





Photo: The Bettmann Archive

# Prez-Hopeful Launches Naval Campaign

*Conus Nabs Exclusive Coverage of Delaware Crossing*

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to cover breaking news, whenever – and wherever – news happens.

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# Five Steps to a Faster Read

Editor's letters are relatively rare in BROADCASTING & CABLE. They usually signal a new departure, so conspicuous that it needs be explained. The fact is, the editors slip in most of their new departures week after week, with little or no fanfare. They just become part of our ever-changing fabric.

This week's is a Grade II change, not so alarming as a change in name or format (Grade I), but more than just a new type face (Grade III). We call it a restructuring, to organize the magazine into five main departments (or superdepartments) instead of the 14 or 16 into which we have been divided heretofore. The point is to make it easier for our increasingly broad-based readership to zero in on the subjects of their greatest interest

This is how to read the new BROADCASTING & CABLE you hold in your hands:

**1** Go first to "Fast Track" and **Top of the Week**. It is color-coded red, and within it you will find the most important stories of the week, of interest to all readers. Included: the week's worth of Washington news.

**2** If your orientation is primarily to over-the-air media, you may then want to turn to the new **Broadcasting**, color-coded blue, containing news of broadcast television, radio, programming, station sales, ratings and all other news at home in that category.

**3** If, on the other hand, your primary orientation is to the wired world, you'll want to turn to **Cable**, color-coded green, containing all the news of MSO wheeling-dealing, the latest developments in cable

networks and other information of key interest to cable readers, including news of telco expansion into television.

**4** Our last major superdepartment is **Technology**, color-coded purple, embracing all the news and information non-technologists need to know about the technologies that are driving today and tomorrow. From new products to new applications, this new superdepartment represents a commitment to the engines, and engineers, that make radio and television work.

"Technology" is followed in turn by "Telemedia Week," our convergence-oriented mini-magazine that keeps those caught up in today's media markets on the leading edge of what's being developed for the multimedia future.

**5** **The back of the book**, color-coded black, is familiar territory: "For the Record," "Fates & Fortunes," "Datebook" and "Open Mike," "Fifth Estater," "In Brief," "Closed Circuit" (restored to the glory of a full page) and "Editorials." "Classifieds," of course, is there too, in some weeks of our lives the most important department of all.

If it strikes you that we've developed three magazines in one, wrapped 'round by a fast-moving news section and some tried-and-true standards, then we understand each other. We hope in the process to deliver more editorial punch per page. You, of course, will be the judge of that.

  
Editor

# Fast Track

Must Reading from  
BROADCASTING & CABLE

September 4, 1995

## TOP OF THE WEEK

**Stern indecency actions settled** Infinity Broadcasting will pay a "voluntary contribution" of \$1.7 million to end its battle with the FCC. The fighting has been over a slate of indecency proceedings brought against Infinity personality Howard Stern. / 6



Ted Turner and Gerald Levin:  
Union blessed by John Malone.

**Broadcasters' trading frenzy** Propelled by willing lenders, an overall healthy business outlook and the prospect of deregulation, broadcasters are buying one another at an accelerating pace. "The imminent arrival of deregulation has driven the market into its next logical progression, which is consolidation of larger companies," one broker explains. / 6

**Turner, TW planning to join forces** Time Warner and Turner Broadcasting System want to merge in an \$8.5 billion stock swap. In absorbing TBS, TW would become the world's largest entertainment and media company. / 10

## BROADCASTING

### Diller weighs his options

Barry Diller wants to reformat Silver King Communications' home shopping stations into traditional independents airing general entertainment fare, competitive news departments and sports. / 20

### News directors face the nation

News directors from seven major markets say that their viewers need the big picture. Macro, not micro, is the keyword, they say. / 24

### News directors survey '95

TV stations are spending more time and money on news, according to BROADCASTING & CABLE's annual survey of TV news directors. They also report their ratings went up during the past year, and that the 1996 political campaigns will be the biggest story in the next year. / 32

OmniAmerica's \$197 million merger with Citicasters creates the country's seventh-largest radio group. / 38

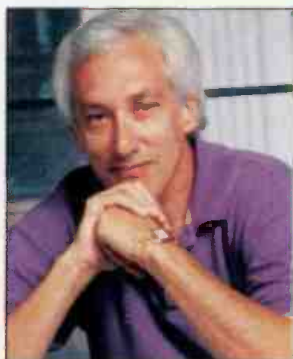
**CITICASTERS**  
**OMNIAMERICA GROUP**

## COVER STORY

### Bochco: In his prime

With a top-20 show on the air and a courtroom drama debuting this fall, writer/producer Steven Bochco is striving for the "utmost realism" in what he offers TV audiences. He also hopes that his new *Murder One* will at least "take a little nick out of" its head-to-head competitor, *ER*.

Cover photo by Warren Faubel/Black Star / 15



## CABLE

### Getting down to business

Cable services are following the lead of CNBC, which has expanded its daily lineup of business news. / 44

### MCI seeks DBS slot

MCI wants to bid on direct-broadcast-satellite frequencies. If it wins them, MCI will use programming from News Corp., with which it has a \$2 billion media partnership. / 45



'Homewise with Beverly DeJulio' is one of HGTV's 10 original shows for fall. / 46

## TECHNOLOGY

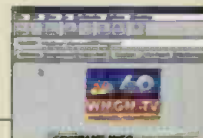
### Digital radio good to go

Digital radio does work, says the Electronic Industries Association's Consumer Electronics Group. Results of the group's objective tests were released last week. More lab work and field trials are scheduled for fall. / 52

### CBS engineers its future

CBS is in a unique position to embrace the latest changes in acquisition and editing technologies as it begins a news operation at WGPR-TV Detroit. Engineering VP Bob Seidel discusses the challenges. / 60

## Telemedia Week



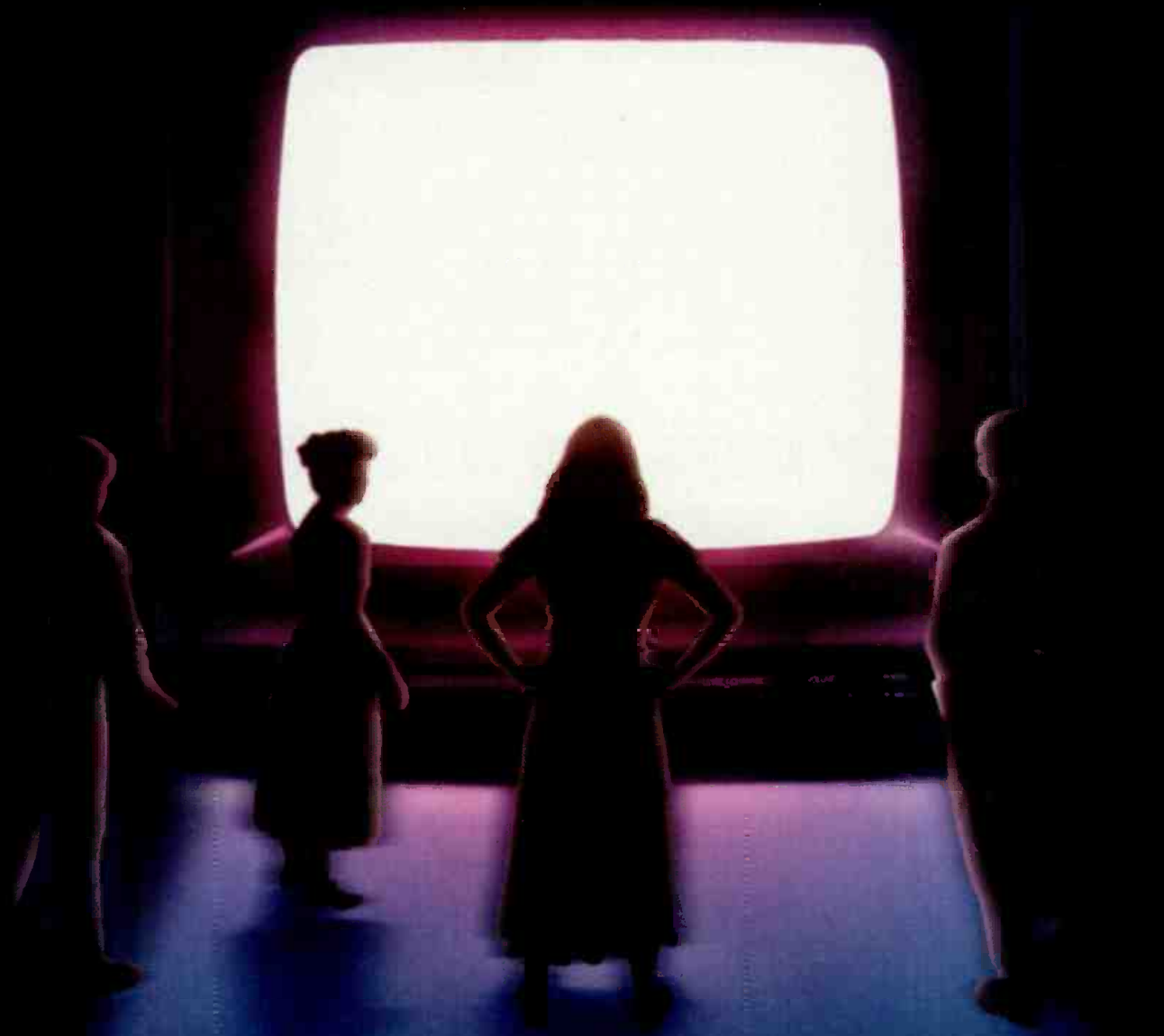
WGPR home page

### TV online directory

TV stations' Internet sites are designed to promote. Some are intended to be money-making ventures. Here's a compilation of stations' sites, and where to find them. / 64

Changing Hands .....	34	Editorials .....	102
Classified .....	84	Fates & Fortunes .....	98
Closed Circuit .....	100	In Brief .....	100

# Coming Fall 1996...



 **GENESIS**  
ENTERTAINMENT  
A NEW WORLD ENTERTAINMENT COMPANY



  
NEW WORLD ENTERTAINMENT  
NEW WORLD SALES AND MARKETING

## \$4.4 billion and counting

*Even without mega-deals, year-to-date station trading total is billion higher than 1994's*

By Donna Petrozzello

**T**he station-trading market is flying high.

Propelled by willing lenders, an overall healthy business outlook and the prospect of deregulation, broadcasters are buying one another at an accelerating pace.

It has been the summer of the mega-deals: Disney/ABC, Westinghouse/CBS, Evergreen Media/Pyramid, Chancellor/Shamrock and OmniAmerica/Citicasters.

Not counting the mega-deals, station sales total \$4.4 billion through the end of August, \$1 billion more than the same period last year, according to BROADCASTING & CABLE's running count.

"You've got an awful lot of things driving this phenomenon, and it's going to continue for the foreseeable future," says Star Media Group broker Bill Steading.

The "unending appetite" for dealmaking this year is "highly unusual," agrees fellow broker Ted Hepburn. Because business was depressed in the late 1980s and early 1990s, "sellers weren't selling and buyers weren't buying," he says. But as business improved, he says, the pent-up demand has been released.

There are more buyers for TV sta-



**"We're seeing this business take a shape that nobody anticipated it would—that is, having unlimited opportunities to own as much as you want."**

—Gary Stevens

tions in midsize markets "than there have been for a long time," says broker Andrew McClure of Exline Co. Driving the market is the upstart broadcast TV networks, the ability of financiers to "see the opportunity and future of TV combined with computers," and a strong advertising base, he says.

"The imminent arrival of deregula-

## Infinity pays the \$1.7 million

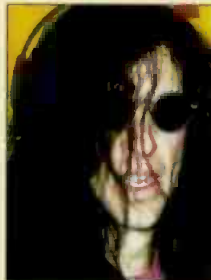
Howard Stern's employer is paying \$1.7 million to end its battle with the FCC over broadcast indecency.

FCC commissioners last week approved a settlement agreement that calls for Infinity Broadcasting to pay the "voluntary contribution" to the U.S. Treasury in two installments. In return, the FCC will wipe clean a slate of indecency proceedings, including one \$6,000 forfeiture order against Stern, four proposed Stern fines totaling \$1.7 million, and all other pending complaints against Infinity.

"The record is basically expunged," one FCC source said of the deal, adding that interested parties will have about one month to file petitions to reconsider the settlement. If no petitions are filed, Infinity will then make its first installment—a \$1 million payment.

"A core mission of this agency is to give parents the tools to shield their children from indecent and violent broadcast programming and to encourage broadcasters to enrich our children's lives by providing educational programming," FCC Chairman Reed Hundt said.

Barrett challenged Hundt's assertion that a "core" FCC mission is to shield children from indecent and violent programming. And he wondered what children



*Stern and Mel Karmazin, president and CEO of Infinity Broadcasting, had vowed not to pay indecency fines.*

Hundt has in mind: middle-class children or those who live with indecency and violence in their "physical environments." The latter could "care less about what's on TV," Barrett said.

Infinity was at least partly motivated by its plans to acquire additional stations. "In an era of deregulation, when Infinity is looking forward to acquisitions, our relationship with the FCC has normalized," said Steven Lerman, who represents Infinity in

Washington.

The settlement also calls for Infinity to establish a program aimed at educating on-air personnel about FCC indecency actions. The FCC said Infinity has admitted no wrongdoing by entering the agreement.

The settlement follows a June 30 decision by the U.S. Court of Appeals in Washington affirming the FCC's ban on indecent broadcasts between 6 a.m. and 10 p.m.

Although Infinity previously had challenged the FCC to take its fines to court, communications lawyers said such decisions may have motivated a settlement.

"It doesn't surprise me at all," said Eric Bernthal of Latham & Watkins. "One can no longer assume the courts would not endorse an indecency forfeiture." —CM

tion has driven the market into its next logical progression, which is consolidation of larger companies," says broker Gary Stevens, who anticipates doing more than \$100 million in transactions this year. "We're seeing this business take a shape that nobody anticipated it would—that is, having unlimited opportunities to own as much as you want."

commercial lender. In 1995 there's a stack of them," he says.

"The financing at all levels, from debt to at-risk equity, is more available than I have ever seen," he says, adding that a proposed reduction in capital gains taxes has encouraged sellers and buyers.

Amid the rush to consolidate are some words of caution. "Some broadcasters might not find in-market consolidation as profitable as they might think," says Steve Dodge, chief executive officer of American Radio Systems.

In markets where one operator may claim half of the advertising revenue and then buy an "underperforming" station that becomes successful, "its growth may come at the expense of the other stations you already own," he says.

"Effective running of, say, four or five significant properties in a given

market is going to be very challenging," Dodge says. "In such a situation, growth may come at your own expense."

As a result of consolidation, brokers and executives predict that media groups with a small portfolio of radio properties may choose to exit the industry and give way to larger radio group operators.

"You'll begin to see companies that own a couple of stations in larger markets begin to selectively sell off markets where they don't want to be a long-term player," Steding says. "You either have to play the game or you are going to get squashed. So you have that pushing some of the inventory."

"Everybody is looking at their position and asking themselves: Am I going to build in this industry or exit?" says Emmis Broadcasting President and Chief Executive Officer Jeffrey Smulyan. "Consolidation comes at a high price. At these multiples, everybody has to make a decision whether they are a buyer or seller." ■



**"Effective running of, say, four or five significant properties in a given market is going to be very challenging. In such a situation, growth may come at your own expense."**

—Steve Dodge

For the time being, the rush to consolidate has also pushed up station prices into the range of 12-14 times cash flow, Stevens says.

And the lenders are back in full force. Radio deals will constitute 45% of the \$1 billion lending portfolio of Society National Bank this year, says Kathleen Mayher, senior vice president and manager of Society's media finance division. To date, Society has committed \$300 million to radio deals, including \$200 million to the Westinghouse/CBS deal, she says.

"There are 100 institutions that are actively looking for broadcast deals now, and I remember in 1990 and 1991 we were among a handful of banks actively looking for those deals," Mayher says. She places the total lending market for broadcasting companies at close to \$20 billion this year.

Radio's popularity with financiers is growing as ownership groups expand, says Ian Crowe, managing director of communications finance at Toronto Dominion Bank. "As duopoly has continued, it has reduced the risk of investment and has allowed radio companies to be more diversified, both geographically and formatically," Crowe says.

"Through consolidation in the banking industry, banks are quite strong and highly liquid, so there is a lot of capital available and there will continue to be," Crowe says. "We expect to have the telco bill by Thanksgiving, and if it happens, there is no doubt there will be more activity."

Steding gauges banks' interest in broadcasting by the number of invitations he gets to their cocktail parties. "In 1991, not one invitation from a

## Tribune's \$70.5 million takes San Diego UHF

*Paying 30 times cash flow, WB investor defeats UPN co-parent for station*

By Elizabeth Rathbun

**W**B Network investor Tribune Broadcasting Co. last week defeated UPN co-owner United Television in a fierce bidding war for UHF station KTTY(TV) San Diego. Tribune ended up paying nearly 30 times cash flow for the WB affiliate.

Tribune's winning bid at last Tuesday's bankruptcy auction was \$70.5 million. UPN Network co-parent United Television stopped at \$70 million, says broker Elliot B. Evers of Media Venture Partners (MVP). Evers and Brian E. Cobb represented the seller.

The station's cash flow was \$2.4 million in 1994, making the winning bid 29.4 times cash flow, says Anna Quigley, MVP's assistant to the managing director. "Nobody expected it to go to 70...but you had two [companies] with deep pockets," she says. "[Tribune] definitely went in with the intention to walk away with the station."

Tribune says the station is a value at \$70.5 million. "That's a classic turnaround situation," and the company expects to

increase cash flow quickly, says Tribune spokesman Robert D. Carr. But he disputes the broker's numbers, saying the station's cash flow was \$4 million in 1994. That makes the deal 17.6 times cash flow—"still a high number," Carr says.

Besides the station's being a revenue underachiever, several other factors drove up KTTY's price, according to observers and participants in the auction:

■ San Diego is "an outstanding market," Evers says. It is the nation's 27th DBA and the 16th-largest market for TV revenue. The high cable penetration rate of 79.5% also is to a broadcaster's



advantage: KTTY gets far wider exposure on cable than its UHF position at ch. 69 allows. And the station appears on ch. 14 on local cable systems, a much more attractive dial position, Carr says.

■ Two weeks before the auction, Chicago-based Tribune bought a 12.5% equity interest in the WB Network for \$12 million. Seven of Tribune's eight TV stations already are WB affiliates, as is KTTY. "We're very bullish on the network right now," Carr says.

Meanwhile, United—with Chris Craft as a co-parent of UPN—is competing with WB to become the nation's fifth established network. UPN has an affiliate in San Diego, KUSI-TV ch. 51, but would like to own a station there, observers say. United Executive Vice President/CFO Garth Lindsey, who bid at the auction, declined comment. Chris Craft/United is the nation's seventh-largest TV group (BROADCASTING & CABLE, July 10).

■ Both Tribune and United own nearby stations that could provide programming for KTTY: Tribune has KTLA-TV Los Angeles; Chris Craft/United

## At a glance

Following are the bidders for KTTY(TV) San Diego, ch. 69, and where each stopped bidding:

Company	Bid
Tribune Broadcasting Co.	\$70.5 million
United Television Inc.	\$70 million
New World Communications Group	\$60 million
Newsweb Corp.	\$56.1 million*
Sunshine Broadcasting Inc.	\$54.5 million
Viacom San Diego TV Inc.	\$54.1 million

\* Backup bidder, meaning if Tribune bows out of deal, Newsweb gets station. United and New World declined backup position.

has KCOP(TV) Los Angeles.

■ Several other high-powered players were interested. New World Communications Group Inc. bid \$60 million, while Viacom stopped at \$54.1 million.

■ The TV and radio markets are in a buying "frenzy," as one broker puts it. Huge deals are being cut for broadcast networks and station sales. The highest price ever for a UHF was recorded earlier last month when ITT Corp. and

Dow Jones & Co. paid \$207 million for noncommercial WNYC-TV New York.

With all these factors converging, one auction observer says that last Tuesday's hour-and-15-minute event at a Los Angeles courthouse was exciting to watch. When the price for KTTY hit \$60.1 million, only Tribune and United continued bidding: United 22 times and Tribune 23 times before the gavel fell at \$70.5 million.

Tribune, the nation's fourth-largest TV group, has been concentrating on buying stations in top-30 markets, Carr says. Its most recent purchase was of WLVI-TV Boston for \$25 million in November 1993. Tribune plans to keep buying, Carr says: "We're out there looking. We want to grow."

If the KTTY buy is approved by the FCC, Tribune will own nine TV stations (including superstation WGN-TV Chicago), six radios and four daily newspapers. The station was bought from Citibank, which took it over after investment group San Diego Television Inc. defaulted on its obligations. Closing is expected by the end of the year. ■

# Congress looking for spectrum to sell

Commerce committees in both houses ordered to raise \$14.3 billion; charging for move to digital under consideration

By Christopher Stern

Commerce Committee lawmakers in both the House and the Senate face a \$14.3 billion problem on their return to Washington this week.

Even before members of Congress reconcile differences between the House and Senate telecommunications bills, they must find huge chunks of spectrum to sell to satisfy goals set by the House Budget Committee.

The House and Senate budget committees have ordered the commerce committees to come up with \$14.3 billion in spectrum revenue during the next seven years. The second-channel space would be worth \$11 billion-\$70 billion on the open market, according to FCC estimates.

The House hopes to find the spectrum revenue through "nickel and diming," according to one source close to the issue. But the Senate is taking a close

look at either making broadcasters bid for the digital spectrum upfront or forcing an accelerated transition to digital.

Also on the table is the electronic newsgathering spectrum. The Senate version of the telecommunications bill calls for broadcasters to move their ENG operations from the 2 ghz band to the 4 ghz band. Broadcasters are protesting the move, saying it would be an enormous financial burden because it would require the purchase of new equipment.

The House Commerce Committee expects to hold a hearing on the issue Thursday (Sept. 7) and vote on a final proposal as early as Sept. 11. The Senate expects to hold its second hearing on spectrum on Sept. 12.

Under the current plan, every TV station in the U.S. will be given a second channel to begin broadcasting in a digital format. The stations will get the channel for free but must return the analog channel to the government once the transition to digital is complete. The returned channel will then be sold to raise revenue for the U.S. Treasury.

Although broadcasters originally were given 15 years to make the digital transition, under new budget rules the FCC must sell the spectrum within seven years to meet the revenue goals. ■

## News directors survey '95: more for news

TV station owners are continuing to spend money on news, according to BROADCASTING & CABLE's annual survey of news directors (see page 32).

Nearly two-thirds (64%) of 75 news directors surveyed say their news budget is up an average of 10% over last year. And three-quarters (74%) expect another jump next year, although by a more modest average of 6.7%.

At least some of the money is going into news expansion. The news directors say they are producing, on average, 3.4 hours of news each day—slightly more than they did last year, and slightly less they they expect to do next year.

Other findings: Almost half would like better a lead-in program to their evening newscast, three-quarters have or plan to operate their own Internet web site and about a third at CBS and NBC affiliates see CNN as the "strongest national news organization."

The survey was conducted in August by Cahners Research.



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Arizona (602) 267-2823	Iowa (515) 242-5430	New Hampshire (603) 225-1288	Tennessee (615) 532-3089
Arkansas (501) 791-4107	Kansas (913) 266-1097	New Jersey (609) 530-5169/70	Texas (512) 465-5074
California (916) 854-3276	Kentucky (502) 564-8516	New Mexico (505) 473-2526	Utah (801) 576-3645
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Connecticut (203) 548-3234	Maine (207) 942-7667	North Carolina (919) 664-6113	Virginia (804) 775-9275
Delaware (302) 324-7099	Maryland (410) 653-3682	North Dakota (701) 224-5130	Virgin Islands (809) 778-4855
Washington, D.C. (202) 433-5142/43	Massachusetts (617) 861-0263	Ohio (614) 492-4141	Washington (206) 581-8921
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Georgia (404) 624-6608	Minnesota (612) 296-4469	Oregon (503) 945-3982	Wisconsin (608) 241-6341
Guam (671) 637-2769/70	Mississippi (601) 973-6320	Pennsylvania (717) 865-8451	Wyoming (307) 772-6256/41
Hawaii (808) 737-1522	Missouri (314) 751-9655	Puerto Rico (809) 725-7447	
Idaho (208) 389-5115	Montana (406) 444-6933	Rhode Island (401) 457-4322	



## Americans At Their Best.

## Key assets of Time Warner and TBS

1994 revenue estimates, in billions

### TIME WARNER

Time Inc. (\$3.4)  
Warner Music Group (\$4)  
Warner Bros.  
Film Studio (\$5)  
Six Flags Theme Parks (\$1.5)  
HBO (\$1.5)  
Time Warner Cable (\$2.2)

### OTHER INVESTMENTS

- Turner Broadcasting System (19.6%)
- Comedy Central (50%)
- Courtroom TV (55%)
- E! Entertainment TV (49%)
- Sega Channel (33%)
- Black Entertainment Television (15%)

### TURNER BROADCASTING SYSTEM

ENTERTAINMENT NETWORKS (\$1.035 combined):

- Superstation WTBS
- TNT
- The Cartoon Network
- Turner Classic Movies

STUDIO PRODUCTION AND DISTRIBUTION (\$1.050):

- New Line Cinema
- Castle Rock
- Turner Pictures
- Hanna-Barbera
- Turner Home Video

### NEWS:

- CNN, CNN Headline and CNN International (\$.667)

### OTHER HOLDINGS:

- Atlanta Braves
- World Championship Wrestling
- CNN Airport Network (\$.164)

### OTHER INVESTMENTS:

- Atlanta Hawks (96%)
- SportsSouth (44%)
- German network n-tv (30.3%)

# Time Warner, Turner join mega-merger bandwagon

Handshake on deal said to be done, but observers caution there are pitfalls

By Steve McClellan

**T**ime Warner and Turner Broadcasting System executives said last week that TCI Chairman John Malone has blessed their decision to merge in an \$8.5 billion stock swap. But "Remember Bell Atlantic" was the cautionary note issued by several sources inside and outside the companies involved, a reference to the collapse of the TCI-Bell Atlantic merger two years ago after the parties had signed an agreement in principle.

As of press time on Friday, such an agreement had not been signed, and details were still being negotiated. Sources close to the

talks confirm that a handshake agreement has been reached under which Time Warner would absorb TBS in a stock swap that would make TW the world's largest entertainment and media company.

But the possibility that Malone could change his mind is just one potential obstacle to this deal; another is federal regulators who may question antitrust implications.

Still another potential obstacle is the structure of the TW-TBS merger itself, which is based on a stock swap instead of cash. TBS would have to consider a cash deal of equal or higher value, which, unlike the deal on the table, would not decline in value if Time Warner's share price dropped.

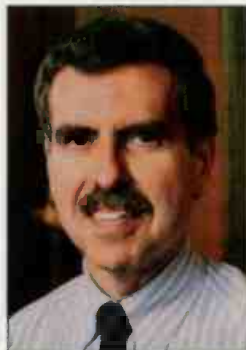
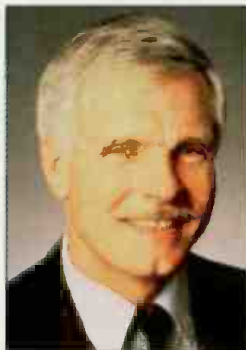
Speculation mounted last week that NBC parent General Electric would make a counteroffer for the TBS assets, and sources at the company confirmed that such a move was being considered.

NBC President Robert Wright last Friday refused to rule out the possibility of such a move: "I just can't comment on that." As for the proposed TW-TBS merger, Wright said, "It's a complicated offer, and I think there is a lot to do" before it happens.

Other sources at NBC insist that the company is mulling a bid for TBS. "The Disney/ABC deal changed everything," says one source. "If we're going to remain competitive, we have to do our own mega-deal, whatever it is, or think about getting out of the entertainment business."

A network spokeswoman downplayed

any notion that top-level executives there were desperate to do a deal. "We've been interested in TBS for a while, and we still are interested," she says. "But it's not like we feel we have to do something today or tomorrow." Turner had been talking with NBC early this year, but the talks fell



Turner would be vice chairman of the merged company, under Time Warner Chairman Levin.

through over the issue of control.

"My gut tells me they will do it," says Harold Vogel, media and entertainment analyst with Cowen & Co., New York. "Strategically it's a good fit, and GE could easily afford to offer \$10 billion or \$11 billion. It has a pristine balance sheet, with roughly \$13 billion in cash flow and only \$400 million in debt."

Meanwhile, News Corp., which also had been considered a potential suitor for TBS, said last week that it was not in the running. "News Corp. has no interest in TBS," said company spokeswoman Marcia Horowitz.

Last week, people inside and outside the companies involved raised questions about the role TBS Chairman Ted Turner would play at Time Warner. Officially, his title would be vice chairman, and he would continue to be based in Atlanta overseeing the empire he built from scratch.

But that raises the potential of management conflicts. For example, would it make sense to continue operating the Turner-owned New Line and Castle Rock movie studios as stand-alone entities in the shadow of the much larger and highly successful Warn-

er Bros. studio run by Robert Daly?

Also, there were reports last week that Time Warner chief Gerald Levin and Turner had discussed a broadening of Turner's role beyond TBS holdings that might include HBO. Those reports had people at the nation's largest pay service running for cover. "There's no question Ted has a great eye for seeing new business opportunities and building them," said an HBO source. "But this place is built, and we already have one egomaniac [Michael Fuchs] running it. I think the place would implode if Turner came over here."

There was also talk that Levin had proposed that number-two HBO executive Jeffrey Bewkes move to president of TBS under Turner. Turner is said to favor his current number two, Terrence McGuirk, but has not ruled out a change, sources say.

It also was clear that some of Time Warner's major shareholders were upset that their holdings in the company would be substantially diluted if the TBS deal went through. (Among them: Seagram CEO Edgar Bronfman Jr.) The company declined to comment on developments last week, but word on Friday was that Seagram was close to selling its 15% of TW to a "major investor." Analysts on Wall Street guessed the investor was a mutual fund.

People last week also were second-guessing whether the mercurial Turner could fit into the corporate setting at Time Warner. Turner has embraced the company that he said "clitorized"

him when it barred his attempts over the past two years to buy a broadcast network (BROADCASTING & CABLE, Oct. 3, 1994).

Based on 1994 totals, a Time Warner-TBS combination would have revenue of more than \$18.7 billion and operating income of about \$3.3 billion. By comparison, the new Disney/ABC combination would have revenue of more than \$16.4 billion and operating profit of \$3.2 billion.

A formal announcement of an agreement in principle may be issued this week, sources say, as lawyers for all the parties concerned were working feverishly to clarify the finer points of the deal over the long Labor Day weekend.

The deal maker, or breaker, is TCI's Malone, who last week gave his tentative blessing to the deal. His approval did not come cheap. Malone is said to have extracted new long-term deals that will give TCI access to all the Time Warner and TBS program services, including HBO, TNT and CNN at highly favorable rates.

Under the terms of the stock swap, TW would issue an additional 185 million shares of outstanding common stock (for a total of approximately 565 million outstanding shares) and trade .7-.8 shares of Time Warner stock for every share of TBS stock. TCI will get .8 shares of TW stock for its 21% stake in TBS. Its total equity in TW would amount to 9%, including no more than 5% voting stock, with the rest in nonvoting stock, to circumvent current cable ownership caps. ■

### Merger would face hurdles in Washington

Some Washington observers say that unlike the summer's two previous mega-mergers, a Time Warner-Turner deal could run into trouble with federal regulators.


Neither the \$5.4 billion CBS/Westinghouse nor the \$19 billion ABC/Disney deal involves the kind of business overlap involved in the potential Time Warner-Turner merger. Either the Federal Trade Commission or the Justice Department's antitrust commission must examine any deal involving a company worth at least \$100 million purchasing another company worth at least \$10 million.

Federal regulators are concerned about the Time Warner-Turner deal's implications for the pay-TV and movie studio business, according to a report in the *Washington Post*. In addition to its MGM film library, Turner owns Castle Rock and New Line. In addition to the Warner Bros. studio, Time Warner owns HBO and Cinemax.

Tele-Communications Inc., which would own about 8% of Time Warner, also owns Encore Media. Encore offers eight mini-pay-TV services. TCI also owns Starz!, a fledgling premium movie channel that competes with Time Warner's HBO.

—CSS

## The top 12 in a post Time Warner-Turner world

- 1  **The Walt Disney Company**  
(including Capcities/ABC)  
\$23.82 billion (REV.) \$3.2 billion (O.P.)


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- 2 **TIME WARNER**  
(including Turner Broadcasting System)  
\$18.71 billion (REV.) \$196.64 million (O.P.)

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- 3 **VIACOM**  
\$10.12 billion (REV.) \$1.79 billion (O.P.)


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- 4 **News Corp. Ltd.**   
\$7.98 billion (REV.)  
\$1.26 billion (O.P.)


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- 5 **SONY**  
\$7.66 billion (REV.) \$243.45 million (O.P.)


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- 6  **TCI**  
\$4.94 billion (REV.) \$788 million (O.P.)


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- 7  **Seagram Co. Ltd.**  
\$4.82 billion (REV.) NA (O.P.)


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- 8 **Westinghouse-CBS Inc.**   
\$4.58 billion (REV.)  
\$629.2 million (O.P.)

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- 9  **Gannett Co. Inc.**  
\$4.45 billion (REV.)  
\$1 billion (O.P.)

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- 10 **General Electric Co.**   
\$3.36 billion (REV.)  
\$500 million (O.P.)

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- 11 **COX ENTERPRISES, INC.**  
\$2.94 billion (REV.) \$204.1 million\* (O.P.)

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- 12 **The Washington Post**  
\$1.61 billion (REV.) \$297 million (O.P.)

# Broadcast TV ads top \$13.5 billion in 1st half

Spot and local top \$6 billion, according to latest TVB numbers

By Steve McClellan

**B**roadcast television advertising for the first half of 1995 was up 4%, to \$13,546,783,700, according to the Television Bureau of Advertising (which based its report on data supplied by Competitive Media Reporting's MediaWatch service).

Spot and local TV ad sales reached a record \$6.2 billion for the first half of this year, TVB said. Spot was up 6%, to a record \$3,053,586,500, while local was up 9%, to a record \$3,139,472,500.

CMR data also showed that network sales (for the Big Three and Fox) were up a combined 3%, to \$6,241,755,600.

CMR also reported sales figures for national syndication, but due to a glitch in the reporting of those numbers for the first quarter, the company said it would reissue corrected figures later. Initially, CMR said national syndicated ad sales were down 4%, to

\$1,111,969,100. A CMR spokesperson said the numbers for syndication would be revised because some syndication shows were omitted from the first-quarter totals.

Tim Duncan, executive director of the Advertiser Syndicated Television Association, says that barter syndication advertising inventory, prices and ratings are all up this year. "Demand has never been greater" for syndication, he says, standing by his projected 10% growth figure—to \$1.65 billion—for 1995.

The CMR numbers supplied to TVB do not include expenditures for the fledgling UPN or WB networks. Separately, however, CMR reported that for the first quarter only, advertisers bought 1,237 spots on UPN valued at about \$65.7 million. On WB in the first quarter, 347 spots were bought for a total of just over \$5.4 million. CMR is still processing second-quarter data.

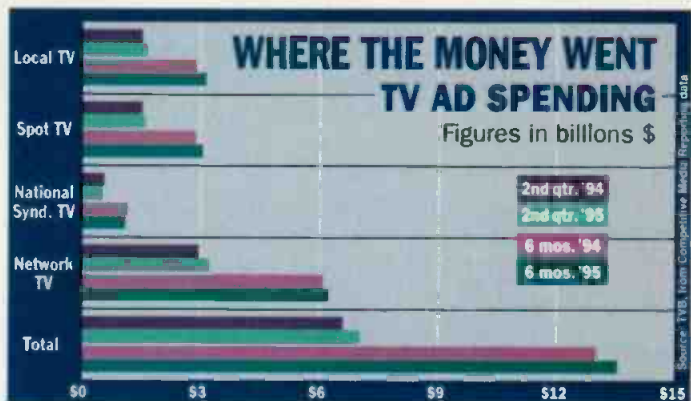
Among the big spending categories in

local advertising were movies (up 26%), furniture stores (up 24%) and appliance stores (up 23%). For spot buys, the computer and office supply category was up 174%, automotive was up 18% and home electronics was up 24%.

For the second quarter, broadcast advertising was up 7%, to \$7,033,246,700, with local TV spending up 8%, to \$1,663,520,500, while spot was up 5%, to \$1,608,855,600. Syndication was down 6%, to \$538,863,900, and network was up 9%, to \$3,222,006,700.

"Revenue gains are being driven by a number of consumer categories, and that bodes well for the second half of the year and 1996," says Harold Simpson, TVB's vice president, research.

The first-half numbers for spot and local TV are "particularly impressive due to the fact that 1995 is a so-called hammock year between Olympics and election years," says Simpson. ■



## Superlatives

Eleven superpanelists have been identified for the Sept. 27 BROADCASTING & CABLE Interface, co-sponsored by the Federal Communications Bar Association and this magazine at Washington's Willard Hotel. They will appear from 3 to 5 p.m. as the climax and conclusion of the event.

Scheduled to appear: Chase Carey of Fox Television, Marcia Carsey of Carsey-Werner, Barry Diller, Stanley E. Hubbard II of Hubbard Broadcasting and U.S. Satellite Broadcasting, Robert Johnson of Black Entertainment Television, Kay Koplovitz of USA Networks, Peter Lund of CBS/Broadcast Group, Lowry Mays of Clear Channel Broadcasting, Brian Roberts of Comcast, Ray Smith of Bell Atlantic and Robert Wright of NBC.

The day's keynoters include Congressman Jack Fields (R-Tex.), chairman of the House Telecommunications Subcommittee, and Congressman Edward Markey (D-Mass.), ranking minority member of that subcommittee. Among the featured events is a debate on the V-chip between former FCC chairman Newton Minow and Rick Cotton, general counsel for NBC. A description of this year's ninth annual Interface appears on page 50; the panel-by-panel breakdown will be announced next week.



Carey



Carsey



Diller



Hubbard



Johnson



Koplovitz



Lund



Mays



Roberts



Smith



Wright

# FCC stalls spectrum sales worth millions

*Chairman Hundt: It may take congressional action to put some frequencies on the block*

By Christopher Stern

**A**t a time when Congress is looking for every \$1 million it can find, the FCC has balked in the past year at auctioning spectrum estimated to be worth several hundred million dollars.

In three separate votes, a majority of FCC commissioners opted against spectrum sales for cellular, wireless cable and paging, citing a list of applicants that already had applied for the frequencies with the expectation of receiving them for free.

During the past year, the commission has been divided between those who favor auctions for the spectrum with applicants already in line—Chairman Reed Hundt and Commissioner Susan Ness—and those who don't—Commissioners James Quello and Andrew Barrett. (The remaining commissioner, Rachele Chong, has voted against auctions, but is considered a swing vote.)

Quello is on record as the pending applicants' staunchest defender. "I do not think...the worthy goal of licensing by auction should be at the expense of long-standing applicants that have been subjected to administrative delay and indecision through no fault of their own," wrote Quello in a separate statement.

House Telecommunications Chairman Jack Fields (R-Tex.) has expressed frustration with the FCC's unwillingness to auction spectrum just because some applicants expect it for free. In June, during an FCC budget hearing, Fields took the unusual step of publicly chastising Barrett, Chong and Quello for voting to hold a lottery instead of an auction for wireless cable licenses.

Fields is concerned about spectrum revenue because on Sept. 22 he must submit a plan to the House Budget Committee for raising more than \$14 billion from the sale of spectrum. His committee will hold hearings this week on the revenue proposal.

Although Hundt and Fields are from different political persuasions, they are on common ground when it comes to auctions. "The entire Congress on both sides of the aisle and the [Clinton] administration are all committed to a

push to solve the deficit. It's time for the FCC to get on the team," Hundt said last week.

When Congress in 1993 gave the FCC authority to auction spectrum, it focused on newly allocated frequencies. But it also gave the agency discretion to auction spectrum that had been put out for applications before July 26, 1993. Every time the issue of auctioning spectrum allocated before that date has been raised, the FCC has decided against it.

The FCC has little choice when it comes to spectrum allocated after the July 26, 1993, cutoff date. As recently as Aug. 25, the FCC announced that it would put five separate blocks of spectrum on sale in 1996. The sale of that spectrum alone is expected to raise at least \$1 billion.

But last July the commission adopted a notice of proposed rulemaking (NPRM) to auction a block of spectrum that already had more than 30 applicants. At the same time, the FCC proposed changing the rules for the frequency so it could be used for paging. The changes could make the spectrum worth as much \$240 million, according to one source.

Citing the added value to the spectrum, Hundt and Ness supported the NPRM's call for an auction, according to FCC sources. But Quello and Barrett, citing the interests of the current applicants, demanded that the order take a neutral position.

In a separate statement, Quello said changes in the rules to allow paging do not add up to "substantial differences" and should not force an auction.

The FCC also voted against auctioning spectrum in June, when it decided against holding auctions for competing applications for multipoint distribution service licenses. Although the so-called wireless cable licenses are not perceived to be very valuable, a principle is at stake, according to Hundt.

In a 16-page separate statement on the MDS decision, Hundt wrote: "Auctions put licenses into the hands of those who value them most highly, and who are therefore most likely to provide service the public desires and to do so quickly and efficiently." In the same statement, he put it more simply: "Auctions are good. And lotteries are bad."

The first dissenting vote of his administration was cast by Hundt himself



*Commissioner Jim Quello and Chairman Reed Hundt don't see eye to eye on the issue of spectrum auctions.*

last October when the issue of auctioning cellular licenses came up. The FCC decided to issue the so-called unserved cellular license areas by lottery instead of auction, even though some of the licenses are thought to be worth more than \$10 million.

The licenses at issue are for areas that slipped through the cracks during the original cellular lottery. Despite more than 400,000 applicants for the original licenses, several small geographic pockets were not doled out. Most of the licenses are for small rural areas, but some major markets are available, including Los Angeles and Minneapolis.

More than 500 applicants are on file for the Los Angeles market, most of which have no intention of building a cellular system—their aim is to win the lottery and sell the licenses to other companies, reaping multimillion-dollar profits.

Hundt acknowledges that it may take a congressional mandate to put the spectrum on the block: "That would be an order that I would be very grateful to receive." ■

**FCC Commissioner Rachelle Chong's loss is the National Cable Television Association's gain.** Jill Lockett, Chong's special adviser, is moving to the NCTA as VP for program network policy, a new position. Chong said last week that she was sorry to lose Lockett, whom she valued for her "outside" perspective. Before joining Chong's office, Lockett was a legislative director for Senator Bob Packwood (R-Ore.). Chong also said that she would like to replace Lockett with someone who also has relevant experience outside the FCC, but that she will be taking a close look at applicants from within the commission. Lockett's first day on the new job at the NCTA will be in early October.

**Representative Ed Markey (D-Mass.) expects to be on the House-Senate conference committee,** even though he voted against the telecommunications-reform bill. Some Hill observers say that Markey, who introduced two successful amendments to the bill, will be kept off the committee because of his final vote. "There are a lot of people who want to keep [Markey] off the conference, but that is highly unlikely," said a Markey aide last week. Markey introduced an amendment that would limit liberalization of the broadcast ownership rules. He also introduced an amendment that would require every TV set sold in the U.S. to come equipped with a so-called V-chip.

**Broadcasters concerned about a potential auction for digital television spectrum** are pointing a finger at Senate Commerce Committee staffer Donald McClellan. McClellan, aide to committee chairman Larry Pressler (R-S.D.), is said to be the driving force behind the effort to make broadcasters pay for spectrum for the transition to a digital format. Under the current plan, every TV station in the U.S. will be given a free, second 6 mhz channel to launch a digital service. But now that the Commerce Committee must come up with an additional \$14 billion in spectrum revenue over the next 7 years, some members of Congress are eyeing the digital TV spectrum.

McClellan reportedly is even telling broadcasters that they could transmit both a digital and an analog signal on a single 6 mhz channel; they say that is impossible. "It's been a long time since I had to consult a physicist about an issue I was lobbying on the Hill," said one industry source.

Without a digital spectrum auction or a commitment from broadcasters to return the analog spectrum in seven years, the committee will fall at least \$4 billion short of its revenue goal. The FCC has said the second channel is worth at least \$11 billion and as much as \$70 billion on the open market. McClellan did not respond to requests for comment. The Senate is expected to hold its second hearing on spectrum next week.

**Several FCC commissioners have expressed interest in holding an en banc hearing** on digital

television as early as December. The hearing will be designed to present the commissioners with all aspects of the digital issue, from spectrum needs to technological developments.

**TV networks and affiliates are at odds over the FCC's proposal to revise or repeal the "network rep rule."** The two groups filed a series of opposing comments on the commission's June proposal to revisit the rule, which prohibits networks from representing affiliates they do not own in selling non-network broadcast time. The commission also is reviewing another rule

that prohibits the networks from influencing or controlling affiliate rates for non-network time. CBS, NBC and Capcities/ABC want the rules eliminated, maintaining in comments that the rules restrict competition in the rep industry. Station owners and affiliates want them to stay, maintaining that their elimination would give the

networks greater control over programing decisions. Those favoring retention of the rules include the CBS Television Network Affiliates Association and the ABC Television Network Affiliates Association, the Station Representatives Association, Pappas Stations Partnership, AFLAC Broadcast Group, MAC America Communications, Hubbard Broadcasting, Meredith Corp. and the Media Access Project. Chris Craft Industries, owner of UPN, says that the commission should eliminate the applicability of the network rep rule to new networks such as UPN.

**Ameritech still does not want to file common carrier applications on cable systems, Federal Relations Vice President Gary Lytle said last week.** Although the FCC has proposed streamlining the "214" filing process, Ameritech is still pushing to eliminate the requirement. "We continue to suggest that is an unnecessary step," Lytle said. The commission last month fined Ameritech \$200,000 for constructing a cable system in Michigan without first obtaining a Section 214 waiver.

**The FCC got some encouragement last week** for its proposal to eliminate a portion of its rules that calls for an automatic freeze on orders allowing broadcasters to operate on a different channel if the commission receives a petition to reconsider the orders. Proposing the rule change, the FCC said the "automatic stay" provision invites meritless petitions for reconsideration from competing broadcasters.

The Federal Communications Bar Association agreed, maintaining that the provision "delays service to the public and encourages the filing of appeals solely for the purpose of delay." KRYS(FM) Seabrook, Tex., also filed in favor of eliminating the rule, while Sampit Broadcasters favored retaining it.



# Washington Watch

Edited By Chris McConnell

## Laying down the law in prime time

*With a top 20 show on the air (NYPD Blue) and a new courtroom drama set to debut in arguably the toughest time period in television—against NBC's ER—Steven Bochco has his ever-busy hands full. Taking shelter from that storm of activity, albeit momentarily, the Emmy-winning writer/producer sat down with BROADCASTING & CABLE West Coast Bureau Chief Steve Coe to discuss among other things, ABC's scheduling of Murder One, his new multi-series deal with CBS and the growing pressure from Washington to control television content via the V-chip.*

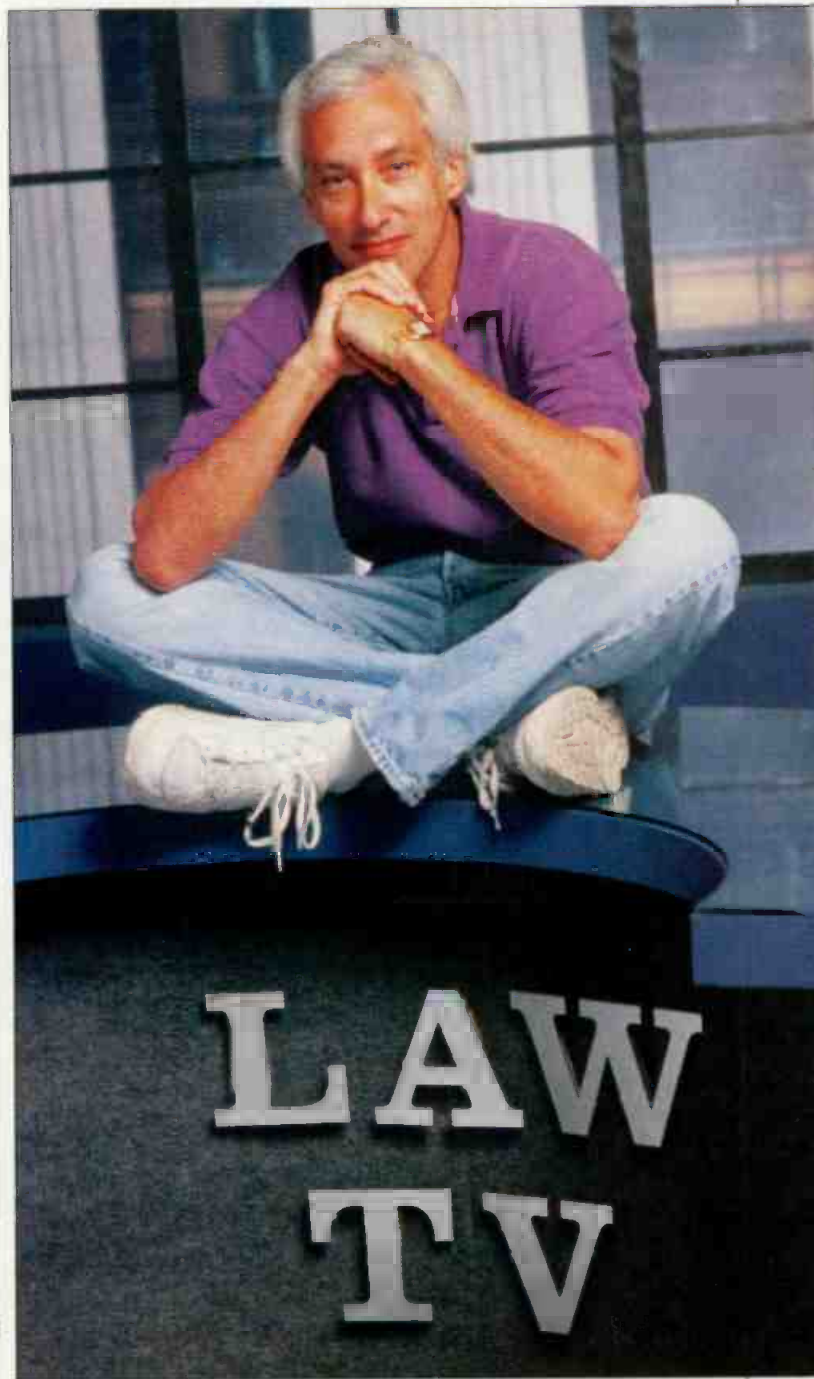
**What impact did the O.J. trial have on your new courtroom drama or on TV drama in general?**

I don't know what influence it would have on any other television drama. It doesn't have any particular content influence on us. We're telling a different story. If it has any impact, I think it's more on the audience than on us. Not only the O.J. Simpson trial but the Menendez trial and all the trials you see on Court TV have gone a long way toward educating the viewing public about the complexities of trial preparation and the trial itself.

You know, I think people understand the extent to which [a trial] is not a neat, little package, the way most law shows—including *L.A. Law*—have characterized them in the past. These trials have made people more sophisticated about what to expect, and that's good for us.

**So have you tried to be more realistic in the depiction of *Murder One*?**

Well, we always try to be realistic within the confines of the medium. Obviously, you pack to shape your material. You're crafting a fiction, you're not simply documenting an event. To that extent, you edit, you shape, you press, you do all kinds of things. But within that framework, you always strive for the utmost realism, and I don't think it works if you don't.



***Murder One* will focus on one case throughout the season, with separate story lines wrapped up in each episode or in several episodes.**

We have one primary story line that will last for 23 episodes, and that's what we reference as our "A" story; then we have "B" stories in every episode that are self-contained modular. I think it's important for an audience not to feel discouraged about tuning in if they haven't seen an episode or two or three. To that extent, it's important to give them some kind of satisfying dramatic experience, and I think that's accomplished by having those secondary stories be self-contained.

**Can the series be successful if some people don't tune in to the show at the beginning and then maybe feel left out because of the importance of the main story? Is the show completely dependent on the success of drawing people into that main story?**

I hope not. I think we're going to be pretty good at reprising the salient points of that "A" story. So if you tune in, say, in show four, we are going to get you up to speed on the primary aspects of that story so you can pick up the threads and play along.

**You've been given probably the toughest time slot in television, against *ER* on Thursday night at 10. How do you feel about ABC's scheduling of *Murder One*?**

I've had better time slots. But somebody has to go there, and I know if I were ABC I'd want to put a strong show at Thursday at 10 o'clock. I wouldn't want to concede the hour; you may as well run a test pattern if you're going to do that. They made an enormous commitment to us when they ordered 23 shows, which is extremely rare, and I think that was a gesture of faith in what we're doing as well as recognition of the fact that it's a very, very difficult time period. They are promoting the hell out of us. And we're going to get terrific sampling for three weeks on Tuesday night [at 10 p.m. in the *NYPD Blue* time slot], and then see what happens. I don't have any illusions about Thursday at 10. I don't harbor any fantasy whatsoever that we're going to beat *ER* or even really give them a serious run for their money. That show is a genuine hit, and what we're hoping for obviously is to take a little nick out of it.

**What would be an acceptable or even successful performance?**

You would have to ask [ABC Entertainment President] Ted Harbert. But if we can do 4 or 5 share points better than they were doing in that time slot last season, I think that would be seen as something of a victory.

**Would it frustrate you to do decent numbers in the slot knowing that the show could do much better elsewhere?**

No, not if we're doing decent business in the toughest time period in television. The key is survival. You know, if ABC feels that doing an 18 or 19 share on Thursday at 10 o'clock is sufficient to warrant a second season and a third season—and a fourth season and a fifth—that's super. I'll happily do that business there. You always love to have an *NYPD Blue* performing the way it performs, in a time slot that is yours; you own the time slot. Every week you look at your ratings and there you are. You're number six, number seven—somewhere in that range—and that's great, but I leave that stuff to ABC. You can't always get the great time slot. Somebody has got to go, and I'm a team player.

**Four years ago you said you thought that battling the network standards and practices department was one of the most important battles in television. Is that still as important to you, and do you still battle as frequently?**

Oh sure. Although I must say that as I get older, I have less stomach for the battle. I find myself more and more just simply disregarding them.

**So you're not as confrontational as you once were?**

I try not to be. It's such a waste of time and energy. And candidly, I find those notes [supplied by the standards department] to be so insulting to my intelligence and the intelligence of viewers in general. I've had to fight so many times that it's just old. So occasionally we will accommodate something, and more often than not I just simply disregard it.

**Has the adult language and partial nudity you've been able to do with *NYPD Blue* made things easier for *Murder One*?**

You know, *NYPD Blue* is *NYPD Blue*, and I don't think it's particularly given us any more latitude on *Murder One*. We've taken a little bit of latitude on *Murder One*, but different shows require different things. And while I would certainly love to have the same broader palette, if you will, for *Murder One*, I don't feel it's as necessary. It's a different environment, it's a different world, it's just a different kind of storytelling. And I think ABC tends to look at *NYPD Blue* as a singular situation; I don't think they've particularly relaxed because of it.

**So how much latitude do you have with *Murder One*?**

We get a language here, a language there, certain things of a sexual nature. Just as a sort of knee-jerk response, ABC will say, "Well, you can't do that." And rather than just argue with them endlessly, because those arguments are sort of a no win, we just do it.

**Your deal with ABC is about up, and you've signed a new series deal with CBS. When does the new contract with CBS begin, and can you tell us anything about your first project for them?**

Well, officially, it kicks in Jan. 1, 1997, but we're doing a half-hour comedy for CBS that ABC turned down. Part of our agreement with CBS was that anything ABC turned down, we would bring to them. We did, and they were taken with the concept and they bought it.

**What is the comedy about?**

It's a half-hour show called *Public Morals*, based on the public morals division of the New York City Police Department.

**And that's with [comedy writer-producer] Jay Tarses?**

Yes.

**When do you expect to see something from that?**

Jay is writing the first script as we speak, and we're still developing. We've talked about it as a fall '96 show, and that's pretty much the target date.

**How do you think things will work with you at CBS in terms of the executives over there, or the standards department?**

I've known Les Moonves for years. I have enormous professional and personal regard for him; I think we're going to have a great time working with each other. The president of

*I don't harbor any fantasy whatsoever that we're going to beat ER or even really give them a serious run for their money. That show is a genuine hit, and what we're hoping for obviously is to take a little nick out of it.*



our company here, Dayna Flanagan, also worked with Les years ago, here at Fox, so everybody knows everybody and there's just a terrific line of communication there.

**Has the ABC advisory on *NYPD Blue* hurt the show in any way?**

It was number seven for the year last year. You tell me.

**How about from an advertising standpoint?**

I think we're in good shape now. It wasn't the advisory that hurt us with the advertisers, it was the language and the nudity. And as they have come to realize that the republic hasn't fallen, and America has seemed to somehow survive the onslaught of *NYPD Blue*, they're coming around.

**What effect will the V-chip have on creativity, and are there any First Amendment implications?**

Well, you're talking about the V-chip as if it's a fait accompli. I'm not sure that's the case. Aside from the fact there already is a V-chip on your television set—it's called the on/off button—I think it's a non-solution. I don't think they'll know how to use it. Most people don't know how to work the sleep timer on their remote control. Nobody knows how to use their VCR. Trying to solve a perceived taste problem through electronic censorship is idiotic. I understand the frustration of viewers and parents who decry a lot of the things that are on television and in the media, but bad taste is one of the prices you pay for living in a free society. I don't think you can legislate taste.

**Do you think television serves as an easy target for a lot of people, including politicians?**

Obviously, we're an easy target. We're an easy target because a lot of what we do isn't very good, and a lot of what we do isn't very thoughtful. I would certainly not deny that there's an awful lot of pretty lousy stuff out there, but what I resent in the rush to climb aboard a bandwagon—and the sort of cynical, sort of political aspect of this issue—[is that it] doesn't really accommodate the truth about television. If these politicians in Washington are going to take shots at us, that is fine, be my guest. But they ought to educate themselves a little bit about who we are and what we are, and what we do and what we don't do.

To simply lump all of us into one kind of big vat called television is ignorant. Prime time network television constitutes hundreds and hundreds of hours, and I think you would be hard pressed to locate a single show that is excessively violent or egregiously sexual. The vast majority of politicians who rail about the violence on television are really talking about the motion picture business as seen through television on cable, where you can access all kinds of rated motion pictures. That's a problem that should be dealt with, I suppose. I certainly wouldn't want my six-year-old kid

surfing the channels and coming up with a Freddie Krueger movie.

On the other hand, I think I'm a responsible parent, and I believe that it is the parent's primary responsibility to monitor what the children watch. I think education has a far, far greater impact. I think the church has a far greater impact. The home has a far greater impact. If I genuinely thought that you could fundamentally alter the behavior of young people, or society in general, by eliminating television—get rid of it, hit the road—I'd pay that price in a second. Wouldn't you? But it's silly. You know, one of the most popular American exports is its hour dramatic action/adventure series; they go all over the world. They're hugely popular in societies that have virtually no murder. None. I would venture to guess that, assuming you could find genuinely violent programming on the network, and you removed every bit of it, you wouldn't change one single statistic relative to crime or

violence in America. I don't want to bury my head in the sand. I'm not sitting here telling you that there's not a problem. There's always a problem when people are really angry.

**What do you think people are angry about?**

Among other things, people really don't believe their vote matters anymore. And in a society where people feel dangerously disempowered, a politician's job is to try to rally the troops. And what better target to focus people's ire than that thing, which is ubiquitous. It's in every home, every

hotel room, every bar, it's in every office. It's simply a fact of life. It's as ubiquitous as a toilet. And you could probably argue that in many other ways it's like a toilet because it certainly does house a lot of waste. But I think it takes you back to issues of taste. You know, I'll get mail from people who are offended at things that the overwhelming majority of people would simply be baffled by. But they're offended. Are you going to censor that show because of their umbrage at something?

**What things in your shows are they taking umbrage at?**

They'll write because they've seen a bare butt on television. I mean, you can't imagine some of the angry mail we get: "I'll never watch your show again. I'll never watch your network again," I know a lot of it's just spraying, but does that mean that it's inappropriate all the time? Does it mean that in its proper context it doesn't have a place on entertainment shows for television?

Clearly, a significant number of people are not offended by it and, in fact, like it. I like to think that one of the reasons *NYPD Blue* became so successful is that for a significant segment of the audience it signaled a real change in the sophistication level of what we're able to present on onscreen television. So I don't know how you, as a practical man, begin to legislate that stuff. I think there's actually nothing wrong and everything right about debating it. I think



there's absolutely everything right about raising the bar and educating people to a higher standard of excellence. Television isn't medicine; you can't prescribe it to an audience and say you have to take this because it's good for you. That's nonsense. You like it, you watch it, you don't like it, you don't watch it. That's how it works.

**What do you think about a safe harbor for adult dramas such as *NYPD Blue*, where certain shows would be limited to airing only after, say, 10 p.m.?**

You run into the same problem. If you put something on my television set that allows me to determine what shows I want to watch or not watch or what shows I want to be able to prevent my kids from accessing, and if I am the sole determinant of how that works, I have no problem with that technology. That's just a more sophisticated off button. But the moment you talk about what is deemed to be offensive, that's where you hit the wall as far as I'm concerned. Who makes that determination?

**At this point it would probably be the FCC.**

Who's the FCC? Six dopes in suits. Who are those guys, and what do they know about art? How do you come up with a standard that accommodates the vast cultural differences and levels of sophistication from city to city and region to region in America? Then you make a chilling decision that says OK, *ER*, which is the most popular hour show, is way too violent. There's more blood and gore per episode than probably any other show in television. And to that extent, there's something really violent and gut-wrenching about it. It may be very disturbing, yet are you going to say that *ER* is too violent, that you'll have to put some sort of signal on it, that people can then tune it out because the government has deemed it to be a little too intense for a general viewing audience?

**Should a show like *ER* or *NYPD Blue* be able to air at 8 o'clock and leave it up to the parents to not have their kids watch it?**

I'm not sure I'd be comfortable with *NYPD Blue* on the air at 8 o'clock. On the other hand, I don't think it would do any business at 8. A lot of people who watch television at 8 o'clock wouldn't want to watch *NYPD Blue*.

So I think that *NYPD Blue* is absolutely a correct 10 o'clock show. As it is, *NYPD Blue* is on at 10 o'clock in some places and 9 o'clock in others; I have no problem with airing at 9 o'clock. Earlier than that is problematic for me. But I'll tell you what, I remember *The Incredible Hulk*. I think that was an 8 o'clock show. The first time our little boy ever saw *The Incredible Hulk* he was traumatized; he started to shriek in terror. And he saw it not in its 8 o'clock time slot, because at that age he probably was too young to be up at 8 o'clock, he saw it on a promo at, like, 5 or 6 o'clock in the evening. I wasn't thrilled with that, and there was no way I could really have prevented it. But the show itself has a

kind of primal fear wired into it. For young kids, for whom that show was designed, it had really frightening images.

Do I want to prevent my kid from being able to see that? Do I want to prevent it from being aired at 8 o'clock because there are some intense things about it? No, I don't. But I think it's my responsibility as a parent to monitor—or at a minimum, to watch it with my kid—so that if he gets frightened I can explain to him. Here's another thing: I'm just terrified at the concept of cutting off people's imaginations, because I think underneath a lot of this stuff is a fear of what imagination does to us. There's always a segment of the population, whether it's the religious right or the political right or however you want to identify it, that feels they ought to be the arbiters of public taste. That it's just too dangerous to allow people to be able to access all kinds of stuff. That if they can just control everything, everything will be okay and everything will be safe. It's a terribly naive and ignorant point of view.

I shudder to think what kind of a world we'd live in if we didn't excite people's imagination, and that's what art does.

**So you don't think people should be restricted in what they see on television, either through their imagination or realistic depictions of what's happening in the world?**

You can't unring that bell. It's out there. You're not going to plug those leaks, assuming that you see them as leaks to begin with. The ship has sailed.

**So there shouldn't be any limits on what people see on television?**

No, I'm not saying that. You have to make a distinction between information—news—and art or fiction anyway.

**But don't they influence each other?**

Sure. All I'm saying is, to the degree that you acknowledge that you cannot—nor would you want to—curtail the flow of information in all of its glory and in all of its gory, it's pretty hard to then turn around and curtail the artistic expressions of a culture that to some degree are a function of the available information. If you live in a country, if you live in the most repressive, totalitarian state, the real art of that country will express that information at great peril—at the risk of life itself—because that's what art does. Is all of it great art? No, but it's the need of people to express in creative terms, and artistic terms, the realities of their lives.

**What do you think of the business of broadcast television? With viewer erosion over the past several years, are you still as enthusiastic as you once were?**

I think television is great. I still do. I love it. And when you put something out there that people really respond to, they watch it in droves. I mean, when I get 30 million or 35 million people watching *NYPD Blue*, that's huge in anybody's language. ■

*Who's the FCC? Six dopes in suits. Who are those guys, and what do they know about art? How do you come up with a standard that accommodates the vast cultural differences and levels of sophistication from city to city and region to region in America?*

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# Broadcasting

September 4, 1995

## THE NEW WAVE IN TELEVISION TALK.

DEBUTING  
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OF THE  
COUNTRY

**carnie**



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# Diller ponders newfound independents

*Silver King buy puts him back in the game, but his next move, beyond reformatting stations as traditional independents, remains unclear*

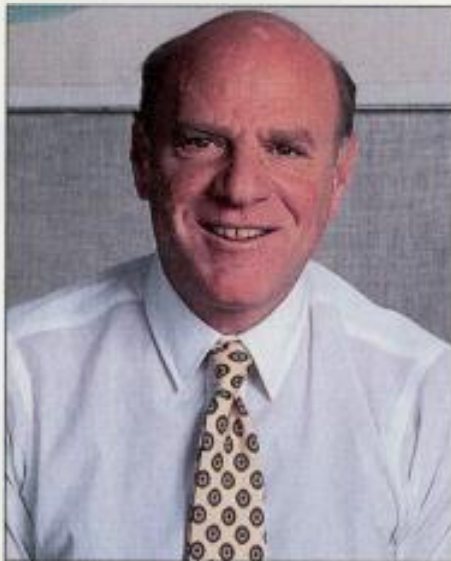
By Steve McClellan

Once again, Barry Diller has emerged on the broadcast scene, with a small equity stake and management control of Silver King Communications. And once again, the industry isn't quite sure what to make of Diller's latest move.

And he likes it that way. Since the announcement of Diller's appointment as chairman and CEO of Silver King, the publicly traded group owner whose 12 UHF stations are affiliated with Home Shopping Network, he has given numerous short interviews but has shed little light on his plans.

Whatever they are, Diller must accomplish them with a station group that does not reach all available viewers in all its markets (according to its most recent 10K) and that is barely visible on the Nielsen radar screen.

The point Diller likes to make is that the Silver King stations will be reformatted as traditional independent stations with general entertainment fare, competitive news departments and



*Diller will turn the Silver King stations into traditional indies.*

sports programming.

Beyond that, he refuses to address speculation that he will use the made-over Silver King group, located in markets with almost 30 million viewers, to launch a national program service of some sort.

"What these stations represent if you assume that they are devoid of their current [home shopping] programming is a blank piece of paper to write on," Diller told BROADCASTING & CABLE. "Their grasp is extraordinary and their spine is quite strong—they cover a large amount of American households."

Diller has more than two years to formulate what he'll write on that piece of paper. All 12 of the stations are committed to carrying the Home Shopping Network through Dec. 28, 1997, according to documents filed with the Securities and Exchange Commission.

According to Diller, "The first stage of development will be on a date certain to begin programming a multiple daypart service in entertainment, news, information and sports in every local market that SKTV serves."

Beyond that, he says, "I don't want to get involved in all this speculation" about a new network. "What I've told you is the beginning of the blueprint. I can also tell you that I am going to operate these stations very aggressive-

## Wertheimer out at MCA

In the latest shake-up at MCA, TV chief Tom Wertheimer resigned last week. Wertheimer had been executive vice president, MCA Inc., and chairman, MCA Television and Home Entertainment Groups. Speculation in Hollywood centered on Greg Meidel, president, Twentieth Television, and Peter Tortorici, former president, CBS Entertainment, as possible replacements.

"I fully acknowledge and respect the choice of new management to assemble their own team of key executives," said Wertheimer in a statement. That choice came as no surprise, given the stated intention of new MCA management to make its own mark on the studio's TV business, particularly in syndication.

Wertheimer joined the studio in 1972 as vice president, business affairs, and was named chairman of the MCA Television Group in 1991. That appointment led to Kerry McCluggage's resignation as president, MCA Television, and move to Paramount as chairman of that studio's television activities.

In luring Meidel away from Twentieth, the studio would be getting a syndication veteran who has built his



*Tom Wertheimer left MCA.*

reputation at Paramount and Fox. Meidel, who worked for Lucie Salhany at Paramount, has been successful in launching the first-run *Star Trek* franchise and *Arsenio Hall* at Paramount to more recently overseeing the successful off-net sale of *The Simpsons*.

Tortorici, who left CBS in June, put together the network's fall schedule, which includes *American Gothic* and *Central Park West*, two of the more talked-about fall series.

According to reports, MCA executives reportedly offered the job to Ted Harbert, president, ABC Entertainment, but he turned it down.

According to Ron Meyer, president and chief operating officer, MCA Inc., Wertheimer will remain at the company until a replacement has been named. "I have known and respected Tom for many years, in both a personal and professional capacity. I have asked Tom to continue with his current duties until a successor is named, and the company will continue to benefit from his counsel as a non-exclusive consultant in the future," he said.

—SC

ly. There are an endless number of options."

Asked if he expects to compete effectively in the local news business in, for example, New York, where stations such as WABC-TV employ hundreds of local news staffers, Diller says simply, "We will find a way to be competitive." (He also suggests that news departments such as WABC's are "vastly, wildly, crazily overstaffed, but that's OK.")

Most of those familiar with the market are skeptical that WHSE-TV Newark, N.J., will compete effectively with the network owned and operated stations in the nation's largest market. But Wall Street is giving Diller the benefit of the doubt. The day his SKG connection was announced, the group's stock more than doubled, boosting the market value of the company to almost \$350 million. (Since then, the stock has settled a couple of points, dropping the market value to about \$322 million.)

"He's an experienced programmer with great knowledge of the entertainment industry," says Cowen & Co. media analyst Harold Vogel. The SKG deal, Vogel says, gives Diller "a nice neat platform to try to get back in the game in a major way. It suits his net-worth position as well as his interests overall."

Vogel estimates that SKG may have to spend \$50 million-\$100 million more to get the stations in the shape Diller says he wants them in. And between his TCI and Allen & Co. connections, financing shouldn't be a problem, he says. But making the stations competitive in markets dominated by powerful VHF outlets may prove daunting. "It will be very hard," Vogel says.

Others agree. "The assets are clearly undervalued," notes one analyst. "With 10 stations, even UHF stations, in the top 20 markets, you could come up with a \$45-per-share valuation pretty easily."

Asset valuations are easy to make on paper. But one analyst notes that 90% of the SKG station group's revenue (which has been flat for the past three years, averaging an annual \$46.5 million) comes from fees and commissions paid by Home Shopping Network. "The assets are valuable, but from an operational standpoint, without home shopping, then what?"

In any event, Diller would need the approval of the majority equity partner in Silver King—Liberty Media—to launch any venture outside the normal scope of SKTV's business, according to the joint venture agreement filed at

## SYNDICATION MARKETPLACE

**Rose picked for 'Extra'**

WFLD-TV Chicago morning news anchor David Rose is joining Warner Bros.' *Extra—The Entertainment Magazine* as weekend anchor and senior correspondent, assuming the duties of David Nemeth, who continues to host the weeknight edition with Arthel Neville. Rose joins weekend anchor Maureen O'Boyle on the program Sept. 9.

**Happy 'Baby'**

Claster Television has renewed *The Baby Huey Show* for a second season on 95 stations representing 82% of the country, including WPIX(TV) New York, KCOP-TV Los Angeles and WPWR(TV) Chicago.

**'Nights' clears**

*Baywatch Nights*, the hour-long weekly series starring David Hasselhoff, has been cleared in more than 95% of the country and will premiere in 175 markets, according to distributor All American Television. The series, which is a spin-off from

the successful *Baywatch* series, debuts during the week of Sept. 25.

**Apollo cleared for takeoff**

Starcom Entertainment's *Apollo 13: The Doomed Mission* special has cleared 75% of the country, including 27 of the top 30 markets.

**NSS POCKETPIECE**

(Nielsen's top ranked syndicated shows for the week ending Aug. 20. Numbers represent average audience/stations/% coverage.)

1. Wheel of Fortune	10.4/226/97
2. Jeopardy!	8.9/217/99
3. Oprah Winfrey Show	6.6/239/99
4. Entertainment Tonight	6.4/180/93
5. Hard Copy	5.6/188/94
6. Family Matters	5.5/195/91
7. Hercules: Legendary Jmns	5.3/191/97
7. Inside Edition	5.3/180/94
9. Ricki Lake	5.1/224/98
10. NFL on TNT '95 Preseason	4.9/3/70
10. Star Trek: Deep Space Nlne	4.9/236/99
10. Wheel of Fortune-wknd	4.9/170/73
13. Baywatch	4.8/225/96
13. Jenny Jones	4.8/206/95
13. Simpsons	4.8/137/85

**Petracom** 

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HAS ACQUIRED SUBSTANTIALLY ALL OF THE ASSETS OF

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WTVW-TV, EVANSVILLE, IN  
KARD-TV, MONROE, LA  
KLBK-TV, LUBBOCK, TX

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PETRACOM BROADCASTING, INC. AND ASSISTED IN ARRANGING  
THE EQUITY, MEZZANINE AND SENIOR DEBT FINANCING

**MCKINLEY CAPITAL PARTNERS**  
LIMITED

the SEC between Liberty and Diller to operate Silver King.

The venture gives Diller 70% voting control and a 20% equity stake, but requires unanimous approval of the partners (including TCI and Liberty chiefs John Malone and Peter Barton,

respectively) "for any transaction not in the ordinary course of business, launching new or additional channels or engaging in any new field of business." The agreement also gives Liberty the right to reacquire Diller's shares in Silver King if the ban on cable sys-

tem and broadcast station crossownership goes away.

Diller also needs unanimous approval to make any acquisition exceeding 10% of the outstanding market value of the joint venture "at the time of such transaction," the agreement states. ■

## PEOPLE'S CHOICE: Ratings according to Nielsen, Aug. 21-27

Week	abc	CBS	NBC	FOX	UPN
49	12.0/21	10.4/18	9.2/16	4.3/7	3.6/6
MONDAY	8:00		21. The Nanny 10.5/19	42. Fresh Prince 8.2/15	78. Encounters 4.2/7
	8:30	10. NFL Preseason Football—Dallas Cowboys vs. Denver Broncos 12.0/21	18. Dave's World 10.7/19	33. NBC Monday Night at the Movies—Back to the Future, Part III 9.4/16	77. New York Undercover 4.3/7
	9:00		11. Murphy Brown 11.6/19		
	9:30		11. Cybill 11.6/19		
	10:00		35. Chicago Hope 9.1/16		
10:30					
TUESDAY	8:00	10.7/19	7.2/13	10.0/18	5.7/10
	8:30	40. Full House 8.3/16	56. Rescue: 911 6.7/13	37. Wings 8.4/17	69. Fox Tuesday Night Movie—The Super 5.7/10
	8:30	25. Roseanne 10.2/18		45. Newsradio 7.6/14	
	9:00	5. Home Imprvmt 13.3/22	48. CBS Tuesday Movie—Deliver Them from Evil: The Taking of Alta View 7.5/13	16. Frasier 11.0/18	91. Anatomy of Horror 2.1/4
	9:30	13. Coach 11.3/19		20. J Larroquette 10.6/18	
10:00	22. NYPD Blue 10.5/19		14. Dateline NBC 11.2/20		
10:30					
WEDNESDAY	8:00	11.1/20	7.5/13	8.7/16	3.6/6
	8:30	40. Grace Under Fire 8.3/17	50. Nanny 7.4/15	52. Unsolved Mysteries 7.2/14	79. Beverly Hills, 90210 4.1/8
	8:30	33. Ellen 9.4/17	53. Dave's World 7.1/13		88. Sister, Sister 2.5/5
	9:00	8. Grace Under Fire 12.5/22	45. CBS Wednesday Movie—Days of Thunder 7.6/13	23. Dateline NBC 10.4/18	87. Kirk 2.6/5
	9:30	18. All-Amer Girl 10.7/18		36. Law and Order 8.5/15	88. The Wayans Bros. 2.5/4
10:00	6. PrimeTime Live 12.8/23			90. Unhap Ever After 2.4/4	
10:30					
THURSDAY	8:00	6.3/11	6.3/11	14.9/27	5.9/11
	8:30	55. Matlock 6.9/13	76. Murder, She Wrote 4.6/9	6. Friends 12.8/25	64. Living Single 6.0/12
	9:00			3. Mad About You 14.3/26	60. Martin 6.2/11
	9:30	66. Commish 5.9/10	57. Eye to Eye 6.5/11	1. Seinfeld 17.0/29	69. New York Undercover 5.7/10
	10:00	60. Day One 6.2/11	44. 48 Hours 7.7/14	2. Friends 16.6/28	
10:30			3. ER 14.3/26		
FRIDAY	8:00	10.6/21	5.5/11	5.1/10	4.9/10
	8:30	29. Family Matters 9.7/21	68. Diagnosis Murder 5.8/12	74. NBC Baseball Night 5.2/10	82. TV Nation 3.7/8
	8:30	29. Boy Meets World 9.7/20			64. The X-Files 6.0/12
	9:00	28. Step by Step 9.9/20	75. Picket Fences 4.9/9		
	9:30	31. Hangin' w/Mr. C 9.6/18	66. Picket Fences 5.9/11		
10:00	9. 20/20 12.4/24				
10:30					
SATURDAY	8:00	4.7/9	7.5/15	5.6/11	5.5/12
	8:30	79. Adventures of Mary Kate & Ashley 4.1/9	72. Dr. Quinn, Medicine Woman 5.3/12	72. Movie of the Week—Ernest Goes to Jail 5.3/11	71. Fox Preseason Football—Seattle Seahawks vs. San Francisco 49ers 5.5/12
	9:00	60. World's Funniest Commercials 6.2/12	48. Touched by an Angel 7.5/15		
	9:30	82. Susan B. Anthony Slept Here 3.7/7	31. Walker, Texas Ranger 9.6/19	63. A Word from Our Sponsor 6.1/12	
	10:00				
10:30					
SUNDAY	7:00	9.2/17	10.8/20	6.9/13	5.9/11
	7:30	37. Am Fun Videos 8.4/18	15. 60 Minutes 11.1/23	84. Time-Life Lost Civilizations 3.6/7	81. Sliders 3.8/8
	7:30	26. Am Fun Videos 10.0/20			53. The Simpsons 7.1/13
	8:00	45. Lois & Clark 7.6/14	23. Murder, She Wrote 10.4/19	51. Houdini: Unlocking Secrets 7.3/13	
	9:00	26. ABC Sunday Night Movie—Skylark 10.0/17	17. CBS Sunday Movie—Love, Honor & Obey, Part 1 10.9/19	37. NBC Sunday Movie—Wayne's World 8.4/15	43. Married w/Chld 7.9/13
10:00				59. George Carlin 6.3/11	
10:30					
WEEK AVG	9.2/17	8.0/15	8.6/16	5.2/10	UPN: 2.7/5; WB: 2.5/5
STD AVG	11.0/19	10.0/17	10.7/18	6.8/12	UPN: 3.3/5; WB: 1.9/3

RANKING/SHOW [PROGRAM RATING/SHARE] TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED YELLOW TINT IS WINNER OF TIME SLOT (nr)=NOT RANKED \*PREMIERE TELEVISION UNIVERSE ESTIMATED AT 95.4 MILLION HOUSEHOLDS; ONE RATINGS POINT=954,000 TV HOMES SOURCE: NIELSEN MEDIA RESEARCH COMPILED BY KENNETH RAY

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# News directors



**Ilene Engel**  
KIRO-TV Seattle

*"News producers no longer have to follow the rule that you always have to have a local lead for every story, that you can't have an international story somewhere. We're trying to look at bigger issues."*



**Bill Lord**  
KNBC-TV Los Angeles

*"We need to get things on faster and faster on a much more competitive basis because we're much more reliant on breaking news than we ever were in the past."*



**Marv Rockford**  
KCNC-TV Denver

*"What makes you successful hasn't changed. If you are the best [news] hunters and gatherers, you'll win."*

*"There has definitely been a change in thinking in that you can't just cover events; you have to provide perspective and useful information for the viewer."*

**T**elevision viewers need the big picture. Daily news events should be put in perspective and provide news viewers can use. Macro, not micro.

That's the consensus of seven major-market news directors polled by BROADCASTING & CABLE on their approach to local news. One news director says that when his news team covers a crime, "we try not to just report on the victims, but how people can avoid becoming victims."

Although their opinions on crime coverage were not unanimous, Bill Lord of KNBC-TV expresses a common theme when he says the industry "is starting to back off on crime coverage." Whether or not Washington, which has been vocal against violence on television, has had an influence, the news directors' comments included: "We have policies against showing blood on the sidewalk," "we're not...showing pictures of blood on the street" and "we don't tend to go the body-bag route."

Providing the major news of the day remains the "number-one priority" of these journalists, but they would like to see reporting that is more enterprising and more in-depth. And, of course, they want to break news, ahead of the print competition.

And now, for more on this story, we take you to Houston...



# face the nation

*"We look real hard at the amount of crime we cover because we feel our newscasts should be reflective of the whole community."*



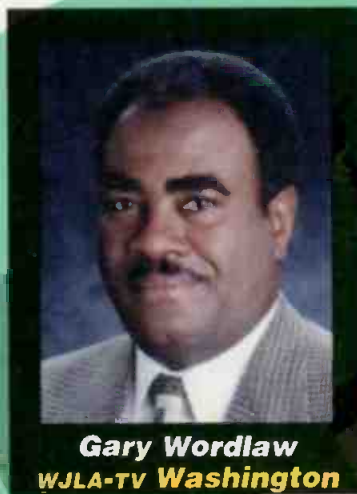
**Walter Kraft**  
WKYZ-TV Detroit

*"We are trying to make more careful judgments about what's really affecting people's lives instead of reacting to visually enticing, but often insignificant, stories."*

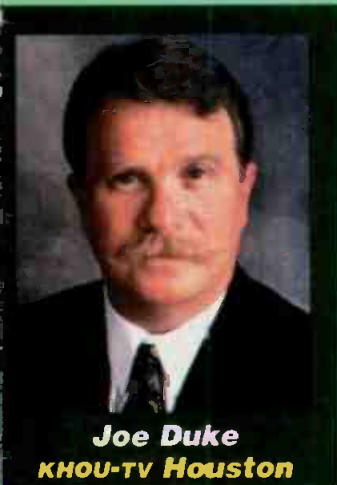


**Charles Kravetz**  
New England Cable News

*"Breaking news to us is investigative reporting; breaking news is leading the local newspapers, not following them."*



**Gary Wordlaw**  
WJLA-TV Washington



**Joe Duke**  
KHOU-TV Houston

have to provide perspective and useful information for the viewer. The thinking is that besides covering crime scenes, we should help viewers avoid crime, tell them how to make their home or street safer, how to avoid car jacking, etc. We're trying not to just report on the victims, but how people can avoid becoming victims."

Duke says satellite technology now makes it possible for TV stations to tie local stories into global issues. "Once satellites allowed us to get and move materi-

al very quickly between networks and local stations, we began to find a local connection to national stories."

Expanded time for local news is another trend, which Duke says has translated into more in-depth coverage and more community-service news. "Most markets now do noon, 5, 6 and 10 p.m. We can go into more depth on news than we used to and provide time in mornings to talk about community affairs in a very local way."

He says KHOU-TV has decreased its crime coverage: "We're backing off a little bit at covering every event that happens. There's a sense here that crime has to be put into



**Joe Duke**

**KHOU-TV**

**Houston**

**K** HOU-TV News Director Joe Duke says the station has broadened its definition of news, and is trying to provide consumer news that educates viewers on business, crime, health and medicine. "There has definitely been a change in thinking in that you can't just cover events; you

perspective. It's not all that's happening each day in Houston, Texas."



## Ilene Engel

KIRO-TV

Seattle

**F**OR KIRO-TV, context and the big picture are important elements of its local coverage, says News Director Ilene Engel. Former CBS affiliate KIRO-TV changed ownership this year and became a UPN independent station, which has influenced its newsgathering approach. "We try to take a broader view, looking at the macro more than the micro. That we're not here to just do local, but also regional stories. We want to be the area's regional television station. The palette is much more expansive now. News producers no longer have to follow the rule that you always have to have a local lead for every story, that you can't have an international story somewhere. We're trying to look at bigger issues and why people care about these stories. So much of it is about context and what it really means."

Engel says the station is aiming for longer, more enterprising trend stories that relate local news to larger national issues. After last April's Oklahoma City bombing, KIRO-TV produced a story about right-wing militias in eastern Washington.

With Boeing Aerospace, Microsoft and Nintendo in its Seattle backyard, KIRO-TV reporters regularly cover technology, telecommunications and job migration, Engel says. "It's really important for us in this region to look at technology as something we cover and how it affects all of us, kids to seniors." KIRO-TV, she says, does not pursue crime and disaster stories just to compete with other stations in Seattle.



## Walter Kraft

WXYZ-TV

Detroit

**F**OR WXYZ-TV Detroit, supplying "the major news of the day" remains the station's goal, says News Director Walter Kraft: "Our number-one priority is, and will always be, making sure that we are covering anything that's relevant that occurred that day." Kraft says major news events, such as Michigan's militia connection to the Oklahoma City bombing, invariably spike up WXYZ-TV's ratings. Despite Detroit's reputation as a high-crime city, Kraft says his station's crime coverage is dictated by editorial balance. How much coverage a story receives—if any—is decided on a story-by-story basis. "Crime and violence is always a pressing topic here because there's a lot of it. We look real hard at the amount of crime we cover because we feel our newscasts should be reflective of the whole community. If we're over-

loaded with an enormous number of crime stories, then how closely are we really reflecting the community we serve? You run into a question of overall significance. At what expense are you covering those stories over other things?" he asks.

Kraft says WXYZ-TV tries to keep shots of violence off the screen: "We've had long-standing policies against showing blood on the sidewalk as a way to identify the location of a crime." He says the station uses a "family viewing" standard: "I would hope that I could sit down and watch a newscast with my family without being bombarded with a lot of violence and language that would be inappropriate. We respond to the makeup of our viewers. We know that at 5 p.m. there is a different audience makeup than there is at 11 p.m. That doesn't mean you don't cover a horrendous story. It's really not about what you cover but about how you cover it."

WXYZ-TV likely will soon face added competition from WGPR-TV, which earlier this year switched from an independent primarily airing religious programming to a CBS affiliate. Meanwhile, WJBK-TV, the former CBS affiliate, has become a Fox affiliate. "They do not yet have a news operation, but they will be a factor." But, Kraft adds: "If you pay attention to what the competition is doing, you tend to be looking backward and over your shoulder, and that is not a progressive way of thinking."



## Charles Kravetz

New England

Cable News

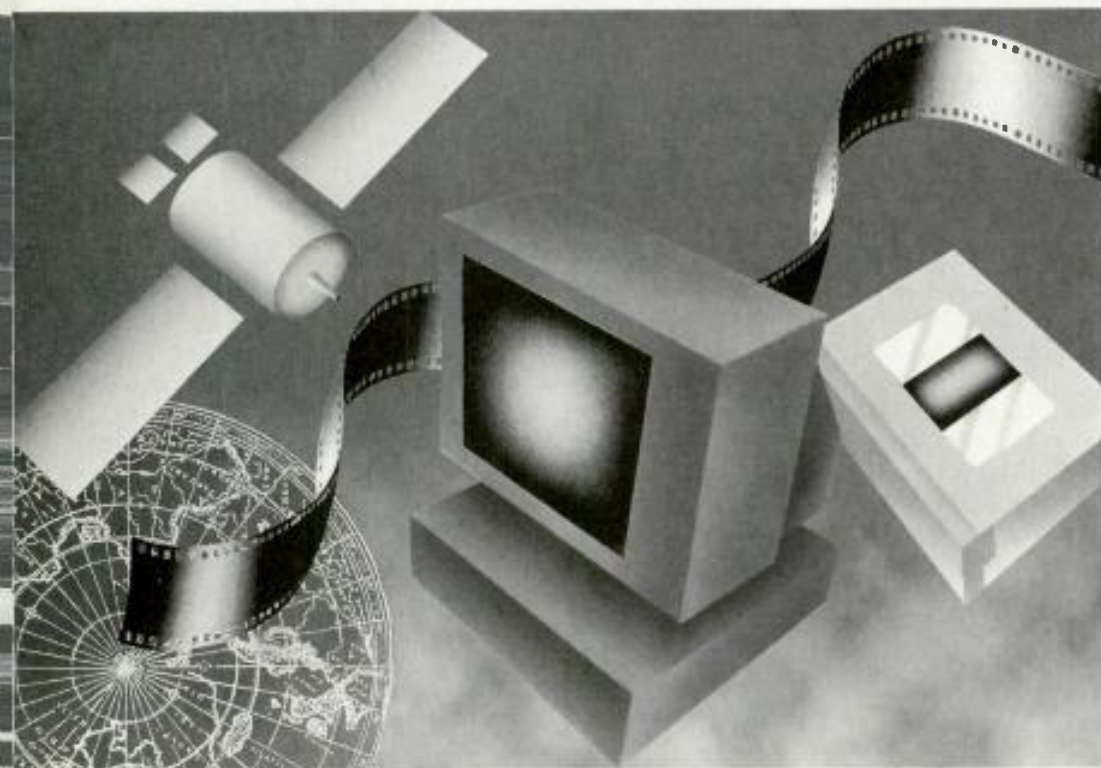
**B**OSTON-based New England Cable News, which debuted in 1993, boosted its TV newsgathering capacity last year by opening bureaus in Hartford, Conn., and Manchester, N.H. News Director Charles Kravetz says the station takes a different approach to local Boston news than that of competing TV broadcast stations. "Our news packages are longer; we tend to do less of the inconsequential spot news and focus more on long-form reporting, contextual reporting, issue reporting and politics," says Kravetz.

"We are trying to make more careful judgments about what's really affecting people's lives instead of reacting to visually enticing but often insignificant stories. We're making an effort...to look at trends, look at the political landscape, at issues that are affecting people, trying to avoid the superficial."

Kravetz says the station tends to steer away from routine crime and disaster stories. "Every time someone is murdered in Boston, it doesn't turn into a [news] package. We're not chasing body bags and showing pictures of blood on the street. We don't shy away from doing crime, but clearly we don't do as much of this as other stations do."

This year, New England Cable added *News Night* to its evening schedule, a local equivalent of ABC's *Nightline*. Kravetz says the '90s have brought a demand for business, medical and technology news. "We are the only station in Boston, and I believe in New England, that has a television beat reporter regularly covering business. Because every newspaper has an enormous business section—it amazes me that TV people are not covering business."

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## Bill Lord

KNBC-TV

## Los Angeles

**K**NBC-TV News Director Bill Lord says there is one major change in TV news in Los Angeles: an emphasis on hard news. "That's been driven largely by events—earthquakes, riots, fires, floods and O.J. [Simpson]. This station is more hard news-oriented than it ever was in the past."

Lord says a crowded news slate has impacted KNBC-TV coverage: "Clearly, the change during this time is in terms of how fast we cover it. We need to get things on faster and faster on a much more competitive basis because we're much more reliant on breaking news than we ever were in the past."

Lord says that because of the station's overwhelming reliance on hard news, newscasts sometimes lack perspective pieces. "That's something we plan to work on in the future."

KNBC-TV now faces more competition. "You have to remember that this is a market with seven VHF stations doing news and two Spanish-language stations doing news. It is far and away the most competitive news market in terms of the fracturing of the audience."

Lord says a change on the horizon for L.A.'s TV market will come when Disney, which already owns KKAL-TV there, takes over Capcities/ABC's KABC-TV. "It is unclear at this point whether that will be something the FCC allows over the long term, but these are two huge news operations in the same town."

On local crime reporting, Lord says: "We are starting, as an industry, to back off on crime coverage. You're seeing a diminishing of overall crime-news content."

KNBC-TV, he says, "is in a growth mode in the sense that we do more and more newscasts, and we look for more and more opportunities to display our product. We're getting a lot more product on the air sometimes with fewer people, but I think there is still room for economic growth and staff growth based on the programs we put on."



## Marv Rockford

KCNC-TV

## Denver

**M**ergers and corporate alliances, says KCNC-TV News Director Marv Rockford, have not changed the formula for successful local TV news coverage: Be the first to get the news. "It's fascinating to look at all that's going on in the industry and where it's going, but the fact is that what makes you successful hasn't changed. If you are the best [news] hunters and gatherers, you'll win. That's not a trend, but perhaps a refocusing back to what's needed to cover our local marketplaces."

Rockford defends news coverage of crime, and says that

claims of excessive violence on the news is misdirected. "News coverage and entertainment programming get lumped together by our critics an awful lot. While TV stations may cover crime, there's very little that you would call violent in television news per se. I don't see the depiction of violence in local television newscasts."

As for the economic health of TV news, Rockford says the TV marketplace in Denver is robust. "Overall, television is still enjoying a recovery from the dark days of the late '80s and early '90s. Advertisers continue their renewed interest in broadcasting as an ad medium."

On new technology, Rockford says local stations are equipped with the latest bells and whistles and that he does not "see anything on the immediate horizon that is going to change fundamentally the way we do our jobs."

(Rockford was named VP-GM of KCNC-TV last week. And on Sept. 10, Westinghouse takes over ownership of KCNC-TV from NBC. It will become a CBS affiliate.)



## Gary Wordlaw

WJLA-TV

## Washington

**W**JLA-TV News Director Gary Wordlaw says the station's charter is to be the leader of breaking news in metro Washington. "Breaking news to us is investigative reporting; breaking news is leading the local newspapers, not following them." Wordlaw says that pressing news issues "are pretty much the same as everybody else's: kids with guns, teenage pregnancies and AIDS."

Wordlaw predicts race will become an important subject for local TV news in 1996. "All of us are going to find that the status of race relations has changed. With all the affirmative action talk and non-talk, the newly elected Congress and the elections coming up, the racial status in America is going to become hot news next year."

Crime and violence, says Wordlaw, go hand-in-hand with covering the nation's capital. And although unofficially labeled the nation's homicide capital, Wordlaw says WJLA-TV's crime coverage does not necessarily translate into "blood and guts." "We don't tend to go the body-bag route; we do cover hard news. We try to personalize the violence: put a face with the name."

Wordlaw says attempts to tone down violence on newscasts may not be the way to go. "That family-sensitive stuff, I don't believe in it. If we're doing our jobs, we are sensitive. If you live in a community where there are 500 murders a year and you don't cover them, are you being sensitive to those families? People don't want to see dead people on TV, but people want to know their neighborhood is still safe to go home to."

WJLA-TV has been beefing up its weekly news coverage. The station now produces a two-hour newscast on Saturday and two hours of news on Sunday morning. "There is a lot of news coverage in this marketplace."

The station also has an unusual competitive newsgathering arrangement. A 24-hour cable channel owned by WJLA-TV's parent company, Allbritton Communications, produces the 10 p.m. newscast used by the station, a UPN affiliate. ■



News staffs of co-owned newspapers, radio, TV and cable are merging for more efficiency. The Chicago Tribune's Jim Warren and Tribune Broadcasting's Cissy Baker work side by side in Washington.

# The urge to merge

*TV, radio and print operations move in together*

By Steve McClellan

**T**raditionally, newspapers have been some of the harshest critics of their broadcast news counterparts—charging the electronic communications media with a lack of depth and an interest in sound bites, pictures and little else.

But The Tribune Co., which owns both broadcast and print outlets, has set up newsrooms in Washington and Chicago that defy conventional wisdom.

In Washington, the company opened a bureau three months ago in which staffers from the *Chicago Tribune* and WGN-TV literally work side by side, sharing information, attending the same story meetings and, in some cases, jointly covering stories.

In the bureau, *Chicago Tribune* Bureau Chief James Warren and Tribune Broadcasting Bureau Chief Cissy Baker share the main news desk with their top assistants.

Before the new bureau opened in May, the Chicago-based paper and co-owned broadcaster had separate Washington bureaus across town from one another. "If you had asked the broadcasting side what the newspaper was doing [and vice versa] we would have looked at you dumb," says Baker.

"Now we're in the same room working as a multimedia news center."

Tribune's Washington bureau was modeled on the newsroom of the company's regional cable news channel, Chicagoland Television, where print and television staffers also work side by side, both on and off the air.

The Tribune Co. illustration is just one example of a growing trend in the news business, where co-owned news outlets (TV, radio, print and cable) are working more closely together, if not merging outright, to provide better coverage and make more efficient use of assets and facilities.

In some ways, says David Bartlett, president of the Radio-Television News Directors Association, the consolidation of co-owned news departments in some markets is broadcast history repeating itself. "It's really just back to the future," says Bartlett, noting that in the early days of television, co-owned TV and radio news departments were combined.

It wasn't until the late 1960s or early 1970s, "when local TV news hit its stride," that many co-owned facilities separated their news operations, says Bartlett. "TV news typically grew out of radio. Those that are merging news departments are going back to some-

thing that used to be the norm."

Group W Broadcasting has merged news departments in three markets: Boston, Philadelphia and most recently San Francisco, where the company launched AM and FM all-news outlets.

By most accounts, the merged operations are succeeding in all three markets. If the proposed Westinghouse-CBS merger goes through, a number of other opportunities to consolidate radio and TV news departments will be created, including the top three markets, where both CBS and Group W have all-news radio outlets.

"Obviously such opportunities will be examined," a source at Group W says. "In New York, the question is which radio station would you want to merge with WCBS-TV: WINS[AM] [the Group W all-news station] or WCBS[AM]? You wouldn't want to merge the two radio stations because then you eliminate an advertising voice. That would be self-defeating."

The first Group W properties to combine news departments were WBZ-AM-TV Boston about two years ago, according to WBZ-TV News Director Peter Brown.

"It works great," says Brown. "It's a more effective way of using resources." TV reporters routinely do quick sound bites for the radio station on stories they're reporting from the field. The TV station uses the radio station's morning drive anchor for news and sports updates in its early morning newscast from 5 to 7, currently first in the market, says Brown. "The morning drive anchor offers the earliest sports update" on television in the market, he says.

Next month, the radio and TV news departments are moving into a single newsroom. In the past two years, the television station has increased its news output from roughly 24 hours a week to 32 hours a week.

But even when the news departments move to a single newsroom, Brown says, the setup won't be a "complete merger. The goal is that once you've completed your primary responsibility [TV or radio] to immediately step into your secondary responsibility."

At KYW-AM-TV Philadelphia, the news departments are "about as fully integrated as you can get," says Jeff Bartlett, news director at KYW-TV. The Philadelphia outlets merged news departments about 18 months ago, says Bartlett, who was news director at WBZ-



TV when it merged its news department with WBZ(AM)'s two years ago.

At KYW, TV reporters go on radio and radio reporters go on television. Some of the radio anchors also do television newscasts, says Bartlett. "It's one big news operation, where assignments are integrated and everybody has access to one computer system."

The major difference between the Boston and Philadelphia consolidations, says Bartlett, is that in Boston, the all-news radio format had just been launched and the television news department was in effect being used to help the radio news effort get started. In Philadelphia, he says, "the radio station already was dominant, so we enhanced the newsgathering capabilities of both sides by joining forces."

Bartlett says the efficiencies come more from "spending more wisely than [from] saving money. When we added a weekend morning news block, I didn't have to go out and hire somebody. I used a radio anchor. There are certainly those kinds of efficiencies, but otherwise radio has its 24-hour-a-day mission and we have our mission."

Bartlett says the head count at the news departments is the same since the

merger. "I can't hire fewer photographers and fewer editors, and there will still be a certain number of reporters out doing stories and anchors in the studio. That doesn't change. Overall, the benefit to us has been better coverage for radio and TV."

At KPIX(TV) San Francisco, TV news director Al Corral says the co-owned TV and radio news outlets aren't merged per se, "but we are working very closely together." The working relationship includes linked computers, shared stories and assignments and use of each other's reporters.

Almost a year ago, Group W decided to switch the format of its AM and FM stations in the market to news, giving it a second all-news format in San Francisco along with KPIX(AM). The FM station has made a mark for itself broadcasting live coverage of the O.J. Simpson trial.

In addition to trial coverage, the FM outlet tends to do longer pieces than the typical "sound bite" coverage of many all-news stations, says Corral.

And after the trial? "The format will continue to evolve," says Corral. The plans aren't firm but could involve more radio airtime for television

reporters, he says. "It's a great cross-promotional platform to reach more potential viewers."

Not everyone sees the beauty of merging departments. At KGO(AM) San Francisco, News Director Ken Berry says he doesn't think that merging news departments is practical or particularly beneficial for the radio side.

"The one place where we have really combined resources [with co-owned KGO-TV] successfully is our consumer department," Berry says. "A lot of good stories have come out of the consumer hotline. It's labor-intensive and requires a lot of phone calls. By adding TV we've upped the number of calls we can make. But that's sort of our beachhead in the area of cooperation with television."

The big problem, says Berry, is that the radio station needs so much live material, "it's difficult to get the TV guys to devote enough time to radio. We're almost always better off sending our own person." Nevertheless, he says, the two departments "get along" and trade news tips. And they've helped each other on big stories, such as the Gulf War, when KGO radio got a reporter inside Kuwait where he fed reports to the TV station.

Mergers haven't always worked. Case in point: KIRO-AM-TV Seattle, which merged news departments at about the time WBZ did in Boston.

At the same time it executed its merger of news departments, KIRO attempted a major reformatting of its television newscast, which was dubbed "News out of the Box." It was similar to a format used successfully by CITY-TV Toronto. Instead of the traditional anchor desk, the concept involved an anchor who would roam the newsroom in an attempt to show viewers the news as it was developing.

But viewers turned away in droves. To some extent, the merged departments were victims of the failed format. But it also may have contributed to the format's failure. Nick Latham, director of corporate affairs for KIRO-TV, acknowledges that some of the radio reporters "were not too comfortable" doing on-air television reports.

Within a year, News out of the Box was off the air. There wasn't a formal de-merging of the television and radio news operations, but cooperation on stories was "deemphasized."

Earlier this year, Belo Broadcasting bought KIRO-TV, but not KIRO(AM). The two news departments soon will officially disengage. ■

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# Starting from scratch

*In the wake of sales and affiliation changes, stations face the challenge of creating a news department*

By Steve Coe

**I**n these days of ownership churn and affiliation switches, many stations face having to start a newscast from the ground up or expanding their limited news programming to a full-service, multi-daypart operation. For news directors, the challenge is both daunting and exciting.

In April 1993, KSHB-TV Kansas City, Mo., now an NBC affiliate, "started from nothing," according to Mark Olinger, news director. The former Fox affiliate changed affiliation in September 1994. "We started in April 1993 and launched our first half-hour news in August 1993 while still a Fox station," he says.

The station airs half-hour newscasts at 5 and 6 p.m. and 35 minutes at 10 p.m. Monday-Friday. On Saturday and Sunday it produces half-hours at 5 and 10 p.m. and plans to expand the Sunday broadcast to 45 minutes when football season begins, to include Kansas City Chiefs highlights.

Although Olinger is a TV news veteran, he credits the experience with giving him new knowledge and insight. "I learned so much. There is just a massive amount of information associated with this that I would not have learned any other way. I've been in the business for 20 years," he says, "and it took all of what I know. You have to think about everything: font style, music, the style book, cameras and tripods. These are things that people who walk into a newsroom don't have to think about. You have to think about everything that goes into a newsroom." In the end, though, even with the amount of work that went into starting the operation, Olinger says: "I had a ball. I had a good staff, which helped, and I didn't inherit anyone."

Jay Newman, vice president in charge of Detroit television operations for CBS, is beginning to set up a news operation for what will be WWJ-TV Detroit (formerly WGPR-TV). "We've been operating on an LMA, and we'll close on the station in the next few weeks," he says, adding that the station's first newscast is expected to go on the air in the first quarter of next year.

This is Newman's second experience with starting a news operation. He oversaw the buildup of CBS-owned WCIX Miami, when the network lost its former affiliate there in the late 1980s and was forced to purchase the independent.

At a start-up news operation, "you

have to look at things differently than at a veteran station," says Newman. "The days are gone where you have five or six stations following the same path, which is to cover everything. Getting into the business 30 years after everybody else means we have to look to sound alternatives that are based in good journalism [and] that will offer viewers something different. We're not going to reinvent the wheel, but when we launch we will do a limited number of things, and hopefully do them very



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well and better than the other guys.”

Despite the competitive disadvantage in joining the game long after competing stations, Newman says that a station starting out in the news business has some advantages. “This is really an exciting time. I grew up in broadcast journalism, and it’s a great opportunity to build from scratch and see it grow. Sometimes, at a mature station—whether you’re number two or three in the market—you’re unwilling to try something new because of what you might lose. We’re not going to do crazy things, but we will be looking at different ideas.” Coming into

news later than most also helps from a technology standpoint. “The good news is that [much] news equipment now is digital, nonlinear technology,” says Newman. “If we had done this a year ago, the technology would have been analog. Now we can utilize our people more effectively.”

While many stations that have become network affiliates are looking to establish news operations, many others that have lost their affiliation are beefing up their news. For newly independent stations, an expanded news operation can help to brand the station while using existing sets and equipment.

KIRO-TV Seattle is one such example. The station lost its CBS affiliation in March and since then has gone from five hours of news daily to seven and a half hours. Ilene Engel, the station’s news director, says the reputation of owner Belo Broadcasting was built, in part, on news, so the expansion was a natural move. Also, “when you’re losing programming [as a result of the affiliation loss], what better way to replace [it] than with news,” she says.

The increased news output also is helping to brand KIRO-TV in the competitive market. The station’s new tagline is “KIRO Means News.” ■

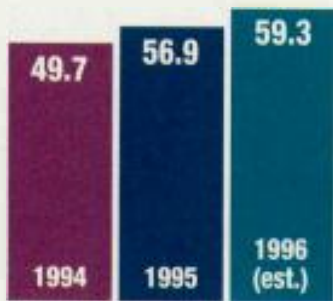
## News directors survey '95

TV stations are spending more time and money on news, according to BROADCASTING & CABLE’S annual survey of TV news directors. The survey also found that ABC News is the most highly regarded national news organization; most news departments

are involved with the Internet or other online services, and nearly half want a better lead-in for their evening newscast. The survey of 75 news directors was conducted in August by the Cahners Publishing Research Department and Innovative Concepts Inc.

### MORE FOR NEWS

1 How many people does your news department employ? (Survey average)



2 How many hours of news does your station air each weekday? (Survey average)



3 How does your news budget this year compare with that of last year?



Average decrease: 11.3%  
Average increase: 10.2%

4 How do you expect your news budget to change next year?



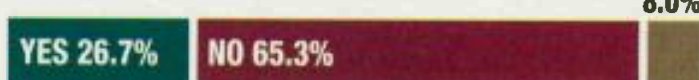
Average expected decrease: 20.0%  
Average expected increase: 6.7%

### NEW KINDS OF NEWS

5 Are you programming (or do you plan to program) news on a cable channel in your market?



6 Are you involved in any news-on-demand services for interactive TV trials?



7 Does your station have, or plan to have, an Internet Web site?



8 Are you involved in (or are you planning) any online news services for PC users?



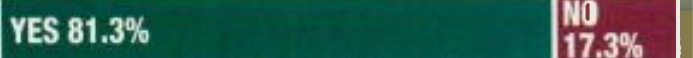
### THE NEXT BIG STORY

9 Will the 1996 political campaigns be your station’s single biggest story during the next 15 months?



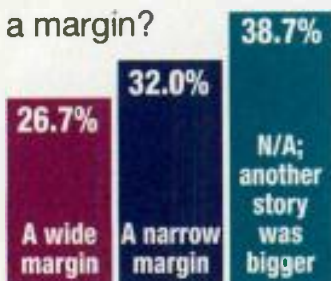


**10** Have you begun planning coverage for the campaigns? N/A 1.4%



**THE LAST BIG STORY**

**11** During the past year, the O.J. Simpson case was the biggest story on your station by how large a margin?



**12** Across all newscasts, did your ratings go up or down during the past year? 65.3%



**13** If your ratings were up, was Simpson coverage a key factor?



**WHO'S THE BEST?**

**19** Which national news organization do you consider strongest overall?

	ABC	CBS	CNN	NBC	N/A
Overall	42.7%	6.7%	34.9%	9.3%	6.4%
ABC affiliates	86.2%	—	13.8%	—	—
CBS affiliates	16.7%	25.0%	33.3%	—	25.0%
NBC affiliates	16.7%	—	38.9%	38.9%	5.6%

**STICK TO THE FACTS**

**14** Has your station or any of its employees been sued for libel in the past year? N/A 5.3%



**15** Have you avoided a story because of the threat of a libel suit? N/A 5.4%



**16** Has upper management pressured you to avoid a story due to the threat of a libel suit? N/A 2.6%



**17** Has upper management pressured you to avoid a story for fear of losing advertising? N/A 6%



**18** Does your station carry libel insurance?



**20** Which national evening newscast is the best?

	ABC	NBC	CBS	MacNeil/Lehrer	N/A
Overall	56.0%	24.0%	9.3%	8.0%	2.7%
ABC affiliates	89.7%	—	6.9%	3.4%	—
CBS affiliates	41.7%	50.0%	—	—	8.3%
NBC affiliates	11.1%	—	88.9%	—	—

**21** Whom do you consider the best national anchor or anchor team?



	Peter Jennings (ABC)	Tom Brokaw (NBC)	Dan Rather (CBS)	Robert MacNeil-Jim Lehrer (PBS)	Bernard Shaw (CNN)	Other/N/A
Overall	62.7%	14.7%	9.3%	6.7%	2.7%	3.9%
ABC affiliates	86.2%	6.9%	—	3.4%	—	3.4%
CBS affiliates	58.3%	—	33.3%	—	8.3%	—
NBC affiliates	44.4%	38.9%	11.1%	—	—	5.6%

**22** Do you believe that in dumping Connie Chung, CBS improved its evening newscast?



The 75 news directors responding to the BROADCASTING & CABLE survey can be categorized as follows:

Market size of respondents' stations:	1-20	28.0%	21-50	30.7%	51-100	24.0%	100+	17.3%	Affiliation of respondents' stations:	ABC	38.7%	CBS	16.0%	NBC	24.0%	Fox	4.0%	Other	10.7%

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## Kuralt returns to 'Road' stop; buys Minnesota combo

By Elizabeth Rathbun

**T**he voice of Charles Kuralt again may grace the airwaves. Radio, that is—in Ely, Minn., population, 4,000.

While the rest of the world may miss the retired CBS-TV correspondent, residents of Canadian border-town Ely may get another chance to savor his down-home wit and wisdom.

That's the hope of Michael Hillman, co-general manager of WELY-AM-FM, which Kuralt has purchased for \$37,000, subject to FCC approval (see page 36). Hillman says Kuralt has talked about taking over occasionally so that Hillman, the stations' voice from 6-10 a.m. weekdays, can go on vacation.

Kuralt first visited Ely a quarter-century ago during the 13-year run of his *On the Road* series, Hillman says. He did a story about a woman who lived on Knife Lake, dispensing homemade root beer and free medical advice. "He fell in love with Ely," its small-town atmosphere and surrounding wilderness, Hillman says.

After retiring from CBS last May, Kuralt returned to Ely to work on his latest book, *Charles Kuralt's America*, which will be published on Oct. 17. Each chapter is devoted to the perfect place to be during each month of the year, according to the publisher, Putnam's Sons. Ely is the place in July.

Hillman and Kuralt struck up a friendship when Kuralt, staying in a remote cabin, couldn't get a TV satellite dish working—he wanted to watch his former show, *Sunday Morning*. Instead, he turned on Hillman's show, then called as a fan. The two met over blueberry pie and found that "we share a common vision of what this station should be," Hillman says: "The voice of small-town Ely."

Later last year, Hillman, who then was working part-time at the stations, was laid off. Kuralt wrote him: "Should I buy the radio stations? Have I lost my mind?"

The stations were placed in receivership this past May. That clinched the deal for Kuralt, Hillman says, adding: "Now I work for the nicest man I've ever met."



Charles Kuralt takes to Moose Lake near his radio stations in Ely, Minn.

WELY-AM-FM, with their 14 employees, are Kuralt's first broadcast properties. But Kuralt is no stranger to radio. He began his 37-year broadcasting career as a radio news writer for CBS News.

According to FCC documents, Kuralt owns all 1,000 shares of stock and is president, chief financial officer and director of WELY buyer Boundary Waters Broadcasters.

So far, Kuralt has been too busy to get involved much in the stations. But he has received tapes of shows and sent a box of recordings of his favorite artists, including Pete Seeger and Burl Ives.

■ ■ ■

Lowell "Bud" Paxson's broadcast infomercial network is costing him another \$1.2 million. That's what Paxson paid last Monday to buy his "non-compete clause" from Home Shopping Network Inc. Paxson, who co-founded HSN and the SilverKing Broadcasting home-shopping group, left HSN in 1990. He had signed a consulting agreement with non-compete obligations extending through 1999.

With the \$40 million purchase two weeks ago of WHAI-TV Bridgeport, Conn., and WAKC-TV Akron, Ohio, Paxson abandoned his plans to start another cable home-shopping network. He will concentrate on his broadcast home shopping network instead, the Infomall TV Network (INTV).

## Changing Hands

The week's tabulation  
of station sales

### Proposed station trades

By dollar volume and number of sales

This week:

AMs □ \$1,940,000 □ 8

FMs □ \$4,243,000 □ 3

Combos □ \$10,503,000 □ 6

TVs □ \$10,675,000 □ 1

Total □ \$27,361,000 □ 18

So far in 1995:

AMs □ \$77,259,654 □ 134

FMs □ \$440,802,313 □ 242

Combos □ \$1,299,002,810 □ 151

TVs □ \$2,592,112,000 □ 93

Total □ \$4,409,176,777 □ 620

### TV

**KCPM(TV) Chico, Calif., KMID(TV) Midland/Odessa, Tex., and KSPR(TV) Springfield, Mo.**

**Price:** \$10.675 million

**Buyer:** Bachow Investment Partners III LP, Bala Cynwyd, Pa. (Paul S. Bachow, president/owner; after sale will be 77.2% owner, Cottonwood Communications LLC); no other broadcast interests

**Seller:** Albin J. Seethaler, Springfield, Mo. (99% owner, Cottonwood Communications; after sale will be 15% owner); no other broadcast interests

**Facilities:** KCPM: ch. 24, 5,000 kw visual, 600 kw aural, ant. 1,849 m.; KMID: ch. 2, 100 kw visual, 10 kw aural, ant. 1,050 ft.; KSPR: ch. 33, 5,010 kw visual, 112 kw aural, ant. 1,995 ft.

**Affiliation:** KCPM: NBC; KMID: ABC; KSPR: ABC

**Broker:** Communications Equity Associates

### COMBOS

**WINW(AM)-WRQK(FM) Canton, Ohio**

**Price:** \$5 million

**Buyer:** Sabre Communications Inc., Williamsport, Pa. (Paul Rothfuss, president); also owns WCLI(AM)-WNKI(FM) Corning, WQIX(AM)-WPGI(FM) Elmira and WPIG(AM)-WHDL(FM) Olean, all N.Y.; and WHTO(FM) Muncy and WFXS(AM)-WZXR(FM) So. Williamsport, Pa.

**Seller:** Canton/Akron Radio Inc., Canton (James Embrescia, president); owns WLEC(AM)/WCPZ(FM) Sandusky, Ohio

**Facilities:** AM: 1520 khz, 1 kw; FM: 106.9 mhz, 27.5 kw, ant. 340 ft.

**Format:** AM: MOR, adult contemp.;

FM: rock

**Broker:** Americom Radio Brokers

**KYNO(AM)-KJFX-FM Fresno, Calif.**

**Price:** \$3 million

**Buyer:** Mesosphere Broadcasting LP, New York (Clifford N. Burnstein, general partner); also owns KFRR-FM Woodlake/Fresno, KKXX-FM Delano/Bakersfield; KRAB-FM Green Acres/Bakersfield, KOJK-FM Oakdale/Mo-desto, KSLY-FM San Luis Obispo and KSTT-FM Los Osos/San Luis Obispo, all Calif.

**Seller:** Brown Organization, L.A. (Michael J. Brown, president); owns KXOA-AM-FM and KQPT-FM Sacramento, KPOP(AM) and KGB-FM San Diego and KDFC-AM-FM and KKSF-FM San Francisco, all Calif.; and KRWM-FM Bremerton/Seattle, Wash.

**Facilities:** AM: 1300 khz, 5 kw day, 1 kw night; FM: 95.7 mhz, 17.5 kw, ant. 850 ft.

**Format:** AM: oldies; FM: top 40, classic rock

**Broker:** Ray Stanfield & Associates

**WLYC(AM)-WILQ-FM Williamsport, Pa.**

**Price:** \$1.7 million

**Buyer:** Van Michael, Corning, N.Y.; no other broadcast interests

**Seller:** Lamco Communications Inc., Williamsport (Marshall Noecker, president); owns WCYB-TV Bristol, Va.; WCTI-TV New Bern, N.C.; KTXS-TV Sweetwater, Tex., and KRCR-TV Redding, KFWU-TV Fort Bragg and KAEF-TV Arcata, all Calif.

**Facilities:** AM: 1050 khz, 1 kw day,

### Correction

Citadel Communications Co. Ltd.'s properties were listed incorrectly in last week's "Changing Hands." Citadel, Bronxville, N.Y., is selling its WMGC-TV Binghamton, N.Y., and WVMY-TV Burlington, Vt., to USA Broadcast Group. Citadel also owns the following TVs: WHBF-TV Rock Island, Ill.; WOI-TV Ames/Des Moines and KCAU-TV Sioux City, both Iowa, and KCAN(TV) Albion/Lincoln, Neb. The broker for Citadel was Frank Boyle & Co., Stamford, Conn.

Citadel Communications Corp., Big Fork, Mont., owns 21 radio stations in six states, none of which are being sold.

### Amplification

Satterfield & Perry Inc. was the broker for Quaker State Broadcasting, the buyer of WCTX(FM) Palmyra, Pa.



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WALA-TV, Mobile/Pensacola,  
KHON-TV, Honolulu,  
McHale VideoFilm from  
Burnham Broadcasting  
Company, Peter Desnoes,  
Managing General Partner,  
to SF Broadcasting L.L.C.,  
Thomas Herwitz, President  
and Chief Executive Officer  
for \$229,000,000.

Brian E. Cobb  
and  
Randall E. Jeffery  
initiated the transaction

BRIAN E. COBB  
CHARLES E. GIDDENS  
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## Broadcasting

36 w night; FM: 105.1 mhz, 9.2 kw,  
ant. 1,135 ft.

**Format:** AM: nostalgia, MOR; FM:  
country

**Broker:** Kalil & Co.

### **WSGO(AM)-WGES-FM Oswego, N.Y.**

**Price:** \$466,000

**Buyer:** Radio Corp., Syracuse (Ed  
Levine, president); also owns WKRL-  
FM, WTKW-FM and WTLA(AM) Syra-  
cuse, and WRCK-FM, WKLL-FM and  
WTLB(AM) Utica, both N.Y.

**Seller:** Gessner Communications  
Inc., Oswego (Robert Gessner, pres-  
ident); no other broadcast interests

**Facilities:** AM: 1440 khz, 1 kw day,  
42 w night; FM: 105.5 mhz, 3 kw,  
ant. 450 ft.

**Format:** AM: big band, nostalgia;  
FM: adult contemp.

**Broker:** Hickman Associates

### **KARY(AM) Prosser and KARY-FM Grandview, Wash.**

**Price:** \$300,000

**Buyer:** Northwest Broadcast Repre-  
sentatives Inc., Twin Falls, Idaho  
(Robert L. Barron, president/co-own-  
er); also owns KBBO(AM)-KRSE (FM)  
Yakima, Wash. Barron also co-owns  
KLAD-AM-FM Klamath Falls, Ore., and  
KLIX-AM-FM and KEZJ(FM) Twin Falls

**Seller:** Prosser-Grandview Broad-  
casters Inc., Grandview (Judith Rae  
Lee, president); no other broadcast  
interests

**Facilities:** AM: 1310 khz, 5 kw day,  
66 w night; FM: 100.9 mhz, 6 kw,  
ant. -91 ft.

**Format:** Both country

### **WELY-AM-FM Ely, Minn.**

**Price:** \$37,000

**Buyer:** Boundry Waters Broadcasters  
Inc., Ely (Charles Kuralt, president/  
owner); no other broadcast interests

**Seller:** Sam A. Aluni (receiver)

**Facilities:** AM: 1450 khz, 1 kw; FM:  
92.1 mhz, 6 kw, ant. 328 ft.

**Format:** AM: Traditional Americana

## RADIO: FM

### **WKQT-FM Newport, N.C.**

**Price:** \$2 million

**Buyer:** WKIS Inc., Atlanta (Steven  
Taylor, president); also owns wkis-  
FM Greenville/New Bern, N.C., and  
wobz (FM) Macon, Ga.

**Seller:** New East Communications  
Inc., New Bern (Henry Hinton, presi-  
dent); no other broadcast interests

**Facilities:** 103.3 mhz, 100 kw, ant.  
600 ft.

**Format:** Adult contemp.

**Broker:** Bergner & Co.

### **KTWC(FM) Glendale/Tempe, Ariz.**

**Price:** \$1.943 million

**Buyer:** MAC America Communica-  
tions Inc., Phoenix (Delbert R.  
Lewis, president); owns KTVK(TV)-  
KESZ(FM) Phoenix, and has a 16.4%  
interest in seller, Newmountain  
Broadcasting II Corp.

**Seller:** Newmountain Broadcasting II  
Corp., Phoenix (Donald Jeroem, pres-  
ident); no other broadcast interests

**Facilities:** 103.5 mhz, 62 kw, ant.  
2,428 ft.

**Format:** Soft oldies

### **WTBN-FM Charlotte Amalie, St. Thomas, V.I.**

**Price:** \$300,000

**Buyer:** Ottley Communications  
Corp., Charlotte Amalie (Athniel C.  
Ottley, president/37% owner); no  
other broadcast interests

**Seller:** AM: Trans Caribbean Broad-  
casting Inc., Miami (Kervin Cle-  
nance, president); no other broad-  
cast interests; FM: Leonard Stein,  
Ron De Lugo, Estate of Hein Chris-  
tiansen, Sanford Grishman, et al.,  
Charlotte Amalie

**Facilities:** AM: 1340 khz, 1 kw; FM:  
102.1 mhz, 50 kw, ant. 1,404 ft.

**Format:** AM: adult contemp., black;  
FM: jazz, contemp., lite rock

## RADIO: AM

### **WXTL(AM) Jacksonville Beach, Fla.**

**Price:** \$665,000

**Buyer:** Hurricane Media Group Inc.,  
Cincinnati (Anthony A. Galluzzo,  
president/owner). Galluzzo also  
owns KIX(AM) Wellington and  
KTCL(FM) Fort Collins, Colo.

**Seller:** Sudbrink Broadcasting Co. of  
Jacksonville, West Palm Beach,  
Fla. (William J. McEntee Jr., part-  
ner). McEntee has interest in WDKA-  
TV Paducah, Ky.

**Facilities:** 1010 khz, 10 kw day

**Format:** Religion

### **WDJL(AM) Huntsville, Ala.**

**Price:** \$300,000

**Buyer:** Debco Productions Inc.,  
Mount Pleasant, S.C. (Roger W.  
Jones, president/owner); no other  
broadcast interests

**Seller:** Gant Broadcasting Corp., Madi-  
son, Ala. (Dr. Parker Griffith, presi-  
dent); owns WTAK-FM Hartselle, Ala.

**Facilities:** 1000 khz, 10 kw

**Format:** Music of Your Life

**Broker:** Thorburn Co.

### **KINA(AM) Salina, Kan.**

**Price:** \$235,000

**Buyer:** Eagle Communications Inc.,  
Hays, Kan. (Robert E. Schmidt, pres-  
ident/owner); also owns KSKG(FM) Sali-  
na; KAYS(AM)-KHAZ(FM) Hays; KHOK(FM)  
and KVGB-AM-FM Great Bend;

**KLOE(AM)-KKEI(FM)** Goodland, and **KWBW(AM)-KHUT(FM)** Hutchinson, all Kan.; **KFEQ(AM)** St. Joseph and **KSJQ(FM)** Savannah, Mo.; and **KQSK(FM)** Chadron, **KCOW(AM)-KAAQ(FM)** Alliance and **KOOQ(AM)-KELN(FM)** North Platte, all Neb. Eagle also owns cable TV systems in Hays, Goodland, Ellis, Wakeeney, Russell, Brewster and Hoxie, all Kan.  
**Seller:** Smoky Hill Broadcasting Co. Inc., Salina (Larry Justus, president); no other broadcast interests  
**Facilities:** 910 khz, 500 w day, 29 w n  
**Format:** Original hits

**KXYQ(AM) Milwaukie, Ore.**

**Price:** \$200,000  
**Buyer:** Spartan Media Inc., Portland (Ivan Kafoury, president/35% owner); no other broadcast interests  
**Seller:** Heritage Media Corp., Dallas (Paul W. Fiddick, president, radio group); owns **KKSN-FM** Portland and **KKRH-FM** Salem, Ore.; **KKSN(AM)** Vancouver, **KRPM(AM)** Seattle and **KRPM-FM** Tacoma, all Wash.; **WPTZ(TV)** North Pole and **WBBF(AM)**, **WBEE-FM** AND **WKLX(FM)** Rochester, both N.Y.; **WEMP(AM)-WMYX(FM)** Milwaukee and **WEZW(FM)** Wauwatosa, both Wis.; **WRTH(AM)**, **WIL-FM** and **KIHT(FM)** St. Louis; **KCFX(FM)** Harrisonville and **KCIY(FM)** Liberty, Mo., and **WOFX(FM)** Fairfield, Ohio; and the following TVs: **WEAR-TV** Pensacola, Fla.; **WCHS-TV** Charleston, W.Va.; **KEVN-TV** Rapid City and **KIVV-TV** Lead, S.D.; **WNNE-TV** Hartford, Vt., and **KOKH-TV** Oklahoma City.  
**Facilities:** 1010 khz, 4.5 kw  
**Format:** Z-rock

**KRKO(AM) Everett, Wash.**

**Price:** \$150,000  
**Buyer:** Brothers Andrew P. and Craig G. Skotdal (after sale: co-owners of station licensee S-R Broadcasting Co., Everett); no other broadcast interests  
**Seller:** Roy A. Robinson, Marysville, Wash. (before sale: half-owner, S-R Broadcasting); no other broadcast interests  
**Facilities:** 1380 khz, 5 kw  
**Format:** Pure gold oldies

**WCNZ(AM) Sheboygan, Wis.**

**Price:** \$150,000  
**Buyer:** Sheboygan Broadcasting Corp., Sheboygan (Julian E. Jetzer, president); also owns **WXER(FM)** Plymouth, Wis. Jetzer is 19% owner of **WGBM(FM)** Mishicot, Wis.  
**Seller:** Lakeside Broadcasting Inc., Fond Du Lac, Wis. (Donald G. Jones, president); owns **KFIZ-AM-FM** Fond Du Lac

**Facilities:** 950 khz, 500 w  
**Format:** News, talk

**WBZI(AM) Xenia, Ohio**

**Price:** \$140,000  
**Buyer:** Town and Country Broadcasting Inc., Franklin, Ohio (William Joseph Mullins, president/owner); no other broadcast interests  
**Seller:** Vernon R. Baldwin, Fairfield, Ohio; owns **WWXL(AM)-WWLT(FM)** Manchester and **WVRB(FM)** Wilmore, Ky.; **WCNW(AM)** Fairfield, **WNLT(FM)** Harrison, **WTRJ(FM)** Troy and **WZLE(FM)-WRKG(AM)** Lorain, all Ohio.  
**Facilities:** 1500 khz, 500 w  
**Format:** Religion, contemp. gospel

**KTRC(AM) Santa Fe, N.M.**

**Price:** \$100,000  
**Buyer:** W. Russell Withers Jr., Mount Vernon, Ill.; also owns **KNAL(AM)-KAVU-TV** Victoria, Tex.; **WMIX-AM-FM** Mount Vernon, Ill.; **KOKX-AM-FM** Keokuk, Iowa; **KAPE(AM)-KGMO(FM)** Cape Girardeau, Mo.; **WDTV(TV)** Weston, W.Va., and **KREX-TV** Grand Junction, Colo.; and is buying **KVSF(AM)** Santa Fe  
**Seller:** Santa Fe Broadcasting Co. Inc., Hutchinson, Kan. (William L. Mitchell, principal); no other broadcast interests  
**Facilities:** 1400 khz, 1 kw  
**Format:** Dark

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# Merger mania creates new radio giant

*Seventh-largest group formed by combination of OmniAmerica and Citicasters; among new company's properties are 11 stations in Ohio and 9 in Florida*

## Radio

By Donna Petrozzello

**O**mnAmerica Communications agreed last week to merge into Citicasters Inc., thereby creating the country's seventh-largest radio group. The deal, valued at \$197 million, would bring together a total 28 radio stations and two TV stations.

The merged assets of the companies are valued at just under \$900 million, and the Citicasters name will be retained. Combined, the group would bill nearly \$130 million, according to 1994 billings estimates for the radio stations compiled by *Duncan's Radio Market Guide* and billings for both Citicasters TV properties.

The deal, subject to FCC approval, would give privately owned OmniAmerica 2,750,000 shares of Citicasters' stock, valued at roughly \$660 million, and \$25 million in cash. OmniAmerica executives would have an undisclosed number of options to purchase more stock. Most of the cash would go toward reimbursing OmniAmerica's Boston-based equity backers MC Partners and Burr, Egan, Deleage, according to OmniAmerica officials.

Publicly traded Citicasters would add OmniAmerica's 12 radio stations to its portfolio of 16 radio and two TV stations in midsize markets and would assume \$65 million in OmniAmerica debt. The merger agreement is expected to close by the end of March. Star Media's Paul Leonard brokered the transaction, and Crisler Capital Co.'s R. Dean Meiszer acted as OmniAmerica's investment adviser.

Since the merger was announced, Citicasters stock has remained flat, trading at about \$39 per share, and has 17 million shares outstanding on a fully diluted basis. The expanded Citicasters is expected to continue trading as "Citi" on Nasdaq.

OmniAmerica Chairman and Chief Executive Officer Carl Hirsch describes the merger agreement as a "marriage of convenience," citing each group's cache of properties in major markets in Ohio and Florida. Under the agreement, Hirsch would become chairman of the combined group and a member of the Citicasters board of directors.

Citicasters Radio Group President

John Zanotti found that the companies' holdings "lined up so perfectly from a strategic standpoint that it became obvious that a pooling of assets would probably be appropriate."

Zanotti says, "Both the assets and the management of our companies complement each other in a very positive fashion."

The union of Cincinnati-based Citicasters and Cleveland's OmniAmerica would create a group that would control many of the radio stations in several Ohio and Florida cities. Combined, the expanded Citicasters would control 10 radio stations and one TV station in Ohio along with eight radio stations and one TV station in Florida.

Both Hirsch and Citicasters Chief Financial Officer Greg Thomas say Citicasters does not plan to spin off the TV stations and become a pure radio group. But Thomas says the company's goals include "aggressively expanding in radio, both in our existing markets and in new markets."

The merger would bring OmniAmerica's stations into the fold of a company that is publicly traded. During the past year, Hirsch has discussed the possibility of

going public with OmniAmerica. In his role as chairman of the group, Hirsch would oversee new mergers or station acquisitions through which Citicasters could add to its holdings in key markets.

"We're not finished [expanding] in many of the markets we're in, and we anticipate, at the appropriate time, [getting] involved with more than two FMs in a single market," Hirsch says.

"We want to have the ability to digest instantly any opportunities in this environment that are presented to us because, clearly, the broadcasting landscape is changing shape quickly," Hirsch says. "I would consider anything, but the opportunities have to be compelling—and they have to make sense to the shareholders." ■

### What Citicasters and OmniAmerica bring to the party

#### CITICASTERS

WKLS-FM Atlanta

WKKC-TV/WKRQ(FM)/WWNK-FM Cincinnati

WTVN(AM)-WLVO(FM) Columbus, Ohio

WDAF(AM)-KYYS(FM) Kansas City, Mo.

KOPA(AM)-KSLX(FM) Scottsdale, Ariz. (Phoenix)

KEX(AM)-KKRZ(FM)/KKCW(FM) Portland, Ore.

KSEG(FM)/KRXQ(FM) Sacramento, Calif.

WXTB(FM)/WTBT(FM)/WTSP-TV Tampa, Fla.

#### OMNIAMERICA GROUP

WHK(AM)-WMMS(FM)/WMJI(FM) Cleveland

WLOH(AM)-WHOK(FM)/WLLD(FM) Columbus, Ohio

WAPE-FM/WFYV-FM Jacksonville, Fla.

WXXL(FM) Leesburg, Fla. (Orlando)

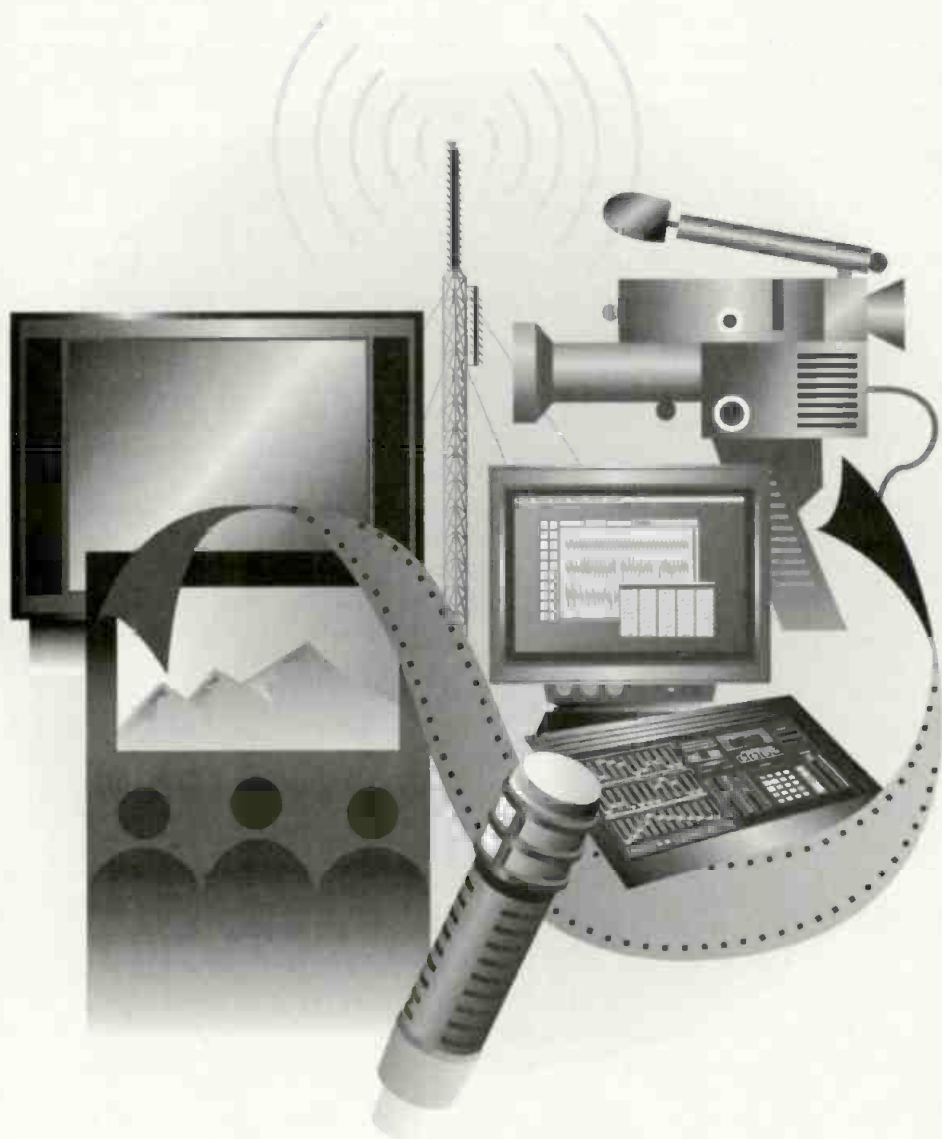
WEAT-AM-FM/WOLL(FM) West Palm Beach, Fla.

David Crowl would oversee the group's expanded properties. OmniAmerica Senior Vice President Anthony Ocepek and Executive Vice President Dean Thacker would continue to manage the OmniAmerica group.

"We didn't need to do this to stay alive," Hirsch says of his decision to merge OmniAmerica with Citicasters. "What we wanted to do was become a top-tier broadcaster, and we knew we would do it faster and better if we did it together. We sought them out because we believe in Citicasters, and we believe that the stock was so undervalued that it was a great time to do it."

Hirsch says while neither Citicasters nor OmniAmerica was "for sale," he and Citicasters Chief Executive Officer

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New Orleans Convention Center  
New Orleans, Louisiana, USA

# On tap for NAB Radio Show

By Donna Petrozello



**T**he National Association of Broadcasters' Radio Show 1995 at the New Orleans Convention Center (NOCC), Sept. 6-9, will feature a full schedule of speakers,

workshops and panels, culminating with the annual Marconi Awards ceremony. Below is a preview of the week's attractions.



Doug Banks

## ABC Radio previews format

ABC Radio will debut its "adult progressive" 24-hour format at the NAB convention and preview the network's World Wide Web site.

ABC also will demonstrate technology it is developing with DG Systems to transmit commercials via satellite and phone-line communications.

ABC Radio will host receptions Sept. 7-8 to introduce new programming, including Doug Banks's national afternoon-drive show slated for urban formats; *Entertainment Weekly* radio reports, and *Business Week Business Reports*, among others. Also, four of the five network personalities nominated for Marconi Awards, which recognize excellence in syndicated/network talent, are ABC Radio personalities.

## New technology

AT&T Corp. plans to debut its in-band, adjacent-channel (IBAC) digital audio broadcasting prototype from a mobile van at the convention. AT&T originally planned a three-week-long debut for the IBAC system in New Orleans, but scaled back its plans to a week-long demonstration using local frequency 96.5 FM.

Meanwhile, Seiko Communications will unveil its plans to launch the "FM Superhighway" using the high-speed FM subcarrier technology, "Active," at a breakfast meeting on Thursday at

7:30 a.m. at the New Orleans Hilton Riverside Versailles Ballroom.


## Westwood One features '70s format, convention news

Westwood One Radio Networks will transmit its '70s-era oldies format on VirteX satellite-distribution technology from its hospitality suite at the Hilton Riverside on Wednesday, Thursday and Friday evenings. The network also will publish a daily newspaper with stories about radio and a map of New Orleans for convention attendees.

Westwood One will sponsor live broadcasts of shows hosted by Tom Leykis, Dr. Judy Kuriansky and Scott Ferrall from Pat O'Brien's club on Bourbon Street, and others from the NOCC lobby.

## Receptions

The Interep Radio Store hosts the NAB Radio Show's opening reception. Grand Ballroom, New Orleans Hilton Riverside, 6-8 p.m., Wednesday...CBS Radio Networks hosts an invitation-only party at the New Orleans House of Blues on Thursday, 8 p.m., and sponsors a reception before

 The Institute of the Americas presents:

## Latin American Telecommunications

November 2-3, 1995

Santa Clara, California (The Santa Clara Marriott Hotel)



In cooperation with • The U.S. Department of Commerce, U.S. and Foreign Commercial Service • the Organization of American States • the Cellular Telecommunications Industry Association • the Telecommunications Industry Association • CYBERNET Corporation • The State of California • BAY TRADE • The Monterey Institute • and INTELSAT •

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- Emerging Telecom Markets in Latin America
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- How to Access Latin American Telecommunications Markets
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Early bird registration fee \$600. Special rate available through the State of California & the U.S. Dept. of Commerce for small businesses. Rate goes up to \$750 after September 15.



the Marconi Awards on Sept. 9.

**Convention guest speakers**

The 1995 Radio Show features a roster of guest speakers, some of whom are new to the medium, and others with years of experience in radio, to address the convention.

Former New York State governor Mario Cuomo of SW Networks' *The Mario Cuomo Talk Show* delivers the keynote address at the opening ceremony in the La Nouvelle Orleans Ballroom, 2 p.m., Wednesday NOCC... Infinity Broadcasting Corp. President/CEO Mel Karmazin and Clear Channel Communications President/CEO L. Lowry Mays headline a discussion titled "Radio: Today's Trends, Tomorrow's Opportunities," Thursday, 10:30-11:45 a.m., NOCC. NAB President/CEO Eddie Fritts will open the session...FCC Commissioner James Quello will introduce a panel of speakers for the NAB's satellite DAB



Mel Karmazin

forum, 9 a.m., Thursday, NOCC...Radio Advertising Bureau President Gary Fries delivers his "State of Radio Sales Industry Address" at 9 a.m. Thursday, NOCC, featuring a wrap-up of radio's performance in the first half of the

year and a prediction for radio sales through year's end...FCC Chairman Reed Hundt hosts his annual breakfast meeting on Friday, 7:30-8:45 a.m. at La Nouvelle Orleans Ballroom, NOCC, sponsored by Society National Bank...Ice cream mavens Ben Cohen and Jerry Greenfield host the NAB radio luncheon, Friday, noon-1:45 p.m., La Nouvelle Orleans Ballroom, NOCC. The luncheon agenda includes an award presentation to Nancy Widmann, president of CBS Radio Networks, as the 1995 winner of the NAB's National Radio Award.

**Panels and special sessions**

In addition to panel discussions and special convention sessions, there will be a tour of New Orleans radio stations WEZB(FM) and WRNO-FM on Wednesday morning, leaving from NOCC at 9... A digital radio seminar sponsored by the NAB features a day-long briefing on digital broadcasting and the release of results of lab testing of DAB prototypes, Thursday, 9 a.m.-5 p.m., NOCC. ■



Vinny Brown, director of programing, WRKS, and Steve Smith, director of programing for WRKS/WQHT New York, created sister stations from former rivals.

# A tale of two stations: Best of times for duopoly

*Emmis captures New York's broad urban audience with smooth R&B and classic soul on WRKS, hip-hop on WQHT*

**Radio**

By Donna Petrozzello

**I**n what might become a textbook success story in radio duopoly management, programmers at Emmis Broadcasting's WQHT(FM) and WRKS(FM), both New York, have hit the jackpot with two top-rated stations in the market.

Emmis programmers Rick Cummings, Steve Smith and Vinny Brown concede that the company's good fortune is partially due to timing. More accurately, it was their adeptness at perceiving a music niche in the nation's largest market and knowing how to fill it.

With the combined audience shares of WQHT and WRKS, Emmis claimed a 12.8 share in Arbitron's latest survey (spring 1995) with listeners 12 and older.

Emmis's purchase of WRKS, also known as "Kiss FM," for \$68 million from Summit Communications last December, marked the first FM duopoly in the market. Emmis has owned WQHT, or "Hot 97," since the mid-1980s, and fashioned the station into an

urban contemporary leader with a strong dance-music playlist.

In the first month, Emmis revamped WRKS's once broad, unfocused, urban contemporary format to cut out rap and hip-hop artists, which Emmis programmers and market research studies found did not appeal to listeners 25-54. The station's audience share had slipped from a 4.3 share to a 3.8 with listeners 12-plus in the 1994 survey and ranked 10th in the market after the fall 1994 survey.

In its place, Emmis built an innovative playlist of R&B and soul artists for WRKS, used the slogan "Smooth R&B and Classic Soul" and watched adults come back to the station in droves and listen to the station longer.

As a result, WRKS bounced from a 3.8 share to a 7.4 share with listeners 12-plus in one survey period. "I think we knew within a week that we had a number-one radio station," says Cummings, Emmis executive vice president of programing. The station also gained 6.0 share points with listeners 25-54 in the same period.

Meanwhile, sister station WQHT continued to steal younger listeners from

Tom Shagass

WRKS. Smith, director of programming for WRKS/WQHT New York, seized the opportunity for duopoly ownership to "get both feet wet" in the hip-hop format at WQHT and hired hip-hop music artists to host live shows in different dayparts.

As Smith says, that move helped WQHT "own the hip-hop format" and made the station, almost literally, the "home" of hip-hop artists. "We realized that in order to do hip-hop right, we had to take the people from the streets that had been part of a hip-hop lifestyle and put them on the radio," he says. "You have to present [the format] like it is part of your life.

"I believe that the radio station is a lot more compelling if you have artists saying who you are and what you're doing," Smith says. "I think it has applications to all formats, and I think most stations can do a lot more than they are doing in this arena."

As a result, some older listeners that had tuned into WQHT migrated to WRKS, casting WRKS as a solid market-leader for listeners 25-54. WRKS began to feature R&B artists including Anita Baker, Luther Vandross and Barry White and classic soul artists such as Aretha Franklin and Marvin Gaye.

The result was a one-two punch in the spring 1995 Arbitron survey, with WRKS ranked first with listeners 25-54, and WQHT first with listeners 18-34.

Brown, director of programming at WRKS before its acquisition by Emmis, says he "was very willing" to change the focus of the station's urban format. "Hot 97 did a good job of attacking us and taking away the bottom [younger] end," Brown admits. "This station [WRKS] was very vulnerable at the time. So the opportunity to create a new identity was perfect timing."

"It was obvious to me that there was a genre of music that had been missing from the New York market for many years," says Smith, who noted that R&B and soul-music artists were not getting dominant airplay on any New York station at the time. "It made sense for WRKS to grow with its audience and not to establish itself with a 12-30-year-old audience."

As Cummings explains, the synergy between WQHT and WRKS was made in going after both ends of the urban contemporary audience spectrum.

"This is a case where the station we bought fulfilled the ideal duopoly kind of scenario where you come in and take one property and do the young end of the format, and you take the other property



*Rick Cummings, based at KPWR-FM Los Angeles, is chief programmer for Emmis stations. He was one of the architects of the program plan for the New York duopoly.*

**"Where these things really start to equal more than the sum of their parts is when there is some kind of synergy between the properties."**

**—Rick Cummings, Emmis**

and do the older end of the format," Cummings says. "Where these things really start to equal more than the sum of their parts is when there is some kind of synergy between the properties."

"The stations are a complement to each other," Brown says. "Each station was battling it out independently of the other, but when those two stations come together, you coordinate things and can team up against the rest of the market."

Even though ratings soared for WRKS and WQHT after the format shift at WRKS, the cume audience did not get larger. Cummings says only that the amount of time spent by each station's core listeners increased dramatically because the stations have trimmed their playlists to appeal to a narrow demographic instead of trying to cover a wider spectrum of urban contemporary.

Cummings and Smith agree that a loyal core audience is more valuable than a large, diffuse listenership because the core audience will spend more time

listening to the station which helps the station get higher Arbitron ratings.

"Instead of spending 12 hours a week with their favorite radio station, they are now spending 25 hours a week with it," Cummings says of WQHT's and WRKS's core listeners.

Cummings cites the "80/20 rule of consumption," which contends that 80% of the consumption of a product is done by 20% of its consumers. "We focus on that 80/20 rule with all of our properties," he says. "We need to have 80% of all our listening come from that core audience, and that's clearly happened with both WQHT and WRKS."

Smith agrees, saying he prefers to "get every single one of the listeners in our target and milk every single quarter-hour we can out of them, then try to open up the demo and go after people who are impossible to reach."

Cummings admits that while telling advertisers the appeal of WQHT to consumers ages 12-24 is not as profitable as an age core of 25-54, Emmis can "take the lion's share" of advertising dollars aimed at that age group. "And maybe that's the better way to go," he says.

Emmis's success with WQHT and WRKS in an urban format may prove to be a blueprint for other urban stations in top markets.

"I think this signals the beginning of fragmentation in urban radio," Cummings says. "In the top 20 markets, it means there will be an urban station that is pretty much hip-hop, aimed at ages 25 and under, and there will be a 25-and-over rhythmic station for the urban audience that likes R&B but can't deal with the rap."

Cummings predicts that the change in urban programming will mirror changes in rock formats as classic rock and alternative rock formats have sprung out of the more traditional album rock format. "Urban radio is due for that kind of niching," he says.

Although Smith says fragmentation of the urban market is inevitable, he thinks the change will be confined to the large, top 20 or so markets where there is a sizable urban listening audience to support several urban contemporary-style stations.

"This is a good blueprint for a duopoly in markets that are ethnically close to this one," Smith says. "But in smaller markets where there are fewer radio stations, and less of a financial advantage to sharing a format circle with one or two radio stations, you may not see [fragmentation] for a while." ■

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MCI (News Corp.?) wants in on DBS action /45  
TNT sets football lineup /48

# Cable

September 4, 1995



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## Cox gives away basic in Omaha

Cox Cable executives say their unusual plan to begin offering free cable service in Omaha has nothing to do with the competing video dialtone test that US West is about to launch in the market.

Cox Cable of Omaha announced last Monday (Aug. 28) that it would offer a 21-channel lifeline-type service to customers for a onetime installation fee of \$19.95. The announcement came just two days before US West won FCC approval to begin a one-year video dialtone trial passing 50,000 area homes.

Cox spokesman David Anderson says the free offer is not in response to the US West plan but is simply an effort by local management to boost penetration. Cox now serves roughly 100,000 customers in the market, representing a 64% share. Nevertheless, the free offer is an unusual strategy for signing new customers. Anderson says it is thought to be the first such offer by a cable system operator.

Expanding the penetration of Cox's fiber-optic cable system should prove particularly important to the cable

operator as it looks to offer telephony in the market. US West already has extensive fiber distribution into area homes as the prevailing area telephone provider. US West will make available to programmers 77 analog and as many as 800 digital channels during the video dialtone trial, which ends Aug. 30, 1996.

The free cable service being offered in Omaha, called Cox Localink, includes all local broadcast, government and educational channels. Cable networks provided on the service include C-SPAN I and II, The Learning Channel, Mind Extension University and Faith & Values Channel. Localink customers may also purchase premium services HBO and Cinemax as an option.

Anderson says it remains to be seen whether Cox will duplicate the free offer in other markets. Cox is the nation's fifth-largest multiple system cable operator and provides service to more than 3.2 million households.

"We don't do anything in a cookie-cutter approach," says Anderson. "We'll await customer response and evaluate further rollout then." —RB

# Cable gets down to business

*Turner, Dow Jones/ITT want to get into business news act*

By Rich Brown

**T**he cable industry is gearing up to really give its customers the business.

Turner Broadcasting is moving ahead with development plans on CNN Financial Network, the 12-hour-a-day service scheduled to launch in January 1996. Dow Jones and ITT just purchased WNYC-TV New York and are planning a revamp of the channel that will include a shift toward business news and an effort to find national distribution for the channel. Also eyeing increased exposure on cable systems nationally is the fast-growing Bloomberg News operation.

All of the services are chasing after a niche already occupied by CNBC, the six-year-old network delivered to more than 55 million homes nationally. Even CNBC has expanded its daily lineup of business news with the addition of *Asian Market Wrap*, a half-hour show presented live from CNBC Asia in Hong Kong weekdays at 5 a.m. ET. The network has an average audience of about 200,000 households for its daytime lineup of business news programming.

"In the information superhighway

concept, it's a logical step," Time Warner Cable New York City Group President Richard Aurelio says of the plans for additional business news services. But he also cautioned that launching more financial news services would not be easy. As with any network launch, business news channels face channel capacity problems on cable systems around the country.

Turner is finding some distribution for CNNFN by piggybacking the service onto CNN International. The 24-hour CNNI news channel, launched domestically by Turner earlier this year, reaches some 3.2 million U.S. homes via cable and direct-to-home satellite. The CNNFN programming will appear on CNNI in the U.S. each day from 7 a.m. to 7 p.m. ET.

CNN Business News in the months ahead will hire at least another 45 journalists to complement its existing staff of 125 financial news staffers, according to Lou Dobbs, executive vice president/managing editor, who is oversee-

ing development and management of the service. He says CNN Business News also will be moving into a new 26,000-square-foot newsroom/studio

digital facility that will serve as headquarters in New York. CNN Business News and CNNFN will share the same assignment desk and, in many cases, the same talent, says Dobbs.

CNN Business News produces more than 200 business news updates and 10 shows that account for more than 15% of CNN's overall programming.

CNNFN is said to be carrying start-up costs of \$10 million over five

years. Dobbs disputed that figure but would not release any financial data or details on CNNFN's on-air look.

"We intend this network to be broad appeal with a young demographic," says Dobbs. "It will be broader than traditional business news presentation, and we have a format that will insure that. Our goal is to make business news interesting, compelling and even fun for the viewer."



Lou Dobbs

Dow Jones and ITT also have given limited details on plans for WNYC-TV (to be renamed WBIS-TV). But Dow Jones Television President Peter Skinner says it will air business programming during the day and will be distributed nationally. Dow Jones already operates EBN; European Business News, a 24-hour service from London that spans the continent using cable systems and direct broadcast satellite. It is expected that EBN and its sister satellite network, Asia Business News (broadcasting from Singapore), will make significant contributions to the cable service that evolves at WNYC-TV.

"This is a television marketplace that has supported four broadcast networks," says Dobbs. "Will it support four or five business news networks? I don't know, but we're happy to give the marketplace the opportunity to make that determination. In the final analysis probably two—as many as three—will prosper."

CNBC in the past three months has added "a little more pizzazz" to its business news lineup with three new shows, according to Jack Reilly, vice president, business news, and managing editor. New to the schedule is *Squawkbox*, a market "pregame" show airing at 8:30 a.m. Also new is Washington-based *Capital Gains* at 8 a.m. and *The Money Club* at 7 p.m. Looking ahead, Reilly says, he expects within a

few years to add overnight financial news to CNBC's schedule with programming from NBC's growing Asian and European operations.

Reilly expects a big battle ahead in

the financial news business worldwide (see "Worldwire," page 49). Domestically, he says, there is probably room for no more than two financial news networks. ■

## MCI wants piece of DBS action

*Asks FCC for opportunity to vie for reclaimed frequencies*

By Chris McConnell

**C**able could be facing another new DBS competitor. MCI is pressing the FCC for a chance to bid on DBS frequencies and says it is ready to put them to work with News Corp. programming if the company wins them.

"We know what types of services we would offer," says Susan Mayer, MCI's senior vice president for corporate development. Mayer says her company would like those services to include content of News Corp., with which MCI in May announced a \$2 billion media partnership.

News Corp. would be one of several content providers on any MCI DBS services, says Mayer. She also says the

company foresees a service differing from the current crop of DBS entertainment operations. "Sixty channels of pay per view is a very inefficient utilization of spectrum," she says.

The DBS spectrum will come at a price, if MCI gets its way. The company wants to bid on channels the FCC's International Bureau reclaimed earlier this year from Advanced Communications. Advanced had agreed to sell 27 DBS channels at the 110 degrees west slot to TCI subsidiary Tempo DBS, which had planned to lease them to direct-to-home satellite TV provider Primestar Partners. The deal was scuttled by the bureau's decision to reclaim the channels on the grounds that Advanced Communications had not met due diligence requirements in

## Cartoon taps 'Dexter' for series

The Cartoon Network thinks it has found a winning formula with *Dexter's Laboratory*, an animated series that marks the first cartoon in its year-old World Premiere Toons shorts project to make the break into the half-hour format.

Viewers were given a glimpse of the boy genius Dexter earlier this year on World Premiere Toons, a weekly Cartoon Network feature designed as a testbed for original shorts with series potential. The short is one of 48 new, seven-minute animated shorts to be introduced on The Cartoon Network during the next several years under the World Premiere Toons banner.

Turner-owned cable networks TBS, TNT and The Cartoon Network all plan to air *Dexter's Laboratory* beginning in April 1996. The Cartoon Network and Turner-owned animation studio Hanna-Barbera initially will produce six half-hour episodes of the series and are eyeing a possible Monday-Friday strip for 1997.

Since the premiere of World Premiere Toons in February 1995, 16 shorts—each roughly seven minutes long—have debuted on the network. The multimillion-dollar initiative is designed to feature the work of established animators as well as rising stars. *Dexter's Labo-*



*ratory* is the creation of first-time director 25-year-old Genndy Tartakovsky.

The Cartoon Network is not alone in using short-form programming to test the waters for its series orders. Competing kids network Nickelodeon this fall is introducing "Snick Snack," a series of 60-, 90- and 120-second on-air vignettes designed to serve as mini-pilots. —RB

establishing a DBS service.

Advanced, Tempo, Primestar and others have since petitioned the commission to reverse the decision, although FCC sources say commissioners have no plans to do so. Sources say commissioners instead are deciding whether to auction the disputed channels or adopt a bureau recommendation allowing the original Tempo-Advanced deal to go forward with the requirement that Advanced recover only its costs from the sale.

MCI wants an auction and has pushed the cause this summer in a series of visits with commissioners and their staff.

"This spectrum presents a new opportunity to us and other potential entrants to the broadband services market," the company wrote in a July letter to FCC Chairman Reed Hundt. "Due to the limited amount of spectrum, MCI has proposed that the commission conduct an auction to determine who will be awarded this spectrum."

FCC officials predict that the spectrum would net at least \$45 million—the price Advanced had put on it in its



MCI wants to bid for channels that Tempo had hoped to acquire for its DBS satellite.

deal with TCI. Officials at the commission say they have not calculated an upper limit on the spectrum's value.

MCI says it has, but won't say what that is. The company likely would face at least one competing bidder for the frequencies in Primestar Partners, although Primestar Chairman James Gray says his company has not yet discussed bidding strategies.

"It's hard to be positive about an auction," says Gray, whose company provides service on medium-power satellite channels that require a larger receiving dish. Gray also maintains that any auctions will give existing operators such as DIRECTV and United States Satellite Broadcasting (USSB) an advantage over any newcomers.

USSB Chairman/CEO Stanley S.

Hubbard also opposes an auction, although for different reasons. He says the existing DBS licenseholders should have more time to establish a business before the commission opens the frequencies to bidding.

"Now it's Johnny-come-lately trying to buy their way in," Hubbard says of MCI's auction push. He adds that MCI executives have visited USSB's uplink operation in Oakdale, Minn.

Hubbard also speculates that the auctions will provide News Corp. with an opportunity to participate in the U.S. DBS business. "Fox is the quiet guy in the background," he says.

Such a combination makes sense, says DBS industry consultant Michael Alpert. He cites News Corp.'s satellite TV experience in Europe and Asia and MCI's need to expand beyond long-distance services.

"It's a logical extension of what they're trying to do," Alpert says of the two companies.

Although MCI would expect to use News Corp. programming, the long-distance carrier is not planning to turn its channels over to News Corp. if it wins them in an auction. "We would expect these to be MCI [channels]," Mayer says. ■

## Jones reformats ME/U

Jones Intercable's Mind Extension University (ME/U) has revamped its fall educational programming schedule into distinct blocks.

Programs now will be grouped under three categories—"smarter," "richer" and "more successful"—and will run on Jones Educational Network (JEN) and Jones Computer Network (JCN).

Bob Jones, vice president of programming for ME/U, a subsidiary of JEN, says the new structure makes subscriber course selection easier and gives greater schedule flexibility.

ME/U is distributed in approximately 26 million households on Jones Intercable and other independent cable operators and is used in 30 colleges and universities across the country, according to Jones. —JM

## HGTV grows its own

*First-year cable network to add 10 original programs for fall*

By Jim McConville

**H**ome & Garden Television (HGTV) will add 10 original shows to its program lineup for fall.

HGTV, launched last December by E.W. Scripps Co., has opted to use mostly original programming to create its viewing base, a move made partially out of necessity, says HGTV Vice President of Programming Preston Burton.

"Not only do we think original programming is the way to go in terms of viewer appeal, but it's almost a necessity," says Burton. "By launching new series that are 100 percent original in prime time [its daytime programming

will be 70% original], we're making a very strong statement about our commitment to original programming."

The network is also making a statement about the availability of high-production-value programming to niche channels.

Burton says HGTV is still looking for licensed programming that meets its quality standards. "The truth is that we [HGTV] do want acquisitions; we do license programs. *The Victory Garden* is an example. But when you start looking at what's out there, there [are] not a lot of *Victory Gardens* of that quality and level of production."

HGTV executives also are counting on their new schedule to attract new advertisers. The cable network was in

the red by about \$3.1 million in the second quarter ended June 30. HGTV officials say the 24-hour cable network now reaches an estimated 6.5 million addressable homes in 125 markets.

HGTV spokeswoman Carol D. Hicks estimates the network will have spent approximately \$50 million on the channel before it reaches profitability in 1997.

Steve Newman, vice president of advertising sales, HGTV, says the channel added 40 new advertisers for the third quarter during the upfront season. "We had about 140 national advertisers going in; we'll now have about 180."

Burton describes one new program, *The Good Life*, as consisting of weekly profiles of people who turn their



Beverly and Chris DeJulio are the hosts of 'Homewise with Beverly DeJulio' on HGTV

lifestyle dreams into reality: "The show isn't all about here's how you decorate or grow something. It will get

involved with a way of life and emotions in addition to beautiful homes and wonderful gardens."

Other new HGTV shows include *Kitchen Design*, a weekly program featuring kitchen tours, interviews with designers and visits to showrooms; and *Room for Change*, featuring time-lapse photography of redecorated rooms.

Also new: *Walls That Work*, featuring weekly decorating treatments for interior walls, windows and doors; *What's Your Hobby?*, a weekly magazine program, and *Homebuilding Digest*, a weekly guide to homebuilding. Rounding out HGTV's

new fall schedule are *Homewise with Beverly DeJulio*, *Simply Quilts* and *Decorating with Style*. ■

## H E A D E N D I N G S

### TCI ups stake in DMX

Top MSO Tele-Communications Inc. is boosting its interest in DMX from 9% to 30%, making TCI the largest shareholder in the digital audio company. TCI and fellow shareholder Shaw Communications each bought an additional \$5 million worth of DMX shares. The additional capital will be used to fund the ongoing operations of DMX-Europe and for expansion. DMX, established in 1991, reaches nearly 40 million homes in the U.S., Canada, Europe and Israel with a variety of music-formatted audio channels.

### Help for parents

Prevue Channel this month is introducing a *Familyvue* segment that will help parents identify programming that is violent or contains other material that may be considered inappropriate for children. The segments will be updated daily for airing twice per hour throughout most of the day. The segment will be sponsored in prime time by Procter & Gamble.

### New digs for Our Time

Planned cable network Our Time Television has moved into production facilities at Chelsea Television Studios that were previously occupied by the *Jon Stewart Show*. Our Time will premiere on Oct. 2 on a part-time basis on the Faith & Values

Channel, a cable network that reaches 24 million cable homes plus 3 million backyard dishes.

### Sports guys

Former ESPN2 host Jim Rome and former WXIX-TV Newport, Ky. (Cincinnati), sports reporter/anchor Kevin Frazier have been named on-air talent for *The fX Sports Show*, the weekly hour-long sports show that will debut on the Fox-owned cable network on Sept. 3 at 11 p.m. ET. The year-old fX is available to 23 million homes.

### New talker

NBC-owned cable network America's Talking plans to debut *Politics with Chris Matthews* on Sept. 6. Matthews, who previously served as host of *A-T in Depth*, will host the show from Washington. Replacing Matthews at *A-T in Depth* on an interim basis is syndicated columnist and *McLaughlin Group* regular Jack Germond.

### Four!

Cable network The Golf Channel has signed a distribution agreement with Cox Communications, the nation's fourth-largest MSO with an estimated 1.8 million subscribers. The deal follows an earlier announcement of agreements with Cablevision Systems, Booth Cable and Charter Communications.

### Cartoon Mayhem

Turner Broadcasting's The Cartoon Network has signed comedian Carrot Top to host a new daily morning show, *Carrot Top's A.M. Mayhem*. The show will debut on Monday, Oct. 9, at 7-9 and will consist of cartoons from Turner's animated library and original comic-vignette segments featuring characters created by Carrot Top.

### Zoned out

The Sci-Fi Channel today (Sept. 4) will hold a Labor Day *Twilight Zone* Marathon comprising episodes chosen by Sci-Fi Channel viewers via the cable channel's Web site on the Internet. Thirty-four vintage *Twilight Zone* episodes will be broadcast from 9 a.m. to 2:30 a.m. Some of the episodes to be aired include "Living Doll," "Death Ship," "The Little People" and "The Mirror Image."

### Getting FIT

International Family Entertainment has changed the name of its Cable Health Club subsidiary to FIT TV. Steve Lentz, FIT TV president, says the name change was made to better describe the network's 24 hours of fitness and health programming. Lentz says FIT TV has signed more than 200 cable systems since January and is available in 9.5 million homes. —RB

# TV Food Network expands menu

Adds four new shows, including cooking game show

By Jim McConville

The TV Food Network will add four original series to its fall program lineup next month, including its own version of Britain's *Ready, Set, Cook*, a combination cooking and game show.

*Ready, Set, Cook* features two contestants sent to a local supermarket with \$10 to buy groceries to make a budget meal. Back in the studio, two chefs use the ingredients to whip up a meal in 20 minutes. The audience then decides who is the better budget gourmet.

"It can be a breakthrough show for us if we get it right. A lot of it will

depend on execution and promotion," says Reese Schonfeld, president of TV Food Network.

Other programs scheduled to be added to TV Food Network's schedule on Oct. 2 include *From My Garden*, an outdoor cooking program shot at Fetzer Vineyards in Sonoma County, Calif.; *Hospitality*, a home entertaining program hosted by Debbi Fields, and *South of the Border*, a series on Southwestern cuisine.

TV Food Network, with a subscriber base of 13.5 million, plans to add new cable systems in Cincinnati, Kansas City, and Fairfield County, Conn., this month, followed by operators in San Diego and Jacksonville, Fla., in October.



Curtis Aikens hosts 'From My Garden.'

George Babick, senior vice president of advertising sales, TV Food Network, says that having added 25 new advertisers to its rolls this summer, the channel has 15% more advertising than was projected for the third quarter. ■

# TNT sets NFL lineup

By Jim McConville

TNT Sports is revamping its pro football coverage this season by expanding its pregame show to a full hour and bolstering its game coverage with additional cameras and

new announcers.

TNT's pregame *Pro Football Tonight* (formerly *The Stadium Show*) will air Sunday (and two Thursday) nights at 7, an hour before kickoff.

Joining TNT play-by-play announcer Verne Lundquist will be Vince

Cellini as show host, former NFL All Pro offensive lineman Mark May as game analyst, and Minnesota Vikings quarterback Warren Moon as special correspondent. Ernie Johnson will be TNT's on-site game host.

This year's pregame show moves from the playing field to a TNT production studio in Atlanta. Mike Pearl, TNT Sports vice president/executive producer, says simplicity was the reason for the shift in location of *Pro Football Tonight*: "Logistically, it's a lot easier to do a show in a studio than to be out on the field with a remote. With all the [game] highlights coming in, it's much easier to handle [from] a studio than out of a bunch of office trailers."

Pearl says the studio move also will reduce TNT's operating budget. "You save some money because you're not [transporting] a dozen or so people for a pregame, halftime and postgame show."

TNT's pregame, halftime and postgame shows are structured around the premise that the majority of the NFL's Sunday games will be almost over when the network goes on the air.

"The show is designed to fit into an event that's already in progress," says Pearl. "With the late games now starting at 4:05 in the afternoon, we have

## New look for Family

The Family Channel this fall will launch an on-air look designed to further strengthen the network's brand identity as a homespun, family-oriented service.

An outline of a house will be the unifying feature in the four new distinct dayparts: FAM Sunday Night Movie Event; FAM Primetime; FAM AFTV (afternoons), and FAM BAM. The first three newly identified dayparts will debut on Oct. 2. The kids-oriented Fam Bam block, featuring a teenage dinosaur mascot, will launch in November. The new look accompanies the launch of the first Family Channel fall season since MTM Entertainment CEO Tony Thomopoulos took over the network's programming reins last spring.

In other Family Channel developments, starting in October the cable network will air off-net episodes of *Christy*, the drama series that ran just one season on CBS. The latest addition to the fall lineup was produced by Family Channel sister companies Family Productions Inc. and MTM Entertainment.

—RB





the advantage of going on the air at 7 as games are ending. This gives us an opportunity to get good postgame reports on late starts."

TNT's game coverage will include several new production elements: an onscreen running clock during game telecasts, a new graphics package, and two additional cameras for special isolation shots away from the line of scrimmage. ■

## TCI expands in Japan

By Meredith Amdur and Lloyd Shepherd, special correspondents

Jupiter Telecommunications, TCI's cable joint venture in Japan with trading giant Sumitomo, plans to add another 1.2 million franchised homes to its 800,000-home system by the end of this year. Tokyo-based Jupiter, 40% owned by TCI International and 60% by Sumitomo, also is said to be considering further cable system and programing investments outside Japan, perhaps with another local partner.

TCI plans eventually to invest \$200,000 to develop the Japanese fiber-optic system. Its costs will be kept low thanks to Japanese government loans that cover up to 50% of construction costs at a 2% annual interest rate. There has been speculation that TCI may be considering a pan-regional sports channel to rival Capcities/ABC-owned ESPN Asia, already a pivotal property on Disney chief Michael Eisner's new global agenda.

TCI President/CEO John Malone is touting the Japanese cable venture as a potential gem in newly created TCI International. Malone recently predicted that Jupiter will have 4 million subs and 10 million franchised homes by the end of the decade.

TCI International launched on the Nasdaq exchange in July and raised some \$300 million. It comprises all of TCI's international holdings. TCI has programing, cable and telephony operations in 17 countries in Europe, Latin America and Asia, including Telewest, the largest UK MSO, and Flextech, the UK's largest cable programing company. TCI expects these markets to enjoy the same kind of growth that the U.S. cable industry did in the 1970s. ■

## WORLDWIRE

■ Local European executives say **NBC** will launch a European version of its CNBC business service in early 1996. The channel will be a companion to NBC Superchannel, which carries a significant amount of business news. Superchannel Chairman Patrick Cox says his division also is developing a business information service to be downloaded directly to computers.

■ **The Disney Channel** has unveiled scheduling plans for its UK launch on Oct. 1. Broadcasting from 6 a.m. to 10 p.m., the schedule will consist of 60% Disney product and 40% acquired product. There will be TV premieres of two animated classics each year, beginning with "The Jungle Book." In the evening, the channel will schedule concerts, films and documentaries.

■ **ESPN's** regional subsidiary ESPN Asia will have two channels in Australia on Optus Vision's cable service, which launches on Sept. 20 to 250,000 homes. There will be a 24-hour ESPN channel with a core of locally tailored U.S. programing and a second channel, Sports Australia, with more local coverage.

■ UK pay-TV operator **British Sky Broadcasting** reports its revenue is up 41%, to £778 million (\$1.2 billion), for the year (through June 30, 1995). Operating profit at BSKyB was up 44%, to £245 million. BSKyB is controlled by News Corp., which holds 40% of the equity.

■ **HBO Asia**, the regional movie channel owned by Time Warner, Paramount, Universal and Sony Pictures Entertainment, has joined the lineup on Singapore CableVision's package. HBO will provide two film channels, one with Mandarin subtitles.

■ Thai MMDS service **Thai Sky TV** has added Turner International's TNT & Cartoon Network to its lineup of channels, which boasts 80,000 subscribers.

■ Discovery Communications has launched an **Indian Discovery Channel** off Intelsat 704. It claims a potential reach of 46 million TV homes on the subcontinent. —MA

## PEOPLE'S CHOICE: TOP CABLE SHOWS

Following are the top 15 basic cable programs for the week of Aug. 21-27, ranked by households tuning in. The cable-network ratings are percentages of the total households each network reaches. The U.S. ratings are percentages of the 95.4 million households with TV sets. Source: Nielsen Media Research.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.
1. NFL Preseason Football	ESPN	Thu 7:57p	3,415	5.2	3.6
2. NASCAR Winston Cup	ESPN	Sat 9:10p	2,505	3.8	2.6
3. Rugrats	NICK	Sun 10:00a	2,341	3.7	2.5
4. Rugrats	NICK	Fri 6:30p	2,264	3.6	2.4
5. Rugrats	NICK	Tue 6:30p	2,205	3.5	2.3
6. Silk Stalkings	USA	Sun 11:00p	2,170	3.3	2.3
7. Movie: 'Working Girl'	USA	Sat 5:00p	2,161	3.3	2.3
8. O.J. Simpson Update	CNN	Tue 2:00p	2,147	3.2	2.3
9. O.J. Simpson Trial Coverage	CNN	Tue 5:30p	2,089	3.2	2.2
10. Movie: 'Down, Out and Dangerous'	USA	Wed 9:00p	2,088	3.2	2.2
11. O.J. Simpson Trial Coverage	CNN	Tue 5:00p	2,078	3.1	2.2
12. Murder, She Wrote	USA	Tue 8:00p	2,050	3.1	2.1
13. WWF Monday Night Raw	USA	Mon 9:00p	2,045	3.1	2.1
14. Rugrats	NICK	Mon 6:30p	2,035	3.2	2.1
15. Rugrats	NICK	Wed 6:30p	2,021	3.2	2.1

Following are the top five pay cable programs for the week of Aug. 21-27, ranked by households tuning in. Source: Nielsen Media Research.

1. Movie: 'The Tuskegee Airmen'	HBO	Sat 8:00p	3,045	13.1	3.2
2. Boxing: Whitaker vs. Jacobs	HBO	Sat 10:00p	2,348	10.1	2.5
3. Movie: 'Rising Sun'	HBO	Sun 8:00p	2,069	8.9	2.2
4. Movie: 'The Fugitive'	HBO	Mon 8:00p	1,883	8.1	2.0
5. Movie: 'The Beverly Hillbillies'	HBO	Sat 2:30p	1,674	7.2	1.8

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## Keynoters

The Honorable Jack Fields (R-Texas), chairman, and The Honorable Edward Markey (D-Mass.), ranking minority member of the House Telecommunications Subcommittee

## Starting Lineup

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FCC Commissioner

Chase Carey  
Fox Television

Marcia Carsey  
Carsey-Werner

Rick Cotton  
NBC

Barry Diller  
Entrepreneur

Mario Gabelli  
Gabelli & Associates

Stanley E. Hubbard II  
Hubbard Broadcasting  
and United States Satellite Broadcasting

Larry Irving  
Assistant Secretary of Commerce/  
Director, National Telecommunications  
and Information Administration

Robert Johnson  
Black Entertainment Television

Barry Kaplan  
Goldman Sachs

Kay Koplovitz  
USA Networks

David Londoner  
Schroder Wertheim & Company

Peter Lund  
CBS/Broadcast Group

Lowry Mays  
Clear Channel Broadcasting

Newton Minow  
Sidley & Austin

Susan Ness  
FCC Commissioner

John Reidy  
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Jessica Reif  
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For information and registration contact Joan Miller at 212-337-6940 (in New York)  
or Doris Kelly at 202-463-3700 (in Washington). Registration \$350 (\$300 for FCBA members), including lunch.

Digital radio test out; more Q's than A's /52  
LIN and Chris Craft form data-broadcasting partnership /53  
Bird watchers anxiously await launch of Telstar 402R /56

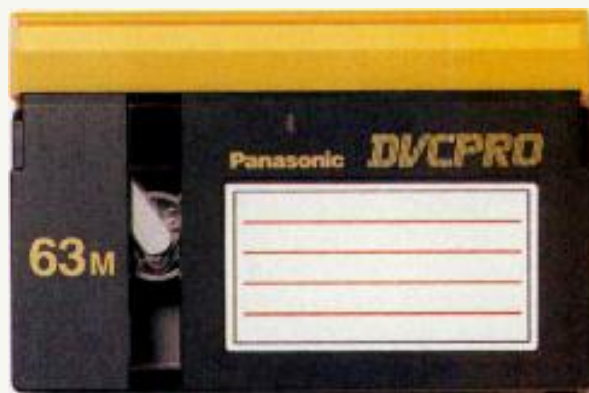
# Technology

September 4, 1995

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Digital Audio Radio

# EIA releases DAR test results

*Message to industry: Draw your own conclusions*

By Glen Dickson

**A**fter more than a year of testing, the Electronic Industries Association's Consumer Electronics Group released results of its digital audio radio (DAR) laboratory tests at a press conference last Monday in New York.

"This is not just a theoretical exercise," said Gary Shapiro, group vice president of EIA/CEG. "These tests are very real. The results establish a couple of things. Most critically, they establish that digital radio does work—it's not just something on paper."

That said, the EIA unleashed 1,200 pages of technical documents detailing the performance of various DAR systems: Thomson Consumer Electronics' L-band Eureka 147 systems; an in-band, adjacent-channel (IBAC) model from AT&T Bell Laboratories; in-band, on-channel (IBOC) systems from AT&T/Amati Communications; IBOC versions from USA Digital Radio, and the direct broadcast satellite (DBS) system from Voice of America/Jet Propulsion Laboratory.

The results reflect objective tests conducted at NASA's Lewis Research Center in Cleveland, and subjective assessments (critical listening) made by an expert, 21-member panel at the Communications Research Centre in Ottawa.

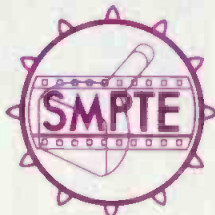
The EIA and all of the proponents emphasized that despite the vast amount of research already done, the results represent only a draft report, to be completed after further laboratory testing and field trials in San Francisco this fall.

Although the amount of data is abundant, definite conclusions as to how the competing DAR systems stack up are scarce. In fact, several proponents are upset over their outcomes and have called attention to alleged discrepancies in the tests.

"Each stage of these tests has been completed with fair operating procedures in mind," countered Al Resnick, vice president and director of engineering for the radio division of CapCities/ABC and co-chairman of the National Radio Systems Committee's DAB subcommittee. "In fact, many of



DAR systems undergo tests at NASA's Lewis Research Center.



the procedures were developed by the proponents themselves, working in the testing and field test task groups. We have worked through industry consensus exclusively."

Resnick also reminded the press that compatibility tests were not yet complete and that none of the results were final.

USA Digital Radio has distributed copies of two letters to the EIA that question the procedures in both the multipath performance and analog compatibility tests. According to Jeff Andrew, project manager for USA Digital Radio and director of engineering for Gannett Broadcasting, USADR has raised objections to the multipath procedures for more than a year. What was surprising, according to Andrew, were the results of the analog compatibility tests for their IBOC system.

"We've been on in Chicago, New Orleans and Monterey, we were on at the NAB for over six weeks on KUNV[FM],

and a lot of people have been listening to their analog radios in those times. Nobody's ever been able to perceive the digital signal under the analog."

Andrew is looking forward to the field tests in San Francisco, which should be under way by October. "We think it's going to be a moot point with these laboratory multipaths, because when it comes down to it, it's going to be the field tests that are going to really show what the systems can and can't do."

KBGG(FM), a Shamrock Broadcasting station that transmits from Mt. Beacon (north of the city), will be the host station for the IBOC tests. According to Bert Goldman, Shamrock's vice president and director of engineering, and chairman of the NRSC's Field Test Task Group, a directional coupler will be inserted into the antenna line and a modified Harris VHF television transmitter will be used, along with IBOC exciters, the same units that were used in the lab testing.

"The Harris transmitter is used as a power amplifier per se," says Goldman. Shamrock also has donated a Winnebago LeScharro receiving van to the project from its Detroit station.

Goldman attended the subcommittee's meeting on Aug. 24-25 in Mon-

terey, Calif. He said he was one of several subcommittee members who admitted that there may have been errors in the tests or discrepancies in the procedures: "There were some heated discussions in Monterey. I think that there were some valid concerns, because there were some tests that had been conducted in the lab that don't appear to be held up by what I've seen in the field personally, and we're not sure where the discrepancy is, so it's a little premature to say the test is right."

Goldman mentioned that the IBOC compatibility tests regarding USA Digital, in particular, drew a lot of scrutiny in Monterey. "You listen to the tape that came out of the lab test, and then go in the next room and listen to the same receiver, and it's not the same," he said.

But Goldman was confident that any questions about the system's multipath vulnerability, analog compatibility and other performance factors would be answered by the field tests.

"San Francisco has just about every bad propagation effect that you can come up with," he said. "It has the tall buildings and the narrow streets, it has the hills, it has propagation over water, it has interference from strong signal sources."

Clint Pinkham, manager of technology applications for Thomson Consumer Electronics, congratulated the EIA on doing a thorough job. He was pleased with how his company's Eureka wideband system had performed, with one minor exception being the "urban fast" Rayleigh multipath scenario. "That stressed the system to the bending point, not the breaking point," he said. "The key was the high speed, roughly 80 or 90 mph."

Pinkham thinks his system, which he declared as virtually "multipath-proof bulletproof," will perform very well in the challenging venue of San Francisco. The tests of the Eureka wideband 147 system will use two 200 w transmitters—one on Mt. Beacon and one on Mt. Bruno—and a 100 w repeater on Roundtop Mountain.

Voice of America/Jet Propulsion Lab's S-band satellite system will also be part of the field trials. According to Donald Messer, broadcast satellite program manager, Bureau of Broadcasting/Engineering Telecommunications, VOA will use a NASA tracking data relay system (TDRS) that has an S-band transponder operating at roughly 2 ghz, and a 2-degree spot beam that

can be moved.

"It's stationed roughly over the Hawaiian area, and we'll be beaming down from there," Messer says. "It's a fairly low inclination angle, but it's the only thing we can do."

Nikil Jayant, head of the signal-processing branch of AT&T Bell Laboratories, said that the most important thing right now is to keep the laborato-

ry test results in perspective and not leap to conclusions. As an example, he pointed out that the AT&T systems were being tested with a fairly low bit rate audio encoder, compared with those of other systems.

"Things like this ought to be explained very carefully," he said. "Otherwise the results will be misinterpreted." ■

## Data Broadcasting

# LIN, Chris Craft: They went data way

*Seeks broadcasting partners; may purchase Digideck system*

By Harry A. Jessell

**L**IN Television and Chris Craft/United Television are trying to lead the way on data broadcasting—the transmission of digital information to PCs via TV.

The two station groups have formed a partnership to develop a practical data-broadcasting system and are looking for other TV broadcasters to join them.

"A lot of people were talking about [data broadcasting], but there really wasn't much action," says Gary Chapman, president and CEO, LIN Television.

Cable and telephone are deeply involved in high-speed data transmission, Chapman says. "If the TV industry is going to be competitive, it has to get working in this area. Somebody needs to get the ball rolling."

Datacast, as the venture is now being called, is far from a real business. "We're still in the early infant stages," says John Siegel, senior VP, Chris Craft Industries Inc., the parent of the Chris Craft/United station group.

The venture is investigating several data-broadcasting systems, but sees that of Digideck Inc. as its best technological hope. Chapman confirmed that the partners are considering exercising an option to buy a majority interest in

the Menlo Park, Calif., company.

The partners took their first public step last month, hiring former National Association of Broadcasters executive John Abel to head Datacast. Abel, who has set up offices in Reston, Va., says data broadcasting could be used to



John Abel



Gary Chapman



John Siegel

complement Internet services, transmitting high-volume or high-demand information to users.

It also can complement regular TV programs, says Chapman. A newscast on a gubernatorial election could offer viewers with PCs additional detailed information on the race.

Initially, the venture will explore services using today's conventional NTSC TV signal, Chapman says, but it is looking to the day when broadcasters receive a second channel for digital TV.

Legislation pending in Congress would grant stations a second channel and the freedom to use it for HDTV, several channels of "standard definition" TV or data broadcasting. The stations would have to pay the government a fee for any subscription services

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they offer over the channel, and they would have to return their original channels after a yet-to-be-determined transition period.

According to Chapman, Datacast wants partners to share in the potential upside of data broadcasting—and to share the R&D costs. “We’re not sure what it’s going to cost, but it’s in the millions.”

The technology still has a ways to go before it’s ready for prime time, the partners say. The venture has to come up with an encoder for inserting the data into a station’s TV signal as well as a decoder—a computer “card”—that consumers can install in their computers to receive the signals.

Using a TV signal vestigial sideband, Chapman says, the Digideck system can transmit data at rate of 525 kilobits per second.

But the venture is open to other technology, he says. Other companies offering product include Data Broadcasting, EN Technology and WavePhore. Each uses different portions of the TV signal and offers different data rates. ■

## Satellites

# AT&T bird spells relief

*With capacity tight, industry awaits 402R*

By Chris McConnell

**S**atellite users are looking for some relief this month from the current capacity shortage.

AT&T hopes to launch its Telstar 402R satellite on Sept. 22 aboard an Arianespace rocket. The satellite will add 24 C-band and 24 Ku-band transponders to a domestic satellite fleet that has been increasingly strapped for space during the past year. The satellite will replace the original Telstar 402, which failed shortly after its launch last year.

“The capacity in the industry is so tight,” says Joan Byrnes, district marketing manager for AT&T Skynet Satellite Services. “The whole industry is eagerly awaiting the launch and deployment of the 402R.”

The industry agrees. “It’s critical to the domestic market,” says Jack Morse, president of satellite capacity reseller Global Access Telecommunications Services.

Morse and Keystone Communications Vice President Harley Shuler cite

users of occasional-use satellite time as a group in particular need of more capacity. As more transponders go to full-time service, fewer are available in the pool of “ad hoc” time provided by carriers. Morse’s company holds one Telstar 402R transponder, which it plans to devote to occasional-use service.

“It’s critical that we get some more satellites up there,” says Broadcast Satellite International President Tim Flynn, whose company also has leased a transponder on the new satellite.

AT&T’s Byrnes says the satellite carrier also plans to provide some occasional-use services from the sold-out satellite.

Byrnes says the company is confident that manufacturer Lockheed Martin Corp. has identified and repaired the cause of last year’s satellite failure. The malfunction was caused by a “blowby” incident, in which hot combustion gasses are injected into the satellite’s fuel supply, causing the fuel to detonate.

The replacement satellite will carry enough fuel to operate for 12 years or

## Another chance for WavePhore?

Broadcasting and consumer electronics executives working to set a data-broadcasting standard will try to get their efforts back on track this month.

Participants in the National Data Broadcasting Committee (NDBC) are hoping to move the data-broadcasting system developed by Tempe, Ariz.-based WavePhore back into a laboratory for another round of testing. The group expects the battery of tests to settle a dispute this spring that stalled the NAB/Electronic Industries Association-sponsored standard-setting venture.

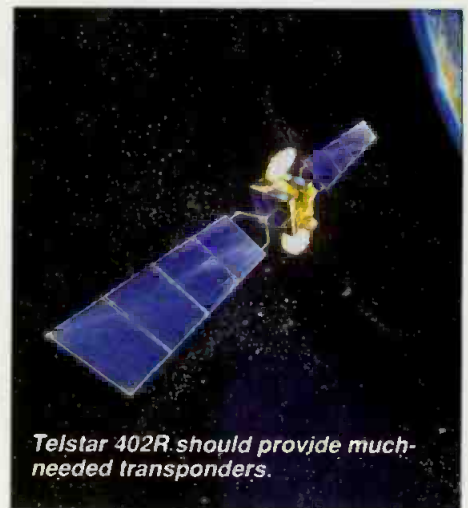
The group is attempting to set a voluntary standard for sending digital information within NTSC signals. Last year the group conducted tests on the WavePhore system as well as the data broadcasting system developed by Menlo Park, Calif.-based Digideck.

When Digideck emerged with higher marks, a subgroup recommended that that system proceed to field testing but deferred a decision on including WavePhore in the field tests. Committee participants later decided to send WavePhore back to the lab after the company said it had altered the forward error correction approach of its system.

“The purpose of the tests would be to determine whether they have made improvements,” the NAB’s Lynn Claudy says of the planned retest.

Claudy says the NDBC, WavePhore and the Advanced Television Test Center have not yet scheduled the retest, but that the committee hopes to have WavePhore back in the lab this month. Should WavePhore demonstrate sufficient improvement, the system will then move on to about one month of field testing along with Digideck.

—CM



*Telstar 402R should provide much-needed transponders.*

more, Byrnes says.

Additional customers on the satellite include AlphaStar—which plans to use 14 Ku-band transponders to deliver a direct-to-home TV service—and Fox Inc.

Fox Senior Vice President Andrew Setos says the new satellite will provide backup service to the network’s transponders on the Telstar 401 satellite. Under its deal with Fox, if AT&T cannot provide all the requisite transponders on the 401, it will provide all of them on the 402R.

“It will provide us the long-term protection that we need,” Setos says. ■





## Of all the technology used in production, the most important may be the least expensive.

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# Cutting Edge

By Glen Dickson

**MEMEX Software's** PRISM Television Management technology will be used by Digital Multi Channel Corp. (DMC) of Japan, a new direct broadcast satellite service scheduled to launch more than 50 channels of programming in Japan in April 1996. PRISM, an integrated suite of software modules designed to help large, multichannel TV operations automate programming delivery functions, is in operation at DIRECTV. The system can schedule up to 999 viewer channels and link with on-the-air switching equipment.



**Andrew Corp.'s** GRID-PAK microwave

antenna series is now available for wireless applications in the 335 mhz to 2.5 ghz frequency bands. The new antennas, called the KP Series, are suitable for rural telephony systems and low-capacity system applications in remote areas. They are available in 1.2, 1.8, 3.0 and 4.0m sizes, depending on the frequency band, and have a wind survival rating of 125 mph.

**Teleport Minnesota**, a Minneapolis-based satellite communications facility, has installed a series of General Instruments DigiCipher I digital video encoders for use by its clients, and has begun the procurement process for the next generation of DigiCipher MPEG-2 encoders. "They've

proven to be a practical solution for the transponder crunch," says Teleport Minnesota director Mark Durenberger. "And since many of our clients require secure video, we like the added advantage of digital scrambling and conditional access built into the system."

**Telex Communications'** new CamLink 200 wireless video system is a high-power microwave transmission system for live ENG use. Using a small,

lightweight transmitter that attaches to an ENG camera, the system allows camera operators to roam freely away from any ENG vehicle while sending back broadcast-quality audio and video. The transmitter, which is compatible with all NP-1 and PAG-type cameras, draws less than 600 milliwatts and puts out 250 milliwatts of RF power, effectively transmitting the camera's signal more than 300 meters away. The CamLink 200's 1 RU rack-mounted receiver can be powered by 12 volts DC or 120/220 VAC, and is equipped with a triple-diversity reception circuit that uses three roof-mounted antennas to help eliminate multipath reflections.

**Keystone Communications**, Culver City, Calif., has signed a seven-year contract with Chinese Television Network, the Asian 24-hour Chinese-language news channel, to distribute direct-to-

home Chinese domestic entertainment television to North American subscribers. Roughly 5,000 households in the U.S. will receive the new offering. Keystone already provides CTN with multiple daily transmission services from its bureaus in New York, London and Taiwan to CTN headquarters in Hong Kong by using Keystone's transatlantic digital video circuit,

Atlantic Skylink, combined with the company's Pacific Ocean satellite service, Pacific Skylink.



*Telex's CamLink 200, a high-power ENG microwave transmission system*

**Electronic Digital Innovations** has introduced EDI-Assist, a nonlinear video assist system that provides directors and producers with immediate playback access to any scene in any order. EDI-Assist accepts a composite PAL or NTSC video signal from a film camera video tap or directly from a video camera, records



*Chris Noonan, director/co-writer of Universal Pictures' 'Babe,' with EDI-Assist*

audio in either mono or stereo and digitizes video and sound using standard M-JPEG hardware. Pictures are displayed on VGA computer or com-



posite video monitors. Features include switching between playback and live-

action to match frames, chroma key and playback at variable frame rates. The unit has already been used in the feature films "Mighty Morphin Power Rangers" and "Babe."

**Pinnacle Efx**, the Seattle post-production facility, recently completed a show package for the new program *Gardening by the Yard* for Home & Garden Television. Pinnacle Efx conceived, designed and produced a show open and bumpers and teasers for the program using a combination of Mac design, HAL animation, live-action footage shot against blue screen, and rotoscope manipulation.

**Harris Allied** will ship the DX 1000—the world's first 1,000 kw solid-state AM transmitter—to Bangkok, Thailand, for installation at the Voice of America relay station there. A second DX 1000 is slated for the VOA site in Poro, Philippines.

**Arianespace** launched the N-STAR telecommunications satellite last Tuesday (Aug. 29) and successfully placed it into orbit. The satellite, built by the U.S. firm Space System/Loral for Japan's NTT, was launched from the Space Center in

Kourou, French Guiana, on an Ariane 44P rocket, the version of the European launcher equipped with four solid-propellant strap-on boosters.

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# CBS looks bravely into the digital future

*With the advent of nonlinear editors, digital servers and disk-based cameras, broadcasters across the country are rethinking the way they produce television news. The new acquisition and editing technologies allow newscasts to be produced faster and with less manpower, and the latest newsroom automation systems give producers and directors a much bigger role in master control operations. CBS is in a unique position to embrace these changes in its start-up news operation at WGPR-TV Detroit, the network's newest O&O. CBS Engineering Vice President Bob Seidel spoke with BROADCASTING & CABLE's Glen Dickson about CBS's evolving news methodology, and offered a preview of how servers and HDTV will shape future master control operations.*

**Once your FCC license is approved on your new station in Detroit [WGPR-TV, soon to be WWJ-TV], you'll be in position to form a news operation from the ground up. Do you plan to set up an all-digital operation there?**

We're going to start with a clean sheet of paper, and the facility will be all digital. It will be digital component, so the switching process and everything in the news production control room will be digital component. We will probably not go with digital Beta because of the cost difference, so we'll still be using analog Beta, but we will essentially still come out component and then convert that to digits.



*Bob Seidel, CBS engineering vice president*

**Are you planning to implement nonlinear editing?**

We will have nonlinear editing and a server. The objective is to bring as much of the information as we can electronically, either by ENG microwave or SNG, and transfer it directly into the server. This will minimize the amount of tape-to-server transfer that we have to do.

When we do have to transfer a tape, we've set up new procedures for that. Traditionally, a tape comes in and a producer or an assistant producer will make rough edit decision points as the tape is being screened, so during that period we will use that screening as the transfer time; while we're transferring, the person will be screening at the same time. That shouldn't increase the workload at all.

**What about your master control operation?**

We're trying to model the control room operation with a minimum number of people. We're not looking at how we do it traditionally in New York or Los Angeles or Chicago. We're looking at a new methodology where there will be very few people in the control room, and the producer will

directly control the lineup.

The automation will be controlling such features as character generation [and] still store as well as the audio/video piece that's been edited from the server.

We're still in negotiation with a number of the vendors, so I can't tell you which automation system we've selected. The idea is to relocate both the newsroom and the master control operation, which is currently analog composite, so that will remain analog composite in the near term as an expedient.

**For your nonlinear editing, are you looking at something like the Avid system, with an integrated editor**

**feeding right to a playback server?**

We're looking at Avid, Lightworks, D-Vision, the whole spectrum of nonlinear systems, interfaced to a number of flavors and varieties of servers. We're trying to get the best match. SGI, IBM, Hewlett-Packard all have viable server products.

I think the newsroom system itself probably will be one of the off-the-shelf vendors. We're not going to try to recreate the wheel.

**Obviously, you're going to use a server for playback of the newscasts. What about using a server for spot insertion through the remainder of the day?**

That is an area we will migrate to. We had originally bought a Betacart when we were operating under the LMA. That will be used as an interim step. Ultimately, we will play back the commercials from the server.

**For now, you'll be doing tape-to-disk transfer. Have you looked at formats such as Panasonic's DVC Pro, which is component digital and offers broadcasters faster-than-real-**



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**time transfer? What about the CamCutter disk-based camera from Avid/Ikegami?**

One of the issues is availability of equipment versus the timeline to be on the air. That's something we are evaluating in our laboratory here in New York, as well as the disk-based cameras. At some point we'll have to say is this a product we can go on the air with, or does it require a few more months of development before it's ready. The decision to embrace one of these formats will be a timing issue.

**It is exciting to have a brand-new news operation to experiment with?**

What's nice is, we don't have a staff with preconceived notions of how the news operation should run. There [are] no existing paradigms, so the methodology and procedures we can develop are totally different than the way we operate in the other stations. If this new methodology is successful and provides labor savings and is more efficient—we can edit closer to air and work more rapidly—then I think we'll embrace this paradigm at the other stations.

**You're not the only one to mention the timeline issue in regard to disk-based acquisition. KHNL Honolulu, for example, is using Avid digital systems for their news editing and playback, but they're still using analog Beta for acquisition.**

When you look at the cost of analog Beta, it's hard to beat. However, we see some very definite applications for the digital disk camera. If we have to cover a story in Bosnia or Tokyo or China, and we have to send a crew out, it means sending a camera, a camcorder, two machines for editing, monitors, audio mixers, a fair amount of tape stock. When you look at the shipping bill for sending this stuff worldwide, and you're doing it day after day, it becomes very expensive.

If we can send a combined camera person/editor and they can capture and edit in the field and send it back to us, then we have the potential for a lot of savings, both in shipping costs and investing in all this capital equipment.

The cost of the disk drive itself will continue to drop, because we're using the same technology as the computer industry. We looked at the cost of 1 gigabyte of storage last year, and it was around \$1,000. Today it is less than \$300. The economies of scale from the computer industry are going to benefit us by driving down the price of the drives.

**It's been said that tape maintenance engineers will one day be replaced by drive pullers.**

Absolutely. There are no heads to change, no capstan to change; the amount of maintenance will be minimal. And the mean time before failure keeps going up and up.

**What's your view on the debate over "dedicated boxes" for broadcast applications versus open platform systems that handle a variety of functions?**

You're already seeing the move to open platforms and multitasking. Your traditional character generator manufacturers are now offering still-store options, and still-store manufacturers are offering character generation and paint functions. So I think you'll have an open hardware platform—probably a computer—in your office, and it will really be the application software that differentiates one box from the other.

You can be led down the road where you think one person can do everything, and the danger there is that one person has to be an artist and a typist and have multifaceted skills. So it's not just a question of converting the hardware. You have to look very closely at the technical pool of people who will be operating it, and invest in training to make sure they have these interdisciplinary skills. You have to be careful—if you have a producer doing everything, it can limit creativity.

**How does the FCC's recent notice of proposed rulemaking on HDTV affect your HDTV preparations?**

The message is, you have to start planning now—at least for capital equipment purchases—and you have to budget some money to investigate these things. You don't have to do it all at once, but it is happening, and you're going to have to make the transition.

Our first concern is we don't want to disenfranchise our audience in any way. As we make the transition, it will obviously be a simulcast service, where we will provide a high-definition as well as an NTSC signal. We have not set up a timetable within the corporation yet for this conversion. However, we have been making intelligent purchase decisions.

For example, when we purchased the Galaxy 601 satellites, we specified that they be able to pass digital transmissions. That was our first major commitment. It didn't cost us anything to do that, we just had to be sure that we could handle both analog FM and digital transmission through the satellite.

**How can individual stations prepare their transmitters for the future?**

When you talk about upgradeable transmitters, you have to remember that you'll be simulcasting. Even though you purchase a new solid-state digital transmitter, that digital transmitter will most likely get you on the air for the next 15 years. I don't see you converting that to high definition because you'll be simulcasting. If you have a 15- or 20-year-old transmitter now, it's probably not going to make it for another 15 years.


So what you have to do is at least plan to replace that one with a new solid-state transmitter, and then at some point you'll have to buy an ATV transmitter and operate both of them simultaneously.

**What HDTV plan are you recommending to your affiliates?**

Some years ago we outlined a multiphase approach, where the first thing we do is pass the network through and get on the air. So essentially your investment is in a transmitter, transmission line and antenna, and you're just passing through whatever the network is transmitting. This would enable you to hold your position and have your channel as the HDTV set population grows.

And at some point I think you stop buying NTSC equipment and start buying ATV equipment. Rather than saying in year X I have to spend Y million dollars, you start the transition gradually. If you already have a digital plant, and you have digital routers in place, there's a good chance you can reuse some of the equipment.

So what we're recommending is that you phase it in over the years, and that way it isn't a severe economic burden on the station. ■



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# Week

*The Internet*

## The Internet TV Directory

Just like the rest of the world, television has gone Web crazy.

Home pages of broadcast and cable networks and individual TV stations are popping up on the Internet with increasing frequency.

For the most part, the Web sites are designed to promote, but some are intended to be money-making ventures. Stations have found (or hope to find) that some advertisers are willing to pay to reside on their home pages.

According to Telemedia Week's gleaning of the Inter-

net, more than 80 TV companies now have their own sites, and that doesn't count sites devoted to individual TV shows.

This directory is a work in progress. Stations with sites that are not listed here are invited to send their Internet address to Mark Berniker: [M.Berniker@B&C.cahners.com](mailto:M.Berniker@B&C.cahners.com) or fax them to him at 212-337-7028 for future publication.

Telemedia Week will publish a list of radio station sites within the next few weeks.

### Broadcast TV Networks

ABC Home page in development, expected to be part of new Disney online service

CBS <http://www.cbs.com>

NBC <http://www.nbc.com>

Fox <http://www.foxnetwork.com>

PBS <http://www.pbs.org/>

WB Not on Internet, although WB Network and WB Kids Network are on AOL; keywords: WB; WB Kids).

### ABC Affiliates

WAAY-TV Huntsville, Ala.  
<http://www.hiwaay.net/waay/waay-tv.html>

KGTV(TV) San Diego  
<http://www.kgtv.com/>

KGO-TV San Francisco  
<http://www.kgo-tv.com/welcome>

WJLA-TV Washington  
<http://www.access.digex.net/~wjla/wjla.html>

WFTV(TV) Orlando

### Finding radio on the Net

MIT list of radio stations on the Internet

<http://www.mit.edu:8001/activities/wmbr/otherstations.html>

Radiospace—<http://www.radiospace.com/welcome.html>

RadioNet—<http://www.radionet.com/radionet>

Airwaves Radio Station Page—

<http://radio.aiss.uiuc.edu/~rnb/stations.html>

Radio Stations On The Web—

<http://american.recordings.com/WWWoM/radio/radio.html>

Radio On The Web—<http://www.us.itd.umich.edu/~wcbn/stations.html>

Yahoo's Radio List—

<http://www.yahoo.com/Entertainment/Radio/Stations/>

Index-Broadcasting Link—<http://www.algonet.se/~nikos/broad.html>

Critical Mass Media—<http://www.cmmnet.com/stations.html>

<http://www.sundial.net/~wftvch9/wftv.html>



WRTV(TV) Indianapolis  
<http://www.wrtv.com/wrtv6/>

KTKA-TV Topeka, Kan.  
<http://www.tyrell.net/49news>

KAKE-TV Wichita, Kan.  
<http://www.southwind.net:80/kake>

WCVB-TV Boston  
<http://www.wcvb.com/>

WKBW-TV Buffalo, N.Y.  
<http://www.wkbw.com/>

KOCO-TV Oklahoma City  
<http://www.ionet.net/koco/index.html>

KATU(TV) Portland, Ore.  
<http://www.fishcomm.com/fishcomm/fisher.html>

WNEP-TV Scranton, Pa.  
<http://www.icontech.com/WNEP>

WOLO-TV Columbia, S.C.  
<http://www.scsn.net/biz/wolo>

KSFY-TV Sioux Falls, S.D.  
<http://www.ksfy.com>

WKPT-TV Kingsport, Tenn.  
<http://www.tricon.net/comm/wkpt>

KTRK-TV Houston  
<http://www.sccsi.com/13/home.html>

WFAA-TV Dallas  
<http://rampages.onramp.net/~news8/>

KTVX(TV) Salt Lake City  
<http://www.xmission.com:80/~ktvx/>

WVEC-TV Hampton, Va.  
<http://www.wvec-tv13.com/wvec/>

KOMO-TV Seattle  
<http://www.fishcom.com/fishcomm/tv4/chanfour.html>

### CBS Affiliates

WKRK-TV Mobile, Ala.  
<http://www.maf.mobile.al.us/tv5/>

KHSL-TV Chico, Calif.  
<http://www.pinsight.com/~khsitv/>



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<http://www.kpix.com>

**KKTV(TV) Colorado Springs**  
<http://www.kkvtv.com>

**KGAN(TV) Cedar Rapids, Iowa**  
<http://www.kgan.com>

**WISH-TV Indianapolis**  
<http://www.wish-tv.com/8/>

**WBOC-TV Salisbury, Md.**  
<http://www.dmv.com:80/~wboc/>

**WLNS-TV Lansing, Mich.**  
<http://www.wlms.com>

**WNEM-TV Bay City, Mich.**  
<http://www.cris.com/~wnemtv5>

**WCCO-TV Minneapolis**  
<http://www.wcco.com>

**KLAS-TV Las Vegas**  
<http://www.infi.net:80/vegas/>  
KLAS-TV/

**WRGB(TV) Schenectady, N.Y.**  
<http://albany.globalone.net/wrgb/>

<http://www.pic.net/kdfw>

**KHOU-TV Houston**  
<http://www.khou.com/>

**KTAB-TV Abilene, Tex.**  
<http://innet.com/~abilene/ktab.html>

**KEPR-TV Pasco, Wash.**  
<http://oneworld.owt.com:80/kepr/>

**WOWK-TV Huntington, W.Va.**  
<http://www.ramlink.net/wowk/>

**WISC-TV Madison, Wis.**  
<http://www.wisctv.com>



**NBC Affiliates**

**WAFF(TV) Huntsville, Ala.**  
<http://www.traveller.com/waff/>

**KVOA-TV Tucson, Ariz.**  
<http://www.kvoa.com>

**KARK-TV Little Rock, Ark.**  
<http://www.cei.net/kark/kark.html>

**KNBC-TV Los Angeles**  
<http://www.knbc4la.com/>

**KRON-TV San Francisco**  
<http://www.kron.com/>

**KHON-TV Honolulu**  
<http://www.khon.com/news/>

**KTVB(TV) Boise, Idaho**  
<http://www.primenet.com/ktvb/>

**WTHR(TV) Indianapolis**  
<http://www.wthr.com/13>

**KSNW(TV) Wichita, Kan.**  
<http://www.southwind.net/KSNW>

**WLEX-TV Lexington, Ky.**  
<http://.mis.net/wlex/wlexmain.html>



**KWTW(TV) Oklahoma City**  
<http://www.kwtv.com/kwtv/>

**KOIN(TV) Portland, Ore.**  
<http://www.koin.com/~koin>

**KVAL-TV Eugene, Ore.**  
<http://surf.rio.com/~kval/kval.html>

**WJHL-TV Johnson City, Tenn.**  
<http://www.tricon.net/Comm/wjhl/index.html>

**WTVF(TV) Nashville**  
<http://www.infi.net/nc5/nc5top.html>

**KDFW-TV Dallas**

**WBAL-TV Baltimore**  
<http://www.wbal.com>

**WDIV(TV) Detroit**  
<http://www.wcvb.com/>

**KOMU-TV Columbia, Mo.**  
<http://www.missouri.edu/~komu/>

**KVBC(TV) Las Vegas**  
<http://www.kvbc.com/kvbc>

**WMGM-TV Wildwood, N.J.**  
<http://www.acy.digex.net/wmgmtv>

**WCNC-TV Charlotte, N.C.**  
<http://www.vnet.net/wcnc/>

**WFMJ-TV Youngstown, Ohio**  
<http://www.zdepth.com/wfmj/>

**KFOR-TV Oklahoma City**  
<http://www.ionet.net/~kfor/kfor.html>

**KJRH(TV) Tulsa, Okla.**  
<http://www.kjrh.com>

**WSMV(TV) Nashville**  
<http://www.wsmv.com/pages/wsmv/welcome.html>

**KMOL-TV San Antonio, Tex.**  
<http://kmoltv4.dcci.com/>

**KXAS-TV Fort Worth**  
<http://www.kxax.com/>

**WCYB-TV Bristol, Va.**  
<http://www.bjournal.com/wcyb.html>

**KING-TV Seattle**  
<http://www.halycom.com/kingtv/welcome.html>

**WSAZ-TV Huntington, W.Va.**  
<http://www.ramlink.net:80/wsaz/>

**Fox Affiliates**

**WAGA-TV Atlanta**  
[http://www.america.net/com/waga/waga\\_1.html](http://www.america.net/com/waga/waga_1.html)

**WDRB-TV Louisville, Ky.**  
<http://www.iglou.com/fox41>

**WXMI(TV) Grand Rapids, Mich.**  
<http://www.iserv.net/wxmi>

**WJW-TV Cleveland**

<http://www.zdepth.com/wjw/wjwmain.html>

**KOKH-TV Oklahoma City**  
<http://www.kokh.ionet.net>

**KOKI-TV Tulsa, Okla.**  
<http://www.fox23.com>



**WITI-TV Milwaukee**  
<http://www.execpc.com/~business/tv6.html>

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<http://www.upn44.com>

**WRBW(TV) Orlando, Fla.**  
<http://www.magicnet.net/ic/wrbw>

**KMSP-TV Minneapolis**  
<http://tccn.com/kmsp/upn9.html>

**KTFQ(TV) Tulsa, Okla.**  
<http://www.gaistar.com/upn41/index.html>

**KPTV(TV) Portland, Ore.**  
<http://www.kptv.com/~kptvnews>



**Independents**

**KUSK(TV) Prescott, Ariz.**  
<http://www.kusk.com>

**WGN-TV Chicago**  
<http://wgntv.com>

Digital

# CNN digitizes its news feed service

*NewsSource on Demand to be offered along with analog feed*

By Harry A. Jessell

CNN this week will introduce a digital version of its video news feed service that will enable TV stations to quickly sort through the never-ending stream of raw footage and packaged reports.

CNN NewsSource on Demand, which will make its debut at a press conference Thursday at the Radio-Television News Directors Association convention in New Orleans, will be delivered via satellite to stations along with the regular analog news feed service, CNN NewsSource.

The NewsSource on Demand feed—compressed video and related text—will be funneled into workstations where producers can view lists of the feeds and review the video in baseball card-size windows.

The service will “allow producers to view more of that material and then access exactly what they need for their newscasts,” says Jon Petrovich, executive vice president of CNN Headline News.

According to Petrovich, CNN’s aim is not to create a new business but to enhance the existing NewsSource, which competes with Conus and other news services: “We’re trying to make life easier for producers and create more loyalty to the brand.”

CNN will reap no additional revenue, Petrovich says. CNN will provide all the necessary software and hardware at cost to stations, he says. “It’s a turnkey, including hot line, maintenance and enhancements.”

A typical installation will cost a station \$1,000-\$1,500 per month, depending on the number of terminals the station requires, he says.

CNN has been working on the system for more than a year—it showed a prototype at last year’s RTNDA—and in the past few weeks it has been testing it at

## Philips-CLI digital boxes on way to Dover

At least one digital set-top box is rolling off the assembly lines.

Philips Electronics and Compression Labs Inc. (CLI) last week announced that they have begun “volume production” of MPEG-2 set-top decoders. The current output is 2,000-5,000 units per month, says CLI’s Gary Trimm. Trimm, president of broadcast products, says the company is shipping the set-top units to Bell Atlantic for use in the telco’s Dover Township, N.J., video network.



Additional boxes are bound for projects in Australia and China, says Trimm. The two companies are selling the boxes for \$400-\$1,000.

“This is a real unit,” says Trimm, adding that the companies have developed an interface to allow the set-top to function in a variety of networks.

In Dover, for instance, the boxes will decode signals delivered via a fiber-in-the-loop network. In Australia, they will be used in a system employing asymmetric digital subscriber line technology, which allows for delivery of video via traditional phone lines.

Brian Smith of Philips says his company is producing its own version of the set-top unit that will decode signals of EchoStar’s planned DBS service. Smith, vice president of market development at Philips Digital Videocommunications Systems, says that the companies hope to announce another telco customer for the Philips-CLI unit soon.

Smith also says that the set-top units will allow Bell Atlantic and others to test the waters for interactive services such as home shopping and electronic banking.

“This product is extremely programmable,” says Smith. “This is going to be the proving ground for the consumer.”—CM

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four Atlanta TV stations.

"It's working very well," says John Woodin, news director at WSB-TV, one of the test sites. But it's still in development, he says. CNN is working out the bugs and continuing to make improvements.

The service should save producers a lot of time, he says; in fact, the digital feeds often arrive ahead of the analog feeds, allowing producers to get a head start on their stories.

According to Terry Conway, CNN's advanced technology coordinator, the hardware is built around an Apple Work-

group Server 8150 with sufficient capacity (8 gigabytes) to handle a day's worth of feeds. The storage is expandable and the server may be linked to DAT tape for archiving.

Via an Ethernet LAN, the server can be coupled to any number of computers, either Apple Power PCs or Pentium Windows PCs, Conway says.

CNN Newsource serves 358 stations with raw footage and package reports on domestic and international news. It offers 11 feeds each weekday and eight feeds on Saturday and Sunday. TMW

## LMDS

# LMDS operator wins programming fight

By Chris McConnell

A new version of wireless cable has won a round in its efforts to line up programming.

The FCC has ordered SportsChannel Associates to sell its programming to local multipoint distribution service (LMDS) operator CellularVision on a nondiscriminatory basis. LMDS, a version of wireless cable, uses frequencies in the 28 ghz band to deliver programming and other services to subscribers.

CellularVision, which operates such a system in New York, had complained to the FCC that SportsChannel Associates was violating commission rules by unreasonably refusing to sell its SportsChannel New York programming to the LMDS carrier. The cable programmer carries the New York Mets baseball games, New Jersey Devils and New York Islanders hockey games and New Jersey Nets basketball games.

"We want that entire package," says CellularVi-

sion CEO Shant Hovnanian. He stresses the importance of the programming to his service, which delivers 49 channels to New York subscribers. "In order to be competitive, you have to have programming at least equal to the competitor, if not better."

Hovnanian adds that SportsChannel refused to sell its programming "at any price," citing concerns with the LMDS technology and scrambling methods. CellularVision filed its complaint with the commission in February. In response, SportsChannel contended that its request for information on signal security did not constitute "unreasonable refusals" to deal with CellularVision.

Late last month the FCC said it agreed with CellularVision's claim: "We are not persuaded by [SportsChannel] that its stated concern that it has not received adequate assurances about CellularVision's signal security system serves as a legitimate basis for refusing to sell the SportsChannel program-

ing." The FCC ordered SportsChannel to sell its programming to CellularVision "on nondiscriminatory terms" within 45 days.

Hovnanian says his company has not held any negotiations with SportsChannel since the decision. "We're looking forward to [their] contacting us," he says.

The decision follows another FCC action that CellularVision and other LMDS proponents have lauded as a potential boon to the new technology. The commission in July proposed settling a long-standing dispute between LMDS companies and the satellite industry by dividing spectrum in the 28 ghz band between the two sides.

Satellite companies have proposed offering satellite-based services in the same band LMDS proponents are targeting. The commission's proposal would give 1 ghz of spectrum to each side. LMDS proponents said the proposal did not carry everything they had wanted, but still welcomed the action as a step forward for their industry. TMW

# MIGRATION TO DIGITAL—PART 5

A PRACTICAL GUIDE FOR TV MANAGERS

## How to Make Your Post— Productive!

Prepared by  
National  
Teleconsultants  
Commissioned  
by the  
Editors of  
Broadcasting  
& Cable

# HOW TO MAKE YOUR POST—PRODUCTIVE

**T**he technology and capability of television post-production systems has changed so completely over the past five years that television businesses should thoroughly review the role post-production plays in their operations. Television businesses need to make certain that post has not become an obstacle to change and that opportunities for greater flexibility and greater productivity are not being missed.

**F**or most television stations the post-production function has had limited focus:

- The news department is supported with some fairly Spartan resources (e.g. cuts-only editing, character generator for lower-third supers, improved keying features in the production switcher and maybe some fairly powerful graphics production systems added within the past several years.)

- Creative services (which may support station promotion, commercial production, and local program production under any number of organizational structures and department titles) tends to have somewhat more sophisticated resources depending on the overall production profile of the station. An aggressive independent in a large market may well have added powerful switching over the years, perhaps as many as two channels of digital video effects, a pretty big stereo audio mixing console with good production features and the art department may have built-up good Macintosh or PC-based off-line graphics creation and limited animation capabilities.

Nevertheless, many local TV stations (and even some fairly large program networks) have managed to almost completely avoid being swept up in the digital post-production revolution.

While small-time television production houses across the country are using the latest in desktop systems and routinely are recording in the digital domain, the station or cable operation is still—by and large—firmly anchored in the analog world. It's not surprising and it's nothing to be ashamed of. Fact is, for most broadcasters, it's exactly where they should be. They are, after all, principally distributors of programming in a distribution system that is overwhelmingly analog. Digital's multiple generation transparency holds only marginal benefit for the station operator since he is pretty much the last stop in the process before the program is released to the home viewer.



On the other hand, there are benefits derived by new digital post-production features that should cause broadcasters to reevaluate their post-production expectations. Maybe—just maybe—there are assets available in digital post today that warrant a second look.

### There's Gold In Post: Digging it with Digital Tools

First, there are two pieces of common wisdom that need to be put to rest: that "digital" post-production isn't warranted at the station level, and that "digital post" is inherently more expensive than analog post.

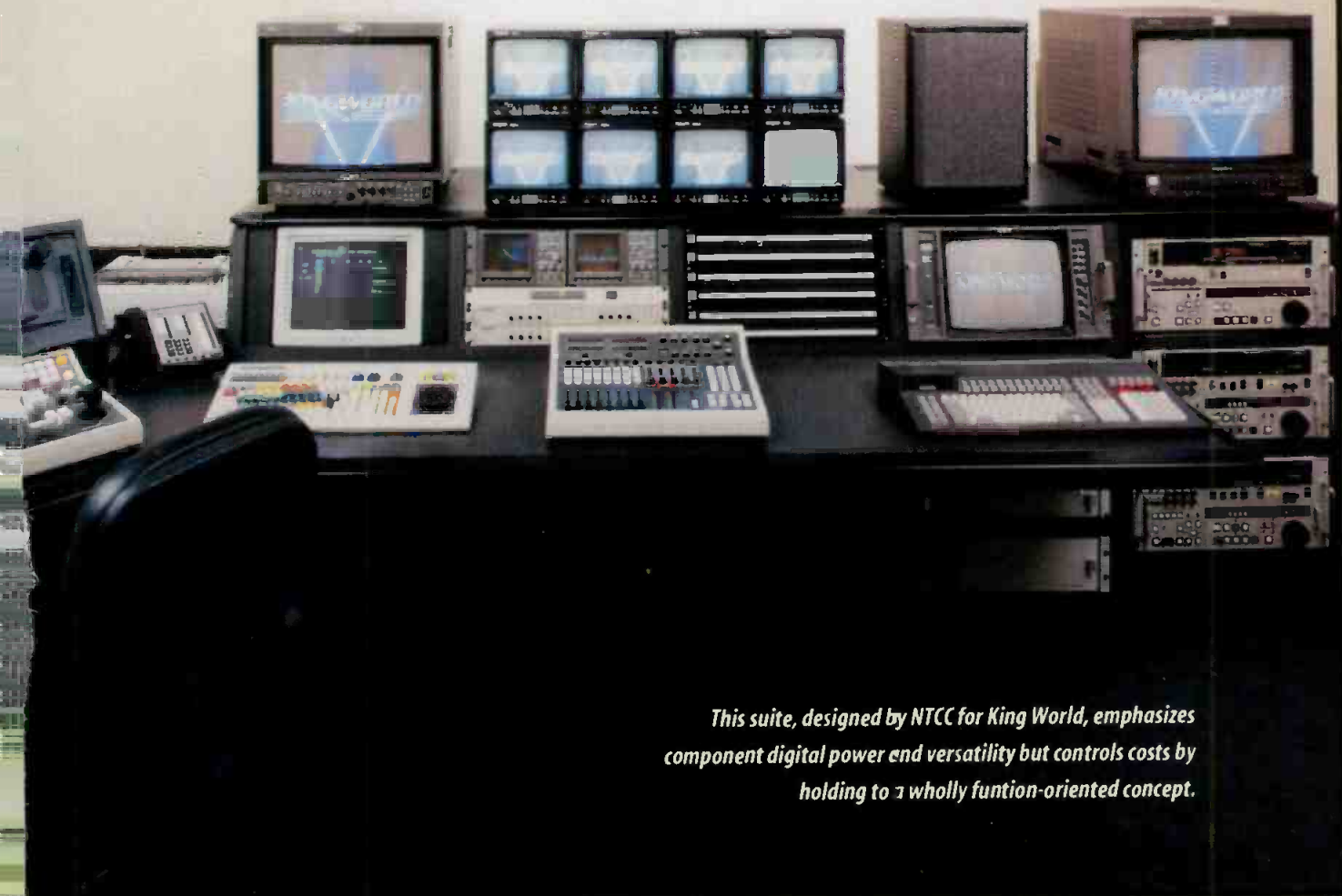
In the first case, television stations are in the fight of their lives—scrambling for every viewer, up against an increasing array of wired and unwired competitors for the home screen. Even stations in the smallest markets are beginning to compete for viewers with sophisticat-

ed looks imported by DBS. Affiliate stations are experiencing dwindling collateral benefits from association with large, network program schedules. In fact, the newer networks portray their lighter program schedules as a selling point, arguing that their affiliates will have even more inventory to sell. Of course, that's inventory that needs to be programed, promoted and sold. The "looks" used to promote and sell are created in digital post-production.

In the second case, because the latest in digital television post-production is eminently scalable, and in some cases so much more capable than analog technology, even broadcasters' low-rent competitors are able to put more visual splash and dash into their promotions than are the better heeled broadcast and cable counterparts.

A post-production facility suitable to a local station, however, is quite different from one suitable to a network or even to a small commercial post-production

**There are benefits derived by new digital post-production features that should cause broadcasters to reevaluate their post-production expectations.**



*This suite, designed by NTCC for King World, emphasizes component digital power and versatility but controls costs by holding to a wholly function-oriented concept.*

facility. If you are not in competition for the commercial post-production business in your market, don't build a facility that tries to be competitive—you're simply not in the same business. On the other hand, you do need to have many of the same capabilities simply to be able to produce the looks you want to present to the viewer.

**Managers will discover that they can develop their post-production operations along dual technology tracks at almost any budget level.**

The best approach for many broadcast or cable outlets is to survey the post-production resources available in their market. Then, design facilities to compliment the market rather than compete against existing services. The benefits of this strategy are threefold: You don't have to duplicate resources that already are abundant (and could be rented when needed); the talent you need access to is on someone else's payroll, and, best of all, if you have a quality operation or resources that are compatible with what's available elsewhere in the market, you can wind up turning the local teleproduction service providers into customers.

The most common applications stations find for enhanced post-production capabilities are promotions and building show opens, closes and bumpers. Typically the resources required to produce these projects at adequate quality levels include a mid-size production switcher with digital video effects, a digital disk recorder, a quality stereo audio production board and a good graphics and titling package (more on recording options later).

Digital tools are essential to most of "the looks" common in promos today. "Digital layering," the technique of recording one layer of video over another, is the foundation for many of the looks. There are two typical ways to perform "layering": You can build the effect over multiple passes, one layer at a time, or—with the multiple effects channels—you can build the effect in a single pass using one effects channel for each "layer" included in the final composition. Digitizing the video is essential to both approaches to be able to manipulate the video on a pixel-by-pixel basis to perform the image distortions (shape it onto a spinning sphere, or compress it onto one side of a rotating cube for example). But in the case of the "multiple pass" technique, digital video provides the immunity to image degradation over multiple recording generations that makes it possible for each layer of video to retain "first generation" quality regardless of whether it was the first layer recorded or the last.

Theoretically, both techniques can produce the same creative visual results but each has profoundly different cost implications. The "multiple pass" approach can lay relatively modest claim to your budget while the "multiple channel" approach can have a voracious appetite. A similar circumstance is encountered on the

computer track in that both slow and fast rendering systems will produce images of high quality but fast rendering speed is expensive. Fortunately, on both tracks, there are a complete range of options between one extreme and the other. In the end, the manager will wind up trading money for time and image quality, but if the manager takes the time to carefully evaluate and plan digital facilities, he or she can save a lot of both.

The introduction of desktop video and disk-based video recording systems over the past few years has helped complete the range of options, filling in some gaps and providing some completely new opportunities to shape the television products we deliver. The introduction of disk-based recording, either as part of nonlinear edit (NLE) systems, or as video servers has made it possible to re-version programs quickly and easily. (WPBT[TV] Miami's *Morning Business Report*, a 15-minute show, is recorded on an ImMIX Videocube. It airs at five different times, on the hour or half-hour, with fresh stories dropped in from show to show or as required. The nonlinear edit software and disk-based recording enable the producers to adjust the length of the adjacent stories and segments in the show arbitrarily to accommodate the variable lengths of the dropped-in stories without having to adjust the over-all running time of the show. The program airs directly from Videocube, so there is no time-consuming dubbing between versions. Indeed, because of the multiple-channel record and playback characteristics of disk-based systems, program segments can be updated while the program airs [see "News Tech '95," BROADCASTING & CABLE, Oct. 3, 1994].)

### A Revolution Without Spinning Your Wheels

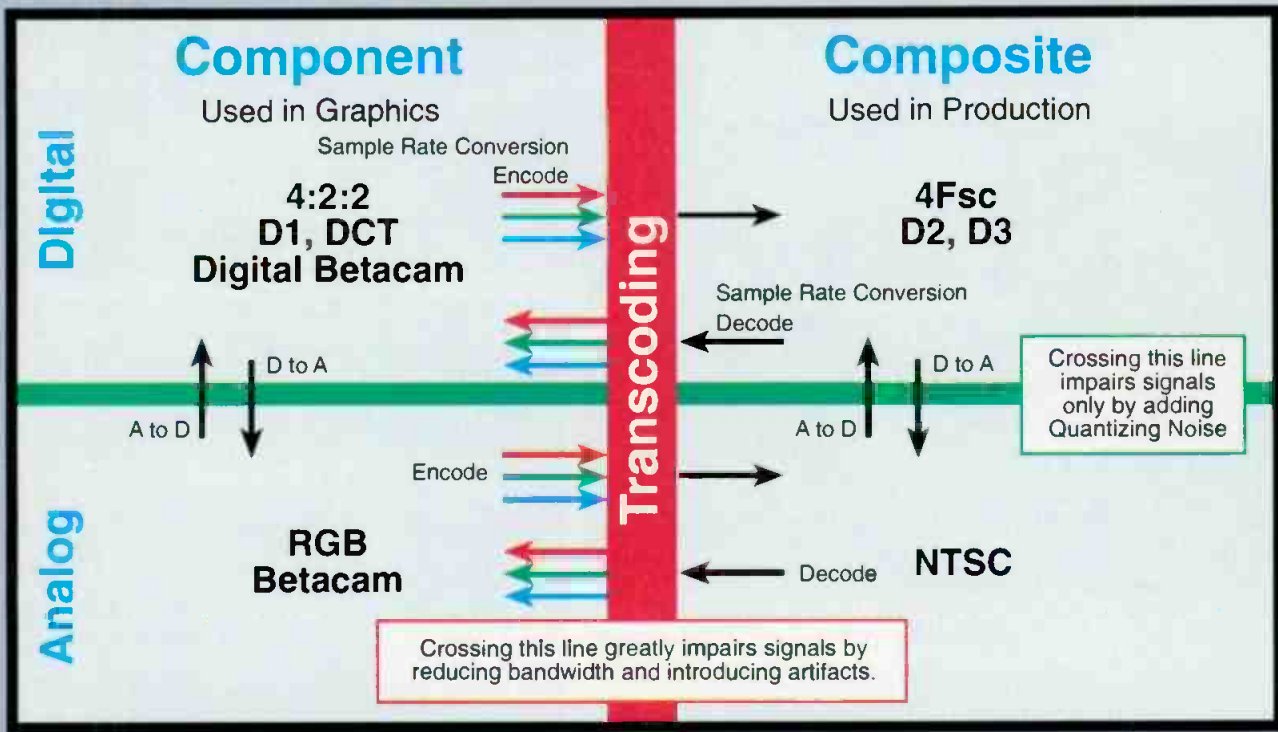
The sudden arrival on the scene of general purpose computer-based media technology has caused a measure of confusion. The glib references to "broadcast quality" and "as used by Hollywood professionals" with price tags for "video editing" software that range from less than \$500 to \$2,000 or all-in-one hardware/software packages for \$6,000-\$50,000 has spurred heated debates among managers, engineers and production personnel over what can and cannot be achieved and for how much.

Terms such as on-line, off-line, dedicated, near-line, general purpose, open architecture, standard platform, render-time and real-time have meaning but sometimes the way they are used is hopelessly confusing. The confusion is largely unintentional. Manufacturers and software companies need to have a frame of reference they think the market will understand and yet, what they have to communicate is technically intricate and subtle. So, they often reach for generalities like "broadcast quality" that can mean anything from "barely broadcastable" to "highest feasible image quality." In the worst case, the market becomes cynical and embittered about new developments and in the best case, they experience a little let-down when revising their hyperbolicly inflated expectations to more realistic altitudes.



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### Development Along Dual Tracks

Managers will discover that they can develop their post-production operations along dual technology tracks at almost any budget level.

- The computer track draws on the range of products from the world of general purpose computer hardware and open architecture platforms. That means the computer hardware could, theoretically, be used for purposes other than television post-production, like bookkeeping or word processing, and that the operating systems (UNIX, Windows, Windows-NT, Windows-95, Mac, O/S2, DOS) are open to software developers to write specialized programs that accomplish specific tasks.

- The video track draws on equipment and systems manufactured by the more familiar sources of video and audio equipment such as Abekas, Accom, Avid, BTS, Grass Valley, ImMIX, Leitch, Panasonic, Neve, Sony and SSL. Thomson and all the other names familiar to engineers who have trekked across the NAB exhibit floor in recent years. These conventional solutions are sometimes referred to as "dedicated" hardware which basically means that they are designed to perform a specific application in a manner prescribed by the engineers that built them.

- As time goes on, a brand-name or manufacturer's name will be a less certain guide to whether a particular solution should be considered on one track or the

other. Some conventional broadcast equipment manufacturer are designing products based on general purpose computers and some computer makers are building comprehensive systems dedicated exclusively to providing broadcast or video solutions. At the high-end, for instance, where the quality demands are most rigorous, Silicon Graphics (SGI), Kodak, and Quantel provide such powerful and global post-production solutions that the distinction between open and closed, computer and conventional, are no longer telling.

As more and more of the broadcast plant becomes digitalized and as the cost of digital storage and retrieval come down, the long-term trend is toward "convergence"—the merging of computer and video technologies—into a single, scalable, digital video medium with its own technology. While the VTR may fade to be replaced by data-tape storage systems, it is almost as likely that the desktop will become so thoroughly committed to video that it might as well be thought of as a dedicated system. The transition—for technical and economic reasons; because of business and market conditions—will take years to complete. In the meantime, broadcast and cable television facilities will pass through successive hybrid stages that impose their own discipline on planners, designers and engineers. At any moment in the next 10 years, the costs of converting between analog and digital signals will be a major factor for managers to consider and the optimal configuration of technology to produce the maximum efficiency will

change almost daily. Flexibility, integration and compatibility, will continue to be the watchwords of systems design.

In the meantime, managers can profitably pursue development of post-production along these dual tracks in almost any setting; whether small market or large, affiliated or independent, broadcast or cable.

### Post-Production Enhancement for Less Than \$30,000

There is a lot a station can do to improve its look using many of the new low-cost computer tools. There are an enormous number of graphics, animation, effects and video editing tools that can be hung on your Pentium- or Power PC-driven computer that can add significant snap and appeal to your on-air promotions. Among the product areas worth looking into are:

- Video cards that are near-real-time.
- Software packages that offer paint; 2D and 3D animation, editing, modeling and rendering, photo retouching and so on.
- Character generators that can use Postscript or TrueType fonts.
- Disk storage devices for the desktop.

If you have your own, in-house computer geek (that's the employe whose face you can't recall because it's always behind one of those mail-order computer warehouse catalogs) he can probably pull together the rough equivalent of a low-end off-line nonlinear edit package using the company credit card and a handful of shrinkwrapped hardware and software. Additionally, there are a number of boxes, like those from NewTek and Pinnacle, that plug into the computer and deliver a surprisingly robust range of digital effects.

The advantage to this approach is that you put it together yourself and there are lots of choices. For a station with a limited budget wanting a better, more contemporary look, this is a good place to start—you probably already have some of the hardware/software in-house, in your graphics department. It's also fairly easy to find staff who already know the more common software programs like Adobe Premier or Photoshop, or know how to learn it quickly. For a little more than \$5,000 you can acquire any number of limited function character generator products that will air the output of these computer graphic systems flawlessly, in real-time.

Nevertheless, there are limits. Nonlinear editing of video beyond the S-VHS quality level is questionable within this price range. Much of the processing and effects available in this price range are better applied to graphics and still frames than to full-motion, real-time video.

If you "look behind the curtain" at this level you'll discover that it's not as easy as it looks to go the "open architecture" route. The cost of all the pieces, the cost of putting them together and the cost of managing all of the different vendors can belie the so-called inexpensive personal computer option. Some vendors offer

integration support, but many do not. You often are on your own in uncharted territory. Not everything will work with everything else, and you are a far cry away from "plug-and-play."

If you want to invest wisely in your equipment, see it as a system. A total system is the result of a vendor supplying a designed solution with in-depth knowledge of real world applications. Buying it, maintaining it and operating it as a system may have more complex and expensive requirements than you think; and you'll still need the talent with the aesthetic sensibilities to use the computer software to its best advantage. Systematizing your equipment will reveal a good deal of the cost and complexity that lies behind these technologies but it will also assure you of reaching the productivity objectives you establish.

Systemization involves both integration and networking. You either need to get video into the computer where you can work on it, or you need to get the output of the computer into video so you can distribute it. This integration is almost never achieved simply or inexpensively. There will be a number of key decisions your engineers will have to make about converting various video and computer video formats; there will be differences in resolution, the types of connectors typically used, the types of monitors, different approaches to machine control, and families of compression options to choose among. As difficult as it can be to get the different types of hardware to integrate, it can be equally difficult to integrate software. Incompatible file formats, differing logging and database approaches and widely varying rendering capabilities can leave you wishing for the good old days.

Networking computers so that different people can use them at different times for different things opens up a whole new level of complexity, especially if the computers are of different manufacture or use different operating systems. Outside expertise in design and system integration even at this level can pay off handsomely.

### Low-Cost Video Options

Development along the video track at this level tends to include a new group of products such as Panasonic's Postbox and Sony's low-end Betacam VTR products. Matrox, Fast and BTS's Bravo are examples of hybrid systems that can bring significant power to post in this range. There are a number of PC or Mac products that tie a computer to a couple of VTRs, a small switcher and a small stereo audio board. These can provide pretty sophisticated operation though the quality of keying is limited and the less-than-robust off-tape analog video restricts the editor to one pass or two before quality begins to seriously deteriorate. Nevertheless, when one of the sources happens to be some Postscript or TrueType font, animated and colorized in an art department that has a relatively modest software library and a few thousand dollars worth of specialized computer boards, the results can be dazzling.

Here again, the best results are achieved when both

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4,000 hours of miniature mariners navigating toilet bowls. Underwear salesmen dressed like fruit. Wimpy little pastry chefs made out of dough. If you think watching it sounds bad, imagine the rigors our Broadcast Video Server has been put through.

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Other stations are way beyond the test phase. Like KOLD in Tucson, where the HP BVS has been on the air for almost a year. And it's about to hit the airwaves in Munich and other major markets around the world.

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We now return you to your regularly scheduled publication.

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tracks are pursued simultaneously. A good deal of the expense, however, will be associated with getting just the things you can accomplish in the computer world to live in the broadcast video world. Building the bridges between the two will involve significant cost and substantial discipline. You can hit the \$30,000 wall pretty quickly.

### Going On Up to the Mid-Range

The mid-range, between \$30,000 and \$250,000, is where most broadcasters and cable operators live. Here you can talk reasonably about adding the kind of capabilities that come from Avid's Media Suite Pro, Data Translation's Media 100 (or Grass Valley's integrated version, Videodesktop™), ImMIX's Videocube, Chyron's Jalao, EMC's Primetime or D-Vision's OnLine. At this level you are reaching into the self-contained systems

that use relatively modest levels of compression and offer paint, graphics, character generation, DVE and nonlinear editing all in one box. The gist of these devices is to approximate the functionality of the comprehensive high-end systems like those from Quantel while operating at a lower quality level that is still adequate for broadcast applications.

These all-in-one systems are like a Swiss Army knife, with all the capabilities—from DVE to audio—built-in. Although there are storage problems, in principle you can go from a nonlinear edit system directly to air. The intuitive, human interface also makes these devices easy to learn and easy to use. The most popular systems are generally based on

the Macintosh platform.

Software updates usually aren't free, so a budget for software upgrades is essential. Training and service support for some systems is not up to par with the level of support typically provided by mainstream broadcast equipment suppliers. The better known systems such as those from Avid, ImMIX and Data Translations have made important strides in improving their service support to levels more typical of a broadcast supplier. Grass Valley supports its Videodesktop system—which uses Data Translations Media 100—with the same level of support it provides to its other products.

The major advantage of these all-in-one boxes is that each functional module—the character generator, the edit controller, the switcher, the DVE, the audio board—is perfectly integrated with the over-all system. This area works beautifully as long as you don't push the envelope too far.

While the integration of the functions eliminates a major set of headaches, the fact is that none of the integrated modules is likely to be as good as the best of its dedicated, stand-alone competitors. Nor, for that matter, can an integrated system keep abreast of the developments in every discipline it incorporates in its system.

The final drawback to the all-in-one approach is that you can generally only use one functional module at a time, so when you are editing a show—even though you aren't actually using the character generator at that moment—no one else can access it to use for some other project.

The video track in this range is quite robust. Devices here include DVEs such as Ampex's ADO, Abekas A57 and A51, Grass Valley's Krystal and DPM-700, Sony's DME 5000 and 3000 and the high-end of the Pinnacle and Microtime product lines. The newer DVEs offer multiple channels, more functionality, better control and effects features like timeline and defocus, better picture quality and better over-all integration with the production switcher.

**P**roduction switchers come in three flavors: composite analog, composite digital, and component digital. Most broadcasters today are operating the older composite analog models which still possesses enviable power. Grass Valley's Model 300, for instance, with two or three mix/effect banks, a channel of Kaleidoscope effects, and a talented operator can still go toe-to-toe with the best of the digital switchers for quality, flexibility, and performance. On the other hand, today's digital switchers are excelling in ease of operation, stability of operation, ease of maintenance and, of course, the efficiencies associated with handling an increasing number of digital sources.

If you were considering the post-production application exclusively, you would probably elect to go with a component digital structure in order to maximize image quality and take full advantage of component digital's superior multi-generation performance. But you are not. You are considering post-production in the context of a broadcast or cable distribution business that is overwhelmingly composite analog. A composite digital switcher is a reasonable compromise in some cases. It has many of the attributes of digital—reliability, maintainability, high image quality—and because it's composite, it simplifies the transcoding requirements for getting analog composite (NTSC) signals in and out of the switcher. This can save substantial money. On the other hand, composite digital signals do not transcode to component digital quite as easily and since the population of digital systems is shifting towards component digital architectures, you will at some point run into complications that could have been avoided if you went to component digital straightaway.

Fortunately, since we are looking at the post-production application as a distinct sub-system of the overall plant, it is reasonable to take advantage of some of the new, small, component digital switchers that have come on the market from the major production switcher manufacturers. These smaller component digital switchers all have the image and performance virtues of top of the line component digital switchers though they may have a few less bells and whistles, only a single or dual M/E, and a limited number of inputs.

**It is reasonable to take advantage of some of the new, small, component digital switchers that have come on the market.**

## H&GTV Uses Advanced Digital Post to Cultivate Viewers

**H**ome & Garden Television Network, a 24-hour-a-day, national cable service owned by E. W. Scripps Co. and devoted to "everything you love about home and garden," launched on Dec. 30, 1994, in 44 markets. Now in 116 markets with 43 programs (more than 90% of them original), H&GTV boasts 6.5 million subscribers, with 10 million expected by the end of the year.

To attract and maintain a healthy subscriber base, promotion plays a crucial role at H&GTV. "Especially being new, we don't have the ability to get our programming covered in depth in publications," says Mark Hale, vice president of operations. "When viewers tune in, they need to get a lot of information right away. We need to tell them what shows and what specials are on that night and the next day. We steer them in the right direction."

A five-person promotions department produces approximately five promos a day, says Hale. To that end, careful attention has been paid to the station's technical configuration, to enable the maximum amount of high-quality promotion to be created quickly and efficiently.

That's what's behind the network's decision to construct an all-component digital facility, which Hale characterizes as "future-proofed."

It's also one of the reasons that H&GTV became a beta site for the BTS Media Pool. In addition to on-air playback, the Media Pool will be used to produce promos, with the goal of saving time and money while maintaining a high level of image quality.

"Let's say, as an example, we have a background or graphics bed stored on the Media Pool," explains Hale. "We can use that as a source in our edit session, add a refresh or update from a show that we're highlighting that night, marry the two elements and record it back into the Media Pool. And the promo is available immediately to air."

Hale notes that, by using the Media Pool, editors will avoid the time-consuming process of checking out tapes from the library, shuttling to the correct sequence and recording to tape after the edits are completed. By acting as a "virtual VTR," the Media Pool also is expected to cut down on time-consuming and expensive VTR maintenance.

"With the Media Pool, the production process also becomes nonlinear," Hale adds. "Music can be scored, graphics created, editing done.... Different people can access and work on the project at the same time. You don't have to do your part, record it to tape and walk it into the next room down the hall, then the next room."

The digital server also fits in well with the facility's all-component digital philosophy. Because the Media Pool features the ability to choose different levels of compression depending on use, the promos can retain a high-quality image. Graphics will not be compressed at all, says Hale, and a 2:1 compression ratio will be used for the rest of the post process—a ratio that suits the facility's Sony Digital Betacam tape format well.

"We don't want to jeopardize our product with too much compression," says Hale. "The Media Pool allows us to go through the production process with very little or no compression. Our goal is to use Media Pool as a tapeless resource in producing promotional materials to air."



*A sophisticated graphics look is achieved for H&GTV with HAL, a high end compositor from Quantrel.*



*On-Line edit is linked to a digital server so promos can be aired the moment they are completed.*

On the high-end video track your options are far more practical from a broadcast perspective.

Nevertheless, they generally have more than enough power to handle the resources a station or cable outlet requires. And, since we are going to design the post-production function as an island within the overall distribution plant, we can minimize the cost of transcoding by encoding to NTSC only when the project is on its way into or out of the post-production suite.

While it is true that both composite and component switchers typically will provide a straightforward NTSC spigot so that you can either record or playback from any of your current tape formats, it is also true that encoding to NTSC at an intermediate stage of post-production almost completely negates the value of having gone to a digital signal in the first place.

Therefore, once you have elected to go with a digital switcher (and analog switchers are becoming increasingly scarce) you have to begin to consider digital recording. As an integral step, there are a fairly large number of CCIR-601 digital disk recorders that record anywhere from a few seconds to a few minutes of digital video. Typically, these recorders are used to lay-off short effects sequences or clips for further, recursive editing before being played out to analog tape recorders as completed elements. While this approach is fine for short clips or effects sequences, once you begin to address longer sequences or want to have digital attributes available throughout the program, you have to consider digital videotape

recording. Composite digital recording formats (D2 and D3) are relatively economical and fit in easily in a predominantly composite, NTSC, environments. Digital Betacam and Ampex's DCT formats, however, provide component digital performance at a price lower than full-bandwidth CCIR-601 (D1) recorders. Tape costs also need to be considered and most broadcasters convulse at the price of a one-hour, D1 cassette. Even a D1 VTR, that can cost upwards of \$75,000 all by itself, need not be ruled out automatically.

Good digital post-production facility design can utilize a digital VTR in such a way that it delivers the equivalent functionality of having four or five conventional one-inch VTRs, which at prices of more than \$20,000 apiece, leaves you ahead of the budget game as well.

In fact, good design and planning can get you similar results with analog or digital technology, leaving you once again with the deceptively simple task of deciding which are the best tradeoffs between time and money. Our advice, when everything is taken into consideration, is to go as far with component digital design and technology as is budgetarily prudent. If you go the analog route you'll be swimming upstream.

At the mid-range, a broadcaster should clearly consider adding a paint system such as Quantel's Paintbox™. From the computer world, a host of 2D and 3D animation software packages are available that operate on Pentium, Power PC or SGI platforms. Autodesk's 3D Studio and NewTek's Lightwave immediately

Panasonic

# Panasonic Meets The Olympic





come to mind, although there are many more you can learn about at your neighborhood computer super store. (We place all these things in the mid-range category because you will be looking to print the output of these systems to tape or disk for air, and that will add a few dollars and a level of complexity to the formula.)

While you can start thinking about UNIX-based workstations at this level (think DEC, IBM RISC 6000, SGI, Sun, etc.) you begin skirting high-speed digital network issues involving fundamental choices about the form of signals you will pass around your plant. The industry has barely begun to deal with the impact and detail of these issues. Cross this line, and you begin to feel the influence of politics. HDTV or not HDTV? Multi-service television or multi-channel? This is a point beyond which no engineer or front line manager should venture: it's all right to discuss at cocktail parties but don't bet your budget or reputation on it.

### Disk Recorders Serve Post on a Platter

For post-production applications there are a range of full-bandwidth digital disk recorders—including the products of Abekas and Accom—that will store a few seconds to a few minutes of uncompressed digital video. Then there are a number of digital disk recorders that will store considerable more video but in a compressed format. With relatively modest compression ratios of less than 5:1 these systems can provide program-length storage at quality levels comparable to Betacam video-

tape recorders. (We hesitate to make this kind of comparison because it covers a multitude of sins, but we offer it in the hope that it gives some kind of mental picture of what the image quality might look like.)

There are a number of manufacturers offering product in this category, including ASC, Sierra Digital, Hewlett Packard, Tektronix, Recognition Concepts and others. The software that defines these machines can be very limited however. An increasing number of these devices come with Virtual VTR software, but that does not mean you can simply plug the disk recorder in where you would have had a VTR. In some cases the VTR protocols the disk recorder mimic are incomplete: while they may start or stop like a VTR, they do not necessarily capture the ballistics of a VTR in a specific application. The result is that equipment that is designed to work with specific VTRs will not find the control characteristics its protocol calls for and so it will fail to identify the virtual VTR as a VTR.

While it will take time to sort these things out, broadcasters in particular, should be looking at facility designs that utilize disk recorders or so-called video servers. In time, these will be the building blocks on which the tapeless facility is built.

### Keeping Costs to a Minimum

The strongest reason for operating in the mid-range level is that most broadcasters probably already have significant assets in this area. The assets may not be well

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# Standards... Again.



## Panasonic D3, D5 and DVCPRO carry the 1996 Olympic Games to the pinnacle of digital technology.



DVCPRO LAPTOP EDIT SYSTEM

Every Olympic Games provides the opportunity to better the best, be faster, higher, stronger than those who have won in the past. For athletes, the goal is the Gold Medal and an Olympic record. For Panasonic, it is the opportunity to return to the Games and take them to a higher level than before.

In 1996, Panasonic Broadcast & Television Systems Company is again the official broadcast equipment for the Games, continuing the migration to digital with D3, D5 and our latest achievement, DVCPRO.

We come this year not to preserve our record, but to better it.

For more information call: 1-800-528-8601  
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One Panasonic Way, Secaucus, NJ 07094.



**Panasonic**  
Broadcast & Television Systems Company  
The Official Broadcast Equipment  
of the 1996 Olympic Games.

**Our advice, when everything is taken into consideration, is to go as far with component digital design and technology as is budgetarily prudent.**

organized but that's a problem that can be remedied to create more powerful post-production capacity.

Many stations have invested heavily in a big switcher with multiple channels of digital effects. With some clever routing greater utility and productivity can be wrung out of them. A number of devices already on hand—probably your graphics system or CG system—are CCIR-601 or can easily be upgraded to it. Planning and original thinking here can mean that 75% of your modernization solution is already in-house.

On the other hand, managers should not turn to their engineering and productions staffs and simply expect them to make do with what they've got. Much of the hardware is older than it should be. Because it has continued to work, no plan has been made to replace it. Be aware that many of the manufacturers of this equipment have begun to back away from supporting it. Parts are harder to find, fixes are more expensive; newer, lower-cost equipment won't work with it. The few people who know how to operate it or maintain it are beginning to retire or die off. New, highly creative staff won't touch it with a set of tongs. To integrate it with some of your newer systems, expensive hardware bridges have to be designed and built. Face it. It's time to trade up.

### Life at the High-End

High-level devices include Silicon Graphics workstations and, from the conventional supplier-side, Quantel's Harty and Clipbox. This high level of equipment will be needed only by those stations with aggressively oriented production in such areas as sports, high-end commercials and syndicated program production. There may be a half-dozen or so network flagship stations with this kind of power and maybe another score of stations that compete seriously for high-end production work, but the fact is that scarcely more than 30 stations nationwide can compare their post-production facilities favorably to those of independent post-production facilities in the principal media markets (Los Angeles, New York, Chicago, Atlanta, Dallas, Miami, Orlando, Detroit, Toronto, etc.).

With this level of equipment, the broadcaster has

#### About the authors

This guide was prepared by the engineers and staff of National TeleConsultants, a Glendale, Calif., company specializing in engineering, design, fabrication and installation for the broadcast, cable, teleproduction and corporate communications industries. Contributing were NTC founders and principals Peter T. Adamiak, Eliot P. Graham, Charles C. Phelan and NTV vice president Robert Slutske. Editorial services were provided by David Hawthorne of HCI, New York.

uncompromised quality, cutting edge effects, and brand new looks that, depending on available talent, are always one step ahead of the competition. And, chances are that these tools will help him attract the necessary talent.

The devices offer incredibly fast speed to air (rendering is less of an issue here). Significant progress is being made with multi-user and multi-tasking software, which with good networking can lead to significant productivity gains.

On the other hand, you need the best talent to operate these devices and such talent can be hard to hold unless you are perpetually at the top of the technology heap. High-level software is in constant flux and expensive to keep up with. As your library of programs increases, you experience a growing cost of software upgrades while at the same time you witness new competitors coming to market with the latest programs and none of the overhead. Unless you are competing for the top program and commercial work in your market, this level is probably best left to the major networks and the high-end post-production facilities that support them.

For now, at this high end you are dealing with a technical architecture that cannot air directly. It has to be degraded first. Almost nothing in this tool kit is easily integrated with the rest of your plant.

On the high-end video track your options are far more practical from a broadcast perspective. Whereas the natural medium of the high-end of the computer track may be motion pictures, the normal atmosphere for video products at this end is still broadcast. Here we are looking at large component digital switchers, picture oriented NLE on-line editors and high-end, multi-channel DVEs.

At this level you are living with D1 video recording and enjoying it. Your switchers have at least 2 M/E's and probably three. Most of your control rooms have keyboards and control panels for Chyron's top-of-the-line systems. You are using digital media servers in a variety of applications where you might have previously been using VTRs. You've hired the best design and engineering consultants and they've hired the best software engineers around to write custom software for you.

The advantage to this admittedly "rich" approach is that there is almost always more than one reliable manufacturer of each of the products you require. You can use the pieces and parts of the overall system in different places, at different times, sharing functionality throughout the plant. The manufacturers of most of this equipment specialize in the applications area and understand what you expect. Because these tend to be "dedicated boxes," your application is not put on the same plane with another customer using the same computer platform to operate a chain of retail shoe outlets.

While equipment in this range is expensive, the value is there—in support, in flexibility and in robust image quality. With D1, you are ready for 16X9 or whatever else the FCC waves through on the infobahn. ■

Now DVB  
inter-operable



# Exciting Exciter.

Harris leads the way in digital SNG.

For SNG and other SCPC TV links, upgrading to digital compression and transmission is essential for efficient, cost-effective operation. The Harris DSE 1400 Digital Satellite Exciter and DSR 1400 Studio Grade Receiver is now DVB inter-operable, giving you a competitive advantage well into the 21st century.

With this integrated Digital Satellite News Gathering (DSNG) system, you can access a wider range of transponder channels, achieve lower transponder costs, use less transponder bandwidth and less HPA power, get improved signal quality, and have simpler, more reliable operation. You can also save space and money by using a smaller antenna. The innovative design of the DSE 1400 Satellite Exciter provides the latest MPEG-2/DVB video and audio compression standards with advanced motion compensation and digital coding algorithms in a compact



video encoder, combined with QPSK modulation and frequency conversion in a single, rugged, 6RU high unit. The DSR 1400 Integrated Receiver Decoder (IRD) provides L-band downconversion, demodulation and decoding. These single units require less space than separate 3-unit configurations, and are easily installed or retrofitted in SNG vehicles or fly-away terminals.

Each part of this Harris Digital Satellite TV System is designed for simple, error-free operation. All commands are entered from a single, user-friendly keypad, and are confirmed by colored LEDs. Routine set up requires no subsystem adjustment. The MPEG-2 encoder with I, P and B frames, modulator and frequency convertor automatically establishes, maintains, and displays the required operating status.



With this system, the cost of upgrading to digital technology is quickly offset by operational savings, which then continue, year after year.

Other features include variable data rates of 2, 3, 4, 6 or 8 Mbps, compatible with IDR standards; NTSC 525/60 and PAL 625/50 standards; analog composite video, S-VHS component, and Betacam\* component inputs; CCIR 601 serial digital video input; standard 2-channel analog or AES/EBU digital audio, auxiliary data channel, and 85-265 Vac, 47-63 Hz power supply for operation worldwide.

Contact Harris Allied to learn more about how this exciting digital satellite TV system can give you a competitive edge.

**Harris Allied**  
7920 Kentucky Drive  
Florence, KY 41042 USA  
Phone: 606 282-4800  
Fax: 606 283-2818

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# Classifieds

See last page of classifieds for rates and other information

## RADIO

### HELP WANTED MANAGEMENT

**Station/Sales Manager.** Group Broadcaster is looking for an experienced performer to manage sales for its station in a very competitive small market. Aspen, Colorado. Excellent compensation plan with room to advance. Fax your resume to (970) 949-6208.

**AM/FM General Sales Manager Duties** will include leading, training and motivating sales staff at two of West Michigan's great sports stations. Candidates should have a minimum three years outside sales experience in Radio advertising, four year degree and strong writing, verbal and interpersonal skills. Great opportunity for growth to General Manager/Ownership. Send complete resume to President, WRBN, Inc. P.O. Box 1460, Big Rapids, MI 49307-0158. EOE.

**General Manager** El Dorado Communications is on the grow again. We're looking for two more talented individuals. Applicants should have an extensive background in Retail Sales Development and Management. El Dorado is an Equal Opportunity Employer. Please send resumes only to: Kenneth D. Wolf, Executive Vice President, El Dorado Communications 2130 Sawtelle, Suite 307, Los Angeles, California 90025. No Phone calls please.

**It doesn't get any better!** You're presently employed wondering how best to utilize your sales, management skills. You sell ideas to high profile advertisers. You observe the good, bad of management itching for your turn at bat. Good \$5M Iowa market, 7 stations, we're #4 as a start up. If you're on the way up, hard working, equity is your goal apply to the guy who trained Chris Lytle. Phil Fisher fax resume 608-273-4773.

**General Sales Manager.** Expanding Mid Atlantic group seeking exceptional sales leader for regional Class C FM. Situated in attractive, growing small market. Excellent compensation package. Great, long-term career opportunity. Send resume to Box 00534 EOE.

**Sales Manager** Radio Award winning Midwest station needs a strong leader for a five person veteran sales staff. FM station has a strong billing and is the area leader with country music, strong sports and ag programming. Includes base salary, incentives and benefits. Send resume to: Tim Smith, KMIT Radio, P.O. Box 250, Mitchell, South Dakota 57301.

**Growing group needs General Sales Manager** to grow sales another \$1 million in the next two years. Can lead to ownership, long-term management opportunity with stable, successful company. We're good and want to get better. Salary bonus, benefits, 401K, etc. Join a great group and help us grow faster. Resume to: Henry Balfanz, VP/GM, WSWT/WIRL, Box 3335, Peoria, IL 61612. EOE. M/F. Fax 309-694-2233.

**Midwest Group Owners** Privately held, looking for sales driven GM's and sales managers. Small to medium size markets. If you love to compete and must win, this could be for you. All inquiries held confidential. Reply to Box 00537 EOE.

**Sales Manager** for midwest based radio programming network. Must be able to develop/implement market plans for multiple products and work with highly successful small group of driven individuals. Letter and resume to: Exec. Prod, IBC, Inc. 10920 NW Ambassador Drive #300, KC, MO 64152-1235. EOE.

**Sales Manager.** Regional, full-service AM in health, Southeastern small market seeks high-caliber Sales Manager. House list included. Attractive compensation and benefits. Great potential with group-owned operation. Forward resume to Box 00533 EOE.

### HELP WANTED SALES

**Account Executive** Legendary WCCO Am Minneapolis/St. Paul has opening for a seasoned account executive. We are looking for a motivated sales executive with experience in new business development. Candidate should have strong creative and presentation skills. We are looking for a person who has a successful track record using all the tools. Send resume and examples of your work to Bodie Forsling, WCCO Radio Dept. T, 625 Second Avenue South, Minneapolis, MN 55402. EEO. No phone calls please.

**Account Executive** Odyssey Communications, new owners of WRKL-AM, Rockland County, NY has opening for experienced, hungry, focused, customer-oriented AE. Superior sales support services, list, excellent compensation, benefits. Immediate opening. Resume to: 1551 Rt. 202 North, Pamona, NY 10970 or fax (914)354-4796.

**Sales Manager:** For a profitable NJ FM. Must be qualified in agency, co-op and general street sales. Applicant will have strong leadership skills and the ability to sell, train and motivate. Applicant must have a working knowledge of computers and a winning attitude. Send letter and resume with salary history to: General Manager, WADB Radio, 1731 F Street, South Belmar, NJ 07719. No phone calls. Minorities are encouraged to apply. EOE.

### HELP WANTED TECHNICAL

**Chief Engineer** Growing, Virginia group seeks certified engineer for regional 5-station operation. Extensive experience in broadcast engineering, digital automation and processing, and computers required. Our highly-rated properties are located in a beautiful and growing forty mile region with extraordinary outdoor and cultural activities. A great Opportunity. Reply to Box 00535 EOE.

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

### HELP WANTED NEWS

**Major Urban Radio network** is looking for experienced reporter to cover news bureau in top market. Prefer candidates with network radio experience but will consider major market candidates. Reply to Box 00536 EOE.

### HELP WANTED ANNOUNCERS

**Minnesota Public Radio** America's premiere public radio network, has openings for two announcers to help launch a new, digital 24-hour classical music service that will be marketed to public radio stations across the country. If you have at least two years of broadcasting experience (including broadcast board work), an engaging on-air presence, and can credibly present classical music, we invite you to be part of this exciting new venture that will be broadcast from our state-of-the-art facilities in St. Paul. The twin Cities are consistently rated at or near the top in quality of life and are one of the country's most artistically vital areas, with two major orchestras and four major choirs. Join the broadcasting team that produces public radio landmark series such as A Prairie Home Companion, Saint Paul Sunday, Music Through the Night and Bob & Bill. One of the positions will include 3 overnight shifts a week. Both begin November 1. Send a resume, a sample cassette and a cover letter describing your approach to announcing to...Human Resources(256N) Minnesota Communications Group, 445 Minnesota Street, Suite 500, St. Paul, MN 55101. AA/EEO Employer.

**Classical Announcer** Must have commercial broadcast experience, production skills, good diction. Knowledge of classical programming, computer skills helpful. Salary commensurate with experience and capability. Please send resume, references, air check to: Manager, WFCC, One Villages Drive, Brewster, MA 02631. EOE. Minorities/females encouraged.

### HELP WANTED PROGRAMMING

**Program Director** If you know good radio when you hear it and can fix what doesn't sound right, then you are the person we are looking for. Major sports station looking for the PD who knows how to evaluate and talk to talent. Send your resume and rating history to Isabella Company, Personnel Department, 8 West Lodges Ln., Bala Cynwyd, PA 19004. An Equal Opportunity Employer. M/F.

**WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?**

Send resume/tape to: Box \_\_\_\_\_, 245 West 17th St., New York, New York 10011

## SITUATIONS WANTED MANAGEMENT

Radio Researcher available 12 years exp. Aud tests, Music Callout, Perceptuals, Telemarketing, DBase Mangmt, Diary Reviews, Sales Research/Projects, Sales Support w/ Scarborough/Media Audit. Save \$\$-better quality. Take research in-house. Has held group/corporate positions. Does TV, too. Quality reputation. 210-493-9899.

G.M. with 23 years experience, 7 successful turnarounds, seeking new challenge. Phone Jack at 1-707-765-4533.

Problems with ASCAP, BMI, SESAC? Fees too high, audit claims, annual and per program reports. Call for help today. Bob Warner 609-395-7110.

God Given Talent! Charming, humorous, up and coming talk radio personality wants to improve your ratings. 214/373-4374. Mark.

## TELEVISION

### HELP WANTED MANAGEMENT

## TELEVISION PRODUCTION

EWTN, the International Catholic Network available in over 40 million homes in the U.S. and abroad, is seeking staff to support its expanding domestic and international production efforts. Candidates are being sought for the following current and future positions:

- Producers
- Directors
- Editors/Technical Directors
- Avid Editor
- Audio Technicians
- On-Air Art Director
- On-Air Graphic Designers
- Promotions Producers
- Bi-Lingual (Spanish)Producers
- Bi-Lingual (Spanish)Editors
- Bi-Lingual (Spanish) Audio Techs
- Simultaneous Translators (Eng/Span)

No phone calls will be accepted. For consideration, please send a resume, non-returnable samples of work and salary history/expectations with a cover letter outlining reasons for interest to: Michael P. Warsaw Vice President of Production, EWTN International Catholic Network, P.O. Box 101642, Birmingham, AL 35210



**National Sales Manager** Excellent growth opportunity for goal oriented achiever. Aggressive Fox Affiliate in medium-sized upscale market seeks highly motivated National Sales Rep or Team Manager. Must have national experience and proven track. Please fax resume to GSM 716-546-4774. EOE.

**Local Sales Manager** Top rated Fox station offers an excellent opportunity for experienced sales manager. The successful candidate should possess exceptional communication skills, a winning track record, superior sales results and proven leadership ability. Motivational skills and computer literacy important. Please send resume to Jeff Guilbert, GSM, WUHF-Fox 31, 360 East Avenue, Rochester, NY 14604. No phone calls please. EOE.

**President and General Manager** The Duluth-Superior Area Educational Television Corporation (DSAETC) seeks applications for the position of President and General Manager. DSAETC is the community licensee of a CPB qualified regional public television station(WDSE/Channel 8 in Duluth, Minnesota). All operations are controlled from DSAETC's telecommunications center, known as the Sax Brothers Memorial Communications Center, located on the campus of the University of Minnesota, in Duluth. The President and General Manager reports to a board of directors and as CEO is responsible for leading, directing and evaluating overall planning and management of the administrative, programmatic, educational, technical, development and external relations activities. The functions and responsibilities of the position require that the successful candidate have a minimum of: a Bachelor's Degree in Communications, education or a position related academic or technical discipline with an advanced degree preferred; multiple years of successful and relevant senior management experience; demonstrated experience in financial management; exceptional oral, written, analytical, planning and interpersonal skills; telecommunications experience; the ability to work with a board of directors, staff and volunteers to pursue a strategic direction of meeting critical educational, public service and community objectives; and the intellectual and administrative versatility necessary for successful senior leadership. Public Broadcasting experience is a plus. The deadline for applications is Monday, September 25, 1995. Applications must include: (1) a narrative letter describing how the applicant's training and experience directly relate to the outlined job responsibilities; (2) a detailed professional resume; and (3) the names, addresses and telephone numbers of at least five references who can attest to the applicant's professional qualifications. Competitive salary commensurate with qualifications, training and experience. Applications should be directed to: Search Committee, WDSE-TV, Channel 8, 1202 East University Circle, Duluth, MN 55811-2420. DSAETC is an Equal Opportunity/Affirmative Action Employer.

**Production Manager** WPTY-TV in Memphis, TN (currently Fox...ABC Dec. 95) needs a Production Manager. Successful applicant will have a minimum of three years television or commercial production experience, with some management experience as well. Must be able to establish and maintain excellent rapport with clients, sales departments and other station departments. Must be proficient in all aspects of television and commercial production as this is a hands-on position. Send resume to Production Manager, WPTY-TV 24, 2225 Union Avenue, Memphis, TN 38104. No phone calls, please. A Clear Channel Television Station. EOE.

**General Sales Manager:** KDBC-TV in beautiful El Paso, Texas has opening for a General Sales Manager. This is an excellent opportunity for the right candidate. Jumpers - no need to bother! Successful candidate needs to understand conceptual selling of the nineties, have indepth local selling experience, National experience, good inventory management skills, good people and organizational skills, and must be a team player. Station is in an exciting rebuild mode, including Technical, News, Programming, Promotion. Send resume to: Jim Grimes, V.P./General Manager, KDBC-TV, 2201 Wyoming Street, El Paso, TX 79903 or Fax to: (915) 532-9686.

**General Manager.** Searching for professional with broadcast television management experience to run FOX affiliate in a healthy, competitive Southeast market. Please forward resumes to: Peter Kilcullen, Pegasus Broadcast Television, Inc. c/o WDSI-TV, 1101 E. Main St., Chattanooga, TN 37408. EOE. No phone calls please.

### HELP WANTED SALES

## ACCOUNT EXECUTIVE

KABC-TV is seeking an Account Executive with at least three to five years experience in major market television sales. Must have excellent communication, presentation and organizational skills. Marketing and promotional experience is a plus. PC skills using Windows software is preferred. Send resumes to: John Riedl, General Sales Manager, Dept. AE-BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer.



**Local Account Executive.** Opportunity for dedicated, organized sales professional. Dominant NBC affiliate in beautiful Appalachian Mountains. Quality of life abounds. Excellent education, low crime rate, great golfing, hunting, fishing and boating. Minimum 2 years media sales. Strong in developing local accounts. Self starter, team player. Computer literate. Resumes before September 30 to Judy Baker, WCYB-TV, 101 Lee Street, Bristol, VA 24201. No phone calls. EOE/M/F/H/V.

WRCB-TV is searching for an Account Executive to take over an existing client list and put a heavy emphasis on developing new accounts. Broadcast or cable sales experience is required. Television sales experience is not required, but will be a definite advantage. Must be a focused self-starter. Resumes only to Ralph Flynn, Local Sales Manager, WRCB-TV, 900 Whitehall Road, Chattanooga, TN 37405. WRCB is an Equal Opportunity Employer.

**Account Executive.** We are expanding our staff. We will have an opening for an entry level Sales and Marketing Executive. We are looking for an aggressive, self-motivated and imaginative sales person who wants to learn television sales and marketing and grow. Successful candidate must be able to work within a team framework with a strong desire to win. Previous sales experience preferred. Please send resume to: Howard Zeiden KFMB-TV, 7677 Engineer Road, San Diego, CA 92111. No faxes or phone calls please. EOE M/F.

**WRCB-TV** is searching for an Account Executive to develop new business. Broadcast or cable sales experience is required. Television sales experience is not required, but will be a definite advantage. Must be a focused self-starter. Resumes only to Ralph Flynn, Local Sales Manager, WRCB-TV, 900 Whitehall Road, Chattanooga, TN 37405. WRCB is an Equal Opportunity Employer.

**Local Account Executive WHNS-TV Fox 21** is accepting applications for the position of Local Account Executive. Broadcast sales experience and skilled in new business development. Candidates should possess a knowledge of research tools and computer use. Sales promotional experience an asset. Requires light travel. Send resume to: WHNS-TV, Attn: Personnel-AE, 21 Interstate Court, Greenville, S.C. 29615. EOE/M/F/H.

**Continental Television Network** has an opening for Local Sales Manager in beautiful Missoula, MT. Requires success in recruiting, training, and motivating sales staff. ABC/FOX station with major growth potential. Send resume to General Manager, 2200 Stephens Avenue, Missoula, MT 59801.

**Sales Rep/Agent** for Florida based production company. Broadcast, Cable and Corporate connected individual to rep network quality outfit. 813-251-2598.

## HELP WANTED MARKETING

**Top 10 market local ABC affiliate, WJLA Channel 7,** and regional 24-hour cable news channel, Newschannel 8, serving metro Washington, D.C. viewing area seeks dynamic Director of Audience Development to develop and execute and oversee overall marketing strategy. Ideal candidate will have five years of progressively responsible broadcast experience in marketing, promotion, television production, research and/or a proven track record of successful promotional and marketing concepts. Knowledge of all forms written communication, including print, electronic media, and presentation material. Event marketing knowledge a plus. Please send resume and salary history to: 78 Inc., HR Dept., 7600-D Boston Boulevard, Springfield, VA 22153. No phone calls please.

## HELP WANTED TECHNICAL

**Assistant Chief Engineer:** Looking for well qualified Assistant CE who can eventually assume position for CE for UHF station. FCC General Class License, SBE Certified. Send detailed resume and salary requirements to Box 00525 EOE.

Television

## TRANSMITTER TECHNICIAN

Major Public Broadcasting station seeks exp'd Tech for operation & maint of equip for TV & FM transmitter and microwave. FCC General Telephone License pref'd.

Send resumes to:  
WNYC, HR-T-BC, 1  
Centre Street, 26th  
Fl, NY, NY 10007.  
EOE. M/F/H/V.



**Assistant Chief Engineer.** West Texas, CBS affiliate, seeks an Assistant Chief Engineer. FCC or SBE license required. Knowledge of Sony BVU and VP 3/4-inch tape systems, proficiency in trouble-shooting, and repair of broadcast equipment a must. Degree and/or prior experience required. Send resume to Personnel Director, KLST-TV, P.O. Box 1941, San Angelo, TX 76902. EOE.

**Chief Engineer** Expanding company has immediate opening. College degree or a minimum of 5 years engineering management experience preferred. Candidate must be knowledgeable of FCC rules and have television station facility design and construction experience. Understanding of UHF transmitters, satellite, microwave and computers a must. Ability to troubleshoot to component level and hands-on experience with studio maintenance needed. FCC general class license and ability to be "on-call" required. Send letter, resume and salary history to: Roberts Broadcasting Company, Inc., 1408 N. Kingshighway, Suite 300, St. Louis, MO 63113. No Phone calls. EOE

**Executive Producer** Top-rated ABC affiliate in 24th largest market has immediate opening for an Executive Producer who can develop creative programming and provide supervision/creative guidance to producers and directors. The ideal candidate must be creative with management and administrative skills, knowledge of accounting procedures and able to develop creative programming. Minimum 3-5 years producing experience. A 4 year college degree is preferred. Interested candidates should submit resume to Jan Bates, Human Resources Director, 1330 N. Meridian Street, Indianapolis, IN 46202 EOE-M/F/D/V.

**Maintenance Engineer** Expanding company has immediate opening. Two years experience preferred. Knowledge of UHF transmitters, satellite, microwave and computers a must. Hands-on studio maintenance experience necessary. FCC license and ability to be "on-call" required. Must be willing to relocate. Send Letter, resume and salary history to: Roberts Broadcasting Company, Inc., 1408 N. Kingshighway, Suite 300, St. Louis, MO 63113. No Phone calls. EOE.

**Technical Producer/Photographer-Editor** Full-time position for a nationally syndicated kids show. Reply to Box 00538 EOE.

**Maintenance Engineer Dynamic,** fast growing subsidiary of Viacom International is currently looking for a Maintenance Engineer to assist in the maintenance of our tape duplication department. Qualified candidates must have at least 2 years experience working with broadcast tape systems. Must be capable of troubleshooting to component level. Degrees welcomed but not necessary to qualified individual. Resumes to: Joseph E. Ashton, Engineering Manager, Viacom/MGS Services Inc. 619 West 54th Street, New York, N.Y. 10019 or call (212)765-4500.

**Television Engineer II, KRWG-TV.** Full-time Television Engineer II at New Mexico State University, KRWG-TV. \$22,299.84 minimum. Education: two years technical training in television operation and maintenance or Associate Degree in Electronic Technology. Experience: three years experience in the installation, operation, and maintenance of broadcast equipment or any equivalent combination of education and experience. Special requirements: FCC Restricted Radio-Telephone permit; willingness to travel to remote transmission sites; perform heavy manual labor; and work under adverse weather conditions. Prefer FCC General Class Radio-Telephone license, SBE and/or NARTE technical certification. Send cover letter, resume, and three references to: Personnel Office, Department 5237, NMSU, Las Cruces, NM 88003. Deadline 5:00PM, September 22, 1995. Females and minorities encouraged to apply. NMSU is an EEO/AA employer.

**KICU-TV San Jose** has an outstanding opportunity for a top notch engineer to join our management team. Qualified applicants must have three (3) Years supervisory or management experience. Complete knowledge of studios, transmitter and satellite systems and proven people skills. SBE certification and FCC general class license preferred. Modern transmitter plant, digital studio conversion in progress. KICU-TV is a leading independent in the fifth (5) market. Send resume to: Vivian F. Serrano, H.R. Department, P.O. Box 36, San Jose, CA 95103-0036. Resumes must be received by closing date of 9/15/95. No calls please.

**TV Maintenance Engineer** Immediate opening for qualified maintenance engineer. Studio and transmitter experience necessary. Stereo facility with Sony Betacart, Sony 1 inch, Bosch telecine, Grass Valley switchers & distribution, Utah routing, S.A. satellite equipment, and RCA UHF transmitter. Send resume to: Tom Foy, KUTP-TV, 4630 S. 33rd St., Phoenix, AZ 85040. EOE.

**Satellite Newsgathering Crews** needed for Fox News Network team. Uplink operator/engineers now sought for new fleet of flyaway and SNV's strategically stationed around the country. Candidates must have prior Ku-truck experience and the ability to react to breaking news assignments. Please send resume and salary history to: Jon Schwenzer, Director of Operations, Fox News, 1211 Avenue of the Americas, 2nd Floor, New York, NY 10036. No phone calls. EOE.

To place an ad in the Broadcasting & Cable Classified pages, contact Antoinette Fasulo  
TEL: 212.537.7073 • FAX: 212.206.8527  
INTERNET: AFASULO@BC.CAHNERS.COM

**SNG Truck Operator:** Absolutely brand new. This state of the art SNG Truck needs an operator. Dominant News station is looking for a candidate that is flexible in scheduling, disposition and can adjust to pressure situations. Operator will be required to help maintain vehicle and SNG portion of unit. When not on SNG operations, duties will include ENG truck operations. Send resumes to: Eric Lerner, News Director, KWCH-TV, P.O. Box 12, Wichita, Ks. 67201. Equal Opportunity Employer.

## HELP WANTED NEWS

## NEWS director

Sunny South Texas on the Gulf Coast. KIII-TV - ABC affiliate. Top Rated Newscast in Corpus Christi Market, on-air since 1964, is seeking a News Director immediately. Minimum of 5 years experience as a News Director is necessary. Abilities should include good management skills, negotiation, and complete knowledge of libel laws. Applicants must be budget minded, interested and involved in the community and possess a desire to produce the number one rated newscast in Texas.

CONTACT BILLY BROTHERTON, SR.,  
GENERAL MANAGER, KIII-TV,  
4750 SOUTH PADRE ISLAND DRIVE,  
CORPUS CHRISTI, TEXAS 78411.

*Minorities and women encouraged to apply. EOE.  
If you are attending RTNDA, appointments will be  
accepted at the Doubletree Hotel New Orleans.*

**Alaska's #1 News team** has openings for an anchor/reporter, reporter and photographer. Minimum 2 years experience required. Anchor needed to complement female anchor on the Channel 2 News Weekend Edition. Reporters must have strong journalism skills. No glitz. Computerized news room. Large photography staff on beta format. Travel, medical, retirement plan and good pay for the right people. Send non-returnable tapes to Assistant News Director, Tim Woolston, KTUU-TV, 701 E. Tudor Rd., Ste. #220, Anchorage, Alaska 99503. EOE.

**Anchor/Assistant News Director:** Aggressive, enterprising news team wants prime time Anchor who can be a newsroom leader. Great opportunity for experienced journalist who wants to combine management and talent roles. Must also be excellent reporter and writer with extensive live experience. Send non-returnable VHS or 3/4 tape to Karen Frankola, News Director, WKJG-TV, 2633 West State Boulevard, Ft. Wayne, Indiana 46808. No phone calls. No beginners. EOE.

**WHIO-TV Dayton, OH. Director:** Only apply for this job if you love TV news. To win this position you must be able to direct an error free, fast paced, technically complicated news show with a major market look. This director will also be a director or director/producer for a variety of special projects both in the studio and on remote locations. The successful candidate will be able to write well, work efficiently under a professional team at a Cox Broadcasting station. EOE. Send resumes to: Chuck Eastman, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420.

**Houston's Fox O and O, KRIV** has the following openings: **Weekend Weather Anchor** requires anchoring the weather on the weekends and work as an environmental reporter three days a week. Weather caster will analyze weather, prepare forecasts for the 9 PM Weekend News. Systems include WSI Weather Spectrum 9000, WSI Weather Watch First Alert System, WSI Weather Chart 200 Difax System, and WSI 1010N Doppler Radar Interface. Requires strong writing and organizational skills, must be able to handle deadline pressure and work with others in high pressure situations. On-air camera skills, and the ability to research, write and produce daily packages, primarily on environmental issues is necessary (may also cover breaking news). Two years maj. or med. market weather anchoring experience and a 4 yr. college degree or work equivalent. **Live Truck Operator/Photographer** Responsible for set-up of live remotes and shoot for the newscast. Requires knowledge of microwave set-up, familiar with waveform monitors. Must be able to trouble shoot minor repairs in the field. Requires a min. 3 yrs. news shooting and live truck experience in a mid to major market. **Graphics Designer** Responsible for designing and producing on-air graphics for News, Promotions and other station projects. Must be able to operate computer graphic v-series paint box, electronic still-store and Macintosh software. Min. 2 yrs Exp. in creative graphic design; exp. in TV graphics. Qualified applicants send resume and non-returnable tape to KRIV Fox Television, Charmaine Williams, P.O. Box 22810, Houston, TX. 77227 EOE/M/F/D/V.

**Morning Show Host/Producer.** Fast-growing WB Network affiliate in sunny Southwest (El Paso, TX; DMA 99) seeking dynamic, compelling personality with good writing and interviewing skills. Some editing experience required. Format is feature magazine with light news. Call for more info: (915)833-0065. Or send non-returnable VHS, along with resume and salary history to: Neil Henderson, KJLF-TV, 5925 Cromo Drive, El Paso, TX 79912. EOE.

**News Producer:** Top 50 CBS affiliate seeking a highly motivated individual with 2-3 years experience to produce the main evening newscast. Successful candidate must be creative, accurate, a self starter and have excellent writing skills. qualified candidates please forward non-returnable tape and resume to Rob Allman, News Director, WFMY-TV, 1615 Phillips Avenue, Greensboro, NC 27405. EOE.

**We are looking to add two Photographers** to our award winning staff. You need to be a go-getter with live experience. Someone who loves hard news and knows how to grab our viewers attention. Please send up a tape of your award winning video along with a resume and a list of references to: Bill Sadler, KARK-TV, 201 West 3rd Street, Little Rock, AR 72201. (Tapes are non-returnable).

**Weekend Meteorologist:** Number one station in market looking for Weekend Meteorologist to join team of two other meteorologists. Candidate must be a meteorologist and must have on air television experience. This position is 32 hours per week. Send resume and non-returnable tape to: Sondra Nestor, Human Resources Administrator, WTOV 9, Altamont Heights, Box 9999, Steubenville, OH 43952. EOE.

**Anchor/Reporter** Growing cable TV news operation in Northeast looking for hard-working, energetic television journalist who has aspirations to be an anchor. Send tape and resume to John Kirby, Director of Operations; Cable 6 Television; 25 Industrial Dr., Middletown, N.Y. 10940. EOE. No phone calls.

**News Director:** WHIO TV, Dayton, OH, Cox's top-rated CBS affiliate is looking for the best. We want an experienced, enthusiastic, proven news management leader who is focused on the basics of local news; live, local, late breaking coverage and powerful presentation of hard news combined with an understanding of how to effectively market this philosophy both inside and outside of the newscasts. If you think you've got what it takes, have exceptional people managing skills and want to commit to exciting opportunities send your resume to David Lippoff, VP and GM, WHIO TV, 1414 Wilmington Avenue, Dayton, OH 45420. M/F. EOE.

**Associate Producer/Reporter** Assist with producing weekday Sunrise newscasts, as well as report for Midday newscasts. Prior producing and/or reporting experience. Must have college degree in Journalism or Television Communications. Newsroom computer experience helpful. Must work well with others, be a good writer, and be flexible with hours. Minorities are encouraged to apply. Send resume and non-returnable tape to: Sondra Nestor, Human Resources Administrator, WTOV 9, Altamont Heights, Box 9999, Steubenville, OH 43952. EOE.

**News Producer** WESH-TV, a Pulitzer Broadcasting Company Station, located in Orlando, Florida -22nd market- is looking for a Show Producer. If you know news and can write copy and teases that make people care, send a non-returnable tape and resume to Ken Ericson, Executive Producer, WESH-TV, P.O. Box 547697, Orlando, FL 32854. Three years minimum experience producing TV newscasts required. WESH-TV is an Equal Opportunity Employer. No Phone Calls, Please.

**WMDT TV Salisbury,** small-market ABC affiliate, needs replacements for personnel moving on to larger markets. They are happy, we are sad. Sports Director, Reporter/Anchor, Photos needed now and Meteorologist needed October 15. Play on Eastern Shore beaches and work in the best equipped station of our size anywhere. Remote Bureau, live unit, Kavouras weather system, Basy newsroom, Hi-8 and Sony Betacam cameras. Non-returnable tape, resume and references to: Neil Bayne, ND, 202 Downtown Plaza, Salisbury, MD 21801. EOE/M-F. No phone calls, please.

**Producer/Writer - CNN Newsroom - WorldView.** We are looking for a talented, dedicated individual to help produce and write an innovative second 15-minutes for a solidly established newscast used as a teaching tool in more than 30,000 schools through the United States and internationally. The expansion of CNN Newsroom will draw heavily from CNN's International materials and speak primarily to international culture, geography and history. Candidate must be very creative and have good instincts as to what would play well in a classroom. Send tape and resume to: Janice McDonald, Senior Producer, CNN Newsroom, One CNN Center, Atlanta, GA 30303.

**Morning Anchor/Weathercaster** KREM-TV, a King Broadcasting Company station, and a division of Providence Journal Broadcasting is seeking an experienced news anchor with a solid background in weather to co-host weekday morning and noon news programs. Must have excellent writing skills and demonstrated experience using contemporary computerized weather systems. Meteorology seal preferred. Send letter of introduction, resume and non-returnable tape to: Human Resources Director, #95R25, KREM-TV, 4103 South Regal, Spokane, WA 99223. EOE M/F/D/V.

**Weekday Anchor** Top 60 NBC station in the Flint/Saginaw market wants an experienced pro who can report as well as anchor 6 and 11 o'clock news. Rush your resume and non-returnable 3/4" or VHS tape to: Personnel Director, WEYI-TV, 2225 West Willard Road, Clio, MI 48420. No phone calls. Previous applicants need not apply. M/F EOE.

**Anchor/Reporter** KTTC-TV is looking for a news anchor/reporter. This person needs to communicate with the viewers, dig for that tough story, and be able to put together a great live shot. Minimum two years experience in television field required. Team players only. Resume, cover letter, 3/4" or VHS tape to Dave Colby, News Director, KTTC-TV, 601 1st Ave. SW, Rochester, MN 55902. No phone calls please. EOE. Money Magazine found us. Can you.

## HELP WANTED RESEARCH

**Top 10 market local ABC affiliate, WJLA Channel 7, and regional 24-hour cable news channel, Newschannel 8, serving metro Washington, D.C. viewing area seeks dynamic Research Manager** which under the direction of the Research Director will assist in the researching, writing and distribution of sales research. Analysis of broadcast and cable ratings services, qualitative research, and creation and presentation of Client proposals. Ideal candidate will have proficiency in MacIntosh, Excel, Word Perfect, data base management. College degree in communications or two years of experience in sales/research or related field an asset. Please send resume and salary history to: 78 Inc., HR Dept., 7600-D Boston Boulevard, Springfield, VA 22153. No phone calls please.

**Research Director New York Market** looking for Research Director with minimum 3 years of experience. Television research experience required. Mathematical analytical aptitude. Strong verbal communication skill. Knowledge of P.C. and latest applications. Challenging opportunity for a bright motivated professional. EOE. Please send resume to: P.O. Box 1582, Secaucus, N.J. 07096.

## HELP WANTED PRODUCTION

**Wanted Full time photographer/editor.** Austin television station expanding its operations in the Texas Hill Country. We are the only station with a full-time news bureau in the hills west of Austin. Duties include shooting, editing and producing news segments specifically tailored for our hill country viewers. Knowledge of beta gear and microwave truck a necessity. Two other people in the bureau. EOE. Respond by September 13, 1995. Send resume and non-returnable tape to: Al Marabella, KXAN-TV P.O. Box 490, Austin, TX 78767.

**Producer/Director** WDTN's News Dept. is looking for a full time Newscast Director. Candidate should have experience directing fast-paced newscasts with multiple live shots and extensive graphics use, as well as directing experience in other production areas. Applicant must be able to climb stairs. Send resume and non-returnable tape to: Personnel Adm., WDTN TV2, P.O. Box 741 Dayton, OH 45401 M/F/D/V. EOE.

**Facilities Coordinator** Coordinate, monitor, and schedule Studio, Taperoom, Satellite, EFP, and Editing facilities using discretion and judgment. Prepare and distribute daily Facilities Schedules, maintain videotape inventory database, and prepare videotape and film dubbing, request. Coordinate station's Satellite feed request, and troubleshoot Satellite and Network feed problems. Receive and prepare programs for air in conjunction with the Programming, Traffic, and Sales Departments. Must have solid written and oral communication skills and enjoy generative creative ideas, approaches and solutions. Must be computer literate in work processing, database and spreadsheet software, preferably Microsoft Word and Excel. Will operate studio equipment when necessary. Qualifications: Bachelors or Associate Degree in Communications or 5 years broadcast experience in a similar market size. Send resume to: WBNS TV Inc. Business Office, 770 Twin Rivers Drive, Columbus, OH 43215. Qualified minorities and women are encouraged to apply. WBNS TV is an Equal Opportunity Employer. We are a smoke-free and drug-free workplace.

**Programming/Production Manager** Broadcast facility has immediate opening. Applicant must be able to manage traffic, master control, production, programming and all on-air efforts. College degree or two years related experience needed. Must be willing to relocate. Send letter, resume and salary history to: Roberts Broadcasting Company, Inc., 1408 N. Kingshighway, Suite 300, St. Louis, Mo 63113. No Phone calls. EOE.

**Promotion Writer/Producer** We are looking for a promotion writer/producer who knows how to brand our business, write spots like they were personally addressed to individual viewers and implement a visual style that makes people talk, remember, respond and tune-in. We are the most decorated TV news organization in the region. Your job is to turn our hard won critical acclaim into ratings dominance. If you want to work for a good company and like a lot of competition we'll have you asking "Is this heaven?" Tapes and letters only please: Station Manager, KGAN News Channel 2, P.O. Box 3131, Cedar Rapids, IA 52406, A Guy Gannett Communications station. EOE.

**Producer** River City Broadcasting ABC affiliate in the 35th market seeks experienced producer who can take command and ownership of high-profile weekend morning newscast. The ideal candidate is a creative, energetic team player. If you want to live and work in the beautiful Blue Ridge Mountains, send non-returnable tape and resume to WLOS-TV, Catherine Daly, Managing Editor, 288 Macon Avenue, Asheville, NC 28804. No Phone calls. Drug free workplace. EOE.

**Producer/Associate Producer** Fox Affiliate has two immediate openings for a newscast producer with 3 years experience and an associate with one year in a newsroom. Both must possess college degree. Send tapes and resume to: John Dearing, Executive Producer, WDAF-TV, 3030 Summit, Kansas City, MO 64108. No Telephone calls, please. EOE.

**Writer/Producer** NBC affiliate in Springfield, Illinois has an opening for an experienced and creative individual with solid writing skills and a strong knowledge of graphics and post production. Must be organized, able to work on several projects at once, and possess strong people skills. Two years experience as a commercial writer/producer and college degree required. Working knowledge of digital editing and Adobe software a plus. Send tape, resume and salary requirements to Mark Wilson, Creative Services Manager, NewsChannel 20, 2680 E. Cook Street, Springfield, Illinois 62703. EOE. Women and minorities encouraged to apply.

**Executive Producer** Immediate opening for EP of award winning Local Programming Unit. Must be experienced professional producer who is creative, organized and skilled manager of people and multiple projects. Responsibilities include, but not limited to management of unit's daily operations and long term planning. No Phone Calls. Send resume and non-returnable VHS to Keith Cibulski, WGNO, 2 Canal St.-Ste.2800, New Orleans, LA 70130.EOE.

## SITUATIONS WANTED ANALYST

**Multiple Emmy Award-winning basketball analyst and former Division I coach** seeks opportunities. Six years experience in number one market. Call Kenny at (312) 415-0155.

## SITUATIONS WANTED SALES

**Videographer/Editor:** Looking for a Videographer/Editor with skills to tell a story with video. Candidate must have prior 3/4 inch videography and editing experience. No beginners. Must be flexible with hours and work well with others. Newsroom computer experience helpful. College degree in related field required. Send resume and non-returnable tape to: Sondra Nestor, Human Resources Administrator, WTOV 9, Altamont Heights, Box 9999, Steubenville, OH 43952. EOE. No phone calls.

**WHIO-TV Dayton, OH. Production Manager:** Excellent management opportunity for a skilled Director/Producer. Successful candidate will supervise producer/directors, graphics department, retail production unit and edit staff. Excellent people skills a must as you'll work with clients and staff, scheduling production facilities and coordinating interchange of information between departments. Don't lose your creative and technical touch because you'll also have the opportunity to produce specials for news, local programming and sales. This is a great job for the right individual, a chance to join the professional management team at a strong Cox Broadcasting station. EOE. Send resumes to: Chuck Eastman, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420.

**Line Producer** needed for KOTV, the A.H. Belo station in Tulsa. We need someone with strong writing skills, the ability to calmly lead under pressure, and someone who puts story content above story count. If you have at least two years TV producing experience, a bachelor's degree, and strong people skills, please rush last night's aircheck, a resume and references to News Director, KOTV, 302 South Frankfort, Tulsa, OK 74120. EOE/AA.

**Award-winning newswoman** seeks management position with Public TV. 20 years experience, network, news, documentaries, MA degree. Available immediately. Fax: 202/775-4306.



**Switcher/Director/Producer - KHAS-TV, Hastings, Nebraska** is seeking an experienced Switcher/Director/Producer to join our Production team. Ideal candidate has superior production, switching, directing skills, ability to work on multiple projects and meet deadlines with quality work. Emphasis on live newscasts and commercial production. Women and minorities are encouraged to apply. Send resume to: John T. Benson, KHAS-TV, P.O. Box 578, Hastings, Nebraska 68902.

**Canal de Noticias NBC** is seeking Spanish fluent Show Producers, Assignment Editor and Graphics Artist for our growing service. Canal de Noticias NBC is a 24-hour Spanish news channel in Charlotte, NC. No calls. Send resume and references to: Box FE 301, 360 Lexington Avenue, 12th Floor, NY, NY 10017. EOE.

### SITUATIONS WANTED NEWS



**Host/Anchor  
Feature/  
Health Reporter  
Morning Show  
Creative Director  
Producer**

Hard working, personality plus, also edit and write 10 yrs TV experience On/Off-cam, will relocate. For resume/tape, fax Karin: 809-945-1373.

**News Tribune Broadcasting's WGNO-TV** will be the New Orleans ABC affiliate in early 1996. Startup news operation developing now. All positions open. No Phone Calls. Send resume and non-returnable VHS to Keith Cibulski, WGNO, 2 Canal St.-Ste.2800, New Orleans, LA 70130.EOE.

**Dedicated, hard-working professional** looking for an opportunity in broadcasting, preferably in sports. Experience in all facets of the business, from shooting to anchoring. B.S. degree in Journalism from Ohio U. Currently working in the Cincinnati market. Call Jason (513) 522-2660.

### SITUATIONS WANTED PRODUCTION

**Lighting Director, Fiorentino trained, studio and field** with many national credits and awards. Accomplished video/film cameraman. Call Tom Sharpe (704)926-6083. P.O. Box 1493, Maggie Valley, NC 28751.

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### CABLE

#### HELP WANTED MANAGEMENT

**CNN** is looking for an Operations Director. Must have management experience and a strong computer background as well as a thorough understanding of studio control rooms, engineering, editing, graphics, machine control applications and networking. Please send resumes to Kevin Ivey, One CNN Center, Box 105366; Atlanta, GA 30348-5366.

## Experienced Cable Executives Wanted

Leading cable MSO has immediate openings for General Managers and other senior positions in Asia. Candidates must be experienced hand-on leaders with strong financial, marketing, and technical background. Responsibilities will include CATV expansion and upgrades, financial planning, capital expenditure budgeting, and supervision of programming, sales, marketing, and engineering departments. Ideal candidates will have 12+ years experience in the cable and broadcasting industries and be familiar with all facets of an operation. Experience in training local mid-level management and recruiting other senior executives is highly recognized. Successful candidates will be awarded an initial 2-3 year term with excellent compensation package consisting of relocation expenses, salary, and bonus. If you have a successful track record of building and operating CATV systems in rapidly growing markets and enjoy the challenge of building a 1.5 million subscriber MSO into Asia's largest and most advanced system, send your cover letter, resume and references to **HBI Inc., 520 Madison Ave., New York, NY 10022. Attn:HR-CSEGM5.**

**Manager, Co-Production and Acquisition** Responsibilities include general support of all day to day functions of the Co-production and Acquisitions Department. Specifically responsible for maintaining and tracking programming contracts. Will work closely with V.P., Directors of Co-Production and Acquisitions and counsel to prepare license agreements. In some cases, responsible for negotiating license agreements. Disseminate program information to Scheduling, Development and Production departments. Liaise with Director, Production and Operations to ensure all new product is scheduled for all post-production work, if needed. Report directly to Vice President, Co-production and Acquisitions. International experience preferred but not required. Send resume and salary history in confidence to: Editorial/Programming Openings, The Travel Channel, 2690 Cumberland Parkway, Atlanta, GA 30339. FAX 404-801-2441.e-Mail:TTC\_JOBS@LANDMARK.NET(please, no phone calls.)EOE.

**Current Programming Supervisor** Responsible for shaping high quality documentary and magazine shows. Creative oversight of in/out-of-house production units including supervising rundowns, scripts and fine cuts. Long-form producing/writing experience mandatory. Journalistic ethics, maintaining series quality, ability to work with pictures and scripts should all be second nature. Send resume and salary history in confidence to: Editorial/Programming Openings, The Travel Channel, 2690 Cumberland Parkway, Atlanta, GA 30339. FAX-404-801-2441.e-Mail:TTC\_JOBS@LANDMARK.NET (please, no phone calls.) EOE.

**Director of Current Programming** Responsible for directing Current Programming staff in shaping high quality documentary and magazine shows. Creative oversight of in/out-of-house production units including supervising rundowns, scripts, and fine cuts. Extensive long form producing/writing and personnel management experience mandatory. Journalistic ethics, maintaining series quality, ability to work with pictures and scripts should all be second nature. Potential applicants whose experience is limited to short form news stories or radio should not apply for either of the above postings. Send resume and salary history in confidence to: Editorial/Programming Openings, The Travel Channel, 2690 Cumberland Parkway, Atlanta, GA 30339. FAX-404-801-2441.e-Mail:TTC\_JOBS@LANDMARK.NET (please, no phone calls.) EOE.

**Public Relations Manager** International Press. Major entertainment company in New York seeks PR pro with a minimum of five years experience to generate trade PR for international cable business. Strong writing and communication skills required. Excellent press contacts. Fluency in an Asian or Latin American language a plus; willing to travel internationally. Salary commensurate with experience. Please send or fax resume to: Human Resources, 250 Harbor Drive, Stamford, CT 06904-2210. FAX:(203)965-6117. Equal Opportunity Employer. Group W Satellite Communications.

**Local Sales Manager** New York's hottest cable program is expanding. CAR-TV is looking for local sales managers in automobile "hot spots" throughout the country. Duties will include developing, maintaining and servicing a client base for regional television show. Very easy sell. Very easy money. Ad sales experience required. You'll be working with us,...not for us. All calls accepted. 914-942-1255.

### HELP WANTED NEWS

**24 Hour cable news station** looking for experienced photographers, producers, writers and futures assignment editor. Qualifications and salaries vary. For more information please call our jobline at (703)912-5590. Applicants should send a cover letter and resume to: Newschannel 8, Human Resources Department, 7600-D Boston Blvd, Springfield, Virginia 22153.

### HELP WANTED SALES

**Regional Ad Sales Manager** Looking for an experienced individual to lead our advertising sales staff in our multiple headend, 80,000 suburban subscriber market. We're looking for someone to continue the growth in our market through training and supporting a great staff. Strong administrative skills necessary. We offer a competitive salary in a great market with great growth potential in an area with a low cost of living. Interested? Rush your resume to American Cable Entertainment, ATTN: Human Resources, P.O. Box 727, 1617 Foxhaven Drive, Richmond, KY 40475. EOE. No phone calls please.

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Dr. J. Richard Block, Vice President for Planning and Liaison,  
Office of the President, 101-E Hofstra University, Hempstead, NY 11550-1090

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Mass Communications Instructor/Assistant Professor. St. Louis Community College at Meramec. Masters degree in Communications/Media Studies required. Prefer degree emphasis in advertising and/or public relations. Teaches and serves as "lead faculty" for advertising and public relations courses. Additional teaching assignments may include oral communication and/or television production. Prefer college teaching experience. Teaches 5 classes in typical course load per semester. Start date January 1996. Cover letter, resume, list of 3 references and copy of graduate transcript must be received by closing date of September 29, 1995 at the St. Louis Community College Human Resources Department, 300 South Broadway, St. Louis, MO 63102. Fax: 314/539-5493. TDD: 314/539-5397. AA/EOE.

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## Classifieds

### EDUCATIONAL SERVICES

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# For the Record

"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m.—meters; mhz—megahertz; mi—miles; TL—transmitter location; w—watts. One meter equals 3.28 feet.

## OWNERSHIP CHANGES

### *Involuntary transfer of control/involuntary assignment of license*

**Ojai, Calif.** (BTCH-950712GG)—KTND(FM) 105.5 mhz from George Duncan (deceased) to estate of George Duncan (Mary Joan Duncan, executor). *July 27*

**Ventura, Calif.** (BTC-950712GE)—KXSP(AM) 1590 khz from George Duncan (deceased) to estate of George Duncan (Mary Joan Duncan, executor). *July 27*

**Ventura, Calif.** (BTCH-950712GF)—KBBY-FM 95.1 mhz from George Duncan (deceased) to estate of George Duncan (Mary Joan Duncan, executor). *July 27*

**DeRidder, La.** (BALH-950817EC)—KEAZ (FM) 101.7 mhz from Carol E. Simmons to Rudy O. Young (trustee). *Aug. 25*

**DeRidder, La.** (BAL-950817IB)—KDLA(AM) 1010 khz from Carol E. Simmons to Rudy O. Young (trustee). *Aug. 25*

**Lake Charles, La.** (BALCT-950821KJ)—KVHP(TV) ch. 29 from KVHP TV Partners LP to KVHT TV Partners (debtor-in-possession). *Aug. 28*

**McConnellsburg, Pa.** (BTC-950424EB)—WVFC(AM) 1530 khz from Arthur K. Greiner (deceased) to Nancy Diane Yates (executor). *May 26*

**Amarillo, Tex.** (BAPH-950621GE)—CP for KPVV(FM) 100.9 mhz from Mandujano Communications Inc. to Robert R. Sanders (receiver). *Aug. 22*

**Kingsville, Tex.** (BTCH-950818EA)—KNGV (FM) 92.7 mhz from Arnold Malkan to estate of Arnold Malkan. *Aug. 28*

## NEW STATIONS

### *Filed/Accepted for filing*

**Bentonville, Ark.** (BPED-950615MZ)—American Family Association (Donald E. Wildmon, president, PO Drawer 2440, Tupelo, MS 38803) for FM at 88.1 mhz, ERP 1 kw, ant. 71 m., Rice Lane, 3.3 km ENE of Thomas Jefferson School. Association owns WAFR (FM) Tupelo, WQST-AM-FM Forrest and WDFX (FM) Cleveland, all Miss.; KCFN(FM) Wichita, Kan., and KBUZ(FM) Topeka, Kan. *June 15*

**Brunswick, Ga.** (BPED-950804MA)—High I-Q Radio Inc. (Larry D. Hickerson, president, Rte. 6, Box 150, Hwy 303, Brunswick, GA 31520) for noncommercial FM at 90.7 mhz, ERP 1.5 kw, ant. 85 m., 7515 Blythe

Island Hwy, Brunswick. Hickerson also owns WPIQ(AM) Brunswick. *Aug. 29*

**Dudley, Mass.** (BPED-950804MB)—WCAR Inc. (Dale Roemer, president, PO Box 1498, Dudley, MA 01571) for FM at 91.5 mhz, ERP .1 kw, ant. 30 m., .5 mi. SE of intersection of I-395 and Cudworth Rd. *Aug. 4*

**Baraga, Mich.** (BPH-950525MH)—Keweenaw Bay Broadcasting Inc. for FM at 104.3 mhz, ERP 100 kw, ant. 262 m. *Aug. 28*

**Saginaw, Mich.** (BPED-950809MB)—Wax Paragon Inc. (Ryan W. Kovacs, president, 211 1/2 N. Hamilton St., Saginaw, MI 48602) for noncommercial FM at 88.3 mhz, ERP 2 kw, ant. 22 m., 211 1/2 N. Hamilton. *Aug. 29*

**Clarksdale, Miss.** (BPH-950803MA)—Bethel Communications (Tabatha W. McDowell, partner, 4388 Forrest Valley Cove, Memphis, TN 38141) for FM at 92.1 mhz, ERP 6 kw, ant. 91.3 m., Hwy 322 near Bennett Rd. *Aug. 3*

**Crenshaw, Miss.** (BPH-950811MB)—John Pelham Ingram (PO Box 73, Batesville, MS 38606) for FM at 106.9 mhz, ERP 6 kw, ant. 100 m., .8 mi. S of Pleasant Grove on Pleasant Grove Rd. *Aug. 11*

**Elko, Nev.**—Ralph J. Carlson (PO Box 57760, Salt Lake City, UT 84157) for new AM at 1340 khz, 1 kw, 4.1 km NE of Elko. Carlson is 56% owner of KRJC-FM Elko. *Aug. 28*

**Glens Falls, N.Y.** (BPED-950811MA)—Sound of Life Inc. (Dennis Newcomer, president, PO Box 777, Lake Katrine, NY 12449) for noncommercial FM at 90.9 mhz, ERP .36 kw, ant. 201.6 m., 1.8 km NW of N. Hebron and 1.5 km SW of Mt. Tom. Sound of Life owns WFGB(FM) Kingston, WLJP(FM) Monroe, WRPJ(FM) Port Jervis and WPGL(FM) Pattersonville, all N.Y.; is building WHVP(FM) Hudson, N.Y., and wants to build FMs in Rensselaerville, Grand Gorge and Saratoga Springs, all N.Y., and Hawley, Pa. *Aug. 29*

**Malin, Ore.** (BPED-950203MA)—Jesuit Mission Inc. for noncommercial educational FM at 100.3 mhz, ERP .75 kw, ant. 274 m. *Aug. 28*

**Bells, Tex.** (BPA-950809MA)—Thomas S. Desmond (3216 Verbena Dr., Plano, TX 75075) for FM at 92.9 mhz, ERP 4.1 kw, ant. 118 m., Rte. 697, 3.25 km from intersection of rtes 69 and 697, Whitewright. *Aug. 9*

**Bells, Tex.** (BPH-950809MA)—Lake Broadcasting (William C. Harrison III, president, 101 E. Main St., No. 255, Denison, TX 75020) for FM at 92.9 mhz, ERP 5 kw, ant. 100 m., 1.42 km NE of Bells. Lake Broadcasting owns KLAQ(FM) Durant, Okla., and Harrison has interest in KTYL-FM Tyler, Tex. *Aug. 9*

**Greenville, Tex.** (BPH950724ME)—American Family Association (Donald E. Wildmon, president, PO Drawer 2440, Tupelo, MS 38803) for FM at 90.5 mhz, ERP 83 kw, ant. 84 m., N of Hwy 224, 7.4 km NE of Greenville, 4.8 km WSW of Hunt. Association owns WAFR(FM) Tupelo, WQST-AM-FM Forrest and WDFX(FM) Cleveland, all Miss.; and KCFN (FM) Wichita and KBUZ(FM) Topeka, Kan. *Aug. 29*

## FACILITIES CHANGES

### *Dismissed*

**Wickenburg, Ariz.** (BPH-950217IH)—Circle S Broadcasting Co. Inc. for KBSZ(FM) 93.7 mhz: change ERP to 6.4 kw, ant. to 197 m., frequency to 94.1 mhz. *July 25*

**Watsonville, Calif.** (BP-940815AC)—Frontier Broadcasting Co. of California for KOMY(AM) 1340 khz: change power to 1 kw day, .85 kw night, TL to 2300 Portola Dr., Santa Cruz, ant. system. *July 31*

**Brookfield, Conn.** (BPH-940415IE)—Danbury Broadcasting Inc. for WRKI(FM) 95.1 mhz: change ERP to 26.5 kw, ant. to 195 m., TL to Carmen Hill Rd., 3.2 km NW of Brookfield. *Aug. 1*

**Indiantown, Fla.** (BMPH-941021IA)—Palm Beach Radio Broadcasting Inc. for WPBZ(FM) 103.1 mhz: change ant. to 140 m. *July 31*

**Cedar Rapids, Iowa** (BPCT-940512LA)—KOCR Inc. for KFXA(TV) ch. 29: change ERP to 5000 kw visual, ant. to 496 m., TL to 3300 Wayside Rd., Marion. *Aug. 1*

**Folsom, La.** (BPH-950124IF)—Enon Broadcasting Inc. for KGZC(FM) 104.9 mhz: change ERP to 6 km, TL to 4.1 km from Fussell Cemetery. *Aug. 8*

**Red Lodge, Mont.** (BMPH-930629ID)—Silver Rock Communications Inc. for KMXE(FM) 99.3 mhz: change ERP to 45 kw, ant. to 735 m. *Aug. 16*

**Giddings, Tex.** (BMPH-950504IG)—Sindair Telecable Inc. for KROX-FM 101.5 mhz: change ERP to 60 kw, ant. to 336 m. *Aug. 21*

**Jasper, Tex.** (BPH-910306IA)—Roy E. Henderson for KMIA(FM) 100.7 mhz: change ERP to 50 kw, ant. to 150 m., TL to 4 mi. N of Curtiss. *Aug. 9*

**St. George, Utah** (BMPH-931214IF)—Marvin Kent Frandsen for KVVS(FM) 95.9 mhz: change ERP to 35.2 kw, ant. to 929.4 m., TL to Scrub Peak, 20.8 km from St. George. *July 21*

### *Returned*

**Warren, Ark.** (950406AA)—Pines Broadcasting Inc. for KWRF(AM) 860 khz: increase power to 1 kw. *Aug. 16*

**Baker, Fla.** (BPED-950413MG)—Okaloosa Public Radio Inc. for WTJT(FM) 90.1 mhz: change ERP to 60 kw, ant. to 116 m. *Aug. 10*

**Newton, Miss.** (950417AB)—Rainey Radio Inc. for WMYQ(AM) 1410 khz: change frequency to 1100 khz; increase power to 1 kw day; add night service; change ant. system; locate site 1.9 km NW of central business district. *Aug. 16*

### *Granted*

**San Luis Obispo, Calif.** (BMPH-950404-ID)—Clamshell Communications Corp. for KWON(FM) 97.1 mhz: change ERP to 2.7 kw, ant. to 301 m. *Aug. 21*

**Brookfield, Conn.** (BPH-950814IB)—Danbury Broadcasting Inc. for WRKI(FM) 95.1

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mhz: change ERP to 29.5 kw, ant. to 194 m. Aug. 23

**Brunswick, Ga.** (BPED-950706IE)—Georgia Public Telecommunications Commission for WWIO(FM) 89.1 mhz: change ERP to 5.5 kw, ant. to 47 m., transmitter site. Aug. 21

**Laurel, Mont.** (BMPH-950328IB)—Bethesda Associates for KRSQ(FM) 101.7 mhz: change ant. to 123 m. Aug. 23

**Reno** (BPCT-950710KE)—Nevada Television Corp. for KRXI(TV) ch. 11: install new auxiliary ant. Aug. 22

**Kingsport, Tenn.** (BMPED-950117IQ)—Positive Alternative Radio Inc. for WPGB(FM) 88.3 mhz: change ERP to 1.2 kw, ant. to 650 m., directional pattern. Aug. 22

**Nashville** (BMPCT-950427LF)—WNAB-Ch. 58 Nashville Inc. for WNAB(TV) ch. 58: change ERP to 3980 kw visual, ant. to 240 m. Aug. 11

**Winnie, Tex.** (BPH-950621IB)—Roy E. Henderson for KMIA(FM) 100.7 mhz: change ERP to 100 kw, ant. to 461 m., TL to 5 km E of Devers, 3.2 km N of Hwy 90; city of license from Jasper. Aug. 23

**Yorktown, Va.** (BPH-950315ID)—Eure Communications Inc. for WXEZ(FM) 94.1 mhz: change ERP to 40 kw, ant. to 162 m. Aug. 22

#### Accepted for filing

**Anniston, Ala.** (BPCT-950808KF)—RKZ Television Inc. for WJSU-TV ch. 40: change ERP to 5000 kw visual, ant. to 600 m., TL to Bald Rock Mountain Transmitter Site, 13 km NE of Leeds. Aug. 16

**Carmichael, Calif.** (950814AA)—Vista Broadcasting Inc. for KFIA(AM) 710 khz: increase power to 1 kw night; modify nighttime ant. pattern. Aug. 22

**Corona, Calif.** (BPCT-950808KE)—Estrella License Corp. for KVEA(TV) ch. 52: change ERP to 2570 kw. Aug. 16

**Crescent City, Calif.** (BPH-950731IA)—Pelican Bay Broadcasting Corp. for KCRE-FM 94.3 mhz: change ant. to -93 m. Aug. 24

**Guilford, Conn.** (BPED-950727IF)—Monroe Board of Education for noncommercial educational WGRS(FM) 91.5 mhz: change ERP to 3.1 kw. Aug. 17

**Ridgefield, Conn.** (950818AC)—WREF Inc. for WREF(AM) 850 khz: increase power to 10 kw day, .5 kw night; change ant. Aug. 28

**Kissimmee, Fla.** (BPED-950428MA)—Hispanic Broadcast System Inc. for WREI(FM) 89.1 mhz: change ERP to 5 kw, specify directional pattern. Aug. 15

**Palm City, Fla.** (950804IA)—National Christian Network Inc. for WCNO(FM) 89.9 mhz: modify directional pattern. Aug. 29

**Manistee, Mich.** (BPED-950504ME)—Xavier University for WVXM(FM) 97.7 mhz: change ERP to 6 kw, ant. to 100 m., TL to .5 km E of U.S. 31, .7 km N of Preuss Rd. in Filer Township., ant. supporting-structure height. Aug. 16

**McCook, Neb.** (PBH-950727IE)—Amfirst Bank, National Association for KKYT(FM) 105.3 mhz: change ant. to 180 m. Aug. 24

**Las Vegas** (BMPH-950725IB)—Lotus Broadcasting Corp. for KPXT(FM) 97.1 mhz: change ERP to 25 kw. Aug. 24

**Lake George, N.Y.** (BMPH-950721IB)—Entertronics Inc. for WCKM-FM 98.5 mhz: change frequency to 99.1 mhz, install directional ant. Aug. 24

**Valhalla, N.Y.** (950817IA)—Westchester Community College for WARY(FM) 88.5 mhz: change directional pattern. Aug. 28

**Winston-Salem, N.C.** (BPH-950721IC)—S.E. Licensee GP for WTOR(FM) 104.1 mhz: change ant. to 443 m. and ant. supporting-structure height. Aug. 24

**Harrisburg, Pa.** (BPH-950724ID)—Quaker

Broadcasting Inc. for WWKL(FM) 94.9 mhz: install auxiliary ant. system. Aug. 24

**Aguada, P.R.** (BMPH-950724IC)—Aurio Matos for WNNV(FM) 105.5 mhz: change ant. to 316 m., TL to Cerro Santa Gallo near Escuela Pinales Arriba, 7.4 km SSE of Aguada. Aug. 24

**Jasper, Tex.** (BPH-950621IB)—Roy E. Henderson for KMIA(FM) 100.7 mhz: change ERP to 100 kw; ant to 461 m.; TL to 5 km E of Devers, 3.2 km N of Hwy 90; main studio from Jasper to Winnie. Aug. 7

**Ogden, Utah** (BPED-950814IA)—Weber State College for noncommercial educational KWCR-FM 88.1 mhz: change ERP to 2 kw, ant. to -96 m., TL to Promontory Tower, Weber State University, Ogden. Aug. 17

**Pleasant Grove, Utah** (950719ME)—Alpine School District for KPPI(AM) 88.1 mhz: increase power. Aug. 15

**Vergennes, Vt.** (BMPH-950626IJ)—Lake-side Broadcasting Corp. for WWGT(FM) 96.7 mhz: change ERP to 6 kw, ant. to 88 m., TL to Ainger Hill, 4.5 km NNE of Westport, N.Y. July 24

**Claremont, Va.** (BMP-950724AD)—4M Communications of Virginia Inc. for WVNS(AM) 670 khz: change ant. system. Aug. 3

**Seattle** (BP-950811AD)—KBLE-AM Inc. for KBLE(AM) 1050 khz: change TL to 4500 21st SW; reduce power to 440 w night; change ant. system. Aug. 21

**Spokane, Wash.** (BPCT-950710KI)—KSKN Inc. for KSKN(TV) ch. 22: change ERP to 324 kw visual. July 27

**Ravenswood, W.Va.** (BPH-950601IE)—Mediacom Inc. for WRZZ(FM) 106.1 mhz: change TL to 1.5 mi. N of Leachtown, .1 mi. E of S.R. 47. Aug. 11

**Mayville, Wis.** (BPH-950710IF)—Molly E. Huth for WVM(FM) 98.7 mhz: change ERP to 6 kw, ant. to 75 m. Aug. 4

## OpenMike

### SDTV no answer

EDITOR: The editorial in the Aug. 21 BROADCASTING & CABLE really hit the nail on the head for HDTV transition. I have been employed in broadcasting since 1929. I have been involved in the transition from free running transmitter oscillators to crystal controlled oscillators and the transition to vertical antennas from the Tee type. I pioneered the introduction of FM at the University of Illinois in 1941. I was in on the transition to color television, and to the use of satellites by broadcast stations. I have been representing the Nebraska ETV Commission in the development of HDTV on a number of the FCC ATV subcommittees and working parties. They will have nine

transmitters to convert in the transition to HDTV.

All of these changes have required a substantial upfront investment by the broadcasters. FM had to be supported for 10 years before it made money. Now, as you mentioned, FM channels are very valuable. The same will be true of HDTV channels. I regret that some broadcast organizations have successfully petitioned the FCC to inquire, in its notice of proposed rulemaking, about the use of multiple digital SDTV [standard definition TV] channels to generate the funds necessary for HDTV conversion. The cost of providing SDTV channels will be almost as high as for pass-through HDTV. New transmitter, feed line and antenna will be required along with digital SDTV

processing equipment. If the use of SDTV is successful, there will be no inclination on the part of the broadcaster to go to HDTV. The addition of extra SDTV channels will not necessarily bring in large amounts of revenue. Advertising or pay-per-view revenue is not inexhaustible. The problem of getting additional software (programs) for the new channels will be substantial. Check the present situation with multiple cable channels (or DAB channels) in addition to terrestrial broadcast channels.

Creative financing will be necessary for a successful transition to HDTV. Future values will be established once some good pass-through HDTV programs and HDTV receivers become available.—A. James Ebel, broadcast consultant, Lincoln, Neb.

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# Datebook

## SEPTEMBER

**Sept. 6—Hollywood Radio and Television Society** newsmaker luncheon. Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Neith Stickells, (818) 789-1182.

**Sept. 6-7—Women in Cable & Telecommunications** executive development seminar. Hyatt Regency Tech Center, Denver. Contact: Christine Bollettino, (312) 634-2335.

**Sept. 6-9—World Media Expo**, comprising the **National Association of Broadcasters Radio Show** (contact: Karen Dada, [202] 429-4194); **Society of Broadcast Engineers** annual conference (contact: John Poray, [317] 253-0122); **Radio-Television News Directors Association** international conference (contact: Kristen McNamara, [800] 807-8632); and **Society of Motion Picture and Television Engineers** 137th technical conference (contact: [914] 761-1100). New Orleans Convention Center, New Orleans.

**Sept. 7-8—Women in Cable & Telecommunications** course: "Convergence: Partners in Progress." Continental Cablevision Building, Portsmouth, N.H. Contact: Molly Coyle, (312) 634-2353.

**Sept. 9—Academy of Television Arts & Sciences** 47th annual Primetime Emmy Awards creative arts banquet. Pasadena Civic Auditorium, Pasadena, Calif. Contact: Julie Carroll, (818) 754-2870.

**Sept. 10—Academy of Television Arts & Sciences** 47th annual Primetime Emmy Awards presentation and telecast. Pasadena Civic Auditorium, Pasadena, Calif. Contact: Julie Carroll, (818) 754-2870.

**Sept. 10-15—"Writing Narratives on Deadline,"** presented by the **Poynter Institute for Media Studies**, St. Petersburg, Fla. Contact: Bobbi Alsina, (813) 821-9494.

**Sept. 11—13th annual Ethics in Telecommunications** Lecture & Luncheon, presented by the **United Church of Christ Office of Communication**, New York City. Contact: (216) 736-2222.

**Sept. 11-12—Society of Cable Telecommunications Engineers** seminar: "Introduction to Telephony." Ramada Inn, Andover, Mass. Contact: (610) 363-6888.

**Sept. 11-12—Women in Cable & Telecommunications** course: "Managing Change in an Evolving Industry." Viacom Bldg., San Francisco. Contact: Molly Coyle, (312) 634-2353.

**Sept. 11-12—"Making Money in Dialtone: Advertising Over Telecom Networks,"** conference presented by **Probe Research**. Loews New York Hotel, New York City. Contact: (201) 285-1500.

**Sept. 12—16th annual News and Documentary Emmy Awards**, presented by the **National Academy of Television Arts and Sciences**. Sheraton New York Hotel and Towers, New York City. Contact: Trudy Wilson, (212) 586-8424.

**Sept. 13—Federal Communications Bar Association** luncheon featuring Anne Bingamon. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

**Sept. 13-14—Women in Cable & Telecommunications** course: "Engineering for the Non-Engineer." CNN Center, Atlanta. Contact: Molly Coyle, (312) 634-2353.

**Sept. 13-15—American Society for Training and Development** 9th annual Technical and Skills Training Conference and Exposition. Pennsylvania Convention Center, Philadelphia. Contact: (703) 683-8100.

**Sept. 13-15—Society of Cable Telecommunications Engineers** seminar: "Introduction to Fiber Optics." Ramada Inn, Andover, Mass. Contact: (610) 363-6888.

**Sept. 14—Deadline** for promotion spots and ID entries for the **The New York Festivals** 1995 International Television Programming and Promotion Awards competition. Contact: Anne White, (914) 238-4481.

**Sept. 14—Seminar** on 1995 Telecommunications Act, presented by **Women in Cable & Telecommunications** New York chapter. Viacom Con-

**Sept. 27—BROADCASTING & CABLE** Interface IX Conference, co-sponsored by **BROADCASTING & CABLE** magazine and the **Federal Communications Bar Association**. The Willard Hotel, Washington. Contact: Joan Miller, (212) 337-6940.

**Nov. 6—BROADCASTING & CABLE 1995 Hall of Fame Dinner**. The Marriott Marquis Hotel, New York City. Contact: Steve Labunski, (212) 213-5266.

ference Center, New York City. Contact: (212) 512-5000.

**Sept. 14—CTAM NY** workshop, presented by the **Cable Television Administration and Marketing Society**. Playboy Enterprises Bldg., New York City. Contact: Rebecca Kramer, (212) 818-9151.

**Sept. 14-18—1995 International Broadcasting Convention**. Amsterdam, Holland. Contact: 011 44 171 240 3839.

**Sept. 15—Women in Cable & Telecommunications** course: "Marketing in a Competitive Environment." WCCO Bldg., Minneapolis. Contact: Molly Coyle, (312) 634-2353.

**Sept. 15—Deadline** for programing entries to the **The New York Festivals** 1995 International Television Promotion Awards competition. Contact: Anne White, (914) 238-4481.

**Sept. 15-17—The McHugh & Hoffman** Producer Forum. Radisson Town Center, Southfield, Mich. Contact: Erica Dettling, (810) 350-1284.

**Sept. 15-17—National Academy of Television Arts and Sciences** presidents and programers meeting. Hotel Nikko, Atlanta. Contact: Nick Nicholson, (212) 586-8424.

**Sept. 15-20—ITVM '95: Russia and Eastern European Television, Video and Film Market**. St. Petersburg, Russia. Contact: John Tomich, (310) 451-0451.

**Sept. 17-22—"Investigative Reporting,"** presented by the **Poynter Institute for Media Studies**, St. Petersburg, Fla. Contact: Jeanne Nissenbaum, (813) 821-9494.

**Sept. 18-19—Technology** seminar for news professionals, hosted by the **Freedom Forum Media Studies Center**. Columbia University, New York City. Contact: Shirley Gazsi, (212) 678-6600.

**Sept. 18-20—Telco-Cable VII**, sponsored by **Business Research Publications** and **The Yankee Group**. Loews L'Enfant Plaza Hotel, Washington. Contact: (202) 842-3022.

**Sept. 18-20—11th annual National Cable Television Cooperative** members meeting. Charleston, S.C. Contact: Missy Welker, (913) 599-5900.

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

**Sept. 19—SkyFORUM IV**, symposium on satellite and telecommunications convergence and competition, presented by the **Satellite Broadcasting and Communications Association**. Marriott Marquis, New York City. Contact: Alison Klapper, (212) 388-1400.

**Sept. 19—CTAM NY Blue Ribbon Breakfast** presented by the **Cable Television Administration and Marketing Society**. Rainbow Room, New York City. Contact: Rebecca Kramer, (212) 818-9151.

**Sept. 19—Walter Kaitz Foundation** Gala Dinner. New York Hilton & Towers, New York City. Contact: Paula D. Winn, (800) 953-6863.

**Sept. 19-20—Hollywood 2000** conference on packaging entertainment product. Wyndham Bel Age Hotel. West Hollywood, Calif. Contact: Trisha Allen, (714) 513-8648.

**Sept. 19-22—National Association of Black-Owned Broadcasters** annual fall management conference. Hyatt Regency, Washington. Contact: (202) 463-8970.

**Sept. 20-22—45th annual IEEE Broadcasting Technology Society** broadcast symposium. Hotel Washington, Washington, D.C. Contact: Susan Crawford, (202) 452-5600.

**Sept. 20-23—Personal Communications Showcase '95**, presented by the **Personal Communica-**

**tions Industry Association**. Orange County Convention Center, Orlando, Fla. Contact: Christina Tendero, (202) 467-4770.

**Sept. 20-24—National Association of Telecommunications Officers & Advisors** 15th annual conference. Albuquerque Convention Center, Albuquerque, N.M. Contact: Barbara Rutherford Crest, (503) 281-0475.

**Sept. 21—International Radio & Television Society Foundation** newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

**Sept. 21—Polytechnic University Center for Advanced Technology in Telecommunications** forum in telecommunications practice. Metropolitan Life Insurance Co. Bldg., New York City. Contact: Ameena Mustafa, (718) 260-3050.

**Sept. 25-27—China Cable and Satellite Television International Summit '95**, presented by the **Chinese Institute of Electronics** and the **Institute for International Research**. China World Hotel & Trade Centre, Beijing, China. Contact: +852 2586-1777.

**Sept. 29-Oct. 1—Media Technologies** trade show, **Texas Association of Broadcasters** 42nd annual convention and **Society of Broadcast Engineers** annual southwest regional conference. San Antonio Convention Center, San Antonio, Tex. Contact: Oscar Rodriguez, (512) 322-9944.

## OCTOBER

**Oct. 9-13—MIPCOM '95**, international communications convention and exhibition. Palais des Festivals, Cannes, France. Contact: Madeline Noel, (203) 840-5301.

**Oct. 10-12—Atlantic Cable Show**, presented by **Cable Television Association of New York, New Jersey Cable Television Association, Pennsylvania Cable and Telecommunications Association** and **Cable Television Association of Maryland, Delaware and the District of Columbia**. Atlantic City Convention Center, Atlantic City. Contact: (609) 848-1000.

## NOVEMBER

**Nov. 29-Dec. 1—The Western Show**, presented by the **California Cable Television Association**. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

**Nov. 29-Dec. 2—MIP' ASIA** international film and program market, presented by **Reed Midem Organisation**. Hong Kong Convention and Exhibition Centre, Hong Kong. Contact: (212) 689-4220.

## JANUARY 1996

**Jan. 22-25—33rd annual National Association of Television Programming Executives (NATPE)** program conference and exhibition. Sands Expo Center, Las Vegas. Contact: (310) 453-4440.

## APRIL 1996

**April 15-16—Television Bureau of Advertising** sales & marketing conference. Las Vegas Hilton, Las Vegas. Contact: Janice Garjian, (212) 486-1111.

**April 15-18—National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

## MAY 1996

**May 19-22—36th annual Broadcast Cable Financial Management Association/Broadcast Cable Credit Association** conference. Buena Vista Palace Hotel, Orlando, Fla. Contact: Mary Toister, (708) 296-0200.

## JUNE 1996

**June 19-22—Promax & BDA '95** conference & exposition, presented by **Promax International** and **BDA International**. Los Angeles Convention Center, Los Angeles. Contact: (213) 465-3777.

**Major Meeting dates in red**

—Compiled by Kenneth Ray  
(ken.ray@b&c.cahners.com)



## Conus's Conover: Redefining local TV news

**A**s a child in the 1950s, Ray Conover had an idea he'd wind up working in television. Other kids were making forts out of cardboard boxes, and I was making play TV cameras," he remembers. After college, Conover took that inventive enthusiasm to Hubbard Broadcasting, where he started toying with the idea of satellite newsgathering. That idea grew into Conus Communications, the satellite news cooperative that brought national news to the local broadcaster.

Conover got his first TV camera when he was 17, at a time when TV cameras were scarce. "It didn't even have tape," he says. "It was just a live camera, but I got a lot done with it."

While he was attending the University of Minnesota, Conover worked part-time as a cameraman for KSTP-TV Minneapolis. After studying electrical engineering at UM for two years, he switched to the business school. He appreciates the math and physics background he got from the engineering prerequisites, but is glad he went on to study finance instead of learning how to build computers (the emphasis at the time). "That turned out to be a smart move."

After graduation, he began working full-time in KSTP-TV's maintenance department, later running cameras and supervising remotes. "I was sort of the young upstart at a time when television was still populated by an awful lot of the people who started the industry in the late '40s. Evidently, I had a lot more energy. I was out trying stuff."

One of the novel duties Conover undertook was running the station's first portable news camera in the field, back in the '70s. "I was good at running the portable cameras." Conover even won a photojournalism award, a rare achievement for someone in the engineering department.

Those multiple talents would serve him well when he founded Conus Communications with partner Chuck Dutcher, now president of Conus. "That was the hallmark with us, the flexibility," he says. "In the beginning, to get Conus going everybody had to do everything. We had to train news guys to run the control room."

Conover's maintenance duties led to doing a lot of remote work, both supervising and designing production. KSTP-TV's flexible staffing gave him freedom to experiment. "That's one of the reasons I like staying here." Station owners, the Hubbards, "were very supportive of new



*"Other kids were making forts out of cardboard boxes, and I was making play TV cameras."*

### Raymond Arthur Conover

Vice president, director of engineering and founder of Conus Communications, St. Paul; b. Feb. 20, 1950, Minneapolis; BS, University of Minnesota, Minneapolis, 1974; joined Hubbard Broadcasting's KSTP-TV Minneapolis, 1972; started Conus Communications, coordinated test phase, designed SNG vehicles and control center, St. Paul, 1983; helped launch All News Channel, joint venture of Conus and Viacom, 1989; led team that developed USSB's National Broadcast Center in Oakdale, Minn., 1994; coordinated launch of USSB's second uplink station in St. Paul, 1995; present position since 1981.

ideas, such as electronic newsgathering or helicopter remotes."

Conover started laying out the ideas behind Conus in 1978, when Canada planned to launch Anik-B, the first Ku-band domestic satellite. "It's there that I took the logical extension of going from ENG to SNG. You couldn't do it in C-band because the gear was too big and the waves were too long. But in Ku-band, you had a chance."

In 1981 Hubbard Broadcasting created United States Satellite Broadcasting (Conover also serves as USSB's VP of engineering), filed for a DBS license and hired Telesat Canada as spacecraft consultants. In talking with Telesat Canada in 1982-83 about their Anik-C series satellites (which would be only Ku-band), Conover realized that the time was right for his SNG idea—satellite technology had advanced far enough to work with a small truck.

"We took a whole backward approach to designing this thing," says Conover. Instead of tailoring the ground facilities to match the satellite's capability, Conover and Dutcher went shopping for a satellite that would work with a mobile SNG unit. They found their match in the Hughes 376 bird.

In summer 1983 Conover and Dutcher contracted with Telesat Canada to build a mobile trailer to try out their idea. They took delivery in January 1984 and testing went well, but the trailer was too heavy. They knew they'd need self-contained, remote trucks. At this stage, discretion in testing was important.

"We did some remote broadcasts, but we didn't tell anybody what the backhaul was. We had quietly installed a Ku-band downlink at KSTP-TV, not telling anyone we were doing experiments for news."

They "let the cat out of the bag" at a Minnesota murder trial in March, and showed up at the 1984 NAB convention with the first propelled SNG truck. Local television news was in for a fundamental change.

Since then, Conus has grown rapidly and now has more than 100 members. Conover attributes the ability for a local station to circumvent the networks and obtain its own national news as the reason for Conus's initial popularity, but gives the quality work of its member stations the credit for its continued success. In fact, he says the cooperative soon will be cutting off its membership at 125 stations.

"That's as big as we can get and still be really good at it," Conover says. —GD

# Fates & Fortunes

## BROADCAST TV



Medina

Appointments at KDTV(TV) San Francisco: **Marcela Medina**, GM, KLUZ-TV Albuquerque, N.M., joins as VP/GM; **Charles Stuart**, LSM, KTVU(TV) Oakland, Calif., joins as general sales manager.

**Marc Montoya**, NSM, WFAA-TV Dallas, named local sales manager.

**Glen Walker**, anchor/reporter, Prime Sports Network, Los Angeles, joins WNBC(TV) New York as weekend sports anchor.

**Patrick Boyle**, weekend sports anchor/reporter, WTOG(TV) St. Petersburg, Fla., named weekday sports anchor.

**Barry Kriger**, anchor/reporter, WWLP(TV) Springfield, Mass., joins WPRI-TV Providence, R.I., as co-anchor, 5 p.m. news.

**Mona Scott**, news anchor, WCPX-TV Orlando, Fla., joins WBNS-TV Columbus, Ohio, in same capacity.

**Kim Wheeler**, weekend anchor, WDBJ(TV) Roanoke, Va., joins WKYC-TV Cleveland in same capacity.

Appointments at KOLD-TV Tucson, Ariz.: **Stephen Ochoa**, regional sales manager, named LSM; **Cindy Barbee-Ramirez**, account executive, named regional sales manager.

**Michael Scott**, anchor, KCBS-TV Los Angeles, joins KMTV(TV) Omaha as co-anchor, news at 5, 6 and 10 p.m.

**Mitchell Maund**, LSM, WSPA-TV Spartanburg, S.C., joins WGXA(TV) Macon, Ga., as GSM.

**Ricky Joseph**, LSM, KSTU(TV) Salt Lake City, joins WUPW(TV) Toledo, Ohio, as GSM.

**Martha Raddatz**, Pentagon correspondent, National Public Radio, Washington, joins WBZ-TV Boston as reporter.

**Chuck Mketinac**, sportscaster/producer, KENS-TV San Antonio, Tex., joins KABB(TV) there as sports producer, *Maximum Sports*, and sports reporter.

**Susan Peters**, anchor, KFMB(TV) San Diego, Calif., joins KAKE-TV Wichita, Kan., as co-anchor, *News Live* at 5, 6 and 10 p.m.



Grund

**Steven Grund**, news director, KWGN-TV Denver, adds director, news operations, Tribune Broadcasting, there, to his responsibilities.

Appointments at WXLV-TV (formerly WNRW(TV)) Winston-Salem,

N.C.: **Greg Carroll**, promotion/marketing director, WYOU(TV) Scranton, Pa., joins as promotions director; **Manny Alvarez**, program and promotion director, KYMA(TV) Yuma, Ariz., joins as news promotions producer.

## PROGRAMING

**Lyn Familant**, free-lance marketing consultant, joins DMB&B Daytime Program Services, New York, as VP, marketing.



Arnzen

**Paul Arnzen**, senior VP, broadcast operations, Katz Media Corp., joins The WB Television Network, Burbank, Calif., as head, network distribution.

**Frank Thiel**, CFO, Crown Theatres,

Norwalk, Conn., joins New Media Inc., Westport, Conn., as controller.

Appointments at Saban Children's Entertainment Group, Burbank, Calif.:

**Marianne Seiler**, VP, marketing, Harte Hands, PennySaver division, joins as director, special markets, Saban consumer products; **Kim Jaffe**, project manager, *Mighty Morphin Power Rangers Live* touring stage show, named manager, program development.

**Rose Evans**, segment producer, and **Abbie Melton**, senior assignment editor, television unit, *Extra—The Entertainment Magazine*, Burbank, Calif., named senior segment producers.

**John Nuzzi**, director, affiliate promotion, Fox Broadcasting Co., Beverly Hills, Calif., named VP.

**Connie St. John**, manager, media relations and promotion, Columbia TriStar Tele-

vision, Culver City, Calif., joins Turner Program Services, Atlanta, as manager, public relations.

**Simon Anselem**, managing director, Iberaccion SA, Madrid, joins ABC Cable and International Broadcast there as VP, European operations.

**Kevin Walsh**, account executive, Cornerstone Training Resources, Chicago, joins MTM Worldwide Distribution, Studio City, Calif., as manager, sales, Midwest region.



Russo

**R. Scott Russo**, producer, Virgin Interactive Entertainment, joins Film Roman, North Hollywood, Calif., as VP, interactive media.

**Michael Kerans**, VP/Eastern manager, Paramount

Pictures, New York, named VP/Eastern regional manager, first-run sales.

**Susan Law**, director, syndication programming, Columbia TriStar Television Distribution, Culver City, Calif., named director, merchandising and marketing.

**George Carden**, reporter, CBN News, Virginia Beach, Va., joins CCM Communications, Nashville, as manager, information systems, and program producer.

## RADIO



Green

**Verna Green**, VP/GM, WJLB(FM) and WMXD(FM), both Detroit, named president. She will continue to serve as GM.

**Mark Boyle**, play-by-play announcer and host, *The Sports Daily*, WNDE(AM) Indianapolis, joins WIBC(AM) there as play-by-play announcer and co-host, *WIBC Sports Talk*.

**Brian Andrews**, anchor, CNN, Atlanta, joins WIOD(AM) Miami as news anchor.

**Dan Yorke**, talk show host, WGGB-TV Springfield, Mass., joins WHYN(AM) there in same capacity.

**Doug Limerick**, afternoon drive anchor, ABC Radio Information Network, New York, joins the morning drive slot in same capacity. He takes over for **Joe Templeton**, who is retiring after 30 years with ABC News.



Shearer

**Andrew Shearer**, station manager/operations director, WPWA(AM) Chester, Pa., named VP/GM. Appointments at WHLI(AM)/WKJY (FM) Hempstead, N.Y.: **Stacey Meyer**, free-lance artist, Design

Edge, Bellmore, N.Y., joins as publishing and promotion coordinator; **Laura Vertucci**, free-lance writer, Suffolk Media Productions, joins as traffic manager.

**Chris Karb**, turn-around specialist, WWTN(FM) Manchester, Tenn., joins Flinn Broadcasting, Memphis, as group head.

**Tex Meyer**, senior VP/GM, WBZZ(FM) and WZPT(FM) Pittsburgh, joins WLTY(FM), WKOC(FM) and WTAR(AM) Norfolk, Va., as GM.

## CABLE

**Tracy McArlde**, senior publicist, and **Ann Hughes**, coordinator, Turner Entertainment Group, New York, named manager, public relations, and publicist, respectively.

**Karen O'Reilly**, director, financial reporting, Continental Cablevision, Boston, named director, investor relations.

Appointments at American Movie Classics, Woodbury, N.Y.: **David Roofthoof**, manager, network operations, MTV: Music Television, New York, joins as director, studio operations; **Carolyn Buchanan**, regional sales manager, named VP, Great Lakes region.

**James Lightstone**, VP/senior counsel, Sony Music Entertainment, New York, joins Your Choice TV, Bethesda, Md., as senior VP, business affairs, and general counsel.

Appointments at Prism/SportsChannel Philadelphia: **Robert Ayars**, director, sports production and operations, named VP; **J.R. Aquila**, production man-

ager, named director, operations.

**Jon Shaver**, financial analyst, Time Warner, Champaign, Ill., joins Product Information Network, Englewood, Colo., as business manager.



Canaday

York: **Judith Pless**, VP, marketing and new media development, Viacom World Wide, joins as VP, international business development; **Robert Hayes**, manager, programing, HBO, Prague, joins as director, international business development.

## ALLIED FIELDS



Adriance

ing and merchandising.

**Larry DeLeon**, executive producer/GM, TYEE productions, Los Angeles, joins Harmony Media Communications Inc. there as president/CEO.

**Ricki Ames**, VP, international sales, Enoki Films USA Inc., Encino, Calif., joins Ultracom Inc., Glendale, Calif., as director, worldwide distribution.

**David Burns**, VP, entertainment division, Communications Equity Associates, Tampa, Fla., named executive VP/COO.

## TELEMEDIA

**Brian Steel**, VP, strategic development, Pacific Telesis Group, joins Tele-TV, New York, as executive VP, strategy and business development.

**John Mucci**, director, VisNet East, GTE Service Corp., Stamford, Conn., named director, video programing services,

GTE VisNet Inc.

**Rose Perez**, general counsel/assistant secretary, Times Mirror Cable Television, joins StarSight Telecast Inc., Fremont, Calif., as general counsel.

## DEATHS



Crisler

**Robert C. Crisler**, 87, Cincinnati businessman and pioneer media broker, died of pneumonia Aug. 28 at his home in Cincinnati. After serving in World War II, he became president and principal of

Transit Radio, a venture founded to gain exposure for FM radio. Crisler eventually bought the company's stock and debentures and founded R.C. Crisler & Co.—entering the brokerage business. He was instrumental in the growth and shaping of such companies as Taft Broadcasting, Storer Communications, RKO General Broadcasting, Metromedia and Combined Communications. At least three other brokerage firms—Hepburn, Kalil and Larry Woods—trace back to Crisler. He is survived by his wife, Lucy; one son; two stepchildren; six grandchildren, and one great-grandchild.

**William Paul Woodward Sr.**, chairman, Woodward Communications Inc., Dubuque, Iowa, died of AIDS-related complications Aug. 12 at his home. Woodward joined WCI—a private company whose holdings include a daily newspaper and six radio stations—in 1964 and was elected to the board as chairman in 1993. Woodward is survived by his companion, three children, two grandsons, his mother and a brother.

**Gary Crosby**, 62, singer/recording artist, author and actor, died of lung cancer Aug. 24 in Burbank, Calif. The eldest son of singer-actor Bing Crosby was probably best known to TV audiences. He debuted on *The Jack Benny Show* in 1955. He played in *The Bill Dana Show* in 1963-64 and *Adam 12* in 1968-75; the short-lived series *Mobile One* and *Sam* during the '70s, and *Hunter* during the '80s. Crosby also appeared in such series as *The Twilight Zone*; *Murder, She Wrote*, and *Matlock*.

—Compiled by Denise Smith  
e-mail: d.smith@b&c.cahners.com

# In Brief

**Fox's fall debut of its new Thursday night lineup averaged a 9.4 rating/16 share** at 8-10 in Nielsen metered markets. The numbers put Fox in second place at 8-10, beating ABC and CBS in all half-hours. The season premiere of *Living Single* scored a 9.1/16 at 8-8:30, followed by the series premiere of *The Crew* (9.5/16) and *New York Undercover* at 9-10 (9.5/15).

**Paramount and NBC are producing a half-hour infomercial-type special** to promote the debut of NBC's hour drama *JAG*. *JAG: Beyond the Scenes* will air over 12 days beginning Sept. 12 on independent stations in top-10 markets and on infomercial broadcast network IN TV, USA Network, CNBC, Discovery Channel, VH1 and America's Talking.

**The second-season debut of UPN's Monday night lineup averaged a 7.7 rating/12 share** in weighted Nielsen metered markets. Fox got a 7.0/11 in the same period. *Star Trek: Voyager* at 8-9 pulled a 8.7/14, up 43% in rating over its first-season 6.1/9. The debut of *Nowhere Man* (a 90-minute special) averaged a 7.0/11, holding 79% of *Voyager's* lead-in.

**Continental Cablevision** last Thursday (Aug. 31) filed a petition with the California Public Utilities Commission **requesting permission to offer local telephone service** in 10 California counties served by the MSO. If approved, the company plans to invest at least \$700 million in broadband upgrades in the state.

**Tribune's superstation WGN-TV Chicago and owners of the Chicago Bulls are walking-away victors** in their five-year legal battle with the NBA over national broadcast rights fees for Bulls games. Federal Judge Hubert L. Will last week ruled that WGN-TV and Bulls owners need pay only \$40,000, rather than the \$100,000 the NBA sought, for each Bulls game broadcast outside Chicago by the station. Judge Will says he based his ruling on the fact that the NBA already receives more than \$2 million a year in copyright payments for Bulls games on WGN-TV. The NBA plans to appeal the ruling.

**Dallas-based TV research and consulting firm Audience Research & Development is acquiring ASI Entertainment**, the program-testing division of ASI Market Research. ASI Entertainment will remain based in Glendale, Calif., with AR&D CEO William Taylor assuming additional duties as CEO of ASI. Willis Duff, AR&D president, research, becomes chairman of ASI Entertainment. Jim Willi, AR&D veteran and VP/GM of wsvx-TV Columbus, Ohio, will rejoin AR&D as president. Taylor says ASI's 400 staff members are all being retained.

FCC Commissioner **James Quello has canceled his speech at the NAB Radio convention** in New Orleans this week due to illness. Aides say he is scheduled for a "routine medical procedure" on Tuesday and is expected back in his office by week's end.

## EZ goes country in K.C.

EZ Communications has exercised its option to buy KFKF-FM Kansas City, Kan., from Sconnix Broadcasting for \$28 million.

The purchase, subject to FCC approval, unites former country-formatted rivals in the city. (EZ bought KBEQ-FM there from Sconnix in March along with KBEQ[AM] for \$7.65 million.)

EZ owns 17 other radio stations, including duopolies in Sacramento, Calif.; New Orleans; St. Louis; Charlotte, N.C.; Philadelphia; Pittsburgh, and Seattle.

Also last week, fast-growing Patterson Broadcasting Inc. paid \$1.5 million to Tri-City Broadcasting Co. for WYKZ(FM) Beaufort, S.C. The Atlanta-based group is buying 19 other stations in seven states, including Georgia, California, Nevada and Michigan. Richard A. Foreman Associates was broker for the buyer.

And Hutchinson, Kan.-based Pinnacle AM Broadcasting Inc. bought WLUS(AM) Gainesville, Fla., for \$450,000 from Eagle Broadcasting Inc., Gainesville.

—EAR

## Public servants



The National Academy of Television Arts and Sciences presented its annual community service/PSA Emmy awards in New York last Tuesday (Aug. 29). Winners: *wisn-TV Milwaukee (local public service)*, *Media Network, New York (national public service)* and *wnyc-TV New York (community service)*.

Among those on hand (front row, l-r): *Harold Abrams, wnyc-TV; Ken Kimmelman, Media Network; Dean Maytag, wisn-TV. Back row: Richard Thrall, NATAS national awards chairman; Arthur Kent, NATAS New York chapter president; John Cannon, NATAS president; Malachy Wienges, NATAS vice chairman.*

**Fox News has named Emily Rooney** director of political coverage and special events. Rooney had been senior producer at Fox News Productions since joining the network in July 1994.

**Showtime Event Television says its PPV telecast of the Aug. 13 Mike Tyson/Peter McNeely fight will gross—including revenue from DBS—a record \$63 million.** With 90% of revenue collected, SET Executive VP McAdory Lipscomb Jr. estimates that roughly 1.5 million households purchased the fight.

**Howard Stern has signed a deal with HarperCollins Publishing to write a sequel** to his bestselling "Private Parts," released by Simon & Schuster in 1994.

**President Bill Clinton will appear on Westwood One Entertainment's first Larry King Super Special**, a radio-only interview series debuting from Los Angeles on Thursday, Sept. 21, at 6 p.m. ET. The program, billed as a "radio town hall meeting," will feature Clinton responding to calls from listeners.

# Closed Circuit

## NEW YORK

### WPAT-AM-FM in play?

Park Communications is expected to put its WPAT-AM-FM Paterson, N.J., on the block in the next few weeks. Park, owned by investors Gary Knapp and Donald Tomlin since May, comprises 22 radio stations, nine TV stations and 107 newspapers. The last single FM station sale in New York was WRKS(FM), which Emmis Broadcasting purchased in December 1994 for \$68 million from Summit Communications.

## WASHINGTON

### Wright on

NBC President Bob Wright has agreed to testify at a Sept. 12 Senate Commerce Committee hearing on the spectrum auction issue. He is expected to repeat the theme he sounded in a speech to the national press in June in which he said broadcasting "should not fall victim illogically and unfairly to the national need to balance the federal budget."

## NEW ORLEANS

### Westwood picks up LovePhones

Westwood One Entertainment is said to be close to signing a deal to distribute *LovePhones*. The show, hosted by radio sex therapist Dr. Judy Kuriansky and sidekick Jagger, now originates from WHTZ(FM) New York to a handful of markets. The show will broadcast live from Pat O'Brien's nightclub in New Orleans Sept. 7, one of several live shows Westwood One will present to coincide with the NAB Radio Show there.

## WASHINGTON

### Page corrections

Not all the commissioners were pleased with the FCC's initial Internet offering on children's television. Last week at least one was complaining that

the commission's original Internet entry on the issue listed only Chairman Reed Hundt's speeches and generally promoted his view on the issue. "Children's advocates have told us that because children don't have a lot of money to spend on sponsors' products, not much money is spent on children's educational programs," the kidvid page opens. "The quality of programming for children specifically is poor." By week's end the chairman's office had responded to the complaint, adding a March 14 children's TV speech by Commissioner Rachelle Chong to the Internet offerings. "We regard this as a work in progress," one FCC official said of the Internet service.

## DETROIT

### Partner problems

United Communications Inc. (UCI) hasn't had much luck with its radio station-buying partners. The Detroit-based firm is taking over WXQL-FM Baldwin, Fla., from general partner Peaches Productions Group after Peaches failed to pay for "certain broadcasting-related equipment," according to documents filed Aug. 21 with the FCC. In 1991 UCI became a 75% limited partner in Rupert of East Baton Rouge Broadcasting LP, which was applying to build an FM in Baker, La. Rupert withdrew its applications after an administrative law judge questioned "whether Rupert had failed to timely report the arrests of two of the limited partners who were replaced by UCI. Another application was denied in 1991 when the judge replaced a 75% limited partner in another venture who "lacked sufficient funds to finance" construction of an FM in Vancouver, Wash. UCI President Lawrence P. Doss could not be reached for comment, nor could 6.25% owner Johnnie Cochran of Los Angeles (it had not been determined by press time whether it was the Johnnie Cochran of Los Angeles).

## NEW YORK

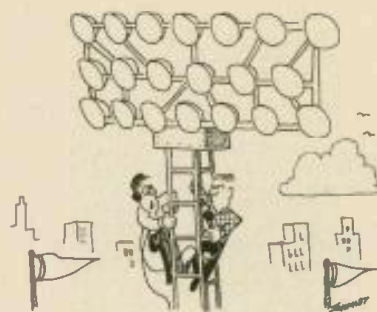
### Software solution

Silicon Studio Inc., the entertainment subsidiary of Silicon Graphics, may have found a powerful solution to link the more than 300 software applications marketed under the Silicon Studio Solution name. According to industry insiders, Silicon Studio has identified a fledgling company with a new high-speed data network technology that allows two full streams of video to be passed across a computer network at the same time and enables graphics artists to send video around their suites at faster than real time over the network.

## WASHINGTON

### DBS auction looms

Those Advanced Communications DBS channels are inching closer to an auction. FCC Commissioner Rachelle Chong says she is leaning toward competitive bidding as the fairest way to resolve the contentious issue, which sprang up in April when the International Bureau scuttled Advanced Communications' \$45 million deal to sell its DBS channels to a TCI subsidiary. Other commissioners last week said they were still reviewing the issue. FCC sources say a vote is likely this week.



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"He told me we were getting a 'top spot' for our Cal Ripken remote."

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## Life on the leading edge

**T**he primary mission of this page has been and remains to help secure full First Amendment rights for the radio and television media. We think their freedom to program without impediment is our country's greatest guarantor of national liberty. Ours is an absolutist position on the subject; we proceed convinced that if the Fourth and Fifth Estates remain free, all else will fall into place.

In recent months, however, we have introduced a corollary theme: the corresponding importance of responsibility as a component of the compleat broadcaster. While we will continue to defend the right of a broadcaster to act irresponsibly within the law and the First Amendment, we think the time has come to put rather more emphasis on acting responsibly. The national dialogue has developed several centers for concern: children's programming, excessive violence and gratuitous sex in television, and so-called indecency in radio. As Steven Bochco, this week's cover subject, puts it in a superb interview: "There's always a problem when people are really angry."

Those concerns animate a great deal of our interview with Bochco (*Hill Street Blues*, *L.A. Law*, *Cop Rock*, *NYPD Blue* and now *Murder One*), arguably the finest television producer of his time. Because he pushes the edge of the envelope, he's forever caught up in controversy. And because he treats television as adult and sophisticated, he's forever at odds with the formula keepers, whose job it is to keep television born yesterday.

This issue's Bochcoisms tell their own story. "Bad taste is one of the prices you pay for living in a free society." "We're an easy target because a lot of what we do isn't very good." "To simply lump all of us into one big vat called television is ignorant...you would be hard pressed to

locate a single [prime time network] show that is excessively violent or egregiously sexual."

Bochco believes with this page that most of the violence and sex attributed to the vat called TV comes from theatrical movies playing on cable. That doesn't make it less of a problem, but it does make it a *different* problem, and puts a different light on possible solutions.

The Bochco interview may best be remembered for his irreverent attitude toward the FCC ("Six dopes in suits"), a quote that ranks right up there with the vast wasteland, and is a darn sight funnier. But his place in our history has been assured by the treasures he has brought to the air, with or without official approbation. It is because of the Steve Bochcos of the world that it's so worth the work of keeping the medium free.

## While the getting's good

**A**ppropriately, on the eve of a major radio convention, we report an absolute frenzy in the buying and selling of radio stations. At the same time we report an almost unbelievable bidding war for a San Diego UHF and an \$8 billion offer for Turner Broadcasting. It's still going on.

It, of course, is the gigantic repositioning among major media players who want not to be left out when the music stops. The trouble is, this music is going to go on for some time—and just when you think it's died down, Congress will pass a new telecommunications law and start the action all over again. One needs far more than deep pockets to dance in this league; one needs stamina and resistance to fatigue.

The name of the game is spectrum. It was never worth more, a fact of life we miss no opportunity to impress upon any television broadcaster reluctant to accept a digital channel.

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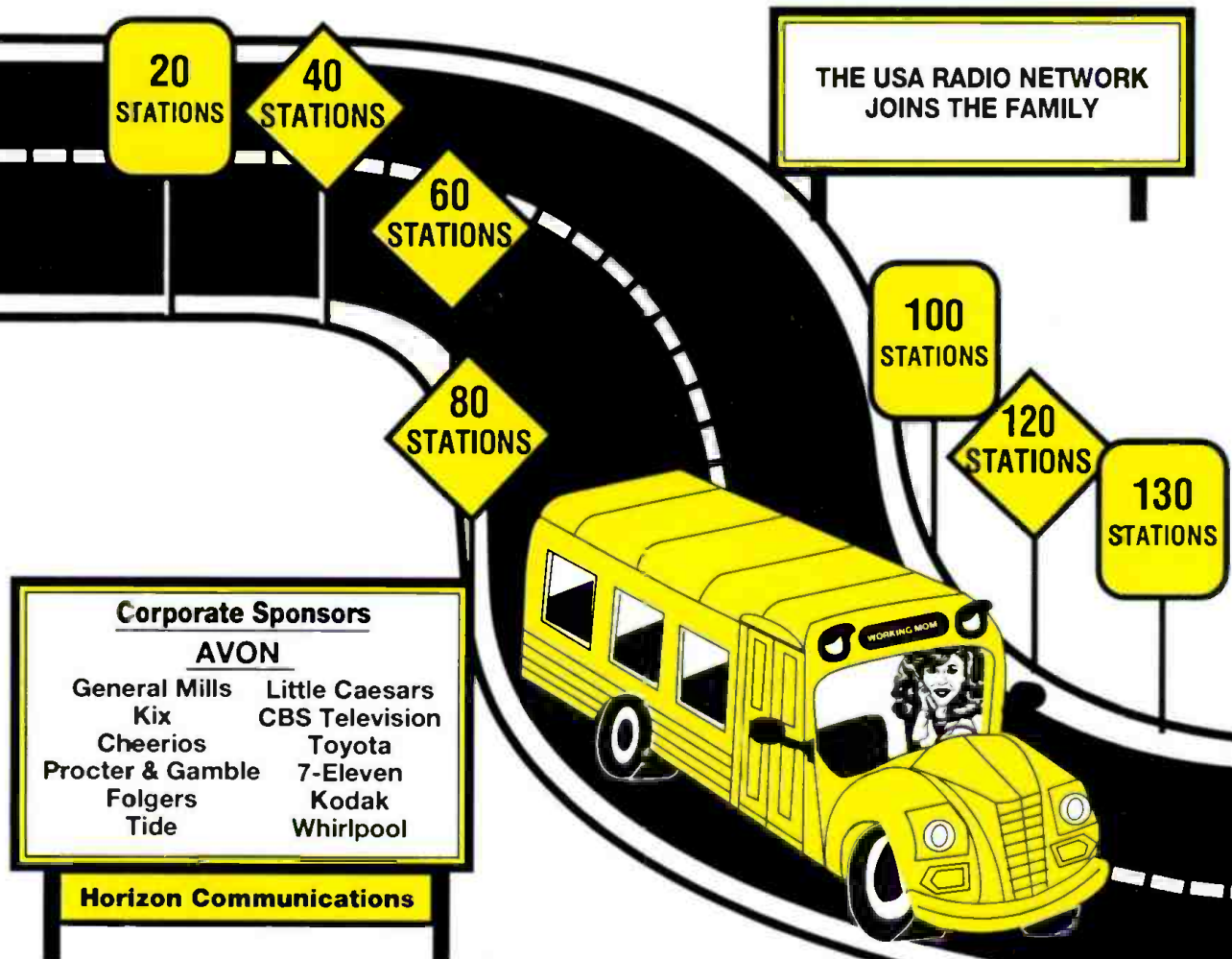
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