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The Newsweekly of Television and Radio

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TOP OF THE WEEK / 6
BROADCASTING / 37
CABLE / 53
TECHNOLOGY / 67

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Fast Track

Must Reading from

**Broadcasting
& Cable**

May 20, 1996

TOP OF THE WEEK / 6



Billy Tauzin will chair the newly split House Telecommunications Subcommittee. / 16

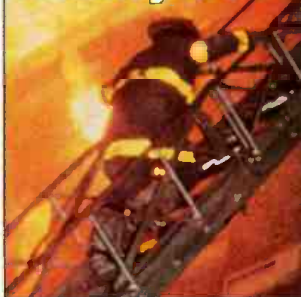
Week of the deal With deregulation fueling consolidation and high prices, deal-making this year is reaching new heights. Station trading last week reached an astonishing \$1.87 billion for the year so far. Last week's deals were dominated by Young Broadcasting's purchase of KCAL-TV Los Angeles from Disney, and a New York Times Co. buy of two TVs in the Midwest. / 6

NBC is sweeps leader As of last Friday, NBC's sweep of the May sweeps was all but assured. ABC and CBS are battling for second place in households with Fox second among adults 18-49. / 12

Diller deal coming due The FCC is reviewing a proposal that would free Barry Diller's bid to run 12 Silver King TV stations from two legal snags that have kept it on hold since March, sources say. / 14

Broadcasters blast free time for senators Broadcasters say a Senate bill that would require stations to give free airtime to Senate candidates would hurt their revenue from political ads. Requirements for discounted ads are hard enough, they say. / 18

COVER STORY: Reality TV



Broadcasters like to use a dose of reality like Kelly Entertainment's 'Fire Rescue,' above, as a transition around news and sports. / 24

The heat is on

Reports of the death of reality programing have been greatly exaggerated. While not the breakthrough format of seven years ago, many shows are holding their own against fierce competition. / 24

Genre is its own

worst enemy Network reality shows like *Cops* and *Rescue 911* have spawned syndicated shows that are being produced in massive quantities. As a result, network demand for the shows has all but dried up. / 28

Cable really likes reality Reality shows are a staple on cable channels such as A&E, where the success of *Biography* has led to a new Saturday edition. / 30

BROADCASTING / 37

The fall class: Battle for last

In an aggressive bid to remain on top, No. 1 network NBC is changing 40% of its prime time schedule this fall, including a complete revamp of Saturdays. Industry executives say it probably will succeed, with the real battle among the other networks. UPN and WB Network also unveiled their fall schedules last week. WB will add a third night to its schedule, while UPN will change course on Mondays. / 37



Brooke Shields' new NBC sitcom gains the coveted spot between 'Seinfeld' and 'ER.' / 37

CABLE / 53

TCI loss sparks search for revenue TCI rate increases, starting in June, eventually will mean more than \$20 million in monthly revenue. Company officials say that will help offset a first-quarter net loss of \$86 million. They also are looking to the introduction of developing technologies to bring in revenue. / 53

USA unveils program slate USA will offer its first miniseries, an adaptation of "Moby Dick," and 176 episodes of original programing in 1996-97. The network will team with Hallmark Entertainment on *Moby Dick* and three other original shows. / 54

Family Channel values Fam will add original programing to its schedule this fall. It is creating a six-hour weekday block to try to attract more female viewers. / 55

Telemedia Week

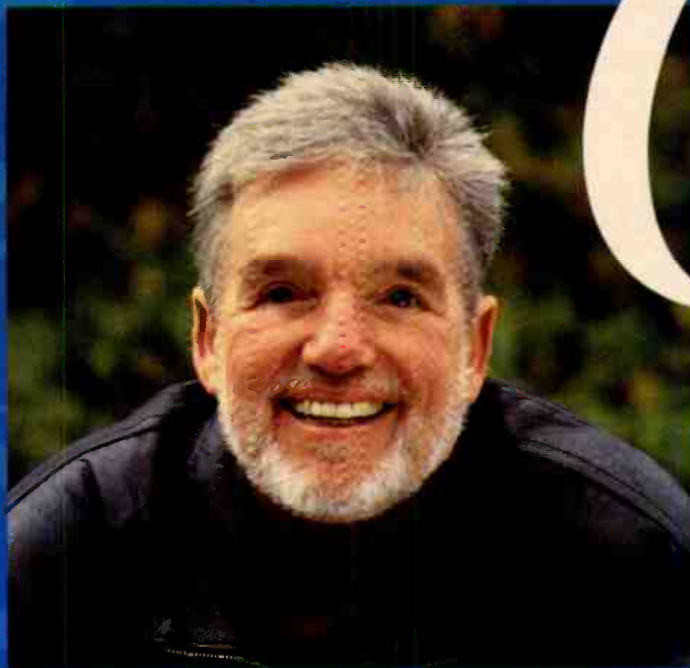
Tele-TV, Americast talk 'Unity' Rival telco TV ventures Tele-TV and Americast may join forces to submit a common bid for a universal set-top box that Tele-TV is commissioning. A joint front on the "Unity box" would make for economies of scale as well as programing. / 64

TECHNOLOGY / 67

GyroCam closes in on crash aftermath A unique camera captured footage of last week's airplane crash in the Florida Everglades. With its GyroCam, WFOR-TV was able to get close-up shots of the crash site—including retrieval of the flight-date recorder—from 3,000 feet. / 67

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FOR FALL 96

THE BRADSHAW D i f f e r e n c e



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*The "Thought Show" for the 90's
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Top of the Week

One week: \$1.9 billion

Station trading last week reached an astonishing \$1.87 billion. It wasn't too long ago—1992 to be exact—when \$1 billion accounted for an entire year of broadcast-station transactions.

But with deregulation fueling consolidation and high prices, deal-making this year is reaching new heights. Station trading totals \$5.55 billion, double last year's tally for the period. Although the total number of deals remains steady—399 this year, 360 last year—prices are higher.

A pickup in TV station trading fueled last week's number, with Young Broadcasting Inc. spending \$385 million for Disney's KCAL-TV Los Angeles and the New York Times Co. buying WHO-TV Des Moines and KFOR-TV Oklahoma City for about \$200 million. Bert Ellis sold his 12 TVs for \$732 million, but is keeping his hand in the new company.

Deregulation continues to drive consolidation in radio. Last week, Chancellor Corp. bought OmniAmerica Group for \$178 million, accumulating a total 43 radio stations, and Cox Broadcasting formed a 38-station group by buying NewCity Communications for \$250 million.

Groups are also swapping stations to better cluster their holdings in certain markets. Last week, Cox traded its two Chicago FMs for Infinity's recently purchased stations in Orlando (two FMs, one AM). And when they don't swap, they sell. Witness last week's sale of the last of Crescent Communications' radio stations (see page 44) and Clear Channel's \$6.9 million purchase of SFX Broadcasting's radios in Louisville, Ky. (see page 45). SFX had acquired the stations in February with Prism Radio Partners, but Louisville is not one of SFX's markets. —ER, HAJ

Disney-friendly Young gets KCAL

Buyer pays \$385 million for Los Angeles V; duopoly a possibility

By Elizabeth Rathbun

By keeping KCAL(TV) Los Angeles in the family, the Walt Disney Co. may end up owning two stations in the nation's second-largest market should the FCC loosen its TV duopoly rules, some observers say.

Disney last week agreed to sell the ch. 9 independent to Young Broadcasting Inc. for \$385 million—\$368 million in cash plus net working capital. Disney, after buying Capital Cities/ABC Inc. and its top-rated KABC-TV Los Angeles, chose to divest KCAL to secure Justice Department approval of the merger.

But Disney, again via ABC, maintains a more than 14% nonvoting interest in Young. ABC had invested \$25 million in the company in 1994 and has warrants to buy more Young stock.

"Disney is selling it back, to some extent, to itself," one analyst says. Bro-



Vincent J. Young has entered a big market in a big way, buying Disney's KCAL for \$385 million.

SMALL TO MIDSIZE AT HEART		
Young Broadcasting owns more ABC affiliates than any other group—six, according to Young's 1995 10-K report. Here is what Young's holdings look like, including the newest, KCAL Los Angeles:		
	Nielsen market rank	Affiliation
KCAL* Los Angeles.....	2	Independent
WTVO-TV Rockford, Ill.....	136	NBC
KWQC-TV* Davenport, Iowa (Quad Cities).....	88	NBC
WCDC(TV) Adams, Mass./Albany, N.Y.....	52	ABC
WTEN(TV) Albany, N.Y.....	52	ABC
KLFY-TV Lafayette, La.....	121	CBS
WLNS-TV Lansing, Mich.....	106	CBS
KELO-TV* Sioux Falls, S.D.....	105	CBS
WATE-TV Knoxville, Tenn.....	62	ABC
WKRN(TV) Nashville.....	33	ABC
WRIC-TV Petersburg/Richmond, Va.....	54	ABC
WKBT(TV) LaCrosse, Wis.....	135	CBS
WBAY-TV Green Bay, Wis.....	71	ABC

*buying

ker Ted Hepburn speculates that Disney "wanted it in friendly hands.... Someday they may get duopoly."

Disney's nonattributable link to Young will not cause problems at the FCC, says company chairman Vincent J. Young: "We don't think the FCC is going to present any issue at all here."

Young seemed to come out of nowhere to buy the station. The New York-based company owns or is buy-

ing 12 TVs—all network affiliates—in small to midsize markets, and was not mentioned in the flood of speculation about a possible buyer for KCAL. Also said to be bidding for the station were Emmis Broadcasting, Granite Broadcasting and Argyle Communications.

But Young won, and the deal boosts it into the ranks of top TV group owners. With KCAL, Young doubles its coverage from 4.1% of the nation's TV house-

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holds to 9.3%, according to Nielsen, and increases company revenue by 40%, from \$122.5 million last year.

Of the price Young is paying for KCAL, broker Steve Pruett of Communications Equity Associates, New York, says: "I think it's going to prove to be a cheap price." With duopoly regulations still to be ironed out, "I don't think the marketplace fully understands the full value of that station." The FCC has said it will address changing the duopoly rules by the end of the year.

"I'm surprised it went that low," says Elliot Evers of Media Venture Partners, San Francisco. "It's a big plum for [Young]."

Hepburn finds the price a bit on the high side, but says perhaps "it deserves a premium in that it is the last VHF station in Los Angeles."

"We found a fabulous deal there," Young says. The company is paying a cash-flow multiple of 16 for KCAL, Bloomberg Business News reports. However, Young says that a pro forma cash flow for 1996 creates a multiple of eight. He expects to be able to reach that number because, he says, his company can lower the station's expenses by \$20 million the first day it takes over.

Young says Disney wasn't concerned with the station's bottom line. "They had a different focus...to create a great image for the station." That, he says, is expensive. "We take a more bottom-line approach to running a station."

To wring more money from KCAL, Young's approach will be "from the bottom up, [to] recreate that station, [department] by department, [line item] by line item," he says. According to the company's 1995 10-K report, that typically is done by reducing staff, changing benefits and trimming travel "and other nonessential expenses."

KCAL, although in a market where Young traditionally would not find itself, actually is a good fit, Young says. He likes the idea so much, in fact, that he is looking to buy more large-market TV stations. Young stations are news-driven and so is KCAL, Young says. KCAL airs three separate news blocks between 8 and 11 p.m. The station also is home to college football games and Los Angeles-market sports teams the Lakers, California Angels and Mighty Ducks.

The station has ranked fifth in the market for the last two quarters, up from seventh, Young says.

Disney paid \$324 million for KCAL in 1989 and expects a gain of \$150 million on the sale. ■

N.Y. Times buys two TVs

By Michael Katz

Making good on its promise to analysts earlier this month, The New York Times Co. increased its broadcasting stake last week with the purchase—subject to FCC approval—of two TVs from Palmer Communications for \$226 million.

The Times picked up NBC affiliates KFOR-TV Oklahoma City and WHO-TV Des Moines, Iowa. It owns six other TV stations (four CBS affiliates and two ABC affiliates) and two radio stations, and publishes the *New York Times*, the *Boston Globe* and 21 regional newspapers.

"[The law] has created a frenzy of station activity," C. Frank Roberts, president of The New York Times Co.'s Broadcast Group, said in its presentation to analysts on May 2. "But it will also create more buying opportunities, as most owners now realize that they can no longer just sit on the sidelines with one or two stations. We strive to make broadcasting's contribution a more significant part of the company's future."

In the past year, The Times Co. also has stepped up its investment in the cable industry. The company has

minority interests in Ovation: The Fine Arts Network, which launched last month, and The Popcorn Channel, a network devoted to movie-related programming and local theater listings, which launched last November. It also has ownership in news programming ventures Video News International and Sarasota News Now. ■

Ellis gets new investor

By Elizabeth A. Rathbun

After four months of searching, Bert Ellis has found a buyer for his 12 TV stations: Bert Ellis.

Ellis Communications Inc. last Tuesday trumpeted the news that it has been sold for \$732 million in cash to a new company. The new company's name? Ellis Acquisitions Inc., located at the same Atlanta address as Ellis Communications. The news release says, however, that Ellis Acquisitions will be controlled by mergers and acquisitions lawyer Stephen I. Burr of Boston. The deal is subject to FCC approval.

The most substantive change appears to be the main investor in the company. Ellis Acquisitions will be financed by Retirement Systems of Alabama, a pension fund for teachers and state employees that also funded Donald Tomlin and Gary Knapp's October 1994 purchase of Park Communications Inc. Ellis Communications' 80% investor was Kelso Partners IV LP, FCC documents show.

"Key management of Ellis Communications...will remain in place and will



Bert Ellis will continue to work for new company, but he declined to say how much of it he will own.

Sale soon in Boston?

Boston University has been mulling offers for its WABU(TV) Boston, ch. 68, since last year. Market sources say BU (which bought the station in 1993 for \$3.8 million) has turned down at least two offers, including one for nearly \$40 million from a group led by David Mugar, former principal owner of WHDH-TV Boston (which he sold to Sunbeam Television Corp. in 1993 for \$204 million). Several months ago, BU hired Lehman Brothers to appraise the station, a process that WABU President Robert Gordon says should be completed shortly. Gordon was reluctant to talk about offers made for WABU, or even to confirm that it's for sale. He did say the station's owners believe WABU is worth "well in excess" of \$40 million. —SM

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ultimately own up to 20% of Ellis Acquisitions," the release says.

Ellis Communications President Bert Ellis declined to say how much of the new company he will own.

Burr referred an inquiry about the new company to Washington lawyer John Fiorini, who says Burr is "certainly going to be involved in management... Stephen Burr is going to be in control." Fiorini says he does not know who the officers of the new company will be.

Burr brought Retirement Systems of Alabama into the Ellis deal after working with the fund on the Park

sale, Fiorini says.

Ellis Communications owns 12 TV stations and three satellites—all network affiliates in small to medium-size markets—as well as an AM-FM combo in Memphis. It also owns sports production company Raycom and new-media company iXL Inc.

All parties involved in the deal want to "exploit our existing asset base" and buy more stations, Ellis says.

In January, Ellis Communications hired Goldman, Sachs & Co. to "explore strategic alternatives to enhance shareholder value."

Cox buys NewCity for \$250 million

By Donna Petrozzello

Cox Broadcasting bought its way into several new radio markets and fortified its holdings in others with its \$250 million cash acquisition of NewCity Communications last week.

With the addition of NewCity's 18 stations, Cox swells to 38 stations—25 FM and 13 AM—in 13 large and mid-size markets. Acquiring NewCity gives Cox holdings for the first time in Tulsa; Orlando, Fla.; San Antonio, Tex.; Birmingham, Ala., and Bridgeport, Conn.

Industry brokers applauded the merger. Star Media's Bill Steding said the Cox and NewCity management cultures and visions were "extremely similar." Broker Gary Stevens said the groups' combined portfolios "fit well."

Neither broker estimated the cash-flow multiples at work in the deal. According to *Duncan's Radio Market Guide*, Cox's station revenue totaled \$142.9 million in 1995 versus NewCity's \$56.8 million in the same year.

The merger adds WJZF(FM) Atlanta to Cox's holdings in the market, where it already owns WSB-AM-FM-TV and the *Atlanta Journal-Constitution*. Cox operates WCNN(AM) there through a local marketing agreement.

Cox also gains WHEN-AM-FM Syracuse, N.Y., which creates a formidable AM duopoly with the group's WSYR(AM), and an FM triopoly with its WYYY(FM) and WBBS(FM).

In new markets such as Orlando, Cox gains overnight prominence. The group will take over NewCity's former AM duopoly WDBO/WZDK and FM duopoly WCFB/WWKA.

In San Antonio, Cox takes over KKYX(AM), KCYY(FM) and KCJZ(FM) from NewCity.

Chancellor buys Omni America's Fla. stations

By Donna Petrozzello

Weeks after selling off his Cleveland cluster of stations, OmniAmerica Communications Chairman Carl Hirsch agreed to sell the group's remaining assets, all in Florida, to Chancellor Broadcasting in a \$178 million stock and cash transaction.

Last week's deal gives Chancellor WAPE-FM Jacksonville, WFYV-FM Atlantic Beach, WEAT-AM-FM/ WOLL(FM) West Palm Beach, WXXL(FM) Leesburg (Orlando), WJHM(FM) Daytona Beach and WOMX-FM Orlando. Chancellor already owns WOCL(FM) De Land (Orlando).

According to the terms of the deal, Chancellor will pay OmniAmerica

\$163 million in cash and issue \$15 million of its stock to OmniAmerica partners Hirsch, Anthony Ocepek and Dean Thacker. Hirsch also gains membership to Chancellor's board of directors.

News of the deal drove Chancellor stock to \$25.75 per share on May 16, from \$22.75 per share earlier last week.

Chancellor President Steve Dinetz says the purchase "reflects our strategy of developing leading station clusters in attractive, rapidly growing markets and improving their operating results."

Including the OmniAmerica stations, Chancellor will own and operate 43 radio stations in 16 markets. Pending FCC approval, the deal is expected to close by the end of this year.

The mergerization of Orlando

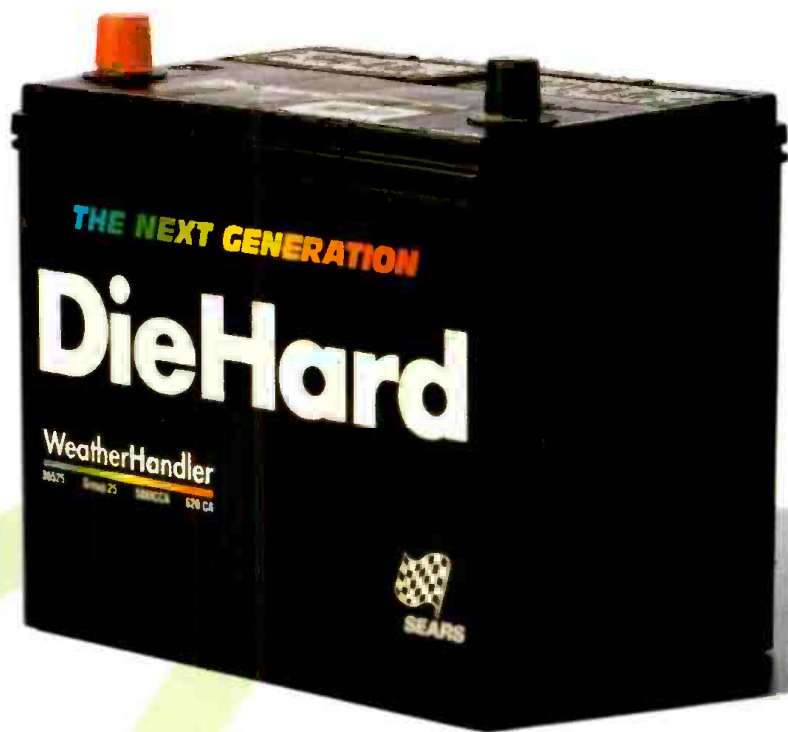
A flurry of radio station trading last week whittled the competition in Orlando, Fla., down to three key players—Cox Broadcasting, Chancellor Broadcasting and Paxson Communications—which, combined, control more than 75% of the market's FM stations and almost as much of the AMs.

Tampa-based broker Glenn Serafin called Orlando (Arbitron's 39th market) an "incubator market" and "a model of what radio will become. Orlando had been very competitive, but by virtue of the Telcom Act now consists of three players, which is absolutely the wave of the future."

Florida advertisers contend that the consolidation of Orlando owners could stifle competition among the market's leading stations, which may drive up radio rates. Lesli Welch, an account executive with The AD Team who buys Orlando radio for clients including Subway and Chevrolet, says the ownership changes will make buying radio "more difficult. There are three big families now whose stations won't be competing against each other as they did under different owners," Welch says. "The owners may attempt to monopolize the rate structure, but that will depend on how they decide to sell the stations in combination."

—DP

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ABC readies for prime moves

Prepares to unveil schedule; in sweeps race for second in households, 18-49

By Cynthia Littleton

ABC is set to unveil its fall schedule today (May 20) just as last season's prime time champ faces the prospect of a third-place showing in the May sweeps.

As of last Friday, NBC's sweep of the sweeps was all but assured, leaving ABC in horse races with CBS for second place in households and with Fox for second place in adults 18-49. Last season, ABC pulled off its first prime time win since 1979-80.

Through the first 22 days of the May sweeps, which wraps up this Wednesday (May 22), CBS was averaging a 9.4 Nielsen household rating and 16 share, while ABC had a 9.2/16. ABC had a slight edge in the key adult demographic with a 5.2, compared with Fox's 5.0, although Fox has high hopes for this week's two-hour season finales of *Melrose Place* and *Beverly Hills, 90210*.

Meanwhile, NBC led its rivals by a wide margin with a 12.6/22 household average and a 8.2 in adults 18-49.

ABC was keeping its fall strategy

close to the vest last week.

ABC has already given early commitments to *Clueless*, a Paramount-produced spin-off of last year's hit theatrical, and a Michael J. Fox sitcom from DreamWorks Television.

At press time, sources said the network was high on the comedies *Townies*, a Carsey-Werner project starring Molly Ringwald, Brillstein-Grey's *Ties That Bind* and Viacom's *Sabrina, the Teenage Witch*, with Melissa Joan Hart, former star of Nickelodeon's *Clarissa Explains It All*. *Clueless* and *Sabrina* were said to be headed for ABC's TGIF Friday lineup. A Fox-produced Jim Belushi vehicle, *It's Good to Be King*, was in the running as a midseason replacement.

Not surprisingly, a number of Disney-produced series are expected to make the cut, including *Style and Substance*, a comedy with Kathleen Turner playing a Martha Stewart-type character. *Dangerous Minds* is a drama spin-off of the Disney movie, while *Daytona Beach* stars Lee Majors and Mac Davis as auto-racing rivals. Also under

consideration was the David E. Kelley/Fox legal drama *The Practice*.

Fox and CBS are scheduled to make fall schedule announcements on Tuesday (May 21) and Wednesday, respectively.

Sources said CBS has picked up the Paramount/NBC-produced *JAG* (see "Closed Circuit"). Other drama contenders for CBS include Rysher's *Firehouse*, TriStar Television's *Early Edition* and *Feds*, a new Dick Wolf production from Universal.

CBS has already committed to two high-profile comedies with Bill Cosby and Ted Danson. Danson's newsroom sitcom from DreamWorks reportedly was first in line for the plum post-Murphy Brown Monday 9:30 slot. Carsey-Werner's Cosby vehicle was said to be headed for Monday or Wednesday at 8.

The most-talked-about new entry on Fox's fall schedule last week was *Millennium*. The sci-fi thriller about an FBI forensics investigator from *X-Files* creator Chris Carter is said to be headed for Saturday or Sunday at 9 p.m. Fox has also given a midseason commitment to an animated project, *King of the Hill*. ■

Syndicators log in with new shows

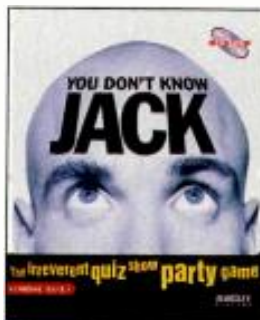
WB producing game show based on CD-ROM; GGP teams with C/Net for 'TV.COM'

By Cynthia Littleton

The blossoming world of new media moved further into the mainstream last week as syndicators unveiled plans for new shows focusing on the Internet and a best-selling CD-ROM.

Warner Bros. Domestic Television Distribution will launch a new first-run game show next year based on the irreverent CD-ROM trivia game *You Don't Know Jack*. Meanwhile, San Francisco-based distributor GGP has partnered with C/Net: The Computer Network, a leading provider of online content, to produce *TV.COM*, a weekly half-hour magazine billed as "the *Entertainment Tonight* of the Internet" (BROADCASTING & CABLE, April 15).

Producers of both shows predict that the integration of TV and multimedia



Syndicators look to new media with WB's 'You Don't Know Jack' CD-ROM game and GGP's 'TV.COM' online show.



will result in breakout hits with strong appeal among young adults. "We think the CD-ROM format is the new breeding ground for TV game shows," says Dick Robertson, president of WBTD.

You Don't Know Jack, created by Chicago-based software developer Jellyvision, has sold more than 250,000 copies since its release last October, ac-

cording to publisher/distributor Berkeley Systems. Jellyvision officials say the game was designed as a "loving spoof" of TV game shows. Planned for a fall 1997 debut, *You Don't Know Jack* will have a quiz show format, with contestants fielding questions involving trivia and pop culture.

TV.COM is headed for the marketplace this fall as a slow national rollout. The weekly series is an outgrowth of GGP's hour special *Nothing but Net*, which airs this month in more than 125 markets.

The show will cover the latest sites on the World Wide Web, along with new technologies, personalities and trends in the online universe. Stations that bought the special will have the first option on the series, offered on a barter basis of 3 1/2 minutes national, 3 1/2 minutes local. ■

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Diller closes in on Silver King

FCC considering proposal to remove legal obstacles to purchase; Diller says new network will have 10% coverage

By Chris McConnell and Rich Brown

Barry Diller's bid to assume control of 12 Silver King TV stations appears to be cruising toward FCC approval this week or next.

Commissioners last week were reviewing a draft staff proposal that would free the deal from two legal snags that have kept it on hold since March, sources say.

Tele-Communications Inc.'s Liberty Media arm and Diller last summer announced plans to acquire the Silver King stations through a joint venture, Silver Management Co., in which Liberty holds nearly all the equity and Diller holds the voting stock.

FCC commissioners gave a thumbs-up to the deal in March, but stayed the effectiveness of their approval to investigate charges that Silver King had evaded FCC ownership limits

under previous management. While FCC staff were looking into the charges submitted by Urban Broadcasting Corp., Liberty objected to a condition that commissioners placed on their approval.

The condition would require prior FCC approval of any "material" increase in the percentage of TCI cable subscribers in any of the markets served by Silver King stations. Liberty said such conditions would hamper TCI efforts to acquire cable systems in the Silver King markets and threatened to pull out of the deal if the commission did not lift the requirement.



Diller: Silver King network will debut in early 1997.

Sources say the Mass Media Bureau's recommendation carries an alternative evaluation of the Silver King license transfers that does not require the prior-approval condition TCI said would scuttle the deal. Plans also call for answering the Urban Broadcasting charges with a fine for the previous licenseholder.

Meeting with securities analysts in New York last week, Diller said the stations will form the basis for a broadcast network that will capture a 10% share of the TV audience. In addition to the 12 stations subject to the FCC proceeding, Silver King owns substantial interest in seven other stations and has agreed to buy the four Savoy TV stations. Discounting the coverage of the UHF stations by half, the group would cover nearly 26% of all TV homes.

Diller declined to say how he planned to achieve the 10% market-share goal. "Honestly, it's May and we're probably not going to go on for a year to a year and three or four months," he said. "It would be worse than dumb to start talking about concepts now. By the end of this year we'll start letting the cats out of the bag."

Industry speculation is mounting that Diller's new network will steer clear of prime time and focus on less competitive dayparts. A prime time challenge is also lessened by Silver King's proposed acquisition of the Savoy stations—WLUK-TV Green Bay, Wis.; KHON-TV Honolulu; WVUE(TV) New Orleans and WALA-TV Mobile, Ala. As Fox affiliates, they are not permitted contractually to preempt prime time.

One possible target for Silver King might be the underserved ages 35-50 demographic, with a possible focus on news in late fringe, according to one analyst who closely follows the company. Diller has spoken favorably of *The NewsHour with Jim Lehrer*, the older-skewing news show that is 67% owned by Liberty.

One thing for certain about the Silver King stations is that they will drop their current line of Home Shopping Network programming. ■

TCI keeping DBS options open



Malone says MCI/News Corp. deal still possible.

Tele-Communications Inc. says its recently signed DBS deal with Canadian satellite company Telesat Canada doesn't prevent it from making another DBS partnership with MCI/News Corp. "It doesn't preclude a deal with [News Corp. owner] Rupert Murdoch," TCI President John Malone told reporters following a Wall Street analysts meeting in New York last week.

The Telesat Canada deal, which needs FCC and Canadian Ministry approval, calls for TCI to sell two high-power Tempo satellites for \$600 million, then buy back transponder space to offer TCI/Primestar DBS service to the U.S.

TCI executives say a News Corp./MCI DBS deal is still open. "The Telesat Canada deal doesn't increase or diminish the possibility of doing a deal with News Corp./MCI," says Gary Howard, TCI Satellite Group president, "but right now it's fair to say we are not in active discussions with Fox or MCI on this particular DBS deal."

TCI plans to use Telesat's 82 degree orbital slot to launch an upgraded Primestar DBS service in the fourth quarter. Primestar, jointly owned by TCI and Time Warner, Cox, Comcast, and GE Americom, would offer a high-power MPEG-2-based DBS service.

—JM



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With Bob Dole gone, so is digital auction

Likely successor Trent Lott, longtime friend of NAB's Fritts, is good news for broadcasters

By Christopher Stern

Senate Majority Leader Bob Dole's (R-Kan.) decision to give up his Senate seat to concentrate on his presidential campaign virtually ends the debate over the auction of digital spectrum, broadcast lobbyists said last week.

In recent weeks, Dole appeared to be the only member of Congress who still supported a digital spectrum auction. "This bodes well for getting this thing resolved," said one industry lobbyist.

Even supporters of the digital auction were conceding defeat last week. "Dole was really the last line of resistance," said Media Access Project's Gigi Sohn.

And the news for broadcasters is likely to get even better. The leading

candidate to replace Dole as majority leader is Trent Lott (R-Miss.), who has a solid record of support for broadcasters and has been friends with National Association of Broadcasters President Eddie Fritts since their days together at the University of Mississippi during the early 1960s.

Although Fritts refused to comment on his relationship with Lott, an NAB spokesperson confirmed that Lott's daughter once worked as a summer intern at the trade group's Washington headquarters.

Several in the industry predicted that the Lott/Fritts relationship would serve the NAB well. "Obviously, this is very good for Eddie Fritts," said one lobbyist.

Senate Republicans are expected to

elect their new majority leader next month. Lott is the heavy favorite to beat his fellow Mississippian, Senator Thad Cochran.

If Lott wins it will represent a dramatic turnaround for broadcasters. During the past several months, Dole has blasted the broadcasting industry from the Senate floor for its efforts to secure the digital spectrum without paying for it. Dole's latest attack came in April, just as the industry had all but declared victory on the issue during its annual convention in Las Vegas.

In contrast, Lott has been one of the broadcasting industry's key Senate allies in efforts to derail Dole's attempts to auction the digital spectrum.

Lott, a member of the Commerce Committee, also played a pivotal role in the passage of the Telecommunications Act earlier this year. When Dole threatened to block the bill over digital spectrum auctions, it was Lott who brokered a deal that allowed the legislation to move forward. He also was active in protecting broadcasters' rights to use the spectrum for things other than television. ■

Tauzin to head new telcomsubcom

House separates telecommunications from finance in subcommittee change

By Christopher Stern

Representative Billy Tauzin (R-La.) will become the next chairman of the House subcommittee that oversees the broadcasting and cable industries—assuming Republicans hold on to their majority following the elections in November.

Under a compromise announced last week, Republican leaders agreed

to split the Telecommunications and Finance Subcommittee into two separate bodies. Tauzin will head the Telecommunications Subcommittee, and Michael Oxley (R-Ohio) will chair a newly created Finance Subcommittee.

House Speaker Newt Gingrich (R-Ga.) blessed the agreement on May 10 during a closed-door meeting with Tauzin, Oxley and Commerce Committee Chairman Thomas Bliley (R-Va.).



Tauzin will top the solo subcommittee.

Tauzin was given first choice and he picked Telecommunications. "We could have done it blindfolded," said a Tauzin spokesperson. The current chairman, Jack Fields (R-Tex.), is retiring.

Until last August, Tauzin was a conservative Democrat popular with members of both parties. But when the Republicans took over the House for the first time in 40 years, Tauzin defected. In negotiations with Republican leaders, Tauzin was careful to retain the seniority he had built up over eight terms in Congress.

Although he was outranked by Tauzin, Oxley argued that the subcommittee chairmanship should be given to a lifelong Republican rather than a recent convert. The competition between the two friends created an "ugly" tension on the Commerce Committee, according to one source.

Should the Republicans lose their hold on the House in November, the chairmanship of the subcommittee will revert to the ranking Democrat, Ed Markey (Mass.). ■

In recent months, Tauzin has been an outspoken critic of plans to auction the digital TV spectrum. But in an interview with BROADCASTING & CABLE last week, Tauzin said that he does support public interest requirements for broadcasters if they do not pay for spectrum: "The public does have the right to get something from broadcasters for that spectrum, and it's got to be something more than free TV."

Tauzin is interested in one proposal that calls for broadcasters to subsidize public television and radio as a route to make good on their public interest obligations. And he said his mind is still open when it comes to proposals to require stations to air three hours of educational programming for children each week. He is undecided on proposals to require broadcasters to give free airtime to political candidates.

Should the Republicans lose their hold on the House in November, the chairmanship of the subcommittee will revert to the ranking Democrat, Ed Markey (Mass.). ■

NBC affils eye Olympics avail swap

By Steve McClellan

NBC and its affiliates are considering a proposal to swap inventory valued at \$275 million that would represent the affiliates' contribution to help pay for the three Olympic games NBC has rights to in 1996, 2000 and 2002. If approved, the agreement would supersede an earlier deal in which the affiliates agreed to swap inventory worth \$65 million for just the '96 Atlanta games. The agreement for the first time would give affiliates a cut, to be specified later, of NBC's profit from the games, confirmed Ken Elkins, chairman, NBC affiliates advisory board and president of Pulitzer Broadcasting.

The proposal is being discussed at the annual affiliates meeting, which began yesterday (May 19) in Phoenix and adjourns tomorrow. Also on the agenda: affiliate participation in the MSNBC 24-hour cable news and online service that NBC and Microsoft are launching in July. NBC will propose that affiliates use the channel in upcoming retransmission consent talks to expand the service's cable subscriber base beyond the current 20 million.

The Olympics swap would give the network more time during the morning (7-9 a.m.) and in late night (11:30 p.m.-2 a.m.) to sell spots in the summer games in Atlanta and Sydney (2000), and the Salt Lake City winter games (2002). In exchange, the affiliates would get more spots to sell in prime time. NBC needs to make the swap because it controls less inventory during the *Today* show and in late night, when significant portions of the Olympics will air.

Sources say many larger-market affiliates would come out ahead on the swap, but for many smaller-market stations it would be closer to a wash.

The big difference between the proposal for the future Olympics and the arrangement for Atlanta is that affiliates would not get exclusivity as part of the agreement. That, in turn, has triggered discussions about how much cable coverage NBC would permit in those Olympics, the events cable would cover and in what time periods. ■

Closed Circuit

Fox launching The Set cable net

Fox Broadcasting Company in September plans to debut a cable network, The Set, aimed at syndicators looking to reach small markets with few TV stations.

The new network will carry a wide variety of syndicated fare and will target markets 100-plus. Start-up costs are expected to be low because Fox is striking all-barter deals with syndicators eager to expand their distribution into the hard-to-reach markets. Programming confirmed so far includes *Beverly Hills, 90210*, *Tales from the Crypt*, *VR Troopers*, *Sweet Valley High* and *Real Stories of the Highway Patrol*. "The concept is quite brilliant," says one syndicator familiar with the plan. "There is a lot of programming offered on a bartered basis that is not cleared because there are only two or three affiliates in certain markets." Spearheading the project is Andy Murphy of Fox Net, which for the past five years has delivered Fox programming to cable systems in small markets without Fox affiliates. Murphy did not return calls at press time. —RB

HOLLYWOOD

'JAG' to CBS

The network series game of musical chairs continued apace last week as sources said CBS was to be the new home for NBC's *JAG*, a Paramount/NBC-produced action/adventure hour that was not renewed by the top-rated network. Still, so-so ratings didn't stop NBC from picking up ABC's freshman sitcom *The Jeff Foxworthy Show*. Also last week, the start-up WB and UPN networks demonstrated their faith in two NBC sitcom discards.

BOSTON

WFXT goes DVCPR0

WFXT(TV), the Fox O&O in Boston, has decided to adopt Panasonic's 1/4-inch component digital DVCPR0 format for its start-up news operation. While legal details of the deal were still being ironed out at press time, Panasonic executives say that WFXT is ordering a full complement of cameras and recording decks in a deal larger than April's \$1 million sale to New York 1, Time Warner's 24-hour all-news channel.

WASHINGTON

DARS deadline

FCC officials have until May 22 to respond to questions from representatives Thomas Bliley (R-Va.) and John Dingell (D-Mich.) about

plans to award CD Radio a "pioneer's preference" for its work in developing digital audio radio satellite service (DARS). "What process has the commission employed in considering applications for such an award?" the congressmen asked in a May 15 letter to FCC Chairman Reed Hundt. FCC officials say they will see what reaction their answers bring from the congressmen before acting.

Hearing postponed

The Senate Commerce Committee has postponed the spectrum hearing scheduled for Thursday, May 23. The source said the committee decided to cancel it because NBC President Bob Wright was not available to testify. Wright will be in Phoenix for the NBC affiliates meeting.

NEW YORK

The Stringer line

Howard Stringer continues to dismiss rumors of his imminent departure from Tele-TV. Those protestations notwithstanding, the chairman of that telco TV venture is reportedly frustrated with the venture's conservative management style and may be entertaining overtures from Disney's Michael Ovitz, who lured him to Tele-TV in the first place. The top spot at CapCities/ABC may be his if Disney executives conclude that Stringer's presence could help improve the network's flagging fortunes.

Cheap/free time for Senate candidates blasted

Broadcasters say proposal will put financial strain on stations

By Christopher Stern

Broadcasters told a Senate committee last week that proposals to require TV stations to offer highly discounted advertising rates and even free airtime to candidates for the U.S. Senate are punitive and unnecessary.

Testifying before the Senate Rules and Administration Committee, broadcasters said their fourth-quarter revenue already is regularly disrupted by their obligation to provide deeply discounted rates to qualified federal candidates.

Under current rules, during the final weeks of a general election, broadcasters must give candidates for federal office the same advertising rates that are offered to their most favored commercial customers. Broadcasters say the requirements tie up important fourth-quarter inventory with political ads that receive a 25%-30% discount for politicians.

The Senate is considering a bill that would require each qualified candidate for the general election to receive at least 30 minutes of free airtime, with no individual station having to provide more than 15 minutes.

Also, candidates would be given an additional 50% break on the lowest unit rate charged to federal candidates during the last weeks of the election. The added price cut would result in a 62.5% average discount for candidates, broadcasters testified.

Al Bramstedt, general manager of KTUU-TV Anchorage, said his station gets almost 10% of its revenue during election years from political advertising. The Senate proposal, Bramstedt said, "would disrupt and reduce revenue from political advertising upon which we, as small-market broadcasters, are dependent."

Free-time obligations also could prove disastrous to large-market stations such as NBC affiliate KXAS-TV Fort Worth, according to LIN Broadcasting's

"This bad...scenario finds 540 of 900 possible commercials being usurped by candidates."

Greg Schmidt, VP-new development/general counsel, LIN Broadcasting

Greg Schmidt, vice president-new development/general counsel: "With a service area encompassing eight congressional districts, there are 18 House and Senate candidates in the general election who could stake a claim to free time, and each could claim 15 minutes in the final four weeks of the campaign. This bad, but not the worst, scenario finds 540 of 900 possible commercials

being usurped by candidates, or up to 540 of 580 total evening news spots."

Schmidt also warned that broadcasters will take the proposed legislation to court if Congress passes the measure. Passage will "guarantee a judicial assault and, I believe, create a substantial likelihood that the entire scheme will be invalidated," Schmidt said.

Political consultant Jan Crawford told the committee that politicians need to hire better media buyers, not impose increased obligations on broadcasters. "Too many consultants, both Democratic and Republican, hire inexperienced buyers to spend millions of dollars. These young buyers fail to grasp what an avail or a gross rating point is, let alone FCC [rules]."

In one statement that caught Senator John Warner's (R-Va.) attention, Crawford said many campaigns are wasting money by emphasizing news programs in their media buys. "Research shows that voters who watch the news each night are less persuadable than those that don't, and they pay less attention to political ads in news programming than in shows," said Crawford.

Free airtime for political candidates recently has become a hot issue. ABC, CBS, Fox, NBC and PBS all have volunteered to provide free time to presidential candidates. Advocates for free time testified at last week's hearing said that broadcasters should provide free time as part of their public interest obligation. ■

Battle lines drawn over leased access

Comments to FCC over proposed new rules find operators/programers against; new channels/advocacy groups for

By Chris McConnell

Cable operators and programers say more infomercials and sexually explicit programming will be on the way if the FCC moves ahead with its plan for new commercial leased access (CLA) channel rules.

"CLA inherently produces programming that consumers do not value and often find offensive," Time

Warner Cable told the FCC last week. "The commission cannot seriously want to adopt a rule that requires cable operators to carry the glut of infomercials and sexually explicit programming that CLA produces."

The commission's proposed rule would establish a new formula for calculating the rates CLA programers pay cable operators for carriage. Under the current sys-



tem, leased-access programmers pay operators the difference between the per-channel price paid by subscribers to cable operators and the per-subscriber fee paid by cable operators to programmers.

The commission tentatively has concluded that the system overcompensates cable operators and has proposed a new regime under which the CLA programmer would pay cable operators any revenue the operator would forgo by devoting the channel to a leased-access program rather than a traditional cable program.

Advocacy groups support the idea, maintaining that the current formula keeps cable systems closed to would-be programmers. The Center for Media Education (CME) last week said it sent letters to 10 cable systems requesting information on leased channel capacity. The group said only half responded with rate sheets, and none provided all the information requested.

"Preferential access for nonprofit programmers is essential," CME and a collection of groups told the commission. The Game Show Network also applauded the proposed changes and said the current rules do not allow it access to cable systems under acceptable conditions.

But many cable programmers fear that

the new formula will force cable systems to bump the channels producing the least revenue for the operator. "A cable operator will save money by bumping C-SPAN to accommodate a leased-access programmer," C-SPAN said. The programmer added that any reduction in the LCA fee will cost it carriage on systems.

"Lowering leased-access rates could reduce the availability of usable cable channels," Home & Garden Television added. ESPN Inc. said the planned policy "will help insure that programming of little value prevails over programming that consumers and cable operators demand."

LMA comes under fire

Deal with Ackerley in Monterey is attacked at FCC by bidders for station

By Chris McConnell

Bidders for KCCN-TV Monterey, Calif., are asking the FCC to cancel the station's local marketing agreement with Ackerley Communications.

"We want this to be stopped," says Jim McGillen, the former president of Lorimar's distribution division, who along with his wife, Cindy, unsuccessfully bid \$12 million on the station. McGillen last week was planning to file a petition with the FCC against the Ackerley LMA, claiming that it is

impeding local diversity. He cites Ackerley's ownership of KCBA(TV) Salinas in the four-station Monterey-Salinas, Calif., market and also points to KCCN-TV's decision to fire most of its news staff after entering the agreement.

Ackerley has countered, saying that its deal will result in improved news coverage at the station once it resumes news programming June 3. The \$14 million agreement with KCCN-TV calls for Ackerley to provide programming and sales support to the Harron Television-owned station.

McGillen and actor Clint Eastwood,

Local signals by DBS could raise problems

Plans by two DBS companies to offer subscribers a channel lineup that includes their local broadcast stations faces significant, if not insurmountable, legal hurdles, say communication lawyers.

ASkyB (the News Corp./MCI joint DBS venture) and EchoStar's DISH could run afoul of copyright laws and the Satellite Home Viewers Act if they start bouncing local station signals off satellites, the lawyers say.

"As a practical matter, it may be very difficult," says John Stewart of Crowell & Moring. Even if a DBS company received permission from a network affiliate to retransmit its signal in its local market, the satellite company likely would have to sign separate agreements with every copyright holder on the station's broadcasts, Stewart says.

The central problem for the DBS companies is that current copyright law did not anticipate widespread use of satellite services in densely populated areas, according to Werner Hartenberger of Dow Lohnes & Albertson.

Under the Satellite Home Viewers Act, DBS providers are protected against copyright liability for programs delivered to so-called white areas—places where a regularly broadcast network signal is unavailable. But they enjoy no such protection for signals delivered in urban or suburban areas. Without the copyright indemnification, ASkyB and EchoStar could be sued by any copyright holder, from the affiliate's network to dozens of

music publishers, Hartenberger says.

But Fox's Peggy Binzel, senior vice president, government relations, says ASkyB's plans to include local stations in its programming will amount to little more than negotiating a retransmission consent agreement. "It's taken care of under [the 1992 Cable Act] in terms of our ability to get the broadcasters' signal," says Binzel.

Binzel acknowledges that there may be some concerns about underlying copyright holders, but dismissed the need for a new law: "I think we will be able to do it without a legislative remedy."

The DBS companies are banking on the ability to offer the local stations to improve their chances in head-to-head competition with local cable companies.

Any complications over copyright could force ASkyB to rewrite central elements of its business plan. ASkyB hopes to exploit expanded capacity and advances in compression to offer local stations in almost every market in the nation, according to Binzel. But even if ASkyB overcomes the legal obstacles, it faces significant technological barriers. ASkyB controls only 28 DBS channels, which it purchased earlier this year at a government auction for \$682.5 million. Even if the company accomplishes its goal of compressing 15 signals onto a single channel, it will fall far short of the capacity it needs to provide more than 1,000 local stations along with other programming services now offered to cable subscribers. —CS

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DENVER	KUSA	OMAHA	WOWT	BEAUMONT	KJAC
PITTSBURGH	KDKA	SHREVEPORT	KTAL	WHEELING	WTOV
ST. LOUIS	KSDK	TUCSON	KVOA	WICHITA FALLS	KFDX
SACRAMENTO	KCRA	CHAMPAIGN	WCIA	TERRE HAUTE	WTWO
ORLANDO	WKCF	MIYERS	WZVN	ERIE	WICU
BAITIMORE	WMAR	CEDAR RAPIDS	KGAN	BINGHAMPTON	WBNG
PORTLAND	KGW	DAVENPORT	KWQC	ANCHORAGE	KIMO
INDIANAPOLIS	WNDY	COLUMBIA, SC	WOLO	BILOXI	WLOX
HARTFORD	WVIT	JACKSON, MS	WLBT	ABILENE	KTAB
SAN DIEGO	KNSD	BURLINGTON	WNNE	PALM SPRINGS	KMIR
CINCINNATI	WLWT	EVANSVILLE	WFIE	MISSOULA	KPAX
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another bidder on the station, made their case against the deal earlier this month in meetings with the four FCC commissioners and Mass Media Bureau staff.

"There's a possible problem," FCC Commissioner James Quello says of the deal. "It seems to me this is maybe too much power in a four-station market."

"The situation as described by Clint Eastwood brings into sharp focus how duopolies or LMAs can diminish diversity in television station ownership," FCC Commissioner Susan Ness says, adding that she plans to examine the issue in the commission's upcoming ownership proceeding.

An official in Commissioner Rachelle Chong's office says that Chong has been inundated with e-mail protesting the LMA deal since a relative in Monterey circulated the commissioner's e-mail address to other Monterey residents. The official says that the commission will need to review any petitions it receives, but questions the FCC's ability to act in the absence of a rule.

This summer the commissioners hope to propose rules dealing with LMAs, local restrictions on TV ownership and ownership attribution. "They've got to look at the issue," says LIN Television General Counsel Greg Schmidt, citing uncertainty about the FCC's ownership and attribution policies. Schmidt, whose company has five LMAs, voices no concerns that an examination of the KCCN-TV deal will open the door to investigations of other deals.

"When you write these things, you're cautious," says another industry observer. But McGillen is not waiting for the FCC to write new rules to oppose the KCCN-TV deal, instead requesting "emergency relief" in his planned filing with the commission. He points to Disney's agreement to sell KCAL(TV) Los Angeles so that it would not hold two VHF stations in the Los Angeles market.

Ackerley CFO Denis Curley counters that his company has done nothing wrong: "The FCC has rules and we fol-

low those rules." He says the company's Salinas station plans to hire 44 people for KCCN-TV and last week had filled 29 of the positions. He says KCCN-TV also will be able to draw on resources of the Salinas station for its news programming once the local news operations resume.

McGillen last week said that his filing would quote heavily from objections Ackerley filed in response to a planned LMA between KCCN-TV and Salinas NBC affiliate KSBW(TV). Curley says that deal involved the purchase of assets, while Ackerley's deal with KCCN-TV does not. McGillen counters that Ackerley is still controlling the station's assets.

McGillen plans to return to Washington this week to meet with more Washington officials. His visit earlier this month included stops at the offices of representatives Edward Markey (D-Mass.), Jack Fields (R-Tex.) and Sam Farr (D-Calif.) as well as Senator Dianne Feinstein (D-Calif.) and NAB President Eddie Fritts.

Rivera rails against V-chip

TV talk show host Geraldo Rivera blasted the V-chip ratings system last week, saying it will fail to shield children from TV's excesses and will put the government in the programming business. And once government is in the business, he told members of the Association of Local Television Stations, "you pollute the whole experience." Rivera expressed concern about which politicians would oversee the industry's TV ratings: "Who will be the V-keeper?" Only those parents who already regulate their children's viewing will use the V-chip, he predicted, and most kids will look for shows rated for sex and violence and "jimmy" the V-chip to watch them. Rivera also criticized the networks for promising to give free TV time to political candidates this fall. Citing a political cartoon, he said that people will applaud the idea and then ask "What's on cable?" Rivera conceded that the attacks on talk TV by former secretary of education Bill Bennett and others prompted him to clean up his afternoon show. He since has tried to strike a balance between the "commercial realities" and "good taste," he said.

Political policies up for discussion

The FCC will hold an en banc hearing next month to discuss its political broadcasting policies. The action comes in response to a Fox request that its planned airing of presidential candidate statements be exempt from the equal-time rules as bona fide news programming. The commission requires that stations airing appearances by candidates outside the context of bona fide news programming offer equal opportunities to opposing candidates. The FCC also has invited comments on the Fox request and the possibility that FCC enforcement

of the rules limits the ability of broadcasters to provide free airtime to candidates. Comments are due June 3.



O'Connell out, Coltharp in

FCC Commissioner James Quello is getting a new legal adviser. Quello aide Maureen

O'Connell last week said she is leaving the commission within a month to work at News Corp. as VP of regulatory affairs. O'Connell, an adviser in the Quel-

lo office since 1993, will represent News Corp. before the commission and other agencies. Replacing her is James Coltharp. Coltharp, who will become a special counsel to Quello, has been chief economist in the

Wireless Telecommunications Bureau and was an adviser to former commissioner Andrew Barrett.

Advertisement activity in court

In a unanimous decision last week, the Supreme Court struck down a Rhode Island law that banned the advertisement of liquor prices. Broadcast lawyers said the decision is a good sign for other advertising cases, including one involving casino advertising that is pending in Nevada. Also last week, a San Francisco federal court heard arguments in a case by public interest groups attempting to resurrect the fairness doctrine. The Media Access Project joined the case earlier this year, citing the National Association of Broadcasters' anti-spectrum-auction advertising campaign. MAP demanded equal time for other points of view about the now-dormant proposal to auction digital spectrum. A decision is not expected in the case for several months.

Washington Watch

Edited By Chris McConnell

The Caving In of Television

A commentary by Gene Mater, executive vice president, John Adams Associates, Washington, and former senior vice president, policy, CBS/Broadcast Group

The head on a story in the April 28 *Denver Post* says it all: "Free TV time is the cure."

Television always seems to be either the problem or the cure, and sometimes both. Remember how the world was going to stop smoking when cigarette commercials disappeared from radio and television in January 1971? Today, millions of young people who never heard or saw a cigarette commercial start smoking every year.

Now we are about to cure voter apathy and create a wonderfully knowledgeable electorate by pushing the networks into giving free time to the presidential candidates. With deference to my former colleague Walter Cronkite and a nod to Paul Taylor (whom I don't really know), whose joint byline appears on the television cure-all story, I can only say "nonsense."

Indeed, if the *Denver Post* really believes that giving politicians unfettered access to the public mind is "the cure," why doesn't that newspaper—and all other like-minded, public-spirited newspapers, including Mr. Taylor's former home away from home, the *Washington Post*—give free space to presidential aspirants?

Proponents of the free airtime also want a roadblock approach, something we refused to sell in the past, to make certain that the celebrated viewer at home would have no choice but to watch the candidate of choice (or non-choice) who suddenly would be metamorphosed simultaneously on every television screen in the land—whether tuned to television or cable—like some alien force that has taken over the means of communication in a Hollywood B-movie to frighten adults and children alike. ("Don't touch that dial. We are in control of your television set. Control will be returned to you when we have finished.")

There would be choice, of course—turn off the set, visit the bathroom, get another beer, and so on. What would you do if Bill Clinton or Bob Dole suddenly appeared on your television screen as an uninvited intruder? But no, the social engineers seem to think and even may believe that the viewer will sit and watch and be educated as a welcome respite from being professionally entertained.

The issue isn't new, of course; it's probably as old as television itself and radio before that. I was last involved with the question in April 1990, when I shared a platform with Paul Taylor, then still of the *Washington Post*, who had just proposed the "five-minute fix," a roadblock approach on every radio and TV station simultaneously for two presidential candidates; Paul Hoff of the Center for Responsive Politics, who was pushing for four free hours from every station for congressional candidates every two years; and the inestimable Larry Sabato of the University of Virginia, whose "party time" proposal was for eight hours annually from each station to the two major parties, to be carved up into many segments, including 10-second spots.

The late representative Mike Synar moderated the roundtable

titled "Free media time for candidates: Should the law require television and radio stations to make free airtime available to political candidates?"

On a personal level, the highlight of the event was in my being virtually accused of being an anarchist or worse when I talked about equal time, the multiplicity of candidates in certain races, and the possibility of third parties in those halcyon pre-Perot days. According to the printed transcript, Sabato said that my "comments about parties generally reveal the same kind of anti-party bias which a number of studies have shown exists among those in the broadcasting industry and particularly those who are on air.

They do not support the two-party system. They are anti-party in their progressive orientation." To this day I'm not sure what Larry was talking about, but rarely have I been attacked in such flowery language.

What is so bothersome is that Andrew [Taylor of CBS] and Andrew [Lack of NBC] and Roone [Arledge of ABC] didn't suddenly decide that this was a good news decision, that we should do more for the political candidates and for the clamoring public crying for "more" time for politicians like some horde of *Oliver Twists*. Does anyone believe that this was a voluntary decision? Broadcasters have caved in to pressure before, but I don't recall a time when the industry wimped out this early in a battle.

And what is particularly troublesome to this pilgrim is that I have spent the past six years helping to develop independent media in Central and Eastern Europe and Russia. I have told broadcasters and publishers in the emerging democracies of Slovakia and Russia, of Romania and Poland, and other countries in between, to stand up to politicians, that media must be free of restraints and must face down government pressure. I tell them about the First Amendment, I explain how the Communications Act prevents our government from intruding on broadcast content. Then I come home and read about the continuing efforts to mandate the quantity and quality of children's programming, about the force-fed television rating system, about free time for politicians, and my words sound better in the East than in the West.

It should be noted that most of these Central European trips were for projects ultimately funded by the U.S. government, making my admonitions abroad sound like a "don't do as I do, do as I say" lecture. Indeed, our taxpayer dollars are spent all over the world, preaching the wonders of a free press—including broadcasting. Perhaps there should be a similar domestic effort.

I regret that the industry caved in, although there is some small amount of pleasure in the fact that the networks have retained some semblance of control over this time grab. But "they" have won another victory over broadcasting and, since my colleagues in the industry won't vent their spleens in public, I will. ■

Does anyone believe that this was a voluntary decision? I don't recall a time when the industry wimped out this early in a battle.

Cover Story

REALITY TELEVISION

Keeping The Heat On

Reality TV has gone from being the newest breakthrough programming in syndication to a solid player. Although the networks have cooled somewhat on the genre, there remains interest in invigorating some existing properties. Reality shows also have found a home on cable, where solid ratings and production economies make them particularly attractive. The question "What is reality?" has left the realm of the existential to take on a very real meaning for these programs. Regulators are currently trying to decide whether the V-chip exemption for news applies to reality shows as well.



Reality matures into 'utility player'

By Cynthia Littleton

Reports of the death of reality programming have been greatly exaggerated.

Reality may no longer be considered the breakthrough format it was when *Cops* first hit the beat more than seven years ago, but observers say many shows in the genre are holding their own in a fiercely competitive television environment, where reality often is used as counterprogramming against top-rated sitcoms and magazines.

"The uniqueness of the whole genre has dissipated," says Bill Carroll, vice president and director of programming for rep firm Katz Television. "Stations don't have the same degree of enthusiasm for putting reality shows in access as they did a few seasons ago. Now they're considered good utility players for early fringe, late night and weekends. And they're still competing as counterprogramming against the most

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competitive shows in other genres."

The glut of reality shows introduced in the wake of *Cops*' success led to softer ratings across the board. But a number of off-network and first-run titles are retiring this year, opening the playing field to more innovative newcomers.

"We'll almost always take a look at a new reality show," says Randy Smith, executive vice president and general manager of Tribune-owned WPHL(TV) Philadelphia. "As with so many other types of shows, you get a few good ones and then a bunch more come along. The good ones are still going to merit good time periods."

Indeed, many broadcasters say there's nothing better than a gripping dose of "cuff-and-stuff" action to serve as transitional programming around news and sports. Broadcasters also say reality shows are usually more economical than other syndicated purchases relative to the ad dollars they command.

National media buyers concur, saying that there has been far more concern among clients this season over the content of daytime talk shows. Broad-based demographics make reality shows popular with packaged goods manufacturers trying to sell frozen food and other staples to two-income families.

"There will always be a need for reality programming, just like there will always be a need for news," says Wayne Lepoff, president and CEO of New World/Genesis Distribution, which helped fuel the first-run reality boom early on with *Real Stories of the Highway Patrol* and *Emergency Call*.

"In the long run, a reality show is more adaptable to a station's needs than a sitcom," says Joel Berman, president of dis-

tribution for Paramount Domestic Television, which is investing millions in the genre this year in a new strip, *Real TV*.

Flexibility in scheduling was a key factor in Paramount's decision to launch the show, cleared for a fall start in 78% of the country. Presented in a magazine format, the show aims to tell the stories behind video clips ranging from a drug bust caught by a hidden camera to hair-raising footage of a skiing accident.

The other strip set to debut this fall is Worldvision Enterprises' *Hot Bench* with Judge Judy Sheindlin. Sheindlin, retired jurist from Manhattan Family Court, will settle real-life disputes between families and friends in a courtroom setting. Katz's Carroll and others say the show, cleared primarily in daytime and early fringe, could turn into another franchise along the lines of *The People's Court* if Sheindlin's forceful personality comes across on screen.

A bumper crop of new weekly hours is headed for the airwaves this fall. Slated for mostly weekend and late-night time periods, the shows will zero in on subjects ranging from the sublime to the ridiculous.

On the latter end of that spectrum, Worldvision's *America's Dumbest Criminals* offers just what its title suggests, based on incidents compiled in the best-selling book of the same name. The show will feature re-enactments and follow-up interviews with the



Clockwise from left: 'Real TV' is new from Paramount, which is investing heavily in the program; 'Beach Patrol' (ITC) is an hour traditional reality show focusing on law enforcement and rescue; in its fifth season, 'Real Stories of the Highway Patrol' (New World/Genesis) ranks second among reality strips; 'Coast Guard' (MG/Perin) will return in the fall; Opposite page: Kelly's Entertainment's 'Fire Rescue'.



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arresting officers.

Paranormal activities and other unexplainable events are a hot topic for reality TV this year. Eyemark Entertainment (formerly CBS/Group W/Maxam) has secured weekend prime time clearances in several markets for *Psi Factor: Chronicles of the Paranormal*, largely on the strength of its host, actor/comedian Dan Aykroyd. *Psi Factor* will present dramatizations of what producers claim are real case files from a California-based organization known as the Office of Scientific Investigation and Research.

MG/Perin's *Miracles!*, hosted by actor Peter Graves, will examine the spiritual side of unexplainable events.

"There's an explosion of interest in these kinds of subjects," says Richard Perin, executive vice president of MG/Perin.

In a more traditional reality vein, ITC Entertainment is offering *Beach Patrol*, a fast-paced hour focusing on law

enforcement and rescue efforts in and around bodies of water. *Beverly Hills, 90210* hunk Ian Ziering has been tapped as the host, a move that encouraged many Fox affiliates to pick up the show.

TradeWinds Television's *Bounty Hunters* promises to be a raw, vérité-style look at a little-understood subculture of the law enforcement community. Kelly News & Entertainment's *Fire Rescue*, a half-hour entry, aims to take viewers inside the minds of firefighters and paramedics around the country.

The newcomers will face stiff competition from established players such as Twentieth Television's *Cops*, which has averaged a 4.2 national Nielsen household rating as an off-network strip this season. Its 300th episode aired on the network last Saturday.

Heading into its fifth season this fall, New World/Genesis' first-run *Real Stories of the Highway Patrol* still ranks second among reality strips, pulling in an average 3.7 household

rating this season.

MGM Television's fast-paced *LAPD*, with a 2.2 season average, beat the odds facing all freshman strips and has been renewed for a second year in nearly 80% of the country. New Line Television's *Court TV: Inside America's Courts* will return for a second year as a strip with a revamped format.

Twentieth Television's *America's Most Wanted: Final Justice*, which updates cases covered on the long-running Fox series, garnered a 3.0 household average in its freshman season. Twentieth has opted not to renew the strip, although it may be revived in the future, as it will lose key clearances on Fox affiliates when the network's late-night soap debuts early next year.

Other reality shows exiting the scene include MG/Perin's *The Extraordinary*, New World/Genesis' *Emergency Call* and *Top Cops*. Weeklies set to return in the fall include Kelly's *Save Our Streets* and MG/Perin's *Coast Guard*. ■

True Blue

John Langley helped set the tone for the reality genre with 'Cops'

Cops landed on Fox's prime time schedule in March 1989, nearly a decade after series co-creator John Langley filmed his first drug bust for a TV documentary. *Cops* not only helped define the edgy attitude of the then-upstart network, it quickly established the prototype for a new genre of programming. Even its reggae-flavored theme, "Bad Boys," was a hit.

Before *Cops*, Langley and his now-retired partner, Malcolm Barbour, were known for producing event specials with Geraldo Rivera (*Satan Worship*, *American Vice*) and columnist Jack Anderson (*Who Killed JFK?*). Today, Langley is focusing on feature films, but his devotion to *Cops*, stoked by seven years of initial rejection from every major TV outlet, has not waned.

In an interview from the set of his latest movie, *Dog Watch* (police slang for the least desirable shift), Langley reflected on the origins of *Cops* and its impact on viewers.

What inspired *Cops*?

A number of years ago my partner and I did a documentary called *Cocaine Blues*. There was one segment that followed police on a drug bust. The footage was very exciting and interesting to watch. I thought it was a fasci-



'Cops' co-creator Langley

nating lifestyle these guys led, getting by on a daily basis on an adrenaline rush. I thought it would be fascinating to do a show that literally shared the point of view of police officers.

How did the *Cops* format evolve?

We knew we needed to do it cinema vérité-style to keep it unpredictable. No narrator, no host, no script. What we try to do is capture the experience of being a cop. We put the viewers as close to being a cop as possible, to let them experience what a cop experiences. My ideal segment would have no cuts. We have very few cuts as it is. We try to be as pure as possible and take viewers through the

experience from beginning to end.

After eight seasons, what accounts for the show's staying power?

It's a real-life soap opera in some ways. It's a window on a world the average person will never witness. What happens is often fascinating, sometimes tragic, thrilling and horrifying. And it all takes place in a cop's universe. I make no claims that *Cops* is a do-gooder show, but it is pro-social. It can inspire people to think about solutions to problems. It can be enlightening to visit the problems within one's own society. —CL

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REALITY TELEVISION

Network demand for reality is low

Success of genre in syndication has taken edge off

By Steve Coe

Over the past two decades, the popularity of reality programming on the broadcast TV networks has ebbed and flowed. During the late 1980s and early 1990s, the genre exploded with such programs as *America's Funniest Home Videos*, *Rescue 911*, *Cops* and *Unsolved Mysteries*. Now, however, network demand for the shows has all but dried up, with only the veterans of the most recent surge surviving.

During the 1970s and '80s, shows such as *Real People* and *That's Incredible* were sprinkled throughout prime time. Following their demise, the form lay dormant until being rejuvenated in the late '80s by *Unsolved Mysteries* and the others. As those shows move toward the end of their life cycles, however, the networks are not eager to refurbish the genre.

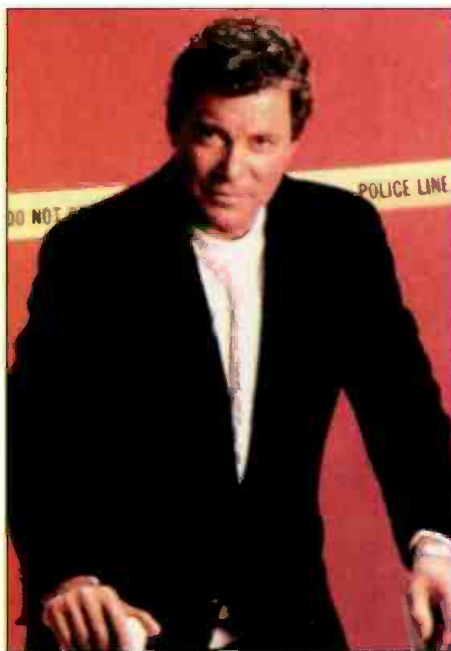
The reasons for network reticence vary. Probably the most obvious is the growth of first-run syndication since the 1970s. In addition to the network and syndicated off-network runs of reality shows, syndicators have picked up on the reality genre and are producing it in mass quantities and satisfying viewer demand.

Network shows such as *Cops* and *Rescue 911* have spawned syndicated shows such as *Real Stories of the Highway Patrol*, *LAPD* and the newer *Beach Patrol* and *Wings of Help*. Additionally, Paramount's *Real TV* will incorporate video footage to show the humorous or sensational, in part like *America's Funniest Home Videos* has done for years.

Coupled with the increase in syndicated reality shows are network news magazines, which also help to sate viewer appetite for the genre. The num-



Clockwise: NBC's 'Unsolved Mysteries' has been freshened up, and as a result, has seen a surge in viewership; 'Cops' has been on Fox since 1989, and is also syndicated; CBS's 'Rescue 911,' which is also syndicated, has found a home on cable on the Family Channel.



ber of such shows has grown rapidly from the days when CBS's *60 Minutes* was the lone program of its kind. Today, NBC has four editions of *Date-line*, while the other networks each have at least one news magazine series (with the exception of Fox, which has been unsuccessful in its attempts to launch such a venture).

The lack of interest by the networks in reality is illustrated by the development slates from which the fall schedules will be determined. Just a few years ago each of the networks had at least a few reality projects in develop-

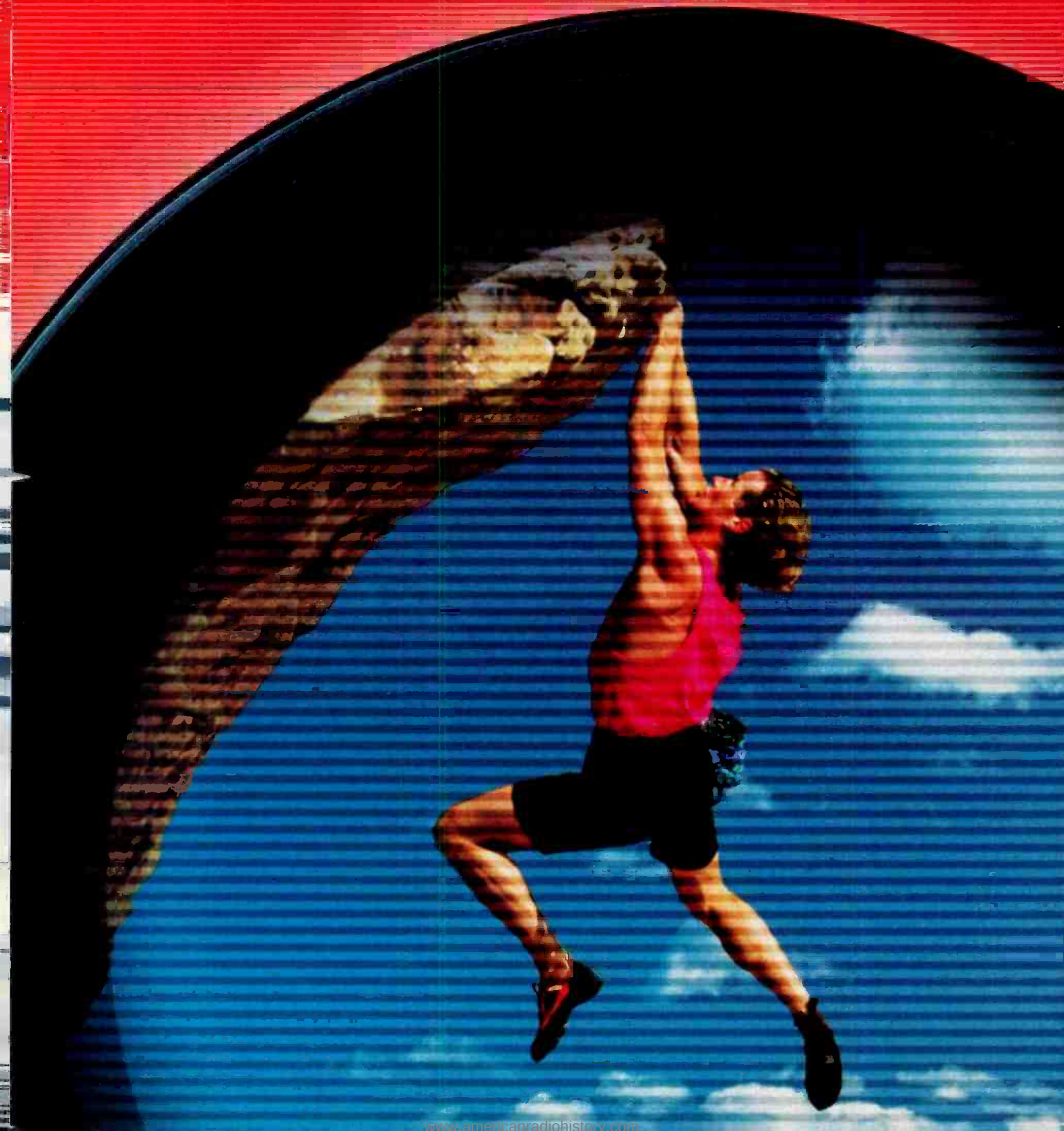
ment. This year, Fox, which arguably has had the most success with the genre, is the only network that can boast such projects.

With each new generation of reality shows, the genre has evolved. Perhaps mirroring societal and viewer tastes, the saccharin shows of the 1970s gave way to the harder-edged reality shows of the '90s. Today, rather than suggest that the form is dead, most network executives say that reality programming will return, but as a variation of the earlier shows.

At Fox, which has tried to unsuccessfully replace its Saturday night reality lineup of *Cops* and *America's Most Wanted* with traditional scripted series, reality still is being looked at, although with different twists. "I think that most people are looking for ways to do something different [in the genre]," says Lauren Corrao, Fox vice president, alternative and late-night programming. "People are tired of the same take on old ideas like *Cops* and *Rescue 911*. At the moment we're trying to reinvent it by putting more spark into it and doing things a little differently from what people are used to seeing. We're also trying to tap into reality comedy, which hasn't been fully explored."

The network has several shows in development, including *The Big Deal*, which Corrao describes as a stunt-themed game show loosely based on *Let's Make a Deal* and featuring audience participation. Another project fea-

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tures animals. Fox also aired the mid season *What's So Funny*, which was difficult to produce from a logistical standpoint and didn't produce much ratings benefit.

In addition to the difficulty of developing a new twist on the genre, finding the right time slot for such a show is increasingly challenging. Fox has been successful with its Saturday night lineup, just as ABC has been with Sunday night telecasts of *America's Funniest Home Videos*. However, most executives are reluctant to slot a reality show between sitcoms and dramas and risk disrupting the program flow.

At NBC, Rick Ludwin, senior vice

president, specials, variety programs and late night, says the network is more interested in invigorating its existing property than in looking for new reality projects: "About a year ago we went to the producers of *Unsolved Mysteries* and said we have to freshen up the show and invite back the viewers who may have drifted away. Cosgrove-Muerer, to their credit, [made] the changes, [including] a new set and music. As a result, the show is still in the Friday night time period but is up about 8% in households and as much as 13% in young adults." Based on that ratings surge, Ludwin says, the network has given an early, full-season renewal to

the show for the 1996-97 season.

But beyond *Unsolved Mysteries*, the network is set in terms of its reality programming, Ludwin says. "Shows that are still on the air aren't going away. The problem has been that so many of the copycats drained viewer interest. *Date-line* is filling our needs in the reality area, and at the moment we're not developing any additional reality shows."

However, Ludwin, like most other network executives, cautions that the reality form is no different from others: "If it's a good show it'll find an audience. The [reality] copies were so numerous—and the audience can recognize them immediately." ■

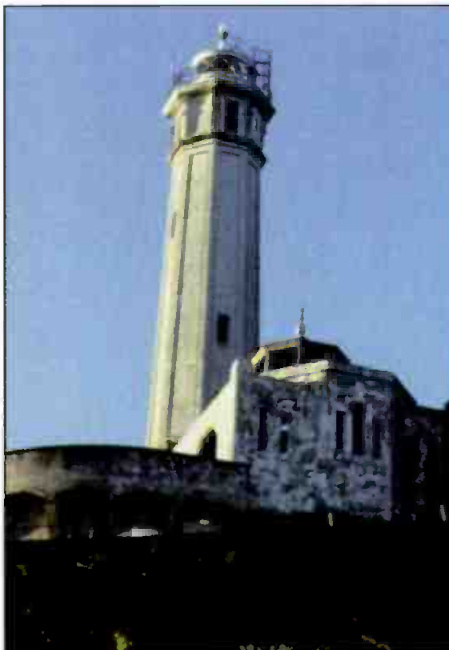
Cable: It's the real thing

Solid ratings, production economies fuel interest in reality shows

By Kim McAvoy

Reality programing has found a home on cable. The shows often generate solid ratings and, like talk shows, benefit from their inexpensive casts and sets. And if the proliferation of reality shows on cable is any gauge, the appetite for slice-of-life programing is growing.

"Reality is one of the major staples of our diet," says Michael Cascio, Arts & Entertainment Network's vice president of documentary programing. A&E offers at least three weekly reali-



Discovery's 'Escapes from Alcatraz: The True Stories' was an hour special.

ty-based series: *Investigative Reports*, *American Justice* and *Biography*.

"*Biography* is our lead dog on reality," says Cascio. The show's success has resulted in the addition of a Saturday edition, *Biography: This Week*, which focuses on current events.

Investigative Reports has been on A&E since 1991 and airs 26-30 original episodes a year. *American Justice*, which appeared on the network a year later and looks at famous American trials, offers 20-24 original programs.

Cascio says the shows are popular because they're "not fake." He also thinks reality programing gives viewers an "alternative." "While the broadcast networks went to the magazine shows, we offer something the magazine shows can't or won't offer," Cascio says. "We offer hour, single-subject, in-depth programs."

Intimate Portrait, Lifetime Television's reality-based series, was so popular that it went from airing monthly to weekly. The series takes an in-depth look at famous women and has profiled such diverse subjects as the late Audrey Hepburn, poet Maya Angelou and the Virgin Mary, the last produced for Easter.

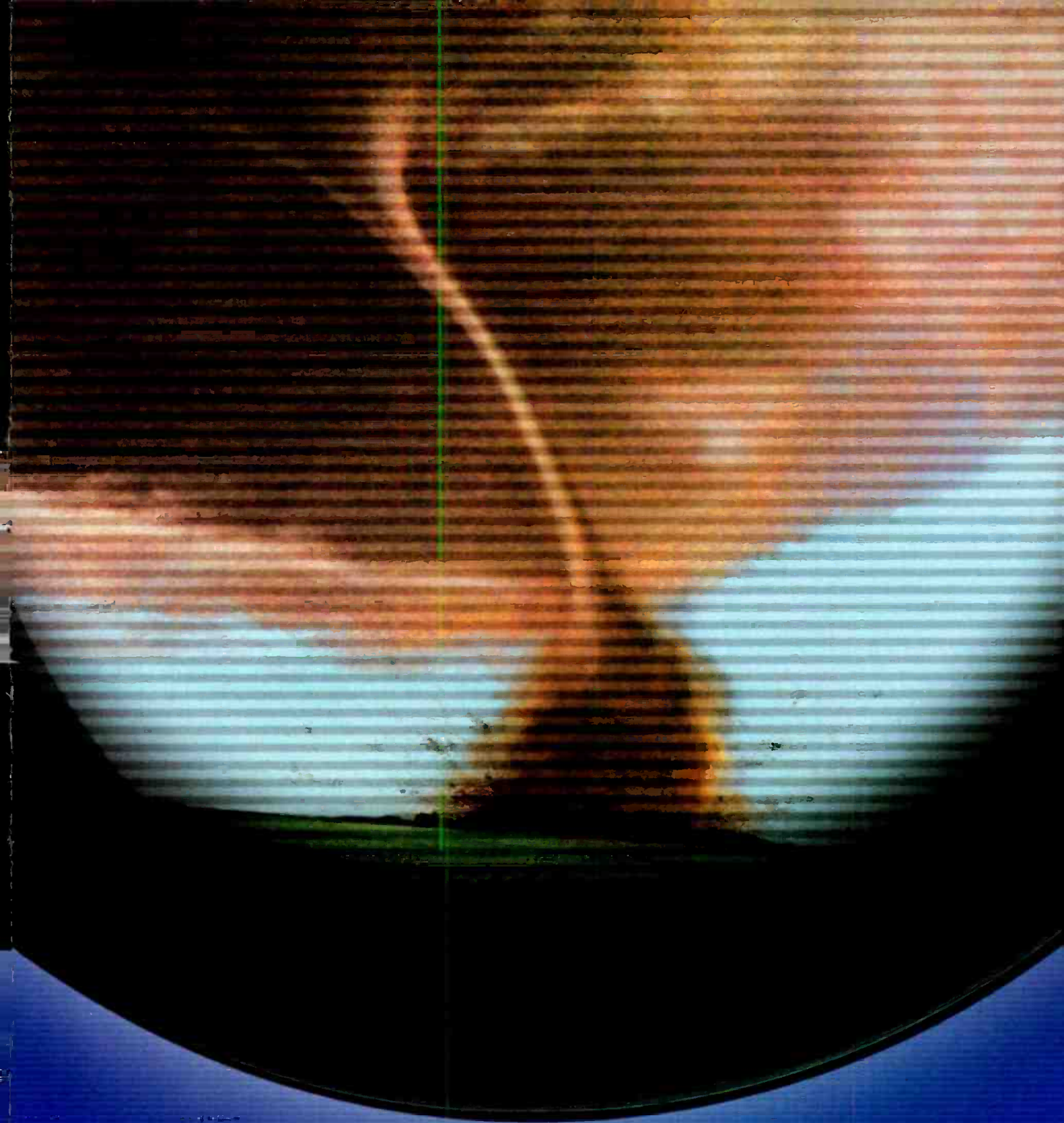
Lifetime is developing *Telling Secrets*, another weekly reality-based series. "It's our version of *Unsolved Mysteries*," says Judy Girard, Lifetime's senior vice president for programing. The show will be ready at the end of the year.

Girard believes that reality programing is flourishing on cable for a number of reasons. "The programs are well watched, and you can afford to produce them," she says. "If they don't do well, you haven't lost a lot." The "prolific number of magazine shows have trained a lot of producers out there...they're willing to work with cable on reality programs," Girard says.

Some of Lifetime's other reality fare



HBO's 'America Undercover' series featured 'Paradise Lost: The Child Murders at Robin Hood Hills.'



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includes *Final Take*, which will run after Lifetime's issue-oriented made-for-cable movies. The hour-long program will take a "real" look at some of the issues covered in the movies, says Girard. *The Kerry Ellison Story*, a movie about sexual harassment, will air on Lifetime on May 27, followed by a *Final Take* on the same subject.

"We also do a live wedding every quarter at some exotic location," says Girard.

Another cable regular is Discovery Channel's weekly *Justice Files*. The series explores the roots of various crimes. "It's one of our top five shows," says a Discovery spokesperson.

The network also offers viewers a number of reality-based specials. In May, it aired *Escapes from Alcatraz: The True Stories* as part of its Time Traveler series. The hour special looked at escape attempts at the prison throughout its history. *Arson: Clues in the Ashes* is slated to air June 17. The hour special will focus on the science of fire investigations.

Discovery plans to debut *What If*, a three-part reality series, in October. The program will examine events in



'Sightings,' a reality-based paranormal investigative series hosted by Tim White, currently airs in syndication but will be exclusive to Sci-Fi Channel in the fall.

history and what might have happened if they had turned out differently. It also will tackle such issues as: "What if we discover intelligent life in another galaxy."

The Learning Channel also offers a steady diet of reality programming. *The Operation*, now in its fifth season, is "one of our cornerstone series," says

TLC's Karen Beimdiek. New episodes of the show began in April.

The network also puts its weekly series *Neat Stuff* and *Amazing America* in the reality category. Both programs air on Thursday night. *Neat Stuff* looks at some of the "wacky" collections people have amassed, while *Amazing America* explores strange subcultures.

TLC's hour special *Trauma: Life and Death in the ER*, which aired in March, was such a winner that it is being developed into a 12-part series slated to premiere in October.

The network also has several new reality-based specials scheduled for later this summer. A two-hour special, *The Trial of O.J. Simpson: An Insider's View with Dominick Dunne*, will air July 14, immediately followed by *The O.J. Simpson Trial: Beyond Black and White*. On Aug. 19, *Transplant: The Clock Is Ticking* will look at the lives of men, women and children who are waiting for healthy organs.

"I think niche viewing has allowed reality programming to find its way to cable," says Sheila Nevins, HBO's senior vice president of documentaries and family programming. Nevins says HBO wanted to "round out its service" by airing reality-based series such as *America Undercover*, *Taxi Cab Confessions*, *Real Sex* and *Video Diaries*. "There is so much fiction that we thought fact could have a presence," says Nevins.

America Undercover has been an HBO regular for 16 years. In June, the series will air "Paradise Lost," an in-depth look at the trial of three teens accused of killing three small boys in a small Arkansas town. "We look into the mind of a town," says Nevins. In August, *America Undercover* will look at "cops under stress," in Memphis.

New to HBO this year is *Video Diaries*, which focuses on families in crisis. "We didn't find that much reality programming for young people," says Nevins. *Before You Go: A Daughter's Diary* was the first to air in the new HBO series. "These are real people doing real things," she says.

Showtime has one upcoming entry in the field, *Riot*, the human story of four ethnic groups involved in the 1992 Los Angeles riots. The program is still in production, and will be presented in association with Hallmark Entertainment.

MTV has reality programming target-

Real-life 'ER'



Because of the success of 'Trauma Center,' TLC will launch a 12-part series.

the action comes to you." But after the channel aired *Trauma: Life and Death in the ER*, it was compared with NBC's *ER*, says Ford.

The program, which aired in March, was so popular that TLC is now launching a 12-part *Trauma* series to debut in October (see story, this page). TLC will take viewers to four different trauma units across the country.

The household rating for *Trauma* was 33% higher than TLC's prime time average, Ford says, and the rating among the 25-54 demographic was more than double "our prime time average." TLC plans to air the original *Trauma* episode again on May 22 and May 26.

—KM

"We didn't set out to produce a show like *ER*," says John Ford, senior vice president for programming at The Learning Channel. But when Video News International approached TLC about producing a program on the "day in the life of" a police or fire station, Ford suggested focusing on a trauma center. After all, says Ford, "all

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ed to young adults. *The Real World* is MTV's reality-based soap opera featuring seven young adults who live under the same roof. The weekly program is now in its fifth season. Another MTV offering is *Road Rules*, about five young adults on the road. *Road Rules* has been on the network for two seasons.

Fx has its dose of reality as well. *Lost & Found* is a half-hour weekly series that sets up reunions between people and their "past lovers, secret

admirers, missing pets and childhood buddies." The network is also preparing a reality series for the fall called *Wild and Outside*. Viewers will follow a minor league baseball team, The St. Paul Saints, for a season.

Sightings, a reality-based paranormal investigative series that now airs in syndication, will air exclusively on the Sci-Fi Channel starting in October. Family Channel has been carrying the syndicated off-network reality series *Rescue 911* for the past two years.

E! Entertainment Television this year brought viewers a new reality series, *The E! True Hollywood Story*. The first episode, "Dark Obsession: The Stalking and Murder of Rebecca Schaeffer," aired in March. "We'll do 12 more over the next 18 months," says Fran Shea, E!'s senior vice president of programming, adding that "reality programming has come to cable because it's less expensive to produce and because we're good at it. We've learned how to tell a story." ■

News or entertainment?

Industry effort to rate program content for use with V-chip raises debate over classification of reality, talk shows and infotainment

By Christopher Stern

The decision to exempt news from a V-chip ratings system is one of the few agreements reached by a group of industry insiders writing rules for a new TV content code.

Now comes the hard part. Where does one draw the line between news and entertainment?

It's an important question for shows like *Rescue 911* and *Cops*, which, if they are deemed entertainment rather than news programs, could find themselves on the business end of the V-chip.

Some members of Congress have already made their feelings known in a letter to Motion Picture Association of America President Jack Valenti. He is heading the so-called V-chip implementation committee, which is writing the rules for the content ratings code called for in the Telecommunications Act of 1996.

On May 10, Representative Joseph Kennedy (D-Mass.) urged Valenti to exempt only "traditional, legitimate news shows" from the V-chip ratings system.

And in a letter signed by 13 House Democrats and Republicans, Kennedy wrote: "It would greatly undermine the system's effectiveness if exemptions were given for television talk shows [such as *Sally Jessy Raphael* or *Geraldo*], info-tainment programs [such as *Hard Copy* or *Inside Edition*] or so-called reality-based programs [such as



'LAPD' (above) producer David Bell argues that his show is 'at least as informational as local news,' which will be exempt from content ratings.

Cops and *Real Stories of the Highway Patrol*.]"

(Valenti, who insists that the V-chip is a voluntary effort by industry to comply with the wishes of Congress, has said that he is not looking for, and will not listen to, suggestions from politicians or bureaucrats.)

Just because reality programs are entertaining does not mean they do not offer valuable information to viewers, says David Bell, producer and creator of *LAPD*. "For the most part, I'm a documentary filmmaker," says Bell, adding that his program is at least as informational as local news. "There is an even more serious question as to whether the 11 o'clock news has anything to do with news," Bell says.

Radio and Television News Director

Association President David Bartlett says that attempts to distinguish between types of news programs raises free-speech issues. "The only way [the ratings system] will pass constitutional muster is if they leave these decisions to journalists," Bartlett says.

As far as Bartlett is concerned, the news category must be broadly defined. "Unless it deals with fiction, it can be classified as news or information," he says.

John Langley, co-creator and executive producer of *Cops*, calls the V-chip "an absurd and dangerous trend." In many markets, Langley competes head to head against local news broadcasts. "Obviously, I'm at a competitive disadvantage," said Langley, if his program is subject to a ratings system but local news is not. ■

Broadcasting

March 20, 1996

NBC, UPN, WB weigh in for fall

NBC launches male-driven must-see Wednesday; WB targets families; UPN adds comedies

By Steve McClellan

Despite being the number-one network by a wide margin, NBC will change 40% of its prime time schedule—including new shows and returning shows in new time periods—in an aggressive bid to remain on top during the 1996-97 season.

Industry executives say the odds are pretty good that NBC will do just that. "That's absolutely a fair statement," says Jon Mandel, senior vice president, director of national broadcast, Grey Advertising. "Next season will be a battle to see who comes in last."

One of the biggest surprises is how good the new Brooke Shields sitcom looks, according to a number of ad agency executives who previewed *Suddenly Susan* at NBC's new-schedule presentation last week.

"I was surprised at how entertaining she seems to be," says Zenith Media's Betsy Frank. Mandel says he is surprised that the network gave the Shields program the most highly coveted time period on the schedule—Thursdays at 9:30 p.m. between *Seinfeld* and *ER*. "She doesn't need it," he says.

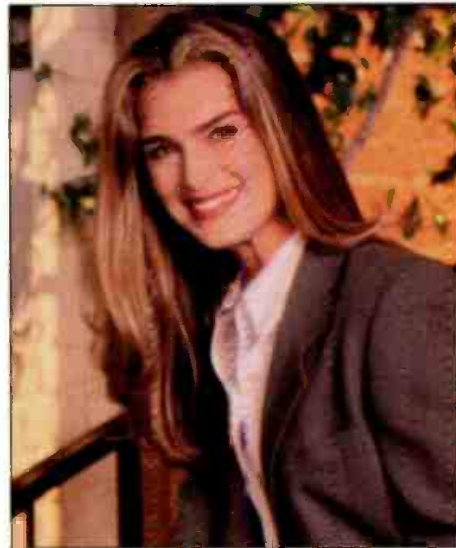
Frank and others also were surprised, and somewhat puzzled, by NBC's decision to pick up *The Jeff Foxworthy Show*, canceled by ABC this season. But NBC Entertainment President Warren Littlefield said *Foxworthy*'s ratings were surprisingly strong, particularly in the heartland. "Go figure," Frank says.

Nevertheless, NBC's overall schedule is aggressive, especially for the first-place network, Frank says, and NBC is taking a risk by moving seven established shows to new time periods, she says. "Conventional wisdom would have held that that's a very dangerous thing to do—to mess with viewer-loyalty patterns."

But NBC has had a certain amount of success doing just that during the



NBC Entertainment President Warren Littlefield (above) unveils the network's fall lineup, including the new Brooke Shields sitcom 'Suddenly Susan' (above, right) Thursdays at 9:30. '7th Heaven' is one of WB's family friendly offerings.



past couple of years, Frank says. "Now they've kind of formalized it into a strategy to reinvent the schedule." She thinks the strategy should keep NBC on top at least through next season.

Four returning shows, including *Foxworthy*, which replaces *Fresh Prince of Bel-Air* on Mondays at 8 p.m., are shifting time periods to lead off comedy blocks. The ABC transplant leads into the new *Mr. Rhodes*, a fish-out-of-water sitcom set at a prep school.

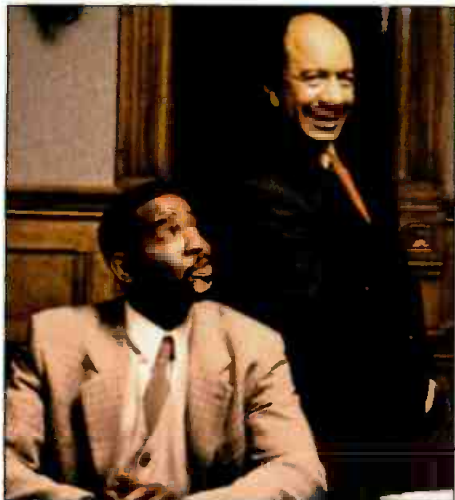
Mad About You shifts from Sundays to Tuesdays at 8 p.m. and is followed by *Something So Right*, with Mel Harris and Jere Burns as newlyweds with children from previous marriages. The night is rounded out with Tuesday anchor *Frasier* and *Caroline in the City*.

NBC will try to transplant its "Must See TV" to Wednesdays, with a slate of male-driven sitcoms led off by *Wings* and followed by *John Larroquette*, *Newsradio* and the new *Men Behaving*

Badly, based on a hit British series about the sophomoric antics of two twentysomethings.

This year's midseason standout, *Third Rock from the Sun*, shifts to Sundays at 8 p.m., where it will be followed by another midseason hopeful, *Boston Common*.

NBC is completely redoing Saturdays with three unusual dramas, led off by sci-fi thriller *Dark Skies*, which Littlefield acknowledged was inspired by the success of Fox's *X-Files*. That will



UPN's 'Goode Behavior'

be followed by *The Pretender*, about a genius on the run from a shadowy spy organization. Capping the night is *The Profiler*, about an FBI forensic psychologist.

Canceled shows include *JAG*, *In the House*, *Pursuit of Happiness*, *seaQuest DSV*, *The Home Court*, *Sisters* and *Hope & Gloria*.

Wednesday *Dateline* will not return to the regular season, but will be back next summer, NBC said.

WB targets family viewing, ethnic niche

As expected, WB is adding a third night—Monday—to its schedule for the 1996-97 season. It will shift *The Parent'hood* there (at 8 p.m.) along with *Savannah*, the Spelling-produced soap opera (9 p.m.). Hammocked between them will be a new sitcom, *The Steve Harvey Show*, with comedian Harvey starring as a high school music teacher.

WB programming chief Garth Ancier says the expansion to Mondays, led off by the two comedies, "will fill the family viewing and ethnic niche that NBC has long established" with the departing *Fresh Prince of Bel-Air*. Coupled with the move of *Savannah* to that night, Ancier says, "we believe this makes us immediately competitive on a new night."

For Wednesdays, The WB picked up another new high school-set sitcom, *Nick Freno: Licensed Teacher*, which will air at 8:30 p.m., following the popular *Sister, Sister*. The returning *Wayans Bros.* will air at 9 p.m., followed by the new *Jamie Foxx Show*, with Foxx as an aspiring actor who moves to Los Angeles and ends up working at his aunt's hotel.

Sundays will lead off with *Kirk* at 7 p.m., followed at 7:30 by *Brotherly*

Love, dumped by NBC earlier this season. At 8 p.m., WB will air *7th Heaven*, a new family drama with Stephen Collins as a suburban minister who is married with five children. Two comedies follow: *Life with Roger*, kind of a younger-skewing *Odd Couple*, and the returning *Unhappily Ever After*.

The animated *Pinky & The Brain* may return to prime time in midseason, executives say, and will continue to air on the network's Saturday cartoon lineup.

WB has said from the start that it expects to add one night each year to its prime time schedule. "The game plan may not be original, but we know it works," says Jack Wakshlag, head of research for WB. "Get the kids and teens in the family and the adults will follow." It's a pattern that worked for ABC a generation ago and, more recently, for Fox, Wakshlag says. "As Fox matures, WB can fill the gap."

The network's new schedule garnered generally positive reviews from agency executives. "I think it's a strong schedule," says Grey Advertising's Jon Mandel. But he also says The WB ought to focus less on Fox and more on Nickelodeon, which is targeting the family audience next fall with original live-action programming from 8 p.m. to 8:30 p.m. "I think they will have some competition from Nickelodeon they are not counting on," Mandel says.

Canceled shows include *Simon*, *Cleghorne!* and *First Time Out*.

UPN ups comedy ante

UPN confirmed last week that it will change course on Monday nights with a comedy lineup that will compete with WB for teens and young adults with urban/ethnic-skewing sitcoms (BROAD-



WB's 'Nick Freno'

CASTING & CABLE, May 13).

The fledgling network is moving its most successful series to date—*Star Trek: Voyager*—from the lead-off spot on Mondays at 8 p.m. to Wednesdays at 9 p.m., where it will be paired with *The Sentinel*, the other UPN drama that is drawing a respectable audience.

Two other dramas, *Swift Justice* and *Nowhere Man*, have been canceled, although *Nowhere Man* may be developed into a series of movies if producer Disney does not place the show on another outlet, says UPN programming chief Michael Sullivan.

Mondays will lead off at 8 p.m. with a comedy that aired on NBC this season—*In the House*, starring LL Cool J and Debbie Allen. That will be followed at 8:30 by *Malcolm & Eddie* (formerly, *Top of the Stairs*) with Malcolm-Jamal Warner and Eddie Griffin as roommates. *Goode Behavior*, with Sherman Hemsley as a parolee reunited with his estranged son, will air at 9 p.m. *Sparks Sparks & Sparks*, with James Avery and Robin Givens, rounds out the night at 9:30.

Moesha, the Tuesday comedy that found success and spurred UPN to develop more sitcoms, returns to lead off the night at 8 p.m. It will be followed by another new comedy, *Homeboys in Outer Space*, a high-concept



Fox Children's Network President Margaret Loesch; Warner Bros. Television Animation President Jean MacCurdy, and New World Entertainment's animation and first-run president, Rick Ungar, were among the participants in a NATPE 'Insighter' panel in Los Angeles last week: 'The Art and Business of Animation.'

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sitcom set in the 23rd century.

A new drama will follow that Tuesday comedy block—*The Burning Zone*, about a Center for Disease Control-type agency that deals with deadly viruses.

The mix of comedy and drama gives UPN a more balanced schedule, said Sullivan. The addition of more comedy also better compliments what many UPN stations lead into the schedule with—off-network sitcoms. “With our Monday and Tuesday of comedy and drama and our Wednesday of action and adventure, we have something for everyone,” Sullivan said. ■

Tesh exits ‘ET’

Weekend anchor Bob Goen expected to take over co-hosting spot with Mary Hart

By David Tobenkin,
special correspondent

Paramount Domestic Television news magazine *Entertainment Tonight* is expected to tap weekend anchor Bob Goen to replace

departing weekday anchor John Tesh, who is leaving the show after a decade to focus on his career as a musician.

Paramount released Tesh early from a multiyear, \$1.2 million-per-year contract. The outcome was not surprising given that tension had built between Paramount executives and Tesh over his outside commitments.

Last May, Paramount went to court to seek an injunction preventing Tesh from taking a three-month leave to pursue his musical career. The matter was eventually resolved amicably.

Tesh’s musical career has taken off with two releases, *Live at Red Rocks* and *A Romantic Christmas*, which have sold more than 500,000 copies each. He will begin a four-month tour, the



Tesh is leaving TV for concert stage

1996 GMC Undiscovered America Tour, on June 12.

His May 30 departure comes at an inopportune time for *ET*, which faces increased competition when it begins its 16th season this fall. NBC and New World’s entertainment magazine strip, *Access Hollywood*, headed by former *ET* executive producer Jim Van Messel, has been cleared in 104 markets covering 82% of the country for a fall launch.

“Anytime you have a team as strong as John and Mary [Hart] you have to be unhappy about breaking it up—and all the pretenders to the throne have to be happy,” says Van Messel, adding that although he is negotiating for a male anchor for his show, Tesh is not a candidate.

Sources say that Paramount’s terms

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for allowing Tesh out of his contract early likely included that he not join a rival news magazine.

On the other hand, good news for *ET* has come from Warner Bros. Domestic Television Distribution's decision to reduce the entertainment focus of its *Extra* news magazine show and increase coverage of pop culture news and human interest stories.

The change for *ET* viewers brought by the anchor switch may not be too abrupt: Goen has filled in for Tesh frequently and has "good chemistry" with longtime anchor Mary Hart, says Bill Carroll, vice president and director of programming for station rep firm Katz Television. ■

Huncke heads ITC Entertainment



ITC Entertainment Group has named John Huncke chief operating officer to oversee the company's expansion in its new capacity as the domestic TV arm of PolyGram Filmed Entertainment. A nine-year ITC veteran, Huncke will also continue as the company's general counsel. As COO, Huncke says he intends to beef up the company's development, production and acquisition staff. ITC, founded by Britain's legendary Lord Lew Grade in 1954, was acquired by PolyGram for \$156 million last year. "Our mandate for this year is

to create new product and acquire properties for distribution," Huncke says. In the near term, ITC plans to launch a weekly reality hour, *Beach Patrol*, this fall and is renewing its weekly half-hour magazine *MotorWeek* for a fourth season. ITC has two series in the works for cable: USA's *The Big Easy* (see story, page 55) and Comedy Central's *Baldy Man*. —CL

SYNDICATION MARKETPLACE

'Walker' in syndication

Columbia TriStar Television Distribution is gearing up for the off-network launch of *Walker, Texas Ranger*, the Chuck Norris action/western now wrapping up its third season on CBS. CTDD officials declined comment on specifics, but reruns of the show are expected to bow in fall 1997. Sources say CTDD is preparing to meet with major station group buyers in the next few weeks, but if recent trends in off-network drama sales are any indication, basic cable networks will be aggressive bidders for the show. If CTDD follows the pattern set by off-network sales of *NYPD Blue*, *The X-Files* and *ER*, *Walker* may wind up with broadcasters on weekends while it also airs as a weekday cable strip.

C&C gains

Multimedia Entertainment's *Crook & Chase* appears to have a fan base in Tampa, Fla., where it airs on WFLA(TV). The talk/variety strip, hosted by Lorianne Crook and Charlie Chase, twice during the past three weeks has beaten Buena Vista Television's morning show stalwart *Live with Regis & Kathie Lee* by slim margins in household ratings. Multimedia is in the midst of a slow roll-out for *Crook & Chase*, which is airing in more than two dozen markets.

TradeWinds trio

TradeWinds Television is going for-

ward with its entire slate of first-run and off-network properties for fall 1996. TradeWinds has renewed its FCC-friendly children's weekly *Madison's Adventures: Growing Up Wild* for a second season in 70% of the country. Off-cable weekly installments of Comedy Central's *Mystery Science Theater 3000* have been cleared for a second year in syndication in 66% of the country. And the first-run reality weekly *Bounty Hunters* is on track for a fall debut in 75% of the country.

The doctor is in

Dr. Quinn, Medicine Woman is set to hit the off-network trail this fall on 176 stations covering more than 93% of the country. New stations on board for the off-CBS hit, distributed on a barter basis by MTM World-

wide Distribution, include KPLR-TV St. Louis, KPDX(TV) Portland, Ore., and WTVF(TV) Nashville. Separately, MTM says it has boosted clearances for its first-run drama *The Cape* to 88% of the country, including all top 30 markets. *Beverly Hills, 90210* star Cameron Bancroft has joined the cast of the big-budget action hour, which revolves around astronauts and the space program.

Still in fashion

SeaGull Entertainment has renewed *Main Floor* in 60% of the country for its third year in syndication. Among the clearances for the weekly look at fashion and beauty are renewals from ABC O&Os in New York and Los Angeles and the addition of ABC's San Francisco O&O. *Main Floor* is produced by Alton Entertainment.

KW teams with 'Mother'

King World Productions' *Inside Edition* and *American Journal* have joined forces with *Mother Jones*, a bimonthly political magazine, for a series of investigative reports set to debut on the magazine strips this month. The first installments are expected to focus on the politics of presidential campaign contributions and the dangers of chewing tobacco. *Mother Jones*, which will also publish the stories, recently made headlines with an article about the tobacco industry's alleged efforts to curb government-sponsored anti-smoking programs. —CL

NSS POCKETPIECE

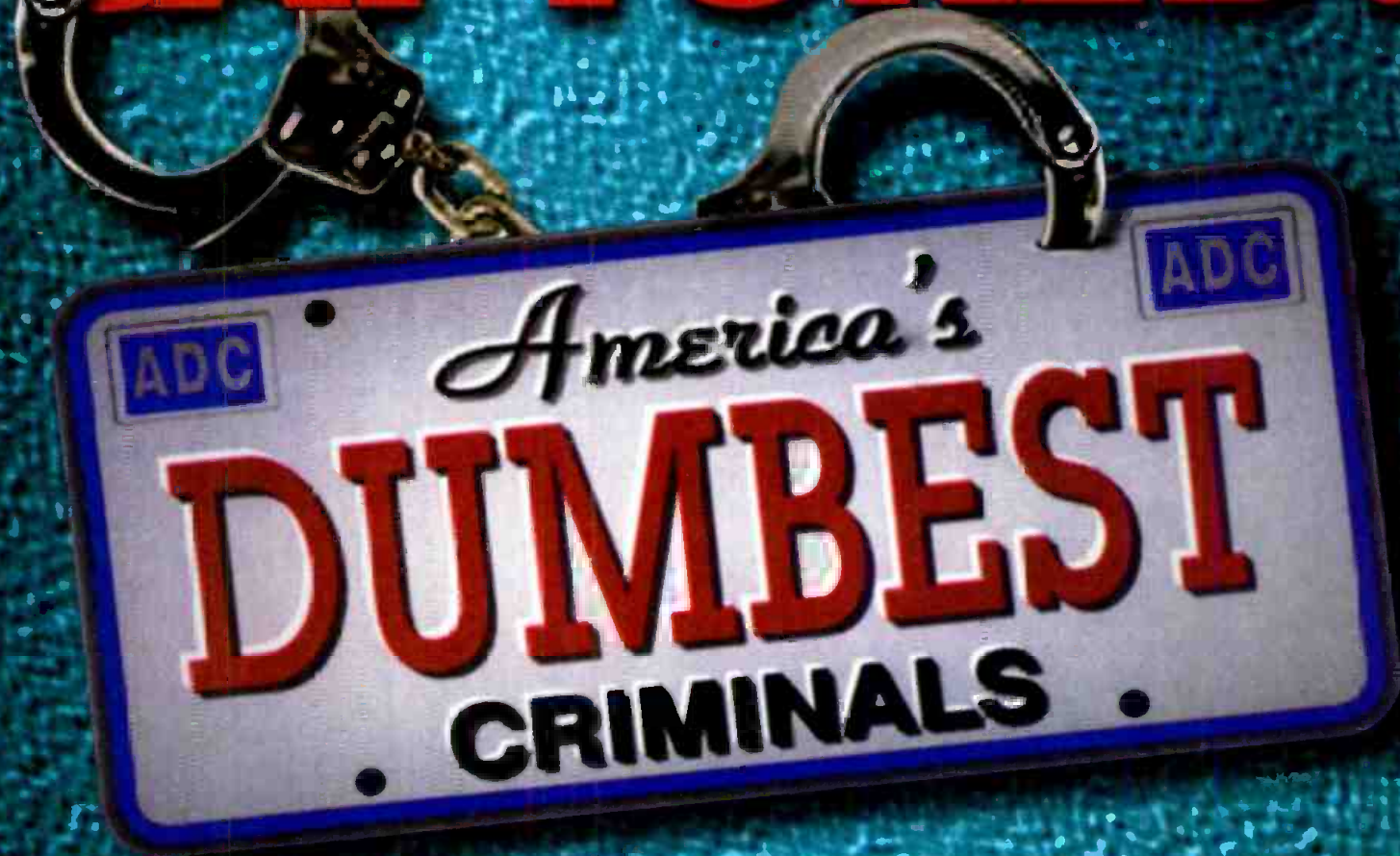
(Nielsen's top ranked syndicated shows for the week ending April 28. Numbers represent average audience/stations/% coverage.)

1. Wheel of Fortune	11.0/227/99
2. Jeopardy!	9.5/221/99
3. Home Improvement	7.7/226/98
4. Oprah Winfrey Show	7.6/235/99
5. Seinfeld	7.0/222/97
6. Star Trek: Deep Space Nine	6.5/236/99
7. Entertainment Tonight	5.9/179/95
8. Mat'l Geog On Assignment	5.6/183/97
9. Wheel of Fortune-wknd	5.4/185/85
10. Inside Edition	5.3/166/91
11. Simpsons	5.1/192/97
12. Xena: Warrior Princess	5.0/208/97
13. Hercules, Journeys of	4.9/233/98
14. Fresh Prince of Bel-Air	4.8/163/90
15. Roseanne	4.5/173/91

KEY: RANKING/SHOW [PROGRAM RATING/SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 95.9 MILLION HOUSEHOLDS; ONE RATINGS POINT=959,000 TV HOMES
YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

Week 34	abc	CBS	NBC	FOX	U/PIN
	8.0/13	11.1/18	13.2/21	9.3/15	3.5/5
MONDAY	8:00 60. Champions of Magic 7.8/13	20. The Nanny 11.1/19	45. Fresh Prince 8.7/15	45. Melrose Place 8.7/15	78. Star Trek: Voyager 5.0/8
	8:30	17. Dave's World 11.3/18	49. In the House 8.5/14		
	9:00 57. ABC Monday Night Movie—My Son Is Innocent 8.1/13	19. Murphy Brown 11.2/17	8. NBC Monday Night Movie—No One Would Tell 15.5/25	36. When Animals Attack 9.8/15	86. Nowhere Man 2.1/3
	9:30	25. Cybill 10.9/16			
	10:00 20. Chicago Hope 11.1/18				
TUESDAY	14.2/23	9.5/15	10.1/16	10.3/16	2.1/3
	8:00 7. Roseanne 15.6/27	57. World's Most Dangerous Animals 8.1/14	45. 3rd Rock fr/Sun 8.7/15		83. Moesha 2.6/4
	8:30 26. Coach 10.8/18		27. Wings 10.5/17	28. Fox Tuesday Night Movie—Tornado! 10.3/16	85. Minor Adjustments 2.2/4
	9:00 11. Home Imprvmt 13.9/21	33. CBS Tuesday Movie—A Season in Purgatory, Part 2 10.2/16	14. Frasier 12.6/19		89. Paranormal Borderline 1.9/3
	9:30 10. Home Imprvmt 14.1/21		44. J Larroquette 8.9/14		
WEDNESDAY	10.5/18	9.5/16	9.2/16	6.9/12	2.3/3
	8:00 28. Ellen 10.3/19	65. Miracle Babies 6.7/12	65. JAG 6.7/12	51. Beverly Hills, 90210 8.4/15	86. The Sentinel 2.4/4
	8:30 28. Drew Carey 10.3/18				81. Sister, Sis 2.8/5
	9:00 14. Grace Under Fire 12.6/21	24. CBS Wednesday Movie—Our Son, The Matchmaker 10.9/19	35. Dateline NBC 9.9/16	76. Kindred: The Embraced 5.5/9	82. Pl' Hood 2.7/5
	9:30 39. The Faculty 9.5/16		22. Law & Order 11.0/19	89. Swift Justice 2.1/3	80. Wayans 2.9/5
THURSDAY	6.6/11	7.9/13	19.6/33	6.3/11	
	8:00 70. Secrets of Escape Artists 6.2/11	61. Americas's Choice 7.7/13	3. Friends 18.1/33	73. Living Single 5.9/10	
	8:30		6. The Single Guy 16.0/28		
	9:00 65. ABC Thursday Night Movie—White Men Can't Jump 6.7/11	56. 48 Hours 8.2/13	2. Seinfeld 20.4/33	65. New York Undercover 6.7/11	
	9:30		4. Caroline in/City 17.4/28		
FRIDAY	9.7/18	8.4/16	8.4/16	8.3/16	
	8:00 51. Family Matters 8.4/17	51. The Wizard of Oz: A 40th-Anniversary Celebration 8.4/16	61. Unsolved Mysteries 7.7/15	64. More Secrets of the X-Files 6.8/14	
	8:30 55. Boy Meets World 8.2/16		42. Dateline NBC 9.2/16	38. The X-Files 9.7/17	
	9:00 51. Step by Step 8.4/15		49. Homicide: Life on the Street 8.5/16		
	9:30 63. Hangin' w/Mr. C 7.5/13				
SATURDAY	5.4/10	10.7/21	10.1/20	5.5/11	
	8:00 79. Before They/Stars 3.8/8	39. Dr. Quinn, Medicine Woman 9.5/20	72. Mad About You 6.1/13	75. Cops 5.6/12	
	8:30			70. Cops 6.2/12	
	9:00 74. Saturday Night at the Movies—City Slickers 5.7/11	18. Touched by an Angel 11.3/21	23. NBC Saturday Night Movie—Pretty Woman 11.0/21	77. America's Most Wanted 5.4/10	
	9:30	16. Walker, Texas Ranger 11.5/21			
SUNDAY	9.0/15	11.4/19	14.8/26	7.4/13	1.6/3
	7:00 69. Am Fun Hm Vid 6.5/14	28. 60 Minutes 10.3/21	(nr) NBA Playoff 13.7/28	(nr) NHL Playoffs 2.0/4	94. Pinky & The Brain 1.2/3
	7:30 59. Am Fun Hm Vid 8.0/16				92. The Parent 'hood 1.4/3
	8:00 43. Lois & Clark 9.1/16	36. Murder, She Wrote 9.8/17			91. Sister, Sister 1.8/3
	8:30				86. Kirk 2.1/4
WEEK AVG	9.0/16	9.9/17	12.3/21	7.8/14	UPN: 2.6/4; WB: 2.0/4
	10.6/18	9.6/16	11.7/19	7.3/12	UPN: 3.1/5; WB: 2.5/4

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Crescent's Shaw starts over in radio

Last of private group's stations sold to Tichenor Media System

Changing Hands

By Elizabeth A. Rathbun

Another private radio group owner bites the dust. As expected, Crescent Communications LP has sold the last of its stations.

With station prices running high, and money more expensive for a private company to borrow, "we all very clearly agreed that we were better off [selling]," says Allen B. Shaw, president of Winston-Salem, N.C.-based Crescent. Borrowing money costs up to 12% a year, he says, while a public company's costs of selling stock are closer to 2%.

So Crescent and its financial backer, Media/Communications Partners II LP, settled on the prices at which they would let their radio stations go. "Four different buyers ended up meeting our prices," Shaw says.

It started with Citadel Communications Corp., which bought KRZY(AM)-KRST(FM) Albuquerque and KOLT(FM) Santa Fe, both New Mexico, for \$23 million ("Changing Hands," April 22). Then, American Radio Systems Corp., Boston, acquired KMZQ-FM Henderson, KFBI(FM) Pahrump and KVEG (AM), all Las Vegas, for \$30 million (April 29); and Evergreen Media Corp., Irving, Tex., paid \$44 million for KYLD(FM) San Mateo/ San Francisco (May 6).

Last week, Tichenor Media System Inc., Dallas, paid \$40 million for Crescent's last stations: KSOL(FM) San Mateo/San Francisco and KYLZ(FM) Santa Cruz, Calif. (see "Changing



Allen B. Shaw is looking to buy smaller stations after selling his Crescent holdings.

Hands," page 47). All deals are subject to FCC approval.

But Shaw isn't sentimental about bidding the stations good-bye. Crescent had bought KSOL and KYLZ in March 1995 for \$16 million. The company also realized a tidy profit on KYLD, paying \$13.5 million for the FM in November 1993 and selling it for \$44 million.

San Francisco is the nation's fourth-largest radio market, and few facilities are for sale there, Shaw says. Meanwhile, "a lot of larger players wanted to be in the fourth market," he says. "Nobody was a seller, I guess, but us."

Shaw and executive vice president William H. Weller formed Crescent and share a 20% ownership interest, Shaw says.

Shaw plans to use his windfall to start a company to acquire stations in small and medium-size markets. "I don't think it'll be easy to find those properties," Shaw says, but "there are still plenty of...stand-alone stations," especially in smaller markets.

Companies that own a few stations in just a few markets are facing a "pressure-filled" market, such as Shaw describes, says broker Paul Leonard of Star Media Partners. Large public companies have "a real advantage in terms of lower costs of capital," he says.

Tichenor Media System also is a private company, but has carved a niche—beginning in the late 1940s—in Spanish-format radio, says senior vice president David Lykes. It's that niche that may be allowing the company to continue buying stations while others are selling, he says. "You don't have as many players in Hispanic as you do in the regular market," Lykes says.

Tichenor is concentrating on acquiring stations in the top 10 markets, he says, with New York, Los Angeles and Miami left. "This is just another rung in that ladder," he says of buying Crescent's stations. He concedes that the price was a "big challenge...particular-

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ly when you're going to start from ground zero"—KSOL and KYLZ are formatted hot AC and AC/classic rock, respectively.

But "we didn't buy the stick for the cash flow," he says. The stations will supply the Spanish format to areas now unserved by FM radio, he says.

Sillerman takes over MMR

Details of Robert F.X. Sillerman's takeover of Multi-Market Radio Inc. (BROADCASTING & CABLE, April 22) are emerging through FCC documents. Sillerman, MMR's largest shareholder, owned 76.3% of MMR's Class A voting stock, 100% of its nonvoting Class C stock and 66.7% of its nonvoting preferred stock. However, he had just 2.1% of the total voting power. His interest was nonattributable, and he said he had no organizational control.

Now, however, Sillerman will convert his nonvoting shares to voting shares, the FCC documents say. After the conversion, he will own 53.6% of MMR's voting shares.

Other owners will include Bruce Morrow with 13.9% (formerly with 29.6%); MMR President Michael G. Ferrel with 8.2% (2.3%), and DH Blair Investment Corp. with less than 5% (7.1%). Once the merger is completed, Ferrel will be president/CEO of Sillerman's SFX Broadcasting Inc.

Meanwhile, Sillerman-backed Triathlon Broadcasting Co. says AT&T Commercial Finance Corp. will underwrite an increase in its \$9 million bank line of credit to \$40 million. The money will be used to make more acquisitions, Triathlon says.

Big move for inTV

Lowell W. "Bud" Paxson is building a new home for his Infomall Television Network (inTV). Paxson last Tuesday said he has acquired 19 acres of land in West Palm Beach, Fla., where he will build a two-story office and TV-studio complex. The building will house the corporate offices of Paxson Communications Corp., which already is based in West Palm. The two TV studios will be used to produce infomercials for the network. A telemarketing division will take orders for products, which will be kept in the nearby 75,000-square-foot warehouse. Completion is scheduled for early 1997. Paxson owns or is buying 17 TV stations as outlets for the network, and says that a total 35 stations air inTV programming. ■

Changing Hands

The week's tabulation
of station sales

Proposed station trades

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

THIS WEEK:

TVs □ \$741,700,000 □ 3
Combos □ \$474,000,000 □ 12
FMs □ \$68,821,573 □ 14
AMs □ \$1,424,375 □ 2
Total □ \$1,285,945,948 □ 31

SO FAR IN 1996:

TVs □ \$1,405,280,510 □ 38
Combos □ \$2,611,824,734 □ 144
FMs □ \$885,275,119 □ 147
AMs □ \$63,005,504 □ 70
Total □ \$4,965,386,867 □ 399

SAME PERIOD IN 1995:

TVs □ \$1,561,502,000 □ 47
Combos □ \$703,460,300 □ 91
FMs □ \$307,881,721 □ 147
AMs □ \$53,133,119 □ 75
Total □ \$2,625,877,140 □ 360

Source: BROADCASTING & CABLE

TV

KOLD-TV Tucson; **WZVN-TV** Naples, Fla.; **WSAV-TV** Savannah, Ga.; **KSLA-TV** Shreveport, La.; **WJTV(TV)** Jackson (and satellite **WHLT(TV)** Hattiesburg), Miss.; **KAME-TV** Reno; **WECT(TV)** Wilmington, N.C.; **WUPW(TV)** Toledo, Ohio; **WACH-TV** Columbia, S.C.; **KSFY-TV** Sioux Falls, S.D. (and satellites **KABY-TV** Aberdeen and **KPRY-TV** Pierre); **WTNZ-TV** Knoxville, Tenn., and **WMC-TV-AM-FM** Memphis

Price: \$732 million cash

Buyer: Ellis Acquisitions Inc., Atlanta (Stephen I. Burr, principal; Retirement Systems of Alabama, financier [David G. Bronner, CEO]); no other broadcast interests

Seller: Ellis Communications Inc., Atlanta (Bert Ellis, president). Ellis Communications managers may buy up to 20% of Ellis Acquisitions.

Facilities: **KOLD-TV**: ch. 13, 107 kw visual, 15.6 kw aural, ant. 3,610 ft.; **WZVN-TV**: ch. 26, 5,000 kw visual, 500 kw aural, ant. 1,206 ft.; **WSAV-TV**: ch. 3, 100 kw visual, 20 kw aural, ant. 1,476 ft.; **KSLA-TV**: ch. 12, 316 kw visual, 40.7 kw aural, ant. 1,800 ft.; **WJTV**: ch.

April 1, 1996



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to



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What will you have in common with these top-ranking media firms?

- ◆ American Radio Systems
- ◆ Beasley Broadcast Group
- ◆ Bonneville International
- ◆ Chancellor Broadcasting
- ◆ Citicasters
- ◆ Colfax Communications.
- ◆ Entercom
- ◆ EZ Communications
- ◆ Group W / CBS
- ◆ Heftel Broadcasting Corp.
- ◆ Jacor Communications
- ◆ Jefferson-Pilot Communications
- ◆ Max Media, Inc.
- ◆ NBC/GE
- ◆ Patterson Broadcasting
- ◆ Paxson Communications
- ◆ Radio One, Inc.
- ◆ Regent Communications
- ◆ Saga Communications
- ◆ Sillerman Companies
- ◆ Sinclair Broadcast Group
- ◆ Spanish Broadcasting
- ◆ Sullivan Broadcasting Co.
- ◆ Tribune Broadcasting Co.
- ◆ US Radio LP

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Broadcasting

COMBOS

WZZK-AM-FM and WODL-FM Birmingham, Ala.; **WEZN-FM** Bridgeport, Conn.; **WCFB(FM)** Daytona Beach and **WDBO(AM)-WWKA-FM and WZKD(AM)** Orlando, Fla.; **WJZF-FM** La Grange/Atlanta; **WBBS(FM)** Fulton and **WSYR(AM)-WYYY(FM)**, all Syracuse, N.Y.; **KRMG(AM)-KWEN(FM)** and **KJSR(FM)** Tulsa, Okla., and **KCJZ(FM)** Terrell Hills and **KKYX(AM)-KCYF(FM)**, all San Antonio

Price: \$250 million for stock
Buyer: Cox Broadcasting Inc., Atlanta (Nicholas D. Trigony, president; Robert F. Neil, executive VP-radio); owns WSB-TV-AM-FM Atlanta and WFTV (TV) Orlando; is buying WHEN-AM-FM Syracuse, N.Y.; has LMAs with WCNN-AM, both Atlanta (for other holdings see "Changing Hands," March 25)

Seller: NewCity Communications Inc., Bridgeport, Conn. (Dick Ferguson, president); no other broadcast interests

Facilities: WZZK(AM): 610 khz, 5 kw day, 1 kw night; WZZK-FM: 104.7 mhz, 100 kw, ant. 1,300 ft.; WODL-FM: 106.9 mhz, 100 kw, ant. 1,150 ft.; WEZN-FM: 99.9 mhz, 27.6 kw, ant. 669 ft.; WCFB: 94.5 mhz, 100 kw, ant. 1,500 ft.; WDBO: 580 khz, 5 kw; WWKA-FM: 92.3 mhz, 100 kw, ant. 1,380 ft.; WZKD: 950 khz, 5 kw; WJZF-FM: 104.1 mhz, 60 kw, ant. 1,217 ft.; WBBS: 104.7 mhz, 50 kw, ant. 310 ft.; WSYR: 570 khz, 5 kw; WYYY: 94.5 mhz, 100 kw, ant. 650 ft.; KRMG: 740 khz, 50 kw day, 25 kw night; KWEN: 95.5 mhz, 96 kw, ant. 1,328 ft.; KJSR: 103.3 mhz, 100 kw, ant. 1,278 ft.; KCJZ: 106.7 mhz, 100 kw, ant. 1,030 ft.; KKYX: 680 khz, 50 kw day, 10 kw night; KCYF: 100.3 mhz, 100 kw, ant. 985 ft.

Formats: WZZK-AM-FM: country; WODL-FM: oldies; WEZN-FM: adult contemporary; WCFB: adult contemporary; WDBO: news/talk; WWKA-FM: country; WZKD: adult contemporary; WJZF-FM: contemporary jazz; WBBS: country; WSYR: full-service news/talk; WYYY: adult contemporary; KRMG: adult contemporary/talk; KWEN: contemporary country; KJSR-FM: '70s and more; KCJZ: jazz; KKYX: C&W; KCYF: country

WFYV-FM Atlantic Beach and **WAPE-FM**, both Jacksonville; **WJHM(FM)** Daytona Beach, **WXXL(FM)** Leesburg and **WOMX-FM**, both Orlando, and **WOLL-FM** Rivera Beach and **WEAT-AM-FM**, all West Palm Beach, Fla.

Price: \$178 million (\$163 million cash, \$15 million in stock)
Buyer: Chancellor Corp., Dallas

12, 316 kw visual, 63.1 kw aural, ant. 1,630 ft.; WHLT: ch. 22, 1,200 kw visual, 120 kw aural, ant. 800 ft.; KAME-TV: ch. 21, 692 kw visual, 69.2 kw aural, ant. 620 ft.; WECT: ch. 6, 100 kw visual, 20 kw aural, ant. 2,054 ft.; WUPW: ch. 36, 1,950 kw visual, 195 kw aural, ant. 1,220 ft.; WACH-TV: ch. 57, 5,000 kw visual, 500 kw aural, ant. 633 ft.; KSFY-TV: ch. 13, 316 kw visual, 39.8 kw aural, ant. 2,000 ft.; KABY-TV: ch. 9, 316 kw visual, 31.6 kw aural, ant. 1,401 ft.; KPRY-TV: ch. 4, 100 kw visual, 20 kw aural, ant. 1,240 ft.; WTNZ-TV: ch. 43, 2,190 kw visual, 219 kw aural, ant. 1,151 ft.; WMC-TV: ch. 5, 100 kw visual, 20 kw aural, ant. 1,010 ft.; AM: 790 khz, 5 kw; FM: 99.7 mhz, 300 kw, ant. 970 ft.

Formats: AM: news/talk; FM: adult contemporary

Affiliations: ABC: WZVN-TV, KSFY-TV, KABY-TV, KPRY-TV; CBS: KOLD-TV, KSLA-TV, WJTV, WHLT; Fox: KAME-TV, WUPW, WACH-TV, WTNZ-TV; NBC: WSAV-TV, WECT, WMC-TV

WAAP(TV) Burlington/Winston-Salem, N.C.

Price: \$5.5 million (includes \$500,000 noncompete agreement)

Buyer: Paxson Communications Corp. (for other holdings, see "Changing Hands," May 13)

Seller: Television Communications Inc., Snow Camp, N.C. (debtor-in-possession; Jack Rehburg, owner/president)

Facilities: Ch. 16, 1,910 kw visual, 191 kw aural, ant. 840 ft.

Affiliation: Independent

WBNU-TV Charleston, S.C.

Price: \$4.2 million

Buyer: Max Media Properties LLC, Virginia Beach, Va. (John A. Trinder, president); owns following TVs: KBSI-TV Cape Girardeau, Mo.; WSYT-TV Syracuse, N.Y.; WEMT-TV Tri-Cities, Tenn.; WKEF-TV Dayton; has time brokerage agreements with other TV stations in Syracuse and Cape Girardeau; owns following radios: KKLZ(FM) Las Vegas; WJMH(FM) Reidsville and WMOX(FM) Winston-Salem, both Greensboro, N.C., and WWDE-FM Hampton and WNVZ(FM) Norfolk, Va.; is buying WQMG-AM-FM Greensboro, N.C.

Seller: New View Broadcasting Inc., Dallas (Lawrence E. Steinberg, president); no other broadcast interests

Facilities: Ch. 36, 148 kw visual, 50 kw aural, ant. 764 ft.

Affiliation: WB Network

Broker: Richard A. Foreman Associates Inc. (buyer); Bergner & Co. (seller)

(Steve Dinetz, president/owner); owns WOCL-FM De Land/Orlando (for other holdings see "Changing Hands," Feb. 12)

Seller: OmniAmerica Group, Cleveland (Carl E. Hirsch, chairman/CEO); no other broadcast interests

Facilities: WFYV-FM: 104.5 mhz, 100 kw, ant. 984 ft.; WAPE-FM: 95.1 mhz, 100 kw, ant. 460 ft.; WJHM: 101.9 mhz, 28 kw, ant. 1,584 ft.; WXXL: 106.7 mhz, 100 kw, ant. 800 ft.; WOMX-FM: 105.1 mhz, 95 kw, ant. 1,309 ft.; WOLL-FM: 94.3 mhz, 1.26 kw, ant. 480 ft.; WEAT(AM): 850 khz, 5 kw day, 1 kw night; WEAT-FM: 104.3 mhz, 100 kw, ant. 1,273 ft.

Format: WAPE-FM: CHR; WFYV-FM: AOR; WJHM: urban contemporary; WXXL: CHR; WOMX-FM: adult contemporary; WOLL-FM: oldies; WEAT(AM): news; WEAT-FM: soft adult contemporary;
Broker: Star Media Group Inc.

WWKY(AM)-WVEZ-FM and WTFX(FM) Louisville, Ky.

Price: \$19.5 million (\$12.6 million for WVEZ; \$6.9 million for WTFX and WWKY)

Buyers: ■ WWKY and WTFX: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, president/CEO); owns WHAS-WAMZ(FM) Louisville (for other holdings see "Changing Hands," May 6) ■ Regent Communications Inc., Covington, Ky. (Terry S. Jacobs, president/CEO); owns WHKW-FM Corydon, Ind., WDJX-FM, WHKW(AM) (formerly WRES-AM) and WFIA-AM, all Louisville; KUDL-FM Kansas City, Kan.; KMXV(FM) Kansas City, Mo.; KKOD(AM) (formerly KFMS-AM) North Las Vegas and KSNE-FM and KFMS-FM, all Las Vegas, and KKAT(FM) Ogden, KALL(AM) and KOOL(FM), all Salt Lake City; is buying WEZL(FM) and WXLV(FM) Charleston, S.C.; is selling WLQT(FM) Kettering/Dayton and WOOL(FM) Englewood/Dayton, Ohio

Seller: SFX Broadcasting Inc., Austin, Tex. (Robert F.X. Sillerman, executive chairman/53.2% owner; R. Steven Hicks, president/CEO/COO/9.2% owner) (for holdings see "Changing Hands," May 13)

Facilities: WWKY: 790 khz, 5 kw day, 1 kw night; WVEZ-FM: 106.9 mhz, 24.5 kw, ant. 670 ft.; WTFX: 100.5 mhz, 37.4 kw, ant. 554 ft.

Formats: WWKY: talk; WVEZ-FM: adult contemporary; WTFX: rock

KMGG(FM) Monte Rio, KLCQ(FM) Healdsburg and KSRO(AM)-KXFX(FM), all Santa Rosa, Calif.

Price: \$8.7 million (\$5.7 million for KLCQ and KSRO-KXFX and \$3 million for KMGG)

Buyer: Amaturio Group Ltd., Fort Lauderdale, Fla. (Joseph C. Amaturio, general partner); owns KOOL(FM) Riverside, KFRG(FM) San Bernardino, KNJO-FM Thousand Oaks and KRCI-FM Avalon, all Calif.; KKMJ(FM) Austin, KAMX-FM (formerly KPXY(FM)) Luling and KJCE(AM) Rollingwood, all Tex.; is buying construction permit for KWXH-FM Sun City, Calif.

Sellers: KLCQ and KSRO-KXFX: Fuller-Jeffrey Broadcasting Cos. Inc., Granite Bay, Calif. (Robert F. "Doc" Fuller, president/50.003% owner); owns KRUU-AM-KRKQ-FM Boone, KJJY(FM) Ankeny and KKSO-AM, all Des Moines; WCYY(FM) Biddeford, WCYI(FM) Lewiston, WXXB-FM Kittery and WBLM(FM), all Portland, Maine, and WOKQ(FM) Dover, N.H.; is buying WZPK-FM Berlin, N.H.; is selling KSTE-AM Rancho Cordova/Sacramento, Calif. ■ KMGG: Pacific Radio Santa Rosa Corp., Santa Rosa (Rick Dames, president); is selling KDUK-FM Florence/Eugene, Ore.

Facilities: KSRO: 1350 khz, 5 kw; KLCQ: 92.9 mhz, 2.3 kw, ant. 1,949 ft.; KXFX: 101.7 mhz, 2.2 kw, ant. 1,089 ft.; KMGG: 97.7 mhz, 2.5 kw, ant. 1,122 ft.

Format: KSRO: news/talk; KLCQ: classic rock; KXFX: AOR, classic rock; KMGG: oldies

Broker: Exline Co.

WPRC(AM)-WWTE-FM Lincoln and WTAX(AM)-WDBR(FM) Springfield, Ill.

Price: \$6 million

Buyer: Saga Communications Inc., Grosse Pointe Farms, Mich. (Edward K. Christian, president/CEO/58% owner); owns WYMG(FM) Jacksonville/Springfield and WOOL(FM) Springfield (for other holdings see "Changing Hands," April 1)

Seller: Central States Network LP, Chicago (Thomas L. Bookey, president); owns WROE-FM and WNCY-FM Appleton/Oshkosh; WNFL(AM)-WKFX-FM Green Bay and WHBL(AM)-WWJR-FM Sheboygan, all Wis.

Facilities: WTAX: 1240 khz, 1 kw; WDBR: 103.7 mhz, 20 kw, ant. 382 ft.; WWTE-FM: 93.9 mhz, 15 kw, ant. 430 ft.; WPRC: 1370 khz, 1 kw day, 35 w night

Formats: WTAX: news/talk, sports; WDBR: CHR; WWTE-FM: adult contemporary; WPRC: C&W

Broker: Blackburn & Co.

WAMR(AM)-WCTQ(FM) Venice, Fla.

Price: \$4.435 million + assumption of obligations

Buyer: Jacor Communications Inc., Cincinnati (Benjamin L. Homel, president; Zell/Chilmark Fund LP, 70% owner, which is controlled by Samuel

Zell and David M. Schulte) owns WDUV(FM) Bradenton/Tampa, WBRD(AM) Palmetto, and WFLA(AM)-WFLZ(FM), all Tampa, Fla. (for other holdings see "Changing Hands," Feb. 12).

Seller: Asterisk Radio Inc., Fort Lauderdale (Frederick H. Ingham, president); owns WTRS(FM) Dunnellon, WYGC(AM) Gainesville and WMFQ(AM) Ocala, all Fla.

Facilities: AM: 1320 khz, 5 kw day, 1 kw night; FM: 92.1 mhz, 6 kw, ant. 300 ft.

Format: AM: oldies, talk; FM: country

WSAU(AM)-WIFC(FM) Wausau, Wis.

Price: \$3.5 million

Buyer: WRIG Inc., Green Bay, Wis. (Duey E. Wright, president/owner); owns WDEZ-FM Wausau and WRIG(AM) Schofield, Wis.; is buying WOFR(FM) Mosinee, Wis. Wright also owns WNWN(AM)-WFAT(FM) Portage, Mich.; WKKQ(AM) Nashauk and WTBX(FM) Hibbing, Minn.; 92% of WGEE(AM)-WIXX(FM) Green Bay, WOZZ(FM) New London and WGEE-FM Sturgeon Bay, Wis.; 49% of WOFR(FM) Mosinee, Wis.

Seller: Journal Broadcast Group Inc., Milwaukee (Douglas G. Kiel, president); owns KFFN(AM)-KKHG-FM and KMXX-FM Tucson, Ariz.; KQRC(FM) Leavenworth, Kan.; WSYM-TV Lansing,

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Mich.; KOSR(AM)-KEZO-FM and KKCD(FM) Omaha; KTNV(TV) Las Vegas, and WTMJ-TV-AM-WKTI(FM) Milwaukee
Facilities: AM: 550 khz, 5 kw; FM: 95.5 mhz, 100 kw, ant. 1,150 ft.
Format: AM: news/talk; FM: CHR
Broker: Blackburn & Co.

KWSL(AM)-KGLI(FM) Sioux City, Iowa

Price: \$2.1 million plus option to purchase up to 25% of stock and assumption of liabilities

Buyer: Chesterman Communications Sioux City Inc., Sioux City (Cy W. Chesterman, president/23.5% owner); owns KMNS(AM)-KSEZ(FM) Sioux City. Cy Chesterman also owns 24.8% of WSJB(AM)-KSJZ(FM) Jamestown, N.D.

Seller: Cardinal Communications Inc., Sioux City (John H. Daniels, president; Theodore H. Mahn, VP); owns KSFT(AM)-KKJO(FM) St. Joseph, Mo.

Facilities: AM: 1470 khz, 5 kw; FM: 95.5 mhz, 100 kw, ant. 900 ft.

Formats: AM: talk; FM: hot adult contemporary

WSSO(AM)-WMXU(FM) Starkville, Miss.

Price: \$620,000

Buyer: Golden Triangle Radio Inc., Columbus, Miss. (Donald R. De-

Priest, president/owner); owns WKOR-FM Columbus, Miss. DePriest owns WKOR(AM)-WMSU(FM) Starkville and WSMS(FM) Artesia, Miss.; owns 51% of WWZD(FM) New Albany, WWZD(AM) and WTUP(AM) Tupelo and WESE(FM) Baldwin, all Miss.

Seller: Ross Communications Inc., Starkville (Amy Ross, president); no other broadcast interests

Facilities: AM: 1230 khz, 1 kw; FM: 106.1 mhz, 3 kw, ant. 220 ft.

Format: AM: adult contemporary, classic hits; FM: classic rock

KERE(AM) Atchison-KERE-FM Horton, Kan.

Price: \$440,000

Buyer: KNZA Inc., Hiawatha, Kan. (Gregory F. Buser, president/51% owner); owns KNZA-FM Hiawatha and KMZA-FM Seneca, Kan., and has applied to build FM at Falls City, Neb.

Seller: KARE Radio Inc., Atchison (John E. Carl, president). Carl owns 73% of KRTI-FM Grinnell and KCOB-AM-FM Newton, Iowa.

Facilities: AM: 1470 khz, 1 kw; FM: 93.7 mhz, 25 kw, ant. 328 ft.

Format: AM: adult contemporary; FM: country

Broker: R.E. Meador & Associates

WVSA(AM)-WIEC(FM) Vernon, Ala.

Price: \$355,000

Buyer: Lamar County Broadcasting Co. Inc., Vernon (R. William Davis, president/90% owner); no other broadcast interests

Seller: Lamar County Broadcasting Co. Inc., Vernon (Joel Camp, president); no other broadcast interests

Facilities: AM: 1380 khz, 5 kw day, 39 w night; FM: 106.5 mhz, 6 kw, ant. 328 ft.

Format: AM: C&W, gospel; FM: adult contemporary

WMOG(AM) Brunswick and WHFX(FM) (formerly WVVV) St. Simons Island, Ga.

Price: \$350,000

Buyer: Rowland South Georgia Radio Inc., Brunswick (co-owners/spouses Marshall W. Rowland Sr., president, Carol C. Rowland, secretary/treasurer); owns WBGA(FM) and WFGA(FM) Waycross, Ga. Marshall Rowland is selling WEGC(FM) Sasser and WJAD(FM) Leesburg, Ga. (see item, below).

Seller: Brian M. Rowland, Jacksonville, Fla.; no other broadcast interests. Rowland is son of buyers. Note: Rowland bought stations for \$375,000 in September 1995.

Facilities: AM: 1490 khz, 1 kw; FM: 92.7 mhz, 6 kw, ant. 340 ft.

Format: AM: MOR, news, talk; FM: adult contemporary

RADIO: FM

KSOL(FM) San Mateo/San Francisco and KYLZ(FM) Santa Cruz, Calif.

Price: \$40 million

Buyer: Tichenor Media System Inc., Dallas (McHenry T. Tichenor Sr., vice chairman/36.3% owner; McHenry T. Tichenor Jr., president/10.1% owner); owns WIND(AM)-WOJO(FM) Evanston/Chicago; KBNA-AM-FM and KAMA(AM) El Paso, KGBT(AM)-KIWW-FM Harlingen, KLAT(AM) Houston, KLTN(FM) Port Arthur, KMPQ(AM) Rosenberg/Richmond, KCOR(AM), KROM-FM and KXTN-AM-FM San Antonio, and KMIA(FM) Winnie, all Tex.; owns 26% of KUNO(AM)-KSAB-FM Corpus Christi, Tex.; is buying KQXX(FM) McAllen, Tex.; has time brokerage agreements with KLTO-FM Rosenberg/Richmond and KRTX-FM Galveston, Tex.

Seller: Crescent Communications LP, Winston-Salem, N.C. (Allen Shaw, president/owner); no other broadcast interests

Facilities: KSOL: 98.9 mhz, 6 kw, ant. 1,355 ft.; KYLZ: 99.1 mhz, 1.1 kw, ant. 2,612 ft.

Formats: KSOL: hot AC; KYLZ: AC, classic rock

Broker: Star Media Group Inc.

1996 CLOSINGS

WRMY TV Raleigh - Durham
KZAR TV Salt Lake City

To: Roberts Broadcasting Company

KGFJ Los Angeles
KTSJ Los Angeles
KPPC Los Angeles

To: Personal Achievement Radio, Inc
Douglas Broadcasting

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WOLX-FM Baraboo/Madison, Wis.

Price: \$10.5 million

Buyer: Woodward Communications Inc., Dubuque, Iowa (William F. Skemp, president); owns KDTH(AM)-KATF(FM) Dubuque and WAPL-FM Appleton, WMMM-FM Berona, WKSZ (FM) De Pere, WHBY(AM) Kimberly and WYZM(FM) Waunakee, all Wis.

Seller: Shockley Communications Corp., Madison, Wis. (Terry K. Shockley, principal); owns KDAL-AM-FM Duluth, Minn., and WOOW-TV Eau Claire, WXOW-TV La Crosse, WKOW-TV Madison, WZTR(FM) Milwaukee and WAOW-TV Wausau, all Wis.

Facilities: 94.9 mhz, 37 kw, ant. 1,299 ft.

Format: Oldies

KVLY(FM) Edinburg, Tex.

Price: \$3.175 million

Buyer: Sunburst Media, Fort Worth, Tex. (John Borders, president); owns KYKZ (FM) Lake Charles, La.; is buying KZZZ(AM)-KBIU(FM) Lake Charles

Seller: Tippie Communications, Austin, Tex. (Henry B. Tippie, president); owns KKLI(FM) Colorado Springs and KNCH(FM) Corpus Christi, Tex.

Facilities: 107.9 mhz, 100 kw, ant. 765 ft.

Format: Adult contemporary

Broker: Whitley Media (seller); Americom (buyer)

WAVF(FM) Hanahan, S.C.

Price: \$2,964,414 for stock

Buyer: Haywood B. Bartlett Jr., Charleston, S.C.; no other broadcast interests

Seller: Beach Co., Charleston (43% owner); Lawrence O. Thompson, Charleston (25.5% owner); Three Strands Investments, Mt. Pleasant, S.C. (8% owner)

Facilities: 96.1 mhz, 538 w, ant. 1,443 ft.

Format: Rock, AOR

WUNZ(FM) Falmouth, WCOD-FM Hyannis and WUNX(FM) Harwichport, all Mass.

Price: \$2.8 million

Buyer: Boch Broadcasting Corp. c/o Subaru of New England Inc., Norwood, Mass. (Ernest J. Boch, president/owner); owns WUOK(AM)-WXTK-FM West Yarmouth, Mass.

Seller: Leapfrog Radio Partnership, Hyannis (Paul Levesque, president); no other broadcast interests. Leapfrog's GP, J.J. Taylor Cos. LLC, is 14.85% GP in Omni America Group. Note: Leapfrog purchased stations in April 1995 for \$2.1 million

Facilities: WUNZ: 101.1 mhz, 3.7 kw, ant. 253 ft.; WCOD-FM: 106.1 mhz, 50

kw, ant. 450 ft.; WUNX: 93.5 mhz, 3 kw, ant. 328 ft.

Formats: WUNZ: rebroadcasts WUNX; WCOD-FM: adult contemporary; WUNX: country

KTYL-FM Tyler, Tex.

Price: \$2.55 million

Buyer: GulfStar Communications Inc., Austin, Tex. (R. Steven Hicks, 98.5% owner); owns KNUE-FM Tyler; WJBO (AM)-WFMF(FM) and WYNK-AM-FM Baton Rouge and KLV(AM)-KYKR-FM Beaumont, KYKS-FM Lufkin, KKMV-FM Orange/Beaumont, KKYR-AM-FM Texarkana and KIXS-FM Victoria, all Tex.; is buying KRYS-AM-FM and KMXR (FM) Corpus Christi, KAFX-FM Diboll/Lufkin and KLUB(FM) Bloomington/Victoria, all Tex. ■ GulfStar is merging with Sonance Communications Inc., which owns KTAW(AM)-KTSR(FM) College Station, KLTN(FM) Harcker Heights, KBRQ(FM) Hillsboro, KILZ-FM Killeen and KKAM (AM)-KFMX-FM and KRLB(FM) Lubbock, all Tex.; is buying KACY(AM)-KSMB(FM) Lafayette, La., and KCHX(FM) Midland, Tex.; is selling KNVR(FM) Harcker Heights/Killeen, Tex. (see item, below)

Seller: Stansell Communications Inc., Tyler (James I. Stansell Jr., president). James Stansell owns 40% of

KLAK-FM Durant, Okla.; is 60% owner of company applying to build FM at Bells, Tex.

Facilities: 93.1 mhz, 100 kw, ant. 459 ft.

Format: Adult contemporary

WDAY-FM Fargo, N.D.

Price: \$1.5 million

Buyer: T&J Broadcasting Inc., Orono, Minn. (Thomas E. Ingstad, president/owner); owns KPFX(FM) and KLTA(FM) Breckenridge, both Fargo, and KIT (AM)-KATS(FM) Yakima and KXXS(FM) Toppenish, Wash.; is buying KMWX (AM)-KFFM(FM) Yakima. Ingstad also owns KXIC(AM)-KKRQ(FM) Iowa City; KIMM(AM), KFXS(FM) and KOUT-FM Rapid City and KSOO(AM)-KMXC-FM Sioux Falls, S.D., and 75% of KPXR (FM) and KEAG(FM) Anchorage; is selling KHAR(AM)-KBRJ(FM) Anchorage. Ingstad's brothers, Robert E. and James Do., own James River Broadcasting Co. and Ingstad Broadcasting Inc., respectively.

Seller: Forum Communications Co., Fargo (William Marcil Sr., president); owns WDAY-TV-AM Fargo, WDAZ(TV) Devils Lake/Grand Forks, KBYM(TV) Bismarck and KMCT(TV) Minot, all N.D.

Facilities: 93.7 mhz, 100 kw, ant. 1,040 ft.

April, 1996

BROAD STREET TELEVISION, L. P.

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for

\$55,000,000

to

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Format: Adult contemporary

KNVR(FM) (formerly KLTX) Harker Heights/Killeen, Tex.

Price: \$1.1 million

Buyer: Stellar Communications, Tyler (Don Chaney, CEO); owns KZMZ(FM) Alexandria, La., and KKIK(FM) Temple, Tex.; is selling KISX-FM Whitehouse/Tyler, Tex.

Seller: Sonance Communications Inc., College Station, Tex. (William R. Hicks, president/80% owner); owns KIIZ-FM Killeen (for other holdings, see KTYL-FM Tyler item, above)

Facilities: 105.5 mhz, 7.8 kw, ant. 587 ft.

Format: Classic rock

Broker: Whitley Media

WMYB(FM) Myrtle Beach, S.C.

Price: \$1.1 million

Buyer: Multi-Market Radio Inc., New York City (Michael G. Ferrel, president/CEO); owns WYAK-FM Surfside Beach/Myrtle Beach; has LMA with WVCB(FM) Myrtle Beach; for other holdings see "Combo" item, above

Seller: Puritan Broadcasting Co., Sarasota, Fla. (Ron Rackley, general partner/president); no other broadcast interests

Facilities: 99.5 mhz, 13.5 kw, ant. 446 ft.

Format: '70s rock

Broker: Media Services Group

WWGM(FM) Alamo, Tenn.

Price: \$850,000

Buyer: Community Broadcasting Services of Tennessee Inc., Camden, Tenn. (Larry Melton, president/14.6% owner). Melton is 25% owner of WBIP-AM-FM Booneville, Miss., and is GP of applicant for new FM in Bulls Gap, Tenn.

Seller: Good News Network Inc., Bells, Tenn. (John Latham, 50% owner). Latham owns 49% of WFWL(AM)-WRJB(FM) Camden.

Facilities: 93.1 mhz, 25 kw, ant. 443 ft.

Format: Southern gospel, religion

WJAD(FM) Leesburg and WEGC(FM) Sasser, Ga.

Price: \$804,000

Buyer: Bob Brooks, Albany, Ga.; owns WALG(AM)-WKAD-FM Albany

Seller: Marshall W. Rowland Sr., Brunswick, Ga. (for other holdings see WMOG(AM) Brunswick and WHFX [FM] St. Simons Island, Ga., above)

Facilities: WJAD-FM: 103.5 mhz, 12.5 kw, ant. 460 ft.; WEGC: 107.7 mhz, 25 kw, ant. 328 ft.

Format: WJAD: classic rock, progressive; WEGC: oldies

Broker: Jorgenson Broadcast Brokerage

KMBY-FM Gonzales, Calif.

Price: \$525,000 (includes \$10,000 non-compete agreement)

Buyer: Monterey Bay Broadcasting Corp., Salinas, Calif. (Miklos Benedek, president/50% owner). Benedek owns 50% of unbuilt KHIP(FM) Felton, Calif.

Seller: Central Coast Communications Inc., Chula Vista, Calif. (Jamie Bonilla Valdez, president/90% owner); owns KIEZ(AM) Carmel Valley, Calif. Valdez owns KURS(AM) San Diego and KOSC(FM) Willows and 90% of KJDJ(AM) San Luis Obispo, KRQK(FM) Lompoc and KSBQ(AM) Santa Maria, all Calif.

Facilities: 104.3 mhz, 6 kw, ant. 328 ft.

Format: Alternative rock

WBCD(FM) Chattahoochee, Fla./Headland, Ala.

Price: \$500,000

Buyer: Styles Broadcasting Inc., Panama City, Fla. (Thomas A. DiBacco, president/joint owner with Kim E. Styles, VP); owns 40% of WRBA(FM) Springfield and WAKT(FM) Panama City, Fla.; has LMA with WDLF(AM) Panama City Beach

Seller: Chattahoochee Broadcast Associates, Camilla, Ga. (Roy Simpson, principal); no other broadcast

interests

Facilities: 105.3 mhz, 6 kw, ant. 328 ft.

Format: Adult contemporary

KYRS(FM) Atwater/Litchfield, Minn.

Price: \$453,159 (\$383,139 for termination of obligation; \$70,000 forgiveness of debt)

Buyer: StarCom Inc., Waite Park, Minn. (Dennis G. Carpenter, president/87.4% owner); owns KKSR(FM) Sartell, Minn.; is buying KXSS(AM)-KLZZ(FM) Waite Park, Minn.

Seller: Elite Broadcasting Inc., Cloquet, Minn. (Alan R. Quarnstrom, president/owner). Quarnstrom owns KDUT(FM) (previously KQEP) Rock Valley, Iowa; WKLK-AM-FM Cloquet, and WHSM-AM-FM Hayward, Wis. He is 95% owner of WMFG-AM-FM Hibbing, Minn., and has applied to build FMs at Spooner, Wis., and Moose Lake and Nashwauk, Minn.

Facilities: 94.1 mhz, 3 kw, ant. 328 ft.

Format: Country

RADIO: AM

WCRW(AM) Chicago

Price: \$724,375 (includes \$160,000 non-compete agreement)

Buyer: WSBC Broadcasting LLC, Northbrook, Ill. (Daniel R. Lee, trustee); owns WSBC(AM) Chicago. Lee is president/owner of KOMA-AM-FM and KRXX(AM) Oklahoma City.

Seller: WCRW Inc., Elburn, Ill. (Grayce E. Seablom, principal); no other broadcast interests

Facilities: 1240 khz, 1 kw

Format: Ethnic, Spanish

WADU(AM) Norco/New Orleans

Price: \$700,000 (includes \$10,000 non-compete agreement)

Buyer: New Orleans Publishing Group Inc., Metairie, La. (William M. Metcalf Jr., principal); is buying wso (AM) New Orleans

Seller: River Road Radio Inc., La-Place, La. (Virgie duTreil, principal); owns WADU(FM) Reserve, La.

Facilities: 830 khz, 5 kw day, 750 w night

Format: Hispanic

Broker: Chapin Enterprises (buyer); John W. Saunders (seller)

—Compiled by Elizabeth Rathbun

Errata

The status of the holdings of Nas-sau Broadcasting Partners LP were reported incorrectly in the May 13 "Changing Hands." Nas-sau owns WVPO(AM)-WSBG-FM Stroudsburg, Pa.



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Alternative rock in the mainstream

Number of radio stations carrying the format multiplies

Radio

By Donna Petrozzello

As alternative rock artists cross over into mainstream rock, adult contemporary and alternative adult formats, leading format consultants expect alternative rock to splinter into more eclectic formats in the coming year.

In weekly airplay charts during May, Grammy winner Alanis Morissette appeared in hot adult contemporary, alternative, adult alternative, rock and contemporary hits charts. Alternative rock standby Dave Matthews Band likewise has crossed over from alternative to active rock playlists.

Early alternative rock bands such as Smashing Pumpkins, Soundgarden and Stone Temple Pilots are now widely played on a variety of rock and contemporary formats.

"What has happened is the tremendous splintering of the alternative formats to rock stations, triple-A [adult alternative] stations and alternative adult contemporary stations at this point," said format consultant Jeffrey Pollack of Pollack Media Group. "It has literally fragmented the format all over the place."

Format consultant Guy Zapoleon of Zapoleon Media Strategies considers the fragmentation a natural evolution in rock, typical of past eras when contemporary hits and urban formats migrated into disco and rap formats.

"As the audience gets tired of pop forms of their genre, their genre goes extreme," Zapoleon says. "In 1969 it was acid rock, in 1979 it was disco and in 1989 it was rap. I think it could happen with alternative this time. I think we may be going back to 1969."

Indeed, the lines are so blurred between truly alternative rock and mainstream rock that consultants agree the alternative tag has become a misnomer.

"The label doesn't fit, but people will use it until something better comes along," says format consultant John Parikh of Joint Communications. "Three years ago the music was called progressive by more people than it was called alternative, but really what it is,

is new rock."

"It is more of a brand name for the music than it is a description of the state of the music," says consultant Fred Jacobs of Jacobs Media. "When you used the term 'alternative' five years ago, it was very much descriptive of

music that wasn't getting a lot of airplay and was an alternative to the mainstream. Now alternative has become the mainstream," he says.

As new artists gain exposure and popularity, consultants expect more FM stations to flip their moniker from

Infinity, Cox swap in Orlando, Chicago

In a deal expected to bring Howard Stern back to wckg(FM) Chicago, Infinity Broadcasting has agreed to swap its three stations serving Orlando, Fla., for Cox Broadcasting's wckg and wsys-FM Chicago.

In exchange for Cox's Chicago outlets, Infinity will swap WHTQ(FM), WOOO(AM) and WMMO(FM), all Orlando, which it acquired from Granum Communications earlier this year. The swap admittedly is lopsided in terms of station billings. Media analyst Harry DeMott of CS First Boston estimates the Chicago stations will bill \$18.5 million in 1996 as compared with a combined billing of \$7.4 million by the Orlando stations.

In addition to swapping its Orlando stations, Infinity will pay Cox \$20 million in what Infinity describes as a "tax-free like-kind exchange."

Infinity gains a firmer stake in Chicago in return. Infinity already owns WUSN(FM), WJMK(FM) and WJJD(AM) there.

At the same time, Cox emerges as a major player in Orlando. In addition to Infinity's three Orlando properties, Cox took on WDBO(AM), WZKD(AM), WWKA(FM) and WCFB(FM), all Orlando, by acquiring NewCity Communications stations last week.

Meanwhile, industry sources say Infinity President Mel Karmazin initiated the swap to gain an FM outlet for Stern, whose syndicated morning show bounced from wckg to WJJD last October.

Cox executives cut short their three-year contract with Stern after six months, citing philosophical differences with the show's content. Sources also suspect Karmazin may consider adding former WMVP(AM) Chicago morning host Steve Dahl to wckg.

While Stern earned a 3.4 share at wckg among listeners 12-plus in Arbitron's summer 1995 book, his audience dropped to a 1.7 in winter 1996 at WJJD. At the time Stern was moved to WJJD, his agent Don Buchwald said that "being on an AM in Chicago will make it more difficult" for Stern to top his competition. Buchwald added that he and Stern "were certainly happy" with wckg as an affiliate. —DP

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mainstream to alternative rock outlets. Infinity Broadcasting led the charge starting last fall when it flipped the heritage rock and classic rock formats of its WBCN(FM) Boston, WXRK(FM) New York and WYSP(FM) Philadelphia to alternative rock.

There is no question that more stations have turned toward alternative rock over the past year to capture a record-buying youth listener. *The M Street Radio Directory* tallied 94 FM stations that described their format as alternative rock in fall 1994. A year later, that number jumped to 361, according to *M Street*.

And as competition builds among alternative rock stations, consultants expect stations to redesign their formats to appeal to increasingly selective rock listeners.

"What a lot of alternative stations have wakened to is the frightening realization that their private beachfront has now been invaded by other stations that are trying to jump on the alternative bandwagon," Jacobs says.

Like many in radio, Pollack says increased competition can only help listeners and stations.

"The best news is that the diversity of stations available to people to own and to listen to make it much more likely that boutique formats will continue to grow and develop," Pollack says. "There are stations that are very different and more eclectic that will develop."

However, as the once-alternative artists grow increasingly mainstream, the "newness" of their music will fade and the hits will be absorbed into adult contemporary playlists, Parikhal says.

At that time, he expects alternative rock stations will splinter.

Some stations will adopt an alternative pop rock format that appeals most to women, while others will choose harder-edged alternative hits appealing most to men, Parikhal says.

"I see a real schism developing in the format over the next couple of years, maybe sooner," Parikhal says. "The issue is: If you're hit-driven, what happens when the music dries up? At what point does the music become boring and redundant so that people start to say they like the old stuff better?"

"The question is: When will this format hit that cycle?" he says. "Will it hit it fast because there's been so much exposure, or will it hit it slow—in two years or so? Inevitably, that's where it's going."

R I D I N G G A I N

Radio Aahs lands merchandising contract

Minneapolis-based Children's Broadcasting Corp., home of children's radio format Radio Aahs, has signed a one-year merchandise licensing agreement with Meridian Worldwide Inc. of Fort Lee, N.J. As such, Meridian will license the Radio Aahs logo, name, trademark and characters in connection with merchandise to be sold in the U.S., Canada and Mexico.

CBC President Christopher Dahl says that signing with Meridian offers Radio Aahs "incredible spin-off merchandising possibilities" and the chance to take advantage of an estimated \$70 billion market in licensed merchandise sales in the U.S.

SFX will own, operate or provide services to 69 radio stations.

New fund-raising for public radio

In a new marketing strategy to tap public radio listeners for contributions, the Alliance for Public Broadcasting Inc. has developed a merchandise discount plan to benefit listeners and public radio stations.

Dubbed the "Listener Alliance for Public Radio," the plan offers listeners a discount on goods and services from national suppliers that agree to return a portion of the discount to the public radio stations chosen by the listener. The stations, in turn, agree

to broadcast messages about the alliance. The Alliance planned to debut its fund-raising plan last week at the Public Radio Conference in Washington.

Arbitron's RetailDirect to hit streets

Arbitron plans to make available its "RetailDirect" research service to radio and television stations next month in 39 markets nationwide.

Retail Direct compiles data from phone interviews with local consumers in various markets to determine where consumers most often shop, eat and spend money in retail stores locally. The service also determines consumers' use of local media in the market.

SFX triples credit facility

SFX Broadcasting Inc., New York, says it has received a seven-year commitment from the Bank of New York to underwrite the group's \$50 million secured credit line to \$150 million.

SFX Executive Chairman Robert F.X. Sillerman says the extended bank credit line will be used toward station acquisitions and as working capital. Upon the close of its recent acquisition of Multi-Market Radio,



The management team at Allied Radio Partners (l-r): Bob Lion, partner; Tony Fasolino, managing partner, client development; Paul Anovick, managing partner, sales; Mike Bellantoni, managing partner, marketing, and Warner Rush, senior managing partner, client service.

Interep creates Allied Radio Partners

The Interep Radio Store has merged its Major Market Radio Sales, Torbet Radio Group and Concert Music Broadcast Sales managed rep firms into Allied Radio Partners. The composite group is structured to allow account executives to represent national ad sales for multiple stations in a single city. Allied senior managing partner Warner Rush says the new firm "customizes each rep office around a station." —DP

TCI sees turnaround after early losses

Rebound from first-quarter loss predicted on strength of rate increases, new products

By Rich Brown

Cable giant Tele-Communications Inc. suffered a net loss of \$86 million in first quarter 1996, but company officials say upcoming rate hikes and new products should help turn things around later in the year.

"We are very positive about the second two quarters of the year," says Barney Schotters, TCI's senior vice president of finance, attributing losses in part to the "unique issue" of rate deferral. TCI had traditionally implemented rate hikes at the start of the year but reached an agreement with the FCC to defer 1996 hikes until at least June 1.

TCI rate increases will roll out beginning in June and are expected to eventually total more than \$20 million in additional revenue per month, says Schotters. He says the company has not predicted how many subscribers might drop their service based on the increases, which are expected to average between \$2 and \$3 per month.

TCI revenue—including the results of programer Liberty Media—during first quarter 1996 reached \$1.96 billion, a 29% boost over the \$1.52 billion in revenue during first quarter 1995. Net losses during the just-completed quarter were \$86 million versus net losses of \$45 million for first quarter 1995.

Meanwhile, Schotters says, TCI is looking to strengthen its balance sheet by issuing \$500 million in additional securities and \$230 million in preferred stock. He says that although TCI has an ongoing dialog with Moody's about the agency's decision to downgrade its debt rating, he does not expect them to change their outlook before the end of the year.

"Going forward, it limits the supply of investors," Schotters says of the downgrade. Nevertheless, TCI President and CEO John Malone says he doesn't intend to let the company's growth plans be thwarted by the lowered debt ratings.



TCI President and CEO John Malone says he doesn't intend to let the company's growth plans be thwarted by the lowered debt ratings.

"We're not going to run the company for the ratings agencies," says Malone. "I won't say 'let's terminate our activities in Sprint Spectrum so the ratings agencies feel comfortable.'"

Executives at the company continue to talk about the potential to boost revenue through the introduction of various developing technologies, including digital set-top boxes, telephony and

cable modems.

The cable modem will be important to the cable industry because it is something that the competing direct broadcast satellite industry cannot offer, says Malone. However, he warns that no one should expect to see much very soon from cable modems. Malone says he would be surprised to see penetration reach 10% at \$40 per subscriber in the early rollout stages. "There's a learning curve to go through with the cable modem," he says.

TCI's plan to roll out digital set-top boxes begins this fall with initial orders of 150,000 units per month from General Instrument. The company expects to be limited more by supply than by demand for the boxes, Schotters says.

Primestar, the direct broadcast satellite service owned by TCI and other cable system operators, had a net gain of 17,000 subscribers in first quarter 1996. Growth of the service was slowed because of a boost in installation fees from \$150 to \$199 and a sweep of non-paying subscribers that resulted in 40,000 disconnects, says Schotters.

TELE-COMMUNICATIONS INC. COMPONENTS OF CONSOLIDATED STATEMENT OF OPERATIONS

	(\$ in millions)	
Three Months Ended	3-31-96	3-31-95
Revenue		
Basic cable	\$850	\$740
Other regulated	63	56
Regulated Revenue	\$913	\$796
Premium Services	216	216
Pay Per View	29	20
Advertising	62	51
Primestar by TCI	99	24
Other	83	62
Total Revenue	\$1,402	\$1,169
Expenses		
Programming	\$283	\$237
Other Operating	181	118
S,G&A*	436	317
Total Expenses	900	672
Operating Cash Flow	\$502	\$497

* Sales, general and administrative. Note: Figures do not include results of Liberty Media programming assets. Source: TCI

Liberty makes Wall Street pitch

Barton releases financial data on program holdings

By Rich Brown

Tele-Communications Inc. programming unit Liberty Media Group saw its stock climb last week following the release of its first-quarter earnings and a meeting with New York analysts designed to show off the company's vast programming holdings.

Liberty reported revenue of \$448 million and net income of \$15 million for first quarter 1996, up from revenue of \$358 million and a net loss of \$10 million a year before.

"Liberty has proven it's not a one-hit wonder or a two-year phenomenon," Liberty President Peter Barton told analysts. "We're patient, we're young—and we play for the long term."

Barton walked analysts through a valuation process of the company's vast programming holdings that he said typically leaves analysts valuing the company's stock at an average \$36 per share (the company's stock by mid-week had jumped \$2 and was trading at just under \$30).

Eager to please, Liberty executives at the meeting shared rarely disclosed financial data on privately held companies within its portfolio. First quarter 1996 results include Discovery Communications with consolidated revenue of \$133.5 million and operating cash flow of \$26.7 million; Encore with revenue of \$26 million and operating cash flow of \$13 million, and regional sports operations with revenue of \$86 million and operating cash flow of \$20 million.

Barton told analysts that Liberty could conceivably spin off successful operations like Discovery or its sports holdings into separate public companies, but he would be concerned what kind of impact that would have on the entrepreneurial nature of executives such as Discovery Chairman John Hendricks.

"As a public company, he would be second-guessed, derided and criticized," says Barton.

Results were somewhat less stellar for Starz!, the premium movie service that is 90% owned by Liberty. The two-year-old service had first quarter 1996 revenue of \$20 million and an operating-cashflow loss of \$22 million. Liberty Executive VP/COO Robert Bennett says Starz! will need to reach



"Liberty has proven it's not a one-hit wonder or a two-year phenomenon," Liberty President Peter Barton (above) told analysts. "We're patient, we're young and we play for the long term."

11 million subscribers before break even and is now at 3.7 million (2.5 million of those are TCI). The service is likely to lose money until at least 1999 or 2000, he says.

Also showing a loss in operating cash flow during first quarter 1996 were Liberty's developing sports businesses, including Prime Network, NewSport and the company's regional sports advertising arm. The division had revenue of \$9 million and a \$4 million drop in operating cash flow.

Bennett says Liberty is working with new sports partner News Corp. to determine whether the two will continue to invest in the developing businesses.

Liberty also maintains a 40% interest in home shopping services Home Shopping Network and QVC, which had respective cash flow of \$13 million and \$72 million in first quarter 1996. Net sales during the quarter were \$283 million and \$450 million, respectively. ■

USA takes wraps off program slate

New lineup includes \$1 million-per-episode 'Big Easy' and 'Moby Dick,' cable network's first miniseries

By Rich Brown

USA last week unveiled a program development lineup that features 176 episodes of original comedy and drama and 20 movies, including the network's first miniseries.

USA is teaming with Hallmark Enter-

tainment on a slate of four original projects that will include a two-part, four-hour adaptation of *Moby Dick*.

The miniseries will carry USA's biggest budget ever—more than \$12 million—and will be executive-produced by Francis Ford Coppola and Hallmark Chairman Robert Halmi Sr.

No cast has yet been named on the project, which is scheduled to debut in fourth quarter 1997.

USA will also team with Hallmark on its first-ever three-hour movie, *The Louis Armstrong Story*, scheduled to debut in first quarter 1998. In addition, two Hallmark movies based on classic science fiction novels "Brave New World" and "Journey to the Center of the Earth" will debut on USA's Sci-Fi Channel in second quarter 1997.

The Hallmark titles are part of a \$175 million investment in original programming for the new season, which includes previously announced puppet-based prime time sitcom *Rudy* (premiering in January 1997) plus upcoming prime time hours *The Big Easy* (debuting Aug. 11), *Renegade* (premiering in September) and *La Femme Nikita* (debuting January 1997). Continuing original series on USA include newcomer *Pacific Blue* and network veterans *Weird Science* and *Duckman* (USA is also expected to renew original drama series *Silk Stalkings* for a sixth season).

In other dayparts, newcomers to the USA schedule include *The Big Date*, a daytime relationship/comedy show hosted by Mark Walberg; original weekend morning cartoons *Wing Commander Academy* and *Mortal Kombat: Defenders of the Realm*, and Sunday



USA visits 'The Big Easy'

late-night addition *Reel Wild Cinema* with Sandra Bernhard.

USA Pictures originals scheduled for 1996-97 include *Weekend in the Country*, a comedy/drama starring Jack Lemmon; *The Crying Child*, a thriller starring Mariel Hemingway; action/adventure *Bloodhounds II* with Corbin Bernsen; drama *The Perfect*

Daughter with Tracey Gold; drama *The Hand-Off* with Stockard Channing, and two movies co-developed by USA and Showtime, *Homecoming* and *Run for the Dream: The Gail Devers Story*.

USA also has commissioned its first sitcom pilot, *Claude's Crib*, starring comic Claude Brooks. The pilot, from USA co-parent company Paramount, could become a series as early as January 1997.

"It's a huge step up, and I would hope it speaks for itself," USA Networks Entertainment President Rod Perth says of the network's original programming slate.

In developing the lineup, Perth is borrowing from some of the strategies learned in his former perch at CBS. He says USA is waiting to see the broadcast network schedules fall into place before deciding where to schedule USA's new prime time series. USA also is following the broadcast network model by budgeting an unprecedented—for the channel—\$1 million per episode on ITC's *The Big Easy* and turning up the budget on its original movies. USA's network-size budget for the *Claude's Crib* pilot and the idea of even doing a sitcom pilot are unusual moves for the cable network, he adds.

"Not doing pilots for comedy is insane," says Perth. ■

Family Channel stresses value of values

Thomopoulos says channel is place for 'positive values' in American Family Entertainment

By Jim McConville

Emboldened by strong first-quarter financial results, Family Channel parent International Family Entertainment (IFE) intends to capitalize on the channel's positive family values programming platform to drive the basic cable network's growth.

As part of IFE's "Extraordinary Power Family" campaign (launched last year), The Family Channel will add original programming to its schedule this fall, said CEO Tony Thomopoulos at IFE's upfront presentation in New York last week.

IFE reported that net income rose 50.5%, from \$3.11 million to \$4.69 million, for the first quarter. Cash flow increased 51.8%, from \$10.1 million to \$15.3 million. Overall, IFE

"In a sense we have always had a [program] ratings system. We won't put anything on-air that we won't watch with our own families."

—IFE President Tim Robertson

sales rose 19.2%, from \$62.5 million to \$74.5 million.

Family Channel cash flow increased 50.7%, from \$15.7 million to \$23.7 million. Operating income increased 41.5%, from \$14.2 million to \$21.9 million, and sales increased 26.4%, from \$45.2 to \$57.1 million.

Although still in the red, FIT TV—IFE's fledgling health and exercise channel—has boosted its subscriber base from 8.3 million to 10.8 million. The channel has finalized its previously announced partnership agreement with Reebok International and Liberty Media Corp. that gives each a 10% stake in the network.

Family is adding two more original programming hours to its schedule as part of its plan to create a six-hour weekday afternoon block and thereby attract more female viewers to its afternoon schedule. "We've made a conscious decision that we were going to go primarily for women," says Thomopoulos. "We hope the program thrust will appeal to adults, specifically women, and that children will come along."

The block fits the network's strategy

of offering "positive value" programming.

"Americans continue to search for positive values in American family entertainment," says Tim Robertson, president of IFE. "In a sense we have always had a [program] ratings system. We won't put anything on-air that we won't watch with our own

families."

Family also joins a list of other networks that have added more original programming. Last January, USA introduced *USA Live*, a live interactive talk show that acts as a bridge between syndicated shows *Love Connection* and *The People's Court*.

Family this fall will also add the

syndicated *Carol Burnett and Friends* to its 6-7 p.m. slot and 130 hours of *Carson Comedy Classics* to its 12-1 a.m. late-night slot.

The channel's specials for the fall include *Apollo 11*, a two-hour documentary on the first moon landing; *John Wayne*, an original biography, and a new *Hart to Hart* movie. ■

Rushnell takes the helm of Nostalgia

Replaces Heim atop financially troubled network

By Jim McConville

Nostalgia Television has tapped former ABC veteran Squire Rushnell as president of the troubled cable network, effective immediately.

Rushnell spent 20 years as top programming executive at ABC, where his accomplishments included overseeing the creation of *Good Morning America*.

During his tenure at the network, he was also vice president, late-night programming and long range planning, for ABC's entertainment division, as well as vice president for ABC children's programming.

Most recently Rushnell, along with former ABC executives Judith Bishop and Peter Hagan, tried unsuccessfully to create Our Time Television—a cable network aimed at seniors.

The channel, which gained partial

carriage on TCI-owned Faith & Values Television as a two-hour talk block, was pulled last March, when the group ran out of funds after producing 40 episodes.

Rushnell joins Nostalgia as it braces for rough financial times. Recent published reports indicate that Nostalgia partner—and Unification Church subsidiary—Concept Communications is considering signing another partner, a cable operator or media company, for example, to help revive the financially ailing network.

In a recent SEC filing, Nostalgia disclosed that it may need more than the \$20 million it had estimated it would take to see it through to 1999.

Rushnell, however, says he's satisfied that funding is in place for the duration of his three-year contract: "I look at a very positive future for Nostalgia."

His priorities will be to change the



Squire Rushnell is the new president of Nostalgia Television.

public perception of the network, develop its original programming and build a strong financial platform. "We have to find the most creative means possible to program the rest of the network," he says.

Rushnell reportedly will work alongside retiring Nostalgia TV president Jack Heim. Heim, who announced his retirement in March, less than two years after joining the network, is scheduled to leave on June 30.

Nostalgia Television, launched in 1985, claims 9 million subscribers, down from its 12.2 million peak in 1993. The network's internal figures don't match Nielsen's, which show it with 7.6 million subs.

However, Rushnell says that during the past two years Heim has reversed Nostalgia's downward subscriber trend. "He's stopped the bleeding and stabilized it," he says. "And it looks pretty rosy in terms of the distribution deal in the hopper right now."

On the plus side, Nostalgia's prime time ratings during Heim's tenure climbed from negligible amounts to a 0.5. Current prime time network programming includes syndicated fare, such as 1970s series *Streets of San Francisco*, *Marcus Welby, M.D.* and *The Love Boat*. ■

Cable clustering

With the 1996 Cable Act in place, MSOs continue to make deals to strengthen their regional cable clusters. Added to the growing list of consolidations are two by Tele-Communications Inc. and one by Cablevision Systems.

TCI will buy from partner U.S. Cable the latter's 50% ownership in four cable systems in Illinois, Indiana and New Jersey with a total 175,000 subscribers. U.S. Cable will continue to operate the systems until late 1996 or 1997. TCI and U.S. Cable will sell to an unnamed third party four separate cable TV properties totaling 60,000 subscribers in New York, Texas, South Carolina, Georgia, and Florida.

TCI also will take over operation of cable systems owned by Prime Cable Inc. in the Houston area. The assets of Prime's Houston-area cable system—with 130,000 subs—will transfer to InterMedia Partners Southeast, for which TCI will operate the systems.

Cablevision Systems Corp. is acquiring from Warburg, Pincus Investors LP for \$183 million the ownership interests it does not already own in A-R Cable Services Inc., A-R Cable Partners, Cablevision of Newark and Cablevision of Framingham Holdings Inc. The systems total some 420,000 subscribers.

—JM

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Good Medicine For Your Bottom Line

Court TV remakes prime time

Looks to strengthen brand identity with viewers

By Jim McConville

Approaching its fifth birthday, Court TV is revamping its prime time schedule to tighten the pace and establish brand identity for its evening shows.

With network focus groups showing that viewers didn't know the name of any individual Court TV program, Court TV President Steve Brill says the restructuring is designed to give viewers a more predictable evening lineup with a smaller number of shows.

"It's to promote our shows with greater certainty, and it breaks up Court TV into smaller bite-size portions," says Brill. "It's being able to concentrate on branding various Court TV shows now that we've succeeded in branding the network. We've spent the last four and a half years creating a brand for the network, now we're going to create a brand for the shows."

The moves, effective May 20, also are meant to pick up the network's prime time pace. "We wanted it to be a

faster format," says Court TV spokeswoman Lynn Rosenstrach. "We felt it worked better in evening programs to make it faster and hopefully more watchable."

Court TV's new evening lineup: *Instant Justice* (7-7:30 p.m., repeated at 9-9:30); *TV Court News* (7:30-8 p.m.; repeated at 9:30-10), and *Trial Story* (10:30-11 p.m.).

The schedule includes a revised version of *Prime Time Justice* (8-9 p.m., repeated at 11 p.m.-midnight) that is reduced from 90 minutes to an hour. The move, says Brill, gives it "a pace that's more typical to a prime time show."

Prime Time Justice will fold four existing Court TV shows—*The System*, *Verdicts and Justice*, *In Context* and *Lock and Key*—into one.

The new format consists of a half-hour of highlights, followed by 30 minutes of analysis on legal cases and issues. "Even though it's now only an hour, it's expanded to look beyond Court TV trials and more at the legal

system," says Rosenstrach.

Instant Justice, Court TV's daily highlight show of daytime programs, will have less commentary and more highlights of the network's daily schedule. But the show's premise, says Rosenstrach, "is still to provide highlights of Court TV's daily coverage."

Having built up enough episodes, *Trial Story*—Court TV's half-hour show that focuses on one trial—gets a daily slot at 10:30-11 p.m.

Already added to the network's prime time schedule as of May 6 is *The Court TV Evening News*, which contains highlights of the day's legal system news. It airs at 7:30-8 p.m. and again at 9:30-10.

Rosenstrach says the revamped evening schedule should help advertisers. "It's now a lot easier for listing, marketing and promotional purposes to have shows stripped in an easier grid format."

Court TV kicks off a multimillion-dollar advertising campaign in July to promote the new schedule. ■

Baseball numbers on rise

Overall ratings are up for national, regional, local cable coverage

By Jim McConville

Unlike elephants, baseball fans appear to have short memories. With the Major League Baseball 1996 season now seven weeks old, cable TV viewers apparently have forgiven and forgotten players for their 1994 strike and are tuning to baseball in increasing numbers.

Based on Nielsen ratings to date, a majority of national, regional and local cable networks are reporting significant baseball ratings increases over 1995.

Sports networks cite a variety of reasons for the increases, from getting off to a fast start in this year's pennant races to carryover of TV viewership to last year's postseason play.

"The numbers are surprising to everybody, but there are some signs that the game may be bigger than what the players tried to do to it," says Dan-

tia Gould, editor of Gould Media, who notes that ratings are generally up for most MLB television rightsholders.

Fans may be making a swifter return to MLB on TV than to the ballparks, however. "There are still some problems in terms of park attendance," Gould says, "but that doesn't mean people won't watch on TV."

Major League Baseball may get an additional shot in the arm when the Fox Network kicks off its weekly Saturday telecasts on Memorial Day weekend.

ESPN's ratings through the first 19 baseball telecasts are up 11%, climbing from a 1.5 rating (981,000 households) to a 1.8 rating (2.2 million).

After 27 telecasts, TBS reports that its Atlanta Braves games are averaging a 2.0 rating, up 18% from a 1.7 rating for 1995.

Madison Square Garden, which televises the New York Yankees, and Sports Channel New York, the region-



ESPN's baseball ratings are up over last season.

al network for the New York Mets, have posted healthy increases. MSG reports a 25% ratings jump, from a 1.81 to a 2.26 rating, after 24 games. Mets telecasts also are up 25%, says Michael Bair, senior vice president of Sports Channel.

Sports Channel Ohio, the Liberty regional network that covers the American League champion—Cleveland Indians, reports ratings up 47%, averaging a 9.27 household rating for 11 games televised on Sports Channel in April.

Prime Sports West spokesman Lyle Eng says that "there's a direct correla-

tion" between how the National League's Western division-leading San Diego Padres are playing this year and the numbers Prime Sports is posting. For the first seven Padres home-game telecasts, Prime Sports has an average 7 rating, compared with 2.6 last year.

Overall, local baseball broadcast

ratings are up approximately 60%, with 18 of 28 local rightsholders reporting an increase.

The Baltimore Orioles, Cleveland Indians, Seattle Mariners and St. Louis Cardinals all have posted sizable increases, which may have something to do with their early success on the field.

WJZ-TV in Baltimore reports its Ori-

oles telecasts are getting a 14.8 average rating compared with 11.3 last year; Cleveland-based WUAB-TV is averaging a 16.5 for Indian games vs. 10.6 last year; Mariners games on KRO-TV Seattle have generated an average 12.7 rating compared with an 8.8, and KPLR-TV St. Louis reports that Cardinal telecasts are averaging 10.9 vs. 6.4. ■

Comcast gets high marks despite loss

Cox, Jones, Falcon all up for first quarter

By Michael Katz

Comcast Corp., the nation's fourth-largest MSO, reported a \$34.6 million loss for the three months ended March 31 but a 43% increase in revenue, to more than \$950.7 million from \$663.6 for the same period last year.

Operating cash flow for first quarter 1996 increased 23%, to \$270.1 million, compared with \$219.6 million for the first quarter of last year. Revenue for Comcast's cable division was up 10.1%. The results do not include Comcast's February 1995 57% acquisition of home shopping network QVC, which reported a revenue increase of 25.5% and cash flow growth of 16.6%.

The ongoing losses, according to the company, are associated with financing costs and depreciation and amortization from acquisitions, as well as losses from affiliates.

"Comcast remains the best value in the cable group" because it is trading below cash-flow projections, according to a report by Merrill Lynch analyst Jessica Reif. "We believe Comcast's discount is a result of investors undervaluing the company's significant off-balance-sheet assets and recent acquisitions," Reif says.

As of last Wednesday afternoon (May 15), Comcast stock was trading at 17 3/8, up 25 cents. Merrill Lynch's 12-month target for the stock is \$28 per share.

In its quarterly report, Comcast says that with the arrival of digital equipment and cable modems, expected sometime this year, it will offer Internet usage, increased channels and high-speed data services.

"As was evident at the National Cable Television Association convention in April, the industry is eagerly awaiting delivery of new equipment that will allow us to provide new ser-

vices to our customers," Comcast President Brian Roberts said in the report.

Comcast agreed in March to purchase 66% of a venture that will own the NBA's Philadelphia 76ers and NHL franchise Philadelphia Flyers, as well as two sports arenas. "A primary goal of the consolidated sports/entertainment entity is to create super-regional cable programming services anchored by the sports teams," Roberts says.

Other MSOs Cox Communications, Jones Intercable, and Falcon Cable Systems also reported positive first quarter results. Cox reported a 32% increase in revenue, to \$357.5 million for the three months ended March 31, compared with \$271.2 million for the

same period last year. Operating cash flow for the first quarter also was up 33% over last year, to \$136.3 million.

Jones saw a 7% increase in revenue, to \$7.8 million from \$7.2 million, from first quarter 1995, although net income decreased 24%, to \$168,000 from \$221,000, for the same time last year. Falcon's revenue increase was 3.9% to \$13.5 million, for the first quarter compared with the first quarter last year. Cash flow increased by 10.5%, to \$6.7 million from \$6.1 million. Net income was down dramatically, to \$407,000 from \$5 million in 1995; however, that 1995 figure was primarily due to the onetime sale of securities in February 1995. ■

PEOPLE'S CHOICE: TOP CABLE SHOWS

Following are the top 15 basic cable programs for the week of May 6-12, ranked by households tuning in. The cable-network ratings are percentages of the total households each network reaches. The U.S. ratings are percentages of the 95.9 million households with TV sets.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.
1. NBA Playoffs	TNT	Tue 9:31p	4,801	7.2	5.0
2. Movie: 'Night of the Twisters'	FAM	Sun 9:00p	2,901	4.5	3.0
3. NBA Playoffs	TNT	Mon 8:58p	2,830	4.2	3.0
4. WWF Monday Night Raw	USA	Mon 8:57p	2,758	4.1	2.9
5. NBA Playoffs	TNT	Wed 7:58p	2,521	3.8	2.6
6. Rugrats	NICK	Sun 10:00a	2,350	3.6	2.5
7. NBA Playoffs	TNT	Thu 7:58p	2,251	3.4	2.3
8. NBA Playoffs	TNT	Fri 9:31p	2,179	3.3	2.3
9. Kids Choice	NICK	Sat 8:00p	2,142	3.2	2.2
10. Rugrats	NICK	Mon 6:30p	1,916	2.9	2.0
11. Rugrats	NICK	Tue 6:30p	1,902	2.9	2.0
12. Tiny Toons Adventures	NICK	Mon 7:30p	1,824	2.8	1.9
13. Doug	NICK	Mon 7:00p	1,808	2.7	1.9
14. NBA Playoffs	TNT	Tue 6:58p	1,802	2.7	1.9
15. Aaahh!!! Real Monsters	NICK	Sun 10:30a	1,787	2.7	1.9

Following are the top five pay cable programs for the week of May 6-12, ranked by households tuning in.

1. Movie: 'Bad Boys'	HBO	Sat 8:00p	3,176	13.2	3.3
2. Boxing: Holyfield vs. Czyz	HBO	Fri 11:05p	3,160	13.2	3.3
3. Boxing: Lewis vs. Mercer	HBO	Fri 10:00p	2,522	10.5	2.6
4. HBO Comedy Hour: Andrew Dice Clay	HBO	Sat 10:00p	2,257	9.4	2.4
5. Movie: 'Murder in the First'	HBO	Sat 11:00p	2,113	8.8	2.2

Sources: Nielsen Media Research, HBO

GRAPHIC BY KENNETH RAY/BROADCASTING & CABLE

H E A D L I N E S



TNT beefs up wrestling

The heated battle between TNT and USA to win over wrestling fans on Monday nights is about to get hotter with the addition of another weekly hour of live ring action to the TNT schedule.

WCW Monday Nitro Live on TNT beginning on May 27 will air at 8 p.m. ET, giving the network an hour jump on its already head-to-head competition with USA's WWF wrestling at 9 p.m. In other TNT Monday night shifts, reruns of *Thunder in Paradise* will leave the 8 p.m. slot, and action hour *The Lazarus Man* will move to

10 p.m. A repeat of *WCW Monday Nitro Live* aimed at West Coast audiences will continue to air at 11 p.m.

Sci-Fi slate

Sci-Fi Channel next month will debut original series *Trailer Park*, hosted by longtime *Saturday Night Live* writer Tom Davis, and *Sci-Fi Trader (Cool Stuff from the Cosmos)*, a production with QVC, pitching sci-fi-related merchandise. Other series joining the schedule include 22 new hour episodes of former syndicated paranormal investigative series *Sightings*; two new series from CNet: *The Computer Network*; specials *Warped in Space* and *World Wide Weird*, and newly acquired off-net shows *Earth 2*, *seaQuest* and *M.A.N.T.I.S.*

Saddle up

The Nashville Network has signed a deal with Arena Promotions to continue carrying *Friday Night Championship Rodeo* from Mesquite, Tex., through 1999. Reid/Land Sports, which produces the weekly rodeo

show, will also produce a June 2 prime time benefit rodeo competition for TNN hosted by Reba McEntire.

Brenner upped at USA

USA Networks' Stephen Brenner has been named executive vice president, chief operating officer and general counsel, assuming many of the day-to-day operating business responsibilities at the company while also serving as general counsel and primary government relations representative. Brenner joined USA in 1982 and most recently served as executive vice president, business affairs, operations and general counsel.

Banse gets new post at Comcast

Comcast Cable Communications has named Amy Banse vice president of program development, responsible for developing new content and continuing to oversee the company's legal affairs with networks. Banse joined Comcast in 1991 as deputy general counsel. —RB/JM

CTAM sees cable at a crossroads

July conference will tap expertise of other businesses that faced similar challenges

By Jim McConville

It's Your Move—Don't Blow It," the title of CTAM's 20th annual National Marketing Conference this summer, appears to be good advice for cable companies now at the intersection of deregulation, new technologies and increased competition.

CTAM '96, to be held July 14-17 in Boston, will focus on the challenge that cable companies face introducing products and services in a quickly changing environment.

To that end, several key conference speakers are to come from other industries with experience introducing new products under not-so-friendly conditions.

"Seminars will include executives from Apple and Sony, who had to introduce new products where there was no proven consumer demand," says Char Beales, president of CTAM, who estimates that 2,500 industry executives will attend this year's con-

ference (last year's gathering drew 2,432).

On tap as CTAM '96 keynote speaker is James Barksdale, president of software company Netscape Communications, which created navigational software for the Internet's World Wide Web.

Other general session speakers include Michael Bloomberg, president, Bloomberg Television; Liz Dolan, vice president, marketing, Nike; and Jim Koch, founder of the Boston Beer Company.

E! Entertainment President Lee Masters and Jones Intercable President Jim O'Brien are CTAM conference co-chairmen.

Another new wrinkle will be the addition of approximately 20 "Ask the Experts" tactical workshops designed to give attendees hands-on knowledge of a variety of cable industry concepts. To date, workshop topics include: "How to Write a Media Plan," "Great Tune-In Spots on a Bud-

get" and "How to Hire and Manage an Agency."

CTAM marketing seminar topics include new strategies in packaging and repackaging products, cable's new hot-shot marketers, new-product tiers and marketing new-technology products. CTAM's annual "master" courses will include sessions on the Internet, branding, set top devices and global brand marketing.

CTAM '96 will also mark the launch of the CTAM Educational Foundation in conjunction with BROADCASTING & CABLE, which is donating 10% of its July 15 ad revenue to the new foundation. ■

Errata

The list of new cable networks in BROADCASTING & CABLE's April 29 issue included an incorrect telephone number for The American West Network. The correct number is (818) 841-2003.

AccuWeather pitches frequent forecasts

New service could provide local weather as often as every two minutes

By Michael Katz

AccuWeather is offering an automated 24-hour local weather cable service that boasts the ability to display local weather information as often as every two minutes.

Local Cable Weather, now in field tests, "provides what the viewer really wants," says Joel N. Myers, president and founder of AccuWeather. "It can be tailored to each market or cable system."

Myers says the higher frequency of local forecasts "makes a tremendous difference" because "most people don't want to watch 10 minutes of weather

before getting their local forecast."

The service will feature a computer display of radar animation; text for the weather forecast; a 10-day forecast, an almanac, current conditions and, on a broader scale, national and international weather maps. The technology used for Local Cable Weather is installed in the cable headend of each operator, which is what allows it to be customized for local usage.

Unlike The Weather Channel, Local Cable Weather will not have on-screen meteorologists or commercials. However, the graphics will be able to contain sponsor logos or advertisements.

AccuWeather is promoting Local Cable Weather as an easy source for revenue. It costs about \$1,000 per month for cable systems with up to 50,000 subscribers—more for larger systems.

"The cable operator can put advertising on the screen and quickly generate five to 10 times its cost," says Myers. "The thing that sells the fastest [in weather information] is the local forecast."

AccuWeather, founded in 1962, offers weather information and maps to hundreds of TV stations, radio stations and newspapers and thousands of other clients worldwide. ■

Nickelodeon in Latin America

Nickelodeon will launch a 24-hour kids service targeted to Latin America and beamed from the PanAmSat 3R satellite starting in fourth quarter 1996. The channel will be broadcast in both Spanish and Portuguese. In preparation for the Latin launch, Nickelodeon has signed a multitle deal with Nelvana Enterprises, acquiring 15 half-hour series—including first-run pay, cable and satellite rights to 65 half-hour episodes from four of the series. First-run titles include *Blazing Dragons* and *The Secret Life of Toys*. The remainder of the schedule will be filled with Nickelodeon programming and local acquisitions.

TeleWest revenue up

TeleWest, the UK's largest MSO, reports that revenue was up a whopping 147%, to £65.2 million (\$101 million), for the first quarter, ended March 31, thanks to the acquisition last October of SBC CableComms UK. Despite increased revenue, the company recorded a net loss of £53.4 million, significantly higher than last year's £17.7 million. Residential telephony contributed £28 million to first-quarter revenue, up a massive 191% over last year, while Cable TV added a further £28.1 million, up 125%. Capital expenditure reached £96.1 million, with 55% of the network now built (2.1 million homes passed). Rival cable operator Nynex CableComms, the UK's second-largest MSO, reduced its operating loss in the quarter from £21.3 million (\$32 million) to £19 million on a pro forma basis. Revenue increased from £16.9 million to £32.5 million as CATV penetration climbed slightly, to 19.7%, and residential telephony penetration grew from 20.8% to 25.9%.

NetHold gets MGM/UA titles

European pay-TV operator NetHold has acquired PPV rights to an unspecified number of MGM/UA first-run fea-



ture films in preparation for its planned 24 NVOD channels in the Benelux countries and Scandinavia this fall. Although terms of the nonexclusive deal were not disclosed, NetHold subsidiary MultiChoice will be offering features such as "Rob Roy," "Species," "Get Shorty" and "The Birdcage," three to six months after video release. It is the first time that a major studio has licensed PPV rights to NetHold. NetHold is in talks with other major studios and expects to announce PPV deals shortly.

DBS foursome

Telesat Canada is talking to TCI and TelQuest Ventures about launching four DBS satellites for the Canadian and U.S. markets. The satellites will occupy two of Canada's six empty slots. The first launch is set for this year; the latter, in early 1998.

Inactive interactive

Canada's MSO Videotron is dropping its TVI Interactive service to make room for four new PPV channels. The channels, which allow viewers to choose camera angles for certain events and change story lines, was on Videotron at launch six years ago.

Mexican DTH deal

Mexico and the U.S. have signed a satellite reciprocity accord, allowing each other's satellites to beam DTH signals into either country. The pact frees Galaxy Latin America partner Multivision to make use of U.S. bird Galaxy IIIR in Mexico. Local rival Televisa will benefit early next year when it switches its forthcoming DTH service from Mexico's Solidaridad to PanAmSat's PAS-6.

—By Debra Johnson

Broadcasting & Cable's **Telemedia**

THE INTERACTIVE WORLD OF VIDEO, VOICE AND DATA

Set-Top Boxes

Week®

Tele-TV, Americast talk unity

Two telco groups look for common goals in set-tops, programming

By Richard Tedesco

Tele-TV and Americast may soon form a common front around the set-top technology dubbed "Unity."

The rival telco TV ventures have begun to explore joining forces to submit a common bid for a universal set-top box that Tele-TV, the Bell Atlantic/Nynex/Pacific Telesis group, is commissioning. It is now reviewing five responses to its RFP for the Unity box, so called because it would have the capacity to operate across virtually any telecommunications platform. Americast, the Ameritech/BellSouth/SBC Communications venture, recently issued an RFP for its own set-top.

Ivan Seidenberg, Nynex chairman, says the two camps are "looking at various categories" as possible areas for cooperation, including a joint purchase of Unity boxes, supporting equipment for their respective infrastructures and navigational techniques. "We're talking," Seidenberg said last week.

With reference to the Unity boxes, Stephen Weiswasser,

Americast president, said: "It would make sense. Instead of having two boxes, we'd have one box."

Obvious economies of scale could be realized from a joint bid by the two telco camps and Weiswasser said that Americast plans to "make some judgments" about boxes shortly.

There is clearly the potential for cooperation on the programming front as well. Weiswasser said he foresees the prospect of "cross-licensing content somewhere down the road."

Howard Stringer, Tele-TV chairman, said that he also anticipates opportunities for cross-distribution of programming between the two entities. "Content ought to flow [back and forth] easily enough," Stringer said.

Tele-TV's content licensing effort is flowing smoothly, according to Stringer, who reports a deal in place with Turner Broadcasting System and a preliminary pact with CBS. "Everyone's dealing with us and we're doing fine," Stringer says.

TW

Tele-TV tests set-top boxes

Plans to deliver RCA-built units to customers in fall

By Chris McConnell

Tele-TV has begun testing a digital set-top receiver it hopes to place in the hands of some viewers by year's end.

The joint programming venture of Nynex, Bell Atlantic and Pacific Telesis has taken delivery of a stack of the \$350 wireless cable set-top units at its Reston, Va., facility, where technicians are examining how well features on the RCA-built units work. Plans call for launching a further series of tests on the receivers this June and delivering them to customers this fall.

"We are further ahead on

bringing digital TV to the home than anyone else except, arguably, DBS," Tele-TV President Ed Grebow says of the wireless cable project. His company initially plans to deliver a 120-channel wireless cable service subscribers in Los Angeles, Boston and Norfolk, Va.

Grebow hopes the inclusion of local broadcast signals will give the wireless cable service an edge over DBS. "We're committed to carrying local broadcasters," says Grebow, adding that the company is negotiating for transmission rights in the markets it plans to serve.

The wireless cable network is one of several systems Tele-TV is exploring.

Earlier this year, Tele-TV requested proposals for a set-top receiver that will work with cable and DBS networks as well as wireless cable. Grebow says the company has narrowed the field of potential suppliers from 16 manufacturers to five and plans to order the first 2 million "Unity" boxes next month. "Asian companies in particular are being very aggressive," Grebow says of the current competition for the order.

While the company readies its wireless cable system and

second-generation set-top boxes, it also is reviewing its relationship to rival telco-video venture Americast in light of the announced Nynex/Bell Atlantic and Pacific Telesis/SBC Communications mergers.

"We're certainly having conversations about partnering with Americast," Grebow says. Partnering with the other telcos will help set industry standards and boost the volume of equipment orders, he adds.

"Some level of cooperation is likely," Grebow says, adding that he does not know what form that cooperation will take.

TW

Online Services

Prodigy pushes abroad in wake of buyout

Forms reciprocal deals with European online services

By Richard Tedesco

Prodigy Service Co.'s new owners outlined an international strategy last week to drive its business in the wake of the \$225 million buyout deal that links the commercial online service to Mexico's Grupo Carso.

Grupo Carso, a leading telecommunications firm, is a major shareholder of Cambridge, Mass.-based International Wireless Inc., which has acquired Prodigy, subject to regulatory approval, along with a group of Prodigy executives led by its president, Edward Bennett. A deal to purchase the company from

50-50 partners IBM and Sears, Roebuck & Co. has been in the works for several weeks.

Bennett already had been pushing Prodigy toward reinventing itself as an Internet-friendly service. International Wireless wants to make Prodigy multilingual, starting later this year, says its co-chairman, Greg Carr: "Our big strategy is to go international." In its first international regeneration, Prodigy will launch a Spanish-language service that will draw on content from Grupo Carso, a financial and strategic partner in Prodigy. An Asian service also will be launched by year's end, according to Carr,

and the next likely frontier is Africa, where International Wireless already owns an online service.

Prodigy International was officially launched last week, allowing Prodigy subscribers to access European online services (Italia On-line, the French Club Internet and two German services: Uni-Online and Focus Online) by way of

a Prodigy Web site (www.internationallink.com). Conversely, members of those European online services now have access to Web-based areas of Prodigy, including *Chat Soup*, *The Night People*, *WiseAcres*, *Baseball Manager*, *Pseudo*, *SonicNET* and the upcoming *STIM* Webzine.

That re-emphasizes the Web-based identity that Prodigy is seeking to build for itself, which will be fully realized when it recasts its U.S. distribution later this year, Carr says. His goal is to make it once again the top commercial service. "This strategy is an open architecture," he says.

TMA

The Internet

NBC Online report follows Everest tragedy

Pittman talks to Brokaw after eight climbers die in blizzard

By Richard Tedesco

Tom Brokaw's historic interview—via NBC's Web site—with an American climber on Mount Everest was tinged with tragedy.

Eight members of Sandy Hill Pittman's team died during a blizzard on the mountain just after she reached the peak at 29,000 feet on May 10. Team leader Scott Fisher was among those lost on the way back to a base camp at 27,000 feet. Brokaw already had been slated to interview Pittman online the evening of May 13.

Pittman, the estranged wife of MTV co-founder Bob Pittman, is the first woman to climb the world's seven highest peaks. Dispirited by the tragic turn of events in the wake of her feat, Pittman told Brokaw, "This is a time to heal and to recognize Scott's passing with dignity." Asked about the condition of her team, she said, "Our toes are a little black and blue and some of us are having trouble seeing, but I don't think the damage will be permanent."

It was uncertain whether coverage of the team's activities on Everest would continue on the NBC Web site late last week.

It also was uncertain whether a *Nova*/PBS team, which was attempting to climb Everest when the blizzard hit, would continue its effort. David Brashears, a filmmaker and mountaineer who is part of the team, helped rescue members of Pittman's party. All members of the *Nova*/PBS team, which had been filing reports online (www.pbs.org/nova/everest), survived the blizzard.

TMA

E! Online hires 'People' person



Lew Harris, *People* magazine's entertainment editor, is going electronic as editor-in-chief of E! Online.

Harris, 51, will oversee development of the E! Online service, slated to launch early this summer. The planned entertainment news and information service is a joint venture of E! Entertainment Television and CNet: The Computer Network.

Before joining *People* last year, Harris had been editor-in-chief of *Los Angeles Magazine*. But he says he was impressed by CNet's online content and was eager to get into cyberspace journalism: "Online was where I wanted to be, even before I went to *People*."

His concept for E! Online is to base the service on the strongest elements of the cable network, including *Talk Soup*, its half-hour daily *Gossip* segment, the *News Daily* and *Howard Stern*, plus fresh segments "to create a sort of interactive magazine" encouraging user feedback. "I think the idea is to make this the number-one entertainment resource on the Web."—RT

Calendar

May 21—"Utilities and PCS: A Hard Look at Balancing the Opportunities and Risks," conference presented by UTC. Hyatt Regency, Dallas-Fort Worth. Contact: (214) 453-1234.

May 21-23—ITCA '96, annual convention and exposition presented by the International Teleconferencing Association. Sheraton Washington Hotel, Washington. Contact: (800) 360-4822.

May 23—"The Future of Money in the Information Age," 14th annual Cato Institute Monetary Conference. Cato Institute, Washington. Contact: (202) 789-5202.

May 23-25—Multimedia '96, Canadian exposition and trade show presented by Multimedia Trade Shows Inc. Metro Toronto Convention Centre, Toronto. Contact: (905) 660-2491.

May 29-31—InterShop '96, conference on Internet shopping, retailing and commerce presented by BRP Publications Inc. Sheraton Palace Hotel, San Francisco. Contact: (202) 842-3022.

June 2-3—"DVD Briefing—Implications and Applications," conference produced by Knowledge Industry Productions. Red Lion Hotel, San Jose, Calif. Contact: (914) 328-9157.

June 7—Internet & World Wide Web business conference, presented by CompuServe. Sheraton City Center, Washington. Contact: (800) 682-5078.

June 13-14—Cable/Telco video franchising forum, presented by Strategic Research Institute. Washington Hilton and Towers, Washington. Contact: (800) 599-4950.

June 17-19—iMAGIC (innovative multimedia achievement in the global interactive community) awards festival sponsored by Select Media Inc. New York Information Technology Center, New York City. Contact: Erin Fitzgerald, (212) 732-4437.

June 23-27—SUPERCOMM '96 communications industry exhibition and forum. Dallas Convention Center, Dallas. Contact: (800) 278-7372.

CD-ROM

Disney Interactive gets Sanctuary

Buys leading 'edutainment' CD-ROM producer

By Richard Tedesco

Disney Interactive last week bought the Sanctuary Woods' Canadian software studio in a move designed to improve and increase its CD-ROM output.

The company acquired the studio in Victoria, B.C., along with rights to the proprietary game development engine of Sanctuary Woods, one of the preeminent producers of "edutainment" CD-ROMs.

Disney was scheduled to produce six to eight titles this year. The addition of the facility could increase that production by four to six titles annually.

"It will just allow us to do more," says Steve

Fields, senior vice president of Disney Interactive Edutainment & Multimedia. "The engine itself is very versatile and works well with animation, high-quality graphics and music."

This marks the first time that third-party development tools have been bought by Disney, which plans to retain the Sanctuary Woods staff of 36 people.

Since its inception in 1994, the Disney Interactive unit has produced five of the best-selling children's software titles in the U.S., including edutainment and interactive storybooks based on "Aladdin," "The Lion King," "Pocahontas" and "Winnie the Pooh." Its most recent popular release is an animated storybook based on "Toy Story."

The Internet

Apple, others, planning I-Net devices

Apple Computer last week joined the crowd of companies that will produce low-cost Internet-access devices, while IBM, Oracle Corp. and Sun Microsystems announced a press conference for today (May 20) to suggest specifications for those devices.

Apple's announcement heralds part of a larger game plan for the troubled computer company to shift its business emphasis to the Internet. The Pippin device that Apple markets in Japan will be the design basis for an Internet device it plans to sell in the U.S. by the end of the year.

IBM has been planning its own line of low-function Internet-access devices for the past several months ("Telemedia Week," Feb. 19). The idea calls for something consumers can use just to passively surf the Internet. Oracle was the first company to push the concept of a \$500 NC, or "network computing," device.

Oracle had stated its intention to supply software for the devices, not produce them.

Sun has shown interest in making the devices and reportedly is poised to announce an operating system for them, code-named Kona. Its common Java authoring language presumably will be touted as the common language to be used for the NCs.

Representatives of IBM, Oracle and Sun had no comment on the specifications beyond the announcement of today's press conference. Oracle did announce the 15 companies that have agreed to participate in developing the NC devices, including Mitsubishi Electric, Nokia and Acer, which will manufacture them, and Motorola and Digital Equipment Corp., which will provide chips and software.

Unified specifications for the devices could help to dispel the almost certain consumer confusion that intro-

duction of the devices will cause. Prospective marketers will face the challenge of pitching the product to consumers who thus far have resisted buying PCs. —RT

Intel, BroadBand, work on net access

Intel Corp. and BroadBand Technologies Inc. are developing Internet-access technology using PC interface cards and fiber-to-the-curb technology.

Intel will work on hardware and software technology to enable PCs to use fiber-to-the-curb networks now being tested by telephone companies to facilitate high-speed Internet access. Intel intends to license that technology to BroadBand, which will develop interface PC cards to be used in conjunction with its Fiber Loop Access (FLX) system.

BroadBand hopes to have products in the marketplace in 1997.—RT

WFOR-TV captures crash coverage with GyroCam

CBS O&O's chopper gets tight shots from 3,000 feet

By Glen Dickson

Following the crash of ValuJet Flight 592 in the Florida Everglades last week, WFOR-TV Miami was able to capture unique footage of federal recovery efforts from Chopper 4, its advanced news helicopter equipped with a GyroCam gyro-stabilized broadcast system.

The CBS O&O used the GyroCam's 72:1 zoom ratio to get close-up shots of the crash site from 3,000 feet, the minimum elevation for aerial news coverage of a plane crash as mandated by the Federal Aviation Administration.

Last Monday (May 13), WFOR-TV recorded footage of the recovery team finding the plane's flight data recorder. The clip led off the *CBS Evening News* that night. "We were able to get a tight shot of them pulling it out of the muck," says WFOR-TV News Director Neil Goldstein.

"The GyroCam has defined our coverage of this story," Goldstein says. "The crash site is 10 miles from anywhere, and there's no other way to get in there and take pictures."

For the past seven months, the station has been using the nose-mounted gyro-stabilized unit, which houses a Sony T-70 camera, on Chopper 4. According to Tom Zack, WFOR-TV



WFOR-TV's Chopper 4 got this shot of the jet's data recorder being pulled out of the Florida swamp.

"Viewers want those pics, and we're finding tune-ins to our coverage. Chopper 4 has definitely become a personality on our air."

**Neil Goldstein,
news director, WFOR-TV Miami**

assistant news director/operations, the GyroCam is far superior to the station's old chopper camera, a handheld Sony with a Schwem gyro-stabilized lens that yielded an 18:1 zoom. "When you zoomed in with the handheld, the picture got shaky," says

Zack. "And of course, with the 18:1 zoom you couldn't get as tight a shot."

In addition to the GyroCam, Chopper 4 is outfitted with six Elmo point-of-view cameras—two mounted externally and four inside for talent shots. The station leases the chopper as part of a turnkey coverage package from owner/operator Jim Hunter, who pilots the copter and also reports when WFOR-TV talent isn't on board. The leasing arrangement is similar to the one used by WNBC-TV

New York for its Newschopper 4, which also has a GyroCam (BROADCASTING & CABLE, Jan. 22).

The Chopper 4 coverage has boosted WFOR-TV's ratings during the media frenzy over the crash, Goldstein says. "Viewers want those pics, and we're finding tune-ins to our coverage," he says. "Chopper 4 has definitely become a personality on our air."

With that in mind, the station is expanding its use of the helicopter, which mainly has been used for breaking stories such as the ValuJet crash. Starting in July, Chopper 4 will be on-air for traffic reports during WFOR-TV's morning newscasts, Goldstein says, and the station is considering "more prowling time" for the helicopter. ■

Satellite operators eye future capacity

New orbital slots open up reselling business

By Glen Dickson

With the FCC's assignment of 11 new domestic fixed satellite slots, the satellite industry is breathing a collective sigh of relief after years of space segment shortage. In fact, operators may need to juggle their launch dates over the next few years to avoid a capacity glut.

"The question is whether the carriers will actually fill all of the orbital slots granted to them," says Jack Morse, president of reseller Global Access Telecommunications. "I think the carriers have learned over the past few years that to control the capacity is certainly more profitable for them."

One bird going up in short order is the Hughes Galaxy IX, which is scheduled to blast into space with 24 C-band transponders this week. Hughes also received FCC approval for the hybrid C-/Ku-band Galaxy X, due for launch in early 1998. The FCC granted Hughes a waiver to include C-band capacity on Galaxy X, whose Ku-band capacity will replace the SBS-5 bird. Similar waivers were granted to AT&T and GE for their hybrid spacecraft.

Despite the economic efficiencies of hybrid satellites and the FCC's favorable treatment of the two-for-one technology, Hughes Communications President Jerry Farrell doesn't see dedicated C-band birds going away altogether. "You've got roughly twice as much C-band as Ku-band," he says. "You don't put hybrids up there if you don't have a market for Ku-band."

AT&T is launching two hybrid birds: Telstar 5, scheduled for service by midsummer 1997, and Telstar 6, due for launch in 1998. The entire Ku-band payload of Telstar 5 will be dedicated to the AlphaStar DTH service, while the Ku capacity on Telstar 6

Flying the crowded skies

The FCC two weeks ago moved to increase the supply of fixed (non-broadcast) satellite capacity, authorizing 11 new satellites. Here's the current satellite lineup, with the new birds in color. When two appear in the same slot, the first is near retirement and is expected to move to accommodate the second.

Orbital slot West longitude	Frequencies	Satellite	Owner
139	C	Aurora/Satcom C-5	AT&T and GE Americom
	Ku	ACS-3K	AMSC
137	C	Satcom C-1	GE Americom
	Ku	unassigned	
135	C	Satcom C-4	GE Americom
	Ku	Orion O-FA	Orion
133	C	Galaxy 1-R(S)	Hughes
	Ku	unassigned	
131	C	Satcom C-3	GE Americom
	Ku	unassigned	
129	C	Loral 1	Loral
127	C	Galaxy IX	Hughes
	Ku	unassigned	
125	C	Galaxy 5-W	Hughes
	Ku	GSTAR II	GE Americom
123	hybrid	Galaxy X	Hughes
121	Ku	EchoStar FSS-2	EchoStar
105	K	GSTAR IV	GE Americom
103	C	GE-1	Hughes
	Ku	GSTAR 1/GE-1	GE Americom
101	hybrid	Satcom SN-4	GE Americom
99	hybrid	Galaxy IV	Hughes
97	hybrid	Telstar 401	AT&T
95	hybrid	Galaxy II	GE Americom
93*	hybrid	Telstar 5	AT&T
91	hybrid	Galaxy VII	Hughes
89	hybrid	Telstar 402R	AT&T
87	hybrid	Satcom SN-3	GE Americom
85	C	Telstar 302/GE-2	AT&T
	K	Satcom Ku-1/GE-2	GE Americom
83	C	unassigned	
	Ku	Echostar FSS-1	EchoStar
81	C	unassigned	
	Ku	Satcom Ku-2	GE Americom
79	hybrid	GE-5	GE Americom
77	hybrid	Loral 2	Loral
76	C	Comstar D-4	Comsat
74	C	Galaxy VI	Hughes
	Ku	SBS-6	Hughes
72	Ku	unassigned	
69	hybrid	Satcom SN-2/ Telstar 6	GE Americom/AT&T
67	hybrid	GE-3	GE Americom
64	C	unassigned	
	Ku	unassigned	
62	C	unassigned	
	Ku	ACS-2K	AMSC
60	C	unassigned	

Note: Most domestic fixed (non-broadcast) communications satellites operate at either the C-band (4/6 ghz) or Ku-band (12/14 ghz) frequencies. However, many of the newer birds are hybrids, operating in both bands. Each domestic orbital slot can accommodate two single-band satellites (one C-band and one Ku-band) or one hybrid.

* AT&T's hybrid Telstar 5 will take the place of GE Americom's C-band GSTAR III at 93 degrees.

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"presents some interesting possibilities [for reselling]" says Joan Byrnes, AT&T's marketing, sales and new business development director.

A new entrant in domestic fixed satellite service is Loral Space & Communications, which plans to launch two hybrid birds, each with 24 C-band and 32 Ku-band transponders. The two satellites, called the LoralSat system, should be in service in 2000.

"It's good to see Loral in the plan," says Harley Shuler, senior vice president of reseller Keystone Communications. "They'll be a major player in the industry when they get those two birds built."

A second domestic newcomer is Orion Network Systems, which received a conditional license to launch the Ku-band O-F4 pending adequate demonstration of its financial qualifications. According to April McClain-Delaney, Orion's director of regulatory affairs, Orion probably will apply for a financial waiver from the FCC to hold on to the orbital slot.

Orion thinks that the FCC's financial requirements are overly stringent toward entrepreneurial companies, says McClain-Delaney. The fledgling operator, which now provides transatlantic transmission from the Orion 1

bird, would like to see the FCC's requirements come in line with the International Telecommunication Union's financial standards for the international arc, she adds.

Coudert Bros. analyst Tim Logue says that although the FCC has given "no signs of backing away from hard-line, bucks-in-the-bank licensing," Orion may be able to get a waiver to buy it more time in which to raise capital.

"The commission is simply reacting to what happened in the '80s, when it took a soft approach to entrepreneurial companies," he says. "It has tried to walk a tightrope between encouraging entrepreneurs and innovative technology versus having orbital slots unused because of financing, and it has come down on the side of the big companies."

McClain-Delaney argues that large balance sheets don't guarantee that established operators will launch before Orion. "Warehousing is a ridiculous argument," she says of the FCC's position. "We don't see any guarantee that they'll launch a satellite because they're financially qualified."

Another new entrant that still needs to prove its financial mettle is DBS licensee EchoStar, which was granted a conditional license for two domestic fixed-service Ku-band birds. But Echo-

Star Chairman Charlie Ergen doesn't anticipate any problems meeting the financial qualifications and doesn't plan to file for a waiver.

"The FCC was clearly ready to take our \$650 million bid in the DBS auction," says Ergen. "I don't think a \$300 million project for two FSS satellites is going to tax our financial capabilities."

Ergen says that EchoStar has \$400 million in available cash on its balance sheet, and that his own personal net worth is large enough to build the birds. According to Ergen, EchoStar plans to use the Ku-band slot at 121 degrees west to deliver educational and data services to DISH network customers who receive video programming from EchoStar's DBS bird at 119 degrees. Receiving these services would require a larger 24-30-inch dish, which would be capable of receiving acceptable signals from both satellites.

"We're looking at schools and businesses that want something beyond our normal entertainment channels," Ergen says. "A lot of our customers are asking for these services now, but we just don't have the capacity." EchoStar's other proposed Ku-band bird, located at 83 degrees west, would be used for common carrier and leased-capacity services, he says.

Cutting Edge

By Glen Dickson

EchoStar Communications has selected **LSI Logic's** "system-on-a-chip" microprocessor technology for use in its DISH network set-top boxes. EchoStar's set-tops will use LSI Logic Integra 1000 chips, including a satellite TV receiver, an MPEG-2 audio/video decoder and a customized transport chip. "The Integra architecture was instrumental in delivering a cost-effective set-top box to the consumer," says EchoStar Director of Engineering Mark Jackson.

WLIG(TV) Melville, N.Y., is



WLIG(TV) is using Hitachi Z-2000 digital cameras for live production.

now on-air with three new Hitachi Z-2000 digital cameras, which are being used in the studio production of live news and talk show programming. William D'Acampora, WLIG engineering supervisor, says one of the big selling points of the Hitachi unit was its scene file feature, which allows single-button

switching between six-vector color corrector settings for quick scene changes. "We can precisely match the color between all three cameras, and we can store those characteristics in a scene file for easy setup," says D'Acampora.

Waterfront Communications Corp. and ARGO Connections Inc. are teaming to provide the "Atlanta

Connection," a video transmission link from Atlanta to New York during July and continuing through the summer Olympics. The DS-3 fiber will connect ARGO's Broadcast Center, a temporary operational base for domestic and international non-rightsholding broadcasters, with Water-

front's video switching hub in New York.

Acrodyne has sold its first 180 kw Au Series Diacode transmitter to WTXL-TV, the ABC affiliate in Tallahassee, Fla., for \$1 million. The Au180D will consist of three 60 kw high-power Diacode-equipped amplifiers combined with a dual Magic-Tee RF system from Dielectric, and will be assembled in modular fashion. The first phase of the project will be the installation of a single 60 kw transmitter at the WTXL-TV studio/transmitter site, replacing a RCA klystron transmitter. During the second phase, a 120 kw transmitter will be installed at a new transmitter site following FCC permission. Finally, the amplifiers will be married to achieve 180 kw.



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Director of Sales Training/Local Sales Manager. Our sales volume is growing, our sales staff is expanding. We are looking for an experienced sales professional to take on the responsibility of training and developing our new sales hires. Applicants should have a minimum of three years sales experience, with sales management experience preferred. Working knowledge of the Memphis Radio market helpful, but not required. Send work history and salary requirements no later than August 31, 1996 to: Ken Miller, General Sales Manager, WRVR/WJCE, 5904 Ridgeway Center Parkway, Memphis, TN 38120. No calls please. WRVR FM & WJCE AM are Equal Opportunity Employers.

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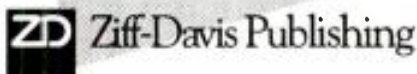
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General Sales Manager. New FOX affiliate KFXO in Bend, Oregon seeks a proven team leader to direct the operations and sales effort of this new station. Must possess strong leadership skills, a proven track record in new business development, experience with marketing and sales promotion a must. Minimum 5 years sales broadcast experience. All replies confidential, send resume to General Manager, KPDX, 910 NE MLK Jr. Blvd., Portland, OR 97232 by May 27, 1996. EOE.

National Sales Manager: WUPA-TV UPN 69, a new and growing Paramount station, is seeking a National Sales Manager. Will be responsible for sales efforts and direction of AE's who sell nationwide through 18 Seltel offices. Candidates must be able to create and position sales strategies and rate structure for national reps, assist in management of inventory and establish sales plans and goals for Seltel AE's. Position involves frequent travel. Prior television broadcast sales experience required. College degree preferred. Qualified applicants send resume to: WUPA-TV UPN 69, Box NSM, 2700 NE Expressway, Suite A700, Atlanta, GA 30345. We are an Equal Opportunity Employer.

Local Sales Manager: KPHO-TV/CBS, a Meredith Broadcasting station, is seeking a Local Sales Manager to lead the local sales and marketing efforts. You must have the ability to motivate and develop people, design and implement sales and marketing programs and a thorough understanding of inventory control and traffic. Must have a proven record of success in broadcast sales, previous broadcast management experience a plus. Send a resume along with a letter outlining why you are the person for this job and your career objectives to: Human Resources, KPHO-TV/CBS, 4016 North Black Canyon, Phoenix, AZ 85017. EOE.

Director of Sales. Director of Sales needed for UPN affiliate. Candidate must fit the perfect profile: Master of Inventory Control and Pricing; Thorough Understanding of Traffic (Columbine), Research and Sales Promotion; Hands on Knowledge of TV Scan, Media Watch and Qualitap; Detail Oriented and Administratively Sound; Team/Customer Oriented; Complete Knowledge of Kids Business; Unusual Ability to Juggle Many Projects at One Time; High Sense of Energy/Urgency; Thorough Knowledge of Local and National Sales; Experience in Managing Two Sales Efforts (LMA); Has Big Ideas and Vision/Plan for the Future; Independent Mentality and Work Ethic; And Most Important: Can Effectively Lead, Manage and Teach. Faint of heart need not apply. Send resume, references and salary history to Box 00805 EOE.

Account Executive: WTVD Raleigh/Durham, NC 1-3 years television experience. Strong sales performance in both established and new business. Must have working knowledge of pure and applied research, along with strong verbal and written communication skills. Successful candidate must be a mature, proven, professional, and a creative team player with the desire to grow within the ABC, Inc., organization. Send resume to: WTVD, Donna Sorensen, Local Sales Manager, P.O. Box 1950, Raleigh, NC 27602. No calls. EOE.

Account Executive. WDKY FOX 56 has an immediate opening(s) for local Account Executive(s) for two medium lists. Minimum 2-5 years local broadcast sales experience required (television preferred). Must be able to carry agency list and develop direct retail business. Qualified candidate must also be able to document excellence in all aspects of sales, research, specials, pre and post-sell, sports, kids, promotions and print related projects. Enjoy a great lifestyle in the heart of the Bluegrass while you work with the fastest growing FOX affiliate in the region. To apply, mail resume and salary requirements to WDKY FOX 56, Attention: Personnel-AE, Chevy Chase Plaza, 836 Euclid Avenue, Lexington, KY 40502 or fax to 606-269-3775. Minorities and women encouraged to apply. EOE. No phone calls.

Established 5 year old independent television station with 40% sales gain this fiscal year wishes to add two motivated sales professionals. Contact Barry Todd, GSM. WBSV-TV, Sarasota, FL (941)379-0062. EOE.

HELP WANTED TECHNICAL

Broadcast Field Engineer Newsroom Systems

As an experienced Field Engineer, you will work from our NYC office in support of Avid's NetStation Newsroom Automation product. This includes traveling to customer sites throughout the Tri-State and Eastern region and performing technical support on installations, software upgrades and on-site troubleshooting. PC and UNIX troubleshooting and installation experience is essential. Broadcast experience with NetStation (formerly BASYS) in a field technical support environment would be ideal. To qualify, you must have a BS/BA in Computer Science/Electrical Engineering or equivalent experience, and 4+ years' solid field engineering experience. Overall, you must be an excellent communicator with the technical ability and motivation to maintain the highest levels of customer support. Exposure to network and affiliate newsroom situations a plus.

Avid Technology offers highly competitive salaries and outstanding benefits. Please forward your resume to: Avid Technology, Attn: Human Resources, Metropolitan Technology Park, One Park West, Tewksbury, MA 01876. Fax: 508-640-1552. An Equal Opportunity Employer.



MANAGER OF ENG OPERATIONS

NY 1 News, a technological leader in local news, has a challenging position for a Manager of ENG Operations. In this position you will play a key role in our newsgathering operations. You should be self-motivated, organized and have:

- Demonstrated experience in news ENG operations - including microwave, single and multi camera remotes, transmission and ENG editing.
- Strong training experience.
- Equipment management and maintenance experience.
- Strong shooting and editing experience.
- Supervisory and budgeting experience.
- Knowledge of digital acquisition and transmission systems a plus.

Please send or fax your resume and salary history to:



Harlan Neugeboren
Director of Operations & Engineering
NY 1 News
460 West 42nd Street
New York, NY 10036
FAX (212) 563-7156

NY 1 is an Equal Opportunity Employer

Wanted Chief Engineer. KVRN-TV FOX, Fargo, ND is looking for a Chief Engineer. Position requires knowledge of VHF/UHF and microwave transmission systems. Please send resume to KVRN-TV, Box 9115, Fargo, ND 58106 Attn: Kathy Lau, GM. KVRN-TV is an EOE.

Wanted: CG Operator/Assistant Technical Director. Must have experience with Chyron Max,

Chief Engineer: Immediate need in a major Florida market, for a TV growing group. Must wear many hats, broad experience, uniquely creative, highly motivated, unselfish team player. News/Talk format with traditional values, politically conservative and highly professional. Fax resume, salary history and seven (7) references: (970)845-0751.

RF Maintenance Engineer. Oklahoma PBS affiliate has an opening for a Network Maintenance Engineer. Component level trouble shooting skills required. Ideal candidate will have UHF and VHF translator and transmitter, and a good working knowledge of microwave systems. In state travel required. Comprehensive benefit package. Please send resume with salary history to Personnel, OETA, P.O. Box 14190, Oklahoma City, Oklahoma 73113. AA/EOE.

Turner Broadcasting is seeking client oriented E.I.C./Maintenance Engineers to work on Mobile Units and in Field Shop. Requires trouble shooting to component level on all mobile unit related systems. Remote duties include occasionally serving as Engineer in Charge with complete responsibility for all technical aspects of remote telecasts. This position requires extensive travel. Five years experience as remote E.I.C. and/or Maintenance Engineer. Experience on Grass Valley 300/3000 switcher, GVG Horizon or 7000 router, BVW-75 and VPR-6 tape machines, Abekas A-42 and A-53, and 355, 366 or 377 cameras is desired. Send resume/salary history to: Bob McGee, Director of Technical Operations, TBS Remote Field Shop, 820 Ralph McGill Boulevard, Atlanta, GA 30306. E-Mail address:

TeleCommunications: Satellite Teleport Technician. San Francisco Bay Area. Experience with transmission of video and audio by satellite microwave/fiber and transmission techniques to broadcast level is required. AA/AS Electronics or equiv. Independent, organized operators must possess exceptional communication and interpersonal skills. Shifts include weekends/nights. Please submit resume and salary requirements to: J.Olow, Spectrum Satellite, Inc. 5200 Huntington Drive, #300 Richmond, CA 94804. EOE.

**WANT TO RESPOND TO A
BROADCASTING & CABLE
BLIND BOX ?**

Send resume/tape to:

**Broadcasting & Cable
Box _____,**

**245 West 17th St.,
New York, New York 10011**

TV Uplink Truck Operator. Arkansas ETV Network is looking for an experienced one-man band uplink operator to supervise truck operations, perform maintenance for RF and audio-video equipment, drive vehicle, coordinate satellite schedules and operate satellite transmission equipment. Applicants must have 3 years related work experience, FCC General (First Class) Radio/Telephone license, skills, high energy level and demonstrate creative thinking processes. Salary DOE. Submit letter of application and resume with the names and phone numbers of three professional references and salary history to: Personnel Office; AETN; P.O. Box 1250; Conway, AR 72033-1250. Resume review to begin May 1, 1996. AETN is an AA/EOE and complies with ADA.

Studio Operations Technician: WESH-TV, a Pulitzer Broadcasting Company station in Orlando, Florida is seeking an individual who is a strong self-starter, team player, and goal oriented with at least two years experience in a similar position in broadcast commercial television. Responsibilities include operations of television equipment, MC switchers, videotape, ENG equipment, satellite receive equipment and applicable peripherals. Send resume to Richard Monn, Engineering Manager, WESH-TV, P.O. Box 547697, Orlando, FL 32854. An Equal Opportunity Employer.

Engineer. WDTN has an opening for a full time Vacation Relief Engineer. A minimum of two years broadcast technical related education, and/or equivalent experience desired. Applicant should be able to lift and/or carry 50 lbs. up and down stairs and/or ladders. Applicant should possess the interest and aptitude to qualify as a full time Broadcast Engineer. Prior experience operating broadcast equipment and computer experience is a plus. Please send resume to Personnel Adm., WDTN-TV, P.O. Box 741, Dayton, OH 45401. No phone calls please. EOE. M/V/H/D

Director/Cameraman wanted for large South Florida film and video production company. You will be working as field director and videographer on an international travel/adventure program, as well as directing long-form video projects and film spots. Must have a great eye, easy-going personality, good client skills, and lots of creative juice. You'll join a team of 45 production professionals working on a wide variety of projects. Tape and resume to: Jim Duffy, Venture Productions, 16505 NW 13th Ave., Miami, FL 33169.

Assistant Chief Engineer: Immediate opening in Washington, D.C. market. Five years minimum Broadcast TV maintenance experience. FCC General Class License or SBE Certification required, component level troubleshooting, computer literacy, transmitter experience a plus. Fax resume and salary requirements to (703)528-

Studio Maintenance Engineer. WATL 36 seeks a Studio Maintenance Engineer responsible for preventative and corrective maintenance of all studio broadcast equipment; computer repair and installation. Must have 5 years hands-on component level troubleshooting experience on all television systems. Extensive Betacam repair experience is a must. Two years Associate Degree in Electrical Engineering or equivalent. If qualified, please send or fax resume to: Human Resources Department, WATL 36, One Monroe Place, Atlanta, GA 30324 or (404) 881-3759. EOE. No phone calls please.

HELP WANTED NEWS



Hearst Broadcasting

SPORTS DIRECTOR

WDTN, a division of Hearst Broadcasting seeks an experienced Sports Director. This person should know everything about creating and executing great sportscasts and great sports programs. We seek an energetic, creative, motivated person who understands local sports is the bread and butter of our operation. We want someone who never runs out of story ideas. Candidates should also be able to deliver outstanding live coverage, including hosting one of the best, live high school football highlights shows in the region. In addition, candidates should be able to lead a sports department, utilizing great communication with not only their fellow sports dept. employees, but also with the news assignment desk. We are also looking for someone who can plan coverage well in advance. Applicant should be a team player who is committed to doing whatever it takes to win! Please send resume and non-returnable tape to Personnel Adm., WDTN-TV, P.O. Box 741, Dayton, OH 45401. No phone calls please. EOE. M/V/H/D/H.

**NEWSWRITER/PRODUCER
(2 Positions)**

KGO-TV/Channel 7 is seeking a Newswriter/Producer for a daily newscast. Candidates must have excellent writing skills, production skills and creative ability. Should have a minimum of 3-5 years newswriting experience in a major market with prior producer experience preferred. Application deadline is May 31, 1996. Please send resume, cover letter and videotape to:

**KGO-TV/Channel 7
Personnel Department
900 Front Street
San Francisco, CA 94111**

EOE

Reporter. Newschannel 8, regional 24-hour cable news channel serving metro Washington, DC, has immediate opening for a Reporter with at least two years experience. Must demonstrate strong packaging, writing and communication skills and be able to work within tight deadlines. Send non-returnable tape and resume to: Newschannel 8, HR Department, 7600D Boston Boulevard, Springfield, VA 22153. M/F. EOE.

Newschannel 8 Producer. Regional 24-hour cable news channel serving metro Washington, DC seeks line newscast Producer. Relevant college degree and minimum 2 years TV newscast producer experience required. Please send or fax (703-912-5599) resume and salary history to: Newschannel 8, HR Department, 7600D Boston Boulevard, Springfield, VA 22153. No phone calls please.

Weekend Weather Anchor/Reporter: A dominant, small market NBC affiliate seeks polished, intelligent journalist with a strong on-camera presence and solid reporting skills. Applicant must be able to shoot and edit on solo assignments. We offer an excellent fringes benefits package and opportunity to work in a first-rate organization. EOE-M/F. Send resume and non-returnable VHS tape to Box 00809 EOE.

Writer/Producer - Major market news and programming promotion. Experience in writing and producing news series promotions; location production (tape and film); directing; design and post graphic animation. Previous station and/or ad agency experience essential. Resume to Box 00802 EOE.

The Number One station in beautiful Boise, Idaho, is looking for a Managing Editor to run the assignment desk, fill in for the News Director and assist in short and long-term planning. Journalism degree and 5+ years experience in broadcasting preferred. Must have good people skills and leadership ability. Send resume to: KTVB, c/o News Director, P.O. Box 7, Boise, ID 83707.

Start Up News, Build A Career: Aggressive News Director sought for FOX News start-up in one of America's most livable cities. Sinclair Broadcast Group's WPGH, Pittsburgh, is looking for a major-market player to move up to the top news management position. Must possess strong track record, leadership, management, and negotiation skills. Start-up experience a plus. Send resume to: WPGH, Attn: Alan Frank, 750 Ivory Avenue, Pittsburgh, PA 15214. No calls, please. EOE. M/F.

Sports Reporter/Fill-In Sports Anchor. Looking for a creative, motivated, self-starter to join the best sports team in the southwest. Must be energetic and have a love for covering sports. We are looking for a sports reporter who can cover the x's and o's, but can also put together memorable sports features. We need someone who is a sports reporter first, but can also anchor a high story count sportscast. Must have at least 2 years prior experience as a sports reporter and anchor at affiliated broadcast station. Must have a bachelor's degree in a news related field and must have strong command of English language, working knowledge of libel laws and generally accepted journalistic ethics, and a good driving record. To apply, send resume and tape by 5/28/96 to Box 00816 EOE.

Reporters with strong live skills needed for WFMZ-TV's two newsrooms in Allentown and Reading, PA. Send non-returnable tape (3/4" or VHS) to Brad Rinehart, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103.

Southeast Top-50 ABC affiliate seeks innovative, high-energy sports reporter and anchor. Looking for someone who can take us beyond routine scores and highlights. Positive attitude and strong work ethic a must. Position requires at least two years medium market anchoring experience. Tape and resume ASAP to Box 00814 EOE.

Sports Reporter. Great opening for a creative person who can make sports interesting for all of our viewers. Substitute anchoring ability a must. Send tape and resume to: Dave Busiek, News Director, KCCI-TV, 888 Ninth Street, Des Moines, IA 50309. EOE.

Reporter/Photographer - Part time, overnights/weekends. Looking for good visual storyteller who can one-man band. Potential for on-air work. Send non-returnable VHS tape and resume to Jim Bailey, WKJG-TV, 2633 West State Boulevard, Fort Wayne, IN 46808. No phone calls! EOE.

Reporter. Two of our reporters are moving on and we need to fill their shoes. If you have two years experience and the desire to be a part of a growing operation, send your non-returnable tape and resume to: Mike Rolfe, News Director, WOTV 41, 5200 West Dickman Road, Battle Creek, MI 49016. WOTV 41 is an Equal Opportunity Employer and actively solicits qualified minority and female applications for consideration.

Reporter. NBC affiliate seeks creative storyteller for possible future opening, weekends and nights. You must have one to two years of commercial television news reporting experience. Non-returnable tape and resume to News Director, WFMJ-TV, 101 West Boardman Street, Youngstown, OH 44503. No phone calls. EOE.

Producers and Managing Editor sought for major national news magazine program. Producers should be skilled at field work, writing and in-house production of top-flight magazine pieces. Managing editor will take key leadership role in story development and breaking news coverage. Extensive experience required for all positions. EOE. Fax cover letter and resume in confidence to 212-774-7981.

Producer: WNDU-TV is looking for a top-notch Producer with at least three (3) years experience. If you want to work in a creative newsroom on an award winning newscast, we've got a job for you. We give our producers the tools and staff they need to do a good job. If you can write well, manage people, and like to win, please submit resume and non-returnable tape to: The WNDU Stations, Attn: Human Resources, Position #00146, P.O. Box 1616, South Bend, IN 46637. No calls!

Producer. WCMH, new NBC O&O, is looking for a Newscast Producer. Candidate should have an excellent grasp of producing with 2-3 years experience producing newscasts at a commercial television station. Send resume and non-returnable tape to Carolyn Kane, WCMH, 3165 Olentangy River Road, Columbus, Ohio 43202. EOE.

Primary Anchor. Our NBC news start up continues to search for a complement to our Primary Female Anchor. Candidates must possess experience required in a Top 70 market, a "lead-by-example" attitude, and strong reporting credentials. Please submit resume, references, and tape of recent Anchor work to: Anchor Search, WGBA NBC26, P.O. Box 19099, Green Bay, WI 54307-9099. No phone calls please. Equal Opportunity Employer.

Main News Anchor to complement existing anchor woman. Proven communicator to help lead aggressive midwest ABC affiliate in 81st market. Minimum 5 years experience. Tapes and resumes to Lee Williams, News Director, WAND-TV, 904 Southside Drive, Decatur, IL 62521.

Photographer/Editor - News. KSDK-TV5, St. Louis #1 all news time periods is seeking an experienced photojournalist to join a positive and hardworking crew. Sure we do the usual TV stuff, but we strive to be the best and enjoy the challenge. Send resume and tape to: KSDK-TV5, Warren Cannull, Director of Human Resources, 1000 Market Street, St. Louis, MO 63101. EOE. No calls please.

Nightside Producer - NBC News Channel has an opportunity for a seasoned professional to help produce NBC's overnight national newscast, *Nightside*. You will select stories, review tapes, format show segments, write stories, "line produce" taped and live segments in the control room, time/backtime shows, and oversee program content, graphics and video. A strong background as a television news producer, knowledge of current events, and good news judgement are required. The ability to work with other members of the Nightside staff and the rest of the News Channel, under the pressure of tight deadlines and breaking news situations, is essential. For prompt and confidential consideration, please send or fax your resume indicating salary history to: Mr. John Pryor, NBC News Channel, 925 Wood Ridge Center Drive, Charlotte, NC 28217; fax (704) 329-8710. An Equal Opportunity Employer.

News Producer. We need someone with a vision and creativity, as well as a strong commitment to hard news and serious, credible journalism. Must be able to work well with others, exercise good news judgement under deadline, maintain composure and handle changing situations during live broadcasts. Must have at least 2 years prior experience line producing newscasts at affiliate broadcast television station. Must have a bachelor's degree in a news related field; strong command of English language; working knowledge of libel laws and generally accepted journalistic ethics. Must have ability to lead and manage reporters and photographers assigned to newscast. Send resume/tape by 5/28/96 to Box 00817 EOE.

News Producer. Immediate opening for a creative television news producer to produce newly created morning news program. Strong writing skills and a minimum of 3 years experience in medium market required. Prior morning news producing a plus. Bachelor degree preferred. Send tape and resume to: Ted Canova, News Director, WCCO-Television, 90 South 11th Street, Minneapolis, Minnesota 55403. Present employees, particularly female and minority employees, are encouraged to refer female and minority candidates, and to apply themselves if qualified. Equal Opportunity Employer.

Newscast Producer. If you want to work with the best in the business...look no more. We want a newscast producer who can run, gun and stun the competition. Send a resume and non-returnable tape to: Amy J. Stedman, KSTP TV, Job #5-96, 3415 University Avenue, St. Paul, MN 55114. No phone calls. Equal Opportunity Employer.

News Producer. KOIN-TV, CBS in Portland, Oregon (market rank 25) seeks experienced results/goal oriented News Producer. Successful candidate will have demonstrated success record of two years as a commercial TV news producer. This competitive leader will have excellent news judgement, as well as superb writing, verbal communication, organization, prioritization and copy editing skills. Knowledge of broadcast technology, TV graphics and computer applications required. Meeting deadlines and the ability to work any shift, including overnights and weekends are a must. Send resume and application to KOIN-TV, News Producer Search, 222 S.W. Columbia, Portland, OR 97201. Call (503)464-0600 to request application. Deadline 5/13/96. KOIN-TV and Lee Enterprises are Equal Opportunity Employers.

News Photographer wanted. I've thrown out all of the old resume tapes and am starting over. Strong photo shop with a great company. College degree and a minimum of 3 years experience shooting and editing are required. I need to fill one position now, and another in a couple of months. Send tapes and resumes to Steve Schroeder, KOTV, P.O. Box 6, Tulsa, OK 74101. EOE. M/F.

News Photographer - Full-Time. 3 years Television News Photographer experience. Live truck experience needed. NPPA Workshop Training preferred. Must have good organizational skills, special project and news series experience. Station has a strong commitment to visual story telling. Please call Jeff Raker 533-3131, ext. 267 and/or send your resume and tape to WAAY-TV, Personnel Department, Bulletin #255, 1000 Monte Sano Boulevard, Huntsville, AL 35801. EOE.

News Operations Technical Manager - WPLG-TV. A Post Newsweek Station, is seeking a manager with a thorough knowledge of news operations and the technical aspects of news gathering to include ENG and KU truck operations. Knowledge of the Newstar computer system a plus. Previous news management experience preferred. Send resume to Tom Doerr, News Director, WPLG, 3900 Biscayne Boulevard, Miami, FL 33137. EOE. M/F/N/D.

News Managing Editor: Managing Editor wanted for #1 ABC affiliate in the great Southwest. Will supervise assignment desk and be in charge of overall news coverage. Ability to lead and motivate staff of 50+, equipped with Sat. truck, helicopter, and six (6) remote news bureaus. Must have a nose for hard news, and the drive to be the best every day. 5-10 years TV news experience, 2-3 years management experience preferred. Resume and references: Pahl Shipley, News Director, KOAT-TV, 3801 Carlisle Boulevard, NE, Albuquerque, NM 87107. Drug free workplace. Equal Opportunity Employer.

News Director. Come to Western Colorado and lead our news team into the future. We are looking for an experienced news manager for our CBS affiliate, familiar with AR&D and able to make big changes in our news operation. Must have vision of future, be a teacher, leader, and fully understand set and studio design as well as news production values. Send resume along with references to: Bob Ganzer, GM, KREX-TV, P.O. Box 789, Grand Junction, CO 81503. No phone calls please. Withers Broadcasting Co. of CO, an Equal Opportunity Employer.

News Director. FOX 28 and 40 Cedar Rapids, Waterloo, Dubuque is seeking a News Director to continue to build our news operation. Candidate must be experienced and innovative and able to train and lead a team of young and very talented people. If you are an assistant news director or a producer who feels ready to lead a department, we would like to see your resume and tape. Prior on air experience helpful. Send resume, statement of philosophy, and a sample newscast to Thomas Bond, KFXA/KFXB, 744 Main Street, Dubuque, IA 52001. EEOC.

Director - Major market television newscasts and programming. Extensive technical experience with control room leadership skills, background should include strong creative ability in news pre-production and packaging. Resume to Box 00801 EOE.

News Director: Southeastern CBS affiliate needs a strong, dynamic leader to take 30 person department to new heights. Ideal for experienced individual who is seeking their first News Director position or News Director who is looking to move up to a mid-size market. Send resume and salary requirements to Box 00799 EOE.

News Director: NBC affiliate in Montana's capital. It's a small market with big stories..Unabomber..Freeman..etc. We need an energetic, hands-on leader who's not afraid to jump in feet first. You will do it all and lead by example. If you're up to the challenge and want to enjoy the Montana lifestyle send your resume to Ashley Webster, KTVH-TV, 2433 N. Montana Avenue, P.O. Box 6125, Helena, MT 59604. No phone calls. EOE.

News Anchor. Energetic storyteller needed for FOX 10 p.m. newscast. We are seeking an active journalist who will complement their anchoring with quality reporting. Two to three years minimum as anchor or outstanding reporter. Send resume, non-returnable tape, and a cover letter with your salary history to Personnel, WSYT, 1000 James Street, Syracuse, NY 13203. EOE.

Morning Producer. Kansas City's #1 morning newscast is looking for a creative, enthusiastic News Producer. If you can handle a live, fast paced newscast, then rush your resume and tape to Glynda Caddess, Executive Producer, WDAF-TV, 3030 Summit, Kansas City, MO 64108. No telephone calls, please. EOE.

Meteorologist. Immediate opening for a Weathercaster at the #1 news operation in the 38th market. We need an AMS Meteorologist who knows the science and has the graphic skills to produce a world class weathercast. Duties will include a shift on our 24-hour local weather station. Send non-returnable tape, resume and references to: Craig James, Chief Meteorologist, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. WOOD TV8 is an Equal Opportunity Employer and actively solicits qualified minority and female applications for consideration.

KXLY-TV (ABC) seeking Executive News Producer. National award winning news team seeks motivator to help manage and oversee news operations. Candidate must have proven track record. Send statement of news philosophy. Examples of producing and salary requirements to EEO Coordinator, KXLY-TV, 500 West Boone Avenue, Spokane, WA 99201 by June 1, 1996. Specify position and referral source. No phone calls please. EOE.

General Assignment Reporter: Highly competitive ABC News affiliate in the Great Lakes Region seeks applicants for General Assignment TV Reporter. A minimum of 2 years experience required. Live experience a must. Producing/anchoring background helpful. Medium market. Women and minorities encouraged to apply. EOE/AA. No phone calls. Tapes are non-returnable. Reply to Box 00810.

Director. Aggressive FOX affiliate in sunny south Florida is looking for a Director. Must have experience directing live, fast paced newscasts. I am looking for a strong leader, as well as a strong director. Knowledge of GVG switchers, Abekas DVE and computer editing is preferred. Please send resume and non-returnable tape to: Brian Culbreth/Production Manager, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33991. Minorities are encouraged to apply. We are an Equal Opportunity Employer.

Co-Anchor. Award winning medium market Florida Television Station seeks Monday - Friday Co-Anchor. Two year anchoring experience preferred. Dedication and leadership a must. Reply to Box 00773 EOE.

Anchor/Reporter. Rockford's #1 news team is searching for a new Weekend Anchor/Reporter. Must be able to produce, write and edit a high quality newscast. College degree preferred. We have the best equipment in the market and a team determined to stay on top. If you've got what it takes, send resume and tape to: Marie Williams, News Director, WREX-TV, P.O. Box 530, Rockford, IL 61105 by June 5th, 1996. WREX-TV is an EOE. Minorities are encouraged to apply.

AVID's on the way. Come join the digital evolution. We are searching for a Photographer to join our team immediately. We have all the toys including all Beta and SNG and we push NPPA standards. If you have at least one year of experience, have a college degree and you can demonstrate your skill and artistry on tape, send it to: Human Resources Manager, WYFF-TV, P.O. Box 788, Greenville, SC 29602. WYFF TV is an Equal Opportunity Employer.

Associate Producer/Writer. We're looking for someone who is on a producer career track but needs a little more experience. Join our Number One rated team and prepare yourself for a future as one of our broadcast producers. Two years experience as Production Assistant. Desk Assistant or Reporter is what we require. Send resume, references and writing samples to: Tim Dye, Assistant News Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. WOOD TV8 is an Equal Opportunity Employer and actively solicits qualified minority and female applications for consideration.

Assignment Editor. Knoxville news operation is looking for an Assignment Editor with at least three year's experience. The successful candidate will have a strong track record in managing crews, working as part of a team, and will possess good organizational skills. Send resume and any material which demonstrates your news judgement to: WATE-TV6, Attn: Personnel, P.O. Box 2349, Knoxville, TN 37901. No phone calls and no beginners, please. WATE-TV6/Young Broadcasting of Knoxville, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

HELP WANTED RESEARCH

RESEARCH ANALYST

Our globalization, technological advances, and creative products have made Warner Bros. an entertainment leader. We have an opening for a Research Analyst to contribute to our growth.

This multifaceted position involves compiling ratings, research data, and being an information resource for the field offices supporting international T.V. This will include assisting in the preparation of marketing materials and managing other relevant materials.

The qualified candidate must have a strong knowledge of worldwide television markets in addition to excellent research and analytical skills. The ability to manage multiple tasks under deadlines is key. Computer literacy on Word Perfect, Lotus, Excel, and Harvard Graphics is essential. A Bachelor's degree in Communications, Marketing, and/or Film/Television is preferred.

We offer a competitive compensation and benefits package, plus an exciting work atmosphere. If you have what it takes to become part of the Warner Bros. team, please send or fax your resume with salary history to: Human Resources Dept., Box 84-96, 4000 Warner Blvd., Burbank, CA 91522-1561. Fax: (818) 954-3718. EOE.



A Time Warner Entertainment Co., L.P. TM & © 1996 Warner Bros.

Research Director. KCRA-TV3 and KQCA-TV58 is looking for a Research Director. This position is responsible for distilling multiple sources of information into practical sales applications for both stations. Requires knowledge of television viewership ratings/demographics and industry software programs, strong computer skills with graphics, M/S Excel and Powerpoint, excellent math and creative writing skills, and the temperament to deal with numerous tasks and priorities. Salary is DOE. Resumes to: John Mansker, GSM-KQCA, Kelly Broadcasting Company, 58 Television Circle, Sacramento, CA 95814. Drug screen required. EOE. M/F/ADA.

Research Analyst: KWGN-TV, A Tribune Broadcasting Station in the Denver Market needs a detail oriented, organized individual with three plus years experience in analytical research or programming to analyze NSI/Scarborough demographic, psychographic and programming data. A BS in Marketing, Sales or Business Administration with strong oral and written communication, computer and interpersonal skills are essential. Send resumes to: Human Resources, KWGN-TV, 6160 South Wabash Way, Englewood, CO 80111. EOE.

Attention: Cable Advertisers

Please contact Antoinette Fasulo @ 212.337.7073
or Fax 212.206.8327 for BROADCASTING & CABLE'S

CABLE CLASSIFIED DISPLAY AD RATES!

Research Director. Responsible for all research related activities in support of station sales and marketing efforts. Candidate will be responsible for maintaining all qualitative and quantitative audience information. Additional duties include audience data input and supervision of all station audience systems, including Scarborough, TvScan and Nielsen Star. Must have knowledge of TV Ratings, Corel, Quattro Pro, Word Perfect or similar software. Contact General Sales Manager, WCPX TV, 4466 John Young Parkway, Orlando, FL 32804. 407-521-1327. EOE.

HELP WANTED PROMOTION

PROMOTION
WRITER/
PRODUCER

KABC-TV is currently seeking a cutting edge Promotion Writer/Producer. The successful candidate will have great writing skills and a complete knowledge of graphics and post production. Substantial experience at a local television station is a definite must.

Please send your resume, along with tape to: B. Burton, Director of Creative Services, Dept. PWP/BC, KABC-TV, 4151 Prospect Avenue, Los Angeles, CA 90027. Equal Opportunity Employer. NO PHONE CALLS, PLEASE.



Promotions Manager. Great opportunity for a motivated team player to start at an entry level market located in the Southwest. Experience shooting and editing, including radio and print media advertising needed; ability to write and produce commercials; management skills, computer literacy and typing skills necessary. Knowledge of programming, electronic field production, lighting and directing desirable. Send resume to Bob Kalthoff, General Manager, Yuma Broadcasting Company, 1385 South Pacific Avenue, Yuma, AZ 85365. EOE.

Marketing/Promotion Director in Paradise. KITV, Hawaii's ABC affiliate, is seeking an individual with extensive experience in TV Production, PR and possessing strong writing, producing and creative skills. Strong organizational skills and experience with budgets and media planning. Must be able to motivate others and work well with other station departments. Send resume to: General Manager, KITV, 1290 Ala Moana Boulevard, Honolulu, Hawaii 96814. No phone calls. EOE.

Promotion Manager Major market, major group owner seeks major league promotion manager to lead station into the future. News experience a must. Please send resume and VHS reel in confidence. Reply to Box 00794 EOE.

Graphic Artist/Promotion Editor. Do you have the expertise to do multi-tasking, to work under pressure and with quick deadlines. Do you have working knowledge of electronic graphics that includes; map building, over the shoulder graphics, banners, full screens, etc. The ability to edit news series promotion spots that are second to none. Do you have the desire to work for the number one station in Birmingham - owned and operated by FOX Television Studios, Inc. Requirements: Knowledge of the Quantel Paint/Picture Box Still Store unit and the Infinite Chyron System. Editing ability using the Sony 910 Editing System and the Grass Valley DPM. Must have minimum of 1 year experience creating news graphics and editing. Early morning shift available. If you have what it takes, please send your resume and tape to: John Zeigler, Marketing Director, P.O. Box 6, Atop Red Mountain, Birmingham, AL 35201. Please, no phone calls.

Director of Creative Services: Broadcast group headquartered in the Midwest is seeking an experienced professional to direct the promotional efforts of its flagship station and to assist its other stations promotional efforts. This position will be responsible for the entire creative look and style of the station. EEO. M/F minorities encouraged to apply. Send resume to Box 00808 EOE.

Director of Promotions. WWNY TV7, a small market TV station and CBS affiliate in Watertown, New York, is seeking a highly motivated and innovative Promotions Director. We prefer at least one year TV promotions experience, previous managerial experience a plus. The position is full-time, management level, you would be responsible for on-air promotion and station promotions within the viewing area. Please send resume and/or tape of work to: Kevin Mastellon, General Manager, WWNY TV7, 120 Arcade Street, Watertown, N.Y. 13601. No phone calls please. EOE.

HELP WANTED PRODUCTION

TV PRODUCTION TECHNICIAN \$31,928 - \$43,555

Montgomery Co. Public Schools seeks TV production technician with formal training in solid-state electronics and integrated circuitry and TV studio operations experience. Will work independently to solve system and component-level TV equipment problems, to trouble-shoot, repair and maintain studio and remote equipment. Familiarity with SONY broadcast and industrial TV equipment and knowledge of computers including LAN/WAN technology desirable. Send cover letter and resume by June 7, 1996 to:

Dr. William D. Monte, Jr.
Montgomery County Public Schools
30 West Gude Drive, Suite 250
Rockville, Maryland 20850

EOE

Studio Supervisor. WATL 36 #1 WB affiliate where "no news is good news" seeks a Studio Supervisor responsible for coordinating and executing studio staging and lighting design. Operate cameras, teleprompter and lighting board. Able to shoot "News Style" with portable cameras on remotes. 5 years experience and versatility in lighting large multi-camera sets. Computer literate. Excellent interpersonal skills. Easy-going, can-do-attitude in an often stressful, time conscious environment. Daily interaction with clients, talent and producers. College degree preferred. If qualified, please send or fax resume to: Human Resources Department, One Monroe Place, Atlanta, GA 30324 or (404) 881-3759. EOE. No phone calls please.

Producer: KJRH-TV in Tulsa seeking energetic Producer with strong writing skills and ability to make good decisions. Send resume to: KJRH-TV, Lori Doudican, 3701 South Peoria, Tulsa, OK 74105. EOE.

Associate Producer. Midwestern DRTV agency needs detail-oriented, self-starter to assist and support V.P./C.D. and producers in all areas of production. P.A. and A.P. experience required. Benefits provided. Salary commensurate with experience. No Phone Calls. Send resume to: C. McBeth, P.O. Box 1366, Fairfield, Iowa 52556.

Production Manager: A dominant, small market NBC affiliate in southern WV is seeking an experienced team leader with hands-on knowledge of all phases of production. Applicant must demonstrate abilities in writing and producing commercials and be able to manage people and facilities. Previous production management experience preferred. We offer an excellent fringes benefits package and an opportunity to work in a first-rate organization. EOE-M/F. Please send resume along with salary history and non-returnable VHS tape to: Office Manager, WVVA-TV, Route 460 Bypass, Bluefield, WV 24701.

Full-Time CG Operator: KOTV seeks a full-time CG operator with 1 year of experience in a similar position. We need 60WPM typing speed, good layout skills, system management skills, and the ability to thrive under pressure. We do 4 1/2 hours of graphic intensive, pre-production heavy news per day, plus a late-night call-in show. We offer top ten market equipment, a great company, and the friendliest city to live in. If you're into CG, ready for a challenge, and like being a team player, rush letter of application, resume, and non-returnable resume tape to: Senior Director, KOTV Inc., 302 South Frankfort Avenue, Tulsa, OK 74120. EOE. M/F. An A.H. Belo Broadcasting Company.

Assistant Production Manager. WWNY-TV 7, a CBS affiliate in Watertown, N.Y. is seeking a goal-oriented team player to supervise and perform Master Control operations. The position requires working knowledge of television master control procedures, including Sony LMS, television transmitter, satellite receiving equipment, GVG Master-21 video switcher and video tape operations. Applicant should possess the ability to set priorities and work well with others. WWNY offers a full benefits program and competitive compensation. Interested candidates should submit a resume to: Kimberly Randolph, Director of Broadcast Operations, WWNY-TV 7, 120 Arcade Street, Watertown, N.Y. 13601. Application deadline: Wednesday, May 29, 1996. Women and minorities encouraged to apply. WWNY is an Equal Opportunity Employer.

Art Director: WTNH-TV ABC serving Hartford/New Haven is seeking creative Art Director with take-charge attitude. The ideal candidate will have 3+ years experience in broadcast art. Working knowledge of Quantel Paintbox, Power Mac 9500, Chyron Infit and Pinnacle Still Store preferred. Understanding of digital compositing and animation is a plus. Send demo tape and resume to: Paul Spingola, Director of Creative Services, WTNH, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

Post Production Editor. WATL 36 #1 WB affiliate where "no news is good news" seeks Post Production Editor for 3:30pm-12:00am shift. Minimum of 5 years on-line experience. Working knowledge of ADO, Infit and D2. Excellent communication and client skills a must. If qualified, please send tape and resume to: Human Resources Department, One Monroe Place, Atlanta, GA 30324 or (404) 881-3759. EOE. No phone calls please.

SITUATIONS WANTED NEWS

If you need a Physician/Medical Reporter with on-camera experience, personality, education in news writing. Idea generating, dynamic storyteller. Medical Columnist for 3 years offering the best of both worlds: medicine and reporting. Exciting opportunities, call 312-978-1400, ask for Diane.

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Video Services for Chicago Political Convention. Del Hall Video is located five minutes from this year's Democratic National Convention in Chicago. We offer experienced network crews, soundstage, graphics and editing. Call Fred Weintraub or Del Hall at 1-800-580-HALL.

Need video shot in the New York metropolitan area? Experienced crews, top equipment. Call Camera Crew Network (CCN). 800-914-4CCN.

CABLE

HELP WANTED MANAGEMENT



The Nashville Network (TNN), a leading cable television programmer located in Nashville, Tennessee, has the following immediate openings:

AUDIENCE RESEARCH STATISTICIAN

Seeking individual to design and implement field surveys and focus groups to ascertain viewers' preferences. Must have Bachelor's Degree in mathematics or marketing research with an emphasis in statistics and analysis, or minimum of three years experience specifically in research and analysis. Must have comprehensive understanding of television audience measurement and strong computer skills.

VIDEO MAINTENANCE ENGINEER

Seeking individual to maintain all television production and broadcast equipment. Must have three years video maintenance, a good knowledge of digital and analog electronic technology including circuit design, and must know FCC and NTSC standards.

WRITER/PRODUCER

Seeking individual to produce effective on-air advertising/promotion. Must have three years experience in creating, writing and producing on-air program campaigns and a working knowledge of computerized production aids such as Chyron, Quantel, ADA, and animation equipment. BA or equivalent course work in advertising/marketing, or related field or equivalent experience required.

Interested persons should submit resume and cover letter with salary history in confidence to:

COMMUNICATION GROUP HUMAN RESOURCES

ATTN: Recruiter
2806 Opryland Drive
Nashville, TN 37214

We are an Equal Opportunity Employer.

HELP WANTED NEWS

Wanted: TV News Anchor/Producer for News and Public Affairs at award winning Cable Network in a top ten market. Must be excellent on air and a serious journalist. At least 3 to 5 years major market experience and college degree required. Send non-returnable VHS or 3/4 inch Beta tape to Box 00792 EOE.

HELP WANTED SALES

Cable Representative. Successful satellite programming service requires dynamic and experienced Cable Affiliate Sales Representative(s) to expand cable affiliation sales. Candidate(s) must have the drive and sales skills to increase market share. May be asked to assist in the development of marketing materials and implement and maintain ongoing promotions. US and Mexican sales expansion is primary; Latin/South America entry will commence in very near future. XTC-COM offers a comprehensive compensation package. Please submit cover letter with salary requirements and resume to: Fax: 613-228-7717. E-Mail: cable@xtc-com.com

HELP WANTED PRODUCTION

The Weather Channel The nation's 3rd most watched cable network is entering an exciting new phase. We're evolving our brand and are looking for energetic, talented producers to get us there. **Producer/Director** To handle marketing and sales demos, on-air promotion and/or commercials. Must be marketing savvy professional with superior writing skills and strong creative execution. Minimum 3 years encompassing all aspects of preproduction, direction and post. **Writer/Producer** Handling daily topical promos. Must be strong copywriter, able to motivate viewers to stay tuned. Ability to crank into overdrive during major weather events as well as keep it fresh during the day-to-day grind. Minimum two years experience in daily news promotion. Send tape and resume to: Creative Services Manager, The Weather Channel, 2600 Cumberland Parkway, GA 30339. Or fax to (770)801-2522. EOE/M/V/D.

CINETEL STUDIOS, A DIVISION OF THE E.W. SCRIPTS COMPANY, IS LOOKING FOR QUALITY PEOPLE TO FILL THE FOLLOWING POSITIONS:

VIDEOGRAPHER: Looking for a solid shooter with a minimum 3-5 years experience. Experience in documentary-style shooting required. Familiarity with lighting a must. Must be able to work well with others, and have a strong attention to detail. Ability to run studio configured cameras a plus. Must be willing to travel.

AUDIO TECHNICIAN: Looking for a solid field audio technician with a minimum 2 years experience. Must be able to work well with others, and always be able to bring home clean audio. Basic studio mixing skills are a plus. Must be willing to travel.

Cinetel Studios offers a unique opportunity to work on high profile projects for a number of diverse clients, yet live in one of the most beautiful, user-friendly parts of the country. If you're interested, send your resume (no phone calls please) to:

CINETEL STUDIOS
ATTENTION: VID/AUD
P.O. Box 51850
KNOXVILLE, TENNESSEE 37950

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Producer/Director. America's Health Network, cable's hottest new network broadcasting out of Orlando, Florida has immediate openings for two Producer/Directors for live television sales segments. Successful candidate will be a creative team player, possess undying enthusiasm, the ability to make independent, quick decisions, and maintain integrity of show with an eye on the mission in an exciting fast paced environment. Minimum 3 years experience preferred. Ten hour shows; Thursday thru Monday. Excellent opportunity with competitive pay and full benefits package. Send resume and tape to Human Resources Dept., America's Health Network, 1000 Universal Studios Plaza, Building 22A, Orlando, FL 32819. No phone calls please. Equal Opportunity Employer and drug free workplace.

HELP WANTED PROMOTION

ESPN, the leader in sports broadcasting is seeking a qualified candidate for:

ASSOCIATE PRODUCER
Showcase your knowledge of international sports as Associate Producer in ESPN's international promotion department. Fluency in Spanish and 2-4 years major market/network sports promotion experience required. For immediate consideration, send your resume and non-returnable VHS tape to: ESPN, Inc., ESPN Plaza, Bristol, CT 06010-7454, Attn: Human Resources, Ref. 1463 MIS. No phone calls please.

To place an ad in the Broadcasting & Cable Classified pages, contact Antoinette Fasulo
TEL: 212.337.7073 • FAX: 212.206.8327 INTERNET: AFASULO@B&C.CAHNERS.COM

ALLIED FIELDS

HELP WANTED INSTRUCTION

Assistant/Associate Professor of Journalism; Emphasis in Broadcasting; Department of English, Speech, and Journalism; Georgia College; Milledgeville, Georgia 31061. Assistant/Associate Professor of Journalism (Broadcast emphasis). Nine-month position, tenure track. Beginning date: Sept. 1, 1996. Qualified applicant should have professional broadcast journalism experience and hold a Ph.D. in Mass Communication. Courses to be taught include Introduction to Broadcasting, Writing for Radio and Television, Broadcast Production and Broadcast Journalism. Excellent teaching facilities in a newly constructed building that include video and radio production suites, Macintosh and PC based computer labs, and full local area network connections. Also on campus, a fully equipped television studio is available with qualified staff to assist with student training in studio and remote productions. Georgia College is an affiliate of CNN Newsource, and students produce a daily news program that is aired from the campus television studios into the city cable system. The campus radio station also provides a variety of broadcast experiences. Strong relationships with local media, including a news bureau operated from the College's television studio for the local CBS affiliate. Salary competitive. Georgia College (approximately 5700 students) is a senior college in the University System of Georgia with a liberal arts focus. Send letter of application, official transcripts of all college degrees, three letters of recommendation, and vita to Prof. David Muschell, Chair Search Committee, CBX 44, Milledgeville, Georgia 31061. Review of applications will begin June 1, 1996, and will continue until the position is filled. Georgia College is an Affirmative Action, Equal Opportunity Employer, ADA. Women, African-Americans and other minorities are encouraged to apply.

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On-camera coaching: Sharpen TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Resumes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart, ESP.

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FL - AM Sarasota/Bradenton Mkt.	\$295K
GA - AM Atlanta Fulltimer, Cash Flow ...	\$500K
AL - AM Birmingham, Priced To Sell ...	\$295K

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Central Texas combo, FM upgradable; Central Florida small combo, profitable; Hispanic AM, major Florida market, profitable; Others. Beckerman Associates, 813-971-2061.

PUBLIC NOTICE

Attention Strangers Reality Show Wants State Police and Highway Patrol Footage. Fax your list and info to (818)-865-6626.

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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; D.I.P.—debtor in possession; 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

Accepted for filing

Crete, Neb. (BALH-960429ED)—Rock Steady Inc. for KKNB(FM) 103.9 mhz: involuntary AOL to Calvin and R. Suzanne Kreuger. *Apr. 29*

Lincoln, Neb. (BAL-960429EB and BALH-960429EC)—Rock Steady Inc. for KHAT(AM) 1530 khz and KIBZ(FM) 106.3 mhz: involuntary AOL to Calvin and R. Suzanne Kreuger. *Apr. 29*

NEW STATIONS

Dismissed

Lake Havasu City, Ariz. (BPCT-950321-KE)—Venture Technologies Group Inc. et al. for TV on ch. 34, ERP 11.7 kw visual, ant. 800.5 m., Crossman Peak, 14.5 km ENE of Lake Havasu City. *May 1*

Granted

Lake Havasu City (BPCT-941031KN)—Meridian Communications Co. for TV on ch. 34, ERP 468 kw visual, ant. 817 m., near Crossman Peak, 13.8 km ENE of Havasu City. *May 1*

Filed/Accepted for filing

Hartselle, Ala. (960429AA)—Dorsey E. Newman (1301 Central Pkwy., Decatur, AL 35601) for AM at 830 khz, ERP.285 kw, ant. 294 m., 809 n. Sparkman St. *Apr. 29*

Selma, Ala. (BPED-960429MF)—Imani Communications Corp. Inc. (Henry Sanders, president/28% owner, P.O. Box 1305, Selma, AL 36702-1305) for FM at 105.3 mhz, ERP 50 kw, ant. 150 m., 3.9 km SSW of Orrville, Ala. *Apr. 29*

Selma, Ala. (BPH-960507MY)—George S. Flinn Jr. (188 S. Bellevue, Ste. 222, Memphis, TN 38104) for FM at 105.3 mhz, ERP 50 kw, ant. 116 m., W of Hwy 33, 3.9 km S of Orrville, Ala. Flinn owns WHBQ(AM)-WFBT(TV) Memphis and WNWZ(AM) Germantown, Tenn.; KMZN(FM) Marion and KDRE(FM) North Little Rock, Ark., and WCCL(TV) New Orleans, and has applied for FMs in Maumelle, Ark.; Cambria, Calif.; Tunica and Grenada, Miss., and Sun Valley, Nev., and TV in Tazewell, Tenn., and has a 50% interest in applications for TVs in Destin, Fla.; Spokane, Wash.; Provo, Utah; Arcade, N.Y.; Gosnell, Ark.; Minden, La.; Greenville, N.C., Newton and Des Moines, Iowa. *May 7*

Forrest City, Ark. (BPED-960501MF)—

American Family Association (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, MS 38803) for noncommercial educational FM at 88.1 mhz, ERP 12.7 kw, ant. 85 m., 1734 E. Broadway, Forrest City. Family owns FMs in Tupelo, Cleveland and Forrest, Miss., Wichita and Topeka, Kan., an AM in Forrest, Miss., and has applied for FMs in Selma, Ala.; Kankakee, Ill.; Salina and Independence, Kan.; Muskegon, Mich.; McComb and Natchez, Miss.; Kennett, Mo.; Hubbard, Neb.; Steubenville, Ohio; Ardmore, Okla.; Shelbyville, Tenn., and Huntsville, Tex. *May 1*

Gould, Ark. (BPH-960425MC)—Snider Corp. (Ted L. Snider Jr., president, P.O. Box 251920, Little Rock, AR 72225) for FM at 102.5 mhz, ERP 6 kw, ant. 100 m., 4 km N of Dumas, Ark. Snider Corp. owns KARN(AM) Little Rock, Ark. *Apr. 25*

Eureka, Calif. (BPED-960430MA)—Stockton Christian Life College Inc. (Kenneth F. Haney, president, 9019 West Ln., Stockton, CA 95210) for FM at 89.7 mhz, ERP 5 kw, ant. 461 m., at the KVIQ-TV transmission tower, Barry Ridge Rd., 4.3 km SE of community of Kneeland, Calif. Stockton owns KCJH-FM Stockton and has applied for FM in Reno. *Apr. 30*

Lenwood, Calif. (BPED-960507ME)—Ruby Broadcasting Inc. (Thomas P. Gammon, president/owner, 1476 Waterfront, Reston, VA 22094) for FM at 104.5 mhz, ERP 3 kw, ant. 144 m., 33320 I St., McCorkle communications site, near Barstow, Calif., Ruby owns KIXW(AM)-KZXY-FM Apple Valley, Calif. Gammon owns KIXF(FM) Baker and KIXW(FM) Lenwood, Calif., and KTRR-FM Loveland, Colo. *May 7*

Lenwood, Calif. (BPH-960507MF)—Rita Bonilla (1145 Mansiones Ln., Chula Vista, CA 91910) for FM at 104.5 mhz, ERP 2.5 kw, ant. 156.7 m., KGXY(FM)-KIXW-FM communications site, 2.8 km SSE of Barstow, Calif. *May 7*

Wichita, Kan. (BPET-960423KE)—President's College Inc. (Thomas P. Laurino, president, 300 W. Douglas, Ste. 100, Wichita, KS 67202) for TV on ch. 15, ERP 38 kw visual, ant. 63 m., 300 W. Douglas, Wichita. *Apr. 23*

Muskegon, Mich. (BPED-960417MD)—American Family Association (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, MS 38803) for noncommercial educational FM at 88.1 mhz, ERP .575 kw, ant. 105 m., 3705 W. Giles Rd., Muskegon Heights. Family owns FMs in Tupelo, Cleveland and Forrest, Miss., Wichita and Topeka, Kan., an AM in Forrest, Miss., and has applied for FMs in Selma, Ala.; Forrest City, Ark.; Kankakee, Ill.; Salina and Independence, Kan.; McComb and Natchez, Miss.; Kennett, Mo.; Hubbard, Neb.; Steubenville, Ohio; Ardmore, Okla.; Shelbyville, Tenn., and Huntsville, Tex. *Apr. 17*

Pillager, Minn. (941121MN)—James D. Ingstad for FM at 95.9 mhz, ERP 6 kw, ant.

100 m. *Nov. 21, 1994*

Kennett, Mo. (BPED-960426MA)—American Family Association (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, MS 38803) for noncommercial educational FM at 89.9 mhz, ERP 1 kw, ant. 50 m., 601 Emerson St., Kennett. Family owns FMs in Tupelo, Cleveland and Forrest, Miss., Wichita and Topeka, Kan., an AM in Forrest, Miss., and has applied for FMs in Selma, Ala.; Forrest City, Ark.; Kankakee, Ill.; Salina and Independence, Kan.; Muskegon, Mich.; McComb and Natchez, Miss.; Hubbard, Neb.; Steubenville, Ohio; Ardmore, Okla.; Shelbyville, Tenn., and Huntsville, Tex. *Apr. 26*

Marble Hill, Mo. (BPH-960424MC)—Dana R. Withers (P.O. Box 818, Benton, IL 62812) for FM at 97.3 mhz, ERP 6 kw, ant. 100 m., W side of Rte. 00, .8 km NE of Bessville, Mo. Withers owns WQRL(FM) Benton and WNSR(FM) Nashville, Ill., and has applied for FMs in Scott City and Miner, Mo., and Carthage, Ill. *Apr. 24*

Vandalia, Mo. (960502)—Chirillo Electronics (Phillip A. Chirillo, president/owner, 303 Ravene, Fulton, MO 65251) for FM at 104.3 mhz, ERP 6 kw, ant. 100 m., .5 km W of CR 296/139 and 7 km SE of Vandalia. Chirillo Electronics owns KMCR(FM) Montgomery City and has applied for FMs in Jefferson City and Macon, all Mo. Phillip Chirillo owns 94.37% of KZBK-AM-FM Brookfield, 46.65% of KZZT(FM) Moberly, and has a 94.37% interest in an application for FM in Moberly, all Mo. *May 2*

Big Sky, Mont. (BPH-960425MB)—Mountain Broadcasting Inc. (George Russell, president/90% owner, 401 S. Grand, #1, Bozeman, MT 59715) for FM at 104.5 mhz, ERP .051 kw, ant. 1,024.5 m., Lone Mtn., 4.17 km WSW of Big Sky. *Apr. 2*

Steubenville, Ohio (BPED-960417ME)—American Family Association (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, MS 38803) for noncommercial educational FM at 88.9 mhz, ERP .150 kw, ant. 49 m., 148 Stevens St., Wintersville, Ohio. Family owns FMs in Tupelo, Cleveland and Forrest, Miss., Wichita and Topeka, Kan., an AM in Forrest, Miss., and has applied for FMs in Selma, Ala.; Forrest City, Ark.; Kankakee, Ill.; Salina and Independence, Kan.; Muskegon, Mich.; McComb and Natchez, Miss.; Kennett, Mo.; Hubbard, Neb.; Ardmore, Okla.; Shelbyville, Tenn., and Huntsville, Tex. *Apr. 17*

Newport, Ore. (BPH-960429MF)—Yaquina Bay Communications Inc. (David J. Miller, president/owner, P.O. Box 1430, Newport, OR 97365) for FM at 92.7 mhz, ERP 3.80 kw, ant. 256 m., 1.3 km from Otter Rock, Ore. *Apr. 29*

Shelbyville, Tenn. (BPED-960502MA)—American Family Association (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, MS 38803) for FM at 88.3 mhz, ERP .250 kw, ant. 14 m., 304 Depot St., Shelbyville. Family owns FMs in Tupelo, Cleveland and Forrest, Miss., Wichita and Tope-

ka, Kan., an AM in Forrest, Miss., and has applied for FMs in Selma, Ala.; Forrest City, Ark.; Kankakee, Ill.; Salina and Independence, Kan.; Muskegon, Mich.; McComb and Natchez, Miss.; Kennett, Mo.; Hubbard, Neb.; Steubenville, Ohio; Ardmore, Okla., and Huntsville, Tex. *May 1*

Tazewell, Tenn. (BPH-960502KG)—George S. Flinn Jr. (188 S. Bellevue, Ste. 222, Memphis, TN 38104) for TV on ch. 48, ERP 1,350 kw visual, ant. 160 m., Lonesome Valley, 9 km W of Tazewell. Flinn owns WHBQ(AM)-WFBT(TV) Memphis and WNWZ (AM) Germantown, Tenn.; KMZN(FM) Marion and KDRE(FM) North Little Rock, Ark., and WCCL(TV) New Orleans, and has applied for FMs in Selma, Ala.; Maumelle, Ark.; Cambria, Calif.; Tunica and Grenada, Miss., and Sun Valley, Nev., and has a 50% interest in applications for TVs in Destin, Fla.; Spokane, Wash.; Provo, Utah; Arcade, N.Y.; Gosnell, Ark.; Minden, La.; Greenville, N.C., Newton and Des Moines, Iowa *May 7*

Winona, Tex. (BPH-960222MF)—Huggins & Gransee Broadcasting (Elizabeth Gransee, partner, 4626 Stratford Dr., Tyler, TX 75703) for FM at 102.7 mhz, ERP 6 kw, ant. 100 m., on Hwy 31, 9.3 mi. W of Kilgore, Tex. *Feb. 22*

Price, Utah (BPCT-960404LM)—Rose Marie Valiant Smith (c/o Caroline K. Powley, 224 Amberglow Pl., Cary, NC 27513) for TV on ch. 3, ERP 100 kw, ant. 652 m., 9 km from Castle Gate. Smith has applied for TV in Arcade, N.Y. *Apr. 4*

Spokane, Wash. (BPCT-960418KE)—Lemor Communications (Roy F. Querio, general partner/50% owner, 1420 Royal Industrial Way, Concord, CA 94520) for TV on ch. 34, ERP 5,000 kw visual, ant. 561 m., .61 km N of KREM-TV tower, Krell Hill. *Apr. 18*

Spokane, Wash. (BPCT-960405XA)—The Kralowec Children's Family Trust (1077 W. Morton Ave., Porterville, CA 93257) for TV on ch. 34, ERP 10 kw, ant. 357 m., Krell Hill, Spokane. The Trust owns KKAG(TV) Porterville, Calif., and has applied for TVs in Newton, Iowa, and Gosnell, Ark. *Apr. 5*

FACILITIES CHANGES

Dismissed

Harkers Island, N.C. (BMPH-950914IF)—Clarence Barinowski for WLGP(FM) 100.3 mhz: change ant. to 170 m., TL. *May 7*

Granted

Oro Valley, Ariz. (BPH-950208IB)—Maloney Broadcasting Co. for KCDI-FM 97.5 mhz: change ERP to 6 kw, ant. to 100 m., TL. *May 8*

Mountain Home, Ark. (BMPH-960116II)—KTLO LP for KTLO-FM 97.9 mhz: change ERP, ant., structure height. *May 6*

White Hall, Ark. (BMPH-950921IG)—Bayou Broadcasting Inc. for KWDA(FM) 104.5 mhz: change ant. to 89 m. *May 6*

Pacific Grove, Calif. (BPED-950825IA)—Monterey Bay Public Broadcasting Foundation Inc. for KAZU(FM) 90.3 mhz: change ERP

to 3.7 kw. *May 6*

Tampa, Fla. (BMPH-960111LK)—Gannett Florida Broadcasting Inc. for WUSA-FM: change ant. *May 9*

Washington, Mo. (BPH-951005IB)—Prime Time Radio for KSLQ-FM 104.5 mhz: change ant. to 175 m. *May 8*

Ithaca, N.Y. (BPH-960111IO)—JSG 3 Co./Gilmore Communications for WQNY(FM) 103.7 mhz: change ERP to 15.5 kw, ant. to 268 m. nondirectional. *May 8*

Houston (BPED-960206IF)—Pacifica Foundation for KPFT(FM) 90.1 mhz: change ERP, ant., TL. *May 2*

Houston (BMP-960221AC)—Tichenor License Corp. for KLAT(AM) 1010 khz: to add augmentation. *Apr. 19*

Huntsville, Tex. (BMPH-951025IE)—Helen Maryse Casey for KCEY(FM) 99.7 mhz: change class to C3. *Apr. 25*

Lometa, Tex. (BPH-960322IG)—Debra L. Witcher for KACO(AM) 101.9 mhz: increase tower height to 55 m. *Apr. 11*

Raymonville, Tex. (BMPH-951101IA)—Christian Ministries of the Valley for KBIC(FM) 105.7 mhz: change ERP to 1.80 kw, ant. to 130 m. *Apr. 12*

Winnie, Tex. (BMPH-960111LF)—Roy E. Henderson for KMIA(FM) 100.7 mhz: change ant. *May 1*

Montpelier, Vt. (BPH-960111IY)—Montpelier Broadcasting Inc. for WQJY(FM) 104.7 mhz: change directional ant. pattern. *Apr. 15*

Vergennes, Vt. (BMPH-950626IJ)—Lakeside Broadcasting Corp. for WWGT(FM) 96.7 mhz: change ERP to 6 kw, ant. to 88 m. *Apr. 25*

Windsor, Va. (BPH-951120IJ)—JH Communications for WSVY-FM 107.7 mhz: change ERP to 2.4 kw, ant. to 159 m., TL to SR 337, 1.6 km S of Driver, Suffolk, Va. *Apr. 15*

Aberdeen, Wash. (BP-960228AC)—Kayo Broadcasting for KBKW(AM) 1450 khz: change TL. *Apr. 17*

West Salem, Wis. (BPH-960111IY)—DN

Communications Inc. for WQJY(FM) 100.1 mhz: applied to increase ERP to 4 kw, granted to change ERP to 3.6 kw. *Apr. 15*

Accepted for filing

Greenville, Ala. (BMPH-960419IC)—Autaugaville Radio Inc. for WKXN(FM) 95.9 mhz: change TL, ERP, ant., structure height. *Apr. 19*

Page, Ariz. (BPH-960327IC)—Lake Powell Communications Inc. for KXAZ(FM) 93.5 mhz: change ERP, TL, frequency, class. *Mar. 27*

Tucson, Ariz. (BPH-960409IB)—Prism Radio Partners LP for KRQQ(FM) 93.7 mhz: change structure height, ant., TL, ERP. *Apr. 9*

Nome, Ark. (960412AC)—Arctic Broadcasting Association for KICY(AM) 850 khz: change power and ant. system. *Apr. 12*

Yellville, Ark. (BPH-960419IB)—A & J Broadcasting Co. for KCTT-FM 101.7 mhz: change ERP. *Apr. 19*

Burney, Calif. (960417MD)—Oregon State Board of Higher Education for KNCA(FM) 89.7 mhz: change ant., TL, ERP, class. *Apr. 17*

Camarillo, Calif. (960425IC)—Gold Coast Broadcasting Co. for KOCP(FM) 95.9 mhz: change structure height, ant., TL, ERP. *Apr. 25*

Los Angeles (BP-960424AB)—Spanish Broadcasting System Inc. for KXMG(AM) 1540 khz: augment nighttime pattern. *Apr. 24*

Los Angeles (BMPH-960411IB)—Bonneville Holding Co. for KBIG-FM 104.3 mhz: change structure height. *Apr. 11*

South Lake Tahoe, Calif. (BPH-960417IA)—Tri-Valley Broadcasting Corp. for KZZF(FM) 102.9 mhz: change structure height, ant., TL, ERP, class. *Apr. 17*

Thousand Palms, Calif. (BPH-960405IC)—Las Tres Palmas Corp. for KLOB(FM) 94.7 mhz: change structure height. *Apr. 5*

Tulare, Calif. (BP-960403AA)—Westcoast Broadcasting Inc. for KJUG(AM) 1270 khz: change TL, ant. system. *Apr. 3*

BY THE NUMBERS

BROADCAST STATIONS	
Service	Total
Commercial AM	4,906
Commercial FM	5,285
Educational FM	1,810
Total Radio	12,001
VHF LPTV	561
UHF LPTV	1,211
Total LPTV	1,772
FM translators & boosters	2,453
VHF translators	2,263
UHF translators	2,562
Total Translators	7,278

Service	Total
Commercial VHF TV	559
Commercial UHF TV	622
Educational VHF TV	123
Educational UHF TV	240
Total TV	1,544

CABLE

Total systems	11,660
Total subscribers	62,231,730
Homes passed	91,750,000
Cable penetration*	65.3%

*Based on TV household universe of 95.9 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

Victorville, Calif. (BPED-960422IB)—Faith Communications Corp. for KHMS(FM) 88.5 mhz: change ERP. *Apr. 22*

Willows, Calif. (BPH-960322IH)—Pacific Spanish Network Inc. for KOSC(FM): change structure height, ant., TL, class, ERP. *Mar. 22*

Aurora, Colo. (960426AA)—Tribune Denver Radio Inc. for KEZW(AM) 1430 khz: change day power. *Apr. 26*

Colorado Springs (960410IA)—Educational Communications of Colorado Springs Inc. for KTLF(FM) 90.5 mhz: change ERP. *Apr. 10*

Grand Junction, Colo. (960402MC)—Grand Valley Public Radio Inc. for KAFM(FM) 88.1 mhz: change structure height, ant., TL, frequency, ERP, class. *Apr. 2*

Cedar Creek, Fla. (BMPED-960327IB)—Cedar Creek Public Radio Inc. for WKSG(FM) 89.5 mhz: change structure height, TL, ant., ERP. *Mar. 27*

Key West, Fla. (BPH-960416IC)—Key West Communications Inc. for WOZN(FM) 98.7 mhz: change structure height, TL, ant., main studio. *Apr. 16*

Atlanta (960429AC)—Jefferson-Pilot Communications Co. for WQXI(AM) 790 khz: change day power. *Apr. 29*

Honolulu (BMPH-960325IC)—Agnew-Sachs Broadcasting for KORL(FM) 99.5 mhz: change structure height, ant., TL, class, ERP. *Mar. 25*

Kewanee, Ill. (BPH-960422IL)—Virden Broadcasting Corp. for WJRE(FM) 92.1 mhz: change structure height, ant., TL, ERP, frequency. *Apr. 22*

Oglesby, Ill. (BPH-960326IB)—Doris A. Studstill for WALS(FM) 102.2 mhz: change structure height, ant., TL and ERP. *Mar. 26*

Wilmington, Ill. (BPH-960408IF)—L.B.R. Enterprises Inc. for WYKT(FM) 105.5 mhz: change ERP, TL. *Apr. 8*

West Lafayette, Ind. (960402MD)—Von Tobel Foundation Inc. for WHPL(FM) 89.9 mhz: change ERP. *Apr. 2*

Atlantic, Iowa (BPH-960923IB)—Valley Broadcasting Inc. for KXKT(FM) 103.7 mhz: change ant., TL, city of license. *Mar. 29*

Belleville, Kan. (BPH-960408ID)—First Republic Broadcasting Corp. for KREP(FM) 92.1 mhz: change class from A to C3. *Apr. 8*

Fort Knox, Ky. (960410AD)—Cross Country Communications Inc. for WBUL(AM) 1470 khz: change community of license, TL, power, SL, ant. system. *Apr. 10*

Sulphur, La. (BPH-960404IE)—21st Century Communications Inc. for KKGK(FM) 101.3 mhz: change class to C3. *Apr. 4*

Chestertown, Md. (BP-960404AA)—Kent Broadcasting Corp. for WCTR(AM) 1530 khz: change power. *Apr. 4*

Funkstown, Md. (BP-960418AA)—WPVG Inc. for WPVG(AM) 1160 khz: change TL, ant. system. *Apr. 18*

Oakland, Md. (BP-960424AC)—Oakland Media Group Inc. for WMSG(AM) 1050 khz:

change TL, ant. system. *Apr. 24*

Lowell, Mass. (BPH-960320IB)—GCI Lowell II Inc. for WOAZ(FM) 99.5 mhz: change ERP, ant., TL. *Mar. 20*

Traverse City, Mich. (960112MH)—Northwestern Michigan College for WMMC-FM 90.9 mhz: change ERP, ant., TL, frequency. *Jan. 12*

Walker, Mich. (BMPH-960329ID)—William E. Kuiper Jr. for WQFN(FM) 100.5 mhz: change structure height. *Mar. 29*

Hibbing, Minn. (BP-960410AB)—Sounds Unlimited of Red Wing Inc. for WMFG(AM) 1240 khz: change power, ant. system. *Apr. 10*

Ripley, Miss. (BPH-960408IC)—Holiday Creations Inc. for WKZU(FM) 102.3 mhz: change ant., ERP. *Apr. 8*

University, Miss. (BPH-960319IG)—Student Media Center of the University of Mississippi for WUMS(FM) 92.1 mhz: change ERP, ant. *Mar. 19*

Gering, Neb. (BMPH-960404IB)—Tracy Corp. IV for KANG(FM) 103.9 mhz: change TL. *Apr. 4*

Albuquerque, N.M. (BP-960410AE)—Guardian Communications Inc. for KJIM(AM) 1000 khz: add night service. *Apr. 10*

Buffalo, N.Y. (BPED-960429IA)—State University of New York for WBFO(FM) 88.7 mhz: change ERP, class, directional ant. *Apr. 29*

Charlotte, N.C. (BPED-960429IC)—University Radio Foundation for WFAE(FM) 90.7 mhz: change ERP, ant., TL, structure height, class, modify directional ant. pattern. *Apr. 29*

Delhi Hills, Ohio (BMPED-960422IA)—Lou Smith Ministries Inc. for WJYC(FM) 90.1 mhz: change structure height, ant., TL. *Apr. 22*

Gahanna, Ohio (BPH-960425IB)—Christians Voice of Ohio for WCVO(FM) 104.9 mhz: change ERP, ant., structure height. *Apr. 25*

Pittsburgh (BPET-960412KF)—Met Pittsburgh Public Broadcasting Inc. for WOEX(TV) ch. 16: change ERP to 5,000 kw visual, ant. to 221 m. *Apr. 12*

Scranton, Pa. (BMPCT-960417KE)—Ted H. Ehrhardt Jr. for WSWB-TV ch. 64: change TL to top of Bald Mtn., adjacent to WWDL-FM, ERP to 11.48 kw visual, ant. to 312.3 m. *Apr. 17*

Tioga, Pa. (BPH-960303IB)—Europa Communications Inc. for WPHD(FM) 93.3 mhz: change ERP, ant., TL, main studio location, class. *Mar. 3*

Tyrone, Pa. (BMP-960429AB)—Allegheny Mountain Network for WTRN(AM) 1340 khz: change ant. system. *Apr. 29*

Arecibo, P.R. (BMPCT-960415KE)—Hector Negroni Cartagena for WMEI(TV) ch. 60, change TL to Monte Jayuya electronics site Carreterra, 143 km, ERP to 1,000 kw visual, ant. 708 m. *Apr. 15*

Hatillo, P.R. (BP-960405AA)—Aurora Broadcasting Corp. for WMSW(AM) 1120 khz: change power, ant. system. *Apr. 5*

Wickford, R.I. (960408AD)—Jerom Frederick Gaudet for WKFD(AM) 1370 khz: change power, studio location, TL, ant. system. *Apr. 8*

Myrtle Beach, S.C. (BPH-960320ID)—Hirsh Broadcasting Group LP for WJYR(FM) 92.1 mhz: change ant., TL. *Mar. 20*

Chattanooga (BPCT-960426KE)—WDSI License Corp. for wdsi-TV ch. 61: change ERP to 5,000 kw visual, ant. to 370 m., TL to 2.25 km NW of Falling Water, Tenn. *Apr. 26*

Lawrenceburg, Tenn. (BPH-960322IB)—HMS Broadcasting Co. for WDXE-FM 95.9 mhz: change frequency from 95.9 mhz to 106.7 mhz. *Mar. 22*

Olive Hill, Tenn. (BPED-960402IA)—Rural Life Foundation for WDNX(FM) 89.1 mhz: change ant., ERP, class. *Apr. 2*

Oliver Springs, Tenn. (BMPH-960322IK)—Charles E. Phillips for WXVO(FM) 98.7 mhz: change TL. *Mar. 22*

Coleman, Tex. (BPH-960416ID)—Coleman Co. Broadcasters for KSTA-FM 107.1 mhz: change class to C3. *Apr. 16*

Seadrift, Tex. (BPH-960321ID)—William E. Cordell for KMAT(FM) 105.1 mhz: change ERP, TL, class. *Mar. 21*

Centerville, Utah (BPH-960404IA)—KUMT License LP for KUMT(FM) 105.7 mhz: change structure height, TL, ERP. *Apr. 4*

Blackstone, Va. (BPH-960328II)—Denbar Communications Inc. for WBBC-FM 93.5 mhz: change ERP, class. *Mar. 28*

Charlottesville, Va. (BMPH-960112IB)—Spectrum Broadcasting Corp. for WLJL(FM) 107.5 mhz: change ERP, ant., TL, relocate to different tower on same site. *Jan. 12*

Lynchburg, Va. (BMPH-960226ID)—Virginia Network Inc. for WJXX(FM) 101.7 mhz: change ERP, ant., TL. *Feb. 26*

Virginia Beach, Va. (BPED-960422IC)—Virginia Beach Educational Broadcasting Foundation Inc. for WODC(FM) 88.5 mhz: change ERP. *Apr. 22*

Medical Lake, Wash. (BPH-960408IE)—Hiat Media Inc. for KTSL(FM) 95.3 mhz: change class from C3 to C2. *Apr. 8*

Culpeper, W.Va. (BPH-960404ID)—Culpeper Broadcasting Corp. for WCUL(FM) 103.1 mhz: change structure height, TL, ant., ERP. *Apr. 4*

Berlin, Wis. (BPH-960410IC)—Kingsley H. Murphy Jr. for WISS-FM 102.3 mhz: change structure height, ant., TL, ERP, frequency. *Apr. 10*

Racine, Wis. (BPCT-960328KG)—TV-49 Inc. for WJJA(TV) ch. 49: change TL to 3872 N. Fratney St., Milwaukee, ERP to 5,000 kw visual, ant. to 273 m. *Mar. 28*

Suring, Wis. (BPCT-960404KT)—VCY/America Inc. for WSCO(TV) ch. 14: change TL to Angelica, 3.2 km S of Krakow, Wis., on Hwy 32, ERP to 1,000 kw visual, ant. to 201 m. *Apr. 4*

—Compiled by Jessica Sandin

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THIS WEEK

Through May 22—36th annual *Broadcast Cable Financial Management Association/Broadcast Cable Credit Association* conference. Buena Vista Palace Hotel, Orlando (Disney World), Fla. Contact: Mary Teister, (708) 296-0200.

May 21—Digital television and Internet conference presented by *Convergence*. Sheraton New York, New York City. Contact: (303) 393-7449.

May 21—Seminar on Telecommunications Reform Act of 1996 and telecommunications issues, presented by *Federal Communications Bar Association and Glasser LegalWorks*. National Press Club, Washington. Contact: (800) 308-1700.

May 21—*Cable Television Administration and Marketing Society of New York* Blue Ribbon Breakfast. The Sky Club, New York City. Contact: Rebecca Kramer, (212) 818-9151.

May 21-22—International conference on electromagnetic energy presented by the *Electromagnetic Energy Association*. Washington Vista Hotel, Washington. Contact: Amy Nelson, (202) 452-1070.

May 22—23rd annual Daytime Emmy Awards, presented by the *National Academy of Television Arts and Sciences*. Radio City Music Hall, New York City. Contact: David Beld, (212) 586-8424.

May 22—*Foundation for Accounting Education of the New York State Society of CPAs* entertainment and sports conference. Grand Hyatt Hotel, New York City. Contact: (212) 719-8383.

May 22-23—"Learning-Oriented Leadership," course presented by *Women in Cable & Telecommunications*. TCI Building, Denver. Contact: Molly Coyle, (312) 634-2353.

May 23—"Open Video Systems and the Media Marketplace," panel discussion presented by *The Columbia Institute for Tele-Information*. Columbia University, New York City. Contact: (212) 854-4222.

May 23-25—CES Orlando '96/CES Habitech '96, multimedia trade show presented by the *Electronic Industries Association/Consumer Electronics Show*. Orange County Convention Center, Orlando, Fla. Contact: Cynthia Upson, (703) 907-7674.

MAY

May 30—Seminar on FCC implementation of the Telecommunications Reform Act of 1996, presented by *Federal Communications Bar Association and Glasser LegalWorks*. National Press Club, Washington. Contact: (800) 308-1700.

JUNE

June 2-5—"CABLEXPO '96: New World...New Rules!," Canadian cable convention presented by the *Canadian Cable Television Association*. Edmonton Convention Centre, Edmonton, Alberta. Contact: Christine Thompson, (613) 232-2631.

June 2-5—"Marketing in the Real World and All That Jazz," 6th annual *Claritas* precision marketing conference. Hotel Intercontinental, New Orleans. Contact: (800) 678-8110.

June 2-5—*RTNDF/University of Missouri School of Journalism* Management Seminar for News Executives. University of Missouri, Columbia, Mo. Contact: (573) 882-4201.

June 3-6—"Case Study '96: Reinventing the Way We Do Business," *Women in Cable & Telecommunications* national cable management conference. San Francisco Hilton & Towers, San Francisco. Contact: Tracy Mitchell, (312) 634-2339.

June 4—"Radio: A View from the Top," luncheon and panel discussion presented by the *Broadcast Advertising Club of Chicago*. Hyatt Regency, Chicago. Contact: (312) 440-1970 (fax).

June 4-5—3rd annual *Montreux International Symposium on Digital Audio Broadcasting*. Montreux Palace, Montreux, Switzerland. Contact: (800) 348-7238.

June 4-8—*American Advertising Federation* 1996 conference. Sheraton San Diego Hotel and Marina, San Diego. Contact: (800) 999-2231.

June 5—Deadline for entries for the *Unda-USA* 1996 Gabriel Awards, which honor radio and tele-

vision programs that enrich their audiences and uplift and nourish the human spirit. Contact: Colleen Phelan, (513) 229-2303.

June 5-6—Iberica Link, Iberian pay-TV conference presented by *Global Exposition Holdings*. Melia Castilla Hotel, Madrid. Contact: (713) 342-9826.

June 6—"Dreaming Big and How to Get There," luncheon discussion presented by the *New York Press Club and Lifedesigns*. Top of the Sixes Restaurant, New York City. Contact: (212) 247-6900.

June 6-9—*Montreux International Radio and Interactive Media Services Symposium and Technical Exhibition*. Montreux Palace, Montreux, Switzerland. Contact: (800) 348-7238.

June 7-9—*Georgia Association of Broadcasters* Convention '96. Marriott Bay Point Resort Hotel, Panama City Beach, Fla. Contact: (770) 395-7200.

June 7-9—"Tapping the Hidden Stories in Your Community," workshop for journalists presented by the *Radio-Television News Directors Association* and the *Pew Center for Civic Journalism*. Marquette Hotel, Minneapolis. Contact: Cy Porter, (202) 467-5219.

June 9-11—1996 Business-to-Business Marketing Conference, presented by the *Association of National Advertisers*. Ritz-Carlton Palm Beach, Manalapan, Fla. Contact: (212) 697-5950.

June 9-12—*Cable Television Association of Maryland, Delaware and the District of Columbia* annual spring meeting. Sheraton Fontainebleau Hotel, Ocean City, Md. Contact: Wayne O'Dell, (410) 266-9111.

June 9-15—17th annual *Banff Television Festival*. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 10—2nd annual Wireless Communications Summit Conference sponsored by the *Federal Communications Bar Association* and *Warren Publishing*. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

June 10-13—*Society of Cable Telecommunications Engineers* 20th annual engineering convention and 14th annual Cabletech Expo. Opryland Hotel, Nashville. Contact: (610) 363-6888.

June 11—*Federal Communications Bar Association* luncheon featuring James Quello. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

June 11—*International Radio & Television Society Foundation* awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

June 12-15—14th annual *National Association of Hispanic Journalists* convention. Sheraton Chicago Hotel and Towers, Chicago. Contact: Zita Arocha, (202) 662-7145.

June 13—IBA XXXVI, the 36th annual International Broadcasting and Cable Awards, presented by the *Hollywood Radio and TV Society*. Beverly Hilton Hotel, Beverly Hills. Contact: Neith Stickells, (818) 789-1182.

June 13-15—INFOCOMM International, exhibition presented by the *International Communications Industries Association*. Pennsylvania Convention Center, Philadelphia. Contact: (703) 273-7200.

June 16-18—*NIMA International* European conference. The Loews, Monte Carlo. Contact: David Savage, (202) 289-6462.

June 16-20—*UTC '96* annual conference and exhibition. Kansas City Convention Center, Kansas City, Mo. Contact: (202) 872-0030.

June 19-22—Promax & BDA '96 conference & exposition, presented by *Promax International* and *BDA International*. Los Angeles Convention Center, Los Angeles. Contact: (213) 465-3777.

June 19-22—*Native American Journalists Association* 12th annual conference. Holiday Inn Bangor, Bangor, Me. Contact: (612) 874-8833.

June 20-23—Talk Radio '96, sponsored by *The National Association of Radio Talk Show Hosts*. Omni Shoreham Hotel, Washington. Contact:

(617) 437-9757.

June 22-25—*Cabletelevision Advertising Bureau* local cable sales management conference. Atlanta Marriott Marquis, Atlanta. Contact: Nancy Lagos, (212) 751-7770.

June 22-28—*National Association of Broadcasters* management development seminar for television executives. Northwestern University, Evanston, Ill. Contact: (202) 429-5347.

June 26-28—Global DBS Summit, presented by *Global Exposition Holdings* and *DBS Digest*. Marriott Denver Tech Center, Denver. Contact: (713) 342-9826.

June 27—*Minority Media and Telecommunications Council* third annual luncheon, featuring the Rev. Jesse Jackson Sr. Hyatt Regency, Washington. Contact: Selina Khan, (202) 332-0500.

June 27-29—*American Women in Radio and Television* 45th annual convention. Ritz Carlton Hotel, Naples, Fla. Contact: Kris Weiland, (703) 506-3290.

JULY

July 10-12—WCA '96, *Wireless Cable Association* annual convention. Denver Convention Center, Denver. Contact: Sherry Crittenden, (202) 452-7823.

July 12-13—*Oklahoma Association of Broadcasters* summer meeting. Shangri-La Resort, Afton, Okla. Contact: Carl Smith (405) 848-0771.

July 14-16—*Florida Cable Telecommunications Association* annual convention. Registry Resort, Naples, Fla. Contact: Cindy Doheny, (904) 681-1990.

July 14-16—35th annual *New York State Broadcasters Association* executive conference. Rye Town Hilton, Rye Brook, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

July 14-17—CTAM '96 national marketing conference, presented by the *Cable Television Administration and Marketing Society*. Boston Marriott Copley Place, Boston. Contact: (703) 549-4200.

SEPTEMBER

Sept. 24—Broadcasting & Cable Interface X conference, co-sponsored by *BROADCASTING & CABLE* and the *Federal Communications Bar Association*. New York Grand Hyatt, New York City. Contact: Joan Miller, (212) 337-6940.

OCTOBER

Oct. 9-12—World Media Expo, comprising the *National Association of Broadcasters* Radio Show (contact: [800] 342-2460); *Radio Television News Directors Association* international conference (contact: Rick Osmanski, [202] 467-5200); *Society of Broadcast Engineers* annual conference (contact: John Poray, [317] 253-1640), and *Society of Motion Picture and Television Engineers* 138th technical conference (contact: [914] 761-1100). Los Angeles Convention Center, Los Angeles. Contact: Lynn McReynolds, (202) 429-5350.

NOVEMBER

Nov. 11—*Broadcasting & Cable* 1996 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Steve Labunski, (212) 213-5266.

DECEMBER

Dec. 11-13—The Western Show, presented by the *California Cable Television Association*. Anaheim Convention Center, Los Angeles, Calif. Contact: (510) 428-2225.

JANUARY 1997

Jan. 13-16—*National Association of Television Programming Executives* 33rd annual program conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Putting the fun in 'Home Videos'

In 1989, producer Vin Di Bona sold ABC on the concept that became *America's Funniest Home Videos* in less than five minutes. And within weeks of its debut as a regular series on ABC in January 1990, Vin Di Bona Productions was receiving about 1,600 videotapes a day.

"We had people screening tapes 24 hours a day," Di Bona recalls. "At first, a lot of people didn't understand what our show is. We'd get three hours of somebody's pencil collection. Now it's manageable. We get about 350 tapes a day."

Seven years later, the volume of submissions may have dropped, but there's more *AFHV* on the air now than ever before. ABC expanded its Sunday 7 p.m. anchor to an hour last year, just as the series went into syndication. Some form of *AFHV* is available to viewers in 75 countries. And ABC added a half-hour of Di Bona's *World's Funniest Videos* to its Thursday this year.

Di Bona has been working with amateur pratfalls and animal acts for more than a decade, but he's also collected Peabody and Emmy awards for local news documentaries and a parenting series. Over the past 25 years, Di Bona has worked as a producer on everything from game shows to *MacGyver* to *Entertainment Tonight*. As a teenager, the Rhode Island native even had a brief career as a pop crooner.

Flush with the off-network success of *AFHV*, Di Bona Productions is branching into other comedy veins and long-form projects. Showtime's satirical *Sherman Oaks*, where an aggressive documentary film crew invades a suburban family home, was recently picked up for another season after an initial 13-episode run. *Acme Bay*, an hour in development with Fox, is described as "'The Mask' [Jim Carrey's 1994 blockbuster] meets *Northern Exposure*."

Di Bona's TV movies, on the other hand, have ranged from murder thrillers to a sobering look at eating disorders. He's also planning a series of specials based on stories compiled in the recent best-seller "Chicken Soup for the Soul." When production season is in full swing, about 200 people work for the Los Angeles-based production company Di Bona founded in 1985.

"What [*AFHV*] has afforded me the ability to do over the past seven years is not to have to say we can't do anything," Di Bona says. "I wouldn't want to do another version of a cop show; there are people in this town that do them much better than I



"If you can't keep 'em glued to the set, you shouldn't be doing television."

Vincent John Di Bona

Chairman, Vin Di Bona Productions, Los Angeles/executive producer, *America's Funniest Home Videos* (since 1989), *America's Funniest People* (1990-94), *World's Funniest Home Videos* (since 1996) ABC, *Sherman Oaks* (since 1996) Showtime, *Totally Animals* (since 1996) CBS; b. April 10, 1944, Providence, R.I.; BS, speech, Emerson College, 1966; MFA, film, UCLA, 1968; 1968-77, producer/director, WBZ-TV Boston; 1977-79; producer/director, KCRW-TV Los Angeles; 1979-80, senior producer, *Road to Moscow* (syndicated) Universal Television, Los Angeles; 1981-83, producer, *Entertainment Tonight*, Los Angeles; 1984-86, producer, *MacGyver*, CBS, Los Angeles; 1986-89, executive producer, *Animal Crackups*, ABC, Los Angeles; current position since 1985; daughter, Cara, 23.

could. We try to break the mold with our projects. It's exciting that way. When you come to work, it's never a job—it's fun."

At the same time, Di Bona credits the universal appeal of slapstick humor for much of the success of *AFHV*, described by one network executive as a concept "so simple, it's brilliant."

The inspiration came from a rarely tapped source of material for American TV producers: Japan. In the late 1980s, Tokyo Broadcasting System was producing a variety show that included a segment devoted to funny bits from home videos submitted by viewers. Tokyo Broadcasting, which still receives a format fee for *AFHV*, brought the idea to Di Bona in 1989. A few years before, Di Bona had contacted them after he was intrigued by a local Los Angeles news report on a popular Japanese TV comedy involving animals.

That initial contact led to a licensing agreement for Di Bona to produce *Animal Crackups*, which ran on ABC's Saturday morning schedule from 1986 to 1989.

Di Bona's fascination with radio and TV began at an early age. Growing up in Providence, R.I., Di Bona says he always felt "predisposed" to doing something in the entertainment field. At 16, he scored a "mild" pop hit on the East Coast with "My Arms," recorded under the name Johnny Lindy.

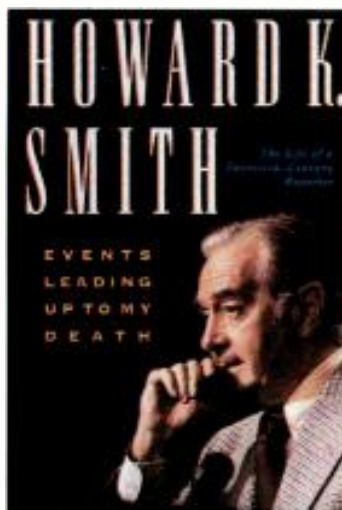
After earning a master's degree in film from UCLA in 1968, Di Bona spent the next decade producing documentaries and specials for Westinghouse-owned WBZ-TV Boston. He moved across the country in 1977 to work as a news producer for KNXT (TV) Los Angeles, the CBS O&O now known as KCBS.

Like many successful TV producers, Di Bona says his years in live local television left him with an instinctive sense of what works on TV, whether it was picking the best amateur comics to showcase on *America's Funniest People*, the 1990-94 companion series to *AFHV*, to finessing the challenges of working within a small budget for a cable TV series.

"In local TV, you can build a wall for a \$1.98. On a network, you can build it for \$1,198, but you'll never learn the lesson of how to make it look like you've got all the best at your disposal when you really don't," Di Bona says. "I learned, back when I was doing community programming at WBZ, that if you can't keep 'em glued to the set, you shouldn't be doing television." —CL

Fine Print

A collection of recent books of interest to the Fifth Estate



Events Leading Up to My Death: The Life of a Twentieth-Century Reporter

By Howard K. Smith
St. Martin's Press, \$24.95 cloth

As a journalist perhaps best-known for his commentaries, it should come as no surprise that a memoir by Howard K. Smith is more than a simple recitation of his resume. It is a history book of the major events from the rise of Hitler to the present. For Smith places much value on history: "My profession is called the first rough drafting of history. It can have a real utilitarian value. We have a better chance of avoiding error and doing something right if we know causes and effects of relevant past events. History may not tell us exactly what to do, but it is apt to widen and refine our options in ways not possible without some knowledge of what went before."

Knowledge of what went before is what he offers as the chronology of his career (and life) unfolds. He has, he says, spent most of his life "trying to comprehend and make rational the events of the 20th Century. If there is a red thread running through the century it is the breathtaking advances in science and technology without commensurate improvements in morals or wisdom."

From his first journalism job at the *New Orleans Item*, to his pre-World War II reporting from Germany for the United Press, to his war coverage for CBS Radio and Washington reporting and commentary for CBS-TV and ABC-TV, Smith always did more than just report. Some thought too

much more; he was fired from CBS following his commentary and documentary on the 1962 Civil Rights riots in Little Rock. "Our dispute," he writes, "was due to the basic, unbudging fact that CBS was not primarily a medium for informing the public, but an entertainment business hostile to anything that endangered its profitability."

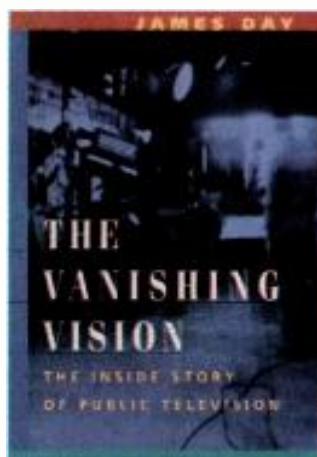
Another thread to his book is people, the wide array of statesmen and scientists, authors and artist that he knew or interviewed. Who, in his long career, was the most impressive? "I have never hesitated to name [Edward R.] Murrow, ahead of prime ministers and presidents. He not only excelled in the art of communicating, above anyone before or in the increasing years since; he was also a superior human being. The list of friends he rescued or protected from the assaults of bigotry is very long, and I am sure I am on it."

And what does he see looking ahead? "I have no clear idea of the shape of the future and its problems. In the end, no system or pattern will assure humans safe transit. Instead, all will depend on the ultimate duo: luck and the exercise of ancient virtues—intelligence, application, imagination, courage, character. It is a happy circumstance that the uncontrollable feature, luck, markedly improves when one works at the virtues." He should know. —MKM

Public Television has but one function," says James Day, "to fill the nation's television screens with a program service that is comprehensive, diverse, and of the highest quality." Day, the former president of National Educational Television and WNET(TV) New York, chronicles that mission and the degree to which it has been accomplished. Bringing his 40 years of firsthand experience in public broadcasting to the task, Day provides a highly readable and evenhanded account of public TV's progress.

It is a story, he says, "of a medium whose place in American television broadcasting has been purposely marginalized by public policy and whose potential has been limited by its own cramped vision."

From public TV's "faltering at best" start in 1952 through the passage of the Public Broadcasting Act in 1967 to the almost-present day, Day chronicles the system's Byzantine bureaucracy, its failure to capture the hearts and minds of a mass audience



The Vanishing Vision: The Inside Story of Public Television

By James Day
University of California Press,
\$29.95 cloth

and the political struggles against "those for whom the airwaves are, first and foremost, the province of commerce." But if public broadcasting has failed to achieve its potential, Day clearly believes that the marks it has left are worth celebrating, and the goal still worth striving for.

Among those achievements was a street presided over by an eight-foot bird and a frog. With its combination of education, outreach and entertainment, *Sesame Street* may be the model of public broadcasting success. That success, Day suggests, lay in the structure of producer Children's Television Workshop: "Self-sufficient, independent of the system and unburdened by its endemic politics, with no permanent commitment to serve the public system exclusively...and with a governing board neither politically appointed nor station-elected, the Workshop has been free to serve the single constituency it is committed to serve: its young viewers.... Fewer television programs have

understood their purpose so surely."

To give new life to the public TV vision, says Day, it will take more than patching up the old system, "a system whose fragmented and multipurposed structure makes it hopelessly resistant to reform. Public television must be reinvented," he concludes, and offers some suggestions, including creating a new national organization and centralizing programming decisions. For anyone interested in that challenge, this book should be required reading. —JSE

Media at War: Radio's Challenge to the Newspapers, 1924-1939

By Gwennyth L. Jackaway
Praeger, \$49.95 cloth

Media at War" traces the battle by American newspapers to halt the development of radio news. As Jackaway explains: "Radio posed a threat to the long-standing relationship between the wire services and the newspapers. By opening a channel through which news could flow directly from the wire services to the people, radio made it possible for news to bypass the newspapers altogether, a development about which print journalists were not pleased. The broadcasters could also steal the news from the newspapers and read it over the air, raising questions of violation of intellectual property rights."

To wage this war, the press adopted a number of tactics: pressuring wire services to refuse to provide news to radio; not running listings of radio programs (or accepting them only as paid ads), and filing law suits charging "news piracy."

Eventually however, newspapers realized that the battle was fruitless, and the new medium too important to be stopped, so they adopted an "if you can't beat 'em, join 'em" philosophy. By the spring of 1935, the wire services were lifting their restrictive policies for radio, and a growing number of papers also owned radio stations. Jackaway quotes from a spring 1937 issue of BROADCASTING to document the war's end: "Newspapers End Antagonism to Radio" was the headline on a story reporting that "publishers and editors had accepted radio as an 'established institution.'" —MKM

Dorothy Stimson Bullitt: An Uncommon Life

By Delphine Haley
Sasquatch Books, \$26.95 cloth

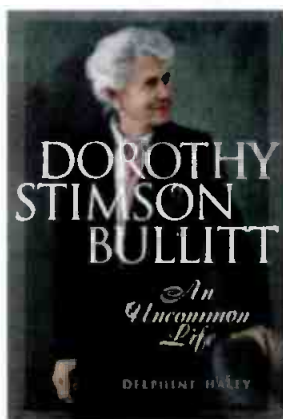
Known as the "Queen of KING," Dorothy Stimson Bullitt founded KING Broadcasting in Seattle in 1947 with the \$375,000 purchase of a poorly performing AM-FM combo. By her death in 1989 at 97, that investment had grown into a \$400 million communications conglomerate of six TV stations, three AMs, three FMs, 13 cable systems and a mobile production company.

But broadcasting was only one part of this remarkable woman's life. It was a life that spanned nearly all of modern Seattle's history (she remembered

Chief Seattle's daughter, Princess Angeline). The first part of Bullitt's story is as the spoiled daughter of a one-armed logger who made his fortune in the Pacific Northwest. Next, she was

the socially prominent wife of a Kentucky lawyer who went West and virtually established the Democratic party in Washington State (during which she became friends with Franklin and Eleanor Roosevelt). And third, she was a widow with three children during the Depression who succeeded in real estate and timber before coming to broadcasting. It wasn't

easy. She described those early years in the 1950s as "a murderous and bloody business. I was just leaping over obstacles and running on instinct as fast as I could." —MKM

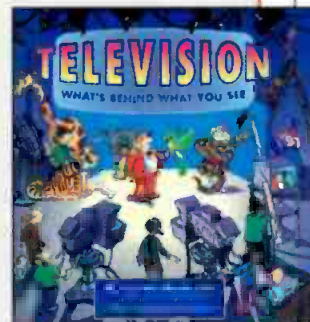


Quick Read

Television: What's Behind What You See

By W. Carter Merbreier with Linda Capus Riley and pictures by Michael Chesworth; Farrar, Straus and Giroux, \$16 cloth

This book, while designed to explain how television works to children, is written and illustrated in such a clear and easy-to-understand style that it is an excellent primer for anyone. Sharing that view is the Pennsylvania Association of Broadcasters, which sent a copy to each TV station general manager in the state with a list of suggestions for how stations could use the book to explain and promote television in their communities. Chapters include how TV signals travel through the air; the workings of a TV station; how satellites carry signals around the world; cable television; what programmers do; how ratings work; kids TV; the different jobs and equipment in a TV studio; sports and news coverage, and a timeline of television history. The author, better known in the Philadelphia area as Captain Noah, an award-winning children's show host on wptv for 27 years, apparently is as at home in front of a word processor as he is in front of a camera to create this engaging and informative book.



Radio Programming: Tactics and Strategy

By Eric G. Norberg; Focal Press, \$26.95 paper

The latest in the BROADCASTING & CABLE/Focal Press series, this is a handbook for programmers. Beginning with a basic overview, it then turns to specifics in chapters including "Structuring Your Stations and Creating Identity," "Positioning Your Station Against the Competition," "Leading an Airstaff," "Music as a Programming Weapon," "News as a Programming Weapon," "Promoting Your Station" and "What You Need to Know About Ratings. Throughout the book, the author—a radio consultant, author and former program director, GM and air personality—emphasizes "two elements that radio stations must retain if they are to survive and prosper—and these are the elements that listeners value most in radio anyway: localism and human contact." The other key point he offers to programmers: "The greatest opportunity always lies where your peers are not looking for it. By the very fact of your station's being different, it is much easier for you to clearly position it for your listeners with something unconventional—and this always offers more opportunity for success." —MKM

BROADCAST TV

Appointments at WFTC(TV) Minneapolis: **Kim Tregilgas**, research analyst, WCCO-TV Minneapolis, joins as research manager; **Chloe Montgomery**, account executive, Katz Continental Television, joins as national sales manager.

Appointments at WWOR-TV Secaucus, N.J.: **Kate Begley**, news creative producer, named producer, second half-hour, *UPN 9 News at 10*; **Stephanie Christopoulos**, senior I-Team producer, named story editor, second half-hour, *UPN 9 News at 10*; **Jim Cavanaugh**, photographer, named producer, investigative unit; **Mary Campana**, co-producer, WJBK-TV Detroit, joins as weekend news producer; **Jon Paul LoMonaco**, graphic artist, named art director.

Dana Heppe, sales executive, WSYM-TV Lansing, Mich., named NSM.

Appointments at KDNL-TV St. Louis: **Carol Scheer**, executive producer, named assistant news director; **Matt Dennis**, associate producer, named producer.

Colin Creighton, assignment manager, KDRV(TV) Medford, Ore., joins WMGC-TV Binghamton, N.Y., as news director.

Steve Gendel, correspondent/substitute host, CNBC, joins *American Journal*, New York, as senior correspondent.

Appointments at WZTV(TV)/WXMT(TV) Nashville: **Pamela Minnicks**, account executive, named NSM; **Robert Rose**, NSM, named local sales manager.

Appointments at KAKE-TV Wichita, Kan.: **Steve South**, VP/GSM, named VP/director, sales, Kansas Television Network; **Kathy Mohn**, LSM, named general sales manager; **Susan Kelley-Linder**, assistant national sales manager, named NSM, outer offices.

Rob Sheffele, senior talent executive, E! Entertainment Television, joins *Entertainment Tonight*, Hollywood, as senior segment producer.

Dan Michael, general sales manager, KSVI(TV) Billings, Mont., named GM.

PROGRAMING

LeslieAnne Wade, press representative, CBS Sports Communications, New York, named director, communications.

Sally Davies, VP, business and legal affairs, Walt Disney Television International, London, named senior VP.

Appointments at CBS Inc.: **Fred Reynolds**, CFO, Westinghouse, moves to New York to assume additional responsibilities as CFO, CBS Inc.; **Peter Keegan**, executive VP, finance, CBS Inc., named senior VP; **Susan Holliday**, head, CBS Law Department, West Coast, named senior VP/deputy general counsel, Los Angeles; **Kenneth Werner**, senior VP, Walt Disney Television, joins CBS Inc., New York, as senior VP, strategic planning and business development, CBS and related Westinghouse entertainment businesses.



Solomon



Meril

Appointments at Rysher Entertainment, New York: **Marc Solomon**, senior VP, advertising sales, named executive VP, media; **Rick Meril**, senior VP/GSM, named executive VP/GSM, domestic television distribution.

Dawn Friedman, senior director, business affairs, New World Entertainment, Los Angeles, named VP.

Bruce Heller, consultant, law and business affairs, joins DLT Entertainment Ltd., New York, as VP, business and legal affairs.



Prijatel

Donald Prijatel, VP, creative services, King World Productions Inc., New York, named senior VP, advertising and promotion.

William Siegel, senior VP, BHC Communications Inc. and Chris Craft, New York, named president/COO, BHC Communications.

Appointments at Carsey-Werner Distribution, Studio City, Calif.: **Linda Desiante**, director, contract administration, named VP; **Victoria Hirsch**, manager, creative services, MCA-TV, joins as director, creative services.

RADIO

Sarah Sloan, budget director, ABC News, New York, joins National Public Radio, Washington, as coordinator, entrepreneurial projects.

Bennett Zier, VP/GM, WBIG-FM Washington, Colfax Communications, joins Evergreen Media Corporation's, WKLBFM Boston, in same capacity.

Allen Hotlen, program director, KOIT-AM-FM San Francisco, named GM, WXTR-FM Waldorf, WXVR(FM) Braddock Heights, and WQSI(AM) Frederick, all Maryland and all stations owned by Bonneville International Corp.

Sam Litzinger, part-time correspondent, Westwood One Radio Networks, New York, named full-time news correspondent, Mutual News and NBC Radio Networks.

Elizabeth Becker, writer/producer, MJI Broadcasting, Nashville, joins SJS Entertainment there, as producer/writer/talent booker, Country music division.

Pat O'Brien, sportscaster/host, *The CBS Sports Show*, CBS, New York, joins CBS Radio Network as host, *Sports-time*.

Christopher Donohue, local sales manager, WCBs(AM) New York, named GSM.

Michael Samolis, director, research, Waterman Broadcasting, Fort Myers, Fla., joins KSMG(FM)/KISS-FM/KLUP(AM) San Antonio, Tex., as director, research and special projects.

Mason Ingalls, GSM, WTOU(AM) and WKDD(FM) Akron, Ohio, named VP, sales.

Peter Casey, executive producer, WBZ(AM) Boston, named director, news and programing.

Frank Townshend, GM, KVOK(AM)/KJJZ(FM) Kodiak, Alaska, joins KNIK-FM/KBYR(AM) Anchorage, in same capacity.

Kevin O'Brien, GM, KKHG(FM)/KKND(AM) Tucson, Ariz., joins KODS(FM)/KQNV(FM)/KPLY(AM) Sparks/Reno, Nev., in same capacity.

Appointments at WTOP(AM) Washington: **Jim Farley**, managing editor, ABC News Radio, New York, joins as program director; **Michelle Komes**, managing editor, named news director.

CABLE

Appointments at Request Television, Denver: **Suzanne Jewell**, director, Midwest region, named senior director, Southeast region; **Jane Shanley**, manager, regional pay per view, Jones Inter-cable, Chicago, joins as Midwest affiliate director, Bloomington, Ill.; **Amanda Taylor**, creative services manager, named director, creative services; **Amy Kron**, affiliate sales coordinator, named account manager, Rocky Mountain region.



Hunter

Lauren Hunter, director, programming, Nickelodeon, New York, named VP.

Appointments at Discovery Communications, Bethesda, Md.: **Katherine Urban**, senior manager, corporate com-

munications, Discovery Networks, named director; **Kelli Ault**, senior publicist, corporate communications, named manager, business and trade publicity, Discovery Networks U.S.

Theodore May, director, new business development, Cablevision Systems Corp., Woodbury, N.Y., named VP.

Appointments at Showtime Networks Inc., New York: **Pearlena Igboke**, director, special projects, Office of the Chairman, named director, original programming; **Tony Di Bella**, director, sales, Sundance Channel, joins as director, special markets, sales and marketing; **Len Fogge**, president, Franklin Spier Inc., joins as executive VP, creative/marketing services.

Glenda Carlos-Biederman, director, operations, corporate sales division, Tribune Broadcasting, joins Black Entertainment Television, Washington, as director, national integrated sales management, Media Sales Group.

Jacques Kremer, deputy managing director, Eurosport, Paris, joins ESPN International, New York, as senior VP/GM, Latin America and advertising sales.

Harry Rosenblum, senior VP, administration/real estate, Revlon Inc., joins RCN Corp., New York, as president/CEO.

ADVERTISING/MARKETING

Walter Gold, co-founder/president, Washington News Network, joins

News USA, Washington, as executive producer, TV USA.

Erica Gruen, senior VP and director, strategic media resources, Saatchi & Saatchi Advertising, New York, joins Merkley Newman Harty there as director, media services.



Golum

Pamela Ruben Golum, senior VP, The Lippin Group, Los Angeles, named executive VP.

Larry Tompkins, senior VP, Independent Television Sales, ITN Chicago, named executive VP.

Appointments at Capital Cities/ABC Inc., National Television Sales, New York: **Bradford Siegel**, senior account executive, Independent Television Network, New York, joins as national marketing executive, there; **William McGuire**, account executive, KABC-TV Los Angeles, named sales manager, Los Angeles.

Roger Monaco, VP, Consumer Media Group (Times Mirror company), joins Access Television Network, Los Angeles, as VP, finance and CFO.

SATELLITE/WIRELESS

Appointments at PanAmSat Corp., Greenwich, Conn.: **Daniel Marcus**, director, corporate communications, named VP; **Brien Morgan**, director, regional marketing, Coral Gables, named GM, international business communications; **Ammar Hanafi** joins the company as VP, business development.

Karen Watson, director, office of public affairs, FCC, Washington, joins EchoStar Communications Corp. there as director, governmental and public affairs.

Margo Barbuti, station relations manager, Worldvision Enterprises Inc., joins StarNet Inc., West Chester, Pa., as marketing director.

TECHNOLOGY

Appointments at Channelmatic, Alpine, Calif.: **Roger Henderson**, co-founder, Tableau Corp., joins as VP, product development; **Jim O'Brien**, product manager, ASC, joins as director, business development.

George Maier, senior marketing manager, Telco Systems Inc., joins Artel

Video Systems Inc., Marlborough, Mass., as VP, marketing.

Appointments at Advantage Television Software, Chicago: **Matt Kreiner**, president/GM, WLUK-TV Green Bay, joins as president/CEO; **Andrew Welch** named executive VP/COO; **David Janney** named VP/director, operations.

Tom Robinson, operations manager, fiber-optic cable assembly production, Alcoa Fujikura, joins TII Industries Inc., Hickory, N.C., as VP, manufacturing, TII-Ditel.

TELEMEDIA

Matt Stewart, sports director/morning sports anchor, NewsRadio WGST(AM) Atlanta, hosts *Sports Unlimited*, an interactive sports talk show on television broadcast live from MediaOne News studios.

Walker Fleming III, VP, network programs and operations, US West, joins Tele-TV, New York, as senior VP, project management.

DEATHS

John H. White, 74, former broadcast sales executive, died April 19 of complications following heart surgery in Greenwich, Conn. White held sales management positions at ABC Television, John Blair and Co., and Y&R Ventures. He is survived by his wife, Ban; four children, and four grandchildren.

Robert P. Sutton, 87, former VP, CBS Radio, died April 18 in Laguna Niguel. Sutton began his career as a comedy writer. He wrote for such radio variety programs as *Sunday Night High Jinks* and *Comedy Stars of Hollywood*. Sutton later was program director at WCCO(AM) Minneapolis and became VP/GM at KNX(AM) Los Angeles.

Carlo Anneke, 72, broadcast executive, died May 13 of congestive heart failure in Orlando, Fla. Anneke began his career in 1952 in radio sales. He moved to television as general sales manager at KTLA(TV) Los Angeles and became VP/GM. Anneke also worked for Kaiser Broadcasting and Taft Broadcasting. More recently he began his own broadcast consulting firm. He is survived by his wife, Marcie; a daughter, Vikki; and a grandson, Cas.

—Compiled by Denise Smith
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In Brief

Controlling shareholders of Busse Broadcasting have retained Morgan Stanley Co. to seek buyers for its two remaining TV stations

—KOLN(TV) Lincoln, Neb. (and satellite KGIN Grand Island, Neb.), and WEAU-TV Eau Claire, Wis. KOLN is a CBS affiliate; WEAU-TV, NBC. Based on first-quarter cash flow, the stations could bring more than \$150 million. Busse sold wwmt(TV) Kalamazoo, Mich., to Granite Broadcasting last year for \$95 million.

Last Friday the FCC cleared Clear Channel Communications Inc. to buy TV and radio stations in Little Rock, Ark., and Memphis. In Memphis, Clear Channel owns WPTY-TV, ch. 24, and through its acquisition of US Radio Inc. is buying WDIA(AM)-WHRK-FM there. Clear Channel also has an LMA with WLMT-TV Memphis. In Little Rock, Clear Channel owns KLRT(TV), is buying US Radio's KDDK-FM and KMJX-FM, and has an LMA with KASN-TV Pine Bluff/Little Rock. In granting the exemptions to the FCC's one-to-a-market rule, the FCC said the savings Clear Channel expects by consolidating each city's stations under one roof will serve the public interest. There will be 33 separate owners of TV and radio stations in Memphis and 34 in Little Rock, the FCC says. However, since the Clear Channel/US Radio deal was announced in early March, that has changed, at least in Memphis. The companies have agreed to buy even more stations there: KWAM(AM)-KJMS(FM), WREC(AM)-WEGR-FM and WRXQ-FM.

New guard/old guard



Westinghouse/CBS Chairman Michael Jordan (l) listens to Walter Cronkite at a reception at the Museum of Television and Radio in New York accompanying the screening of Cronkite Remembers, a CBS News prime time special on great events of the 20th century. The show airs this Thursday, May 23, at 8-10 p.m.

Bidders for the Metro-Goldwyn-Mayer studio, owned by French bank Credit Lyonnais are said to include Time Warner and Viacom. Time Warner reportedly has talked with New Regency about a joint bid, while Viacom Chairman Sumner Redstone confirmed last week that the company has considered bidding on the studio through its Aaron Spelling Productions subsidiary (which itself has been shopped), possibly in conjunction with UPN parent BHC Communications. If Viacom got the studio, Michael Fuchs has been mentioned as a candidate to run it. Studio head Frank Mancuso is also trying to put together a financing package for a management buyout.

The FCC last week approved ITT-Dow Jones Television's \$207 million purchase of WNYC-TV New York. The Coalition of Ethnic Broadcasters in New York had asked the FCC to block the transfer, maintaining that the deal will result in a loss of ethnic programming. The FCC responded that New York "supports active and substantial outlets for ethnic and foreign-interest programming."

Panasonic announced that its DVCPRO VTRs are capable of playing

back Sony's DVCAM cassettes, which use a different track pitch and tape material than DVCPRO. Panasonic says it achieved this by adjusting the VTR's playback speed and that new software will incorporate the feature into DVCPRO decks. The development would allow DVCPRO news users to accept free-lance or stringer footage shot with Sony DVCAM cameras, a major concern of prospective customers of the competing digital formats. However, DVCAM decks still won't play back DVCPRO cassettes, says Sony.

Any broadcast station that stays off the air for 12 consecutive months will lose its license under new rules implemented by the FCC last week. The commission said the rules apply to all classes of broadcast stations.

Fox has ordered 25 new episodes of its late-night sketch comedy Mad TV, giving a vote of confidence to the show the network launched last year to take on NBC's *Saturday Night Live*. *Mad TV* trailed *SNL* in household ratings this season, but beat it by slim margins in the February sweeps among men 18-34 and men 18-49. Last week's pickup marks an increase from the network's

initial 19-episode order. *Mad TV* was shelved earlier this year for a test run of the Roseanne-produced *Saturday Night Special*.

Westinghouse reported in its first-quarter 10-Q, filed last week with the Securities and Exchange Commission, that **CBS Inc. President Peter Lund will make \$1.7 million in base salary** for 1996. The company also reports that it has laid off 129 staffers. A spokesperson said they were mostly clerical and support staff at the owned stations and corporate divisions.

Greatest Moments of the Olympiad with Bud Greenspan, an hour special distributed by Eyemark Entertainment, has been cleared for prime time and prime access next month in 80% of the country. The DreamWorks Television-produced retrospective comes with an on-air merchandising campaign for a 16-hour video collection and other Olympics-related items. Broadcasters will receive 10% of the sales in their market. The special has been sold on a barter basis of 10 minutes local, four minutes national, but the deal also calls for stations to run up to 50 minutes of one- and two-minute spots pitching the merchandise after the special airs. *Greatest Moments* has been picked up as a pre-Olympics teaser by 48 NBC affiliates and the entire Gannett Broadcasting group, which includes NBC's wxia(TV) Atlanta.

Talk TV veteran **Laurence Ferber** has been tapped as executive producer of Multimedia Entertainment's upcoming talk strip *Pat Bullard*. Ferber was supervising producer of Group

U.S.-China piracy battle escalates

A full-fledged trade war is raging between China and the U.S., with Hollywood in the middle.

Retaliating against the U.S. government's decision last Wednesday to slap \$3 billion in trade sanctions against China as punishment for alleged intellectual property piracy, Beijing responded with its own punitive tariffs on a wide range of U.S. goods. China also halted all imports of American film and TV product.

Motion Picture Association of America Chairman Jack Valenti earlier had commended the U.S. trade representative's decision to embargo many Chinese manufactured goods, including food, telecommunications equipment, consumer electronics, vehicles and tobacco. As a major victim of copyright transgressions, Hollywood had lobbied across Asia and in Washington to impose sanctions unless the Chinese government fully honored the terms of the 1995 Intellectual Property Rights Enforcement Agreement.

The MPAA maintains that the illegal production of

videos and compact discs had increased during the past year, despite Chinese claims to have cracked down on illegal copying factories.

Hollywood has long been at war with China over gaining access to the market as well as piracy issues. U.S. studios only recently got permission to share revenue on films shown in China (in association with the official distributor, China Film). Late last year, the ministry of culture agreed to break China Film's import monopoly on theatrical releases, but progress has been slow. According to International Intellectual Property Alliance estimates, China was responsible for some \$150 million in lost revenue to U.S. studios in 1995. Total copyright losses in China are estimated at \$1.8 billion. Most of the piracy is said to come from illegally copied video disks and tapes, those shown both in private residences and on cable TV.

The two countries' trade sanctions are set to take effect June 17.

—MA

W's Hour Magazine in 1980-89, followed by stints as executive producer on the syndicated *Can We Shop?*, *The Joan Rivers Show*, *The Dennis Miller Show* and Lifetime Television's *Biggers & Summers*.

The market value of radio stocks increased an average 65% between April 1995 and last month, according to media analysts at Schroder Wertheim & Co. Schroder analysts say Clear Channel Communications stock made the strongest gains, up an average 96% in market value.

Arbitron will include 33 additional radio markets in its fall 1996 survey. The markets, ranging from Bangor, Me., to Fargo, N.D., typically are surveyed only once a year for Arbitron's spring report but now will be surveyed twice.

TCI programming arm Liberty Media plans to gain a controlling interest in

Video Jukebox Network by purchasing stock from both Jukebox and a selling control group led by Star-Net Inc. and affiliates of Communications Equity Associates. Liberty will purchase 5.6 million shares at \$2 each from the selling group, giving it 28% of Video Jukebox's outstanding shares and 52% of its outstanding votes. Liberty also has options to purchase an additional 4.7 million shares from the selling group and 5.7 million shares from Video Jukebox (for \$2 each) which, if exercised, will give it 60% of Jukebox shares.

TCI Telephony Services subsidiaries filed with the Illinois and Connecticut PUCs last week to become certified as local exchange carriers in those states. TCI Telephony also indicated its intention to file for similar certification in Cali-

fornia. The Tele-Communications Inc. unit intends to offer telephony service through its regional entities in Arlington Heights, Ill., West Hartford, Conn., and the San Francisco Bay area by year's end.

Cable companies last week were calling for national telecommunications rules in comments on the FCC's inter-

connection proposal. "Uniform, national rules will insure that cable companies will be able to negotiate interconnection agreements," NCTA President Decker Anstrom said. The United States Telephone Association called for the commission to leave primary oversight with the states and to allow companies to negotiate voluntary interconnection agreements.



Drawn for BROADCASTING & CABLE by Jack Schmidt
"The whole station is going digital and everything has to be bar coded."

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Just when you thought you were safe from a V-chip editorial

Apropos of nothing in particular at the moment, we're compelled to say something about the V-chip. It's too quiet on that front to suit us; the last thing we want is for the industry and the public to take it for granted.

Thus this reminder: the V-chip is no less than the end of freedom of speech/press for television. The day that every single television show is branded with a rating is the day freedom curls up and dies. No matter what they tell you, that rating is going to track back to the federal government. This is not an information program for parents. It is Congress finally getting its hands on the levers of information power.

We know any number of knowledgeable and conscientious broadcasters who know this to be true and who want nothing more than to go to court. (Sad to say, we don't know anyone on the cable side who yet feels this way, but maybe we haven't tried hard enough to find them.) We know any number of lawyers who will tell you the V-chip et al. are clearly unconstitutional and a First Amendment laydown if it ever gets to court. And yet the entire broadcasting and cable industries are monolithic in giving in to Congress and the President. From this vantage, it smacks of Hitler invading the Sudetenland.

This page has had recent occasion to oppose the V-chip in forums dealing with the Telecommunications Act, and the subject will surely come up again. But as we would have the industry take the battle to the enemy, so will we pipe up from time to time. If the present incum-

bents of television freedom fail in their duty to defend it, Congress will be the national program director from January 1997 on. Congressional committees will be formed to judge whether last week's *Seinfeld* or *NYPD Blue* kept within the guidelines. The Senate and the House will vie with each other in righteousness. Television, never yet allowed to be a first-class medium, will be reduced to steerage.

Will the country be any better off? Not a whit. The kids will still get much of their cultural conditioning from the movies and the streets. Parents will have abandoned their last responsibility to parenting, satisfied that the V-chip has done it for them.

Does all this sound like Big Brother? It should. It is. It will be.

Off the Dole

Well, we're not going to have Bob Dole to kick around anymore. And vice versa. Whatever one's political inclinations or concerns about the country in general, this good man has been nothing but a sensation in the nether region to broadcasters: from the moment he decided the country was in a media-induced moral decline through his freezing the FCC's action on digital spectrum and including his continuing threat to require spectrum auctions, he has been grumpily harassing the industry. All within his right and power, or course, but nevertheless a monumental pain.

His prospective successors, on the other hand, look just fine. Trent Lott and Thad Cochran are both reasonable Mississippians, as is, of course, the good president of the National Association of Broadcasters, Eddie Fritts. You can't lose 'em all.

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- 10:00 - 12:00 Bit By Byte: Building the Digital Studio
- 11:00 - 12:30 The Vision Thing: Filmmaking Independent Style
- 2:00 - 3:30 Cut to the Cash: Financing the Digital Editing System
- 4:00 - 5:10 Find Me a Location That Has Everything Anatomy of a Blockbuster

SUNDAY 6/30

- 9:00 - 10:30 When the Shooting Stops: Why Cinematographers Stay on the Job
- 11:00 - 12:30 The Budget Went Where? Maintaining Below the Line Costs
- 2:00 - 3:30 Is There a Soul in the Machine? Animation in the Technological World
- 4:00 - 5:30 Sound Economics: Mixing Cost Effectiveness with New Post Production Sound Technology

broadcasting

SATURDAY 6/29

- 9:00 - 10:30 The V-Chip - Promises and Perils
- 11:00 - 12:30 The Battle of the Networks: Fall Line-Up Preview
- 2:00 - 3:30 Producing for TV: Get with the Program
- 4:00 - 5:30 Ratings and Research: How is Success Measured? How is it Predicted?

SUNDAY 6/30

- 9:00 - 10:30 Digital Effects in Television
- 11:00 - 12:30 Digital Does Madison Avenue: Producing Commercials
- 2:00 - 3:30 HDTV- Pipe Dream or Reality?
- 4:00 - 5:30 ATV Summit: How Filmmakers See the Future of Television

interactive multimedia/online

SATURDAY 6/29

- 9:00 - 10:30 Interactive Games
- 10:00 - 12:00 Interactive Resources for the Entertainment Industry
- 11:00 - 12:30 Designing an Entertainment WWW Site
- 2:00 - 3:30 Eight Million Stories in the Naked CD: Writing for Interactive
- 4:30 - 5:30 Multimedia Content Licensing & Acquisition

SUNDAY 6/30

- 9:00 - 10:30 New Media Triple Header 1: Creation of Interactive Multimedia Projects
- 11:00 - 12:30 Virtual Reality: The Merging of Entertainment and Real Estate
- New Media Triple Header 2: Production of Interactive Multimedia Projects
- 2:00 - 3:30 Entertainment Marketing Online: Digital Billboards on the Infopike
- New Media Triple Header 3: Distribution of Interactive Multimedia Projects
- 4:00 - 5:30 Launching DVD: The Technology is Ready—What About the Consumer?

showbiz university

SATURDAY 6/29

- 9:00 - 10:45 99 Minute Film School: Part 1/ Film Production
- 9:00 - 11:00 Writers Boot Camp: Part 1
- 11:00 - 12:30 Careers in Entertainment: Executive Search
- 11:00 - 12:45 99 Minute Film School: Part 2/Film Biz
- 2:00 - 3:30 The Art of the Pitch
- 2:00 - 4:45 Writers Boot Camp: Part 2
- 4:00 - 5:30 Freeway Filmmaking

SUNDAY 6/30

- 9:00 - 10:30 The Pre-Production Team
- 9:00 - 10:45 99 Minute Film School: Part 1/ Film Production
- 11:00 - 12:30 The Production Team
- 11:00 - 12:45 99 Minute Film School: Part 2/Film Biz
- 2:00 - 3:30 The Post Production Team
- Creating a Character through Costume Design
- 4:00 - 5:30 The Marketing and Distribution Team

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