and running within a year.



# AMERICA'S TALKING

*Launching July 4, 1994*

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# Ratings Week According to Nielsen, Feb 14-20

	<b>abc</b> <b>ABC</b>	<b>CBS</b>	<b>NBC</b>	<b>FOX</b>
<b>MONDAY</b>	<b>8.4/13</b>	<b>21.8/34</b>	<b>10.6/16</b>	<b>8.1/12</b>
8:00	64. Day One 6.4/10		16. Fresh Prince 13.0/20	54. Fox Night at the Movies—Point Break 8.1/12
8:30			19. Blossom 12.5/19	
9:00	45. ABC Monday Night Movie—Look Who's Talking 9.4/15	7. XVII Olympic Winter Games 21.8/34	24. Mad About You 11.5/17	
9:30			35. Wings 10.4/15	
10:00			53. Laugh-In Valentine's Day Special 8.2/13	
10:30				
<b>TUESDAY</b>	<b>14.0/20</b>	<b>27.3/39</b>	<b>10.0/14</b>	<b>3.6/5</b>
8:00	13. Full House 14.5/22		56. American Bandstand Teen Idols 7.7/11	74. Monty 3.8/6
8:30	18. Phenom 12.7/18			72. Roc 4.7/7
9:00	11. Roseanne 16.6/23	3. XVII Olympic Winter Games 26.8/40	28. NBC Movie of the Week—Danielle Steel's 'Once in a Lifetime' 11.2/16	75. Front Page 2.9/4
9:30	13. Coach 14.5/20			
10:00	17. NYPD Blue 12.8/19			
10:30				
<b>WEDNESDAY</b>	<b>12.2/18</b>	<b>22.8/34</b>	<b>9.2/13</b>	<b>11.1/16</b>
8:00	46. Thea 9.2/14		30. Unsolved Mysteries 11.0/16	21. Beverly Hills, 90210 11.7/17
8:30	50. The Critic 8.7/13			
9:00	9. Home Improvmt 18.8/26	6. XVII Olympic Winter Games 22.8/34	52. NBC Movie of the Week—Moment of Truth: To Walk Again 8.3/12	34. Melrose Place 10.5/15
9:30	10. Grace Under Fire 16.9/24			
10:00	42. Sports Illustrated Swimsuit 9.8/16			
10:30				
<b>THURSDAY</b>	<b>10.3/15</b>	<b>26.2/39</b>	<b>11.4/17</b>	<b>8.9/13</b>
8:00	44. Missing Persons 9.5/14		40. Mad About You 9.9/15	23. The Simpsons 11.6/17
8:30			35. Wings 10.4/15	37. The Simpsons 10.2/14
9:00	28. Matlock 11.2/16	4. XVII Olympic Winter Games 26.2/39	12. Seinfeld 16.5/23	55. In Living Color 7.8/11
9:30			15. Frasier 13.4/19	66. Herman's Head 6.1/9
10:00	39. Primetime Live 10.1/16		46. L.A. Law 9.2/15	
10:30				
<b>FRIDAY</b>	<b>11.3/18</b>	<b>27.7/43</b>	<b>7.8/12</b>	<b>5.7/9</b>
8:00	25. Family Matters 11.4/19		67. Viper 5.8/9	70. Adventures of Brisco County Jr. 5.1/8
8:30	30. Boy Meets World 11.0/17			
9:00	21. Step By Step 11.7/18	2. XVII Olympic Winter Games 27.7/43	49. NBC Friday Night Mystery—Hart to Hart: Home Is Where the Hart Is 8.8/14	65. The X Files 6.2/9
9:30	26. Hangin w/Mr. C 11.3/17			
10:00	26. 20/20 11.3/18			
10:30				
<b>SATURDAY</b>	<b>6.2/10</b>	<b>27.9/46</b>	<b>5.4/9</b>	<b>6.7/10</b>
8:00			71. I Witness Video 5.0/8	62. Cops 6.7/11
8:30	68. ABC Saturday Night Movie—Airplane! 5.7/9			61. Cops 6.9/11
9:00		5. XVII Olympic Winter Games 25.9/43	69. Hot Country Jam '94 5.6/9	63. America's Most Wanted 6.5/10
9:30				
10:00	59. The Commish 7.1/12			
10:30				
<b>SUNDAY</b>	<b>10.4/16</b>	<b>27.4/42</b>	<b>8.8/13</b>	<b>7.4/11</b>
7:00	33. Am Fun Hm Vid 10.6/18		58. Shattered Glory 7.5/12	73. Adventures of Brisco County Jr. 4.0/7
7:30	20. Am Fun Hm Vid 11.8/19	7. 60 Minutes 21.8/36		46. Martin 9.2/14
8:00			56. seaQuest DSV 7.7/11	43. Living Single 9.6/14
8:30	51. Lois & Clark 8.5/13			37. Married w/Child 10.2/15
9:00		1. XVII Olympic Winter Games 29.3/44	40. NBC Sunday Night Movie—I Know My Son Is Alive 9.9/15	59. George Carlin 7.1/10
9:30	30. ABC Sunday Night Movie—What About Bob? 11.0/16			
10:00				
10:30				
<b>WEEK'S AVGS</b>	<b>10.4/16</b>	<b>25.9/40</b>	<b>9.0/14</b>	<b>7.3/11</b>
<b>SSN. TO DATE</b>	<b>12.5/20</b>	<b>13.8/22</b>	<b>11.4/18</b>	<b>7.2/11</b>

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



If you think  
no one else will  
ever fill these...



*You ain't seen*

*NOTHING* yet.

# Canal+ chairman Rousselet resigns

*One of architects of European pay TV out amid ownership reshuffle*

By Meredith Amdur

**A**ndre Rousselet, considered one of the founding fathers of Europe's pay TV industry, last week resigned as chairman of French pay TV group Canal+ amid a contentious ownership shuffle.

Canal+'s three major shareholders—Havas, Compagnie General des Eaux and bankers Societe Generale—agreed to act together by pooling their shares into a single 48.7% shareholding.

President Pierre Lescure succeeds Rousselet as chairman and must negotiate the company through a difficult period in its financial and market growth.

Having used his close ties to the then-socialist government—he is a friend of François Mitterrand's—to secure an advantageous niche as the country's sole pay TV provider, Rousselet steered the successful venture into affiliate operations in Germany, Belgium, Spain and North Africa. In addi-

*President Pierre Lescure succeeds Rousselet as chairman and must negotiate the company through a difficult period in its financial growth.*

tion to its lucrative terrestrial pay position, Canal+ operates a satellite program service, Canalsatellite, which

offers several theme channels via a France Telecom satellite. Canal+ plans to launch a version of its French format in the U.S. and a joint-venture subscription channel with HBO in Turkey.

But the 10-year-old pay TV phenomenon has come under pressure from the new conservative government to concede some of its lucrative license advantages. Canal+ recently emerged from license negotiations with a mandate to support the country's fledgling cable industry. ■

## Laurel gets laurel at Monte Carlo

Laurel Entertainment's *The Vernon Johns Story*, distributed internationally by Worldvision Enterprises, was the most honored program at the recently concluded Palmares du 34 Festival de Monte Carlo, winning four awards, including best actor for James Earl Jones. The two-hour telefilm focused on the life of the preacher/civil rights leader who preceded Martin Luther King Jr. as pastor of Dexter Ave. Baptist Church in Montgomery, Ala. It was distributed domestically by Tribune Entertainment.

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## PROMAX sponsors forum on TV marketing and children

Paul Simon, TV leaders and kids advocates to participate

By Jim Cooper

As part of the continuing discussion about the effect of television programming and advertising on children, U.S. Senator Paul Simon will participate early next month in a forum on marketing television in a children's world.

Simon (D-Ill.) will be joined at the forum in Los Angeles by programming executives and leading children's advocates. The forum is sponsored by PROMAX International, Turner, CBS, NBC, PBS and the Children's Television Workshop.

In the wake of the Children's Television Act, PROMAX is attempting to clear up "gray areas" in the law for both broadcasters and legislators. The conference will provide information to PROMAX members so that they can be "more responsible and careful" with promotions and marketing, says Sandy Martin, director of marketing, creative services and promotions, KSHB-TV Kansas City, and vice chairman and treasurer of PROMAX.

"Perhaps the most talked-about issue in our industry today is the impact of television on young viewers," says PROMAX President Jim Chabin.

Chabin notes that PROMAX's members often are charged with "communicating with all members of their viewing audience" and have recognized that by launching Project Kids, an initiative of which the forum is a part.

Chabin says PROMAX's members recently voiced their concerns about promos for early news—specifically those containing graphic reports on violent crime—airing in afternoon dayparts dense with child viewership. Airing promos for violent movies and crime and tabloid shows in children's hours also concerns marketing managers, Chabin says.

"This is not an issue that comes from the conscience of Capitol Hill. [Marketing and promotion directors] are on the front lines of children's television every day," Chabin says, adding it is likely that children will



Senator Simon will participate on the panel via satellite from Washington

see more of the promos than of the actual programs.

The forum will include three panels, the first of which will focus on the state of children's television in the 1990s. The second panel will examine the role television plays in the lives of young people and will attempt to define the roles, responsibilities and realities that the television industry will face in the years ahead. "It's a proactive discussion," not a "rhetoric-filled argument," Chabin says.

Simon will participate in the panel via satellite from Washington. He will be joined by Judy Price, vice president, children's programs and daytime specials, CBS Entertainment; John Miller, executive vice president, promotion and event programming, NBC; and Gary Knell, senior vice president, corporate affairs, Children's Television Network.

The third panel will address "actionable solutions" and will air ideas submitted by PROMAX members.

One of the most obvious solutions is to link television stations with children's advocacy groups, which will help guide promotion with increased sensitivity to younger audiences, Martin says. That link also must include legislators, he says, adding that getting officials such as Simon to participate is an initial step in "bringing all the forces-that-be together" to better understand the relationship between children and television.

The PROMAX International Video Forum, which is scheduled for March 10, will be taped for satellite distribution the following week as part of the monthly *PROMAX Video Magazine*. ■

## Hutchinson named to Blockbuster account

Blockbuster Entertainment Group's \$100 million account is going to D'Arcy Masius Benton & Bowles. And the advertising agency's St. Louis office has gone outside to recruit an executive to oversee the account. The agency recently named James M. Hutchinson senior vice president and group account director.

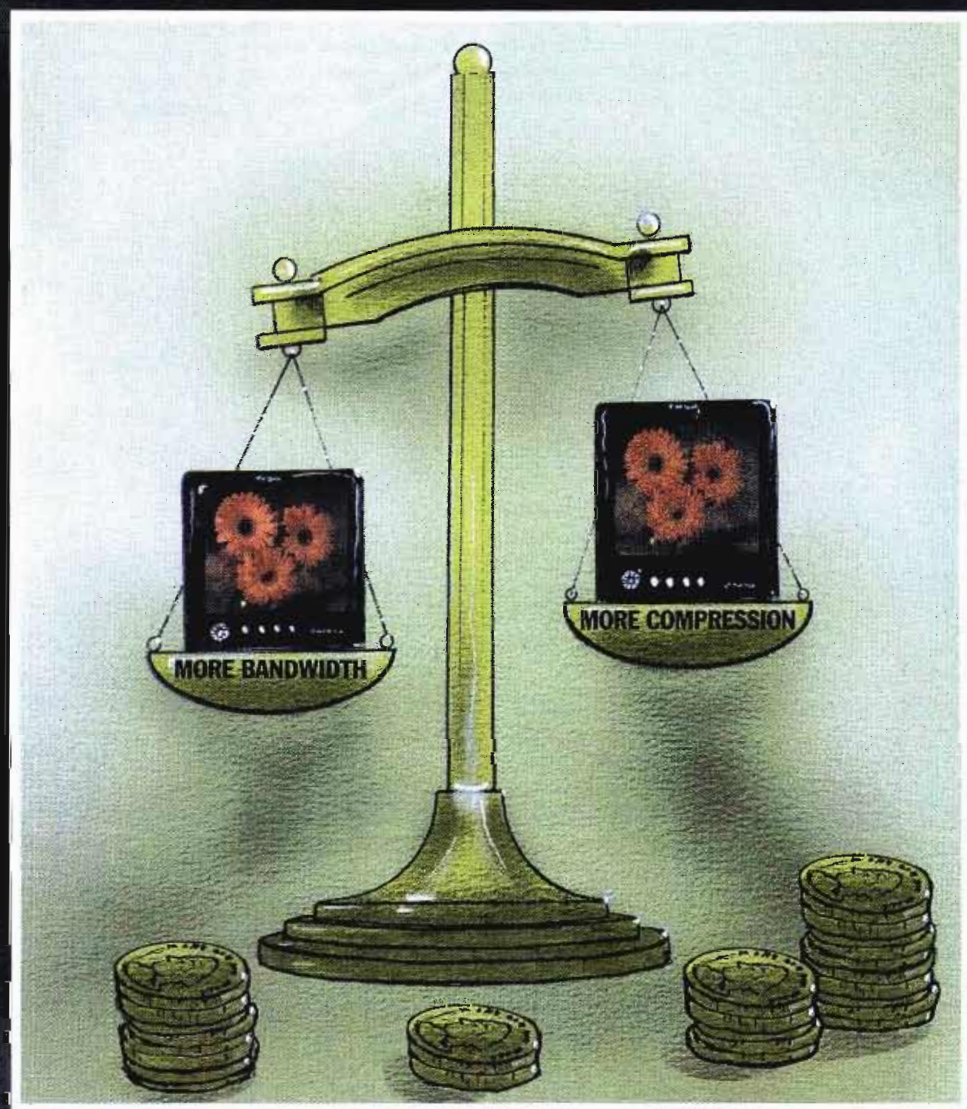
Hutchinson will oversee strategic marketing and advertising, promotion and in-store merchandising programs for all aspects of the Blockbuster business, which includes Blockbuster's giant video retail account and its growing music store business and new property development.

Before joining DMB&B/St. Louis, Hutchinson was general manager of Altschiller Reitzfeld Inc., New York. Earlier in his career there he was senior vice president/director of account management. He was responsible for business from Georgia-Pacific, Liz Claiborne, Brown-Forman and Waterford Crystal.

Hutchinson also spent three years at DMB&B/New York, most recently as senior vice president/account director for the agency's Procter & Gamble Paper Division accounts, including Charmin, Pampers and Always. —JC

# MIGRATION TO DIGITAL

## *A Practical Guide for TV Managers—Part 2*



**Image quality and digital compression...  
the right balance is a matter of money**

Prepared by National TeleConsultants  
Commissioned by the Editors of BROADCASTING & CABLE Magazine

# THIS WORKHORSE LEAVES EVERYTHING ELSE IN THE DUST.

DIGITAL BETACAM. THE NEW STANDARD IN BROADCAST VTRS.

Grab a hold of the future. And get everything you need today. Digital Betacam® VTRs are quickly becoming as accepted as one-inch. And this digital component quality VTR even gives you analog composite quality output superior to one-inch. It's Betacam based. It's reliable, consistent, and offers dramatically lower operating and maintenance costs than any other digital recorder. Everything's going digital. But this digital workhorse also pulls its weight today.





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**Digital**

VTC

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VIDEO INPUT SELECT

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1 (BP)

SIF

AES/EBU

L

R

ANALOG

CUE

COMPONENT  
(Y-R-B)

COMPOSITE

RS-232C

00:00  
SECONDS FRAMES

RESET

SHUTTLE

JOG

VAR

JOG

REVERSE

FORWARD

PLAYER RECORDER

PLAYER

RECORDER

TIME CODE  
HOLD 1/2 BIT 1/2 CTL

COUNTER  
HOLD 1/2 BIT 1/2 CTL

EDIT

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SERVO

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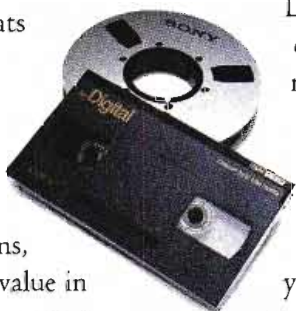
# WHY DIGITAL BETACAM IS THE ONE-INCH OF THE 90s.

# SONY

We all know the future is digital. But the Digital Betacam® format is the format that also takes care of today. It's the industry's digital workhorse, and the one that should be working for you right now.

## WE MADE DIGITAL COMPONENT QUALITY AFFORDABLE.

Production standards are rising all the time, but budgets and project times are not. Many formats and options are available. And naturally you're looking for the best quality, affordable systems, and the greatest value in extending what you own today. You may not know that even in an analog environment, Digital Betacam VTRs give quality in analog far superior to one-inch. In its true digital component domain, it's what you've been asking for: true component quality with many features that save time and money. Our pilot tone technology provides flawless tape interchange and consistently accurate insert edits. Built-in interfaces connect to virtually any system with our 43 connectors. And pre-read capability lets you use two machines in place of three. It all adds up to value.



## YOU DON'T HAVE TO LEAVE THE PAST BEHIND.

What about your investment in your present system? Archive materials? Compatibility with other houses and stations? The feed from analog acquisition systems? Not to worry. This VTR is Betacam because that's the format the industry's been relying on for over ten years. You can play analog Betacam tapes in Digital Betacam VTRs.\* And with Serial Digital Interface connectors you can easily integrate with no worries that it'll be obsolete tomorrow.

## LOWER OPERATING AND MAINTENANCE COSTS.

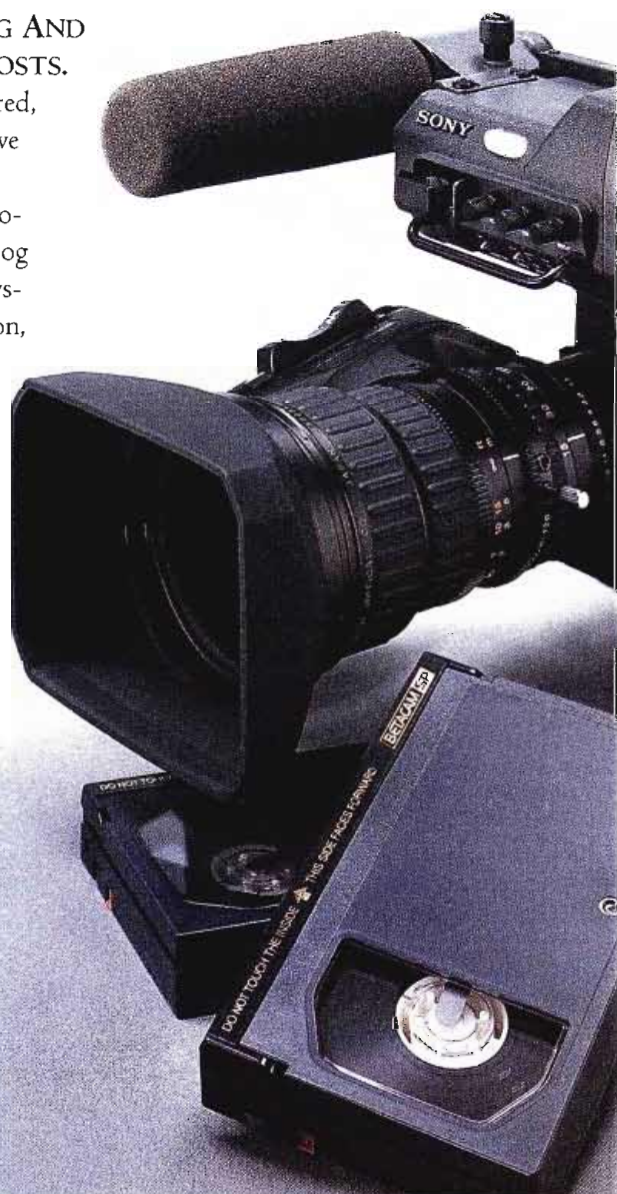
All things considered, Digital Betacam VTRs give you a far more economical way to do your broadcast production. It fits with your analog Betacam VTR or one-inch systems. With Bit Rate Reduction, it consumes less tape than any other digital format. This turns a 90-minute cassette into a 124-minute one. And it reduces wear and tear on internal parts as compared to other digital VTRs, keeping maintenance costs, on average, equal to analog systems. For example, you can replace a digital head in under 30 minutes. Which translates

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\*A Series DVW VTRs.

## Component, Composite, Compressed? A LONG AND WINDING ROAD

**T**he Migration to Digital follows a path marked by many signs, some of them confusing to the manager. Three of the more confusing are labeled "composite," "component" and "compressed." (The confusion these three signposts cause is only compounded by their similar appearance, spelling and sound.)

If you've been following the news of television technical development, "compression" might seem to be the more recent of the three terms. In fact, all three terms have been with us right from the beginning. Suffice it to say that the processing, storage and distribution of television signals—in the analog domain as well as in the digital

### About the Authors

This guide was prepared by the engineers and staff of National TeleConsultants, a Glendale, Calif., company that offers engineering, design, fabrication, and installation for all areas of the broadcast, cable, teleproduction, and corporate communications industries. Contributing were NTC founders and principals, Peter T. Adamiak, Eliot P. Graham and Charles C. Phelan. NTC VP Edward P. Hobson oversaw the project working with David Hawthorne of HCI which provided editorial services. The authors are especially grateful to the Society of Motion Picture and Television Engineers for the invaluable service it provided through its tutorial program "Compression: Expectations and Realities," (Chicago, Feb. 3, 1994). We owe special thanks to the presenters at that tutorial, Charles A. Poyton, Sun Microsystems Computer Corp.; Katie Cornog, Avid Technology Inc.; Richard A. Jackson, ImMIX Corp., and S. Merrill Weiss, consultant. Design and layout by David Borucki. Cover illustration and charts by Nancy Harder.

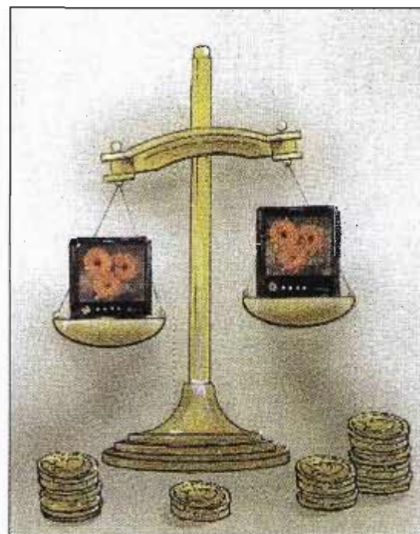
domain—always has relied upon some form of "compression." The fact is that there have always been compelling reasons for the conservation of bandwidth (i.e., the information carrying capacity of any electromagnetic channel). Think of it this way: If you are going to use the electromagnetic spectrum to carry information, it will handle only so much information at a time. And, as in real estate, God isn't making any more of it.

To maximize the usefulness of the available bandwidth, you have to exploit it efficiently. In real estate development, intense exploitation of a limited resource (land) led to the design and construction of skyscrapers (buildings with relatively small footprints but a tremendous capacity for housing population). In television, the urge to maximize the usefulness of a limited resource (bandwidth) led to compression.

### NTSC: IT'S BEEN VERY GOOD TO US

Undoubtedly one of the best compression schemes ever is NTSC. NTSC is the acronym for an organization (the National Television Standards Committee) that came up with a scheme in the late 1940s and early 1950s for transmitting color television pictures over the air in the same bandwidth as was allocated by the FCC for the carriage of black-and-white television. This endearingly clever scheme made it possible not only to transmit color television; it also preserved access to all licensed television program transmissions for owners of black-and-white television sets whether or not they could receive and "decode" color signals.

Color television was born when a prism was placed in the optical path behind a TV camera lens and "split" the beam of light into its color "components." These color components were focused into three channels: red, green and blue (RGB). Basically,



what NTSC did was put all the detail (or "brightness information") of the TV picture into the luminance channel and all the color (red, green and blue) information into a single chrominance channel. Then it "composited" the two channels (luminance and chrominance) back into a single channel, within the same bandwidth as black-and-white TV. At the receiver end of this system, black-and-white TVs got all the picture detail and brightness information; they just couldn't "see" the color while the new color TVs could see both the picture detail and the color. Viewers of black-and-white TV suffered only a very slight loss of resolution in order to accommodate this new "color" system.

There were a lot of good reasons for tackling the problem of color TV transmission in this way, not the least of which was money. Broadcasters, who had made a nice business out of attracting large audiences to black-and-white TV, didn't want to see those audiences suddenly foreclosed from "new" programs. Nor, for that matter, did they want to have to suddenly retool their expensive and relatively new plants to acquire a capability for which there was little initial demand. Indeed, consumers who had just made their third-largest consumer expenditure (a house and car being somewhat larger) in a black-and-white TV set weren't anxious to go back to the department store for a new TV set that could receive programs of which, at

## D I G I T A L   L E A D E R S .

"PBS has embarked on a project to distribute a wide variety of programming on a digitally-based nationwide satellite network. Through extensive use of state-of-the-art digital compression technologies, this new network can serve the expanded distribution needs of public television for the next 10-15 years. It will enable PBS member stations and other educators to share 80 or more channels of entertainment and educational programming throughout the 50 states. The quality of this programming can vary, hour-by-hour, from slow-scan conference grade video through HDTV.

"The video content will be accessed through on-line cart machines utilizing composite digital and an enhanced version of a D-5 component digital tape system. The component digital technology will eventually enable us to record and play back compressed forms of HDTV plus some non-video forms of data.

"When we looked at the alternatives available to us from video manufacturers, it was crucial to understand the direction they were taking—not just the hardware that might meet our current needs. Our decision to select digital composite VTRs was made

with reasonable knowledge of where Panasonic was heading with component digital.

"The ability to play back composite digital recordings in the component domain is helpful, to be sure. But our primary interest in a component system is that it be a full bit-rate, 10-bit recording system.

**"NEW VIDEO TECHNOLOGIES  
WILL DETERMINE THE VERY  
NATURE OF OUR NETWORK."**

Howard N. Miller  
Senior Vice President, Broadcast Operations  
Engineering & Computer Services, PBS.

That means we can take maximum advantage of the high bit-rate capability of these machines, and consider them for future upgrades to HDTV—as well as for some services that are not video-based at all.

"Currently, we are using some of our D-3 equipment to conduct subjective evaluations of video performance at various compression levels. Using a transparent digital tape system, we introduce no

*further degradation in our compression testing; any quality differences are obviously associated with variations in the transmission path, not differences introduced by the recording medium.*

*"Because of the evolving nature of the television industry, it's unacceptable to have a traditional buyer/seller relationship. Before*



*we enter into any contract with any company, we emphasize how essential it is for us to collaborate to achieve better results.*

*From our perspective, as new video technologies emerge that will determine the very nature of our network, we must have good working relationships with our equipment suppliers."*

---

**Panasonic's strategy offers a simple, combined composite and component digital system that provides all digital solutions for diverse video recording**

**applications through the eventual HDTV era.**

**Panasonic believes that digital composite and component equipment will continue to co-exist for many years.**

**We see integrated D-3/D-5 facilities with equipment performing the tasks to which it is best suited.**

**Howard Miller, Public Broadcasting Service's senior technologist, has been breaking new ground throughout his 35-year engineering career. His current challenge is to fashion computer, video, compression,**

**and transmission technologies into a complete digital signal distribution network for PBS.**

**It's the industry's visionaries who see a clear path to the future.**

**Panasonic**  
Broadcast & Television Systems Company

the time, there were very few. Now, if all this sounds familiar, it ought to. Today we are revisiting a lot of the same issues as we make the change from a fundamentally "analog" television system to a fundamentally "digital" system.

Once again, in this transition we are dealing with issues of image quality, retooling costs, the pace of transition and consumer demand. The television manager, whether in cable or broadcast, will play a pivotal role in this process.

One of the critical roles for today's television manager is evaluating the flood of new digital products that are coming on the market and judging which ones can best meet the short-, mid- and long-term goals of the television operation. It matters greatly, to begin with, just which operation is being managed.

#### YOU DO DISTRIBUTION

While broadcast networks and stations and cable networks and system operators may differ from one another over a wide range of activities, in the end they all must deliver a product to a viewer with a television receiver at the end of a long and complicated distribution system. When it gets there, the product must still be of sufficient image quality (dramatic content aside) to satisfy the expectation level the viewer has for that class of product.

Today's television viewer has more "classes of products" than ever before and, therefore, varying levels of expectation. Today's viewer has one level of expectation for image quality when viewing broadcast entertainment, another level for "home videos," another for CD-ROMs and another for laser discs. With the approach of still newer distribution systems and more television program products such as advanced television, interactive television, HDTV and videoconferencing, even more levels of expectation will arise, each with its own technical requirements. The one thing they will share is use of the electromagnetic spectrum. And so the search for an efficient way to share that spectrum continues. ■

## CONSERVATION SAVES MONEY WORKS GREAT

**B**y the time television began to make the transition from analog to digital, NTSC was the established standard for television signals in North America and Japan. As noted earlier, NTSC is a compression technique designed to get color television signals down the narrow black-and-white transmission pipeline. In addition to combining the color components into a single channel, NTSC also followed the "interlace" convention that had been established for black-and-white. Instead of writing the lines that make up a television picture sequentially—one line after another—the North American television scanning system opted to scan the picture frame in two fields (the first field consisting of all the odd-number lines, the second made up of the even-number lines). The two fields are then "interlaced" to make the full frame. The benefits of this approach were reduced channel bandwidth and reduced image flicker.

This "interlace" process is itself a 2:1 compression technique. NTSC, with its combining of the three color components and brightness into a single channel, is about a 3:1 compression technique.

By the time CCIR 601 came along—a standard for a "component digital" television format—compression was an accepted and integrated tool in the television engineering toolbox.

The television industry was interested in a "component" digital system for a number of reasons. First and foremost, post-production had become an increasingly important stage of television production. By digitizing the color components prior to combining them into the NTSC interlaced format, video could be manipulated and recorded over and over again, with no discernible loss of quality from generation to generation. This "multigeneration" transparency

was extremely helpful in editing; it meant that scenes could be edited and re-edited without noticeable loss of quality. Other techniques that have literally changed the look of television grew out of the development of "component digital recording". "Layering"—a technique where new images can be added to an existing scene in each successive pass—has given commercials a distinctive new look. Digital matte and chroma keying techniques are so good, compared to analog keys and mattes, that the technique has given a whole new veracity to scenes that rely on them. The digital techniques are so good that historians worry about historical footage being doctored and lawyers worry that videotape evidence could be easily tampered with.

Even so, the 4:2:2 digital component structure of CCIR 601 video is itself a 1.5:1 compression scheme. The luminance channel (brightness) is sampled at 13.5 MHz, while each of the two chroma channels sampled at half that frequency.

CCIR 601 component digital video is widely perceived as the "ultimate" in quality video. In fact, it is not. Some extended-definition television systems call for use of an 8:4:4 component sampling structure—twice the bandwidth of 4:2:2. In some very demanding production tasks, even wider bandwidth (4:4:4 and 8:8:8) component digital architectures are used.

In these special applications, there is another factor that places them in a different arena than the one in which broadcasters and cable operators exists. Broadcast and cable must distribute television programming in "real time"—a term that implies a 1:1 relationship between the time on the clock and the duration of the image on the screen. Video techno-artists creating specialized images and animations don't have the limitation of real time. Working at quality levels as high as

8:8:8 is achieved not by "compression" per se but by expanding time: taking hours to "render" or write a single frame.

While CCIR 601 digital components offered the broadcast media a "high octane" video format that could provide a range of quality-oriented benefits, in real time, the state of the technology in the early 1980s rendered it expensive and cumbersome to work with. The D-1 videotape recording format developed to store and playback CCIR 601 video required a VTR and cassette that were themselves large, cumbersome and expensive compared with analog VTRs of the day. At the time, 1-inch Type C VTRs dominated videotape recording in the studio and 3/4-inch U-Type VTRs dominated newsgathering.

Just as important, component digital data streams were transmitted in parallel within devices and over "ribbon cables" for short hauls between boxes in a rack or within a small room. But "parallel" transmission was decidedly impractical for wiring an entire facility.

Digitized video was nevertheless winning converts for many of its other assets, including its "multigeneration" performance, its relative immunity to cross talk and other types of noise and the stability of its solid-state circuits which were highly reliable and required almost no day-to-day adjustment. Its major drawback was the cost for component storage, which was two to three times as expensive as composite, and the cost of processing (it took more devices to process "three component data streams" than it did to process "one" composite data stream). Meanwhile in Europe, where editing is constrained by some of the PAL system requirements, component analog and then CCIR 601 component digital caught on as a means to produce high-quality commercials, promos and programs that could be encoded just before distribution, whether by tape or transmission.

In broadcasting, where the quality-level target was NTSC (or PAL), it became feasible to think of using the "composite" strategy in the digital domain to conserve bandwidth in order to bring down the cost of storage while accessing many of the other benefits of "digital." The D-2 and D-3 composite digital videotape formats

expressed this thinking. The D-3 format, in fact, is able to utilize 1/2-inch metal videotape at consumption rates not much greater than those of 1/2-inch analog recorders.

In the meantime, rapid developments in integrated circuitry reduced the cost of processing dramatically. Engineers discovered that digital designs offered manufacturers significant savings. LSI, VLSI and ASIC (Large Scale, Very Large Scale and Application Specific Integrated Circuit) designs reduced the parts counts in machines and simplified the assembly process, which helped reduce costs. This, of course, was in addition to dramatic advances in microprocessors, which were dropping the cost of computation like a stone. Taken together, these advances produced equipment that was more reliable, took up less space, used less energy, was easier to maintain and operate and had greater functionality.

While "composite digital" video recording offers a relatively efficient solution to the cost of storing large quantities of digital video information, most digital video manipulation, or processing, devices prefer to work on digital video in its component form. As the population of component digital devices in plants increases, the efficacy of the composite digital recording strategy declines. Still,

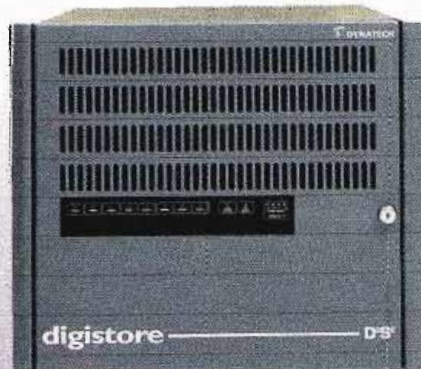
wherever the plant is largely composite (whether analog or digital) or whenever the signal is headed for a composite environment (like today's NTSC transmission system) "composite digital" offers a cost-effective, high-quality digital storage system. Plants using composite digital video storage need only to minimize the need for transcoding the composite signals into component and back again, since transcoding is not a trivial matter, involving both an encoding/decoding stage and a rate conversion. Minimizing transcoding requirements should be an objective of good facility design. Since the industry will be transmitting to NTSC receivers for probably another generation, "composite digital recorders" are gaining acceptance in automated program playback systems at broadcast and cable network transmission centers. Acceptance of composite digital recording systems further up the production chain, however, is far more contentious.

#### **COMPRESSION TECHNIQUES: RICH MEN, CAMELS AND THE EYE OF THE NEEDLE**

An alternative to the "composite" strategy for reducing the cost of digital storage is digital "compression." There are, today, two videotape recording formats on the market that use very mild digital compression

## **DIGISTORE**

KULR-TV Billings, Mont., is the beta site for Dynatech's DigiStore. The three-channel system consists of eight Seagate 2GB hard disc drives that take up just 16-inches of rack space. The station is using the system to air spots each day and to build spot reels off-line. When fully implemented with the planned off-line magneto-optical (MO) storage system, the station expects to be able to store its entire inventory of 1,000 or so spots on about 70 disks within the library system. The station's chief engineer, Pat Shearer, has written that the system's compressed video provides subjective quality equal to "Beta SP, M-II, or 1-inch." Television networks and large market stations are actively looking at disc-based digital video approaches to handle even larger inventories that might include programming as well as commercials.



## MIGRATION TO DIGITAL

ratios (slightly more than 2:1 or 3:1) in an attempt to offer users a component video recording system in an economical package. The degree to which these two formats (AmpeX's DCT and Sony's Digital Betacam) succeed in comparison to composite digital formats (Panasonic's D-3 and Sony and AmpeX's D-2) is a debate beyond the scope of this article. Suffice it to say, Panasonic's position is that the advantages of component digital video are most fully realized when the least amount of compression is applied, and to that end it has developed D-5, a 10-bit, CCIR 601 digital recorder to provide the 4:2:2 level of quality. Advocates of compressed digital video recording assert that even small amounts of compression will yield big cost efficiencies with quality penalties so insignificant as to be imperceptible to the home viewer.

In the absence of any objective "quality" standard, or even any con-

vention for judging subjective quality assessments, this debate is likely to rage on. There are ongoing research efforts in several venues that are trying to establish "quantitative" measures of quality for digital video pictures, but it will be some time before they are established and accepted. In the meantime we must endure the almost schoolyard character of the compression-quality debate: "It's good enough!" "No it's not!" "Yes, it is!"

In recent months, however, the issue of digital compression has come to the forefront for reasons other than cost of storage. In the post-production suite, the allure of nonlinear editing has sparked interest in a number of disc-based editing systems that use compression. For program playback and commercial insertion, disc-based systems promise additional efficiencies.

In the debate over ATV, compression has been cited as the hope for squeezing extended-definition television signals down the existing broadcast pipeline.

And in the myriad information superhighway visions, compression is the key to the infinite-channel pipe dream (as long as you can theoretically squeeze one more program down the pipeline, you don't have to debate its value to the end user).

In the vernacular of digital compression, there are "lossy" and "lossless" techniques. In "lossy" compression, data is lost during encoding (the stage at which the compression is accomplished) that cannot be recovered during decoding (the stage at which the signal is decompressed, or restored). In "lossless" compression, all the data encoded can be recovered during decoding.

This seems simple enough, but like the biblical proverb that it is more difficult for a rich man to gain entry to heaven than it is for a camel to pass through the eye of a needle, compression is rife with irony and seeming contradiction.

Compression techniques are, in and of themselves, computationally and hardware intensive. This implies that more compression will cost more money, but ironically, more compression does not lead to higher-quality

images. In fact, the more severe (the higher) the compression ratio, the poorer the decoded image quality. This implies that the more money you spend on compression, the worse your picture gets. Why would you do that?

To answer that question, we need to go back to why we compress in the first place: We compress to save bandwidth in processing, storage and transmission. Why? Because it is very costly to process, store and transmit uncompressed digital video. Fortunately, the human being is very forgiving of certain kinds of imperfections in his video, so we are able to give up some quality to save on bandwidth without disappointing the viewer. The quality target we are aiming for is set by the subjective expectations of the consumer for each class of video product, and today's consumer has experience with numerous quality levels.

### COMPRESSION SCHEMES: CAN LESS BE MORE?

The fact is, image quality decays no matter what we do with it. Engineers and managers have only to decide when, where and how much damage they are willing to sustain while the image is in their care. As Mike Fayette, owner of Chicago's Post Effects, recently quipped, "How bad is good enough?"

The digital compression schemes that are receiving the most attention today are JPEG, MPEG (1&2) and wavelet compression. JPEG and wavelet compression have characteristics that make them well suited to the post-production functions, while MPEG is best suited to transmission.

JPEG (Joint Photographic Experts Group) is a set of compression tools developed to optimize the digital compression and recoverability of still images. It is particularly well suited to video editing because, like editors, it views each frame separately. JPEG is, however, a "lossy" compression technique, and the pictures it decodes will not be as good as the ones it encoded.

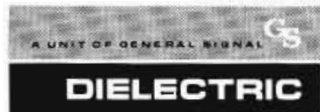
If, as is customary with the devices using JPEG compression for editing, the input signal is some NTSC-quality

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## MIGRATION TO DIGITAL

composite video, the output of the device will be nearly as good. How good? Makers of such devices assert quality levels equal to VHS or S-VHS.

Nonlinear edit devices using wavelet compression achieve a similar image-quality level but don't have the "blockiness" of JPEG compressed pictures. Wavelet compressed pictures, however, tend to lose some picture detail in smooth, textured areas. Both approaches vary the amount of compression applied to the picture information according to algorithms designed to trade off compression for picture quality. The different look of wavelet compressed pictures is largely due to the fact that wavelets work over the entire scene content in a picture, while JPEG works on individual pixel blocks in the picture. Makers of nonlinear edit systems using wavelet compression assert a quality level comparable to S-VHS or Betacam.

Makers of video devices using JPEG or wavelet compression techniques are not comfortable with these kinds of VHS/S-VHS/Betacam quality assessments. They are quick to note that the imperfections in their decoded pictures are fundamentally different from the defects in analog VHS, S-VHS and Betacam pictures. But, to

their credit, what they are asserting is a subjective assessment for quality at a certain level. If someone's satisfaction with a particular video product is adequate when that product is viewed on VHS, then that person is going to be just as satisfied when viewing the same class of product

from a signal that has been JPEG or wavelet compressed. This type of "quality evaluation twice removed" is likely to be with us until someone comes up with a quantifiable method for subjective evaluation.

You may hear about fractal compression—a lossless compression technique with an encoding process so computationally intensive as to make it impractical for applications requiring real-time rendering. Fractal compression has some application in the kind of high-end computer imaging carried out in feature film for off-line special effects and animation, but



**AVID AirPlay**  
Earlier this month, WCSH-TV Portland, Me., began airing commercial insertions using Avid's AirPlay, a disc-based playback system.

fractal compression is not likely to be a major factor in broadcast systems in the foreseeable future.

### STEP INTO THE FUTURE CAREFULLY

For the time being, broadcasters and cable operators need to keep the idea of digital compression compartmentalized. The issues are different in the production department than in the transmission department.

As discussed earlier, the amount of compression being used in videotape recording systems today is modest and unlikely to cause much of a problem downstream in most applications characteristic of television stations, cable headends or network distribution centers. As a result, there isn't much of a cost differential between digital videotape recorders using compression and those using digital composite recording techniques. Indeed, advances in solid-state devices have even dropped the cost of uncompressed, digital component videotape recorders significantly, probably making them price competitive for some demanding broadcast applications.

In high-end production applications where CCIR 601 recording quality is necessary, only video recording systems that meet CCIR 601 performance standards should be compared. If the volume of information you have to store is more important than random access to the information, you will be looking at videotape recorders. Where random access is more important, you'll be looking at disc drives.

### HOW DOES JPEG ACHIEVE COMPRESSION?



- Tune Quantization Table to match sensitivity of Human Visual System and viewing conditions
- Vary Q to trade-off image quality vs. compression

Source: K. Carnog, Avid Technology, Feb. 1994

JPEG divides an individual frame into "blocks of 8x8 pixels" and transforms these blocks from a spatial domain to a frequency domain. The "quantization table" varies the amount of compression applied to each block to preserve image quality.

## NEXT STOP, MPEG-2

Significant price improvements in digital video recording systems with application in conventional broadcast await machines using much higher compression ratios, perhaps 5:1 or greater. But before these machines can be adopted, broadcast managers need to insist that other compression related issues be resolved.

At this juncture there is no hard evidence regarding how different compression techniques will behave when cascaded. If device "A" uses one type of compression and sends the signal to device "B" using another type of compression technique, will the second device be able to digest the compressed signal without burping?

All compression techniques rely on algorithms, and different sets of algorithms don't always compute. The solution to this potential problem seems to lie in the adoption of either a single standard for compression techniques or the development of some kind of universal "compressed video interface."

The standard compression scenario has as its holy grail a totally adjustable device that—like the octane selector on Sunoco gas pumps—could be moved one way or the other to apply just the right level of compression for each task. This device is currently not in the offing.

The universal interface is probably a little more realistic. As things look now, MPEG 2 will be a kind of standard for transmitting and/or transporting digital video. Other techniques, like JPEG or wavelet or fractal, might well continue to be used on digital video signals prior to their entry into the distribution stream. This scenario is not altogether different from the way things are already. We produce images (both aural and visual) in a variety of media that, ultimately, are converted into NTSC for transmission.

What needs to be grasped here, however, is that the universal interface is probably not a single box and will not have a little selector dial on it with which to choose the quality level you want to achieve. We are no doubt looking at a number of encoders that may or may not be able to encode to more than one quality level and which may or may not produce signals that can be decoded by any MPEG 2 decoder. ■

**P**articipating in a Society of Motion Picture and Television Engineers program in Chicago on Feb. 3, S. Merrill Weiss, a member of MPEG (Motion Picture Experts Group) and an influential figure in digital television engineering for nearly 20 years, reported on progress toward the MPEG-2 standard as of the group's last meeting in November 1993, in Seoul, Korea.

Weiss described MPEG-2 as a very large "tool kit" of techniques rather than a "standard" in the sense of a single set of characteristics to which all systems adhere.

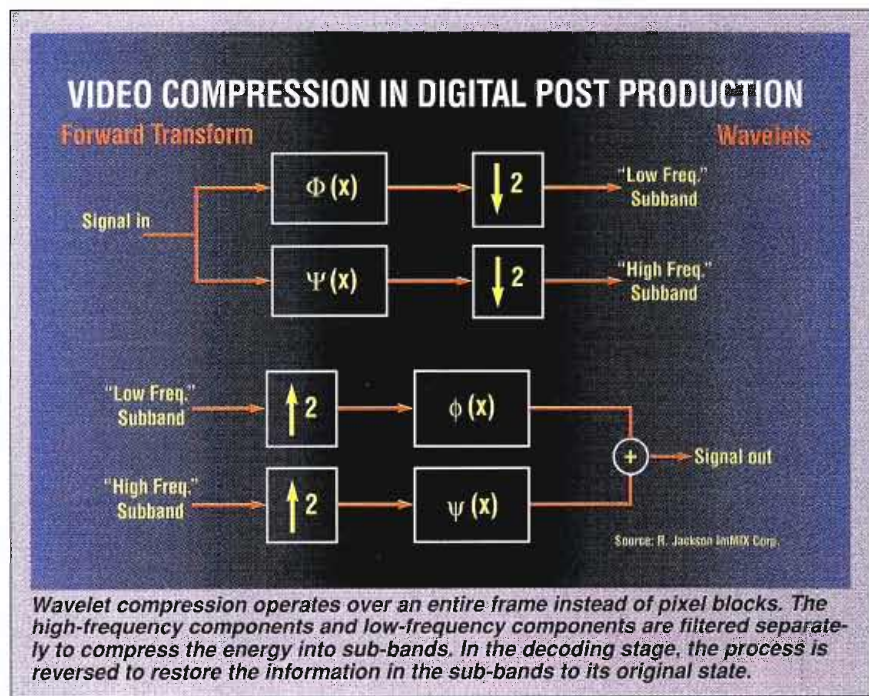
What MPEG-2 provides is a defined language and syntax for a digital bit stream that describes the particular compression functions applied to a digital signal representing pictures, sound and control data. The MPEG-2 scenario is optimized for transmission and is therefore an "asymmetrical" approach (i.e., one that utilizes a few relatively expensive and complex encoders but is designed to be decoded by relatively numerous and inexpensive decoders). This approach seeks to keep the cost of the consumer decoder cheap.

While the MPEG-2 system

describes a number of quality levels and profiles, it is by no means clear that encoders will be built for each level and profile. Right now, the emphasis seems to be on building MPEG-2 encoders that will meet the quality requirements for what Weiss called "the intersection of Main and Main"—ostensibly, a quality level comparable to what we now have in the 525/625 broadcast system. There are quality levels and profiles higher and lower than the "intersection of Main and Main," but what equipment will be made to meet those levels is a marketplace decision.

One company, Minerva Systems Inc. of Palo Alto, Calif., intends to introduce MPEG decoders to the broadcast market at the upcoming National Association of Broadcasters convention (Las Vegas, March 21-24). The first two Minerva offerings will be what they describe as a "publishing workstation" encoder and a broadcast encoder.

The "compression scenario" implicit in the Minerva equipment is one in which production and post-production facilities own a "publishing workstation encoder" in order to service the video needs of video-CD and CD-I publishers. Video will be produced in the conventional fashion at quality lev-



els suitable to the finished CD-based distribution medium and encoded for CD manufacture as a final stage. This structure is not unlike the way in which telecines are employed today to handle film product. In fact, Mauro Bonomi, president of Minerva Systems, says that the "MPEG encoding service" may be very much like telecine work, in that various manipulations will be made at the workstation to optimize the signal for distribution on CD. "It may be real-time," says Bonomi, "but that doesn't mean you will be able to do all the things you wish to do to the signal in real-time." Weiss, in his description of higher-quality MPEG-2 levels, describes the employment of a "compressionist" in a role not unlike today's "colorist."

The broadcast encoder device would be used by broadcasters and cable operators to facilitate the encoding of programming on digital servers. Digital servers might be large-volume disc drives that would be used to store programming and commercials for use on a demand basis—like video jukeboxes.

## COMPRESSION AIN'T ALCHEMY EITHER

The reality of MPEG-2, however, is that the devil is in the details. While it's intellectually neat to think about production, post-production and distribution as nice serial steps—one, two, three...out the door—the reality is quite the opposite. The production is done only until the next guy gets his hands on it.

Programs supplied to the broadcaster or cable head-end are still likely to be "switched" for program continuity. Unless we prohibit the program distributor from using any technique other than a simple cut for program switching, MPEG-2 encoded signals risk some degradation as they are decoded and re-encoded in order to perform some effect based on spatial or temporal relationships such as a zoom, push, tumble, or page turn or speed change.

These problems are not unsolvable but they require substantial work. A good part of the MPEG-2 process is devoted to defining "headers and descriptors," packets of coded information embedded in the data stream that would give devices the information they need to take the encoded signal apart and put it back together again.

The idea that we will someday use statistical multiplexing techniques to cram a seemingly endless stream of programs down the same program pipeline is increasingly unlikely. Band-

width will remain at a premium, even in a fiber optic network. The growing number of 500-channel skeptics are generally better informed about the limitations of compression. ■

## WHERE COMPRESSION IS MOST HELPFUL TODAY

**B**roadcast and cable managers can look to benefits from compression in a number of areas:

In newsgathering, today's JPEG and wavelet compressed, disc-based nonlinear edit systems are offering some genuine advantages in terms of speed. The quality levels these systems demonstrate meet or exceed the quality levels people seem to expect from their news footage.

In time, as digital disc storage becomes less expensive, news archives might well be moved to disc-based mass storage systems. This will only enhance the value to the news producer of editing on a nonlinear system. Indeed, the day may not be too

far off when news directors will want to air directly from disc, which will give them unprecedented flexibility and control over re-editing news for updates and multiple news feeds.

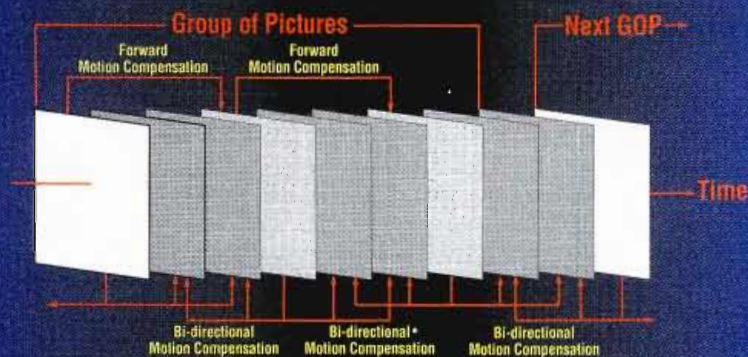
Today, a number of stations and news organizations are using ImMIX VideoCube™ workstations which use wavelet compression, to edit news, promos and even long-form program material. CBS News Productions, for instance, stores up to six-hours of video and 12 hours of audio on each of its three VideoCube workstations, which it uses as on-line finishing systems to create programming for air. Avid, which uses a JPEG compression technique, has been very successful with its Avid Media Composer for off-

line nonlinear editing and with Media Suite Pro for nonbroadcast on-line editing. Recently it placed the first of its AirPlay disk-based commercial insertion systems at NBC affiliate WCSH-TV Portland, Me. The station uses the system for on-air commercial insertion. A number of Avid NewsCutters are now at the Olympics International Broadcast Center in Lillehammer, Norway, where they are available for international broadcasters to prepare programs for their home audiences. In Britain, the BBC and ITN have used Avid DNG (digital news gathering) products to edit and air reports as part of their evaluation



*CBS News Productions has opted to equip each of its three ImMIX VideoCube workstations with enough additional disc storage to handle up to six hours of "on-line quality" video and 12-hours of "CD-quality" audio.*

## MPEG GROUP OF PICTURES (GOP)



I = Intra-frame coding only, independent frame  
 P = Predicted frame, forward direction from I or previous P  
 B = Bi-directionally predicted frame from surrounding I or P frames

In MPEG, there are different types of frames that are treated differently during compression and decompression. While this allows greater levels of compression to be applied overall, it makes finding the right "in" or "out" point between frames more difficult.

of the technology.

In the area of program and commercial playback, distinctions get a little trickier. There is a distinct advantage to disk-based storage for program and commercial playback, and the major networks long ago put out RFPs (request for proposals) for such systems. Undoubtedly, these systems will use compression and most likely, MPEG-2 compression.

If, through compression it is possible to put a spot inventory of 3,000 to

5,000 commercials onto even as many as 10 hard disc drives, the broadcaster still stands to save money on labor over a cassette-based library of similar size. Spots stored on tape still have to be dubbed, and cassettes still have to be stored and shipped all over the facility. A disc-based inventory, on the other hand, could air directly, eliminating the need for dubbing and probably reducing the chance for costly error. One big factor that needs to be settled before such systems can be

safely adopted, however, is what quality level will be suitable and who will be accountable for the quality.

As Weiss pointed out, there is likely to be a tug-of-war over suitable compression-quality levels between program suppliers and distributors. There are enough quality levels and profiles, however, within the MPEG-2 structure to accommodate everybody as soon as we can figure out who is willing to pay for how much quality. Distributors, program suppliers and commercial producers are all likely to have distinctly different perspectives.

### BUSINESS CYCLE VS. TECHNOLOGY CYCLE

As we stipulated in Part One, there are just a few strategies that one can rely on completely. When renovating, moving or building anew, it's desirable to begin by building a serial digital component core. Serial digital is cost-effective and the latest technologies will allow you to operate at data rates in excess of 300 Mbps, more than fast enough to handle the component digital signals being proposed as a bridge to true high-definition television.

Equipment with benefits that are mostly "on the come" should probably be avoided. Equipment has to make economic sense now, in your current business.

Broadcasters are extending their claims on the information superhighway too. Earlier this month, Senator Ernest Hollings (D-S.C.) introduced a bill that would require the FCC to permit broadcasters to use their spectrum space for nonbroadcast service. Broadcasters would use this provision to provide additional digital voice, data and video services. These services will be compressed.

### GETTING COMPRESSION JUST RIGHT

Getting the compression issue just right will be difficult. There are strong forces pulling in every direction. The broadcast and cable manager has a delicate balancing act to perform while encouraging the development of new technologies. The manager will emphasize the use of compression to get the cost of equipment for storage, processing and transmission down, but at the same time, the manager must be careful not to suggest that "image quality" is immaterial. Compression cannot be undone at a higher quality level than the one at which it was encoded. ■

## MPEG-2 LEVELS & PROFILES

Level	Profile				
	Simple	Main	SNR Scalable	High 4:2:2	
High	X		X		(1050/1250 lines)
High-1440	X			Spatially Scalable ↑	(1050/1250 lines)
Main			Spatially Scalable ↑	SNR Scalable ↑	(525/625 lines)
Lo	X		SNR Scalable ↑		(352-625 lines)
					X = Not used

As of MPEG-2 meetings of 11/93 (Seoul, Korea)

Source: S. Merrill Weiss

MPEG-2 provides a family of compression algorithms for different quality levels, which may require multiple encoders and/or decoders for each quality level.



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## Dealing with the duopoly facts of life

*Experience has uncovered pitfalls, pluses to buying, running multiple stations in a market*

By Julie A. Zier

**A**lmost a year and a half after duopoly swept across the country, those on the radio sales end have a lot to say about the working model.

The big issue this year at the Radio Advertising Bureau's Managing Sales Conference was not "duopoly: can we?" but "duopoly: should we?" Those who took the plunge have had varying degrees of success, and in at least one case, total failure.

Paul Fiddick, president of Heritage Media's radio division, said duopoly sells better, but cautioned, "I don't believe duopoly is the panacea for the industry's problems. It's an attempt to put the 80-90 genie back in the bottle." (The FCC's Docket 80-90, released in 1984, created nearly 700 new FM allotments.)

What is happening, said Fiddick, is the creation of oligopolies: "Duopoly puts stations in fewer hands, it doesn't make fewer stations."

And it requires much more work. Eddie Esserman, general manager for San Francisco quadopoly KNEW(AM)-KSAN-FM/KABL-AM-FM, said "managing a radio station is not the same as managing a merger." The only two constants Esserman counted on were "retaining one receptionist and one general manager."

The Shamrock-Malrite merger that brought those four stations together was "a case of David buying Goliath." KABL-AM-FM were in the lower third of the market, whereas KNEW(AM)-KSAN-FM were in the top three. "The only system we had was that we didn't have a system. We figure it out as we go along," Esserman said.

Esserman predicted the homogenization of duopoly deals in the next few years. But at present, he said, there is a lot of room for mistakes and different approaches.

EZ Communications President Alan Box concurred that each case is different. In EZ's four markets with two FMs, there are two combined and two separate sales staffs. He suggests

listening carefully to the sales staff when designing a duopoly purchase. "When salespeople are involved in structuring a station purchase, it usually works," Box said.

In the small-market session on duopoly, the results showed more variety.

Jim Timm, general sales manager of four stations in LaCrosse, Wis., oversees a joint sales agreement that paired WKBH-AM-FM with WIZM-AM-FM in August 1991. WKBH-AM-FM were coming off their worst sales year, according to Timm. After a full year with one sales staff selling all four stations, WKBH-AM-FM had their best year, and WIZM-AM-FM slipped 4%. Timm called the loss "cannibalism," assuming the revenue went to the new stations.

WKBH-AM-FM set another sales record in 1993, and this year the stations are up 30% over the same period last year. "It took awhile," said Timm, "but it was worth it."

Bob Gourley, general manager of KKCS(FM)-KIKX(FM) Colorado Springs, Colo., said he could write the book on how not to have a successful LMA operation. KKCS, ranked number one in the market, bought KIKX—with its less than a 2 share—in 1992. "We are

not closer to making money with the LMA today than we were in the first month," he said.

When the LMA agreement was struck, KIKX had two salespeople with a combined 27 days experience in radio sales. Recently, Gourley eliminated the staff, changed the format from modern rock to Unistar Satellite's Hot Country, and is using the KKCS staff to sell KIKX.

"I've resigned myself to knowing that selling the LMA is an afterthought to the KKCS salespeople," Gourley said.

One of the problems all the panelists addressed was the "culture clash" of the two staffs. Fiddick drew the analogy of a nuclear family adopting a child from a broken home. The parents (owners) see the good that can result; the kids (the successful station) feel their territory being threatened, and the adopted child (the LMA'd station) is caught between the two.

Fiddick joked, "We've seen this movie before and its called 'AM-FM Combos.'" But among the staff of an LMA or duopoly, he said, there is an element of "one side conquering the other" that can't be ignored.

Whether in large or small markets, all the participants agreed on ways to make the integration less painful:

- Integrate the two stations as soon as possible.
  - "Treat staff like you recruited them, not like you bought them," Fiddick said.
  - Make the purchase announcement to both staffs simultaneously.
  - Change signs to include both stations.
  - Have a social event to welcome the new staff.
  - Put both stations under one roof as soon as possible.
- "As in a single station," Esserman said, "the biggest issue is people." ■

### Big crowd in Big D

With a record-breaking crowd of 1,723 radio managers and salespeople, the Radio Advertising Bureau's annual Managing Sales Conference in Dallas last week is being hailed a success by its president.

"It's pretty hard to find something negative," Gary Fries said. "I thought it was great, every part of it."

The conference will return to Dallas again next year. There will be a greater focus on new technologies and audience comprehension, according to Fries. "We want to help train sales managers to capture the strong growth of the radio industry," the RAB president said.

—JAZ

FOR MORE RAB COVERAGE, SEE PAGE 48

## It's Hollings versus the White House

Taking sides over Title VII plans for interactive services

By Kim McAvoy

**T**he Clinton administration's proposal for establishing a new Title VII of the Communications Act of 1934 took another hit last week on Capitol Hill.

Senate Commerce Committee Chairman Ernest Hollings (D-S.C.) indicated his "misgivings" with the concept and said its implementation at this time would be a "mistake." (Title VII would create a streamlined regulatory scheme for companies that provide broadband interactive services, with the FCC having the final regulatory responsibility for those businesses.)

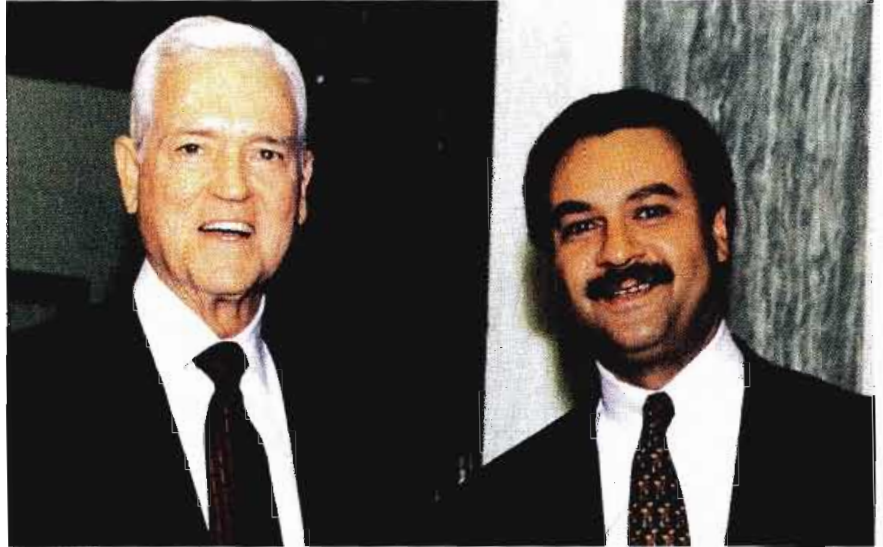
Hollings expressed his concerns about Title VII during a hearing on his telecommunications reform bill, S. 1822. Commerce Secretary Ron Brown was there to make the administration's case for adding a Title VII provision to S. 1822.

But Hollings said he didn't want to have a "regulatory regime determined by regulators." Moreover, the senator thinks that his bill gives the FCC the "flexibility" it needs to deal with a changing marketplace.

Although Hollings may have his doubts, Commerce Committee Republicans Conrad Burns of Montana and Ted Stevens of Alaska support the Title VII concept. Burns wants to work with Vice President Al Gore to see it become part of the bill.

Nor is the administration giving up. After the hearing, Larry Irving, head of the Commerce Department's National Telecommunications and Information Administration, told BROADCASTING & CABLE that the administration will continue efforts to work with the Hill on Title VII.

The hearing on S. 1822 is the first in a series. Hollings has promised to hold at least six more on the measure that would allow local telephone companies to compete with each other and would permit the RBOCs to manufacture telecommunications equipment and impose safeguards against anti-competitive conduct in their offering of video and other information services.



Senate Commerce Chairman Ernest Hollings and Commerce Secretary Ron Brown don't agree on creating new regulatory scheme for broadband interactive services.

Brown's testimony emphasized the administration's belief that establishing a new regulatory scheme should be an essential part of any information superhighway bill. Title VII, explained Brown, "would provide unified symmetrical treatment of providers of two-way, broadband services. It would provide important incentives to investment, competition, open access and universal service—while constructing a regulatory structure that will stand the test of time."

Hollings and Brown also didn't agree on how and when the regional Bell operating companies (RBOCs) might be permitted to compete in the long-distance telephone marketplace. The senator's bill includes a stiff entry test, which the Bell companies strongly oppose.

The administration prefers a simpler approach that, like the Brooks-Dingell bill in the House, would let the Department of Justice decide whether an RBOC could offer long-distance ser-

vice if it establishes that there "is no substantial possibility of harm."

Brown pointed out that other tests were considered "unnecessary." But

Hollings wasn't going to budge. "If you get the antitrust lawyers at Justice to administer this," the senator argued, "you could pass the bill tomorrow and it will never be enacted."

Hollings then asked FCC Chairman Reed Hundt for a breakdown on the income of the seven RBOCs. "Find out what they're doing with their money," he

instructed. "The problem is they've got too much money in their pockets, and they don't know what to do with it."

Hundt also was asked his opinion of which might be a more effective approach, but the chairman avoided making a choice. Instead, he said, the FCC would be willing to implement whatever test Congress chooses to include in its information superhighway bill.

"I prefer to do what we're charged to do," the FCC chairman told the senators. ■

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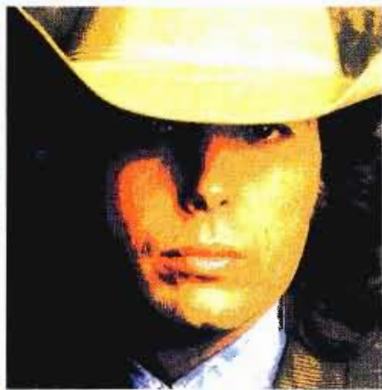
**"The problem is [the RBOCs] have got too much money...and they don't know what to do with it."**

Senator Ernest Hollings





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# Cable operators can move ahead despite rate rollback

*Cost-of-service rules allow 11.25% rate of return*

By Christopher Stern

The FCC has handed down a mixed bag of cable regulations, intending to give the industry the stability to move forward with interim cost-of-service rules and incentives for upgrading plants and adding channels.

As the FCC mandated a 17% rate rollback last week, it announced the interim guidelines for operators that believe the cost of providing cable service is justifiably higher than the benchmark. The new cost-of-service rules allow a rate of return of 11.25% after taxes, but bar operators from including acquisition costs "above book value" in the rate base. The commission also will not allow acquisition costs that are based on collecting "supracompetitive" rates.

The FCC used the telephone industry as a model for the cost-of-service procedures. In establishing the rules, the commission cited the "tradition of the public utilities for balancing the interests of consumers and the regulated companies," said Patrick Donovan of the agency's Cable Services Bureau.

A question that remains is what the commission will allow for intangible costs such as customer lists and franchise rights. One bright spot in the rules for cable operators is the commission's decision not to "prescribe cable system depreciation rates." The FCC will review the systems' proposals for reasonableness. Systems may count two years of start-up costs as losses, according to the new rules.

In establishing the interim cost-of-service rules, FCC Chairman Reed Hundt and commission staff members emphasized that the agency will not allow operators to finance upgrades through rates charged to basic subscribers. The commission also adopted streamlined cost showings for upgrades. Under the streamlined showing, cable operators can recover the costs of an upgrade.

In this showing, operators must show any savings that result from the upgrade. Several communications lawyers praised the decision, saying it showed that the FCC accepted arguments from cable systems that complained rate regulation was hurting

their ability to upgrade systems and participate in the national information infrastructure. The decision was backed by equipment makers, including Scientific-Atlanta and Corning, according to one lawyer who called the decision "an expeditious way to go forward."

Also last week, the FCC announced an "experimental" incentive upgrade plan. Under the plan, "operators will be given substantial rate flexibility" if they agree to maintain "rates for their current regulated services, including the basic service tier, at their current level." Operators must maintain their current rate of service and specifically may not shift programming from the regulated service to the expanded

unregulated tiers.

The commission hopes that this plan will give operators the incentive to add new interactive services as well as new channels. Like other parts of the rules, FCC followers believe the plan is confusing but well intentioned.

The commission also expressed reservations about some cable systems that appeared to use unregulated à la carte tiers to sidestep the FCC's efforts to regulate cable rates. "The commission has determined that rules should be revised to enhance subscriber choice rather than to evade rate regulations," said Sandy Wilson, acting chief, Cable Services Bureau.

One dissenting voice came from Commissioner Andrew Barrett, who

## Small operators worry 'devil is in the details'

If there was any good news for cable companies out of last week's FCC action, it was the commission's decision to provide special administrative relief for small cable systems.

"To the extent that there was any relief, small cable companies got some," says Lyn Simpson, a partner in Sun County Cable, Pleasanton, Calif., and secretary of the Small Cable Business Association.

Simpson says the association's efforts to convince the FCC that small companies have "special needs" apparently have paid off. However, she notes, the SCBA is waiting to see more details on the decision to roll back cable rates by another 7% (see "Top of the Week") and on new interim cost-of-service rules. "The devil is in the details," she says.

Small systems still will be subject to the FCC's new cable rate benchmark. However, the commission will delay implementing its new benchmark for systems with 15,000 or fewer subscribers until a cost study is conducted. The FCC also lifted its stay on rate regulation for small systems serving fewer than 1,000 subscribers.

In an effort to reduce some of the regulatory burden on small systems, under the FCC's new rules, small cable systems will not have to unbundle equipment and installation charges, pending development of average equipment cost schedules. And the FCC will permit small systems to implement a "simple" across-the-board reduction, eliminating the need for a Form 393.

Under the new rules, small systems are defined as those that are independently owned with fewer than 1,000 subscribers, or those that are owned by "small operators." A small operator is defined as one with 250,000 or fewer subscribers, owning only systems with fewer than 10,000 subscribers each, and with an average system size of 1,000 or fewer subscribers.

The commission also approved the use of an "abbreviated" cost-of-service form for small systems. And the FCC is considering exempting small systems from uniform accounting requirements.

Like Simpson, Stan Searle of Pioneer Cable Inc., Monument, Colo., is awaiting more details on the FCC's decision. However, he is encouraged by statements from the commission that it is making a "good faith" effort to create a "reasonable environment" for small cable systems.

Still, Searle worries that the FCC won't finish writing its new cable rules by April as promised, leaving small operators "in limbo."

—KM

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issued a separate statement on the rate survey. "The rate survey does not conclusively support an assessment that operators who have opted to provide à la carte offerings since April 1, 1993, are presumptively 'bad-faith' actors."

The survey of rates released last week shows that nine of the top cable systems reduced their rate reductions by shifting programming to à la carte tiers. Hundt took a hard line on the issue, saying that the commission would establish up to a dozen guidelines to show cable systems whether their à la carte offerings evade the rules. The commission said it would not punish any system for existing à la carte tiers, but would take a second look at the systems when the new rules take effect.

"We are not going to allow operators to escape regulation by just changing the label," Hundt said.

The rules detail a ban on operators from moving groups of programming offered in a tiered package to à la carte; collapsing multiple tiers of service into the basic tier, and charging for services that previously were provided without extra charge. ■

## FCC releases final cable survey; confirms cut for most subscribers

*Study finds many systems adopted à la carte pricing*

By Christopher Stern

**T**he FCC released the final results of its cable rate survey last week. They confirm the preliminary finding that a majority of subscribers—an estimated 67.6%—saw their bills go down.

Roughly 30.5% of subscribers saw rate increases in regulated services, largely because cable systems shifted their rate structure to comply with the new rules. The survey also confirmed that drops in reregulated cable bills came largely from decreases in equipment charges rather than reductions in the cost of rates.

The FCC decided to conduct the survey after media reports that cable regulation had resulted in rate increases. On average, monthly cable bills decreased \$1.50, from \$25.61 to \$24.11, the survey found. The 10% benchmark established on Sept. 1 brought down cable rates only "slightly," according to the survey, while equipment and installation charges "dropped substantially."

The total savings to consumers due to cable reregulation could be as much as \$1 billion, according to the commission's report on the survey, which included data from the nation's top 25 multiple system operators, who submitted information from each of their 10 largest systems.

The survey also showed:

- Average basic-only programming increased 2%, or 21 cents.
- Average charges for all tiers declined 1.5%, or 34 cents.
- 30.5% of subscribers saw their bills increase.

The survey also highlights the move by nine of the top MSOs into à la carte programming. Those cable systems moved channels into à la carte tiers, which are not subject to regulation. Subscribers to cable systems that offered à la carte choices saw less of a decrease in their cable bills, according to the survey.

Overall, the subscribers to the nine cable systems that moved channels to à la carte tiers saw their bills go down 3.9% on average. Subscribers to systems that did not move channels to an

unregulated tier saw a 5.9% average decrease.

Operators did not include revenue from à la carte tiers in the survey. However, the commission decided to include an estimate of à la carte revenue that assumed "most subscribers were billed for the à la carte packages if they had previously subscribed to the tiers that carried the channels." The FCC based its revenue estimates on cable system rate cards and follow-up calls to operators.

The FCC's report states that operators who moved programming to à la carte tiers "substantially understate what subscribers paid that month to receive the channels that were part of their service package in April. Adelphia Communications was singled out as "an extreme example of this."

Adelphia reported a 48% decrease in average subscriber bills when à la carte programming is not factored in; however, when à la carte is added, the average bill goes up 1%.

Equipment cost is clearly the category where subscribers saw the greatest savings. The survey indicates that the more equipment, including converters and remote controls, a subscriber was charged for prior to Sept. 1, the greater their savings after regulation took effect. Rates for remote controls declined by 90%, on average from \$2.08 to 23 cents. Rates for additional outlets were reduced, on average, by 97% from \$4.69 to 14 cents. Installation charges also were reduced 27.6%.

Included in the survey are nine systems that appear to violate commission rules against increases in the average subscriber bill after Sept. 1. Increases in those systems range from \$1.47 for Intermedia's Tucson, Ariz., system, to a 3 cent increase for Sammons Communications' Easton, Pa., plant. A commission source said the increases in those systems have raised questions at the FCC "in light of the freeze."

The FCC sent a letter of inquiry to one of the systems, Century Communications Corp. Brunswick, Ga., after receiving a complaint that it had violated the rate freeze. ■

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## Let's make a deal: wireless cable consolidates

*System valuations are uncertain, negotiations complex, deals active*

By Geoffrey Foisie

**T**he wireless cable system serving New York probably will be sold by the end of next month. The one in San Francisco was sold last week, the one in Washington two months ago, and majority ownership in the system serving Norfolk, Va., is to change hands this week. Other major markets seeing recent acquisitions include Cleveland and Denver.

System-trading activity in the wireless cable industry is at an all-time high. There are several reasons, many a direct result of the Cable Act of 1992, which generally improved the outlook for the wireless cable business. The reasons also include improved access to program networks and rules that prohibit competing cable operators from engaging in predatory pricing.

While such reasons could convince

people to stay in the business rather than sell, many wireless operators don't have the capital to build and operate systems, some of whose licenses were granted by lottery.

In New York, Microband's investors decided to sell rather than put more money into the 29,000-subscriber system. The company has been in Chapter 11 bankruptcy proceedings for five years, and its president, J. Patrick Dugan, says that it has been waiting for an opportune time to sell. "I think the time is getting pretty ripe. We have had conversations with several prospective buyers over the past six months and are pretty far along in negotiations."

The improved perception of wireless also has contributed to the boom in wireless companies offering stock to the public. As wireless operators obtain better access to equity capital,

it is easier for them to buy more systems, sometimes paying with cash loaned by banks and at other times issuing to the seller stock in the newly public company.

Among companies that recently have gone public and which are in the midst of acquiring additional systems are ACS Enterprises, American Telecasting and CAI Wireless Systems. Other buyers include Videotron International Ltee., a subsidiary of the Canadian-based cable operator, and WJB-TV, a Fort Lauderdale, Fla.-based company whose principals include several executives of Blockbuster Entertainment.

Buying a wireless cable system can be complicated. Since a wireless system can include as many as 30 different channel rights, an acquisition may involve buying rights in the same market from several different sellers, says Pierre Brodeur, president, Videotron International. Some of those rights may not have been given a final award by the FCC, even though the seller may be "first in line," says Brodeur. "Still, we have to assign a value to that. We can put some money in escrow, ask for representations and warranty in the contract. An FCC law firm will give us an opinion," he says. "Still, nothing is guaranteed."

In general, valuing the systems is less than certain. Bruce Dickinson, a wireless cable broker at Daniels & Associates, says one method is the "discounted cash flow model," which makes assumptions about subscriber and revenue growth in future years and translates the profit back to a current value. Since most wireless cable systems still are in the early growth stage—many have yet to be built—the value assigned to such systems depends heavily on the assumptions used in the projections.

Errol Antzis, director of the media-entertainment finance group Banque Paribas, calls wireless systems "very difficult to value at this point. I would call the industry highly analogous to the early days of cellular telephone, which we valued on a 'per-pop' basis."

Brodeur and other buyers point out

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that one reason they are willing to buy systems at a time when prices are going up is they believe that their companies can add some management or technological expertise to further improve the system. Brian Gast, president, American Telecast-

ing, thinks that acquisitions will benefit from economies of scale, and the company is grouping its 25 systems, including some recently acquired, into several regional groups: "You can centralize certain functions such as marketing or engineering." ■

## Changing Hands

This week's tabulation of station and system sales

**WWL-TV New Orleans** □ Purchased by A.H. Belo Corp. (Robert W. Decherd, president/chairman/CEO) from Rampart Operating Partnership (J. Michael Early, president/GM) for \$110 million. **Buyer** owns WFAA-TV Dallas/Fort Worth; KHOU-TV Houston; KXTV(TV) Sacramento, Calif.; WVEC-TV Hampton-Norfolk, Va.; and KOTV(TV) Tulsa, Okla., and the *Dallas Morning News*. **Seller** has no other broadcast interests. WWL-TV is CBS affiliate on ch. 4 with 100 kw visual, 10 kw aural, and antenna 1,000 ft. *Broker: The Ted Hepburn Co.*

**KJYK(AM)-KKLD-FM Tucson, Ariz.** □ Purchased by Apogee Communications Inc. (Roy P. Disney, owner) from Behan Broadcasting (Dennis Behan, owner) for \$5.3 million. Price also includes LMA with KUDO-FM, Tucson. **Buyer** owns KFXX(AM)-KGON-FM Portland, Ore. **Seller** has no other broadcast interests. KJYK has CHR/sports format on 1490 khz with 1 kw. KKLD-FM has adult contemporary format on 94.9 mhz with 100 kw and antenna 1,952 ft. KUDO-FM is off the air, licensed to 104.1 mhz with 3 kw and antenna 46 ft. *Broker: Kalil & Co.*

**KCVR(AM)-KWIN(FM) Stockton-Lodi, Calif.** □ Purchased by Silverado Broadcasting Co. (John Winkel, president/COO) from Front Line Communications (Michael Murphy, president) for \$3.3 million. **Buyer** owns KWG(AM)-KEXX-FM Stockton, Calif., and KAQQ(AM)-KISC(FM)/KHDL(AM)-KNFR(FM) Spokane, Wash.

**Seller** has no other broadcast interests. KCVR has Hispanic format on 1570 khz with 5 kw. KWIN has CHR format on 97.7 mhz with 3 kw and antenna 300 ft. *Broker: Media Services Group.*

**KFH(AM)-KXLK-FM Wichita, Kan.** □ Purchased by Radio Management Inc. (C.T. Robinson, president) from Midcontinent Broadcasting Co. (N.L. Bentson, chairman/president) for \$2.25 million. **Buyer** owns KVOR(AM)-KSPZ-FM/KTWK(AM)-KVUU-FM Colorado Springs, Colo.; WKSJ-AM-FM/WAVH-FM Mobile, Ala.; KZKX-FM and KTGL-FM Lincoln, Neb.; KEYF-AM-FM/KUDY(AM)-KKZX-FM Spokane and KTCR(AM)-KEGX-FM Kennewick, both Washington. **Seller** owns KELO-AM-FM Sioux Falls, S.D.; WTSO(AM)-WZEE-FM Madison, Wis., and WDGY(AM)-KDWB-FM Minneapolis. KFH has oldies format on 1330 khz and 5 kw. KXLK-FM has adult contemporary format on 105.3 mhz with 100 kw and antenna 988 ft. *Broker: Star Media Group Inc.*

**KEXO(AM)-KKLY-FM Grand Junction, Colo.** □ Purchased by Mustang Broadcasting Co. (Paul Fee, president) from Monument Broadcasters (Jim Spehar, managing general partner) for \$525,000. **Buyer** has no other broadcast interests. **Seller** owns KQIL(AM)-KQIX-FM Grand Junction, Colo. KEXO has oldies format on 1230 khz with 1 kw. KKLY-FM has AC format on 95.1 mhz with 100 kw. *Broker: Media Services Group.*

### Proposed station trades

By dollar volume and number of sales

This week:

AMs □ \$0 □ 0

FMs □ \$0 □ 0

Combos □ \$11,375,000 □ 4

TVs □ \$110,000,000 □ 1

Total □ \$121,375,000 □ 5

So far in 1994:

AMs □ \$13,890,014 □ 31

FMs □ \$81,977,000 □ 66

Combos □ \$266,606,052 □ 46

TVs □ \$192,750,000 □ 13

Total □ \$655,223,066 □ 156

# SOLD!

**WJZ-FM, Philadelphia, PA** from **Pyramid Broadcasting**, Richie Balsbaugh, CEO, to **Malrite Ltd. Partnership**, Milton Maltz, Chairman, for \$20,000,000.

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**Immediate opening:** Station manager/GSM for new Memphis FM! Incredible opportunity for experienced radio professional with Belz Broadcasting Company. Memphis experience preferred. EOE. Send resume to: Memphis Radio Opportunity, c/o John Lund, The Lund Consultants to Broadcast Management, Inc. 1330 Millbrae Avenue, Millbrae, CA 94030. Telefax: 415-692-7799.

**Muskegon's finest radio station** needs an experienced general manager who is aggressive and sales oriented. Minority applicants encouraged. Contact Harvey Nedeau. Phone 616-722-2091. Fax 616-733-1107. EOE.

**General manager:** KLON-FM, Long Beach, CA. KLON seeks a highly motivated, creative individual to lead America's premiere Jazz station in the Los Angeles market. Responsible for long range planning and day-to-day operation of the corporation. Supervises 18 full-time and over 30 part-time employees. Five or more years of progressively responsible management experience in broadcasting. Demonstrated experienced in successful development and fund raising. Candidate must have excellent financial skills. Public broadcasting experience preferred but not mandatory. Good communication skills are essential. Position open until filled. Salary negotiable. Refer to position #1205 when applying to: CSULB Foundation, PO Box 15490, Long Beach, CA 90815. EOE.

**Program director:** WXTR-FM in Washington, DC is in need of a major market programmer who can lead us to the Promised Land. If you have the experience, resources, and the attitude—let us hear from you. you could be part of one of America's fastest growing radio companies. Liberty Broadcasting. Send your package to: Bob Rich, WXTR-FM, 5210 Auth Road, Marlow Heights, MD 20746. WXTR-FM is an equal opportunity employer, and this opening is now.

**General sales manager:** WXTR-FM in Washington, DC is looking for a dynamic general sales manager who can produce the goods in one of America's premier radio markets. Send your credentials to: Bob Rich, WXTR-FM, 5210 Auth Road, Marlow Heights, MD 20746. WXTR is an equal opportunity employer, and this opening is now.

**Station manager** with strong local sales background, for WZAT FM, Savannah, GA. WZAT is a heritage Rock Hit/New Rock radio station with Ron & Ron in the mornings. Newly recapitalized company requires a selling person who hits the ground running and takes the team approach. Equity kicker available for bright eyed excited secure broadcaster. Letter to: Steve Schurdell, President; Phoenix Broadcasting Partners, Inc. WZAT/WSGA, PO Box 8247, Savannah, GA 31412. EOE.

**General manager:** Well-financed, growth-oriented, quality group operator seeks successful, sales-driven GM for mid-sized market opportunity. Market, facility, compensation, benefits and future outstanding. Don't be uncomfortable with blind box. Our reputation stands behind commitment to confidentiality. Will reply to all responses. Write to Box B-40. EOE.

**Kansas State University** is seeking a manager for KKSU, one of the oldest operating public radio stations in the nation. KKSU broadcasts five hours a day, five days a week. For more information, contact Gina Bingham, Kansas State University, Department of Communications, 129 Umberger Hall, Manhattan, KS 66506-3402. Kansas State University is an affirmative action/equal opportunity employer.

**Growing group broadcaster** seeks highly motivated general sales manager for new FM sign-on in the Duluth-Superior, MN market. Applicant should have a sound understanding of radio advertising sales. Perfect position for local sales manager or top account executive looking to move up. Reply to Box B-41. EOE.

### HELP WANTED SALES

**We are looking for a winner.** US-101 FM, WUSY, Chattanooga Tennessee is seeking qualified candidates for possible future openings on it's sales team. Send a letter telling us why you should be a part of our team along with a brief work history to Charles Sells, General Sales Manager, WUSY-FM, PO Box 8799, Chattanooga, TN 37411. Colonial Broadcasting is an equal opportunity employer.

**NY: Radio buying service** expanding retail, medical, legal categories. 2 years + experience required, sales asst. experience OK. 212-447-5900. EOE.

**Local sales manager:** North N.J. 10KW AM, must carry list & train others. Resumes to GM, WVNJ, 1086 Teaneck Rd., Teaneck, NJ 07666 or fax 201-837-9664. EOE.

**Middle Atlantic:** Small-market sales career opportunity with a growing company. On-the-street retail selling—without numbers. Can you get cold prospects excited about being on the radio—and do you have at least one year's experience? Reply to Box B-42. EOE.

### HELP WANTED PERSONALITY/TALENT

**Coastal Southeast** noncommercial FM in Progressive format threatens to appear. Morning and afternoon slots open. Looking for low-key, high-knowledge sound. Send resume and tape to DJ Search, 181 Edgemont Avenue, Elmwood, CT 06110-1005. EOE.

### HELP WANTED TECHNICAL

**Major market chief engineer:** V-103 Broadcasting Partners' highly rated Chicago FM station, is accepting applications for a chief engineer. The position requires a strong background in broadcast engineering, with emphasis on maintenance and studio construction. Previous major market chief engineer experience is desirable, as is the ability to work well with station personnel, administer the budget and maintain the computer facilities. This is a hands on position. Competitive salary and benefits with state of the art studio facility. Resume to Barry Mayo, President/General Manager WVVAZ, River City, 800 South Wells Street, Suite 250, Chicago, IL 60607. EOE.

### HELP WANTED NEWS

**Stringers**—wanted nationwide on court/legal stories. Send resume and samples or tapes to PO Box 389, Pennington, NJ 08534. EOE.

### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Radio programing technician II** \$2498-\$3044/month. KCRW-FM 89.9, a public broadcasting station located on the Santa Monica College campus in Santa Monica, California is currently recruiting for a radio programing technician II. This position performs on-air broadcaster/announcer duties such as announcements, promotional spots, subscription appeals and co-hosts

programs and operate broadcast sound equipment, recording live or taped programs. Requires combination of training & experience equivalent to successful completion of two yrs of experience performing broadcasting, board operation, program scheduling duties and two yrs of college coursework in broadcasting. Deadline for requesting application is 3/11/94 & deadline for District application & Supplemental Application & Audio Tape: 4:00 p.m. 3/17/94. **Radio recording technician** \$2498-\$3044/month. KCRW-FM 89.9 a public broadcasting station located on the Santa Monica College campus in Santa Monica, California is currently recruiting for a radio recording technician. This position assists with making professional quality recordings & performing post-production work on radio station promotional announcements, interview programs, musical performances, readings & radio dramas. Requires combination of training and experience equivalent to & two yrs of experience recording mixing & editing sound/audio/music of live or taped performances, preferably at a radio or television station and successful completion of college level coursework related to recording and sound design & use of sound equipment. Deadline for requesting application is 3/11/94 & deadline for District Application & Supplemental Application & audio tape: 4:00 p.m. 3/17/94. Personnel Commission, Santa Monica Community College District, 310-452-9321 for application materials 310-450-5150 x9410 for questions. EOE.

### SITUATIONS WANTED MANAGEMENT

**Ready if you are.** Need owner with a turnaround or next-level situation. Last 2 1/2 years putting new acquisition on air in one market and revitalizing another acquisition for same group owner in another market. By agreement, my job is done. Now I want to settle. GM or possible GM/SM, equity. I don't come cheap but how much is winning worth to you? My last employer will tell you: I Walk the Walk. Do you Talk the Talk? 616-342-9606.

**GM with direct sales experience** seeks GM or SM in Indiana, Illinois, Wisconsin, Iowa or Missouri. 20 years experience. 6 as GM. Want someone who wins? 915-695-2622. All replies answered.

**Sure winner:** Nitch 35+ Country format may cure billing blues. Management, sales & programing consultants, low fee, Seagull Management 910-452-7787, ext 3192!

### SITUATIONS WANTED ANNOUNCER

**Warm, funny morning host.** Dedicated team player with solid production & winning attitude. Will relocate for AC, Oldies, full service. Call Hal, 616-873-3528.

### MISCELLANEOUS

**Radiation hazard meters** General Microwave, model 3. RF range 300 MHz to 18 GHz. \$1,195.00. 702-386-2844.

## TELEVISION

### HELP WANTED MANAGEMENT

**Traffic manager:** Minimum of three years experience on computerized traffic system (BIAS experience preferred). Ability to maximize revenue by inventory management, develop improved systems to streamline traffic process, and strive for zero errors. Must exhibit excellent supervisory/leadership qualities. Send resume and salary requirements to Bob Stettner, General Sales Manager, KXAN-TV, PO Box 490, Austin, TX 78767. EOE.



**Local sales manager:** Proven management experience as local, national or general sales manager. Must exhibit excellent leadership/management qualities, emphasis on motivation, training and development; proven track record developing alternative revenue sources; experience in marketing research/Marshall Marketing and new business development. Please send resumes to: Bob Stettner, General Sales Manager, KXAN-TV, PO Box 490, Austin, TX 78767. No phone calls please. EOE.

**Sales manager:** Fast growing Fox station in small-medium size Texas market is looking for a strong leader, motivator, goal setter and achiever. Candidate should be organized, disciplined and driven to the highest standards of excellence. Candidate must have knowledge of sales research, sales promotions, and be able to teach and direct a seven person sales department how to make money. Send resume, salary history and references to Box B-37. EOE.

**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. EEO employer. Reply to Box B-25.

**Human Resources:** WJLA-TV seeks a director, human resources to be an integral part of the senior mgmt team and to provide overall station direction and supervision of all HR activities. BS degree in HR Mgmt, plus 5 years of progressively responsible experience, including supervisory experience. Knowledge of HR issues. Knowledge of labor contract administration preferred. Send resume to: WJLA-TV, Human Resources, 3007 Tilden St., NW Washington, DC 20008, Attn: JS/F&A. No phone calls please. EOE M/F/V/H.

**FOX affiliate WTVZ-TV** is looking for a general sales manager. Must have at least five years broadcast sales and sales management experience. Send resume to: Elise A. Kennett, VP/GM, WTVZ-TV, 900 Granby Street, Norfolk, VA 23510. No calls please. Equal opportunity employer.

**Local sales manager:** WFTY-TV 50, Washington, DC. Seeks a manager for its expanding sales operations. Previous media sales experience required. Great opportunity for person ready for next step. EOE. Send resume to Gary Marder, WFTY-TV 50, 12276 Wilkins Avenue, Rockville, MD 20852.

**Promotion/programming manager:** Major league station in medium-sized market seeks a creative and skilled manager to lead its TV/radio promotion and TV programming departments. Great staff, great facility, great job! Reply with resume to Nancy Van Vlasselaer, Human Resources Manager, The WNDU Stations, Box 1616, South Bend, IN 46634-1616. EOE.

**KEYT-TV ABC affiliate** in Santa Barbara California is seeking a professional to fill dual role of general sales manager/local sales manager. Six years plus experience required. Necessary to have strong leadership/management skills, local and national experience a must. Proven track record in co-op and vendor sales desirable. Must be able to train and motivate a staff. Computer literacy a must, BMP skills preferred. No phone calls. Send resume to: Attn: General Manager, KEYT-TV 730 Miramonte Drive, Santa Barbara, CA 93109. EOE.

**Manager of Human Resources:** Growing television group has an excellent opportunity for motivated, hands-on Manager of Human Resources. This is a generalist position with emphasis on benefits administration and employee relations. Knowledge of HRIS system, 3-5 years H.R. Management experience necessary, and related degree required. The successful candidate will have strong interpersonal, written, verbal and PC skills. The position reports to the company president. EOE-M/F. Send resume and salary history to Box B-43.

#### HELP WANTED MARKETING

**Promotion producer/director:** Looking for creative/cutting edge "hands-on" production oriented producer with a minimum of two years experience. Photography and computer editing skills required. Experience with motion picture film a big plus! Please send tape and resume ASAP to Personnel Manager, WXII-TV, 700 Coliseum Drive, Winston-Salem, NC 27106. WXII is a Pulitzer Broadcasting Company and an equal opportunity employer.

**Bold new television series** seeks marketing partner to handle syndication to PBS, cable and independent stations. Contact Horizon Media, 2 Adams Place, Quincy, MA 02169. EOE.

#### HELP WANTED SALES

**Local account executive:** ABC affiliate, WPBF-TV, West Palm Beach, Florida, seeks AE with heavy new business development experience. Send resume to: Rob Young, WPBF-TV, 3970 RCA Blvd., Suite 7007, Palm Beach Gardens, FL 33410. No phone calls. EOE.

**Sales:** Top 25 network affiliate looking for entry level salesperson with solid research background. Familiarity with Marshall Marketing, TVSCAN and meters a plus. Use your experience to get the opportunity you've wanted. Box B-26. M/F EOE.

**National sales manager:** Candidate must have a minimum of 5 years TV sales experience. Experience with major agencies in New York, Boston, and Detroit preferred. Ability to sell sports and develop new business, along with strong people skills, a must. Resumes to Charlie Compagnone, GSM, WJAR, 23 Kenney Drive, Cranston, RI 02920. No phone calls, please. EOE.

#### HELP WANTED TECHNICAL

**Online editor** for an established production and post-production house in Central Connecticut. Must have a minimum of 3 years experience. Must be fluent with Sony 9000 Editor, GV 200, and multi-channel DVE. Formats include Beta SP, 1" and D2. Please fax resume to: 203-659-4549. EOE.

**Southwest VHF network affiliate** seeks "hands on" chief engineer. Responsibilities to include experience in maintenance and repair of RF and studio equipment. Computer skills a big plus. People skills a must. Reply in confidence to Box B-18. EOE.

**Aggressive and growing Sunbelt affiliate** needs an experienced engineer to maintain studio and transmitter equipment in a brand new facility. Equipment includes BTS and GVG switching and graphics. 3/4" video tape. Fixed and mobile uplinks, fiber optic and microwave ENG systems, redundant VHF transmitters, as well as all the basics. Please mail or fax resume to: Chief Engineer, WCBI-TV, PO Box 271, Columbus, MS 39703. Fax# 601-327-0020. EOE.

**Technical director:** If you are an aggressive, take-charge technical director, who demands perfection on every show, there is an immediate opening waiting for you at a top 10 affiliate. Qualified candidate will have 3-5 years experience in switching live newscasts, with hands-on experience on GVG 300. EOE. Send resume to Box B-27.

**TV maintenance technician:** CBS owned WCAU-TV is looking for an electronic maintenance technician for a summer vacation relief position. Experience with component level repair of broadcast equipment is required. Send resume to David Giblin, WCAU-TV, City and Monument Avenue, Philadelphia, PA 19131. Fax 610-668-5618. No phone calls please. EOE.

**Maintenance technician needed:** Ability to repair all types of studio equipment including 3/4" tape essential. UHF transmitter repair an asset. Contact Harold Sharland, WNNY-TV, 100 Market Square, Burlington, VT 05401. EOE.

**Mobile facility engineer in charge:** Starliner Mobile Video, located in suburban Philadelphia has an immediate opening for an EIC for its 48 foot mobile unit. Position requires a working knowledge in maintenance of Sony 1" & Beta, GVG Switcher, Abekas DVE & ESS, Chyron 4100 & Infnit. Prior experience on a mobile facility and SBE certification preferred. Must be organized, self-motivated and able to work with people. Competitive salary and benefits package. Mail or fax resume to: SMV, 525 Mildred Avenue, Primos, PA 19018; Fax: 215-626-2638. EOE.

**Chief engineer:** Is there no more up where you are? Great opportunity in the beautiful Southwest. Golf, boating, fantastic, safe family area. Must be hands-on engineer. CCD cameras, GVG boards, Sony 3/4 inch house, Microwaves, translators, and VHF transmitter knowledge important. Group operator, VHF, Fox affiliate. Send resumes to KIDY-TV, 406 South Irving, San Angelo, TX 76903. Fax 915-655-8461. EOE.

**Broadcast technician** to set-up equipment, switch on-air programming and operate and maintain a variety of television equipment for KVCR-TV. Some broadcast engineering experience necessary. Must possess an FCC General Class Radio Telephone Operator's license. Salary range \$22,344 to \$26,496, with excellent fringe benefits. Applications must be postmarked no later than March 18, 1994. Contact Personnel Department, KVCR-TV/San Bernardino Community College District, 441 West Eighth Street, San Bernardino, CA 92401-1007, 909-884-2533. An equal opportunity, affirmative action employer.

**Chief engineer:** Take charge of total engineering equipment and staff. Planning, purchase and maintenance of equipment. Must be hands on with experience in transmitter and studio equipment. 5 years minimum experience. Compensation with ability. Send resume to Box B-44. EOE.

**TV maintenance engineer/remotes:** WPBT has an opening for someone to repair and maintain equipment relating to our remote production unit and to assist our engineer in charge as needed with other duties. The individual we're looking for will have a minimum of three years experience on remote assignments as a maintenance engineer. Must be flexible regarding days and hours worked. If interested send resume with salary requirements to: Human Resources, WPBT, PO Box 2, Miami, FL 33261-0002. An equal opportunity employer, M/F/H/V.

#### HELP WANTED NEWS

**TV hos/hostess:** News anchor 5+ years network experience. Medical show/magazine format. Medical reporting a plus. South Florida location. Fax resume 407-997-2493. EOE.

**Weathercaster:** Award-winning news station in a beautiful western mountain market is looking for a weathercaster with authority. Familiarity with Kavouris, AMS seal preferred, and background in presenting user-friendly weather are important. Minimum 3 years experience preferred. Reply to Box A-55. EOE.

**Weathercaster/meteorologist wanted:** Full-time position in small market network affiliated station. Knowledge of Targa Graphics a Plus. Send tape & resume to Box B-45. EOE.

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

**Assignment editor** for small Midwest market. Number one rated news department looking for creative, organized leader with excellent news judgement. Need experienced individual who can manage day to day news operation. Inspire and guide reporters to dig and get the story first. Send resume to Box B-46. EOE/M-F.

**WKRC-TV** is looking for a news photographer with at least 2 years experience in television news. The successful applicant must be familiar with videotape editing and operation of the Sony Betacam. Please send resume and tape to Chief Photographer Jim Keene, WKRC-TV, 1906 Highland Avenue, Cincinnati, OH 45227. WKRC-TV is an equal opportunity employer.

**Weekend anchor wanted:** Will do weekday newscasts as necessary as well as field reporting. Strong writing and editing skills required. Beginners need not apply. Resume and salary history to: News Director, KSWO-TV, Box 708, Lawton, OK 73502. EEO.

**Looking for experienced** and capable reporter to work in a number one newsroom in one of the most beautiful and fastest-growing parts of the country. Looking for reporter who can write interesting and compelling stories and who is good on live shots, newsrooms and set pieces. Send tape, resume and references to Rod Gramer, KTVB-TV, 5407 Fairview Avenue, Boise, ID 83706. EOE.

**News director, WSMV TV Nashville:** Seeking person who is substantively sound, contemporary, community minded, a strong teacher and motivator, a team builder. Send resume, non-returnable tape and statement of news philosophy to: Mike Kettinger, General Manager, PO Box 4, Nashville, TN 37202. No phone calls. EOE.

**Aggressive assignment editor:** Large staff at #1 ABC station needs another desk person for expanded news coverage. Position requires at least 5 yrs commercial television experience. This is not a position for the meek at heart. We need a good planner; able to keep track of multiple location coverage, work several telephones & be first at spot news. If you're good at follow up, follow through & can get news teams out the door fast, send resume to Jon Janes/News Dir, KOAT-TV, PO Box 25982, Albuquerque, NM 87125. No phone calls! Equal opportunity employer.

**News producer:** ChicagoLand Television News, a 24-hour local news cable channel located in Oak Brook, Illinois, has an immediate opening for a news producer. Responsibilities include writing script; working on story ideas, developing coverage; coordinating show format; organizing video elements and overseeing live newscasts. Interested candidates must have at least two years experience in broadcast news as a producer or associate producer. Send resume to: Linda Bennett, CLTV, 2000 York, Suite 114, Oak Brook, IL 60521. EOE.

**Anchor, reporters, producers, photographers:** WCMH-TV Columbus looking for anchors, reporters, producers and photographers. Beginners and previous applicants need not apply. Send resume and non-returnable tape to Tom Burke, WCMH-TV, 3165 Olentangy River Road, Columbus, OH 43202. EOE—Absolutely no phone calls.

**Statewide producer/reporter:** Produce 7 to 10 minutes news segments emphasizing analysis and investigation of public policy and social issues. Bachelor's with major in journalism or mass communications with emphasis in radio, television or film or equivalent education and/or experience required. Three years production experience to include reporting, writing and producing required. Excellent communication and research skills necessary. Search extended. \$26,267 minimum annual salary plus excellent benefits. Submit cover letter of application and resume postmarked by March 15 to: Personnel Coordinator, University Television, Box 83111, Lincoln, NE 68501. UNL is committed to EEO/AA and ADA. If you need assistance under the ADA, please contact Personnel Coordinator.

**Weathercaster:** ChicagoLand Television News, a 24-hour local news cable channel located in Oak Brook, Illinois, has an immediate opening for a weathercaster. Candidates must have two years in a small market weather role; AMS preferred but not necessary. Some general weather reporting duties included. Non-returnable tapes and resumes may be sent to: Linda Bennett, CLTV, 2000 York, Suite 114, Oak Brook, IL 60521. We are an equal opportunity employer and encourage women and minorities to apply.

**Weather:** Looking for person to lead 3-person weather department. This person will have personality but know weather. The successful candidate will also do the weather live at various functions. AMS seal preferred but not required. Send your tape and resume to: Michael Sipes, News Director, WJTV-12, 1820 TV Road, Jackson, MS 39204. Women and minorities encouraged to apply. No phone calls. EOE.

**Special projects producer:** KCRA-TV news is looking for a news producer to work on special projects to include, but not limited to, preparing sweeps series, producing special assignment segments, field producing significant or breaking news events and working with our Call 3 unit on their daily stories and special events. Candidate should have significant experience in this type of television news producing. Candidates should submit a 3/4 in. video tape containing examples of their work, a detailed resume with references, and a letter of introduction to: Bill Bauman, News Director, KCRA-TV, 3 Television Circle, Sacramento, CA 95814-0794. Note: Any offer of employment is contingent upon passing a medical test for drug and alcohol use. EOE M/F/ADA.

**News producer:** KCRA-TV news seeks a newscast producer with outstanding news judgement, writing skills and leadership abilities. Send a non-returnable 3/4 in. tape and resume to: Jim Stimson, Executive News Producer, KCRA-TV, 3 Television Circle, Sacramento, CA 95814-0794. Note: Any offer of employment is contingent upon passing a medical test for drug and alcohol use. EOE M/F. ADA.

**TV co-anchor/reporter:** Great opportunity for a first rate anchor at one of the country's top indy's. Must have a professional delivery, be a solid reporter, a good writer with emphasis on accuracy and objectivity, have initiative, be dependable under deadline pressures and complement male anchor. Send letter, resume, references and salary requirements to: Box B-47. EOE.

**Are you a winner?** WBNG-TV, Binghamton seeks weatherperson, reporter, producer & photographer ASAP. We have all the toys, SNG, live, computers & more. You need tape, resume & attitude to play. Send to: Bob Longo, News Director, WBNG-TV, 12 Gateway Plaza, Columbia Drive, PO Box 12, Johnson City, NY 13790-0012. No calls. EOE.

**6 & 10 anchor:** We haven't had a vacancy in nearly a decade. Great opportunity for the right person. Dominant station in top 100 mid-west market needs co-anchor to pair with established male. Strong writing, reporting and live skills required. At least 3 years experience and college degree. EOE. Tapes and resumes to Box B-48.

#### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Associate producer, Manh.** Organize, budget, schedule shoots, research, create & structure concept of program, documentary, news, commercials, submit proposal to Japanese clientele & then co-produce project. Japanese language programing exclusively. Supervise Japanese crew and liaison with Japanese & American staff. Supervise 10-20 persons. 40 hrs/wk. Masters in Fine Arts/Visual Arts (Video Arts) plus 6 mos. experience or Bachelors Degree in Fine Arts/Video Arts plus 2 yrs experience reqd. Must be fluent in Japanese language. Send resume/ltr with qualifications in duplicate to: GH #762, Room 501, One Main St., Brooklyn, NY 11201. EOE.

**TV news promotion producer:** Responsible for daily news topicals and sweep series promotion. Two years experience in television affiliate promotions required. Must be capable of directing shoots, and control room/edit suite sessions. Quick writing and off-line editing essential. Live in the mountains, work in a mansion and produce killer spots at ABC affiliate in 35th market. Send resume, reel and salary history to Personnel Director, WLOS-TV, 288 Macon Avenue, Asheville, NC 28804. EOE.

**Experienced TV writer-producer** adept at sophisticated political humor with conservative bent to work on syndicated political talk show. Write political and social satire for daily program; produce segments, bits. East Coast based. Resumes, writing samples and non-returnable tapes to Box B-31. EOE.

**WNWO-TV seeks director:** Newscast experience essential, commercial and promotional experience preferred. Excellent opportunity for high energy, do-it-all person. Salary commensurate with experience. Submit resume and cover letter to Marketing Director, WNWO-TV, 300 South Byrne Rd., Toledo, OH 43615. WNWO-TV is an equal opportunity employer.

**Senior designer/animator:** Looking for award-winning individual with strong animation background and great design! Dynamic creative for special projects as well as daily news animation. Quantel PictureBox and Harriet, ArtStar and Infnit experience a must. Minimum three years Harriet experience, five years broadcast design experience. Macintosh experience a plus. Send tape and resume to: Kathy Thaden, Art Director, KMGH-TV, 123 Speer Blvd., Denver, CO 80203. EOE.

**WSYX-TV is looking** to fill the position of art director. Qualified candidate should be experienced in electronic graphic production for television news program, PC-based DTP, photography, and set design. Duties also require interface with outside vendors and advertising agencies. Applicant should have 2-3 years of experience in similar capacity. Qualified applicants should send resume and examples of work to: WSYX-TV, PO Box 718, Columbus, OH 43216-0718. Attn: Art Director. No phone calls please. WSYX-TV is an equal opportunity employer and does not discriminate on the basis of race, color, religion, national origin, disability, sex, age, or other factors prohibited by law. Company is especially interested in seeking qualified minority and women applicants.

**Producer:** We are looking for a creative producer with strong people skills and production values. Send non-returnable 3/4" tapes and resume to Scott Benjamin, News Director, WROC-TV, 201 Humboldt St., Rochester, NY 14610 M/F, EOE.

**KRIV Fox television:** Houston, producer one hour newscast. Responsible for editorial and production of AM newscast. Primary duties include writing, timing and developing newscast as well as directing the staff working on the show. Also, produce other newscasts and breaking specials as needed. Requires 2 yrs major to medium market newscast producing experience, 4 yr college degree, preferably in Journalism. Must have excellent news judgement and writing skills. Qualified candidates only: Charmaine Williams, KRIV Fox Television, PO Box 22810, Houston, TX 77227. EOE.

**Promotion writer/producer:** Southeast network affiliate seeks an ace news promotion writer/producer to be a strong #2 in department. Applicants should be creative, innovative, have excellent writing skills and a minimum of two years experience in television promotion. The wilder your ideas the better! Send resume and tape to Box B-49. EOE.

**Promotion manager:** West Coast CBS affiliate seeks creative, hands-on manager. Must have strong news promotion background and 2-3 years TV promotion experience. Minority applicants encouraged. Send resume/tape to: Personnel Department, KCOY-TV 12, 1211 W. McCoy Lane, Santa Maria, CA 93455. EOE. Drug free workplace.

**Ohio University, senior TV producer:** The Division of University Relations is seeking an experienced, creative, organized and highly-motivated senior TV producer. This communications professional will develop, produce and deliver finished broadcast-quality promotional, and informational video productions. Minimum qualifications include a bachelor's degree with major course work in communications or at least five years full-time commercial or public television experience. A minimum of two years full-time experience in all phases of video production with emphasis on shooting (Beta sp), editing and post-production is required. Outstanding skills in researching, writing, interviewing, coordinating, client relations and meeting deadlines is required. Please submit a letter of application, resume, demo tape and references by March 15, 1994 to: Crompton B. Burton, Assistant Vice President for University Relations, Senior TV Producer Search, University Relations, Cutler Hall 110, Ohio University, Athens, OH 45701. Position available April 1, 1994 or until filled. Salary: Competitive. Ohio University is an equal opportunity and affirmative action employer.

**SITUATIONS WANTED MANAGEMENT**

**Senior broadcast operations manager, 39,** with exceptional technical and field production talents, seeks relocation to West Coast (Pacific Northwest preferred). 17 years network experience. Has engineered and managed live television remotes in 65 countries. Reliable, creative self-starter; quality track record. Good people skills, multilingual, excellent references. Reply to Box B-50. EOE.

**SITUATIONS WANTED SALES**

**Dale Carnegie sales graduate** with six years selling radio advertising, currently employed with AT&T, is looking for a position as an account executive with a television station. Please call Martin Garbus at 213-749-3461 or write to him at 27113 Sanford Way, Valencia, CA 91355.

**SITUATIONS WANTED TECHNICAL**

**Chief engineer for business/industrial satellite TV network** seeks position with cable network, business TV, production house, or broadcaster. 14 plus years experience in the field. Prefer Washington, NYC, or Philly. All considered. Attending NAB. Let's talk. 301-230-3590.

**SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS**

**Emmy winning film and video (Ikegami HLV-55)** crew based in Florida and the Caribbean: News, sports, documentary, maritime and underwater. 813-645-6331.

**MISCELLANEOUS**

**Video switches, 3M model 101 vertical switches.** Ten in, one out. Audio follow video \$185. 702-386-2844.

**ALLIED FIELDS**

**HELP WANTED INSTRUCTION**

**Broadcasting:** The Department of Communication Arts at Georgia Southern University will have from one to three tenure-track positions available in broadcasting beginning September 1, 1994. Applicants will be expected to have a broad liberal arts background and the ability to teach a variety of courses in broadcasting with specialization in at least two of the following areas: a) Broadcast news; b) Commercial/industrial media production; c) Radio production and operations; or d) Telecommunications and broadcast management/programming. An appropriate master's degree as well as two years of teaching experience and one year of professional media experience is required by the starting date; a Ph.D. is

preferred. Ability to teach fundamentals of public speaking, introduction to mass communication, or introduction to human communication also required. Demonstrated excellence in teaching as well as command of written and spoken English is expected of all applicants. Rank and salary dependent upon qualifications. Applicants should send letters of recommendation to: Professor Kent Murray, Chair, Broadcasting Search, Department of Communication Arts, Landrum Box 8091, Georgia Southern University, Statesboro, GA, 30460-8091. Deadline: May 16, 1994. The names of applicants and nominees, resumes and other general non-evaluative information are subject to public inspection under the Georgia Open Records Act. Georgia Southern is an Equal Opportunity/Affirmative Action Institution. Persons who need accommodation(s) in the application process under the Americans with Disabilities Act should notify the search chair.

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**Internships:** Spend six months interning with crack professional journalists in Illinois Statehouse pressroom in Sangamon State University's one-year MA Public Affairs Reporting program. Tuition waivers, \$3,000 stipends during internship. Applications due April 1. Contact: Charles Wheeler, PAC 426, SSU, Springfield, IL 62794-9243. 217-786-6535. EOE.

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**Sales managers/sales reps/franchise owners:** Fast growing direct mail division of Cox Enterprises, Inc. has openings for sales managers, sales reps and/or franchise owners in various markets. 25 year old national company. Send resume and letter indicating interest to: Joe Bourdow, Exec. VP, Vai-Pak Direct Marketing Systems, Inc., 8605 Largo Lakes Drive, Largo, FL 34643. Offering of franchises is made by prospectus only. EOE.

**HELP WANTED ADMINISTRATION**

**Department chairperson:** The University of North Alabama invites applications and nominations for Chair of the Department of Communications and Theatre within the School of Arts and Sciences for an appointment beginning August 1, 1994. The position is a tenure-track faculty position which carries a four-year term appointment as department chair subject to subsequent four-year term appointments as determined by the university administration. The University is a comprehensive regional state university with an enrollment of approximately 5500 students in the Schools of Arts and Sciences, Business, Education, and Nursing. Graduate programs are offered in Business and Education. Candidates must have an earned doctorate in one of the communication disciplines and the capability to offer outstanding leadership for a department of eight full-time faculty offering baccalaureate degree options in the areas of broadcast journalism, journalism, public communication, public relations, radio-television-film and theatre. The University hopes to enhance the department in all areas so that it becomes a nationally recognized department of excellence in the communications disciplines, and is seeking a dynamic leader for this task. Candidates should be knowledgeable in the broad range of departmental disciplines and must present evidence of excellence in teaching, scholarship, leadership potential, administration, and public service. Salary commensurate with degree and experience. Review of applications will begin March 15, 1994, and will continue until a successful candidate has been employed. Minority candidates are encouraged to apply. Submit a letter of application accompanied by a detailed vita including academic transcripts, a one-page philosophy of administration and the names, addresses, and telephone numbers of three references to Mr. Robert S. Steen, Director of Human Resources and Affirmative Action, Box 5043, University of North Alabama, Florence, AL 35632-0001. Equal opportunity employer.

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**Video director:** Supervise development of educational video programs in physical activity field. 5 years experience in video production management required. Non-smoking environment. Send cover letter and resume to Human Resources, Human Kinetics, PO Box 5076, Champaign, IL 61825-5076. EOE.

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**HELP WANTED MANAGEMENT**

**Director of news & programming:** Chicagoland Television News, a 24 hour local news cable channel, has an immediate opening for a director of news & programming. Basic responsibilities include direct management of assignment editors, senior executive producers, executive producers and a personnel administrator. Reporting to the general manager, this senior management position is fully responsible for the overall performance of the newsroom staff of 70 employees, including anchors, reporters, photographers, producers and directors. This position is also accountable for content and product issues. Candidates must have previous experience in news and/or programming management. Strong leadership skills are necessary. This position is located at the CLTV offices in Oak Brook, Illinois. Interested candidates should submit a resume to: Linda Bieniek, Chicagoland TV News, 2000 York Road, Suite 114, Oak Brook, IL 60521. We are an equal opportunity employer.

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**PUBLIC NOTICES**

The public television Interconnection Committee will meet at 9:00 a.m. on March 17, 1994 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes a report on satellite interconnection operations, final FY 1993 interconnection report, transponder utilization, and other business.

The Subcommittee on Budget, Finance and Audit of the PBS Board of Directors will meet in executive session beginning at 1:00 p.m. on March 17, 1994 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes appointment of auditors, FY 1996 budget process, investment policy, stations on deferred payment schedules, and reports from officers.

The Executive Committee of the Public Broadcasting Service will meet at 9:00 a.m. on March 18, 1994 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes reports from PBS officers and Board committees on satellite interconnection operations, finance, nominating, programming, education services, Ready to Learn Service, video marketing, and PTV annual meeting; membership application; and other business.

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Post-Newsweek Cable, a top-25 MSO and division of The Washington Post Company, is looking for a director of regulatory affairs to work in its headquarters office in Phoenix, Arizona, to play a key, front-line role assisting in company-wide compliance with regulatory matters and in relationships with relevant federal, state and local regulatory authorities.

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**Alan H. Silverman, Vice President & General Counsel**  
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# For the Record

## NEW STATIONS

### Applications

■ **Columbiana, AL** (BPH940114MA)—Michael T. Stainback seeks 101.5 mhz; 6 kw; ant. 100 m. Address: 2118 Flowerwood Dr., Birmingham, AL 35244. Applicant has interests in WERC(AM)-WMJJ(FM) Birmingham, AL.

■ **Esparto, CA** (BPH940210MB)—News Baja Inc. seeks 97.9 mhz; 6 kw; ant. 100 m. Address: 296 H St., Chula Vista, CA 91910. Applicant is headed by Jaime Valdez and owns KURS(AM) San Diego, KJDJ(AM) San Luis Obispo, KIEZ(AM) Carmel Valley, KKLF(FM) Gonzales, and KTME(AM)-KRQK(FM) Lompoc, all California.

■ **Eureka, CA** (BPED940106MA)—Redwood Community Radio Inc. seeks 88.3 mhz; 1.25 kw; ant. 441 m. Address: P.O. Box 135, Redway, CA 95560. Applicant is headed by Simon Frech and owns KMUD(FM) Garberville, CA.

■ **Blanchard, LA** (BPH931216MD)—Outstanding Broadcasting seeks 102.1 mhz; 25 kw; ant. 100 m. Address: 2165 Somerset, Beaumont, TX 77707. Applicant is headed by Geffery Jenkins and has no other broadcast interests.

Abbreviations: alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; PSA—presunrise service authority; pwr.—power; RC—remote control; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; U or unl.—unlimited hours; vis.—visual; w—watts; \*—noncommercial. One meter equals 3.28 feet.

■ **Marksville, LA** (BPED940214MA)—American Family Association seeks 88.1 mhz; 100 kw; ant. 366 m. Address: P.O. Drawer 2440, Tupelo, MS 38803. Applicant is headed by Donald E. Wildmon and owns WAFR(FM) Tupelo and WQST-AM-FM Forrest, both Mississippi.

■ **Roseau, MN** (940201MB)—Richard A. Nelson seeks 102.1 mhz; 50 kw; ant. 112 m. Address: Box 27, Warroad, MN 56763. Applicant has no other broadcast interests.

■ **Springfield, MO** (BPED931223MA)—American Family Association seeks 90.1 mhz; 6 kw; 100 m. Address: P.O. Box 2440, Tupelo, MS 38803. Applicant is headed by Donald E. Wildmon and owns WAFR(FM) Tupelo and WQST-AM-FM Forrest, both Mississippi.

■ **Hastings, NE** (BPH940210MA)—Aegeus Inc. seeks 94.3 mhz; 50 kw; ant. 150 m. Address: 1001 Farnum, Omaha, NE 68102. Applicant is headed by John C. Mitchell Sr. and owns KKAR(AM) Omaha, NE.

■ **Hastings, NE** (BPH940209MA)—Elaine R. Specht seeks 94.5 mhz; 50 kw; ant. 150 m. Address: 4300 W. 12th St., Hastings, NE 68901. Applicant has no other broadcast interests.

■ **Rochester, NH** (BPED940131MC)—Granite State Educational Fellowship Inc. seeks 88.1 mhz; .15 kw; ant. 180 m. Address: P.O. Box 1840, Dover, NH 03820. Applicant is headed by William Wittik and has no other broadcast interests.

■ **George West, TX** (BPH940207MA)—Four M.L. Broadcasting seeks 104.1 mhz; 3 kw; ant. 76 m. Address: 115 West Avenue "D," Robstown, TX 78380. Applicant is headed by Humberto Lopez and owns KINE(AM) Kingsville, KMIQ(FM) Robstown and KHMC(FM) Goliad, all Texas.

■ **Sterling City, TX** (BPH940203MA)—Leonel Sanchez and Mark C. Nolte seek 96.5 mhz; 50 kw; ant. 150 m. Address: 2104 Camellia, McAllen, TX 78501. Applicant is per-mitte of KYRK(FM) Eunice, NM.

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## PROFESSIONAL/SERVICES DIRECTORY NEW RATES, EFFECTIVE JANUARY 1, 1994

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# MAXIMIZE YOUR

## Reinforce your message! Build bo

### With Broadcasting & Cable magazine's lineup of video products for NAB'94!

**Broadcasting & Cable** magazine's highly regarded staff will turn their considerable skill and experience to helping NAB '94 attendees get the most out of this year's show. Because this year, for the first time, Broadcasting & Cable is the official producer of video programming for NAB'94! There are four exciting products to choose from that will maximize your investment in NAB'94...

**NAB Today** is the official, in-room program of NAB'94. This one-hour magazine will have camera crews on the show's floor to film your video message. Production will be provided by Studio 5, a full-service television production company and a division of WCVB-TV Boston. Coverage will include;

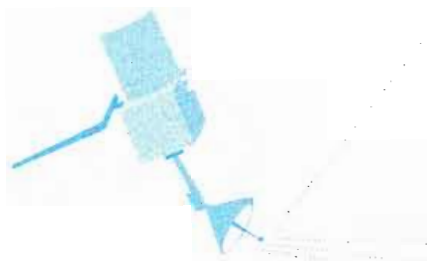
- Convention highlights, including interviews with exhibitors and attendees
- New product announcements
- Seminars held throughout the week
- Interviews with business leaders on issues facing the industry



A new program will be broadcast each day of the show, with commercial announcements of 30 or 60 seconds running each hour for all four days of the show — a total of 92 exposures for one fixed price!

**Reach TV Stations Across the U.S. Via Satellite!** In addition to reaching 65,000-plus NAB'94

attendees, your reach will be extended to television stations and cable operators across the country through our satellite transmission of the daily NAB Today show.





# NAB INVESTMENT!

## Booth traffic! Expand your audience!

### CNNvention News

is sure to catch the attendee's eye as he or she works the exhibit hall and conference area. CNN Headline News will be broadcast from kiosks located strategically throughout NAB — with exhibitors' commercial messages inserted in place of the national ads broadcast by CNN.

Each advertiser's message will appear once an hour throughout the four days of the show for a total of 32 commercial spots during NAB'94.



### NAB Video Billboard

will be carried on a second screen in the kiosks. This format utilizes video (no audio), slides or text for important announcements to NAB attendees. Each billboard message will be 15 seconds in length and will repeat twice an hour for a total of 64 impressions throughout the four days of the show. Use the billboard to build booth traffic, announce meetings or product demonstrations and to reinforce your company's sales message.

### Video News Releases

lets your NAB announcement get in front of news directors at television stations throughout the U.S. Each day, Broadcasting & Cable will satellite transmit Video News Releases (VNRs) sponsored by NAB '94 exhibitors. This is a timely and economical way to get broadcast news exposure for your new product or other announcement timed for release at the show.

This format also allows you to reach TV station executives who are not attending NAB'94 but are important buying influences!

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Want to utilize Broadcasting & Cable's video products but you don't have a current commercial produced? Let us talk to you about producing an affordable, and professional quality video when you advertise on any of the NAB'94 products. Call Broadcasting & Cable today to get the most out of NAB'94!



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Advertisers purchasing a one minute spot in both NAB Today and CNNvention News receive:

- Free page in Post-NAB issue of Broadcasting & Cable
- Free 15-second spot in Video Billboard program

### For More Information Contact:

Larry Oliver, Associate Publisher  
212-337-6943

**Broadcasting  
& Cable**  
The Newsweekly of Television and Radio



Among the industry seers offering their predictions for the future at the RAB convention were (left to right): the NAB's Eddie Fritts; the RAB's Gary Fries, Albimar Communications' Skip Finley and Paxson Communications' Bud Paxson.

## Future talk: 'Grab spectrum,' broadcasters are advised

*Paxson sees bright future of broadcasters on superhighway*

By Julie A. Zier

There is change on every front," RAB President Gary Fries warned the audience of radio managers and salespeople at the association's Managing Sales Conference. "The future is going to be very different than we know."

The views of the future offered by industry leaders ran the gamut from the vague to the specific. "In the next 12 to 18 months, crossownership of radio and TV will be allowed by the FCC," said Home Shopping Network founder and Paxson Communications Chairman Lowell (Bud) Paxson. "In the next 12 to 18 months, duopoly will come to TV. In the next 12 to 20 months, radio broadcasters will be allowed to own three AMs and three FMs and up to 50% of the stations in your market."

Paxson said the future is wireless, and the three other panelists—WKYS (FM) Washington owner and manager Skip Finley NAB President Eddie Fritts and Fries—agreed. "The information revolution is not going to be delayed by the laying of steel or the pouring of concrete," Fries said. "It's

going to be instantaneous."

Broadcasters should acquire spectrum to sell their advertising time, Paxson said. "Get an LMA, or an LPTV. Put infomercials on it," he urged. "Grab spectrum!"

Fritts expressed concern about the upcoming license renewals in May 1995. Because of the past 12 years of deregulation, he said, many broadcasters have not kept house well enough. Fritts expects EEOs to be a "big stumbling block" for broadcasters.

Fritts said he views Democrats as regulators, and he worries that they will be tough on broadcasters. Some other issues the NAB is preparing to fight Congress on are beer and wine advertising and the deductibility of advertising.

But Paxson had a cheerier outlook on the institution that governs the radio industry: "The FCC is the center of the future of the information superhighway, and broadcasters are the favorite sons and daughters of the FCC."

With that, Paxson declared: "Marconi will beat Alexander Graham Bell." ■

## Datebook

### THIS WEEK

- March 1**—*NATPE Interactive Tele-Workshop*. For satellite coordinates contact: Susan Davis, (310) 435-4440.
- March 1-3**—*Intermedia Conference on Multi-media and CD-Rom*. San Jose Convention Center, San Jose Calif. Contact: (212) 527-8930.
- March 4**—Deadline for entries for Radio-Mercury Awards sponsored by *Radio Creative Fund*. Contact: (212) 387-2156.

### MARCH

- March 7-8**—*Convergence '94: Interactive Television*. Marriott Marquis Hotel, New York. Contact: (303) 393-7449.
- March 8**—*Broadcast Pioneers and Broadcasters' Foundation Inc.* annual Golden Mike Award dinner. Plaza Hotel, New York. Contact: (212) 830-2581.
- March 9**—*Federal Communications Bar Association* CLE seminar. Washington Marriott, Washington. Contact: (202) 736-8149.
- March 12-13**—*National Academy of Television Arts and Sciences* 15th annual Sports Emmys Awards judging panels. Marriott Marquis Hotel, New York. Contact: Trudy Wilson, (212) 586-8424.
- March 15**—Deadline for entries for *National Press Club Awards* in consumer journalism, diplomatic and environmental reporting. Contact: Barbara Vandegrift, (202) 662-7523.
- March 18-21**—*Broadcast Education Association* Las Vegas. Contact: (202) 429-5354.
- March 21-24**—*National Association of Broadcasters*. Las Vegas. Contact: (202) 429-5300.
- March 24**—*National Association of Black Owned Broadcasters* 10th annual communications awards dinner. Sheraton Washington, Washington. Contact: Fred Brown, (202) 463-8970.
- March 24**—*American Women in Radio and Television* 19th annual national Commendation Awards. Waldorf-Astoria, New York. Contact: (212) 302-3399.
- March 31**—*The National Academy of Television Arts and Sciences* 21st annual Daytime Emmy Awards nomination ceremony. Contact: Trudy Wilson, (212) 586-8424.

### APRIL

- April 5-7**—*Virtual Reality Entertainment Forum*. Grand Hyatt Hotel, New York. Contact: (212) 717-1318.
- April 6**—*International Radio and Television Society* Gold Medal Dinner. Waldorf-Astoria Hotel, New York. Contact: (212) 867-6650.
- April 10-12**—*Cabletelevision Advertising Bureau*. New York. Contact: (212) 751-7770.
- April 12**—50th annual *Radio and Television Correspondents' Association* dinner. Washington Hilton. Contact: Ivan Goldberg, (202) 828-7016.
- April 12**—"The Business of Entertainment: The Big Picture," conference sponsored by *Wertheim Schroder and Variety*. Pierre Hotel, New York. Contact: (212) 492-6532.
- April 15-20**—*MIP-TV*. Cannes, France. Contact: (212) 689-4220.
- April 20**—*Scripps Howard Foundation National Journalism Awards*. Cincinnati Westin Hotel, Cincinnati, Ohio. Contact: (513) 977-3035.

### MAY-SEPTEMBER

- May 22-25**—*National Cable Television Association*. New Orleans. Contact: (202) 775-3669.
- May 22-25**—*National Association of Minorities in Cable*. New Orleans. Contact: (310) 404-6208.
- June 1-4**—*CBS* affiliates meeting. Century Plaza Hotel, Century Plaza, Calif. Contact: (212) 975-4321.
- June 8-11**—*PROMAX/International and Broadcast Designers Association*. New Orleans. Contact: (213) 465-3777.
- June 23-24**—*Fox Broadcasting* affiliates meeting. Century Plaza Hotel, Century Plaza, Calif. Contact: Ciro Abate, (310) 203-1169.
- Sept. 16-10**—*International Broadcasting Convention*. Amsterdam. Contact: 44-71-240-3839.
- Major Meetings**

## Betsy Frank

**R**ecalling from her childhood a recurring nightmare of not being able to speak clearly enough to be understood, Betsy Frank has spent her life cultivating the ability to recognize value and clearly express it to others.

Those early nightmares may have sparked something in Frank, now senior vice president/director, television information and new media, Saatchi & Saatchi Advertising. Frank says she always has been drawn to highly expressive people like herself.

Sitting in her sunlit office in lower Manhattan, Frank's blue-green eyes scan her desk as she recalls the beginning of her career and the people who most helped shape it, from her beginning as a receptionist to one of the most high-profile advertising professionals in the world. She is sought out by the nation's attorney general and other policy-makers to share her opinions on the nature of television and its importance to advertisers.

Pretty good for a kid from the Bronx, Frank muses.

After studying art and art history in college and graduate school in New York, Frank began her career in the mid-1960s with VPI, a firm that duplicated and distributed film for television commercials.

Frank says she took the job because it didn't require that she type. However, from her first post answering phones, she was rapidly promoted to agency liaison, covering one of VPI's largest accounts, Bristol-Myers.

Having grown up in a closely knit neighborhood, Frank was exposed to a variety of people at VPI that she never would have met at home. She embraced that change. She also found herself becoming more and more interested in television, specifically advertising on television.

"I realized that this was an industry that I hadn't known existed," Frank says, adding with a laugh, "I convinced myself that I was part of show business."

Jumping over to Bristol-Myers for a stint with the company's advertising arm, Frank began to pick up the tools of the television trade, a commanding knowledge of the Nielsen ratings and



how and where ads should be placed.

Rising to network television supervisor during her four years at Bristol-Myers, Franks transferred to the Ted Bates & Co. advertising agency, where she waded into audience research and estimating network ratings in support of the agency's network buying group.

However, it was not until she took a job with Dancer Fitzgerald Sample, now Saatchi & Saatchi, that Franks felt truly focused and at home.

"It really felt right," she says. Frank supplemented her media research role by working on annual reports on network television, a job that evolved into producing all major television reports, including analysis of the networks' fall schedules.

By the early 1980s, however, it was becoming clear that television was more than three networks: Cable would have a significant role. Frank began working with her mentor, agency executive Beverly O'Malley, and remembers the team being charged with excitement similar to that now humming around the word "interactive."

Emotional when describing her relationship with O'Malley, who died in 1989, Frank says O'Malley had the rare ability to think through problems and issues in unconventional ways.

"Beverly never saw problems," Frank recalls. "She saw only challenges and opportunities. I guess I'm very lucky: [Ad Director] Allen Banks is the same kind of manager."

With the growing influence of cable television looming large on the horizon, Banks in 1989 created the television information and new media group, which Frank heads.

The group set out to capitalize on the changing face of the television industry, with the needs of the agency's clients as its driving force.

"I've got the best job in the industry," says Frank, adding that the dynamism associated with television has allowed her to work with talented people on a variety of projects.

"There is always something new," Frank points out, "and I've been fortunate to have management's support to make the job what I felt it should be."

One of the new areas has been dealing with growing government interest in regulating television. Frank recently testified about television violence before Representative Ed Markey's telecommunications subcommittee. She explained advertisers' role in television programming. As a representative of the advertising industry, she also has met with Attorney General Janet Reno.

And as these discussions continue, Frank's ability to communicate the importance of television likely will see her sitting on more panels as she, unlike the child in her nightmares, is recognized as someone who clearly knows what she is talking about.

—JC

**Senior vice president/director, television information and new media, Saatchi & Saatchi Advertising, New York; b. July 31, 1945, New York; BA, art, City College of New York, 1966; MA, art history, Hunter College, New York, 1968; agency liaison, Video Prints Inc., New York, 1966-70; network television supervisor, Bristol-Myers Co., New York, 1970-74; account coordinator, Winkler Video Inc., New York, 1974-76; media research supervisor, Ted Bates & Co., New York, 1976-78; media research supervisor, 1978-81, associate director, media research, 1981-83, vice president, Dancer Fitzgerald Sample (became Saatchi & Saatchi in 1987), 1983-87; current position since 1987; married Arthur Strauss, 1976.**

# Fates & Fortunes

## BROADCAST TV

**Benjamin Feingold**, senior VP, corporate development, Sony Pictures Entertainment, Culver City, Calif., named president, Columbia TriStar Home Video, there.



**Lenny Bart**, VP, administration, Warner Bros. Domestic Television Distribution, Burbank, Calif., named senior VP.

**Beth O'Connor**, manager, research, MTM Entertainment, Studio City, Calif., named director.

**Bart**

**Brian Neimark**, sales administrator, MTM Worldwide Distribution, Studio City, Calif., named manager, distribution administration.

Appointments at Multimedia Entertainment, New York, Atlanta: **Deborah Hackenberry**, director, research, New York office, named VP/director, research; **Susan Rousseau**, publicity/promotion coordinator, New York office, named manager, media, show services; **Tim Overmyer**, sales manager, Southeast division, Atlanta, named VP, Southeast division, there.

Appointments at Imagine One, Los Angeles: **Marc Grayson**, senior VP, domestic sales, MTM Television Distribution, Studio City, Calif., joins as managing director/executive VP; **John Varvi**, supervising producer/co-creator, Jennon Productions' *Rogin's Heroes*, Los Angeles, joins as executive producer.

**Nicole Ungerman**, attorney, Goodman & Goodman, Toronto, joins NBC Entertainment, Burbank, Calif., as director, business affairs.

**Debbie Smith**, production coordinator/film auditor, Patchett Kaufmann Entertainment, Los Angeles, named manager, production services.

**Steven Jon Whritner**, senior writer/producer, WWOR-TV New York, named promotion manager.

Appointments at WHDH-TV Boston: **Sasha Foo**, reporter/anchor, KIRO-TV

Seattle, joins as general assignment reporter; **Mark Angotti**, senior producer, WBZ-TV Boston, joins as night-side executive producer; **Joanne Palota**, producer, news, WTIC-TV Hartford, Conn., joins as weekend news producer; **Charlene Bert**, health/noon news producer, named producer, 5:30 and 6 p.m. news.

**Katherine Huey**, creative services writer/producer, KRON-TV San Francisco, named senior producer, on-air promotion.

**Eduardo Correa**, director, financial reporting, KTTV Los Angeles, named VP, finance, administration.

Appointments at KCAL-TV Hollywood: **Dave Bryan**, general assignment reporter, KTTV Los Angeles, joins as political reporter; **Carlos Baine**, reporter/producer, Buena Vista Television's *The Crusaders*, joins as general assignment reporter; **Steve Gottsegen**, sports producer, WPLG-TV Miami, joins as senior sports producer.

**Aretha Marshall**, managing editor, news, WCAU-TV Philadelphia, joins WMAR-TV Baltimore as assistant news director.

**Matt Chan**, director, programing, production, KXTV Sacramento, Calif., named director, development, Belo Productions Inc., there.

**Ron St. Charles**, director, programing, operations, WUAB-TV Cleveland, leaves station to pursue other broadcast interests.

**Terry Caywood**, promotion director, WPGH-TV Pittsburgh, named director, programing, operations.

**Gregg Filandrinos**, GM, KDNL-TV St. Louis, elected chairman of board of governors, Fox Broadcasting, there.

## RADIO

**Steve Doctrow**, VP/GM, Marden-Kane, Los Angeles, joins Premiere Radio Network's Premiere Marketing Promotions, Los Angeles, as senior VP.

**Roy Seransky**, local sales manager, WDRE-FM Westbury, N.Y., named GSM.

**Peter Spriggs**, assistant program

director, WHIO-AM Dayton, Ohio, named program director.



**Sattler**

**Jeff Sattler**, GM, KICK-FM Palmyra, Mo., joins WLLZ-FM Detroit in same capacity.

**Bill Edwards**, station manager, WALK-AM-FM Long Island, N.Y., named GM.

**Susan Braine**, GM, KSKO-AM McGrath, Alaska, joins American Indian Radio on Satellite Network, Lincoln, Neb., as manager.

**Dick Reeves**, news correspondent, CBS Radio Networks, New York, retires.

## CABLE



**Singer**

**Sheri Singer**, senior VP, movies for television, Walt Disney Television, Burbank, Calif., joins Lifetime Television, Los Angeles, as VP, long-form programing.

**Cathryn Green**, VP, planning, special projects, Showtime Networks Inc., New York, named VP, international business development.

**Warren Reeves**, low-power television engineer, The Box, Miami, named director, broadcast affiliate relations.

**Joy Fletcher**, account manager, Western region, Arts & Entertainment Network, Los Angeles, named director, affiliate sales, Southeast region, Atlanta.

**Carole Hart**, GSM, Cable AdNet, Greensboro, N.C., named GM, Cable AdNet of North Carolina, there.

Appointments at Christian Broadcasting Network, Virginia Beach, Va.:

**Gene Kapp**, media relations manager, named director, public relations; **Patty Richardson**, supervisor, public information bureau, Charlotte (N.C.) Police Department, joins as media relations manager.

**Catherine Weeden**, account manager, Curley & Pynn Public Relations Management Inc., Orlando, Fla., joins Sunshine Network there as marketing director.

**Mel Proctor**, sportscaster, Home Team Sports, Bethesda, Md., named 1993 Maryland Sportscaster of the Year by National Sportscasters & Broadcasters Association.

## ADVERTISING

**Willard (Wil) Dougherty**, former VP, Southeastern sales, Television Advertising Bureau and Eastern sales development manager, Radio Advertising Bureau, both New York, forms Teachme Timesale Skills USA, Dunwoody, Ga.

**C. Thomas Smith**, account supervisor, Rockett, Burkhead, Lewis & Winslow, Raleigh, N.C., joins FGI Advertising, Chapel Hill, N.C., as VP/client services director.

**James Hutchinson**, GM, Altschiller Reitsfeld, New York, joins D'Arcy Masius Benton & Bowles, St. Louis, as senior VP/group account director.

Appointments at AbramsonEhrlichManes, Washington: **David Nellis**, executive VP, named president/COO; **Laura Novak**, senior property analyst, Artery Property Management, Bethesda, Md., joins as multifamily marketing services director.

## TECHNOLOGY

**Jill Debin Cohen**, VP, operations, Editel, New York, joins Windsor Digital there as VP/GM.

**Andreas Georghiou**, director, business operations, video/audio services, GE Americom, Princeton, N.J., named VP, commercial business services.

**Richard Young**, Macintosh development specialist, TV Data Technologies, Queensbury, N.Y., named Trans-Edit Product manager.

## INTERNATIONAL

**Dawn McCall**, VP, affiliate sales, relations, Discovery Channel, Bethesda, Md., named acting GM, Latin America, Discovery Channel, Miami; **Mark Hollinger**, VP/deputy general counsel, Discovery Channel, Bethesda, Md., named acting GM, Asia, Discovery Channel, Hong Kong.

## Student receives first Kaplan Fellowship

Allysa Adams, a graduate student at the University of Missouri School of Journalism, has been named the first recipient of the David Kaplan Memorial Fellowship. Kaplan, a senior producer for ABC's *PrimeTime Live*, was killed in 1992 while on assignment in Sarajevo.

News broadcasters Sam Donaldson, Peter Jennings, Barbara Walters and Diane Sawyer of ABC, Tom Brokaw of NBC, Dan Rather of CBS and Bernard Shaw of CNN established the fellowship fund in early 1993 to honor Kaplan. The fellowship provides financial assistance to one student per year who is pursuing a career in producing and is in the second year of the school's master's degree program.

In addition to receiving a stipend, Adams will participate in a paid internship program with ABC News in Washington. —MB

**Ruud Hendriks**, deputy GM, RTL4, Luxembourg, joins NBC Super Channel, Europe, as managing director.

## DEATHS

**Lloyd Alfred (Al) Battle**, 37, cameraman/microwave technician, Potomac Television Services Corp., Washington, died Feb. 22 from electrocution while covering a news story at the District Court in Alexandria, Va. Battle was a contracted employee of CNN for more than 10 years. He was part of the Pentagon pool coverage team during the Persian Gulf War in 1991. Survivors include his daughter, Megan Marisa, 3, mother and father.

**Donald Menchel**, 61, former president of MCA TV and VP of MCA Inc., died Feb. 13 of natural causes while visiting Los Angeles. Menchel joined MCA TV in 1975 as VP/director, sales. He was named president of the company in 1978 and served in that capacity until 1989. He was also VP of MCA Inc., the parent company of MCA TV. During his tenure with the company, he was responsible for leading MCA TV into the first-run syndication business. Before MCA TV, Menchel was director, marketing, Time-Life Films, and earlier was executive VP with Telcom. Survivors include his wife, Barbara, two sons and two daughters.

**Paul Brown**, 65, former station manager, KATC-TV Lafayette, La., died Feb. 13 of cancer at his home in Lorraine, Tex. Brown spent 21 years at KATC-TV, retiring in 1983. Survivors include his wife, Jan, one daughter and two sons.

**Claude Mahoney**, 91, former reporter with the *Wall Street Journal* and

the *Washington Evening Star* who became a broadcaster with WTOP-AM Washington and the Mutual Radio Network, died Feb. 16 of Parkinson's disease at the Hermitage on the Eastern Shore retirement home in Onancock, Va. In 1936 Mahoney moved to Washington and joined the *Wall Street Journal*, later going to the *Washington Evening Star*. In the early 1950s he joined WTOP-AM, where he had a program, *Once Over Lightly*. Mahoney also had an agricultural news program on CBS Radio, *Columbia Country Journal*. He went to Mutual Radio Network in the early 1960s and remained there until his retirement in the late 1960s. His wife, Frances, died in 1993.

**Al Bland**, 88, pioneer radio performer and executive, died Feb. 7 of pneumonia at Strong Memorial Hospital, Rochester, N.Y. Bland's radio career started in 1928 as a writer/performer on WSAZ-AM Huntington, W.Va. In 1937 he joined WKRC-AM Cincinnati, where with his brother Lee, he hosted the morning show *Dawn Patrol*. He later went to WCKY-AM as a performer and eventually became program director. In 1943 Bland joined KMOX-AM St. Louis, where he also became program director. In the early 1950s he was program director of WBBM-AM Chicago before becoming VP, corporate programming for the five AVCO Broadcasting television stations and WLW-AM Cincinnati. In 1965 Bland joined John Doremus Inc., a Chicago communications production company, where he created the *Spirit of '76* radio series. He moved to Rochester in 1983 and continued to do freelance writing and production until his retirement in 1990. Survivors include his wife, Marguerite, a daughter and a son.

CBS has placed **CBS This Morning** on WABU-TV Boston, in the wake of CBS affiliate WHDH-TV's decision to pre-empt the show. Move is effective today (Feb. 28).

**Disney has signed a deal with Olympic skater Nancy Kerrigan** that includes an ABC made-for-TV movie based on her life, a prime time skating special also on ABC, other TV appearances and deals involving theme parks and books. The made-for will be produced by Steve Tisch.

**American Journal scored its highest NTI rating** ever for the week of Feb. 7, averaging a 5.2 rating.

**The National Football League is talking with DBS operator DirecTV about a package of games**, possibly for the 1994 season. Earlier, the league confirmed plans to offer games to the C-band consumer and commercial satellite dish markets (BROADCASTING & CABLE, Jan. 3).

**CBS This Morning will air a one-hour interview with President Clinton** (topic: health care) on March 3. The live interview will be conducted at the White House by co-anchors Paula Zahn and Harry Smith.

**HMW Communications, an affiliate of Dallas-based Hicks, Muse & Co., is moving into the Southeast.** Owen Weber's group is buying WRDU-FM Raleigh-Durham and WMFR(AM)-WMAG-FM Greensboro/Winston-Salem, both North Carolina, and WLWZ-FM Greenville-Spartanburg and WOIC(AM)-WNOK-FM Columbia, both South Carolina, from Voyager Communications for \$26.5 million. Star Media Group brokered the sale of WGLD(AM)-WWWB-FM Greensboro-High Point, N.C., from Franklin Communications Partners to HMW for \$3.5 million, including a non-com-

## Gore defends FCC cable rate rollback

Vice President Al Gore called the FCC's decision last week to roll back cable rates an additional 7% a "sound decision" and "excellent public policy."

At a press briefing on Friday, the Vice President defended the FCC against charges that its decision had led to the collapse of the proposed merger between Bell Atlantic and TCI. "Really," said Gore, "how many people here believe that explanation?" The Vice President said the companies were looking for a "reason to call it off," and characterized the deal as an "ill-fated marriage" between two corporate cultures that mixed like "oil and water."

Furthermore, Gore believes that the FCC's decision will "accelerate" development of the information superhighway. "The collapse of that deal opens the way for a lot of other deals," he said. Gore also said he had "zero role in deliberations at the FCC." Said Gore: "I did not know what the decision was going to be until I learned from the news media."

Asked about the role he envisioned for broadcasters on the superhighway, Gore said they would play a "critical role. They're very much a part of the final result."

As for the administration's proposal to create a regulatory scheme for the superhighway under a new Title VII of the Communications Act, Gore insisted that there was support on Capitol Hill for the idea. He said the administration was having "intensive discussions" with Congress. "It's a new idea and it takes time for people to come to it...a lot of people are supporting it."



—KM

pete agreement.

**Shares of Blockbuster Entertainment continued to climb** last Friday, presumably on expectations that the proposed merger with Viacom will be renegotiated on terms more favorable to the home video company. That speculation was given impetus toward the end of last week when financial commentator Dan Dorfman said Blockbuster Chairman Wayne Huizenga said that a new "fairness opinion" regarding the merger will be asked of the investment bank Merrill Lynch. Dorfman, speaking Thursday on CNBC, also said that Huizenga and other company executives are unhappy with terms. On

Thursday, the stock closed up 1/8, to 25 1/2, and rose another 5/8 on Friday afternoon.

**The Cabletelevision Advertising Bureau's local advertising group will be led by Bruce Ferguson**, CAB's current VP of local advertising. Ferguson replaces Ron Fischman who left CAB last December. The local advertising group works with system operators, interconnects and spot reps to increase advertisers' use of local and national spot cable.

Nynex Telecommunications Group Vice Chairman **Ivan G. Seidenberg** has been named president/COO of the company, effective March 1.

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Seidenberg, a 28-year telecommunications veteran, will report to Nynex Chairman/CEO William Ferguson. In other moves, **Frederic Salerno**, vice chairman of Nynex since March 1991, has been named to the new position of vice chairman, finance and business development.

Entertainer **Dinah Shore**, 76, whose career spanned radio, TV and concert performances, died Feb. 24 at her home in Beverly Hills. She had cancer. Shore began her broadcast singing career on WNEW(AM) New York in 1938, joining the NBC radio network later that year. She signed a contract with RCA Victor in 1940. In 1941, she joined Eddie Cantor's radio program, and by 1943 had her own show. She made her move to TV in 1951 with *The Dinah Shore Show*, a 15-minute live program on NBC (1951-61), and the hour-long *Dinah Shore Chevy Show* (1957-1962), in which she encouraged her audience to "see the USA in your Chevrolet." Shore's other TV credits included *Dinah!* (syndicated, 1974-80); *Dinah's Place* (NBC, 1970-74); and *Dinah and Her New Best Friends* (CBS, 1976). She also had a half-hour talk show, *A Conversation with Dinah*, on The Nashville Network. Survivors include a daughter and a son.

**Chicago's Museum of Broadcast Communications announced 20 nominees to its Radio Hall of Fame** last week. One winner in each of four categories (contemporary network or syndicated personality, pioneers, regional or local personality and program) will be chosen from the more than 3,700 ballots to be mailed. The winners will be announced during a nationally broadcast ceremony from Chicago on Sunday, Nov. 6, at 9 p.m. ET and hosted by CBS's Charles Osgood.

## Erratas

In *Larry King Show* ratings box on page 62 of the Feb. 21 issue, number for WFAN should have been 3.3, not 8.3.

Chart on page 42 of the Feb. 21 issue—"Most Watched Non-Sports Original Programing on Basic Cable"—misstated the rating of the USA movie *China Lake Murders*. It was sixth with an 8.4 rating/13.5 share.

## CONNECTICUT

### Odd media out

Vice President Al Gore was not the first government leader to exclude broadcasters from talks on the telecommunications future. In Connecticut, no broadcasters were included on a task force that just completed recommendations laying the groundwork for that state's telecommunications legislation. Among the roughly 20 nongovernment members of the task force were representatives of the New England Cable Television Association, Times Mirror, which owns *The Hartford Courant*, and several telephone companies. TV stations are not regulated by the state, but neither are cellular phone companies, which managed to get a representative on the task force. Karen Furbish, the task force's executive director, said the omission of broadcasters was not a "particularly conscious" decision. The president of the Connecticut Broadcasters Association, Paul Taff, felt broadcasters should have been included on the task force. "I wasn't aware of its formulation," he said.

## LAS VEGAS

### Mr. Smith goes to Las Vegas

Bell Atlantic Chairman Ray Smith is still the headliner at the NAB convention in Las Vegas next month (March 21). The collapse of the Bell Atlantic-TCI deal, says NAB officials, only makes him "more attractive." Smith could use the speech as an opportunity to outline Bell Atlantic's plans, or maybe "he'll announce his next deal," said one official hopefully.

## MONTREUX

### Battle of the stands

The rivalry between Europe's two major broadcast and cable equipment exhibitions is intensifying, with the growing possibility that the every-other-year Montreux

exhibition (next scheduled in 1995) will consider going annual. The impetus: the ever-increasing pace of technological development; the scheduling advantage of not going dark for two years, and the threat that the rival IBC exhibition might beat it to the punch. IBC, for years in Brighton and now in Amsterdam, has traditionally alternated years with Montreux but has been talking about going annual. The latest probe in that direction—the initiative to hold a 1995 event—met with protest from 10 major broadcast and cable equipment manufacturers.

## NEW YORK

### Kids upfront meetings underway

The kids upfront market has yet to kick in, but according to agency sources, meetings are being held in anticipation of what will likely be a healthy marketplace this spring. One executive whose agency handles major kids accounts says that she has heard of scattered meetings on kids upfront, but has not heard of business beginning. "It won't begin until early March," the agency source said, a prognosis supported by two other agency executives with large kids accounts.



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"Found your expense voucher... We thought it was our annual report!"

## The reckless regulator

It didn't take long for Reed Hundt's masterstroke of telecommunications policy to register on the marketplace. Just 24 hours after his FCC voted to slash cable rates by 17%, the landmark Bell Atlantic-TCI merger of cable and telephone interests crashed around his feet. The information highway had been detoured, while the cable industry had been wounded and left by the administration to fend for itself. Never mind that the FCC's new chairman disclaims all responsibility ("let them eat cake" appears to be his regulatory view).

We don't blame Hundt alone for the vindictive action taken by the FCC last week. He had two partners in crime, Commissioners James Quello and Andrew Barrett, who've been around long enough to know better. They could have and should have put a stop to this regulatory recklessness—and might have, had they been less susceptible to the political pressures from Capitol Hill. They may take refuge in having curbed Hundt's bloodlust at 17% (instead of the 28% for which he argued behind closed doors), but this page doesn't. There are times when wrongheadedness demands to be stopped in its tracks, and this was one of them.

It will be curious to see how happy Hundt's real boss, Vice President Al Gore, will be when he realizes that his pet project, the information superhighway, is shut down for repairs. Gore, of course, is also one of the country's leading cablephobes, and his elation over strangling the wired medium's present may offset any alarm over slowing down the future.

There is far more in the FCC's action last week than the rates issue alone. For cable, there's the realization that it faces a basic hostility at the FCC that can be expected to crop up at every stage of the regulatory process. No wonder Bell Atlantic was so loath to proceed; no wonder TCI wanted to preserve its assets for

another day.

The American public has not been well served by this series of events. Mr. Hundt has his pound of flesh, and consumers may enjoy some short-term rate reductions, but the momentum that made cable so hot a telecommunications prospect—and the information highway the hope of the nation's future—has been diminished if not lost.

## Right the first time

Deciding not to leave well enough alone, the U.S. Court of Appeals for the District of Columbia is giving the FCC yet another chance to defend its proposed indecency policy (A three-judge panel of this same appeals court closed down its harbor last November.) To date, the commission has been unable to justify its decisions to expand indecency enforcement with extended harbors and bans. Three such attempts have been struck down in appeals courts—including the Supreme Court—with the FCC's arguments ridiculed more than once. The November ruling has been set aside by the full appeals court, setting the stage for what should be strike number four for the FCC, which is fast becoming the Buffalo Bills of indecency defense.

Ordinarily, at this point in an editorial about indecency we would argue that this latest reversal will make it that much more difficult for broadcasters to know how to program, but, frankly, it could hardly get more difficult. Broadcasters at present have no clear sense of what they can program or when they can program it, even though their licenses and livelihoods may ride on the decision. No, we take that back. Broadcasters can avoid an FCC fight by avoiding programming that takes chances. After all, who wants to break new ground only to be buried in it.

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WINTER 1994  
**MEDIA STUDIES  
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**THE RACE  
FOR  
CONTENT**



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At Columbia University in the City of New York

\$8

## Traveling the Information Superhighway: Gateway to the stars or road to nowhere?

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- *Newsweek's* Jonathan Alter traverses the possibilities of a 500-channel world and wonders if the "Interactive Bowling Channel" and the "Handgun Control Network" are among future choices.
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