

Broadcasting
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Cable

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5th Annual Report



The Newsworthy of Television and Radio

5th Annual Report on Children's TV

The Grande Dame of Kids TV and How She Got Her Way

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50% Revenue Cap Imposed By Justice

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TOP OF THE WEEK / 8
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CABLE / 61
TECHNOLOGY / 75

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Fast Track

Must Reading from

**Broadcasting
& Cable**

August 12, 1996

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David Salzman, Quincy Jones, Naomi Judd and Kelth Samples announce plans for Rysher's 'Naomi,' a new talker to debut in fall 1997. / 14

Network scheduling still uncertain Delays, reportedly caused by production problems and gamesmanship, have kept networks from setting premiere dates for some high-profile new shows. / 8

Justice caps radio ad revenue The Justice Department's decision to limit Jacor Communications' radio revenue in Cincinnati tells broadcasters that there are limits not only to the number of stations they can own, but also to the ad revenue they can collect. / 9

FCC signs off on kids TV agreement FCC commissioners unanimously vote to establish a three-hour programming standard, implementing the agreement broadcasters, children's TV advocates and President Clinton proposed on July 29. / 11

Broadcasters' rights in recession Nine years ago, with the repeal of the fairness doctrine, it looked as though broadcasting was bridging its First Amendment gap with print media. Today broadcasters again face second-class citizenship. / 12

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NBC sets Olympics record NBC's coverage of the 1996 summer Olympics was the most watched event in television history, the network says. Yet questions and criticisms remain over the absence of attention given certain sports and foreign athletes. / 45

Station rep firms feel the squeeze As control of major broadcasting markets is concentrated in fewer hands, more large groups are considering in-house representation. / 46

Changes in Disney, WB management Michael Davies rises to senior vice president, development, at Disney's Buena Vista Productions, while Joe Reilly assumes a new number-two spot at Warner Bros. / 47

Richmond's wvgo drops Howard Stern's morning radio show, citing a drop in ad revenue and ratings. / 60



Children's television

More than a quarter-century after Peggy Charren began her crusade to improve television programming for children, the recent agreement on kids TV among broadcasters and bureaucrats has her finally declaring victory. / 20

Thanks to our cover models (clockwise from top): Rick Higgs, Andy Higgs, Mary Jessell, Pamela Eggerton, Patricia Eggerton and Lauren Jessell. On-screen is Peggy Charren. Cover photo by Dennis Brack/Black Star



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Rainbow to launch Philadelphia news channel A deal between Rainbow Programming Holdings and area cable system operator Lenfest Group will help launch the area's first 24-hour video-based news network. / 61

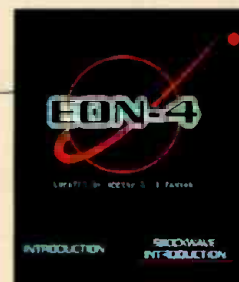
Turner seeks cable rights to 1998 winter Olympics CBS appears likely to deal with Turner's cable presence in presenting the 1998 winter Olympics in Nagano, Japan. / 61

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"Queen of Nice"

—Newsweek

"...Good TV Has Returned To Daytime..."

—TV Guide

"...TV's Hottest New Hostess..."

—Entertainment Weekly

**FIRST ROSIE MADE
BIG NEWS.**

"TALKER SETS '90s RECORD"

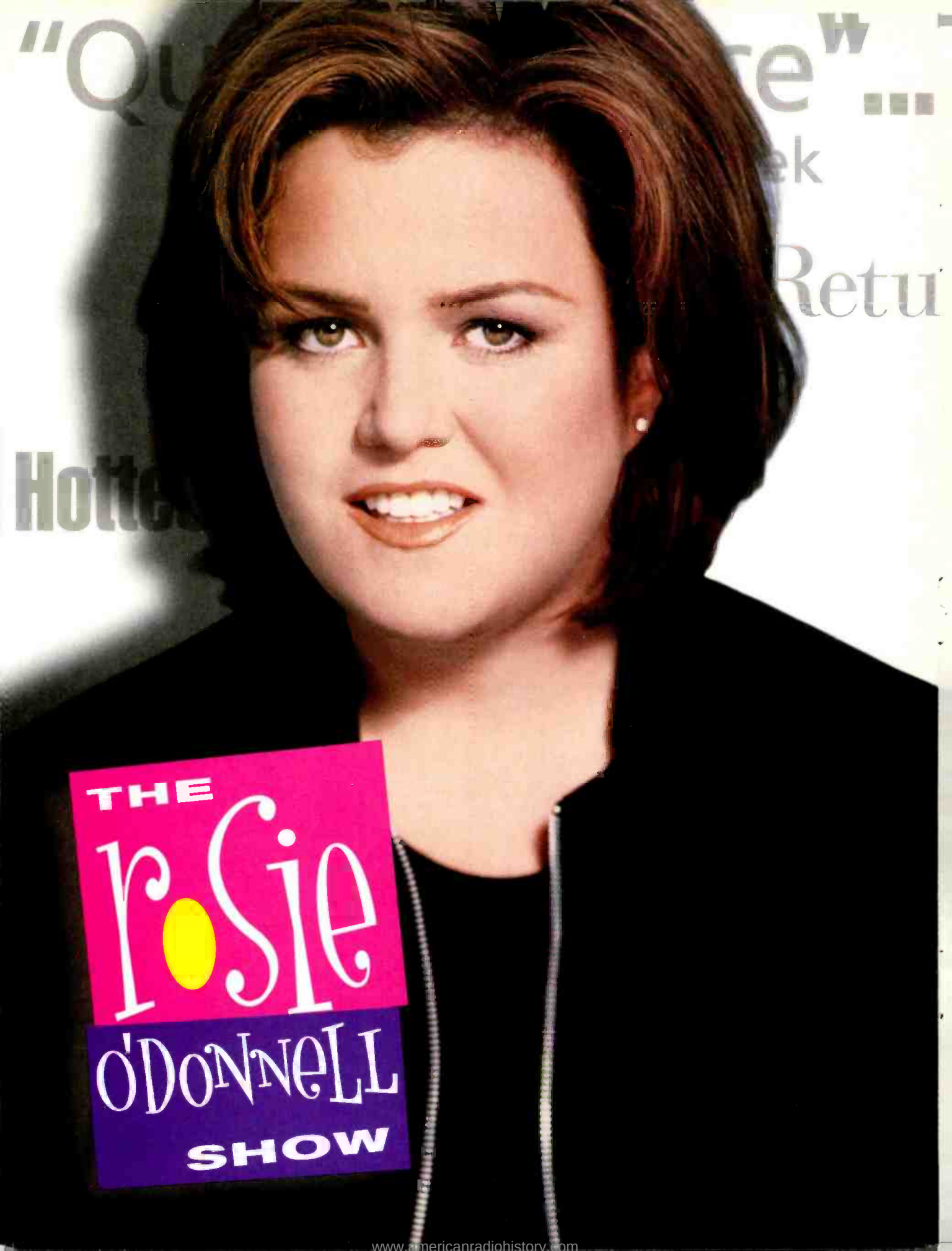
—Daily Variety

**"...One Of Those Runaway Syndicated Hits
That TV Executives Can Only Dream Of."**

—Boston Herald

"TALK TV HAS A ROSIE FUTURE"

—DALLAS MORNING NEWS



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Who's on first?

Production problems, gamesmanship keep some network debuts in flux; sources say CBS schedule launches Sept. 13

By Lynette Rice

HOLLYWOOD

Premiere dates for some high-profile new shows remained uncertain last week as networks left themselves time for last-minute strategy shifts and room to maneuver around reported production problems.

With Nielsen tentatively setting the start of the new fall season at Sept. 16, industry veterans said there seemed to be more delays on the network scheduling front than usual.

In the case of CBS, which has yet to announce any debut dates, some suggest the network is waiting for the others to tip their hands before scheduling its marquee names, including Bill Cosby and Ted Danson.

A CBS spokesman said last week it will officially release its premiere schedule shortly, although a source close to the network said the season is expected to kick off Friday, Sept. 13, with debuts of *Dave's World* and the new *Everybody Loves Raymond*, while the much-anticipated lineup of *Cosby* and *Ink* will debut the following Monday. Other anticipated debuts are a special two-hour *Diagnosis Murder* Sept. 19, *Mr. & Mrs. Smith* and *Nash Bridges* on Sept. 20 and *Cybill* on Sept. 23, the source said.

The debut of the CBS Monday comedy *Ink*, which stars Danson and wife Mary Steenburgen, remains a question mark, although a source says the show has undergone retooling and may premiere with the funnier second episode rather than the pilot. The network also may be unsure when to premiere Steven Bochco's Wednesday comedy *Public Morals* because of the upcoming presidential debates, tentatively scheduled for Wednesday, Sept. 25, as



ABC's 'Dangerous Minds' debut hinges on football.

well as Oct. 9 and 16.

At ABC, the premiere date for the new Saturday drama *Relativity*, starring Kimberly Williams, has not been set because of "production issues," said network spokesman Mark Johnson. A fire on the set of *Murder One* has pushed back production, while *NYPD Blue* typically has a late launch date because of its shooting schedule in New York, Johnson said.

Finally, ABC is not certain when it wants to

premiere the Monday drama *Dangerous Minds* because of plans to air sports specials leading into *Monday Night Football*, he said.

There are other reasons ABC is holding off announcements. "We're also looking at what the other networks are doing," Johnson said.

ABC has released the rest of its lineup, which begins Sept. 2 with the season premiere of *Monday Night Football*, followed by the debut of *PrimeTime Live* on Wednesday and *20/20* on Friday. *Second Noah* premieres Saturday, Sept. 14. The following week wraps up the rest of ABC's prime time schedule, including the much anticipated *Spin City*, starring Michael J. Fox, Sept. 17. Among the new faces set for ABC this fall is Anthony LaPaglia on *Murder One*.

And in another sports-related hold-up, the season premiere dates for Sunday's *The X-Files* and the new Friday drama *Millennium*, both creations of X-

File's Chris Carter, won't be announced until baseball's postseason schedule is finalized.

NBC introduces its schedule Sept. 17, with the only exceptions being *Boston Common*, which begins Aug. 11 (as a midseason addition to last year's schedule, the show remained in production and thus was ready with episodes for the early start), and a special premiere of *The Pretender* at 10 p.m. Sept. 19, the usual home for *ER*. The show will air in its regularly scheduled time slot, 9-10 p.m. Saturdays, beginning Sept. 28.

Look for the addition of Judd Nelson to the revamped cast of the new *Suddenly Susan* for Thursday, along with new faces on *Law & Order*, *ER* and *Homicide: Life on the Street*. The Jeff Foxworthy Show will get a new home and family in Atlanta rather than in the Midwest, as when it first aired on ABC.

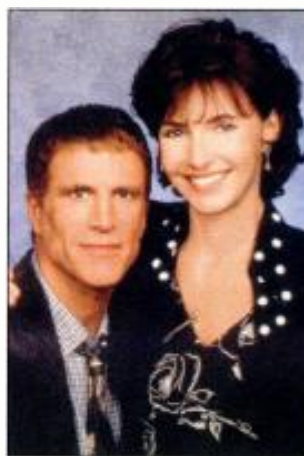
Fox continues its tradition of early starts by launching Aug. 21 with *Beverly Hills, 90210* and *Party of Five*. *Living Single* debuts Aug. 29 with a special hour premiere; *Martin* starts

Sept. 5, and *Melrose Place*, *Party Girl* and *Lush Life* begin Sept. 9. *Sliders* debuts Sept. 20, while a special finale of *America's Most Wanted* airs the next night. Fox's Saturday night lineup doesn't premiere until a week later.

The WB will debut a portion of its new season beginning Aug. 25 with the premiere of *The Steve Harvey Show* and *Life with Roger*. Sept. 4 brings a new *Sister, Sister* and *The Wayans Bros.*, while Sept. 8 is opening night

for Kirk, *The Parent 'Hood* and *Unhappily Ever After*. *Brotherly Love* debuts Sept. 15.

The season at UPN begins Aug. 26 with the premiere of *In the House*, *Malcolm & Eddie*, *Goode Behavior* and *Sparks* and is wrapped up the following Wednesday with the debut of *The Sentinel* and *Star Trek: Voyager*. Changes for UPN's season include a new pilot for Tuesday's *Homeboys in Outer Space*, with the replacement of Mel Jackson for Darryl M. Bell in the lead role. ■



CBS has not announced a premiere date for 'Ink,' but a source says it's Sept. 16.

Justice caps radio ownership

Says group owner Jacor can't control more than 50% of ad revenue in Cincinnati

By Elizabeth A. Rathbun

WASHINGTON

The Justice Department's decision last week to limit Jacor Communications Inc. to 50% of the radio revenue in Cincinnati sends a signal that broadcasters don't want to hear.

While Congress already has limited broadcasters to eight radio stations per major market, Justice's message is that a broadcaster cannot dominate a market's ad revenue. Broadcasters have been waiting for the Justice Department to outline its antitrust guidelines since the unprecedented wave of radio-group mergers began earlier this year.

In approving Jacor's merger with Citicasters Inc. last Monday, the Justice Department said that Jacor cannot maintain a 53% share of radio ad dollars in Cincinnati. That's what Jacor would have reached by combining its seven stations there (and their 42% share of revenue) with Citicaster's two stations.

Fifty percent, reached by rounding down 53%, "is not a magic number per se," says David S. Turetsky, deputy assistant attorney general in Justice's antitrust division. But "when you get into levels like that, one has to think about antitrust questions."

The department will scrutinize all proposed radio mergers for their "anti-competitive effects," says Anne K. Bingaman, assistant attorney general for antitrust.



"The Telecommunications Act repealed the old limits on how many stations one company could own in a given market, but it did not grant radio-group owners a license to monopolize the sale of advertising time."

Anne K. Bingaman,
assistant attorney general,
Antitrust Division, Justice Department

Opponents of Justice's finding say radio generally accounts for 7% of all ad dollars in a market. "This is goofy," Richard Ferguson, chairman of the National Association of Broadcasters Radio Board, says of the agreement. "I guess the Justice Department is just doing its job, but...it's almost laughable.... They are just completely misguided." Ferguson also is president of NewCity Communications Inc., which is being bought by Cox Broadcasting.

"I think a 50% cap is silly," says Jeff Smulyan, chairman, Emmis Broadcasting Corp. Advertisers have "limitless options" in a market, he says. "I'm waiting for the first advertiser that is such a captive to radio that [it] can't make a buy somewhere else."

The American Association of Advertising Agencies, on the other hand, says Justice didn't go far enough. Fifty percent allows too much concentration, says John Kamp, senior vice president of the association.

While the agreement has repercussions for broadcasters in other markets, Justice Department documents say it applies only to Jacor in Cincinnati.

Nevertheless, the decision is important because it is the first since deregulation was enacted in February, Turetsky says. And with the consolidation frenzy that has followed, "the antitrust laws are going to have increasing application in this area," he says.

Jacor attorney Thomas B. Leary also takes the long view: "Justice has not given us any indication that a particular share number would be decisive." Rather, he says, department lawyers have indicated that they are "still trying to familiarize themselves with the industry and to determine whether conditions differ market by market."

"Over time, this will all become somewhat clearer," Turetsky says.

Jacor President Randy Michaels declined comment. But sympathetic observers say Jacor had no choice but to settle the Cincinnati issue so it could proceed with its \$774 million merger with Citicasters. This and other pending mergers would give Jacor 51 stations in 15 major markets.

Justice also is studying the effects of mergers planned by other companies in Honolulu; Lincoln, Neb., and Rochester, N.Y., Turetsky says (see box, page 9). Justice examined Jacor's plans in Den-

Justice eyes more groups, cities

Jacor Communications last week agreed to sell one of nine radio stations in Cincinnati to meet the Justice Department's antitrust concerns. Justice is looking into radio-group holdings—and would-be holdings—in several other cities, say department officials and sources. In all but one case, the consideration is whether a group controls more than 50% of a market's radio revenue. In Orlando, Fla., Justice is said to be concerned that all stations in the market would be owned by just three companies.

Market	Company	Holdings	Total 1995 revenue/ % of radio market revenue
Rochester, N.Y.	American Radio Systems	5 FMs, 3 AMs	\$29.8 million/66.4%*
Lincoln, Neb.	Triathlon Broadcasting Co.	4 FMs, 1 AM	\$10.3 million/48.5%
Honolulu	Patterson Broadcasting Inc.	4 FMs, 2 AMs	\$21.5 million/48.6%
Orlando	Chancellor Corp.	4 FMs	\$62.6 million/36.3%
	Cox Broadcasting Inc.	4 FMs, 3 AMs	31.6%
	Paxson Communications Corp.	4 FMs, 2 AMs	27.6%
			Total 95.5%

* includes station with which ARS has joint sales agreement
Sources: BROADCASTING & CABLE, Duncan's American Radio

Agreement at a glance

Here are some highlights of last week's agreement between the Justice Department and Jacor Communications Inc. Under the agreement, which keeps the matter out of court, Jacor will divest WKRQ(FM) Cincinnati so that it can merge with Citicasters Inc.

- Jacor owns more radio stations than any other broadcaster in Cincinnati; Citicasters is third on that list. Of the merged Jacor/Citicasters' nine stations, seven are rated in the top 13.
- With Citicasters, "Jacor's share of radio advertising dollars in the Cincinnati...area will rise from 42% to 53%," or from \$40 million to \$50 million.
- The merger would "eliminate all competition" between Jacor's and Citicasters' stations, and "the remaining stations...provide a less attractive alternative for advertisers trying to reach certain demographic groups," particularly adults ages 18-34.
- This would result "in many advertisers having to pay [5%-10%] higher rates and receiving a lower quality of service."
- Justice says radio should be considered separately from other media in the market because it "possesses considerable qualitative advantages.... Other media, such as television and print, may reach a larger number of people, but...these media are more costly [and advertisers] must pay to reach many people who are not within their target audience."

ver, where a proposed merger with Noble Broadcast Group would give Jacor eight stations and 47.9% of the radio revenue. The department decided against taking action there, a spokesperson says.

To meet Justice's concerns in Cincinnati, Jacor agreed to sell Citicasters' WKRQ(FM) there within six months. The Justice Department must approve of the prospective buyer.

Jacor also must notify Justice if it wants to buy all or part of other radio stations, change certain station formats or enter into local marketing or joint sales agreements in the market.

Without the divestiture of WKRQ, Justice predicts a 5%-10% price increase for radio ads. The merger "would [have] eliminate[d] all the competition between these stations, resulting in many advertisers having to pay higher rates and receiving a lower quality of service," the department says.

The decision is based on Justice's finding that "at least in Cincinnati, there was a separate radio market," Turetsky says. That means some advertisers would have a hard time reaching potential customers unless they bought ads with Jacor, he says.

In particular, advertisers would have difficulty reaching adults 18-34, he says, the demographic targeted by WKRQ—and by several Jacor stations.

While the settlement keeps the issue out of court, that won't last long, some broadcasters predict.

"Jacor can't do it but somebody else will," predicts Mark Mays, senior vice president, operations, Clear Channel Communications Inc. The agreement is "crazy," he says. "Radio is not a pie unto itself. It's a moving and changing part of the [entire] advertising pie."

In Clear Channel's experience,

advertisers such as car dealers leave radio for television—and vice versa—"all the time, he says.

American Radio Systems is close to a settlement with the Justice Department over its holdings in Rochester, says ARS Chairman Steven B. Dodge. The radio company owns nearly 50% of the radio revenue in that market.

Meanwhile, ARS will avoid Justice scrutiny in Sacramento, Calif., by selling two FM stations there before taking over EZ Communications Inc. (see story, page 52).

That "may in fact help us" with the Justice Department, Dodge said during a conference call last Monday to announce the EZ deal. Later, he said he was not aware that reporters had listened to the call. He declined further comment.

The FCC has yet to consider Jacor's merger with Citicasters. Jacor is seeking waivers of FCC rules so it can own its radio stations along with Citicasters' TV stations in Cincinnati and Tampa. Justice did not investigate the cross-ownership question raised by the proposed TV/radio combos.

Meanwhile, Jacor is negotiating with Gannett Co. Inc. to swap the TVs for Gannett's 11 radios. "We've had a lot of discussions," but there is no deal, Michaels says.

Disney/Young deal under scrutiny

NEW YORK—The Justice Department also is keeping an eye on television portfolios, forcing at least one pending divestiture—the majority of Disney's 18% interest (through Capital Cities/ABC) in Young Broadcasting.

Sources say Justice officials raised the issue of Disney's 18% stake in Young when Disney opted to sell KCAL(TV) Los Angeles to the New York-based broadcaster. Disney had to dispose of KCAL because it acquired KABC-TV in the same market as part of its Capital Cities/ABC acquisition.

Disney's interest in Young is nonvoting and non-attributable. When Justice raised the issue of the studio's ownership in Young, sources say, CapCities exercised its registration right to sell most of its shares in a stock offering Young made to raise \$143 million to help finance the KCAL buy. Capital Cities executives didn't believe that Justice would try to block Young from buying KCAL because of the ownership issue. "We didn't see it as that big a deal," a source there said, "but when they started making noise," company executives decided to sell and be done with the matter.

Young pulled the offer three weeks ago, after its stock dropped about 10 points in early July. Young said last week that it will try another offering later in the year, and CapCities sources say it will put up most of its shares in Young at that time.

—SM



Young Chairman
Vincent Young

LAW OF THE LAND:

Three hours of kids TV

FCC signs off on broadcaster/White House deal requiring 'core' educational programming

By Chris McConnell

WASHINGTON

After months of public feuding over children's TV, the FCC commissioners last week quietly ended their battle with a private circulation vote to establish a three-hour programming standard.

The unanimous vote implements the agreement that broadcasters, children's TV advocates and President Clinton proposed to the FCC on July 29.

Stations will face the first of the new obligations this January, when requirements that stations identify their "core" educational shows and provide the data to program-guide publishers take effect. The new, tightened definition of children's educational programming and the three-hour "processing guideline" will take effect in the fall of 1997.

"This vote affirms that market values are not the same as family values, and our concern ought to be with both," FCC Chairman Reed Hundt said of the action. "The public interest requires asking broadcasters to take steps that do not necessarily maximize profits."

"Broadcasters enjoy special privileges, including the use of valuable public airwaves," added Commissioner Susan Ness, the commission's original proponent of setting a processing guideline that allows broadcasters alternative paths to comply with the programming rule. "Today's ruling reinvigorates that public interest compact."

Commissioner James Quello was concerned that the ruling will set a precedent for "future First Amendment incursions." In a concurring statement, Quello cited a passage from the rules that states that asking trustees of public airwaves to help children grow into adults capable of participating in a democracy is consistent with the First Amendment.

"If we accept this statement at face value, we could also require public airwave trustees to present stipulated amounts of news or public affairs or political broadcasting," Quello said.

"A quantitative approach as to particular categories of programming content may start us down a slippery slope of undue government intrusion," added

Commissioner Rachelle Chong, who also voiced objections to the rule's definition of core educational programming.

Neither of those rule changes will apply retroactively to the current round of TV license renewal applications, which began arriving at the FCC in June. To evaluate those applications, FCC officials will apply the existing children's TV rule, which does not specify how much programming stations must air.

The commissioners have not decided whether that means Mass Media Bureau officials will use any informal processing guideline to evaluate the current round of TV license renewals. During the previous renewal round, officials used an informal, 30-minute guideline.

An earlier draft of the new rules included a provision that would have set a benchmark on the minimum

amount of children's programming that bureau officials could approve without sending to the four commissioners for review. That clause was struck at the request of Chong and Quello, leaving no regulatory programming floor for the current batch of renewal applicants. "It will be up to each commissioner," Ness said. "We will each determine what the appropriate level of performance is."

"The focus is going to be on the bad apples," Julius Genachowski, counsel to the chairman, said of the current renewal round. Chong said she plans to focus on the overall efforts of broadcasters in the current round. Chong, Ness and others added that the FCC plans to concentrate more on compliance with the new rules.

"We're focusing on going forward," Ness said. ■

THE RULES

A glance at the new children's programming regulations

What is "core" children's educational programming?

Core programming is programming that furthers the educational and informational needs of children 16 and younger in any respect, including a child's intellectual/cognitive or social/emotional needs. Serving the educational and informational needs of children must be a significant purpose of the show. Shows also must be weekly, at least 30 minutes in length, and regularly scheduled between 7 a.m. and 10 p.m.

How much do broadcasters need to air?

Option A: Beginning Sept. 1, 1997, three weekly hours of core children's educational programming to insure Mass Media Bureau staff-level approval of a license renewal application.

Option B: For bureau staff-level approval, "somewhat less" than three hours of core programming, but with an equivalent supply of short-form programming, regularly scheduled, non-weekly programs, specials and public service announcements to make up the difference.

Broadcasters not meeting either option can still make a case for license renewal to the full commission.

What else do broadcasters need to do?

Starting Jan. 2, stations must identify their core educational shows as such at the beginning of the program and also notify program-guide publishers of the shows and their target age group.

Additionally, stations must keep a quarterly report in their public inspection file on efforts undertaken to serve the educational and informational needs of children. The reports must specify the educational objectives and target audience of core programming. For an experimental three-year period, stations will be required annually to file the reports with the FCC. The first reports are due Jan. 10, 1998.

—CM

The fall of the First

What a difference nine years makes; from an FCC that eliminated the fairness doctrine to Reed Hundt and mandatory children's programming

By Harry A. Jessell

WASHINGTON

In August 1987, broadcasting seemed to be on its way to gaining full First Amendment rights—the same freedom from government intrusion in content that books, newspapers and magazines enjoy.

At a much publicized meeting, a Reagan-appointed FCC led by Chairman Dennis Patrick voted unanimously to repeal the fairness doctrine, the rule requiring TV and radio stations to air all sides of controversial public issues. "We are holding up the print model as our lodestar, as something we should strive for," Patrick said.

But what then seemed the beginning of the end for broadcasting's second-class status now looks like a high-water mark. Since that day, broadcasting's free speech rights have been receding. Marking the ebb is the FCC's new children's television rules.

Adopted last Thursday (Aug. 8)—almost nine years to the day after the fairness doctrine repeal—the kids rules tell broadcasters they had better air three hours a week of yet-to-be-defined children's educational programming if they expect quick and easy renewal of their licenses.

"You've got incredible erosion of support for the concept of free speech in Congress and the FCC," says Patrick Maines of the pro-First Amendment Media Institute. "But for the federal courts, particularly the Supreme Court, free speech would be in serious peril."

It's ironic, says Jeff Baumann, the National Association of Broadcasters' chief attorney. "Here we are in the age of unprecedented competition in broadcasting, and we are going backward on the First Amendment."

Dismissing Patrick's argument for printlike First Amendment protection for broadcasters, his three successors—Alfred Sikes, James

Quello and Reed Hundt—have pushed the FCC back into the middle of broadcasters' program decisionmaking.

Congress, too, has intruded unwanted into the executive suites of TV and radio stations where programming schedules are drawn. Conservatives pressure broadcasters to clean up on-air sex. Liberals go after the violence.

Urged on by conservative Republican lawmakers, Sikes launched a crack-down on broadcast indecency soon after he took office in 1989. He tackled the backlog of complaints about inde-

cent broadcasts, encouraged others and began handing out stiff fines.

In 1993, newly elected President Clinton appointed longtime Democratic Commissioner James Quello to act as interim chairman for several months. In that role, he took up where Sikes had left off, going so far as to hold up approvals of station purchases by indecency scofflaws.

Clinton's choice for permanent FCC chairman, Reed Hundt, took over in late 1993. Although softer on indecency than either Sikes or Quello, he was

bent on using the powers of the FCC to goad broadcasters into improving TV. He declared that broadcasters should either pay for their use of the publicly owned electromagnetic spectrum or provide specific kinds and amounts of "public interest" programming.

"The time has come to re-examine, redefine, restate and renew the social compact between the public and the broadcasting industry," he declared on the Aug. 1, 1994, cover of *BROADCASTING & CABLE*.

Hundt has hinted that the kids TV mandate may be only the first of several public interest obligations in his new "social compact."

In fact, Hundt has argued that stations should set aside 5% of their digital TV spectrum for educational programming and free time for political candidates. "If unfettered commercial use of 95 percent of the public airwaves is not enough, what is?" he asked a New York audience in June.

(The FCC plans to award each station a second channel, which it may use for HDTV, multichannel broadcasting and other digital services. However, the stations eventually must return their original channels.)

While the FCC tackled broadcast indecency and kids TV, Congress went after broadcasters for "excessive" violence. The congressional concern culminated with inclusion of the V-chip provision in the 1996 Telecommunica-

The FCC and the First Amendment: Then and now



Aug. 4, 1987: FCC Chairman Dennis Patrick, upon repealing the fairness doctrine

"Our action today should be cause for celebration, because by it we introduce the First Amendment into the 20th century. Because we believe it will serve the public interest, we seek to extend to the electronic press the same First Amendment guarantees that the print media have enjoyed since our country's inception.... [T]he First Amendment does not guarantee a fair press, only a free press."



Aug. 8, 1996: FCC Chairman Reed Hundt, upon adopting kids TV rules

"Our vote today is the most important vote for children and education ever cast at the commission.... [It] reflects a sensitive and well-informed respect for the Constitution. It acknowledges, as Congress specifically did in enacting the Children's Television Act, that the scarce airwaves are owned by the public, and that as trustees of those airwaves broadcasters can be required to provide public interest programming."

tions Act. The measure requires manufacturers to install V-chip technology in TV sets. The V-chip would permit parents to block out unsuitable programs.

After the V-chip became law, President Clinton strong-armed the broadcasters and cable programmers into developing a ratings system to complement the V-chip. He called industry leaders to the White House and they had little choice but to come and to comply.

And things could get worse. Senator Ernest Hollings (S.C.), the ranking Democrat on the Commerce Committee, continues to push legislation that would ban violent programming, except during late-night hours, just as indecent programming is now restricted.

Meanwhile, Senator Joe Lieberman (D-Conn.) and Representative Lamar Smith (R-Tex.) are threatening to pass a resolution calling for a return of the "family viewing hour" in prime time.

Government intrusions into broadcast programming are hard for broadcasters to resist. And the reason is children.

The V-chip and ratings will discourage violence on the streets, the government maintains. A crackdown on four-letter words and sex on the air will deter promiscuity. More educational TV will make children smarter. More PSAs will keep them away from drugs.

To attack policy aimed at making life better for kids, even misguided or feckless policy, is a hard way to go. As any lobbyist knows, kids are right up there with God, mother and apple pie.

And most broadcasters simply do not want to resist, as long as the rules and regulations do not significantly and adversely affect the bottom line. By acquiescing on the content issue, they know they get other things from government.

And there is much that broadcasters want: prompt renewal of licenses, limits on new competition, freedom from license challengers; approval of station sales, rules requiring local cable systems to carry their signals and a second channel for digital TV.

Broadcasters could pay their way to First Amendment parity with publishers. Former FCC general counsel Henry Geller advocates relieving stations of the public interest obligation in exchange for 2% or 3% of their annual revenue—money that could be funneled to public broadcasting. Hundt also appears willing to cut broadcasters loose if they would step up and buy their digital TV spectrum at auction.

But broadcasters are businessmen, not First Amendment zealots. None is

FCC's back-to-school schedule: Actions planned for fall

■ **Broadcast Ownership:** The 1996 Telecommunications Act requires the FCC to review its local TV ownership caps. The commission already had launched a rulemaking on the issue in December 1994, but FCC officials expect the commission to issue a further notice of proposed rulemaking to respond to the congressional mandate. The FCC hopes to issue its notice in September and complete the rulemaking by year's end.

■ **Ownership Attribution:** The commission in December 1994 launched a rulemaking to review its criteria for defining station ownership. FCC officials plan to launch a further rulemaking notice this fall in tandem with the ownership rulemaking. Plans call for issuing the notice in September and wrapping up the attribution rulemaking by year's end.

■ **Broadcast/Newspaper Crossownership:** The FCC in February announced it would be reviewing its broadcast/newspaper crossownership restrictions. Mass Media Bureau officials have prepared a proposal to relax FCC policies for granting waivers allowing radio/newspaper combinations. FCC commissioners hope to issue the proposal later this month or early in September. A rulemaking on TV/newspaper crossownership could follow next year.

■ **Nielsen Ratings:** Since the NAB convention last April, FCC officials have been meeting with broadcasters and Nielsen Media Research representatives to explore complaints about the rating service's accuracy. Most recently, FCC Chairman Reed Hundt discussed the issue with representatives of the Association of Local Television Stations (formerly INTV). Hundt says the commission's authority in the area may extend beyond mere inquiry into the ratings system and that he plans to publicly discuss the commission's treatment of the issue in September.

■ **Digital Audio Radio Satellite Service (DARS):** The FCC has kept its DARS rules on hold since May, when Representative John Dingell (D-Mich.) voiced concerns with plans to award applicant CD Radio a pioneer's preference. The commission has since assembled a panel of government experts from various agencies outside the FCC to re-evaluate pioneer's preference applications. The commission hopes to wrap up the pioneer's preference issue, and the DARS service rules, in September or October.

going to pay for spectrum to avoid what up to now have been modest and inexpensive content requirements. A more likely source of relief from congressional and FCC regulation is yet another arm of government, the federal courts.

The new kids TV rules—and other content regulation—hang legally on the Supreme Court's landmark 1969 *Red Lion* ruling, which blessed broadcast regulation "in view of the scarcity of broadcast frequencies."

But some First Amendment proponents believe that *Red Lion* could be undermined with the right case at the right time. Such a case would start with the argument that the rise of cable, satellite TV and VCRs belies the scarcity rationale. "There is real reason to hope it would come out differently...more favorable to broadcasters," says Timothy Dyk, a First Amendment lawyer.

Others are encouraged by cases involving other electronic media. "The courts have been quietly increasing the

First Amendment protections of cable and the Internet," says Robert Corn-Revere, another lawyer determined to stretch the rights of broadcasters.

Although the lawyers itch to challenge *Red Lion* head on, they have to wait for the client—in Corn-Revere's words, "a broadcaster whose ox is gored." But for political or economic reasons, the aggrieved broadcaster is not stepping up.

Given political realities, broadcasters may be heartened that the government's meddling in programming has not gone further than it has since 1987. Indeed, the fairness doctrine itself is an unlikely candidate for revival. Congressional champions have failed to muster the votes to codify the doctrine. Hundt has promised to leave it alone.

But nine years ago Patrick issued a warning to those comfortable with the chipping away of editorial rights: "Freedom is rarely lost in a single stroke; the danger lies in losing it—bit by bit." ■

Rysher plans Judd talker

By Cynthia Littleton
HOLLYWOOD

Ryscher Entertainment calls her "the Great Communicator." And Naomi Judd says she feels like she's been hosting a talk show—"without the cameras"—for all of her topsyturvy life. Rysher and Judd formally outlined plans last week to launch a first-run daytime talker with her in fall 1997.

Judd rose to country music's top ranks in the 1980s as part of The Judds singing duo with her daughter Wynonna.

Judd, whose best-selling autobiography was turned into an NBC miniseries, says she will draw on her experience in overcoming poverty, spousal abuse and, more recently, a rare strain of hepatitis. Judd has been a popular figure on the lecture and seminar circuit since she retired from music in 1991.

Naomi, which has been shopped around to distributors for more than two years, will be produced by Quincy Jones and David Salzman, the team behind talker *Jenny Jones* and the long-running NBC sitcom *The Fresh Prince of Bel-Air*.

Rysher plans to offer *Naomi* for cash plus 3 1/2 minutes of barter. ■

Encore+ moves to expanded basic

DENVER—Encore Media Corp. has relaunched its Encore+ theme-by-day premium service as an expanded basic cable offering called plex.

Although the service provides essentially the same programming as when it was launched in 1994—200 commercial-free, non-R-rated movies a month from Encore's seven genres—the company has revamped its on-air appearance, added custom interstitials and a new logo.

Among the MSOs offering plex on expanded basic are TCI, Time Warner, Jones and TCA. Plex now has about 1 million subscribers, and Encore officials hope that with the relaunch on expanded basic, that number will grow. —PC

Closed Circuit

HOLLYWOOD

Rep report

Station rep firms are anxiously awaiting word from Sinclair Communications on whether it will create an in-house arm for national spot sales or move to align all its stations with one firm. Sources say a decision is expected next month. Telerep and Seltel are said to be the leading candidates if Sinclair, whose holdings swelled to 29 stations with its \$1.2 billion purchase of River City Broadcasting, opts to stay with outside representation. The latest round of consolidation in the station business is putting a pinch on the reps (see story, page TK), but at least one promising new player is poised to enter the marketplace next year: Barry Diller's Silver King Communications. Silver King, which plans to gradually convert 12 major-market stations from Home Shopping Network programming, is "entertaining its options" for national spot sales, says Adam Ware, Silver King's executive vice president, distribution.

Fox following suit

Something's contagious at the networks in the way of team approaches to prime time comedy and drama development. Fox may soon follow the leads of ABC and NBC and announce its own teams to oversee current and future comedies and dramas, industry sources say. Fox was to have announced some restructuring last week, but a source says recent defections and promotions may have stalled official word.

Changes include the departure of Bill Coveny, senior vice president, current programs, to CBS, and the naming of Jonathan Littman as vice president, drama development, at Fox.

WASHINGTON

What they did on their summer vacations

With telephone interconnection, kids TV and a host of additional rulemakings wrapped up, FCC commissioners are packing their bags for summer vacations. All four this month will be leaving Washington

on trips they say will include a mix of business and vacationing. FCC Chairman Reed Hundt last week left for Aspen, Colo. Commissioner Susan Ness also will travel to Aspen to participate in the Aspen Institute's telecommunications conference. After the conference, she will travel to Yosemite, Calif., for a vacation with her family. Commissioner James Quello is bound for Detroit and Mackinac Island, while Commissioner Rachele Chong will be flying to Anchorage—first to meet with telephone and broadcast associations and later to see the sights.

NEW YORK

Gaylord plans cable channels

Analysts attending meeting with Gaylord Entertainment executives in Nashville last week report company—which owns majority stake in Country Music Television—is poised to launch one or two spin-off cable networks. Merrill Lynch reported to clients Friday that Gaylord, "will attempt to leverage its core franchises of motor sports and outdoor life into niche channels." No details, but ML suggested Gaylord would move sooner rather than later. Brokerage firm also reported that negotiations with Westinghouse and Gaylord regarding use of CMT (which Westinghouse has one-third stake in) as a retransmission bargaining chip for CBS ended unsuccessfully.

NEW YORK

Too Extreme

Dow Jones and ITT have changed their minds about airing over-the-top professional wrestling matches from Extreme Championship Wrestling. Jointly owned WBIS-TV New York had signed a yearlong deal to air the weekly show beginning Aug. 3 but backed out after previewing a tape that they thought was too violent, say ECW officials. "It was felt that this particular show didn't fit in with our programming standards," says a Dow Jones spokesperson.

Fields wants last shot at FCC

But time may run out on his reform bill

By Heather Fleming

House Telecommunications and Finance Subcommittee Chairman Jack Fields (R-Tex.) wants one more crack at cleaning up the FCC before he retires in January. But a tight schedule dims the chances for reform legislation in this Congress.

Fields's legislation, "The FCC Modernization Act of 1996," would force the commission to re-evaluate its functions and budget and clear out the regulatory underbrush. Commerce Committee ranking member John Dingell (D-Mich.) co-sponsored the measure.

In addition to trimming the bureaucracy, the bill would take away the FCC's authority to issue pioneer's preference licenses, further jeopardizing CD Radio Inc.'s long-stalled digital audio radio service (DARS) license. The award of the preferential license was stalled this spring, when Dingell raised concerns with the plan.

Another item in the bill would repeal a requirement that the FCC allocate at

least one VHF commercial channel in each state. Senator Bill Bradley (D-N.J.) tacked on the provision to an unrelated tax bill in 1982 as a way to get a VHF station for his state. WWOR-TV took advantage of the legislation and agreed to move from New York to Secaucus, N.J., at a time when its license renewal was in jeopardy.

The bill would also repeal a 1991 loophole that allowed WJDM(AM) Elizabeth, N.J., to move to the expanded AM band. Former representative Matthew Rinaldo (R-N.J.), ranking member of the House Telecommunications and Finance Subcommittee at the time, was behind the legislation.

The law requires the FCC to insure



Fields' bill would force the FCC to re-evaluate its functions and budget.

that a daytime-only AM station be given the opportunity to provide full-time service if it's in a community of fewer than 100,000 that lacks a full-time station, and is located in a Class I station primary service area. As a result, WJDM requested in May 1994 that it be granted special temporary authorization to operate an expanded AM band facility. The commission granted program test authority in December 1995.

In the midst of the move to the expanded band, WJDM transferred ownership of its original AM facility, provoking a fight with Press Broadcasting, which owns stations in direct competition with WJDM. Press Broadcasting contends that the transfer is against the rules established for

Getting personal with the chairman

Representative Jack Fields's (R-Tex.) FCC reform bill would do more than merely clean house. It takes a stab at FCC Chairman Reed Hundt, who has been butting heads with members of Congress for months over the commission's attention to "congressional intent" as it implements the Telecommunications Act of 1996.

At the request of House Commerce Committee ranking member John Dingell (D-Mich.), the bill includes a provision that would prevent an FCC chairman from traveling farther than 50 miles from Washington on official business for two years.

"[Hundt] is having a difficult time understanding what Congress expects," a Dingell aide said, expressing his boss's frustration. "Keeping him closer to home and closer to Congress might improve [the commission's] batting average."



John Dingell (l) wants to keep FCC Chairman Hundt on a short leash by limiting the chairman's travel.



On several occasions over the past few months Dingell has openly criticized the FCC for the direction it is heading in implementing the telecom act. In particular, Dingell complains that the commission has expanded its authority into matters traditionally reserved for the state regulatory commissions.

There is no single issue that has raised the ire of Dingell, his aide explains. The former Commerce Committee chairman also has spoken out on the

handling of kids TV and digital audio radio service (DARS) licenses.

Responding to the travel restrictions, Hundt said it was important for the FCC "to be in a close partnership with the states." The chairman should not be "bunkered down in a foxhole surrounded by 75 lobbyists," he said.

—HF

the AM expanded band, and has filed a petition for reconsideration at the FCC.

It is unclear how this matter caught Fields's attention, or what impact the repeal might have. Washington lawyer Harry F. Cole, who represents Press Broadcasting on other matters, said he had "no reason to believe" that Press was behind the item.

Fields says his bill "should be non-controversial. I've worked closely with the minority and it makes common

sense." A quick hearing and subcommittee markup will be held in September, he says.

Although House Commerce Committee Chairman Thomas Bliley (R-Va.) has not signed on as a co-sponsor, Fields said it was his understanding that a full committee markup would be scheduled immediately after subcommittee consideration. A spokesperson for Bliley could not confirm the schedule, but said Bliley's lack of co-sponsorship

"should not be construed as a lack of support."

On the Senate side, where members are virtually free to tack on amendments, action on the legislation may take more time. And with less than five weeks between the end of the August recess and final adjournment, time will be short.

Another problem is that "anything telecom-related becomes a vehicle to refight battles of the telecom act," a Senate aide pointed out. ■

Administration efforts produce no ATV consensus

All eyes on next round of digital TV standard comments

By Chris McConnell

Refereeing long-standing disputes over advanced television (ATV) may prove as difficult as negotiating world peace, Clinton administration officials found last week.

Administration officials last week hosted a meeting to discuss the proposed Grand Alliance ATV standard—including the potential consequences of not setting a standard—but generated little consensus among the participating broadcast and computer engineers, sources attending the discussion say.

The meeting—attended by Commerce Department Assistant Secretary Larry Irving and Greg Simon of Vice President Gore's office—was the second in days among industry and administration officials. In addition to the computer representatives and ATV standard proponents, officials heard from film company representatives—who oppose the proposed standard's screen aspect ratio—and cable industry representatives who oppose government adoption of any broadcast standard.

"They're at loggerheads," one participant said after last week's meeting.

"My sense is it's going to be punted back to the FCC."

A principal dispute concerns the proposed standard's inclusion of interlace scanning. Computer engineers maintain that the system's scanning technology will stymie compatibility between computers and television sets and add to the cost of consumer receivers. They also say that leaving interlace in the standard will significantly delay any move toward implementing an all-progressive scan system.

"There is no reason to have interlace," says Jim Burger, Apple Computer's senior director for government affairs.

Proponents of the Grand Alliance standard counter that their system also employs the progressive scanning used in computer monitors. They insist interlace is needed to insure compatibility with archive NTSC material.

"Interoperability is not just interoperability with computers," says Robert Graves, chairman of the Advanced Television Systems Committee. Broadcasters also dispute predictions that interlace scanning will boost receiver costs.

Several point to a device developed by IBM and Snell & Wilcox. Called a "Multimedia Bridge" and demonstrated at the FCC earlier this summer, the chip could enable receivers to shift between progressive and interlace scanning at a low cost, proponents say.

All sides this week will be watching the Clinton administration as interested parties file their second round of comments on the FCC's proposal to adopt the Grand Alliance standard.

During the first round, Irving wrote the FCC to urge adoption of the standard. Irving conceded that the FCC should revisit the interlace issue, but said it should "do so at a later date so as not to delay the prompt adoption of a digital television standard." ■

Democrats' platform celebrates V-chip, kids TV deal

The Democratic party platform touts the party's role in implementing the V-chip as it applauds President Clinton's efforts toward "responsible entertainment."

"We believe in public support for the arts, and especially for high-quality, family-friendly programming," the platform says, citing President Clinton and Vice President Gore for "[leading] the fight to help parents control what their children see on television."

The platform—which will be presented to party delegates during their convention, beginning Aug. 26—credits Clinton and Gore with pushing the V-chip through Congress and chides Republican presidential challenger Bob Dole for "talk[ing] about TV violence, but when it came time to act, he stood with a small minority to oppose the bipartisan V-chip bill."

It also praises Clinton for leading "a breakthrough agreement with the media and entertainment industries to develop a ratings system for TV shows" and for having "stopped the Republican attack on the Corporation for Public Broadcasting."

The Republican Platform Committee was expected to complete its platform by Aug. 12.

—HF

FCC preempts most local antenna restrictions

Rules for apartment buildings still unsettled

By Chris McConnell

FCC commissioners last week preempted most local restrictions on TV reception equipment but left others open to future battles with broadcasters and others opposing the local rules.

Implementing provisions of the 1996 Telecommunications Act, the commission barred local rules that "impair" a viewer's ability to install reception equipment for TV, DBS or wireless cable.

Commissioners were unable to decide, however, if the rule should apply to apartment buildings and other locations where viewers do not own the property designated for a receiving antenna. So they launched a new rule-making on the issue and invited comments on the question by Sept. 27.

"It's only half a loaf," Barry Uman-sky of the National Association of Broadcasters said of the action. "They've only done half of what [Congress] wanted them to do."

Andrew Kreig of the Wireless Cable Association International also worried that the preemption rule will not cover wireless cable viewers who need to hoist their antennas several feet in the air to establish a direct line of sight with the transmitter.

The commission's action allows requirements that viewers who build a mast more than 12 feet above their roof first obtain a permit, although it does not allow actual restrictions on an antenna's height.

"We're very disappointed," said Kreig, who adds that his group is considering petitioning the FCC for reconsideration, or a possible court challenge.

Satellite industry representatives looked favorably on the rule, commenting that they were happy to see any preemption of local restrictions on dishes. "We think it's a real shot in the arm," said David Withrow, director of government affairs for the Satellite Broadcasting and Communications Association (SBCA).

Withrow says his group estimates that 32 million Americans live in areas covered by homeowners association rules. "They are guaranteed they can put up a DBS dish," Withrow said.

The commission's action carves out exceptions for rules that do not "impair" viewers' ability to receive a signal. The FCC offered as an example a rule that would require the antennas to go in the backyard whenever possible.

"I am pleased that this clarification will allow local governments more flexibility in traditional land use areas," said FCC Commissioner James Quello, who previously had expressed concern that the rule not extend to local requirements on the placement of receiving antennas.

The rule also permits safety-related restrictions on receiving antennas and restrictions in some historic districts. ■

HDTV model station kicks off

Backers say WHD-TV is moving toward real-world intro

By Chris McConnell

Participants in the Model HDTV Station last week publicly threw the switch on their experimental station, broadcasting both live and taped high-definition video.

Broadcasters at WHD-TV Washington transmitted a segment of "Lawrence of Arabia" to monitors at host station WRC-TV. They also delivered live high-definition coverage of the station's dedication.

"This adds tremendous momentum toward HDTV's real-world introduction," said Margita White, president of the Association for Maximum Service Television (MSTV) and chairman of the Model HDTV Station Project. "We are turning the switch on," added Gary Shapiro, president of the Consumer Electronics Manufacturers Association.

Also attending the event were FCC commissioners Susan Ness and James Quello, who cut a ceremonial strip of video to dedicate the station.

The event followed WRAL-HD's an-

nouncement late last month that it had begun transmitting HDTV signals on ch. 32 in Raleigh, N.C. Last week the Raleigh station demonstrated the signals on high-definition monitors the same day WHD-TV held its demonstration in Washington. Previously, technicians at WRAL-HD, owned by Capitol Broadcasting, had been monitoring the HD signals with a spectrum analyzer because of the shortage of digital decoders.

"It shows private industry is moving ahead with the standard," Capitol Broadcasting Vice President John Greene said of the experimental stations. Greene added that his station is planning to produce a high-definition video of a Durham Bulls baseball game as well as a high-definition big-band concert and a children's special.

At the Model HDTV station, participants hope to evaluate studio and transmission equipment as well as conduct propagation and coverage experiments.

"Its purpose is to provide a real-world station environment," said MSTV's White. ■

HDTV firsts: Milestones in digital broadcasting

March 1992 General Instrument broadcasts DigiCipher system from suburban Maryland to U.S. Capitol Building.

May 1992 Zenith Electronic Corp. broadcasts Digital Spectrum Compatible system 75 miles from Wisconsin to Zenith headquarters in suburban Chicago.

September 1992 Advanced Television Research Consortium broadcasts AD-HDTV system in Washington.

April 1994 Advisory Committee for Advanced Television Service launches field test of Grand Alliance transmission subsystem in Charlotte, N.C.

April 1995 Transmitter manufacturers broadcast ATV using Grand Alliance HDTV system to receivers on floor of NAB convention in Las Vegas.

July 1995 Advisory Committee for Advanced Television Service launches field test of full Grand Alliance system in Charlotte, N.C.

July 1996 WRAL-HD begins broadcasting ATV using Grand Alliance standard in Raleigh, N.C.

July 1996 WHD-TV begins broadcasting ATV using Grand Alliance standard in Washington.

5TH ANNUAL SPECIAL REPORT



The Next Generation

With a mandate from Washington to provide children's shows, TV programmers look to combine FCC friendliness with financial success

Charren gets the last word

It took 26 years, but kids TV champion Peggy Charren finally got what she wanted—a hard-and-fast rule requiring TV stations to air children's educational programming. In this interview, she tells why she fought so hard for America's kids.

p. 20



Peggy Charren's persistence pays off for kids. / 20

Children's programming is no small matter for the television industry these days.

Just ask the President of the United States, who thought it important enough to convene a summit over. Or the programmers who agreed to the President's call for more children's programming—and whose license to operate will now hinge on their service to children in quantifiable terms. Or the FCC, which last week signed off on the new guidelines.

From Beany and Cecil to Ren and Stimpy, television programmers have always known how to get kids into the tent; now they must make sure there are at least a few teachers underneath the greasepaint.

Although longtime children's TV activist Peggy Charren continues to voice her opposition to government censorship, she believes the three-hour mandate is need-

Upfront on the upswing

The first round of advertising sales for this fall's schedule of children's television came in at \$700 million—\$750 million, up from \$660 million last year. Fox and Nickelodeon were the big winners. **p. 25**

Lean times for syndicators

With two new broadcast networks, loss of time periods, competition from cable and defection of older kids to other entertainment, syndication is hurting. **p. 26**



DIC's 'Inspector Gadget': a syndication winner. / 26



ed to prod broadcasters into the kind of service to children called for in the Children's Television Act of 1990.

Charren believes that educational programming and commercial success are not mutually exclusive, however, saying that there are parents "waiting for terrific programming" and broadcasters who will succeed financially by providing it.

That remains to be seen, but the educational charter notwithstanding, the stakes remain high and the rewards considerable for those finding a formula—educational or otherwise—for success in children's TV.

One of the most successful programmers at tapping into the children's TV market has been cable channel Nickelodeon, which carries over 100 hours of kids programming per week. The proof of that strategy is in the ratings—for the week ending Aug. 4, the channel claimed a staggering 46 out of the top 50 cable shows—and in upfront ad dollars, with Nickelodeon at \$240 million far outdistancing second-place Fox at \$170 million.

Nickelodeon's success has taken its toll on broadcasters, who have seen declines in their share of the kids audience, and has not gone unnoticed by other cable channels, which are boosting their efforts to program to the younger set.

Those efforts have increasingly included looking abroad. In the United Kingdom, for instance, the highest-rated kids basic service is Cartoon Network. And Nickelodeon is currently Germany's only dedicated children's channel.

The once-flourishing market for syndicated children's fare has seen better days, however. Ratings slippage, fewer time periods and competition from the newest networks are just some of the clouds on that horizon. The three-hour mandate may increase the demand for syndicated FCC-friendly fare, but only time—and Washington—will determine the scope and shape of that programming effort.

So who's minding the kids? All of the above—and more—as is made clear in the pages that follow.—JE



CBS's
'Bailey Kipper's
P.O.V.' airs on Saturdays. / 32

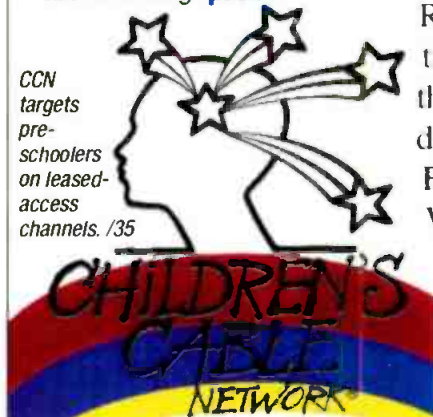
Broadcast networks chasing youth

Competition among the networks is hot, particularly since the emergence of two new players: Kids' WB! and UPN Kids. **p. 32**

Cable for kids

Morning, noon or night, cable has something for children. And according to the ratings, little viewers are watching. **p. 35**

CCN targets pre-schoolers on leased-access channels. / 35



Fox is an international name. / 41

International language of children's TV

U.S. channels find that American cartoon-superstars appeal to kids worldwide. **p. 41**

PBS gets ready for fall season

All the old favorites will be back, but PBS has three new daily series, two of which are for preschoolers. **p. 42**

Homegrown for kids

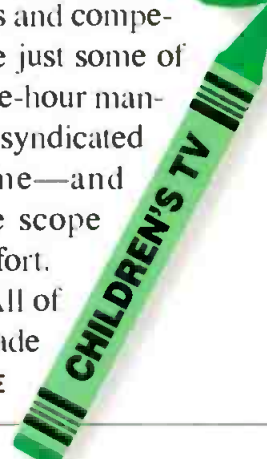
TV stations find that locally produced magazine shows are popular with children. **p. 43**



WMAR-TV Baltimore's locally produced 'Fast Forward'. / 43

CTW: 27 and still growing

Programming from this veteran producer of children's educational TV is now available in 93 countries, and a cable channel is in the works. **p. 44**





Dennis Brack/Black Star

Twenty-six years ago, Peggy Charren, a mother of two children, and a group of like-minded friends from suburban Boston decided to do something about what they considered the sorry state of children's television. Upon discovering broadcasters' obligation to serve the "public interest," they petitioned the FCC to require every station to air 14 hours a week of educational programs for kids.

She didn't get the ruling that year, but she began getting attention. Charming allies with endearments and stinging nonbelievers with always quotable quips (Reagan-appointed Mark Fowler was "a chairman most fowl"). Charren pressed her case for quality kids TV in the press, in congressional hearings and in FCC proceedings.

The campaign had its ups and downs—ups during

the 1970s, when the liberalism of the 1960s still held sway in Washington; downs in the 1980s, after the Reagan revolution.

Today, Charren thinks she finally has it beat. Thanks to Clinton-appointed FCC Chairman Reed Hundt, the FCC is closing the loopholes in the Charren-backed Children's Television Act of 1990. To be assured of license renewal, stations have to air three hours a week of educational kids TV at decent hours.

Although Charren closed the doors on her Action for Children's Television organization in 1992, the grandmother of four remains the chief spokeswoman for the cause of quality kids TV. In this interview with *BROADCASTING & CABLE* Executive Editor Harry A. Jessell, she tells why she fought so hard for so long and what she and America's children have won.

Can you now declare victory?

Yes. I'm always afraid to say that too loud lest the broadcasters think they missed something.

How is the public going to benefit?

What just happened is that the Children's Television Act, which passed in 1990 with the support of the industry, is finally going to provide more choices for children of all ages, for American families. It's surprising it didn't happen in 1992, when the TV license renewal applications under the new law arrived at the FCC. But I am convinced that it's going to be different now, and it's going to work.

Is it really going to be different? There's still no law that says broadcasters have to do quality programming or that kids have to watch.

I would hate to see a government micro-manage content. I have never thought that was a good idea. I am violently opposed to censorship. All we can do is provide enough choices and educate the public to where [the choices] are and educate children as to how they might enjoy them, and then wait to see what happens.

But you have to provide the choices, and the reason is because broadcasting is a system that is licensed to serve the public interest. If it weren't for those funny words—"serve the public interest, convenience and necessity"—nobody would ever have heard of Peggy Charren. Nobody would have paid any attention to my early efforts to try to get broadcasting to provide more book-based programs to kids to help lead them back to books.

Is your job finished, then, or are you going to have to watch and make sure this is done right?

In a democracy, nothing is ever finished. There's always going to be a need to make sure there are enough choices in the communications system for all of us, not just kids. The more these media mergers happen, and the more it looks like seven or 10 CEOs are going to be able to control everything all of us see and hear, the more need there will be for citizens to pay attention to that process.

What makes you think there are going to be more choices, though? All the government has done is to say that every TV station has to do three hours of educational children's television to insure renewal. They don't have to do anything well and they don't have to do anything differently from the station next door.

The whole industry is going to find that stations which provide service to families, that really do a terrific job, are going to make out better. They're going to be able to put some of that stuff in the home video market and be very successful because the home video market likes terrific programming for kids.

So your point is, now that they have to do it, they're going to try to make a buck at it.

Right. Some of them are going to do it well and benefit from that. It's a different world out there. There are more parents waiting for terrific programming now. All this noise over the last few years has helped to educate people about how important this is.

You said this brings people choices that they didn't have before. But isn't it true that families and kids already have**a lot of choices as a result of PBS and cable? Isn't this overkill?**

We have to remember that broadcasters are public trustees and they like it that way. They like being carried free by cable. They like getting all kinds of freebies. And we're going to make them serve children.

I certainly hope this deal doesn't mean that everything else they want they'll get, because that wouldn't be a good deal for the American public. But if they're masquerading as trustees, damn it, they're going to have to serve children too.

The stuff that's available on cable is not equally available to people without money. And the kids who need this stuff the most are probably the kids who don't get HBO's nice series of white Germanic fairy tales transformed into delicious multicultural stories.

But PBS is universally available.

PBS does a wonderful job for children, particularly preschool children. But when they're doing a preschool program, there's nothing for middle-age children and older children.

Earlier you talked about your opposition to censorship. You have been active in opposing efforts to prohibit indecency restrictions on broadcasters—a strong First Amendment stance. But how do you square what you're doing here in kids TV with the First Amendment?

Broadcasters signed on to the idea that in return for a license they have to serve the public. That's very different from print; it's different from what newspapers have to do. The *New York Times* doesn't have to show the government that it's serving the public, but broadcasters do.

And I always thought that the only way to settle this was choice. You don't go into a library and burn the books you don't like. You just make sure that the library provides enough choices. If it were all comic books, you'd get rid of the librarian.

Broadcasters say to me, "You know, it's a slippery slide. First thing you know, we'll have to take care of minorities and then we'll have to take care of the elderly and we'll have to take care of people with disabilities."

Well, isn't that right?

Yes. The fact is that all these issues will come up for debate, and depending on how this society reads them, some may come to pass. But you don't stop serving children because you may have to serve other audiences.

Define "educational." How is a broadcaster going to know what's educational?

If the broadcaster can't figure out what educational television is, he should go into the shoe business. I have answered that question by telling some broadcasters: "Say you go to open school night at your kid's school and the teacher says, 'So what do you do for a living?'" And you say: 'I'm in television.' Would you be happy to tell her the name of the kids program you make? Chances are, if you're happy to tell it to the kid's teacher, it's OK. And if you're a little embarrassed, maybe you should rethink whether you want to consider it educational."

But there are some good shows, such as NBC's *Saved by the Bell*, that are pro-social but don't teach anything about the three R's.

The three R's are not what this is about. The way this definition is worded gives a lot more flexibility to broadcasters than

THUMBS

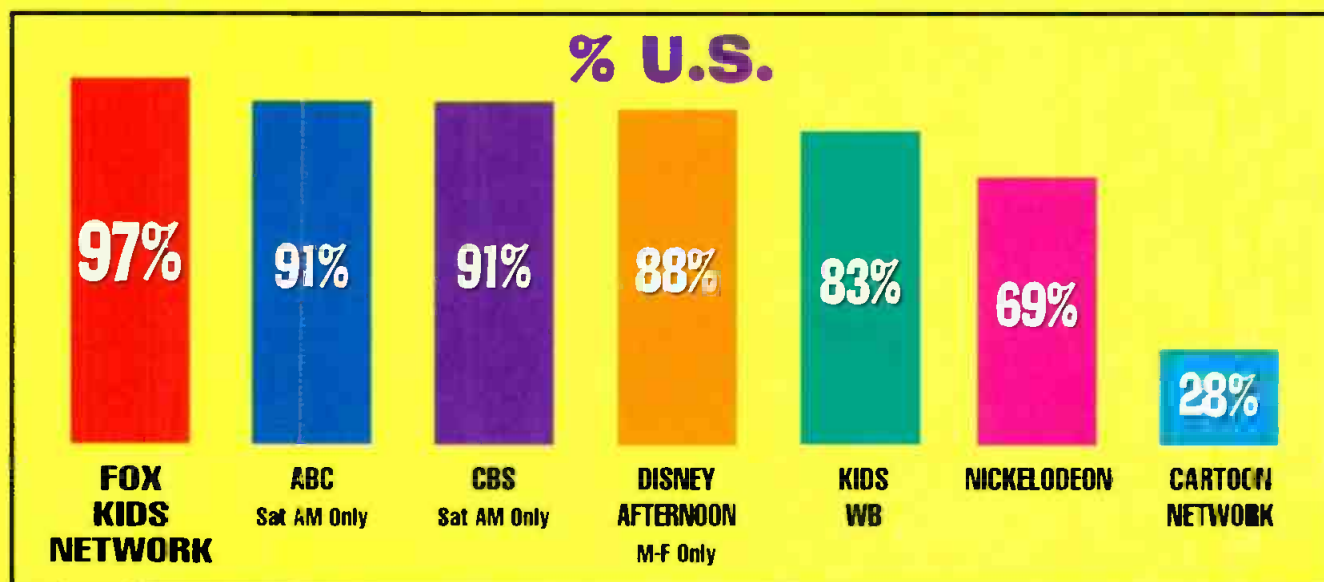


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ly opposed to saying, "Take it off the air, I don't like it." I am opposed to anybody saying it. Because if anyone can say it, then Jesse Helms can control my television and I'll have a nervous breakdown.

the three R's. But I would hope that broadcasters aren't going to air a superhero cartoon and have the hero eat an orange in the last 30 seconds and call that nutrition education. I would hope that they're not going to put on programs where the kids don't attack each other and say that teaches interpersonal relationships. I hope this means that they're going to sit down and think what terrific stuff they can put together. If they can put together terrific stuff for adults, they can do it for children.

I'll Fly Away teaches you about the civil rights movement in America. Every once in a while it's a little violent, and it should be; it was a very violent time. I would defend that program. But I don't want to talk about too many programs because I don't want to be the Good Housekeeping Seal of Approval. It's up to the broadcasters to decide what to put there.

But these rules ultimately put the decision about what is and what isn't educational in the hands of bureaucrats, the FCC.

It shouldn't get to that point. Any broadcaster who allows it to get to a point where the community is so aggravated that it's going to come up before a hearing at the commission should have his head examined. And if that does happen, we're going to have to figure out how to deal with it.

Do you think a network could fulfill its kids TV obligation through prime time programming?

Oh, certainly. Parents would love to see a program at 8 o'clock that is designed

to educate kids and is attractive to families. One of the sad things about American broadcasting is that there rarely is a program at 8 o'clock that's designed to educate kids.

Now, think about *Little House on the Prairie*. Do you think that's a program that would have met this mandate? It's based on a breathtaking [book] series for kids, it's got terrific actors, it's beautifully produced. Of course it would.

You oppose efforts to regulate violence and indecency on TV. Doesn't that do children more harm than an education program would do them good?

You have to be very careful when you talk about what you take off. I'm talking about what you put on. I'm not talking about what you take off. The program that doesn't meet the educational needs of children doesn't have to go off the air. It just can't be counted in the core programming or whatever we're talking about.

If you start to say what can't appear, then you've got a big problem. Because one person's idea of sex that should disappear is another person's sex education. And I am violent-

So what's next for you?

What's next for me is to stay interested in telecommunications issues and in journalism issues. Along with staying on top of what's happening on this issue, working with the Center for Media Education when they need me to make sure that people's voices are heard, I will stay on top of and get involved in political issues, make sure that Clinton is re-elected President.

Do broadcasters deserve a reward for their cooperation on this—namely, digital TV spectrum?

I would feel almost guilty if a deal were struck that permitted broadcasters to get everything they wanted on the digital spectrum or anything else because they said yes to children. I hope that whatever happens on these issues was not dependent on any agreement by broadcasters, because that's not worth it.

I would have screamed about a deal like that. The American public would have gotten—all the words that occur to me are things Howard Stern might say and that I shouldn't say in public—the short end of the stick.

Should broadcasters get the second channel for a transitional period?

I'm for auctions [of spectrum], but I want the money to go to public uses of media. I've been encouraging the idea that broadcasters pay for all kinds of things that they seem to be getting free.

But if they pay, are you willing to free them from public interest obligations?

Yes, as long as some of the money goes to funding public speech. If we're cutting loose one communications system and letting them do what they want, we have to make sure that the alternative speech—the speech that's the vested interest the marketplace doesn't pay for—is funded adequately to provide all the alternatives we need. And that means a lot of children's television and it means a lot of adult television.

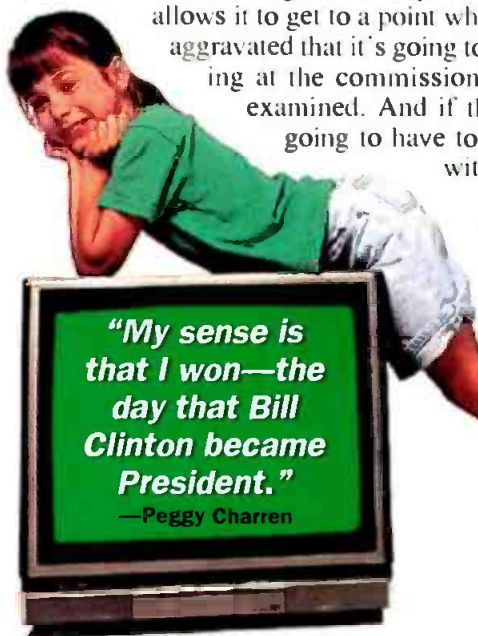
Is Reed Hundt the best thing that ever happened to your kids-TV campaign?

It's very important for the chairman to be on my side of my issue. And here I had a chairman who made solving the children's television problem—enforcing the Children's Television Act—the centerpiece of everything he was doing at the commission. I thought I had entered Valhalla. It was just breathtaking.

Even though I was delighted to be part of what was happening, I really feel that this time the deal would have been almost the same without me and maybe even without Jeff [Chester of the Center for Media Education]. I never felt like that before.

So the irony is that they finally invited you into the room to negotiate the deal and you really weren't necessary?

That may be true. For the most part it was sitting there and feeling, "It's working, it's working." And to the degree that I helped it to work better, that's terrific. But my sense is that I won—I didn't know this at the time, quite—the day that Bill Clinton became President. ■



Upfront ad buyers reshuffle dollars

Nickelodeon attracts most spending, followed by Fox

By Morrie Gelman

Upfront advertising sales for this fall's children's television romped past last season by at least \$40 million.

The tally for the 1996-97 TV season, estimated at \$700 million-\$750 million by William Croasdale, president of the network broadcast division of Western International Media Corp., a Los Angeles-based media buying service, surpassed last year's \$660 million.

The numbers include not only Saturday morning but Monday through Friday. Gains varied by network, but Fox and Nickelodeon claimed the largest. According to Croasdale, Warner Bros.' Kids' WB! block, building on its first-year success last year, registered an increase approaching 25%.

Croasdale says that Nickelodeon attracted the most in upfront dollars—\$240 million—followed by Fox with \$170 million, ABC with roughly \$50 million and WE, with \$45 million, nearly catching CBS, at \$46 million.

Total upfront sales for these five networks: \$550 million, leaving roughly \$200 million for syndication, UPN and basic cable other than Nick.

Karl Kuechenmeister, senior vice president, kids/syndication sales, Turner Broadcasting Sales, estimates that the company's upfront ad sales, for its Cartoon Network,

TBS, TNT and Turner's syndicated children's programming, were up 50% to 70% over the previous season.

But in the overall market, which he estimates at "north of \$700 million," he says there was no huge dollar increase, but "a major reshuffling" of who got what. "There were many losers in terms of the reshuffling, and there were a few gainers," he says. "Nick gained by dint of their increased average rating, and Turner gained as a result of the growth of the Cartoon Network and the growth on TBS and TNT in terms of average ratings."

Syndicated children's programming was off in a big way, Kuechenmeister asserts. "So you had a lot of losers and two big gainers, and they were Nickelodeon and Turner."

Kids' WB! "did very well," with "a large increase" over the network's first upfront, for the 1995-96 TV season, he says. Kuechenmeister points out, however, that Kids' WB!, a newcomer to network children's TV competition, started from a lower advertising base.

Cartoon Network doubled its billings over last year's upfront, Kuechenmeister says, pointing out that ratings grew, as did the number of homes that "plug into" the network. For the week of June 17, Kuechenmeister says, Cartoon Network averaged 275,000 homes, its highest-ever weekly household rating. He forecasts a 30 million-household reach for Cartoon in 1996.

Sam Moser, senior vice president of advertising sales, Eastern region, Nickelodeon/Nick at Nite, concurs with Croasdale's estimates of upfront buying for children's TV and confirms Croasdale's claim that Nickelodeon sold the most children's TV advertising. Increased ratings have propelled Nickelodeon to the top, Moser explains. "Season-to-date, we are doing better than 30% over last year's figures in ratings," he says. "Even our non-premium dayparts are out-deliver-



* Includes multiyear packages.

Note: Data not available for UPN, Cartoon Network, other basic cable networks, and syndication Source: Western International Media

ing the [broadcast] networks' Saturday morning schedule."

SNICK, Nickelodeon's Saturday prime time schedule, averages a 5.6 national rating with children ages 6-11. Nick's 100 hours a week of kids programming scores a 2.5 with the same demographic.

"The ratings and the dollars clearly are moving away from broadcasters, particularly CBS and ABC," says Moser. "Since the kids business is our only business, we have to be experts at it. All of the research that our company does to effectively communicate with kids is paying off in ratings."

According to Moser, Nickelodeon's invasion of prime time, at 8-8:30 p.m., Sunday through Friday, has proved "even more positive than we had imagined." Moser says, "Kids have been abandoned in the early part of prime time," and as a result, "it's not a very family-friendly daypart." Nickelodeon moved in to fill the void and "sold that daypart out in the upfront without even working at it very hard," Moser reports.

Kuechenmeister says the kids ad market is strong. "Marketing to children is a big business in this country....It's pretty healthy out there." ■

(4th quarter-2nd quarter, 1992-95)

	1994/1995 Gross \$ (Million)	1993/1994 Gross \$ (Million)	1992/1993 Gross \$ (Million)
Network*	\$263.9 (47%)	\$252.2 (49%)	\$210.2 (51%)
Cable	\$187.8 (34%)	\$183.5 (36%)	\$129.7 (31%)
Syndication	\$105.4 (19%)	\$ 75.9 (15%)	\$ 74.6 (18%)
Total	\$557.1	\$511.6	\$414.5

*ABC, CBS, Fox

Source: Nickelodeon Kids Planning Guide, A.C. Nielsen



Tough times for kids syndicators

Combination of increased competition, loss of time periods has hurt genre, but improvement may be coming from FCC

By David Tobenkin

The kids syndication business used to be an either/or proposition: some counted profits while others cut losses and looked for their next project. But lately it seems that everyone has been doing the latter.

Declining ratings for most shows, loss of time periods, new competition from the two new networks and the defection of older kids to other forms of entertainment add up to a dismal state of affairs for syndicators.

"The lag time between conception [and] marketplace [is] now so long that syndicators can't keep up with trends," says Bill Carroll, Katz Television vice president/director of programming. "Nickelodeon can conceive of something quickly and get it out by January. If *Teenage Mutant Ninja Turtles* is on your station for the rest of the year and the kids have moved on to the *Power Rangers*, you have problems."

The FCC's possible passage of a weekly three-hour requirement for children's educational television could increase station demand for FCC-friendly shows, but much may depend on how strictly the FCC enforces its own guidelines, syndicators and station reps say.

In today's market, shows must depend on other ways to make money, such as merchandising, international rights and home video.

Looking for other revenue streams

"I still think [syndication is] an important market to be in, but the key is not to invest too heavily," says DIC Entertainment President Andy Heyward, who produces *Gadget Boy* for syndication. "You have to make sure you have other revenue streams, and that means you



DIC's *'Inspector Gadget,'* 13 seasons old, is a syndication success story.

have to have an evergreen product, like *Inspector Gadget*. I would rather invest in something like that, which will continue to be around year-in and year-out, than in something that is toy-driven." *Inspector Gadget* is 13 seasons old.

DIC is expanding its *Gadget* franchise with an address on America Online, a spin-off show for The History Channel and a new film with Disney's Caravan Pictures. The film project alone is a study in synergy, given that DIC is owned by ABC, which, in turn, was acquired by Disney. The film may be released in 1997, Heyward says.

In fall 1997, the company may place in syndication high-profile project *Tex Avery Theater*, consisting of 195, seven-minute cartoons based on the style of the iconoclastic animation pioneer with backing from TFI in France and Berlusconi in Italy, says Heyward.

Buena Vista turns to Kellogg/Burnett

This season may be viewed as a turning point for children's TV syndication. For years Buena Vista Television may have been the only syndicator that did not have to back up its shows with big advertising commitments or toy tie-ins. Buena Vista rested on the quality of its shows alone.

That changed this year. Faced with growing competition from cable and with the prospect of stations dropping its Disney Afternoon block to make room for UPN and WB programming in 1997-98, Buena Vista made a pact with Kellogg's and the Leo Burnett Co. to support and clear, respectively, the shows in Disney Afternoon. The block is being scaled back from a two-hour strip to three 30-minute shows.

Observers hailed it as both a brilliant strategic move and a sad commentary on the state of affairs for syndicated kids shows.

"Disney's move is one of genius—they were long pondering what to do with their kids syndicated product and this is the answer to their prayers," says Toper Taylor, senior vice president of family entertainment producer Nelvana. "They didn't want the stigma of paying to clear shows. Giving it to a third party like Kellogg gets them out of payments for slots. And Kellogg is the type of high-quality advertiser that wants to be surrounded by quality merchandise. It's a perfect match."

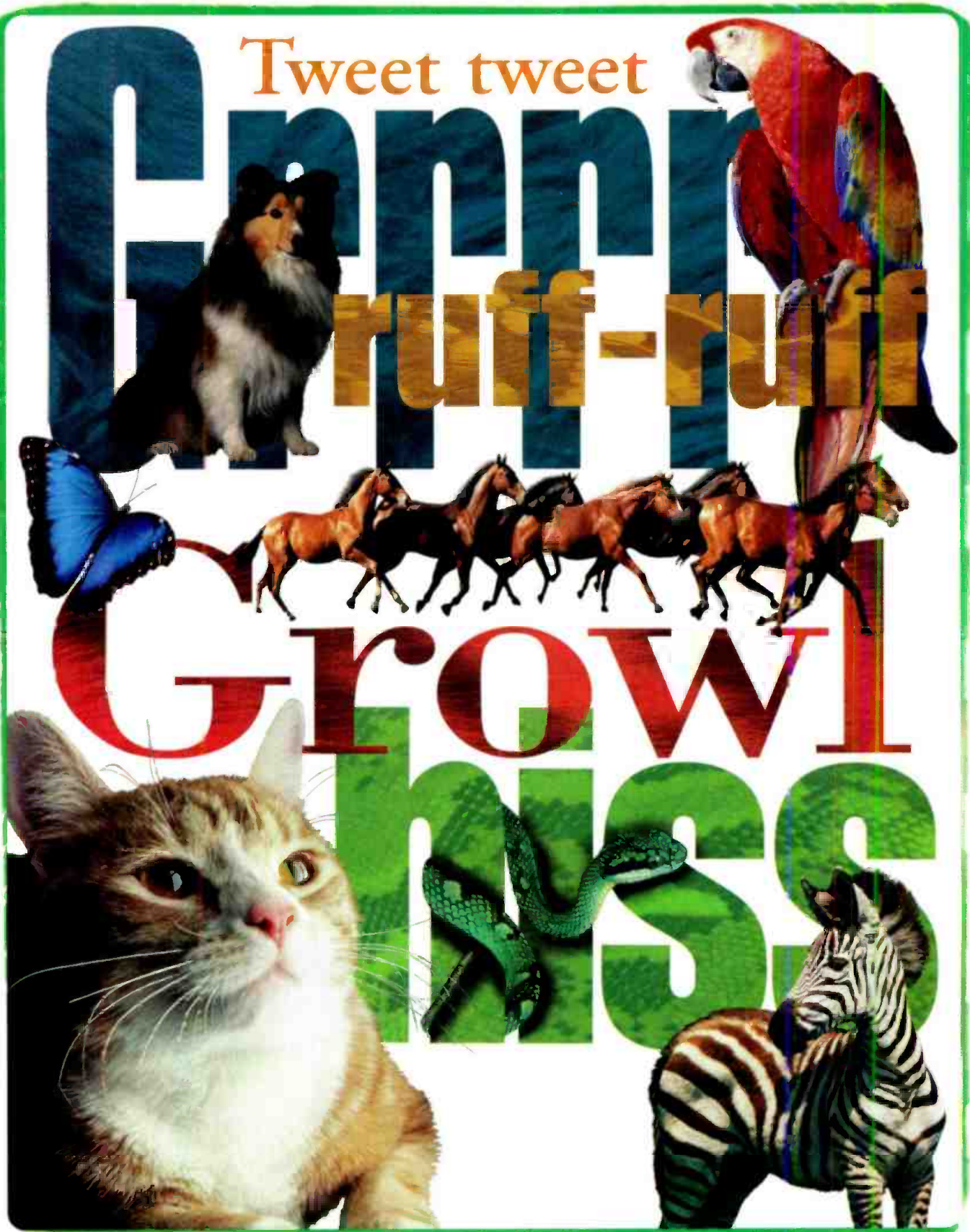
Buena Vista Television President Mort Marcus says that the deal with Kellogg and Leo Burnett will allow Disney to keep its hand in kids syndication in hopes of regaining the dominance it once held before the advent of the Fox and Nickelodeon kids networks.

"We still want to be in the syndicated animation business at least through 1998-99," says Marcus. "We'll be on mostly in the mornings, but if we come up with a real hit, stations will have to figure out what to do with their schedules."

Leo Burnett has cleared the Disney shows in more than 80% of the country for 1997-98. The clearance deals call for Walt Disney TV Animation to produce two new half-hour series for the 1997-98 and 1998-99 seasons. One of the new shows will be *101 Dalmatians*.

Promotion is key

Because competition is stiff, syndicators say it is essential that stations ade-



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quately promote syndicated children's shows. "Much of the onus is on stations," says Peter Schmid, senior vice president of domestic distribution for Saban Entertainment. "WPIX New York is our flagship station, and it does a great job of promoting itself and the kids shows it airs. When we send them promotional material, they use every bit of it. On the other hand, there are stations that don't promote. They just put the program on but fail to support it, and they're surprised when it doesn't draw the numbers they expect."

The low ratings for most shows this season predictably led to problems for many syndicators in delivering promised advertising support to stations. Despite producing shows that competitors termed high quality, Bohbot Entertainment's *Amazin' Adventures* Sunday block was bumped from WWOR-TV New York after the company came up short in ad dollars.

Difficulties in the kids business also contributed to Bohbot's loss of \$3.2 million for the nine months ended Sept. 30, 1995, on revenue of \$14.6 million, according to documents filed with the Securities and Exchange Commission. In April the company withdrew an initial public offering, although Bohbot Chairman Allen Bohbot released a statement saying that he is still considering selling a stake to an investor.

Increased awareness of branding/affiliates

Bohbot has reacted to the adverse environment by increasing its branding and seeking to solidify its affiliate base. The *Amazin' Adventures* Sunday weekend block has been renewed by 141 stations covering 85% of the country, and most deals cover two years. The syndicator also is increasing its synergy by selling both its strips—*The Mask* and the *Amazin' Adventures Anthology*—and *Amazin' Adventures* Sunday to the

Saban is offering 'Samurai Pizza Cats' as an alternative to Nickelodeon.



same stations in each market.

"We consider our stations affiliates, and we think we've been so successful in branding the *Amazin' Adventures* Sunday block that it will cross

over Monday through Friday, and stations will be able to cross-promote the way they do on networks," says Bohbot's John Hess, senior vice president/director of domestic distribution.

The downside to the strategy, he says, is that it rules out many Fox stations as potential affiliates because of their commitments to the Fox Children's Network.

Like Bohbot, Saban is signing stations to two-year deals, and has cleared

many of its shows on a single station in each market.

Saban is pitching its new *Samurai Pizza Cats* strip as a competitor to Nickelodeon. "This show was developed because stations told us their greatest competition was Nickelodeon," Schmid says.

One major syndicator, Genesis Entertainment, has pulled out of the kids market, despite its access to the Marvel Comics library of superheroes. A casualty of the shift is *Reality Check*, a kids educational show now being pitched to cable networks for a second year. "Genesis did a great job of clearing us, but when they decided they didn't want to be in the kids syndication business, it didn't make sense to renew this show by itself," says Ira Miskin, the show's executive producer.

However, others say they are weighing syndication entries in 1997. Nelvana is considering syndication for a new *Donkey Kong* series based on the popular Nintendo video game. The show will feature 3-D computer animation similar to that of the network show *Reboot*, and will be a co-production with France's Medialab, says Nelvana's Taylor, adding that 26 episodes will be produced at \$500,000 per episode for either a strip or a weekly.

Active looks for partners

The few syndicators that have chosen to enter the kids business in the past season have had a rocky beginning. Active Entertainment had to fight unfavorable reports about the company's financial health after it pulled the plug on several adult shows and laid off sales staff earlier this year. The company has canceled all four of its shows from last season.

Despite the cancellations, Craig Stanford, senior vice president of Active, says the company did reasonably well last season, considering the hostile environment and the fact that the programming the company launched was not cutting-edge: "We got all those shows in 80-plus percent of the country, which, for marginal properties like that, was quite an accomplishment."

Stanford says: "We're not going out of business. We're moving forward on everything as expected." The company, he says, has the financial resources to meet its station commitments for three new shows—*B.R.U.N.O.*, *the Kid*, *Sky Dancers* and *Dragonflyz*. "We're talking to strategic partners to give us access to the production capital



'Dragonflyz' is high-budget animation from syndicator Active.

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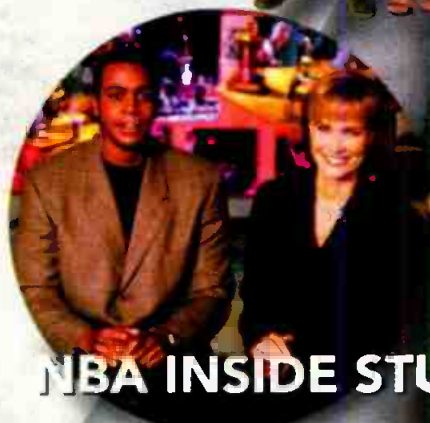
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we need to move forward to own significant stakes in libraries, licensing and merchandising."

The new product will do better in part, he says, because of higher budgets: *Sky Dancers* and *Dragonflyz* have a \$16 million total commitment from French production company Gaumont for the production of 26 episodes of each, and an additional \$60,000 per episode is being provided by producer Abrams-Gentile Entertainment. The per-episode budget is more than \$360,000, compared with last year's \$275,000-\$300,000 for its *Jelly Bean* and *Happy Ness* weekly shows.

Despite the cancellation of Abrams-Gentile's *Jelly Bean Jungle* and *Happy Ness*, the producer of both says he is more optimistic about the new *Sky Dancers* and *Dragonflyz*: "If you don't have a successful product tied to the show, your success ratio is going to be one in a thousand, and you're not going to be able to compete with the Disneys and Warner Brothers," says Abrams-Gentile Chairman Marty Abrams. "Last year *Sky Dancers* did \$250 million in retail sales and had a balloon in the

Macy's Thanksgiving Parade."

Indeed, given today's hostile climate, syndicators are going the extra mile to serve their stations. Active, for instance, is allowing stations that bought the canceled *Happy Ness* and *Jelly Bean Jungle* to run the shows barter-free next season.

Buzzword: FCC-friendly

Others say that a combination of factors allow their products to survive. Sachs Family Entertainment has scored a noteworthy success with its *Bananas in Pajamas*, an FCC-friendly strip that has been renewed in 134 markets covering 90% of the country for a second stripped season, highly unusual given the dismal fate of most FCC-friendly weeklies, much less strips.

Among the elements that benefit the show, which features downright silly-looking pajamas-clad bananas (labeled "B1 and B2," presumably for parents' reference), are advertiser-friendly barter splits that give stations four minutes for every two minutes retained and the fact that stations get a share of mer-



Sachs's *'Bananas in Pajamas'* is a big hit, and FCC-friendly.

chandising revenue.

"It delivered an FCC-friendly show and it delivered some numbers," says Bill Vertin, vice president/media director of Sachs. Like some other syndicators, Sachs will support the show for fall with a mall tour featuring performing bananas.

Claster Television President John Claster says that unusual programming still can survive the challenging environment and that he is optimistic about the prospects for his new "Power Block" (formerly "ATV") composite series. "This series includes *Beast Wars*, which has a unique feel and style of production," says Claster of the fully 3-D show. "I think it's like *Power Rangers* in that it's very different and worth taking a risk on."

Claster also is planning a \$700,000 national promotional campaign for the strip's fall launch.

With the expectation of a federal mandate of three hours per week of children's educational programming, new FCC-friendly shows for 1996-97 have been clearing well, despite the poor results of most of this past season's entries.

Western International Syndication's new *Field Trip* does not bear out the argument that bigger budgets are necessary to make a splash. "We do great, exciting things that happen to be in this world," says Western International Syndication President Chris Lancey of the show, cleared in 76% of the country. "It's really clicked in the past 12 months as the government has turned up the heat on stations." Eighty stations

Saban spells success in kids market

Next to the tobacco giants, no private company has seen its products come under more fire in Washington in recent months than Saban Entertainment.

Children's TV advocates offer *X-Men* and *The Mighty Morphin Power Rangers* as evidence of the need for a children's educational TV mandate from the FCC. Earlier this summer, first lady Hillary Rodham Clinton and Vice President Al Gore said *Power Rangers* is just plain bad for children.

But the bad press hasn't hurt Saban's business. The company is not only the leading supplier of network and first-run kids fare this season, it's also one of the most active independent forces in TV production.

Saban will have 12 children's shows on the air next month, including three on the Fox Children's Network, two new entries on UPN Kids' Sunday lineup and five new syndicated offerings.

Headed by founder and chairman Haim Saban, the company is becoming a major player in the booming international market through acquisitions and alliances.

Last year, Saban signed a wide-ranging global marketing pact with the rapidly expanding Fox Children's Network after buying 4,000 hours of children's programming from the French production concern Creativite et Development.

At a time when many producers are getting out of the domestic children's syndication business, Saban has cleared seven first-run series in more than 80% of the country. And in a sign of the times, Saban is moving into the FCC-friendly arena for the first time this fall with the new educational weekly series *The Why Why Family*.

—CL

now carry the show.

Intersport Television also has had success clearing its FCC-friendly show, *PE-TV*, on 120 stations (76% coverage). The show uses sports stars to teach kids the importance of physical fitness. "It's refreshing for me to see programs in syndication that are worthwhile and that are going to air in the time you want," says Tony Dwyer, Intersport vice president of program distribution, of the children- and teen-oriented show, which previously aired on the Channel One feed to 12,000 public schools.

Syndicator Tradewinds Television will seek to tap into FCC-friendly public TV programming with its offering of off-PBS show *Ghostwriter*. "The show is an unfortunate casualty of the Corporation for Public Broadcasting losing funding," says Tradewinds President Mark Rafalowski. The show's main character is "a ghost that helps an ethnically diverse group of kids solve crimes through reading," says Rafalowski, adding that 72 episodes will be offered with 2.5 minutes of barter time for both the stations and the syndicator.

Last month's White House agreement on the three-hour children's educational standard has given a boost to Litton Syndication's *Dream Big*, an FCC-friendly weekly set to debut this fall. Litton sold the series in an additional 10% of the country in the days after the children's TV summit.

The South Carolina-based independent also distributes one of the top-rated FCC-friendly series, *Jack Hanna's Animal Adventures*. The wildlife series, headed for its fourth season this fall, boasts a following among kids and adults.

"We want stations and producers to know that FCC-friendly programming does not mean sacrificing ratings," says Dave Morgan, Litton's president.

Litton is at work with several partners on a children's interactive series revolving around the archives of the Smithsonian Institution, as well as a youth-oriented adaptation of the Litton-distributed quiz show, *Know It Alls*.

Even the National Association of Broadcasters is getting into the FCC-friendly act with a new half-hour pilot it will fund and pitch at next year's NATPE convention. *WAVE* will mix locally produced material with footage from a national feed, in the style of the former *PM Magazine*. The show, aimed at kids through age 17, will be offered to all stations, but NAB member stations will

have first choice, said NAB President Eddie Fritts in announcing the project.

The increase in demand for more educational and informational shows may depend on how strictly the commission interprets its own requirement. The first batch of TV stations to file for license renewals claimed to be airing about four hours a week of children's educational programming, suggesting that many stations might easily meet the standard. However, it is unclear whether they will get credit for shows that are not educational or informational in any academic sense but which reinforce positive social values, and for prime time shows that the affiliates feel have educational merit for kids.

Hearst Entertainment, whose *Phantom 2040* series will not return in the fall, predicts more success for its new superhero weekly show *Flash Gordon*,

which will be supported by a toy line from Playmates to be launched this fall.

Summit Media, which enjoyed one of the past season's few new successful shows with its weekly *Mega Man*, will see the show stripped this fall in 90% of the country.

Summit's live-action martial arts show *WMAC Masters* will return next season—having been cleared in 103 markets covering 82% of the country—in part because "licensing alone pays for the show," Hirsch says.

Summit also has cleared its new animated weekly *Pillow People* in 84% of the country. ■

—David Tobenkin, a former *Broadcasting & Cable* reporter, is now a freelance writer and law student. After completing this article, he began serving a summer internship on the staff of FCC Chairman Reed Hundt.

—Additional reporting by Cynthia Littleton

Top syndicated kids series—May 1996

	Kids 2-11 (95TP*)	Kids 6-11 (95TP*)	Teens (95TP*)
Morning strips			
Bobby's World	4.6/25 (6.0/34)	4.8/26 (6.2/36)	1.4/17 (2.0/25)
VR Troopers	3.8/20 (4.4/25)	4.3/22 (4.8/27)	1.3/10 (1.3/17)
Aladdin	3.6/23 (3.8/28)	3.9/25 (4.1/31)	1.4/18 (1.3/20)
Mighty Max	3.6/17 (4.1/21)	3.6/20 (4.7/24)	1.5/13 (1.6/16)
Garfield & Friends	3.5/20 (4.2/26)	4.0/24 (4.1/28)	1.7/19 (1.7/24)
Gargoyles	2.9/22 (3.7/27)	2.8/23 (4.1/30)	1.3/16 (1.8/21)
Pet Shop	2.4/13 (3.0/19)	2.2/15 (2.8/21)	0.5/7 (1.0/14)
Bananas in Pajamas	2.1/17 (1.8/14)	1.0/15 (1.8/15)	0.3/7 (0.7/11)
Sailor Moon	2.0/13 (1.5/14)	2.6/16 (1.9/13)	2.0/9 (0.5/6)
Goof Troop	1.8/17 (2.8/22)	1.5/19 (2.7/26)	0.7/13 (1.2/17)
Afternoon strips			
Power-Zeo	7.1/26 (10.6/38)	7.5/26 (10.7/36)	2.7/10 (3.9/16)
Aladdin	5.1/19 (4.3/20)	5.4/20 (4.8/21)	2.9/14 (2.6/14)
Batman & Robin	4.5/20 (7.7/33)	4.7/19 (8.5/33)	2.6/11 (4.6/19)
Gargoyles	4.0/16 (5.7/21)	4.4/17 (6.0/22)	4.2/15 (3.2/14)
Bonkers	3.7/15 (3.4/17)	3.7/14 (3.4/16)	1.5/8 (2.4/10)
Goof Troop	3.0/16 (2.3/17)	3.0/16 (2.2/17)	1.7/9 (1.7/11)
Tazmania	2.2/16 (3.9/28)	2.0/16 (3.9/30)	1.2/9 (2.0/16)
Animaniacs	2.1/8 (1.7/8)	2.2/8 (2.1/8)	1.8/6 (1.0/5)
Weeklies			
Timon & Pumbaa	4.1/20 (5.1/24)	3.9/20 (5.6/26)	1.9/13 (3.1/17)
Mega Man	3.1/14 (2.5/12)	3.9/16 (2.4/13)	0.8/10 (1.4/10)
Marvel—Fantastic Four	2.7/14 (2.1/13)	3.0/16 (2.0/13)	1.2/13 (1.2/11)
G.I. Joe Extreme	2.6/15 (3.3/15)	3.1/15 (3.3/16)	1.2/14 (1.5/15)
Amazing Adventures 1	2.5/11 (3.4/14)	2.9/12 (3.7/15)	0.8/10 (1.2/12)
Marvel—Iron Man	2.1/14 (1.6/12)	2.2/15 (1.7/12)	1.3/14 (1.0/12)
Baby Huey	1.9/16 (1.9/15)	1.7/15 (1.7/15)	0.7/10 (0.6/10)
Flintstones	1.8/13 (1.9/9)	1.7/15 (1.5/9)	0.9/10 (1.2/11)
NW Capt. Planet	1.6/13 (2.3/12)	1.7/12 (2.4/12)	1.0/9 (1.1/10)
Creepy Crawlers	1.3/7 (1.8/9)	1.6/8 (1.9/10)	0.4/8 (0.8/6)

*Rating of May 1995 time period predecessor

Source: Petry analysis of May 1996 Nielsen NSI ratings

Networks losing tiny viewers to cable

Competition gains mean 20%-30% ratings losses for ABC, CBS, Fox

By Morrie Gelman

The changeable children's network television business shows no sign of sitting still.

Last season was marked by the emergence of two new children's program blocks, Kids' WB! and UPN Kids, and by falling ratings for ABC, CBS and Fox. More change is in store for 1996-97.

ABC has overhauled its kids TV schedule for fall. Omnipotent parent Disney will supply three new series. CBS, the only player in the kids broadcast network business without studio backing, is adding three new shows from suppliers that also are new to children's TV. Only NBC plans no changes in its Saturday morning lineup, which includes *Saved by the Bell* and *Saved by the Bell: The New Class*, *California Dreams* and *Hang Time*.

UPN, late to the game with an hour of programming in 1995-96, is starting afresh with all new shows. It also will expand its kids Sunday morning block to two hours in September, when four half-hour series will premiere.

Kids' WB!, the WB Network's children's programming block, is bringing back its entire debut lineup and expanding to four hours with three new animated series on Saturday morning.

Strategic alliances, especially involving Fox, are likely to affect the kids market. The network has secured exclusive rights for the next seven years to major Marvel Comic Group characters, including Captain America, Daredevil and Silver Surfer. Fox already airs two animated series based on Marvel properties: *X-Men* and *Spider-Man*.

Nick chips away

Broadcast networks admit that cable, particularly Nickelodeon, posted big gains in the competition for child view-

ers in 1995-96 as well in the most recent children's upfront ad market. ABC, CBS and Fox lost 20%-30% or more in kids ratings last season, compared with 1994-95.

Even Fox Children's Network (FCN), which provides 19 hours of weekly programming seen by an average 35 million children and teens each month, lost audience for the first time last season.

It's a "no-brainer" that Nickelodeon is a tough competitor, says Judy Price, vice president, children's programs and daytime specials, CBS Entertainment. Nick, with 10 years of branding, runs seven days a week and targets children. "If you're a kid and tune in any time of day, where are you going to go but where they program specifically for you?" Price asks.

CBS, by comparison, programs "one small window of time, Saturday morning, which used to be the entirety of children's television," Price says.

Nickelodeon created a place where "kids knew they could come and not be disappointed," says Linda Steiner, vice president, children's entertainment, ABC Television Network Group. "That's what we have to do with Saturday morning, one day a week."

'Challenging environment'

"It's a very changing, challenging environment," Price says, "but...it's

important for services like the broadcast networks to be players."

FCN's slice of the kids pie shrinks with each new competitor, but the network still has the largest piece, president Margaret Loesch says.

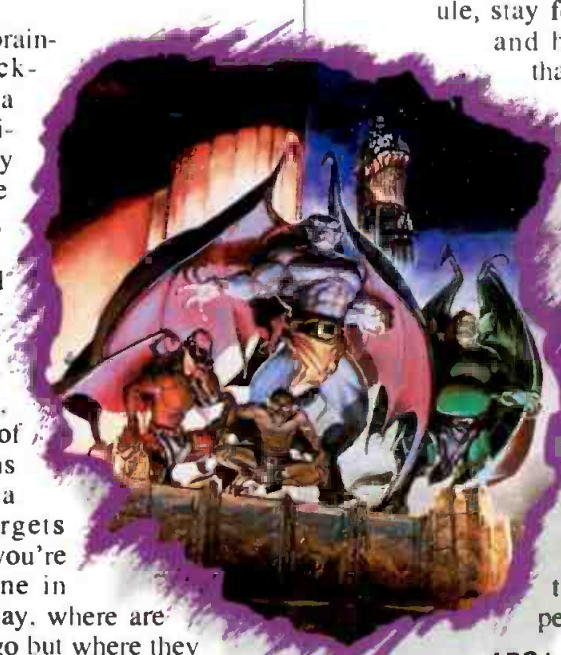
She points out that FCN's upfront sales of \$175 million-\$185 million were for one year, while Nickelodeon's reported \$200 million represents two years. "We are number one and working hard to maintain it."

By contrast, last season was "a Band-Aid kind of schedule" for UPN Kids, with pre-produced shows that "neither I nor anyone at UPN personally developed, nor took the time to nurse," says vice president Ellen Levy-Sarnoff. In the upcoming season, UPN Kids is "looking to counterprogram" Nickelodeon, she says.

Jean MacCurdy, head of programming for Kids' WB!, also is striving to create "a sense of place...where kids can come in at the beginning of the schedule, stay for all three hours and have enough fun that they just want to hang out there."

MacCurdy and her broadcast network counterparts see little or no impact on their plans from proposals to rate kids shows or pending FCC regulation that would require broadcasters to provide three hours of educational programming per week.

ABC has new episodes of Disney's 'Gargoyles' for fall.



Mouse bolsters ABC

However, kids programmers are wondering about the ramifications of Disney's \$19 billion acquisition of Capital Cities/ABC Inc.

ABC's Steiner has no doubt about the impact: "We have [Disney Chairman] Michael Eisner and Gerry Laybourne [former president of Nickelodeon, now president, Disney/ABC Cable Networks]. I'm the luckiest person in the world because we can tap into these real experts."

ABC will add seven half-hours in



(K + ) **Creatures**



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1996-97 and return only two: *The Bugs Bunny & Tweety Show* and *ABC Weekend Special*. In previous years, ABC has replaced three half-hours, tops.

"It's definitely more aggressive than we've ever been," Steiner says.

Disney will supply three of the new series: *The Jungle Book's Jungle Cubs*, based on animal characters from the Disney property "The Jungle Book"; *Mighty Ducks*, about six crime-fighting ducks who hang out at the home of Disney's NHL team of the same name, and new episodes of *Gargoyles*. "I would have gone to Disney for *Gargoyles* no matter what," Steiner says.

ABC has picked up four shows from other suppliers. The popular Nickelodeon character Doug in "All New Doug," is coming to broadcast television from Junbo Pictures. *Hypernauts* is a live-action series following the adventures of three space cadets. *Bone Chillers* is a live-action mystery series from Hyperion Studio and Fred Silverman Co. Productions. And Atlantis Communications' *Flash Forward* is a slice of life about two best friends in junior high school. After the merger with Disney, ABC, which had been looking for a live-action series at noon for the "in-between" audience, took *Flash Forward* from the Disney Channel.

CBS breaks with tradition

CBS, aiming to break new ground in production and content, will enter the 1996-97 season with 10 series that air 8 a.m.-noon Saturday. Three of the shows are new: *Secrets of the Cryptkeeper's Haunted House*, *Bailey Kipper's P.O.V.* and *Project G.e.eK.eR*.

Price is confident that the live-action game show *Cryptkeeper*, from Samuel Goldwyn Television, is a "break-through" series. Computer graphics and

Fox's *'Where in the World is Carmen Sandiego?' is switching from a weekly to a strip at 8 a.m.*

"virtual-set technology" are used in the show, which is produced at the Cryptkeeper's Haunted House attraction at Universal Studios in Orlando, Fla.

Bailey Kipper's P.O.V. marks MTM

Television's entrance into children's programming. Music and special effects are used in this nontraditional comedy/adventure series about an 11-year-old boy who keeps an anything-goes video diary.

Project G.e.eK.eR comes from Doug Tennapel and Doug Langdale, creators of *Earthworm Jim*. It features an action/adventure hero who possesses unlimited powers but doesn't know how to use them.

Returning to CBS are *Beakman's World*; *The Lion King's Timon & Pumbaa*; *The Mask*; *Ace Ventura: Pet Detective*; *Felix the Cat*; *Teenage Mutant Ninja Turtles*, and *CBS Storybreak*.

Goosebumps chills at top

R.L. Stine's top-selling book series "Goosebumps" also is the top-rated series on kids TV. Produced by Protocol Entertainment in association with Scholastic Productions, it debuted last November on FCN. Last month, Fox switched *Goosebumps* from Friday afternoon to 10:30 a.m. Saturday. Other moves in store at Fox are for Emmy Award-winning *Where on Earth Is Carmen Sandiego?* and *Eek!Stravaganza*. They will go from Saturday morning to weekday strips. *Carmen Sandiego* will air at 8 a.m., following *Bobby's World*, while *Eek!Stravaganza* will lead the afternoon block at 3.

FCN is adding three half-hours this fall: Saban Entertainment's live-action

Big Bad Beetleborgs will close the 3-5 p.m. block, while *Casper* and *C-Bear and Jamal* join the Saturday morning lineup. The last, an animated program executive-produced and voiced by rapper Tone Loc, joins FCN as a three-part pilot miniseries. Other pilot miniseries will be tested in the upcoming season.

Having all but given up on preschoolers ("we weren't very successful, and it wasn't what our audience wanted," Loesch says), FCN now is aiming at kids 6-17. Loesch is trying to provide a schedule that is eclectic, yet does not disappoint viewers looking for the *Power Rangers*.

FCN promises cross-promotional campaigns and new marketing techniques for the new season. Midseason "surprises" also are in store.

UPN offerings double

UPN kids will offer two hours of Sunday morning animated series this fall starting at 9 a.m.

The network is striving for consistency with a "cutting-edge look and character," says UPN's Levy-Sarnoff.

She touts "the marquee value and cross-promotional opportunities" of *Jumanji*, an animated series from Columbia TriStar Television. Another new animated series is Marvel Films-produced *The Incredible Hulk*, about the classic Marvel Comics superhero. Lou Ferrigno, who starred in the prime time series of the same name from 1978-82, will lend his voice to the title role.

Levy-Sarnoff has especially high hopes for *Jumanji*. Producer Richard Raynis's credits include *The Simpsons* and *Ghostbusters*.

"What I love about the show is providing a brand-new genre for kids," Levy-Sarnoff says. "It's not superheroes. It's comedy action/adventure in a fantasy world without resorting to lasers, guns and battles. You can expect the look to be cutting-edge."

Levy-Sarnoff describes another new show, *The Mouse & Monster*, as *Rocky & Bullwinkle* for the 21st century. *B.A.D. (Bureau of Alien Defenders)* was developed by the production and writing team behind *The X-Men*. Both *B.A.D.* and *The Mouse & Monster* are produced by Saban Entertainment.

Kids' WB! goes for four

The Kids' WB! Saturday morning kids block will be extended through noon for a total four hours. Three new titles

will be provided by Warner Bros. Television Animation.

The big name among WB's new shows is an animated version of *Superman*, with voices provided by Tim Daly (*Wings*) and Dana Delany (*China Beach*). The series will premiere Sept. 6 with a 90-minute prime time movie on the WB Network.

Also new is the animated *Wayne's Head*, featuring the voice of Damon

Wayans, about a 10-year-old growing up in lower Manhattan. The show is "a little bit irreverent as well as 'street smart,'" MacCurdy says, yet tells stories that "have a social consciousness and...some real positive values."

MacCurdy describes the third new show, *Road Runners*, as "just fun, some really good times." It comes from the team that produces Kids' WB!'s *Animaniacs*, *Freakazoid!* and *Pinky &*

the Brain.

WB will package Saturday morning to give the entire block a sense of wholeness. "I think we provided an alternative entertainment in the sense that we put on six comedies. There's so much action/adventure on the other stations," MacCurdy says. Between shows, *Crazy Career* segments will describe a variety of jobs and the qualifications required. ■

Cable is there for kids

Decrease in children's programing on networks creates opportunity for cable

By Morrie Gelman

Nickelodeon dominates children's television on basic cable. The network's total day rating grew 18% in the second quarter, to a 1.7 household rating. In national ratings, according to Nielsen Media Research, Nickelodeon was up 42% from third quarter 1995 through second quarter 1996.

Excluding Nickelodeon, cable as a whole was up 25% in ratings for the period.

Another cable children's programer, Cartoon Network, was the fifth-highest-rated basic network for full-day coverage.

Audience, and inevitably advertiser, movement toward cable is evident. Linda Steiner, ABC vice president of children's entertainment, does not deny it: "The trend to cable really has put us on our toes. It would be silly not to acknowledge what's happened with Nickelodeon."

One weakness for ABC and CBS (but not Fox) is that they do not have Monday-through-Friday programing for children. And, say Nickelodeon executives, the broadcast networks ignore kids in early prime time as well. "The broadcast networks have abandoned kids at 8 p.m.," said Nickelodeon President Herb Scannell in announcing the cable service's \$30 million commitment to extend its programing day by a half-hour—to 8:30—Sunday-Friday, to provide "kids-first, family-friendly" prime time programing. "The obsession with reaching 18-to-49-year-old audiences translates into a tremendous programing vacuum for kids."

Cyma Zarghami, Nickelodeon's programing senior vice president, says

that the broadcast networks' failure to target kids at 8-8:30 p.m. provided "exactly the rationale" for Nickelodeon to run programing until 8:30.

There is a "vacuum" at the broadcast networks that is "our opportunity," Zarghami says, adding that the key to Nickelodeon's hot streak is to consistently focus on its core audience: "We sort of keep our heads down and stick to a plan."

It's no secret what cable programers would like to do with children's programing. Some are looking for a successful formula that does not duplicate Nickelodeon but creates a kids-friendly environment.

Showtime, for example, broke ground last year when it began producing a series of full-length features for children ages 8-14 under the umbrella *Showtime Original Pictures for Kids*. And The History Channel has a two-hour kids block on Saturdays and Sundays, as well as a family-viewing hour Sunday nights at 7.

A look at some of cable's fall kids programing follows.

A&E TELEVISION NETWORK

A weekend children's series, *Biography for Kids*, debuts on Sept. 1. The one-hour program will air around noon on Saturdays and Sundays and will showcase original productions as well as reformatted versions of the prime time *Biography* series.



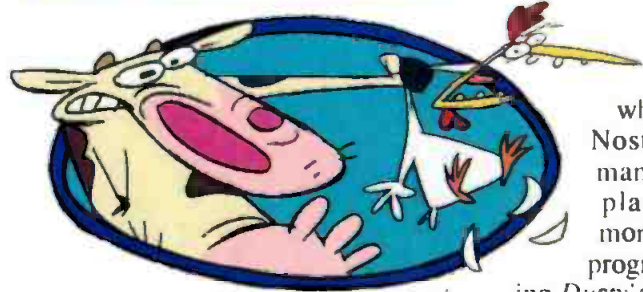
There is plenty that will appeal to kids on the new channel, Animal Planet.

ANIMAL PLANET

Basic cable's newest national, ad-supported service, Animal Planet, which debuted June 1, features children's programing among its family-friendly fare. The shows created for kids include *Acorn*, *the Nature Nut*, making its cable premiere in the U.S., and *Buck Staghorn's Animal Bites*, a comedy series about silly and unpredictable animal behavior in the wild. *Acorn*, hosted by singer-scientist John Acorn, is shown in the morning, when Animal Planet airs three hours of programs for elementary school kids. Animal Planet promises that by early next year it will premiere its first original children's programing in the morning.

CARTOON NETWORK

Hanna-Barbera's new animated series, *The Real Adventures of Jonny Quest*.



The 'Cow and Chicken' will ham it up on Cartoon Network, WTBS and TNT.

premieres on Turner Network Television, superstation WTBS and Cartoon Network on Monday, Aug. 26. The show will be offered as a Monday-Friday strip on all three Turner networks, as a late-night strip on Cartoon Network and as a weekly on TNT on Saturday afternoon. It marks the first time that a series will be seen 21 times a week, on three networks.

Big Bag, an original preschool series, began on Cartoon Network on Sunday, June 2, at 9 a.m. A weekly hour from Children's Television Workshop, *Big Bag* attempts to communicate a sense of values, responsibility and social skills.

Dexter's Laboratory, the first breakout from *World Premiere Toons* (a collection of 7-minute cartoon shorts created by new talent) will expand from 13 to 52 half-hours, with 39 more episodes added next year. The series, introduced in April and now playing in prime time, will be stripped in 1997.

Cow and Chicken, another animated series from *World Premiere Toons*, also is scheduled for a 1997 start on Cartoon Network, which ordered 13 half-hour episodes. The expanded version of *Cow and Chicken* will feature two shorts starring the title characters and another short called *I Am Weasel*, all from animator David Feiss.

In addition to ramping up *Dexter's Laboratory* to 52 episodes and green-lighting *Cow and Chicken*, Cartoon Network is extending the *Toons* project, introduced in February 1995, by adding 16 new shorts to its production slate.

CHILDREN'S CABLE NETWORK

This division of Las Vegas-based Olympic Entertainment Group Inc., whose president is former Nostalgia Network chairman Michael Marcovsky, plans to have available more than 2,000 half-hour programs in the fall, including *Dusty's Treehouse*, *Coming to America*, *The Shari Lewis Show* and *The Chuck Jones Collection*.

For a licensing fee, a CCN broadcast affiliate receives exclusive rights to air a specific children's series on the leased-access channel in a specific cable area. Affiliates use leased-access time on local cable systems, then sell commercials in the CCN programming. The target audience is preschoolers, ages 1-6. CCN may eventually produce original programming, but initially the service is focusing on classic children's fare.

COMEDY CENTRAL

In a unique arrangement between broadcast and cable services, Comedy Central will roll out 10 new episodes of the hit animated series *The Tick*, Sunday at 7 p.m., following its Saturday morning debut on Fox Children's Network. The all-comedy channel will offer 36 episodes of the sophisticated cartoon during the season.

Scheduling *The Tick* on the adult-oriented comedy channel is intended to broaden the demographic base of the show.

THE FAMILY CHANNEL

Last season The Family Channel (FAM) ran an early morning kids block Monday-Friday at 7-9, plus an additional block, usually at 4-5 p.m. Up to four hours a day were dedicated to kids; however, director of programming Tom Halleen says the channel doesn't think it has "the material to pull kids away from Nickelodeon." Instead, FAM will concentrate on Saturday and

Sunday mornings, where it will create a kids environment using a host, wrap-arounds and interstitials. The weekend mornings' new season begins Oct. 29. Off-network series *Madeline*, *Heathcliff*, *Babar* and *Popeye* will air Saturday mornings at 8-10.

Although presentation dates have not been chosen, specials and movies will include such first-run product as *The Tale of Mr. Toad*, *The Tale of Two Bad Mice*, *Johnny Town-Mouse*, *The Wind in the Willows*, and *The Willows in Winter*.

THE HISTORY CHANNEL

Entering its second fall season, The History Channel is extending its commitment to children's programming. History for Kids is the network's two-hour weekend morning lineup designed to inform and entertain.

Joining the lineup in the fall on Saturday mornings will be *Once Upon a Time...Man*, a 26-part animated series about ordinary families living during historic events.

Also part of The History Channel's Saturday morning schedule is *Once Upon a Time...The Americas*, a series of 26 half-hour animated films tracing the history of the American continents. And on Sunday mornings is *Once Upon a Time...The Discoverers*, about the world's greatest scientists, explorers, engineers and physicians and their discoveries. It is also a series of 26 half-hour animated shows.

Christopher Columbus is another animated series of 26 half-hours sched-

'The Tick,' seen on Fox Children's Network, is moving to cable's Comedy Central, an adult-oriented channel.





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WTTA WLVI WBDC
KTXA WJBK
WUPA KRIV KTZZ
WBNX WFTC KGO
WDZL KUTP
KWGN WPXI
KTVI KOVR WKCF
WBFF KWBP

WEMI
WFIK
WWBI
WFMJ WBTR
KZIA WTAT



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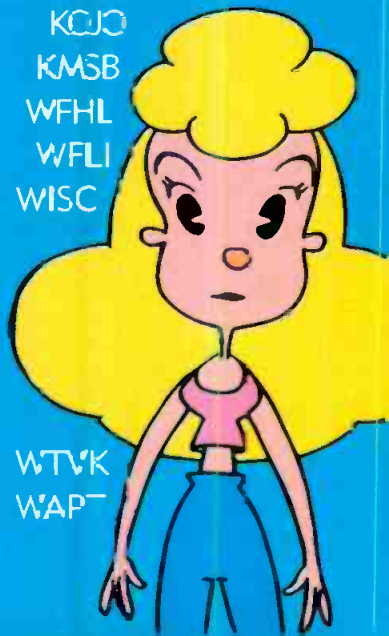
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'Once Upon a Time...The Americas' is a true tale for kids on The History Channel.

uled for Sunday morning.

Through vintage newsreel footage and the commentary of hosts Timberly

Whitfield and Bruce Koken, another new half-hour series, *Year by Year for Kids*, features the observations of children on various topics related to a given year. The channel will offer the program on Saturday and Sunday mornings.

A prime time addition to The History Channel's fall schedule is *Inspector Gadget's Field Trip*, a part animated/part live-action series from DIC Entertainment that shows historic sites around the world. The hour-long show, debuting on Oct. 27, will air on Sunday evenings, but will repeat on Saturday and Sunday mornings the following week.

THE LEARNING CHANNEL

Ready, Set, Learn!. The Learning Channel's program block designed to help preschoolers with reading and social skills, has two new programs based on the children's book "The Gnomes."

The shows, *David the Gnome* and *The Gnomes* (working title), are animated stories that stress creative problem-solving, teamwork, fairness, cultural diversity and concern for the environment.

David the Gnome premieres Sept. 30 and *The Gnomes* Nov. 5. Both series will run Monday-Friday, 6-11 a.m. Other programs include *Iris*, the *Happy Professor*, a puppet series from Desclez Productions (Canada) in association with Societe Radio Canada and

Discovery; *The Magic Box*; *Chicken Minute*, and *Rory and Mel/Rory's Place*.

Returning for a second season in September in the Ready, Set, Learn! block is *Little Star*, an international co-production from Desclez in association with SRC, Ravensburger (Germany) and Discovery. It brings together space travel and imagination.

NICKELODEON

Nickelodeon's expanded prime time hours begin Oct. 7. Last year the channel said it would expand its Monday-Friday programing day by a half-hour, to 8:30 p.m.

The channel says it spent \$92 million on original programs last year. Not counting the added half-hour, Nickelodeon has been programing 100.5 hours of kids programing per week. Monday through Friday, 6 a.m.-8 p.m.; Saturday, 6 a.m.-10 p.m., and Sunday, 6 a.m.-8:30 p.m. Nickelodeon's Saturday night block is known as SNICK (Saturday Night Nickelodeon).

Nickelodeon's prime time week-night lineup for fall will include three new original productions: *The Wubbulous World of Dr. Seuss*, *Hey Arnold!* and *KaBLaM!* The network also will program *The Secret World of Alex Mack*, which now airs in SNICK on Saturday night and will air twice during the week. Although *Alex Mack* is not a new series, there will be new episodes.

The Wubbulous World of Dr. Seuss, created for Nickelodeon by Jim Hen-son Productions, will feature original

stories based on Dr. Seuss characters and new characters created for the series. The once-a-week anthology, "hosted" by the Cat in the Hat, combines puppetry and animation.

Hey Arnold! focuses on the city life of a kid from his point of view. The series was created for Nickelodeon by Craig Bartlett (*Rugrats*, *Pee Wee's Playhouse*) and will run twice each week.

KaBLaM!, created in-house by Will McRobb and Chris Viscardi (*The Adventures of Pete & Pete*) and Bob Mittenhal (*Double Dare*, *Welcome Freshman*), is the network's first cartoon sketch series, and will be shown once a week. The hosts are two cartoon kids who live inside a comic book. In addition to cel animation, the series will employ several nontraditional types of animation, including live-action, paper-cut, mixed media, computer-driven and stop-motion animation, as well as puppetry.

Leading off the SNICK lineup, starting Oct. 12, will be *Kenan & Kel*, about the adventures of two teenage best friends. The half-hour is a spin-off of *All That*, an all-kid musical sketch with seven dissimilar kids, which joined SNICK last year. Kenan Thompson and Kel Mitchell star in both shows, which come from Tollin/Robbins Productions.

Premiering on Sept. 9 in the Nick Jr. block is the second season of *Little Bear*, based on the children's books by Else Holmelund Minarik with illustrations by Maurice Sendak and produced by Canada's Nelvana Ltd.

Nickelodeon this summer released its first theatrical title, Louise Fitzhugh's "Harriet the Spy," based on the 1964 young people's bestseller about individuality and acceptance. The network plans to produce three movies a year by 1998, including a feature-length animated version of Nick's hit *Rugrats*.

TBS SUPERSTATION

The third season of *Feed Your Mind*, TBS's weekly children's educational adventure series, premieres Saturday morning, Sept. 14, with teen hosts traveling to Costa Rica. There will be five hosts, all between the ages of 12 and 18, for the new season. New to the superstation's Monday-Friday lineup are *Taz-Mania* and *The New Adventures of Jonny Quest*. The latter is part of TBS's Saturday morning schedule. Both new series and Sunday morning's

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Dexter's Lab also are on sister cable service Cartoon Network.

USA NETWORK

Two new animated series, *Mortal Kombat: Defenders of the Realm* and *Wing Commander Academy*, will join USA Network's Saturday morning lineup, Sept. 21. The two shows, along with returning series *Street Fighter* and *Savage Dragon*, form a weekend animation block.

Mortal Kombat, based on the popular video game of the same name (*Street Fighter* also is based on a video game; *Savage Dragon* stems from a comic book), is likely to be USA's lead show. Heavy on action, with warriors assembled to protect the Earth from an evil emperor, it also may be the most controversial.

A Monday through Friday block, 7-9 a.m., comprises *Highlander: The Animated Series*, *Street Sharks*, *Mighty Max* and *Sonic the Hedgehog*.

USA's Saturday schedule runs 11 a.m.-1 p.m., while on Sundays the morning schedule begins at 6:30 with *The Superman Batman Adventures* and runs until 11, with *Mighty Max*, *Double Dragon*, *Action Man* and *UltraForce* joining the two new and two sophomore series.

PAY TV

THE DISNEY CHANNEL

This fall, the world TV premiere of Disney's Academy Award-winning "The Lion King" will inaugurate a prime time schedule featuring movies seven nights a week at 7. The movie schedule will feature a mix of Disney theatrical films, the channel's own original features, Disney library movies such as "Mary Poppins" and the more recent "The Santa Clause," plus films licensed from other studios and independents.

In September Disney will premiere two new series, *Amazing Animals* and *Audubon's Animal Adventures*. During the day, the channel will continue to provide a range of animated and live-action series for kids. Also having its U.S. premiere in September is the series *Groundling Marsh*.



The pay channels do not ignore children: HBO offers 'The Neverending Story,' produced by Canada's Nelvana.

HBO

On the heels of its specials about composers, HBO is set to produce another series, this one about inventors. The first of the three hour-long shows is slated for fall 1997.

Each of *The Inventors' Specials* will tell the story of an inventor through an encounter with a young person who influences his or her work. Photography is scheduled to start in August in Toronto on *Einstein: Light to the Power of Two*. A second hour, *A Dream Flight*, focusing on Leonardo Da Vinci, begins shooting in Padua, Italy, in October. A film about Galileo, *On the Shoulders of Giants*, is scheduled to start production in November. Plans for the series include specials on Isaac Newton, Marie Curie and Thomas Edison.

Happily Ever After: Fairy Tales for Every Child returns to HBO next spring with 13 new half-hour shows. Narrated by Robert Guillaume, the animated series features ethnically diverse versions of classic fairy tales, with original songs and the voices of top entertainment talent.

Returning to HBO is the animated series *The Neverending Story*, produced by Nelvana Ltd. and based on

the classic adventures of Bastian Balthazar Bux in the enchanted storybook world of "Fantasia."

Coming up for fall and winter are two *Composers' Specials*: *Rossini's Ghost* and *Handel's Last Chance*. An hour special, *Smoke Alarm*, produced in association with *Consumer Reports* for an October debut, warns kids that tobacco companies target them.

SHOWTIME

This pay service has a history of providing original programming for children, and the commitment has increased in the past year.

Showtime is the only cable network producing regularly scheduled movies for kids 8-14 and is the largest cable producer of kids movies. *Showtime Original Pictures for Kids* offers a new movie each month. Three new kid flicks are scheduled to be produced for this series. Production is under way in Montreal on *Whiskers*, about a 10-year-old boy's wish to transform his cat into a human.

The Prisoner of Zenda, Inc. is a modern-day kids version of a classic adventure story, and the fourth in a series of *Contemporary Classics* kids movies produced by Larry Sugar.

Shadow Zone: The Undead Express is the first in a series of family "fright" films for Showtime based on the "Shadow Zone" series of books for kids by J.R. Black.

WAM! AMERICA'S KIDZ NETWORK

A service of pay-TV's Encore Media Corp., WAM! America's Kidz Network was introduced in 1994 to meet the programming needs of an 8-16-year-old audience.

Commercial-free, WAM!'s aim is to provide programs with positive role models that motivate and inspire young people "to be good, respectful citizens" as well as promoting respect for diversity. Under the slogan "kid-tested, parent-approved and classroom-proven," WAM! provides 60 hours weekly—12 of which are designated as educational—in addition to dramatic series and weekend entertainment fare.

Among new programs are nine U.S. premieres. *World Youth News* features video submissions from the youth audience. Three honor-roll students introduce WAM! movie presentations such as "Stand by Me," "National Velvet" and "The Yearling."

Kids TV's delicate global balance

Networks must find the right mix of American, local programming

By Debra Johnson

From Brazil to Bombay, U.S. programmers prove kids-fare travels.

The U.S.'s top children's programmers have taken their acts global, seeking the optimal balance between U.S. and local programming to gain the most revenue from subscriptions, advertising and merchandising.

Cartoon Network

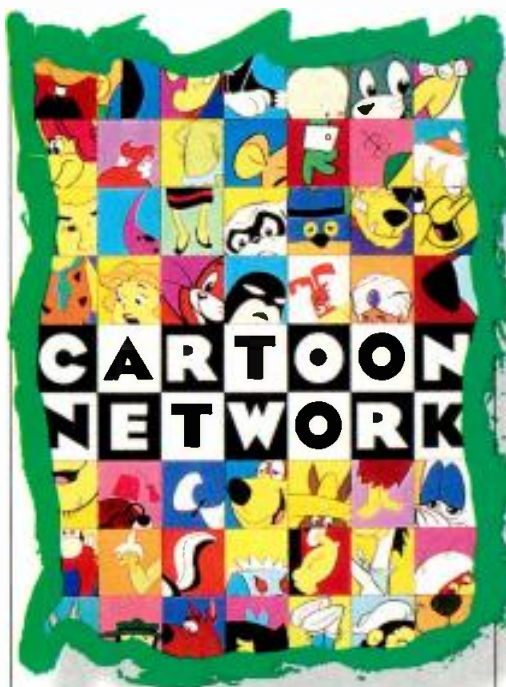
Programming for Cartoon Network principally comes from Ted Turner's vast animation library of more than 8,500 cartoons, produced under the banners of MGM, Warner Bros. and Hanna-Barbera. The channel's strongest appeal is with children and teens ages 2-17 (57%) and adults ages 18+ (35%), according to A.C. Nielsen research.

Undoubtedly, the channel's successful global rollout is due in large part to its hallmark characters Bugs Bunny, the Flintstones and Tom and Jerry, which draw large audiences in Asia, Latin America and Europe. According to a study of Latin American kids, sponsored by broadcasters and advertisers in 1995, five of the 10 most watched animated programs were Turner Broadcasting products: *The Flintstones*, *Scooby Doo*, *Yogi Bear*, *The Jetsons* and *Captain Planet*.

TNT & Cartoon Network has been broadcasting in Latin America since January 1991, and is now available in 5.2 million homes. In 1995 alone, the network's reach grew nearly 20% due, in part, to the rapid development of cable television in Brazil and Chile. New contracts have also been signed in Central America, Mexico and Argentina.

TNT & Cartoon Network's next port of entry was Europe, in September 1993. The service broadcasts in seven languages: English, French, Dutch, Spanish, Swedish, Finnish and Czech, and is available in 29.3 million homes in Europe and North Africa via cable and DTH.

In the United Kingdom, where kids channels are plentiful, TNT & Cartoon Network is the most popular basic kids service. In June, the channel scored a 2.5% audience share, beating out rivals



Nickelodeon, with 1.7%, and TCC (formerly called The Children's Channel) with a paltry 0.6%. The Disney Channel, part of BSkyB's premium multichannel package, garnered a share of 0.8%.

In October 1994, TNT & Cartoon Network decided to target Asia. The channel beams its service from satellites Apstar-1, Palapa B2P, PanAmSat-2 and PanAmSat-4, and is seen in some 1.8 million homes.

Nickelodeon

Nickelodeon is exploring the TV markets of Latin America and Asia, and is expected to launch a Spanish and Portuguese service for Argentina, Brazil and Mexico before the end of the year. Nickelodeon is now seen in more than 80 million households worldwide via three specially created Nickelodeon channels in the UK, Germany and Australia.

In the UK, Nickelodeon has been giving TNT & Cartoon Network a run for the money. Nick's audience has tripled during the past year, putting the channel in second place. Strong branding and substantial investments in innovative programming have been key to Nickelodeon's development. The channel offers a mix of animation, live-action and preschool shows with 60% of its schedule derived from Nick-

elodeon UK and Nickelodeon U.S. original programming. The rest is acquired from Europe, Canada and Australia.

Nickelodeon is the only dedicated children's channel in Germany, although public broadcasters ARD and ZDF have proposed launching a joint children's channel early next year, which could pose a substantial threat. Nickelodeon has been operating there from 6 a.m. to 5 p.m. since July 1995 in partnership with German production group Ravensburger. Nickelodeon wants to extend operations to 8 p.m.

In Australia, the channel has an exclusive deal with XYZ Entertainment and Foxtel. Since October 1995, it has been broadcasting 14 hours a day, seven days per week, from 6 a.m. to 8 p.m.

Fox Children's Network

Fox too has global ambitions for its Fox Children's Network, and has closed programming deals to drive FCN's expansion into the UK, Asia, Australia and Latin America. The latest deal was a 21-year agreement with Marvel Comics Group giving Fox exclusive international TV rights to Marvel's animated-product library and characters. This includes upcoming shows *Captain America* and *The Silver Surfer*. The deal could fetch Marvel \$80 million, depending on the number of shows licensed.

In October, Fox cemented a worldwide programming alliance with Saban Entertainment. With 3,400 episodes, Saban has one of the world's largest libraries of children's animated programming. With the acquisition the Paris-based production company C&D—and its 1,200 episodes of family fare—Saban's library increases to a hefty 4,600 episodes. The acquisition of European programming is essential if FCN is to roll out the service across Europe, since channels are forced to comply with a 51% European quota rule.

Disney

Like most other U.S. branded channels, Disney's programming strategy is aimed at turning the family entertainment



channel into a localized service by producing and acquiring programming locally as well as using tailor-made on-air graphics. But animated and live-action shows from the Disney library still outperform most locally produced fare.

Walt Disney Television International has a network of 16 distribution and production offices worldwide, producing more than 40 weekly Disney programs reaching 300 million viewers. The offices also distribute Disney programs to more than 100 countries, and license more than 3,500 hours of programming. Most recently, Disney has launched a branded channel in Australia on Optus Vision, and is preparing for launches in the Middle East and France.

Disney began rolling out its channels in March 1995 with the launch of The Disney Channel-Taiwan as a premium service. However, in an effort to gain ground against its main rival, TNT & Cartoon Network, The Disney Channel has recently taken itself out of the pay-TV tier in some Taiwanese markets. At the same time, both programmers are localizing their output: Turner is filming segments of its *Big Bag* series in Taiwan, and Disney is filming *Disney Storytime* on the island.

Hot on the heels of the Taiwan launch came the German CLT/Disney joint-venture channel, Super RTL, in April 1995. Super RTL reaches 43% of TV homes and regularly scores a 1.9% share. Disney supplies a program block that airs at 5-8 p.m. six days a week, plus a block on Sunday mornings.

The Disney Channel-UK, also a premium service, launched in the UK in October 1995, and by June scored an average audience share of 0.8%.

WBTV-The Warner Channel

Family-oriented WBTV-The Warner Channel also has plans to go global. The channel launched its first proprietary service in Latin America last September, and is scheduled to debut a similar service in the UK in early November. Other possible markets for the channel include Australia, France, Germany, Spain and Italy.

WBTV-The Warner Channel has doubled its subscribers to 1.5 million since it launched 10 months ago in Latin America targeting the same audience in the UK as Disney. WBTV will appeal to families with its mix of classic and contemporary animation, live-action series and movies, including daytime viewing for women. Some

programming will eventually be locally produced, according to Warner Bros. International Television President Jeffrey Schlesinger.

A carriage deal with News Corp.'s UK satellite service BSkyB's multi-channel package marks WBTV's first European carriage agreement, and gives the channel access to more than 3.5 million homes with dishes. The channel, 100%-owned by Warner Bros., has no cable carriage agreements, but confirms that it is talking to UK cable operators.

Hearst Corp.

U.S. producer/distributor Hearst Corp. and Venezuelan media concern Cisneros Group of Companies are launching Locomotion, a 24-hour animation channel. The 50-50 joint venture channel will debut this fall on Galaxy Latin America's DirectTV package and will be available in 23 countries in Latin America and the Caribbean. The channel will feature mainly Hearst programming—it has 600 episodes of animation in its library—although Hearst also intends to acquire rights to additional animation series as well as produce its own. The service will be broadcast in Spanish, Portuguese and English. Programs to be featured on the service include *Phantom 2040*, *The Legend of Prince Valiant*, *Popeye* and *Quasimodo*, a new series based on Victor Hugo's classic "Hunchback of Notre Dame." ■

PBS offers kids old, new, refurbished shows

Young viewers may be dismayed to learn that *Where in the World Is Carmen Sandiego?* no longer will be part of PBS's children's television lineup come fall.

But take heart, young detectives. The Chief, the Reporter and Carmen's crooks will return in a replacement game show, *Where in Time Is Carmen Sandiego?* Instead of focusing on geography, the new *Carmen Sandiego* will teach history to children ages 6-12. Arch villainess Carmen Sandiego remains at large, wreaking havoc not only around the world, but across time. Three contestants must retrieve stolen historical artifacts by the end of each show.

The Public Broadcasting Service also is introducing three brand-new daily series this fall. The emphasis is on preschoolers, who get two of the three new shows:

- *Theodore Tugboat* explores feelings and issues of fairness and friendship. It took a crew of craftspeople nine months to build the show's set and key props.

- In *Tots TV*, three "people puppets"—including a Spanish-speaking character—observe the world with their friends Donkey and Furryboo. The show is

designed to encourage emotional and imaginative interaction.

- The animated *Arthur* brings to the small screen Marc Brown's best-selling book series of the same name. In the show, Arthur the aardvark and his family and friends solve problems ranging from facing down a bully to losing baby teeth. *Arthur* will push reading and writing at home with the help of elementary school teachers and librarians.

Of course, all the old favorites are back. Some will even have new episodes. These include *Bill Nye the Science Guy*, *In the Mix*, *Magic School Bus*, *Mister Rogers' Neighborhood*, *Reading Rainbow*, *Sesame Street*, *Shining Time Station* and *Storytime*. *Magic School Bus*, *Sesame Street* and *Lamb Chop's Play-Along* also are creating holiday specials.

And for new parents who wish they were a little smarter when it comes to understanding their little ones, *Spilled Milk* will air Sundays. A comic and a journalist will guide families and caregivers through the early stages of infant and child care.

—EAR

Local stations target magazines to kids

By Kim McAvoy

When it comes to children's TV, broadcasters have found that the magazine format is as popular among younger viewers as it is with adults.

WATCH THIS!, KING-TV Seattle's local magazine show for teens, is doing "very well," says producer George Butts. "We're second in our time period." The half-hour program, which airs Saturday at 10 a.m., has been on the air since 1993 and won several awards, including a NATPE IRIS and an NAB Service to Children's Television Award.

A magazine format also works for KODE-TV Joplin, Mo. *Station KIDS* has been on the air since 1989. It runs Monday afternoons twice a month on the Joplin station and caters to first graders as well as high school freshmen.

"We have basically positioned ourselves as the station that cares about kids," says producer Bruce Watkins. In addition to *Station KIDS*, KODE-TV also produces numerous specials including *Behind Every Cloud*, a series that focuses on children who have overcome adversity. The station also runs a "Youth Spotlight" during the 6 and 10 p.m. news highlighting the achievements of local youth.

"We try to be creative, informative and entertaining," says Scott Key, producer and host of *Scott's Place*, a children's magazine show that airs Saturday mornings at 8 a.m. on WKYT-TV Lexington, Ky. WKYT-TV is owned by Gray Communications, and *Scott's Place* has also aired on other Gray stations.

Several broadcast groups are even working together to produce their children's magazine show. The nine Pulitzer stations offer viewers *VideoMax*, a weekly half-hour show for 11-15-year-olds.

Hall says the stations each contribute about three features a month and can use a 30-second segment for localizing the program. WYFF airs *VideoMax* Saturday at 11 a.m.

Fast Forward is Scripps-Howard's magazine show for teens. "We've had good community response to the pro-

gram," says host and producer Rick White of WMAR-TV Baltimore. WMAR-TV airs the show the last Saturday of every month with each station contributing segments.

"I am surprised more groups don't do this," says Jim Timmerman, program director at WCPO-TV Cincinnati, another Scripps Howard operation.

"We decided we could do even more," says Timmerman. WCPO-TV also airs *Kids Eye View*, a half-hour show that runs quarterly and covers a single topic ranging from nutrition or fire safety.

Broadcasters have discovered that, in addition to magazine shows, news programs are popular with kids. *Eyewitness News For Kids* on KTRK-TV Houston is doing "better than expected," says producer Matthew Moore. The half-hour news show, which airs Satur-

day at noon, is aimed at ages 5-12.

Stations are using other formats to reach kids. At WAVY-TV Portsmouth, Va., students from local schools pick the topic they want to talk about on the station's weekly show *Kidtalk*. The half-hour show airs Saturday mornings at 11:30 a.m. "The schools are calling us to get their kids on," says executive producer Connie Allen.

Many Voices, Many Visions, WOKR-TV Rochester's public affairs program for kids, has an emphasis on multiculturalism.

WGN-TV Chicago works with the Museum of Science and Industry to produce the half-hour weekly series *MSI Science Zone*. "One of the benefits we derive from this kind of partnering is the ability to draw upon that institution's expertise as an educator," says WGN-TV's Peter Walker, vice president and general manager.

The Chicago broadcaster also produces one of the longest-running kids shows, the *Bozo Super Sunday Show*. The hour-long program, which has been entertaining kids for 35 years, airs Sunday mornings from 8 to 9 a.m. ■



'It's Academic' is pioneer

What's the longest running local kids educational TV show?

Well, if "kids" can be stretched to include high school students, it's *It's Academic*, a quiz show for high-schoolers coming off its 35th season at WRC-TV Washington. For most of those years, it has been sponsored by a single local grocery chain, Giant Foods.

Executive Producer Sophie Altman also produces local versions of show in three other markets: Baltimore, Cleveland and Charlottesville, Va. The show pits teams from area schools against one another. Those teams have important alumni, including Hillary Clinton and FCC Chairman Reed Hundt. At its peak in the late 1960s, the program was seen in each of the top 15 markets. In their search for programs to fulfill the new FCC three-hour-a-week educational programming mandate, Altman hopes stations will rediscover *It's Academic*.

—HAJ



Children's Television Workshop grows up

By Michelle Y. Green,
special correspondent

The view from Sesame Street is no less than worldwide. With traditional funding sources diminishing, Children's Television Workshop executives are turning to strategic partnerships to fill the gap. Such efforts have sparked international co-productions, a cable channel, a new preschool series and two innovative shows for kids and adults to share.

The 'Big Bag' theory

Big Bag is CTW's first preschool series since *Sesame Street* hit the airwaves 27 years ago. A collaborative effort, *Big Bag* debuted June 2 as a weekly hour-long series, airing exclusively on the Cartoon Network. "We were ready to do a low-tech, audience-involvement, story-based show," says CTW's Marjorie Kalins, senior vice president, programming and production. "Along the way we were pushed by Cartoon Network. That specific impetus started us thinking about cartoons; it tilted us to story animations."

"Conventional wisdom," says CTW President David V.B. Britt, "is that kids are zombies in front of the TV, but they don't want to be. The reality is that TV is highly interactive. We want them to stand up, make noise and play along."

Viewers tempted to make the inevitable comparison with *Sesame Street* will quickly spot the differences. Gone are the fast-paced, quick-cut segments that define the *Sesame Street* format. Instead, the creators have used longer stories with definite beginnings, middles and endings.

Early numbers for the first four weeks of *Big Bag* look promising, with late July figures showing a 1.0 rating/3.6 share.

Big Bag will reach an estimated 60 million homes in Latin America,



Ted Turner (l) and
CTW's David Britt have a brand-new 'Bag.'

Europe and Asia-Pacific countries via Cartoon Networks International; it also is being sold to local television stations. CTW has created three licensing options for international broadcasters that involve dubbing half-hour or hour episodes into the local language or developing local adaptations in which settings, characters and scripts.

'Sesame Street' co-productions

One of the most vigorous areas of CTW expansion is international co-productions of *Sesame Street*. Not mere foreign-language clones of the original series, CTW adaptations are indigenous versions created in partnership with a company in the host country. CTW executives are heralding the launch of three ground-breaking co-productions: *Jhima Zie*, a Chinese version that will be the first co-production with a Communist country (130 half-hour episodes to launch January 1997); *Ulitsa Sezam*, Russia's first attempt at producing children's programming through a joint venture (52 half-hour episodes in late fall 1996), and *Rechov*

Sumsum, a bilingual Israeli-Palestinian initiative (65 episodes, January 1988).

"What we're finding," Gettas says, "is that the model we've pursued" of taking a framework and adapting it locally for broadcasters to appeal to their target market "is the way to go. As broadcasters seek to define themselves in areas of competition, we're going to see more of this approach."

CTW Cable: In search of strategic partners

Market pressures often result in strange bedfellows, as CTW has discovered. In its quest to find a partner to help launch its children's cable channel, CTW has talked with prime competitors Nickelodeon, Disney and Discovery, among others. "It would be wrong for us not to talk to anybody already in the kids business," says Douglas A. Lee, CTW Cable's senior vice president. Lee, formerly a vice president at Fox International, joined in March and is working with investment firm Allen & Co. to find partners and strategic alliances for the launch of the kids cable channel.

The project, slated for a late 1997 launch, is being structured as a for-profit joint venture using a combination of commercial advertising and affiliate and subscriber fees. Targeting children 2-12, CTW Cable (aka New Kids City) will draw from 27 years of CTW library material in addition to original and acquired productions to fill the projected 14-hour broadcast day. Programming will be supported by a publishing component and a CTW Web site, now under construction.

As to cost projections for the cable venture, Lee says: "It's a moving target." Earlier estimates set the price tag at \$100 million.

What's next? A \$4.2 million grant from the Corporation for Public Broadcasting to CTW and Columbia Tristar Television Distribution (CTTD) will result in two new co-productions: *Dragon Tales*, a daily half-hour animated series for preschoolers, and *Show and Tell Me*, a weekly live-action series aimed at teaching learning skills to parents and caregivers, which together will serve as the anchor to the 1997-98 "Ready to Learn" season on PBS.

CTW also is keen on developing more programming for 6-12-year-olds, despite past difficulties in sustaining funding for the PBS series *Ghostwriter*. "Developing the 6 to 12 market is essential for future growth," says Britt. ■

NBC Olympics breaks records

Games are most watched television event, biggest moneymaker, says network

By Lynette Rice

Post-Olympics complaints about delayed broadcasts and certain events getting short shrift were quickly overshadowed last week when NBC declared its coverage of the Atlanta games the most watched event in TV history.

With 209 million viewers over 17 days, the 1996 Olympics takes that title from the 1994 games in Lillehammer with its 204 million viewers, NBC said. The network's coverage of the Atlanta games reached 91.7% of all American TV households, or 88 million homes.

Yet ABC's 1984 broadcast of the Los Angeles games still holds the distinction as the highest-rated Olympics broadcast, with an average 23.2 Nielsen rating/44 share. NBC's final 17-night average was 21.6/41, a 26% jump in coverage from the summer games in Barcelona, which garnered a 17.1/33 over 16 nights.

Prime time ratings among key demographics for the '96 Olympics were good as gold too, as NBC posted increases across the board over Barcelona. Women 18-34 earned a 13.1 rating, up 30% from 10.1; women 18-49, up 25%, from 11.3 to 14.1; and women 25-54, up 25%, from 12.2 to 15.3.

Coverage of the closing ceremonies served as the crowning laurel. NBC earned a 21.8/40, a 54% increase from Barcelona's closing, which logged a 14.2/26.

NBC's coverage of the Atlanta games wasn't just ratings gold—it was a financial gold mine as well.

Company sources say the network will make a record \$70 million in profit on the games. The previous record for profit on an Olympics was ABC's coverage of the 1984 games in Los Angeles, which earned the network approximately \$35 million,

sources said. NBC paid \$456 million for the Atlanta games, put up another \$159 in production costs and revenue sharing with the Atlanta Olympic committee, and sold \$685 million in advertising for the games.

Questions lingered last week over whether NBC should have been more generous in its coverage of sports like boxing, soccer and softball. TV critics especially took issue with the lack of profiles on foreign athletes and whether viewers were adequately warned of tape delays.

ABC's 1984 broadcast, in comparison, focused on building drama and always reminded viewers when events were taped, an ABC

spokesperson said. Historically, athletes such as Olga Korbut were made famous by ABC's coverage, and events like boxing always had a fair place in the broadcast. "We gave a more even approach to the coverage," the spokesperson said.

NBC Sports spokesman Ed Markey said his network completed 45 profiles of foreign athletes, while coverage of men's gymnastics, in particular, involved virtually all foreigners. Americans got plenty of coverage in events such as track and field because they were winning medals, he said.

As for tape delays, the network said it had been diligent in reminding viewers during the past year and a

ABC names entertainment executives

ABC last week gave new top entertainment posts to two network veterans.

Alan Sternfeld was named executive vice president, ABC Entertainment, a new position that includes development and production of prime time reality and variety series, late-night programming, long-range strategies and acquisition of theatrical films. Sternfeld, who most recently served as senior vice president, program planning and scheduling, first joined ABC in 1990.

Jeff Bader was named to succeed Sternfeld as vice president, program planning/scheduling, from vice president, current series programs. He is responsible for day-to-day scheduling and long-range strategy regarding prime time entertainment programming. Bader joined the network in 1986.

Both executives report to Jamie Tarses, president, ABC Entertainment.

In other executive changes, Marilyn Wilson was named senior vice president, specials and late-night programming, from vice president, specials. Wilson and Tom Weaver, director, motion picture post-production, will report to Sternfeld, while Catherine Korda and Wendell Foster, directors, program planning in New York and Los Angeles, will answer to Bader.

—LR



Alan Sternfeld



Jeff Bader

half that some Olympic events would not air live.

"The viewers cast the ultimate ballot," Markey said. "They watched in record numbers, and if they had not been happy with our programing, that

would have been reflected in the ratings."

Any concerns about lack of coverage for certain sports will likely be remedied during the summer games in Sydney and winter games in Salt

Lake City. By that time, Markey said, the network will have two of its cable networks providing supplemental coverage of the games: "Viewers will have the chance to see more soccer or softball or full basketball games." ■

Megareps armed for station squeeze

Large groups contemplate repping themselves in-house

By Cynthia Littleton

Consolidation in the broadcasting business is putting a pinch on station rep firms. As control of the major markets is being concentrated in fewer hands, more large groups are weighing the risks and rewards of in-house representation.

Sources say Fox plans to create an in-house arm for national spot sales when News Corp.'s buyout of New World Communications Group is completed. That deal has propelled Fox to the top of the broadcast heap with 22 stations covering nearly 40% of the country.

The newly merged Sinclair and River City broadcast groups are

"investigating" the possibility of an internal sales unit, according to executive vice president Barry Baker.

After five years with independent rep firms, NBC will be back in step with ABC and CBS when it formally reopens NBC Spot Sales in November. Last year, Chris Craft/United Television set up a hybrid-model unit, United Television Sales, in a joint venture with Katz Media Group Inc.

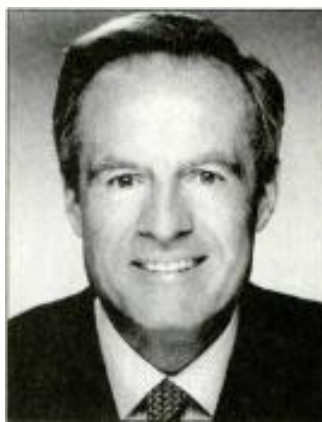
Other growing broadcast groups are securing lower commission rates from firms in a segment of the advertising world where profit margins are low and growth has slowed in recent years. As the big broadcast groups get bigger, rep firms have had no choice but to follow suit.

"We have, as an industry, anticipated what regulatory changes have brought about," said Tom Burchill, chairman of Petry Media.

The sale last fall of Blair Communications to Petry Media and MMT to Cox Broadcasting has left the rep business dominated by three major players: Cox, Petry and Katz. Katz sparked the consolidation trend among reps with its 1992 purchase of Seltel. Cox, whose Telerep unit tops the others, with more than \$1.2 billion in annual billings, bought HRP in 1994.

Petry will take the biggest hit if the Fox O&Os go in-house. Fox's existing 12 stations generated more than \$370 million in national billings last year for Petry and Seltel. And all reps will suffer if more major groups follow.

"If Tribune [Broadcasting], Gannett [Broadcasting] and Sinclair were to go in-house within a year, that would be



"We have, as an industry, anticipated what regulatory changes have brought about."

Petry Media's Tom Burchill

devastating to the business," said one high-ranking source at a major firm.

But Tribune insiders say there has been no talk of such a move, even with Tribune's planned acquisition of the six Renaissance stations. Industry veterans say the strongest groups have the most to lose by diving into a complex new area of the business.

For starters, the cost of running an effective operation is enormous. Petry has 19 regional sales offices; Telerep has 16. NBC planned to hire some 80-90 people to relaunch its internal arm. Finding, and

retaining, skilled sales executives is also a challenge.

"It's also easier for a station to blame the outside guy in lean times than it is to beat up on people within the organization," noted another senior executive with a major rep.

Yet many industry veterans agree that a switch to internal representation would make sense for Fox, which is inheriting the New World Sales & Marketing infrastructure.

To gird against such upheaval, the rep firms recently scooped up by Katz, Petry and Cox have been maintained as separate businesses. The autonomy allows the parent companies to represent more than one station in a market and thus gain a bigger piece of the advertising pie.

Insiders say there is true competition among the firms, but some broadcasters are doubtful. Those skeptics are the target for Adam Young Inc., the only sizable independent TV rep

For more than a decade, BIA has been the experts' information source

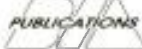
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not aligned with Katz, Petry or Telerep. Adam Young, which expanded into broadcasting in the mid-1980s, has been in the rep business for more than 50 years.

Among the trio of major rep owners, Cox is the market leader, with an estimated \$2.1 billion in annual billings. Petry follows, with an estimated \$1.8 billion, while Katz accounts for \$1.6 billion. Commission fees range from 5% to 12%,

depending on the size of the market and the station's national sales billing. National sales average about 40%-50% of a station's total revenue, although national sales are a bigger part of the mix in larger markets.

Moreover, industry experts estimate that as much as 80% of an agency's TV budget is spread among stations in the top 50 markets. As a result, reps are also becoming more pro-active in their efforts to bring buyers and sellers

together by working more closely with advertisers on long-term marketing and promotion projects.

And the reps are branching out in other areas, including new media advertising and international markets. Longtime observers say the spread of digital interconnect technology, allowing local commercials to be inserted simultaneously across cable systems, has the potential to invigorate the cable spot market. ■

Disney, WB make executive changes

Buena Vista TV plans to boost production slate; WB adds animation executive

By Cynthia Littleton

In separate moves, the Walt Disney Co. and Warner Bros. last week unveiled management changes at specialty TV production units within the studios.

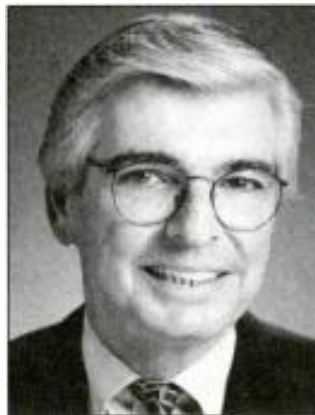
The Walt Disney Co. has formally divided responsibilities for development and production at Buena Vista Productions between two top management posts.

The promotion of Michael Davies to senior vice president, development, fills a void left by the August 1994 death of BVP senior vice president Amy Sacks, who previously supervised development and production.

Mary Kellogg-Joslyn, senior vice president, production, will continue to oversee production of *Live with Regis & Kathie Lee* and other existing BVP shows. BVP specializes in talk shows and other non-scripted programming for network, syndication and cable.



Michael Davies



Joe Reilly

Kellogg-Joslyn and Davies will report to Mort Marcus, president of Buena Vista Television, and Randy Reiss, executive vice president of Walt Disney Studios. Marcus says BVP is looking to add staff and increase BVP's production slate. Disney's merger with Capital Cities/ABC has given BVP a powerful launch pad for new first-run product.

At the opposite end of studio row in Burbank, Joe Reilly has been named to a newly created number-two post for Warner Bros. Television Animation. As senior vice president and general manager, Reilly, a 12-year

Warner Bros. veteran, will aid WBTA President Jean MacCurdy in overseeing the division's financial, business and administrative affairs.

The rapid expansion of production within WBTA has been fueled by the success of the WB Network's Kids' WB! slate. Among other recent promotions at WBTA, Ken Duer has advanced from director of overseas production to vice president, worldwide production. ■

Remembering Reisenbach

On the sixth anniversary of the unsolved murder of All American Television executive John A. Reisenbach, the John A. Reisenbach Foundation is working to stop crime before it starts. Kathleen Shepherd, VP, production and public affairs, at WPIX(TV) New York, on Wednesday (Aug. 7) addressed New York City teenagers learning to produce public service announcements in a summer school project funded by the foundation. Reisenbach is also being remembered at a gala at New York's Museum of Modern Art on Sept. 10

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RTL deal shapes MCA's future

Investment in dramas will allow company to 'take risks' on comedies

By Steve McClellan

MCA's \$1.5 billion deal of two weeks ago that gives German broadcaster RTL exclusive rights to much of the studio's library and future programs underscores the appeal of U.S. programming abroad. But executives at the studio say the deal also will help shape MCA's television program production strategy for the next decade or so.

As part of the deal, during the next 10 years RTL will pony up roughly 50% of the cost of producing 25 drama series targeted initially to U.S. networks and first-run syndication. In exchange, RTL gets exclusive exhibition rights to the programs in its home market and a percentage (significantly less than its 50% contribution to the production budget, MCA officials say) of the over-

all profit from the programs. The deal is said to be the most extensive series co-financing agreement between a studio and an international partner.

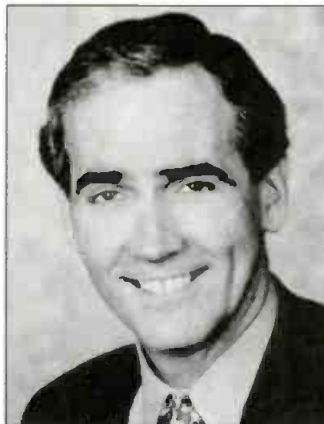
And with RTL pumping hundreds of millions into MCA's production budget for drama series, the studio will be able to focus more on its comedy business, which has always been underdeveloped compared with its output of hit dramas.

"The deal helps us increase our production by substantial amounts on both the hour and half-hour sides," says Greg Meidel, chairman, MCA Television Group. "It relieves an enormous amount of pressure on the hour side that lets us spend more aggressively on the half-hour side."

Adult comedy will be the focus of the studio's future television program development: "We need to balance our



Greg Meidel



Jim McNamara

portfolio," Meidel says. With the start of the new season, MCA will have five hour dramas on the networks (*Law & Order*, NBC; *New York Undercover*, *Sliders*, Fox; *The Burning Zone*, UPN, and *EZ Streets*, CBS), two action hours in syndication (*Hercules*, *Xena*) and four network sitcoms (*Mr. Rhodes*, *Something So Right*, NBC;

Coach, ABC, and *Weird Science*, USA). In addition, MCA is doing several two-hour *Murder, She Wrote* and *Rockford Files* movies for CBS and has midseason orders for dramas *Feds* and *One L*.

The goal is to have on the air at least as many sitcoms—"the backbone of our domestic business," Meidel says—as dramas.

As a rule, comedies generate the highest profits in syndication of any program form. The RTL investment will enable MCA to go after more top talents in the

Raycom on receiving end of Fox football

Fox Sports has opened a broadcast window in its cable college football package. The package is lined up for its new Fox Sports Net cable venture with Liberty Media's soon-to-be-renamed regional Prime Sports networks.

Sports marketing firm Raycom will distribute a package of Pac-10 and Big 12 conference games to more than three dozen stations on a barter basis beginning next month. Many of those who signed for the 11-game Big 12 conference schedule are CBS affiliates who lost their weekend pro football stake in 1994 after CBS was outbid for the NFL rights by Fox.

Two years later, Fox parent News Corp. is expanding its sports franchise into the cable arena through a worldwide sports programming alliance with Tele-Communications Inc.'s Liberty Media. Domestically, Liberty's eight regional Prime Sports networks will be relaunched under the Fox Sports Net banner this fall.

Some Fox Sports Net programming will also be added to the regular lineup of entertainment programming on Fox's basic cable network, fX. In all, Fox Sports Net will

offer more than 30 college games from the Pac-10, Big 12 and newly formed Conference USA division this fall. Raycom is also handling the cable ad sales for the package as part of a one-year deal with Fox Sports.



Although cable and satellite distribution channels are the main focus of the Fox/Liberty alliance, barter deals with domestic broadcasters will help boost exposure of the conference teams and, more important, the Fox Sports brand name. A Fox Sports spokesperson says the network will evaluate the performance of this year's broadcast package before

deciding about the future of Fox Sports Net programming in syndication.

Last year, Raycom offered domestic broadcasters the first syndicated package of college football games since 1984. Next year, the programming arm of advertising giant Bates Worldwide is hoping to offer broadcasters live telecasts of games from the start-up All-Star Football league being developed by former Minnesota Vikings quarterback Joe Kapp.

—LR

adult sitcom business, like its recent alliance with Brillstein-Grey. "We will take risks in the comedy area we haven't taken in years," Meidel says.

But overseas, and in Germany in particular, U.S. action dramas are "solid gold," says Jim McNamara, president, worldwide Television Distribution, MCA TV Group, who was instrumental in putting together the RTL deal.

RTL is investing in action dramas that will be developed and produced by MCA programmers first and foremost for the American audience. But unlike comedies, which do not translate well in foreign markets, U.S. dramas are some of the highest-rated shows in Europe. *Miami Vice* and *Simon & Simon*, for

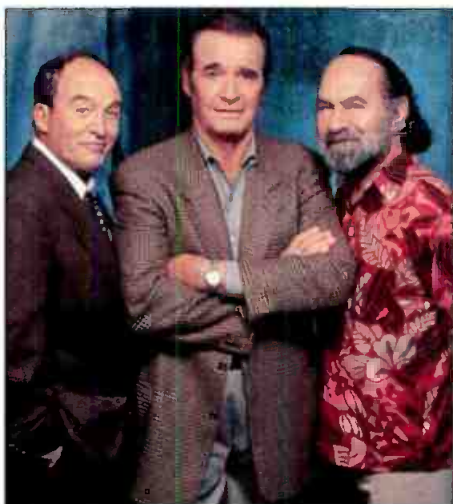
it is in production.

While comedies continue to provide better overall profit returns for producers, "the drama business has improved dramatically," Meidel says. Just a few years ago, if a drama brought in \$250,000 per episode "it was a home run," he says. But with increasing demand in the U.S. in both first-run and cable, coupled with continued demand in international markets, hours are starting to generate returns of \$700,000 to \$1 million per episode—results not seen since the early 1980s, when shows like MCA's *Magnum PI*

were generating huge profits.

MCA has valued the RTL deal at \$1.5 billion, but Meidel says it could be worth much more if several of the series and theatrical films emerge as hits. Program budgets for the co-financed dramas are expected to be \$1.3 million–\$1.5 million per episode.

McNamara is working on similar deals in other international markets. Although he expects they will be lucrative, they probably won't reach the dollar amounts of the German deal given the dramatic growth and fierce competition in that market, he says. ■



Among MCA's projects are two-hour 'Rockford Files' movies for CBS.

instance, still garner high ratings in international markets, says McNamara.

"The co-financing of the new production grew out of our history with RTL based on their success with some of our action/adventure shows," McNamara says. "They came to us and said, 'Let's not do Euro-pudding.' They've had their fill of shows that call themselves action/adventure but end up full of talking heads or incomprehensible accents. They want our style of production—the rip-roaring action/adventure MCA is known for."

The terms of the deal call for RTL to co-finance five hour-long drama series (each with a minimum 13 episodes) every two seasons for the next 10 years. RTL has a set time each season in which to select the projects from MCA's drama development slate. If RTL hasn't decided within the allotted time, MCA will decide for them, says McNamara, adding: "We expect it will be a collaborative process." RTL will co-finance each program for as long as

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NATPE reports brisk sales

With just over 150 shopping days left until NATPE '97, organizers of the annual syndication sales extravaganza are happy to report that exhibitor space on the floor of the New Orleans Convention Center is quickly selling out. As of mid-July, floor space sales, already topping 360,000 square feet, are pacing about 5% ahead of last year at the same time. Among the major distributors fueling the increase are MCA TV/MCA TV International, which has upped its booth size from 7,200 square feet at NATPE '96 to 12,000 square feet, and Carsey-Werner Distribution, which has boosted its floor space by 50%. CBS's new Eyemark Entertainment wing and Columbia TriStar Television Distribution will boast two of the biggest booths at the show, set for Jan. 13-16, but Warner Bros., with 16,000 square feet of product on display, likely will remain the industry titan.

New faces for 'Flipper'

Flipper has been refaced with a new cast for its upcoming second season in syndication. A search-and-rescue station has been added to the show's coastal setting, and producers say fans can expect to see more high-speed helicopter and hovercraft chases. Actors Whip Hubley and Wren T. Brown have joined the cast as sheriff's deputies assigned to the new station; Elizabeth Morehead has been added as a new expert at the neighboring marine institute. Loosely based on the 1960s series of the same name, the Samuel Goldwyn Television/Tribune Entertainment action hour has been renewed for the fall in 132 markets covering more than 82% of the country.

NSS POCKETPIECE

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

1. Wheel of Fortune	7.5/181/89
2. Jeopardy!	6.7/192/93
2. Oprah Winfrey Show	6.7/235/99
4. Home Improvement	6.4/222/97
5. Imagination III	6.0/162/96
6. Seinfeld	5.4/210/96
7. Fox Hollywood Theatre II	5.1/205/96
8. Entertainment Tonight	4.6/172/94
9. Hercules, Journeys of	4.4/223/97
9. Simpsons	4.4/192/96
11. Montel Williams Show	4.3/166/92
12. Fresh Prince of Bel-Air	4.1/153/88
12. Xena: Warrior Princess	4.1/206/96
14. Inside Edition	4.0/149/83
15. Jenny Jones Show	3.9/203/94
15. Live! w/Regis & Kathie Lee	3.9/213/93
15. Ricki Lake	3.9/209/96
15. Star Trek: Deep Space Nine	3.9/233/98

They're baack

As part of this year's 30th-anniversary salute to *Star Trek*, the crew of *Star Trek: Deep Space Nine* soon will encounter "The Trouble with Tribbles." Paramount Domestic Television is planning to use "Forrest Gump"—style special effects to blend the *DS9* cast with the original *Star Trek* crew for a new episode reviving the squeaky, furry creatures that made a memorable appearance in the original series back in 1967. "Trials and Tribble-ations" is set to air during the week of Nov. 4.

Warner's talk guru

Bob McKinnon, the director who helped launch *The Rosie O'Donnell Show* in June, has been tapped to lead Warner Bros.' other new talk show, *In Person with Maureen O'Boyle*. *Rosie O'Donnell* has not yet named a permanent replacement for McKinnon.

King World 'caught on tape'

Industry R&D, a Hollywood-based

distributor of "caught on tape"—style audio and video footage to news and reality TV producers, has signed a first-look deal with King World Productions. The pact gives King World a 24-hour option on any 911 recordings, home videos or other unusual footage compiled through IRD's network of 550 small-town reporters and tipsters.

'Main Floor' change

Main Floor, a weekly half-hour devoted to fashion and beauty trends, has changed distributors for the third time in the past year. Western International Syndication has taken over sales of the show from SeaGull Entertainment, which picked it up late last year from Litton Syndications. The latest switch came after Western International's parent company, the Interpublic Group, recently bought an equity stake in *Main Floor* producer Alton Entertainment. The show is cleared in more than 60% of the country.

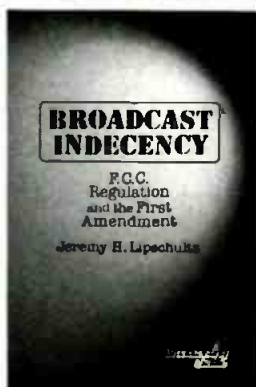
Ladies of soul

The time has come for *Soul Train's* second annual salute to the feminine side of soul music. *Soul Train's Lady of Soul* awards will be telecast live in



prime time Sept. 9, with the syndication window running through Sept. 22. Tribune Entertainment is distributing the show on a barter basis of 15 minutes national/13 minutes local. This year's ceremonies will be hosted by *Living Single's* Queen Latifah, singer Peabo Bryson and supermodel Veronica Webb. Don Cornelius, executive producer of the long-running franchise, launched the *Lady of Soul* awards in the wake of the success of his syndicated *Soul Train Music Awards*, a ratings-grabber in urban markets since 1987. Last year's *Lady of Soul* awards, cleared in 92% of the country, averaged a 2.6 Nielsen household rating.—CL

Broadcast Indecency by Jeremy Lipschultz, Ph.D.



Discussing such controversial issues as "shock jock" Howard Stern, this book treats broadcast indecency as more than a simple regulatory problem in American Law. The author's approach cuts across legal, social and economic concerns, taking the view that media law and regulation cannot be seen within a vacuum that ignores cultural realities.



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Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen July 29-Aug. 5

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 46	abc	CBS	NBC	Fox	UPN	
	5.7/9	5.5/9	28.6/47	5.1/8	1.4/2	
MONDAY	8:00 51. Will You Marry Me? 4.1/7	18. The Nanny 6.9/12	1. Summer Olympics 26.4/47	39. Fox Summer Monday Movie—Buffy the Vampire Slayer 5.1/8	80. Star Trek: Voyager 1.9/3	
	8:30 37. Almost Perfect 5.2/9	32. Murphy Brown 5.5/9			84. Nowhere Man 1.0/2	
	9:00 12. ABC Monday Night Movie—Overexposed 6.5/10	30. Cybill 6.0/9				
	9:30 42. Chicago Hope 4.7/7					
	10:00					
10:30						
TUESDAY	7.7/13	4.3/7	22.9/40	3.1/5	2.0/3	
	8:00 16. Roseanne 7.0/13	33. 48 Hours 5.4/10	3. Summer Olympics 21.3/39	63. Fox Tuesday Night Movie—Alien Nation: Millennium 3.1/5	69. Moesha 2.4/4	
	8:30 20. Drew Carey 6.8/12	54. CBS Tuesday Movie—Return to Lonesome Dove, Part 1 3.8/6			77. Minor Adjustments 2.0/3	
	9:00 8. Home Imprvmt 9.7/16				81. Paranormal Borderline 1.8/3	
	9:30 9. Coach 8.1/13					
	10:00 12. NYPD Blue 7.3/13					
10:30						
WEDNESDAY	6.3/11	4.0/7	21.0/39	3.2/6	2.0/3	
	8:00 33. Ellen 5.4/10	41. Dave's World 4.8/9	5. Summer Olympics 19.8/38	59. Beverly Hills, 90210 3.4/6	72. The Sentinel 2.3/4	
	8:30 42. The Faculty 4.7/9	52. Can't Hurry Love 3.9/7			76. Sister, Sis 2.1/4	
	9:00 18. Grace Under Fire 6.9/12	54. CBS Wednesday Movie—Return to Lonesome Dove, Part 2 3.8/7			59. Pt 'Hood 2.4/4	
	9:30 21. Champs 6.7/11				63. Party of Five 3.1/5	82. Swift Justice 1.7/3
	10:00 16. PrimeTime Live 7.0/12					67. Wayans 2.7/5
10:30				62. Wayans 3.2/6		
THURSDAY	6.6/12	4.5/8	22.7/41	4.0/7		
	8:00 37. High Incident 5.2/10	45. CBS Special Movie—Return to Lonesome Dove, Part 3 4.5/8	4. Summer Olympics 20.7/39	50. Martin 4.3/8		
	8:30			48. Living Single 4.4/8		
	9:00 12. ABC Thursday Night Movie—Shameful Secrets 7.3/12			58. New York Undercover 3.6/6		
	9:30					
10:00						
10:30						
FRIDAY	6.6/13	5.5/11	17.3/34	3.4/7		
	8:00 29. Family Matters 6.1/13	33. Diagnosis Murder 5.4/11	6. Summer Olympics 16.1/33	66. Sliders 2.8/6		
	8:30 27. Boy Meets World 6.2/13			52. The X-Files 3.9/7		
	9:00 25. Step by Step 6.4/12					
	9:30 27. Hangin' w/Mr. C 6.2/11					
10:00 14. 20/20 7.2/14	31. Nash Bridges 5.9/11					
10:30						
SATURDAY	4.5/9	6.0/12	15.6/33	2.7/6		
	8:00 57. World's Funniest Hypnotist 3.7/8	48. Dr. Quinn, Medicine Woman 4.4/9	7. Summer Olympics 15.8/34	73. Cops 2.2/5		
	8:30			73. Cops 2.2/5		
	9:00 40. Saturday Night at the Movies—Life with Mikey 4.9/10	22. Touched by an Angel 6.5/13		62. America's Most Wanted 3.2/7		
	9:30	14. Walker, Texas Ranger 7.2/14				
10:00						
10:30						
SUNDAY	6.0/11	6.8/12	21.7/40	3.6/6	1.9/3	
	7:00 44. Am Fun Hm Vid 4.6/10	10. 60 Minutes 7.9/16	2. Summer Olympics Closing Ceremonies 21.8/40	60. America's Most Wanted: Alcatraz 3.3/7	84. Kirk 1.0/2	
	7:30 36. Am Fun Hm Vid 5.3/10			45. The Simpsons 4.5/8	83. Kirk 1.5/3	
	8:00 54. Lois & Clark 3.8/7	22. Murder, She Wrote 6.5/12		45. Married w/Childrn 4.5/8	77. The Parent 'Hood 2.0/4	
	8:30			65. New York Undercover 2.9/5	69. Sister Sister 2.4/4	
	9:00 11. ABC Sunday Night Movie—Frankie and Johnny 7.7/13	25. CBS Sunday Movie—National Lampoon's European Vacation 6.4/11			77. Unhapp'ly Ever After 2.0/3	
	9:30				73. Unhapp'ly Ever After 2.2/4	
10:00						
10:30						
WEEK AVG	6.2/11	5.3/10	21.4/39	3.6/6	UPN: 1.8/3; WB: 2.2/4	
STD AVG	9.7/17	9.0/15	11.8/20	6.6/11	UPN: 2.8/5; WB: 2.4/4	

Analysts bullish on Westinghouse

See encouraging signs despite second-quarter earnings loss

By Steve McClellan

Although Westinghouse still is very much in transition, analysts noted some positive trends in the company's broadcast segment (CBS) results for the second quarter, released last week.

Westinghouse reported a net loss of \$89 million (20 cents a share) for the second quarter due to write-offs linked to its industrial sector.

The company said the broadcasting group showed operating cash flow (earnings before interest, taxes, depreciation and amortization) of \$267 million, versus \$71 million a year ago, largely due to the CBS acquisition.

On a pro forma basis, which includes CBS results in the year-ago quarter, that \$267 million cash-flow figure represents an 8% gain on a 3% revenue hike, to \$1.1 billion.

The company said radio results were "particularly strong," with a 32% cash-flow gain, to \$55 million, on an 11% revenue gain, to \$145 million.

The CBS Television Network also showed earnings gains, Westinghouse said, with higher advertising rates and increased syndication revenue offsetting



lower ratings and costs. The network's second-quarter cash flow was \$107 million on revenue of \$681 million, up 3%, and about 29.5% of the three-network second-quarter revenue pie.

The company told analysts that the network cash-flow figure was inflated by about

\$36 million from the use of a purchase price accounting method allocating costs of the CBS purchase. Without purchase price accounting, the network EBITDA number for the second quarter would be \$71 million, up from \$60 million a year ago—an 8% gain.

TV station-group revenue was down 5% on a pro forma basis, to \$226 million. Earnings also were down, despite cost reductions, as a result of lower network ratings and a station swap involving Philadelphia, Salt Lake and Denver. TV stations reported \$90 million in operating profit on revenue of \$226 million.

All things considered, analysts say, the CBS results, while not particularly impressive, were at least headed in the right direction. Smith Barney entertainment analyst John Reidy notes that the company's total broadcast operating cash flow for the quarter was up 7%, to \$192 million, in what he termed a

"very difficult period for the CBS Network and television stations." The upticks in network revenue and cash flow and the gains in radio "are signs that things are getting better," he says.

Westinghouse executives told analysts that the CBS Network sold 83% of its available upfront inventory, with cost-per-thousand gains of 5%-6%. The network is telling advertisers it expects ratings growth of 5%-10% in the fourth quarter with the 1996-97 prime time schedule.

The company cautioned that third-quarter results will dip, compared with the second quarter, because of the costs of covering the presidential conventions, as well as lower ratings and advertising prices during NBC's Olympics coverage.

Harold Vogel, entertainment analyst with Cowen & Co., says the second-quarter results for Westinghouse "indicate a gradual improvement in trend. They're in pretty good shape for now."

Westinghouse also said it expected to decide by year's end how to separate its broadcasting and industrial assets.

Meanwhile, Infinity Broadcasting, which Westinghouse has agreed to acquire, reported record revenue, income and cash flow for the second quarter (see page 60). ■

ARS thinks bigger is better, buys EZ

\$655 million buy gives it 98 stations in 20 markets

By Elizabeth A. Rathbun

American Radio Systems Corp.'s \$655 million purchase of EZ Communications Inc. is more about appearance than strategy, brokers say.

ARS is getting bigger to become more attractive to potential investors, suggests Brian Cobb of Media Venture Partners: "They want to get big. That's the number-one thing."

"It's obvious that their plan is to make the company large," says Gary Stevens of Gary Stevens & Co. "They're trying to build a company of significant size, and this kind of thing excites investors."

And, subject to FCC approval, the plan is working. With EZ Communica-

tions' 23 stations, ARS grows to 98 stations in 20 markets and moves from seventh to third on BROADCASTING & CABLE's exclusive list of the nation's top 25 radio groups (July 1). A combined ARS/EZ follows only Westinghouse Inc./CBS/Infinity and Clear Channel Communications Inc. in terms of average number of listeners per quarter-hour.

Instead of strategically building up its holdings in major markets, as Westinghouse largely did with its \$4.9 billion purchase of Infinity Broadcasting Corp., ARS's holdings increase only in Sacramento, Calif. The merger does, however, put ARS into six new major markets: Philadelphia (number four); Seattle (13); St. Louis (19); Pittsburgh (20); Char-



Alan Box's (l) EZ is the latest acquisition of Steve Dodge's American Radio Systems.

lotte, N.C. (30), and Kansas City (31).

In Sacramento, EZ actually adds too much. ARS will sell KQPT(FM) and KSSJ-FM to conform with the federal station-ownership cap of five of a kind (FMs or AMs). ARS also will sell nonperforming KMJ(AM) Sacramento. It won't be a grievous loss: the stations are expected to go for at least \$35 million, ARS

Chairman Steven B. Dodge says.

With the deal amounting to 16.8 times estimated 1996 cash flow—13.6 times projected 1997 cash flow—the cost of growth seems high. However, “there are additional dispositions and swap potentials” besides the Sacramento stations, Dodge says, that would bring the 1997 cash-flow multiple to less than 11.

“We have very specific objectives” to bring down the multiple, he says, including an immediate cut of \$3 million in corporate overhead.

Also, EZ’s stations are performing “substantially below their potential,” Dodge says. Five of EZ’s stations have an anticipated 1997 cash flow of \$4 million, but their value is \$150 million, he says.

The markets with the most potential are Seattle, “by far,” and St. Louis, Dodge says. “In both cases—theirs and ours—there are a lot of underdeveloped radio stations.”

ARS will do some “selective swapping” to get out of some markets, he says. “Seventeen or 18 markets is what we’re going to settle in.” While declining to name specific cities, Philadelphia is “one of these markets [that] may not fit as well” with the company’s long-term strategy, he says. Or there may be “add-on opportunities” there.

One industry insider notes that ARS could trade EZ’s Philadelphia holdings to Evergreen Media Corp. in exchange for Evergreen’s four FMs and three AMs in Charlotte, N.C. ARS then would have six FMs there (of which it would have to get rid of one to meet the cap). Evergreen already owns two FMs in Philadelphia.

Once its markets are trimmed to a comfortable number, ARS will grow within them, Dodge says: “It’s our objective...to get to five FMs in each market” where that is allowed.

ARS and EZ have until September 1997 to complete their merger, but expect to close in first quarter 1997. Under the deal, ARS will issue 8.7 million shares of ARS stock to EZ stockholders. Each EZ share will count for 0.9 share of ARS stock plus \$11.75 cash, for a package valued at about \$47 per share. ARS also will assume \$203 million worth of EZ debt. The combined companies’ revenue: about \$353 million this year and \$391 million in 1997, ARS executives say.

“We really think of this as...a major buy offer on American Radio stock,” says EZ President Alan Box. EZ shareholders will end up owning about 27%

COMBINING EZ AND AMERICAN

With EZ Communications, American Radio Systems’ station count grows more than 30.7%, from 75 to 98 stations in seven of the top 20 radio markets. Here is how the companies’ holdings break down:

Market (DMA rank)	American Radio Systems	EZ Communications
Philadelphia (4)	None	WIOQ(FM), WUSL(FM)
San Jose/San Francisco (5)	KSJO(FM), KUFJ(FM)	None
Boston (6)	WRKO(AM)-WBMX(FM), WEEI-AM, WEGQ-FM, WWTM(AM)-WAAF(FM)	None
Seattle (13)	None	KRPM(AM)** (formerly KING), KBKS(FM) (formerly KCIN), KYCW (FM), KMPS-AM-FM, KZOK-FM
Sacramento, Calif. (17)	KXOA-AM-FM, KQPT(FM), KCTC(AM)-KYMJ(FM), KSSJ-FM, KMJL(AM), KSFM(FM)	KRAK-FM, KHTK(AM), KNCI(FM)
St. Louis (19)	None	KFNS(AM)-KEZK-FM, KSD-AM-FM, KYKY(FM)
Pittsburgh (20)	None	WBZZ(FM), WZPT(FM)
Baltimore (23)	WBMD(AM)-WQSR-FM, WBGR(AM)	None
Hartford, Conn. (25)	WZMX(FM), WRCH-FM, WNEZ(AM), WTIC-AM-FM	None
Portland, Ore. (27)	KDBX(FM), KBBT(AM)-KUFO(FM), KUPL-FM, KKJZ(FM)	None
Charlotte, N.C. (30)	None	WSOC-FM, WSSS(FM)
Kansas City (31)	None	KBEQ-AM-FM, KFKF-FM
Buffalo, N.Y. (41)	WYRK-FM, WJYE-FM, WECK-AM, WSJZ-FM, WBLK-FM*	None
Fresno, Calif. (47)	KKDJ(FM), KMJ(AM)-KSKS(FM), KNAX-FM, KRBK-FM, KOOO-AM-KOQO-FM	None
Dayton, Ohio (52)	WMMX-FM, WTUE-FM, WONE-AM, WXEG-FM, WLQT-FM, WDOF-FM	None
West Palm Beach, Fla. (52)	WIRK-FM, WKGR-FM, WBZT-AM, WEAT-AM-FM, WOLL-FM, WPBZ-FM, WSTU (AM)-WHLT-FM	None
Austin, Tex. (69)	KJCE(AM)-KKMJ-FM, KAMX(FM) (formerly KPTV)	None
Rochester, N.Y. (71)	WCMF-FM, WCMF(AM) (formerly WRMM), WRMM-FM, WHAM(AM)-WVOR-FM, WPXY-FM, WHTK-AM, WNEF-FM (under joint sales agreement)	None
Omaha (73)	KFAB(AM)-KGOR(FM)	None
Las Vegas (74)	KMZQ-FM, KMXB-FM, KXNO(AM)-KLUC-FM, KVEG(AM), KFB(FM)	None

*=ARS has option to buy; **=may be sold Source: Broadcasting & Cable, American Radio Systems

of the new ARS. EZ stock rocketed almost 10 points on news of the deal, reaching a 52-week high of 43 last Monday, then beating that with 43 3/4 on Tuesday. ARS stock fell three points on the news of the deal to close at 36 1/2 last Monday. Last Thursday, EZ closed at 41 1/4, down 1/2, while ARS closed at 34 7/8, down 3/4.

Box will be executive vice president of the new ARS, responsible for acquisitions and developing new revenue. Box and EZ Chairman Art Kellar, who together control about 75% of EZ, will be members of ARS’s board of directors. EZ, which apparently grew as much as it could, had been looking for a buyer for some time, Box says. Dodge last Monday called the deal “the worst-kept secret in radio.”

Hoak expands banking offerings

Heritage Media Corp. Chairman James

M. Hoak is enlarging his investment banking firm. Hoak Securities Corp. will merge with Breedlove Wesneski & Co. to form HBW Holdings. Hoak will be chairman, while Lawrence E. Wesneski will be president. The new Dallas-based firm will invest in mid-market companies and provide financing and mergers advice and full-service investment banking.

Hoak will continue to head TV- and radio-station-owner Heritage Broadcasting and Hoak Capital Corp., a private investment firm that is raising money for Hoak Communications Partners LP.

Clear Channel completes Heftel buy

Clear Channel Communications Inc. last Monday completed its tender offer for Heftel Broadcasting Corp. and installed its own board of directors.

The tender offer was \$23 per share,

for a total of about \$206 million. Heftel stock closed last Monday (Aug. 5) at 30 3/8, then rose to a 52-week high of 35 7/8 on Thursday. The offer had been extended at the same time that Clear Channel was negotiating a \$1.3 billion line of credit for future radio and TV acquisitions.

In a suit filed in June in Delaware's Court of Chancery in an effort to stop the tender offer, a shareholder of Spanish radio broadcaster Heftel said the offer price was "substantially below the fair market value of the...stock." Clear Channel called the suit "groundless" in a filing with the Securities & Exchange Commission.

Clear Channel intends to maintain Heftel as an independent, publicly traded company. However, the tender offer gives Clear Channel 63.2% control of Heftel—it had owned 21.3%—and the entire board of directors has been replaced by Clear Channel picks. Heftel Chairman Cecil Heftel, for example, is gone; Clear Channel President Lowry Mays is in as Heftel president.

Once Tichenor Media System Inc. is merged into the "New Heftel," Clear Channel will own about 43% of

the diluted company.

Earnings (and losses) news

Meredith Corp. closes its fiscal year on June 30 with net earnings of \$54 million, up from a loss of \$6.3 million in 1995.

For the second quarter of this year, earnings jumped 51.7%, to \$15.3 million compared with the same period a year ago.

"All our business groups reported increased operating profits for fiscal 1996," says Chairman Jack D. Rehm. In fact, it was a record year for broadcasting, with revenue up 19.9%, to \$145.9 million, and operating profit growing 24.9%, to \$52.3 million.

Those results reflect a full year of operation for WSMV-TV Nashville, including debt incurred for the January 1995 acquisition, and costs related to the planned introduction of local news WOGX-TV Gainesville, Fla. Improved revenue and profit were reported by KPHO-TV Phoenix; WOFL-TV Orlando, Fla., and KVVU-TV Las Vegas.

Des Moines-based Meredith also publishes books and magazines including *Better Homes and Gardens*.

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 **\$41,900,000** **2**
 Combos **\$681,189,400** **5**
 FMs **\$13,150,000** **6**
 AMs **\$7,139,500** **10**
 Total **\$743,378,900** **23**

SO FAR IN 1996:

TVs **\$4,649,693,896** **60**
 Combos **\$9,779,635,479** **235**
 FMs **\$1,526,329,953** **261**
 AMs **\$140,839,688** **148**
 Total **\$16,096,499,016** **704**

SAME PERIOD IN 1995:

TVs **\$2,477,937,000** **81**
 Combos **\$1,207,657,550** **137**
 FMs **\$422,780,073** **230**
 AMs **\$70,429,654** **124**
 Total **\$4,178,804,277** **572**

Source: BROADCASTING & CABLE

TV

KNVO(TV) McAllen/Brownsville, Tex.

Price: \$24.8 million cash for stock (merger; includes \$50,000 noncompete agreement)

Buyer: Entravision Merger Corp., Los Angeles (chairman Walter F. Ulloa, president Philip C. Wilkinson, each 40.4% owners). Ulloa owns 92.4% of KSTV(TV) Ventura, Calif.

Sellers: LS Communications Ltd. (78% owner), Mundo Vision Broadcasting Co. (20% owner), Larry E. Safir (2% owner), all McAllen

Facilities: Ch. 48, 3,162 kw visual, 316.2 kw aural, ant. 524 ft.

Affiliation: Univision

KETK-TV Jacksonville/Tyler and KLSB-TV Nacogdoches/Tyler, Tex.

Price: \$17.1 million

Buyer: Max Media Properties LLC, Virginia Beach, Va. (John A. Trinder, president); owns KBSI-TV Cape Girardeau, Mo.; KKLZ(FM) Las Vegas; WSYT-TV Syracuse, N.Y.; WJMH(FM) Reidsville/Greensboro and WMQX(FM) Winston-Salem/Greensboro, N.C.; WKEF-TV Dayton, and WENT-TV Greenville/Tri-Cities, Tenn., and WWDE-FM Hampton/Norfolk and WNVZ(FM) Norfolk, Va.; is buying WQMG-AM-FM Greensboro and WBNU-TV Charleston, S.C., and WFOG(AM) Chesapeake/Norfolk-FM Suffolk/Norfolk and WPTE-FM Virginia Beach/Norfolk, Va.



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on its recent Initial Public Offering
of 7,125,000 Shares Class A Common Stock
and

Direct Placement to Eligible Employees of
450,000 Shares Class A Common Stock

June 28, 1996

EDWARDS & ANGELL

served as legal counsel to
The Providence Journal Company
in connection with these transactions

Providence Boston New York Palm Beach Hartford Newark Newport

(see item, below); has time brokerage agreements with other TVs in Syracuse and Cape Girardeau

Sellers: ■ KETK-TV: Lone Star Broadcasting Inc., Rosemont, Pa. (James M. Buck III, principal); no other broadcast interests ■ KLSB-TV: KLSB Acquisition Corp., Norfolk, Va. (Paul Lucci, president/owner). Lucci owns WDKA-TV Paducah, Ky.

Facilities: KETK-TV: ch. 56, 5,000 kw visual, 500 kw aural, ant. 1,583 ft.; KLSB-TV: ch. 19, 229 kw visual, ant. 728 ft.

Affiliations: Both NBC

COMBOS

KRAK-FM and KHTK(AM)-KNCI(FM) Sacramento, Calif.; KBEQ-AM-FM (Kan.) and KFKF-FM (Mo.) Kansas City; KFNS(AM)-KEZK-FM, KSD-AM-FM and KYKY(FM) St. Louis; WSOC-FM and WSSS(FM) Charlotte, N.C.; WBZZ(FM) and WZPT(FM) Pittsburgh; WIOQ(FM) and WUSL(FM) Philadelphia, and KRPM(AM) (formerly KING), KYCW(FM), KMPS-AM-FM and KZOK-FM Seattle and KBKS(FM) (formerly KCIN) Tacoma/Seattle, Wash.

Price: \$655 million (merger)

Buyer: American Radio Systems, Boston (Steven B. Dodge, chairman); owns or is buying KKDJ(FM), KMJ(AM)-KSKS(FM), KNAX-FM, KRBT-FM, KOQO(AM)-KOQO(FM) Fresno, KSJO(FM), KUFX(FM) San Jose/San Francisco and KXOA-AM-FM, KQPT(FM), KCTC(AM)-KVMX(FM), KSSJ-FM, KMJI(FM), KSFM(FM) Sacramento, all Calif.; WZMX(FM), WRCH-FM, WNEZ(AM), WTIC-AM-FM Hartford, Conn.; WIRK-FM, WKGR-FM, WBZT(AM), WEAT-AM-FM, WOLL-FM, WPBZ-FM and WSTU(AM)-WHLT-FM West Palm Beach, Fla.; WBMD(AM)-WQSR-FM, WBGR(AM) Baltimore; WRKO(AM)-WBMX(FM), WEEI(AM), WEGQ-FM, WWTM(AM)-WAAF(FM) Boston; KFAB(AM)-KGOR(FM) Omaha; KMZQ-FM, KMXB-FM, KXNO(AM)-KLUC-FM, KVEG(AM), KFBI(FM) Las Vegas; WYRK-FM, WJYE-FM, WECK-AM, WSJZ-

FM, WBLK-FM Buffalo and WCMF-FM, WCMF(AM) (formerly WRMM), WRMM-FM, WHAM(AM)-WVOR-FM, WPXY-FM, WHTK(AM), WNVE-FM (under joint sales agreement) Rochester, N.Y.; WMMX-FM, WTUE-FM, WONE(AM), WXEG-FM, WLQT-FM and WDOL-FM Dayton, Ohio; KDBX(FM), KBBT(AM)-KUFO(FM), KUPL-FM, KKJZ(FM) Portland, Ore., and KJCE(AM)-KKMJ-FM, KAMX(FM) (formerly KPTY) Austin, Tex.

Seller: EZ Communications, Fairfax, Va. (Alan Box, president); is swapping away WBYU(AM)-WEZB(FM) and WRNO(FM) New Orleans

Facilities: KRAK-FM: 98.5 mhz, 50 kw, ant. 500 ft.; KHTK: 1140 khz, 50 kw; KNCI: 105.1 mhz, 50 kw, ant. 500 ft.; KBEQ(AM): 1030 khz, 1 kw day, 500 w night; KBEQ-FM: 104.3 mhz, 100 kw, ant. 987 ft.; KFKF-FM: 94.1 mhz, 100 kw, ant. 994 ft.; KFNS: 590 khz, 1 kw; KEZK-FM: 102.5 mhz, 100 kw, ant. 1,026 ft.; KSD(AM): 550 khz, 5 kw; KSD-FM: 93.7 mhz, 100 kw, ant. 859 ft.; KYKY: 98.1 mhz, 90 kw, ant. 1,027 ft.; WSOC-FM: 103.7 mhz, 100 kw, ant. 1,040 ft.; WSSS: 104.7 mhz, 96 kw, ant. 1,210 ft.; WBZZ: 93.7 mhz, 41 kw, ant. 550 ft.; WZPT: 100.7 mhz, 17 kw, ant. 850 ft.; WIOQ: 102.1 mhz, 27 kw, ant. 669 ft.; WUSL: 98.9 mhz, 18 kw, ant. 830 ft.; KRPM: 1090 khz, 50 kw; KYCW: 96.5 mhz, 100 kw, ant. 1,223 ft.; KMPS(AM): 1300 khz, 5 kw; KMPS-FM: 94.1 mhz, 57 kw, ant. 2,342 ft.; KZOK-FM: 102.5 mhz, 100 kw, ant. 1,170 ft.; KBKS: 106.1 mhz, 55 kw, ant. 699 ft.

Format: KRAK-FM: country; KHTK: hot talk; KNCI: country; KBEQ(AM): talk; KBEQ-FM: young country; KFKF-FM: contemporary country; KFNS: sports; KEZK-FM: soft adult contemporary; KSD(AM): country; KSD-FM: classic rock; KYKY: adult contemporary; WSOC-FM: hot new country; WSSS: '70s; WBZZ: top 40; WZPT: country; WIOQ: CHR; WUSL: urban contemporary; KRPM: news; KYCW: young country; KMPS-AM-FM: country; KZOK-

Media General, Inc., Stewart Bryan, III, Chairman and CEO, is acquiring in a cash merger **Park Acquisitions, Inc.,** for \$710,000,000.

Brian E. Cobb initiated the transaction and advised the Sellers.

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Amplification

New England Media Inc. was the broker of the \$225,000 sale of WIKE(AM) Newport, Vt., from Northeast Kingdom Broadcasting Inc. to Steele Communications Co. ("Changing Hands," June 10). The deal closed July 31.

The final price paid at auction for WUSS(AM) Atlantic City was \$180,000 ("Changing Hands," July 29). The buyer was South Jersey Radio Inc.; broker was Ray Rosenblum.

Correction

The price paid by Monroe-Stephens Broadcasting Inc. for KRPT-AM-FM Anadarko, Okla., was \$500,000 (includes \$50,000 consulting agreement). Broker was R.E. Meador & Associates ("Changing Hands," July 29).

FM: classic rock; KBKS: contemporary country

WFOG(AM) (formerly WJQI) Chesapeake/Norfolk-WFOG-FM Suffolk/Norfolk and WPTE-FM (formerly WJQI-FM) Virginia Beach/Norfolk, Va.

Price: \$15.135 million

Buyer: Max Media Properties LLC, Virginia Beach, Va. (John A. Trinder, president); owns wwde-FM Hampton/Norfolk and wnvz(FM) Norfolk, Va.; is buying KETK-TV Jacksonville/Tyler, Tex. (for other holdings, see item, above)

Seller: Sunshine Wireless Co. Inc., Fort Lauderdale, Fla. (Dan N. Cohen, president); owns wjqi-AM-FM Norfolk; is selling wqam(AM) Miami-wkis-FM Boca Raton/Miami, Fla.

Facilities: AM: 1600 khz, 5 kw; FM: 92.9 mhz, 50 kw, ant. 479 ft.; WPTE-FM: 94.9 mhz, 50 kw, ant. 499 ft.

Format: All adult contemporary
Broker: Blackburn & Co.

WGBF(AM) Evansville, Ind.-WGBF-FM Henderson, Ky., and KOEL-AM-FM Oelwein/Cedar Falls, Iowa

Price: \$9.2 million (\$2.5 million for WGBF-AM-FM [includes \$210,000 non-compete and consulting agreements]; \$6.7 million for KOEL-AM-FM)

Buyer: Connoisseur Inc., Westport, Conn. (Jeffrey D. Warshaw, president/owner); owns wxxq(FM) Freeport and wrok(AM)-wzok(FM) Rockford, Ill.; korb(FM) Bettendorf, KJOC(AM) Davenport, wxlp(FM) Moline and kbof(FM) Muscatine, all Iowa; wfdf(AM)-wdzz(FM) Flint, Mich., and wbbw(AM), wbbg(FM), wrtk(AM) and whot-FM Youngstown, Ohio; is buying wgen-AM-FM Geneseo, Ill., and kkcw(FM) Cedar Falls, Iowa (see item, below); is selling wfml(AM) Freeport; has applied to build FM in Frankenmuth, Mich. Warshaw is selling his 21.7% ownership in KPCC(AM) Pasadena, Calif. He is the son of Howard and Miriam Warshaw, co-owners of Alchemy Communications Corp., which owns wrbz(AM) Raleigh/Durham, N.C.; is selling wkix-FM Raleigh/Durham.

Sellers: ■ WGBF-AM-FM: Aiken Communication Corp., Henderson (Larry Aiken, president); no other broadcast interests ■ KOEL-AM-FM: Independence Broadcasting Corp., Kenosha, Wis. (Peter Sulick, president); owns wlip(AM)-will(FM) Kenosha; is selling ksar(AM)-kyez(FM) Salina, Kan.

Facilities: WGBF(AM): 1280 khz, 5 kw day, 1 kw night; WGBF-FM: 103.1 mhz, 6 kw, ant. 460 ft.; KOEL(AM): 950 khz, 5 kw day, 500 w night; KOEL-FM: 92.3 mhz, 100 kw, ant. 1,000 ft.

Format: WGBF(AM): MOR; WGBF-FM: rock; KOEL(AM): full-service adult contemporary; KOEL-FM: country

Brokers: WGBF-AM-FM: Media Venture Partners (buyer); John Bowen (seller); KOEL-AM-FM: Bergner & Co.

KCRS-AM-FM Midland, Tex.

Price: \$1,004,400

Buyer: Parker Humes Broadcasting Co., Midland (Parker M. Humes, owner). Humes owns 15% of seller.

Seller: Midland Broadcasting Co., Austin, Tex. (Wendell Mayes Jr., 77.5% owner). Mayes owns 82.5% of KAMG(AM)-KVIC-FM Victoria, Tex.; has interest in KLBj-AM-FM Austin and KAJZ(AM) Killeen, Tex.

Facilities: AM: 550 khz, 5 kw day, 1 kw night; FM: 103.3 mhz, 100 kw, ant. 920 ft.

Format: Both news

KCII-AM-FM Washington, Iowa

Price: \$800,000

Buyer: M and H Broadcasting Inc., Knoxville, Iowa (Mel A. Suhr, 50% owner); owns KNIA(AM)-KRLS(FM) Knoxville. Suhr owns 7.4% of KCII-AM-FM.

Seller: Alver Leighton, St. Cloud, Minn.; has interest in KYCK(FM) Crookston, Minn. Leighton is president/85% owner of Leighton Enterprises Inc., which owns KDLM(AM) Detroit Lakes and KNSI(AM)-KCLD(FM) St. Cloud, Minn.; is selling KFGX(FM) (formerly KKDL) Detroit Lakes.

Facilities: AM: 1380 khz, 500 w day; FM: 95.3 mhz, 3 kw, ant. 300 ft.

Format: Both adult contemporary

RADIO: FM

KKCV(FM) Cedar Falls, Iowa

Price: \$3.2 million

Buyer: Connoisseur Inc., Westport, Conn. (Jeffrey D. Warshaw, president/owner); is buying WGBF(AM) Evansville, Ind.-WGBF-FM Henderson, Ky., and KOEL-AM-FM Oelwein/Cedar Falls, Iowa (see item, above)

Seller: Thin Air Investments Inc. (Diane Winkey, principal)

Facilities: 98.5 mhz, 25 kw, ant. 328 ft.

Format: Country

Broker: Bergner & Co.

KFMG(FM) Pella/Des Moines, Iowa

Price: \$2.7 million

Buyer: Saga Communications Inc., Grosse Pointe Farms, Mich. (Edward K. Christian, president/58% owner); owns KIOA-AM-FM and KRNT(AM)-KSTZ(FM) Des Moines; wixy(FM) and WLRW(FM) Champaign, WYMG(FM) Jacksonville/Springfield and WQL(FM) Springfield, all Ill.; KOAM-TV Pittsburg, Kan.; WGAN(AM)-WMGX(FM) and WZAN(AM) Portland and WYNZ(FM) Westbrook, Maine; WAQY(AM) East Longmeadow

and WAQY-FM Springfield, Mass.; WFEA(AM)-WZID(FM) Manchester, N.H.; WVKO(AM)-WSNY(FM) Columbus, Ohio; WNOR-AM-FM Norfolk and WAFX(FM) Suffolk, Va., and WKLB(FM) and WLZR-AM-FM Milwaukee; is buying WPRC(AM)-WWTE-FM Lincoln and WTAX(AM)-WDBR(FM) Springfield, Ill.; WNAX-AM-FM Yankton, S.D./Sioux City, Iowa, and WPOR-AM-FM Portland, Me.

Seller: Intergalactic Communications Inc., Des Moines (Ron Sorenson, president); no other broadcast interests. Note: Intergalactic acquired station for \$1.43 million in 1992.

Facilities: 103.3 mhz, 1 kw, ant. 745 ft.

Format: Adult progressive

Broker: Gary Stevens & Co.

KNCN(FM) Sinton/Corpus Christi, Tex.

Price: \$2.1 million

Buyer: Gulfstar Communications Inc. (John Cullen, president); owns KRYS-AM-FM and KMXR(FM) Corpus Christi (for other holdings see "Changing Hands," June 10)

Seller: Tippie Communications, Austin, Tex. (Henry B. Tippie, president/90% owner); is selling KCLI(FM) Widefield/Colorado Springs, Colo., and KVLV(FM) Edinburg, Tex.

Facilities: 103.7 mhz, 1 kw, ant. 942 ft.

Format: Rock

Broker: Whitley Media

KDEA(FM) New Iberia, La.

Price: \$2 million

Buyer: Powell Broadcasting Co. Inc., Baton Rouge (Nanette N. Kelley, president); is buying KVOL(AM) Lafayette-KVOL-FM Opelousas, La. (see item, below)

Seller: Cajun Consulting Inc., Lafayette, La. (Roger W. Cavaness, president). Cavaness has interest in KLAA-FM Tioga, La.; is selling KVOL(AM) Lafayette-KVOL-FM Opelousas (see item, below)

Facilities: 93.7 mhz, 34 kw, ant. 590 ft.

Format: Adult contemporary

WWSF(FM) Andalusia, Ala./Fort Walton Beach, Fla.

Price: \$1.9 million

Buyer: Patterson Broadcasting Inc., Atlanta (James W. Wesley Jr., president); owns wxbm-FM Milton/Pensacola (for other holdings, see "Changing Hands," Aug. 5)

Seller: Affable Inc., Fort Walton Beach, Fla. (Stephen C. Riggs, president); no other broadcast interests

Facilities: 98.1 mhz, 89 kw, ant. 1,090 ft.

Format: Classic rock

KVOL(AM) Lafayette-KVOL-FM Opelousas, La.

Price: \$1.25 million (includes

\$200,000 noncompete agreement)
Buyer: Powell Broadcasting Co. Inc., Baton Rouge (John L. Peroyea, CEO); is buying KDEA-FM New Iberia, La. (see item, above)

Seller: Cavaness Broadcasting Inc., Lafayette, La.; is selling KDEA-FM

Facilities: AM: 1330 khz, 5 kw day, 1 kw night; FM: 105.9 mhz, 3.4 kw, ant. 433 ft.

Format: AM: urban gold; FM: R&B

RADIO: AM

KEGE(AM) Minneapolis/St. Paul

Price: \$3 million

Buyer: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president/50% owner); for holdings see "Changing Hands," June 24

Seller: Entertainment Communications Inc., Bala Cynwyd, Pa. (Joseph M. Field, president/70.3% owner); owns 99% of KITS(FM) San Francisco; WKTK (FM) Crystal River, WISF(FM) Homes Beach and WYUU(FM) Safety Harbor, all Fla.; KFXX(AM) Oregon City and KGON(FM) Portland, Ore.; WDSY-AM-FM and WNRQ(FM) Pittsburgh; KLDE(FM) Houston, and KNRK(FM) Camus and KMTT-FM Tacoma, Wash.; is acquiring KNDD(FM) Seattle and KBSG-AM Auburn/Federal Way-KBSG-FM Tacoma, Wash.

Facilities: 980 khz, 5 kw

Format: AOR

Broker: Gary Stevens & Co.

WYFX(AM) Boynton Beach, Fla.

Price: \$2.25 million

Buyer: Fairbanks Communications Inc., West Palm Beach, Fla. (Richard M. Fairbanks, president/87% owner); owns WJNO(AM)-WRLX(FM) West Palm Beach, WRMF(FM) Palm Beach and WJNX(AM), WIRA(AM) and WCLB-FM Fort Pierce, all Fla.; WKOX(AM) Framingham, Mass./Boston; is buying WTTB (AM)-WGYL(FM) Vero Beach/Fort Pierce, Fla.; is selling WKLB-FM Framingham

Seller: Beach Broadcasting Co. Inc., Delray Beach, Fla. (Gary Lewis Schroepfer, president); no other broadcast interests

Facilities: 1040 khz, 25 kw day, 1.2 kw night

Format: Urban contemporary

WLIS(AM) Old Saybrook, Conn.

Price: \$675,000

Buyer: Crossroads Communications of Old Saybrook LLC, Norwalk, Conn. (Donald DeCesare, president/99% owner); owns WMRD(AM) Middletown, Conn.

Seller: Del Raycee, Old Saybrook; no other broadcast interests

Facilities: 1420 khz, 5 kw day, 500 w

night

Format: Soft & easy favorites

KFRM(AM) Salina, Kan.

Price: \$500,000

Buyer: Taylor Communications Inc., Clay Center, Kan. (W. Kent Lips, president/50% owner). Lips has interest in KCLY(FM) Clay Center.

Seller: H.R.H. Broadcasting Corp., Glen Elder, Kan. (Herbert R. Hofflicker, president/50% owner); owns KDNS-FM Downs, Kan., and KRFS-AM-FM Superior, Neb.

Facilities: 550 khz, 5 kw

Format: Country

Broker: R.E. Meador & Associates

KENU(AM) Enumclaw and KTOL(AM) Lacey/Olympia, Wash.

Price: \$200,000 (\$40,000 for KENU; \$160,000 for KTOL)

Buyer: ■ KENU: Green River Foundation, Auburn, Wash. (Donald W. Lisko, president). Foundation is fundraising arm of Green River Community College, which owns KGRG(FM) Auburn, Wash. ■ KTOL: Skip Marrow, Olympia, Wash.; owns KBRD(AM) Lacey and has CP to build FM in Elma, Wash.

Seller: Country Gold Network Inc./Bar-B Broadcasting Inc., Tacoma, Wash. (Barbara Geesman, president/owner). Geesman owns KWTZ (AM) Everett and KJUN(AM) Puyallup/Tacoma, Wash.; also is selling KBLV(AM) Bellevue/Seattle, Wash.

Facilities: KENU: 1330 khz, 500 w day, 26 w night; KTOL: 1280 khz, 1 kw day, 500 w night

Format: KENU: country; KTOL: country gold

Broker: Montcalm

KOTC(AM) Kennett, Mo.

Price: \$190,000

Buyer: Eagle Bluff Enterprises, Poplar Bluff, Mo. (Co-owners Rochelle and Steven C. Fuchs); owns KAHR (FM) Poplar Bluff. Fuchs each own 26% of KXOQ(FM) Kennett.

Seller: Duke Broadcasting Corp., Jonesboro, Ark. (Larry A. Duke Sr., president/owner); owns KFIN(FM) Jonesboro. Larry Duke also owns KBTM(AM)-KIYS(FM) Jonesboro.

Facilities: 830 khz, 10 kw day

Format: Adult contemporary

KMRR(AM) Tucson, Ariz.

Price: \$110,000

Buyer: Hudson Communications Inc., LaGrange, Ill. (co-owners Aldona R. and Stanley H. Sprei); no other broadcast interests

Seller: Patricia Ruiz, Tucson; no other broadcast interests

Facilities: 1330 khz, 2 kw day, 5 kw

night

Format: Dark

KSIW(AM) Woodward, Okla.

Price: \$109,500

Buyer: Classic Communications Inc., Woodward (Sherre D. House, president/50% owner); owns KWDQ-FM and KWFX-FM Woodward

Seller: Fuchs Communications Inc./Fuchs Broadcasting Co., Hobart, Okla. (Alfred R. Fuchs, 60% owner/75.5% owner); is selling KTJS(AM)-KOTZ(FM) Hobart

Facilities: 1450 khz, 1 kw

Format: C&W

WPGY(AM) (formerly WINW) Canton, Ohio

Price: \$75,000

Buyer: Pinebrook Corp., Cuyahoga Falls, Ohio (Patrick Barb, president/owner); no other broadcast interests

Seller: Sabre Communications Inc., Williamsport, Pa. (Paul Rothfuss, president); owns WRQK-FM Canton; WCLI(AM)-WNKI(FM) Corning, WQIX(AM)-WPGI(FM) Horseheads and WHDL(AM)-WPIG(FM) Olean, all N.Y.; WHTO(FM) Muncy and WFXX(AM)-WZXR(FM) Williamsport, Pa.; is selling WCLI(AM) Corning

Facilities: 1520 khz, 1 kw day

Format: Adult contemporary

Broker: Ray Rosenblum

WDCS(AM) Cobleskill, N.Y.

Price: \$30,000

Buyer: Candice Broadcasting Corp., Bronx, N.Y. (Joseph Lalino, president/75% owner); no other broadcast interests

Seller: Kevin Smith Broadcast Group Inc., Cobleskill (Kevin Smith, president); no other broadcast interests

Facilities: 1190 khz, 1 kw day

Format: News/talk

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ASCAP restructuring rates

Will reduce fees to non-music-intensive stations, change blanket charges also

Radio

By Donna Petrozzello

A revised music licensing fee structure proposed by the American Society of Composers, Authors and Publishers (ASCAP) reduces per-program-based fees charged to news, talk and religious stations for use of ASCAP music titles.

In an agreement with the Radio Music License Committee (RMLC), ASCAP wants to cut its fee in half for non-music-intensive stations that play ASCAP music during more than 10% of their annual programming hours. (ASCAP's proposals must be approved by the U.S. District Court for the Southern District of New York before they can be put into effect.)

ASCAP traditionally has charged stations a per-program license fee equal to 4.22% of the adjusted gross revenue earned during the hours the station played music. ASCAP wants to reduce that fee to 2.13%.

Stations playing music during 10% or fewer of their programming hours, however, will still pay the full 4.22%, says RMLC Executive Director Dave Fuellhart. Yet, most stations that play music for more than 10% of their programming hours and pay ASCAP on a per-program basis should see a 55% reduction

in their total ASCAP fees, he says.

Some 1,000 non-music-intensive stations pay ASCAP on a per-program basis. By comparison, 9,600 music-intensive stations pay ASCAP a "blanket fee" equivalent to 1.6% of the station's annual adjusted gross revenue. While this generally is a greater sum, the blanket fee offers stations unlimited access to ASCAP titles, Fuellhart says.

In addition to lowering its per-program fees, ASCAP has proposed a new blanket fee rate structure for stations whose adjusted annual gross revenue is \$150,000 or less. Fuellhart says about 2,000 stations will be affected by the new rates and that most will reduce their ASCAP payments as a result.

For example, stations billing up to \$50,000 in adjusted gross revenue will pay a flat \$400 blanket fee, Fuellhart says. And stations billing \$50,001-\$75,000 will pay \$800 rather than 1.6%



ASCAP

"We have been able to let stations play a lot more music for a lot less money."

RMLC's Dave Fuellhart

of their revenue, as they did previously.

At the top of the fee structure, stations billing \$125,001-\$150,000 will pay an \$1,800 blanket fee rather than 1.6% of revenue.

ASCAP's cost-cutting proposals include a provision allowing stations to deduct some revenue earned during promotional events from their annual adjusted gross revenues. Lower adjusted gross revenue drives down ASCAP payments for stations paying a blanket fee, Fuellhart adds: "We have

been able to let stations play a lot more music for a lot less money."

ASCAP's lower per-program fee proposal comes after stiff criticism of ASCAP by the National Religious Broadcasters' music licensing committee last November.

At that time, NRB members said the per-program charges for some non-music stations were higher than blanket fees paid by music stations, which NRB deemed unfair because the music stations had unlimited access to the ASCAP repertoire.

Members of the NRB pleaded with Congress to step in to rectify ASCAP's fee structure, but they failed to get any congressional action.

Russ Hauth, executive director of the NRB Committee, says his group, in essence, wanted Congress to rule that the total of a per-program fee charged to a non-music station could not exceed a blanket fee charged to a music-intensive station.

Although the discounted per-program fee schedule is an improvement, Hauth says, it still does not satisfy NRB's 700 member stations. Hauth says that NRB intends to go forward with a Sept. 16 trial date in an attempt to make per-program and blanket rate fees more equitable. ■

Taking a flying leap



KIOI(FM) San Francisco morning host Don Bleu kept his promise to jump out of an airplane to celebrate his 50th birthday on July 26. Bleu, in foreground, was broadcasting live as he took the dive and relayed the experience on-air to listeners. Coach P.J. O'Keefe escorted Bleu as he jumped. —DP

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Stern out in Richmond

New owner of WVGO decides shock jock's ratings aren't good enough for station

By Donna Petrozzello

A recent addition to Howard Stern's radio empire abruptly canceled its contract with the self-proclaimed "king of all media," citing a steep drop in ad revenue and ratings.

WVGO(FM) Richmond, Va., dropped Stern late last month after the station's ad revenue fell 48% from last year and its morning drive ratings plunged from a 21.0 to an 11.0 among men 18-34 in one survey period.

Ken Brown, president of ABS Communications, WVGO's owner, says ABS chose not to continue the contract with Stern made by the station's former owner, Benchmark Communications, in October 1995, when the station debuted Stern in Richmond.

ABS, the new owner of WVGO since last month, will honor Stern's contract with Benchmark through October 1997, despite canceling the show, by paying Stern \$250,000 annually for two years, Brown says. "We just didn't feel we could get a good economic return with Howard," he says. "We didn't see where keeping Stern in the market any longer would be an

economic benefit."

Yet, Brown does not attribute WVGO's revenue downfall solely to Stern. He says the station's revenue dipped soon after the station switched its format from adult alternative to modern rock in September 1995. The station plugged Stern into morning drive a month later.

As a modern rock station, WVGO could not compete with the more established modern rock WBZU(FM) Richmond, which ABS owned before purchasing WVGO, Brown says. In conjunction with canceling Stern, ABS has retired the WVGO call letters and is simulcasting modern rock from WBZU on both signals. WVGO's signal at 106.5 FM is expected to debut an oldies format later this month.

But while Brown points to poor ratings overall at WVGO, he admits that Stern "wouldn't sell in Richmond." Marlene Earnest, station manager for the ABS stations in Richmond, says both national and local advertisers shied away from WVGO with Stern on board, but that national advertisers were less willing than local advertisers to embrace Stern. However, Earnest also says WVGO ad revenue declined in all dayparts, not just in morning drive.

"There are a lot of national advertisers with no-Stern dictates," Earnest says. "But we saw a drop in national advertising across the board. It affected all dayparts."

And WBZU Program Director J.J. Quest argues that Stern failed to reap a huge listener share. In addition to losing a sizable portion of men 18-34, Stern's traditional target audience, audience share for adults 18-34 dropped from a 14.6 rating last winter to a 10.0 in the spring book. Quest also says that Stern ranked seventh among morning shows with listeners 25-54 in the market.

In addition, a report from Coleman Research that ABS had requested to determine Stern's viability in Rich-

mond "came back negative," Quest says. "When we saw those huge declines in audience share, we decided to cut our losses. It's a lot of money to pay a seventh-ranked talent."

According to the terms of the contract, Stern could move to another Richmond station one month after his last broadcast on WVGO, which was July 25. Yet, it is doubtful that another Richmond broadcaster will be anxious to sign him anytime soon.

Linda Forem, vice president and general manager at rock WRXL (FM) and WRVQ(FM), both Richmond and both

owned by Clear Channel Communications, says she has "no interest" in Stern. "Stern is a great talent, but he wasn't getting bought by advertisers, from what I hear. I think there are other shows that people want to listen to."

Forem speculates that Stern may not have drawn a wide audience in her town because, unlike New York and Los Angeles, Richmond drivers spend less time commuting each morning. As a result, Stern's typical seven-to-eight-minute commercial breaks may have turned off listeners, she says. "There is nothing about Richmond that is like New York," Forem says. "It makes sense that Stern didn't work here."

However, Mike Wolf, WYAV(FM) Myrtle Beach (Conway), S.C., program director, argues that stations that lose advertisers after picking up Stern "just don't know how to sell" the controversial host. Wolf defends Stern's two-year track record on his station, even though the ratings fell from a 12.0 with adults 12-plus in Stern's initial spring 1994 book to a 6.7 in spring 1995 and a 6.9 in spring 1996.

Wolf attributes the slide to increased competition from other local and syndicated morning talent, including ABC Radio Networks' Tom Joyner. But Wolf contends that "Stern's strength is in time spent listening," not necessarily audience share ratings based on average-quarter hour listening. Wolf also says that "many" of the advertisers who chose not to buy time on Stern when he debuted in the market two years ago "have come back."



Howard Stern didn't play well in Richmond.

Infinity reports 19th quarter of fiscal gains

Infinity Broadcasting reported a 63% increase in net free cash flow, to \$46,795,000, for the quarter ended June 30 as compared with second quarter 1995. Infinity also reported a 50% increase in operating cash flow, to \$63,621,000, and a 109% increase in net revenue, to \$177,116,000. Company officials attributed the increase in net revenue to higher ad revenue, the purchase of stations from Alliance Broadcasting and Granum Communications and the purchase of outdoor advertising conglomerate TDI Worldwide during the first half of 1996. —DP

Rainbow to launch Philadelphia news channel

Has 10-year carriage deal with cable operator Lenfest Group

By Rich Brown

The latest attempt to stake a claim in the regional news business is under way in Philadelphia.

Rainbow Programming Holdings has signed a deal with area cable system operator Lenfest Group enabling the programer to launch the region's first 24-hour, video-based news network.

Rainbow in September will purchase a text-based local news service from Lenfest and use the channel position to debut its replacement network. A built-in carriage deal gives Rainbow access to Lenfest's 920,000 area households for 10 years.

Just how successful Rainbow will be in convincing other Philadelphia-area



cable system operators to carry its news channel remains to be seen. Executives at Philadelphia-based giant Comcast Corp. have long said that a local news channel would not be viable. Rainbow Executive Vice President Hank Ratner says the potential reach of a Philadelphia-area news

Turner dealing for Nagano rights

CBS says field of bidders for winter games has been whittled to one

By Michael Katz

After witnessing NBC rack up high ratings at the cableless Atlanta Olympics, Turner wants a piece of that action and is close to purchasing cable rights to the 1998 winter Olympics in Nagano, Japan, from CBS.

"There's a 95 percent probability that we will have a cable entity involved with us in Nagano," says CBS's Rick Gentile. "My guess is that we will end up doing a deal with Turner."

With retransmission negotiations now under way, CBS could have its own cable presence before 1998. But, says Gentile, "Even if we have a cable network we still might do a Turner deal.... Dealing with Turner for the Olympics makes the most sense for us financially." CBS, which paid \$375 million for the 1998 Olympic rights, had been in discussions with several other cable networks, Gentile says, but the

field has been whittled down to Turner.

"We certainly have had good discussions with [CBS], and we're hopeful an announcement will be made soon," says Turner's Greg Hughes. "CBS has been a great partner in 1992 and 1994."

The Nagano Olympics are considered the only shot at Olympics coverage for

cable rights to winter Olympics in 1992 and 1994—for which it paid \$20 million and \$30 million, respectively—Turner still sees the rights to the games as an important asset.

"The Olympics are a prestige event, and certainly TNT and Turner have been associated with prestige in our NBA and NFL coverage," says Hughes.

"I see that as...a tradition we'd like to continue." But Hughes says prestige is not the only incentive and that Turner looks for the Nagano rights to be "an important, positive businessdeal."

If such a deal goes through, the rights likely will be split, with CBS getting prime time coverage and first choice of events, and Turner getting daytime coverage. During the nine days of coverage, CBS would broadcast the games for 100-plus hours, and Turner would carry about 45 hours. Turner would likely carry the games on TNT rather than on TBS. ■



Turner, or any other cable network, until NBC's rights are up after the 2008 games. NBC plans to supplement its broadcast coverage of future Olympics via its two cable networks, MSNBC and CNBC, sources say.

Although Turner lost millions on the

channel is probably greater than 2.5 million cable households but that the Lenfest systems alone provide ample opportunity for the channel.

Lenfest, a 50-50 partnership of cable system giant Tele-Communications Inc. and entrepreneur Jerry Lenfest, will have an option to buy a minority stake in Rainbow's local news channel. Lenfest has also been hired by Rainbow to handle local advertising sales for the service.

The lineup of regional news networks around the country is growing fast as programmers look to fill the remaining gaps. Time Warner is said to be looking to expand its local news operations with possible launches on systems in Ohio, Texas and San Diego. Nashville-based Speer Communications earlier this month

unveiled plans to debut a statewide news/sports/entertainment cable network called Tennessee Now, with plans to develop similar services in other markets.

Although Rainbow has traditionally launched local news channels only in markets served by parent company Cablevision Systems Corp., the Philadelphia service indicates the programmer is serious about marketing local services to other cable system operators.

Rainbow has long offered national networks like American Movie Classics and Bravo to cable system operators, but in recent months has increasingly focused on marketing local channels to operators. Rainbow is currently developing so-called MetroPak services that would provide local

cable operators with system-specific channels ranging from news to shopping to music.

"We really believe in localism," says Ratner. "We believe that's where things are going, and we want to be there."

Rainbow's plan to create the first regional news channel in Philadelphia ironically comes at the same time that its sports programming operation faces serious competition in the market.

Industry observers are questioning the fate of sports networks SportsChannel Philadelphia and Prism in light of plans by Comcast Corp. to debut a sports network of its own. Comcast recently bought the local 76ers basketball team and the Flyers hockey team and has close ties to the Phillies baseball team. ■

SNET gets OK for Connecticut cable net

Will be nation's first statewide cable operator

By Michael Katz

Southern New England Telephone has been granted approval to become the country's first statewide cable operator—in Connecticut—by the state's Department of Public Utility Control.

The DPUC's draft decision gives SNET Personal Vision Inc. an 11-year license to deliver cable television service throughout the state.

"We're very pleased with the decision," says SNET spokeswoman Beverly Levy. "It is definitely a pro-consumer

decision, and we are happy to provide the choice the public has asked for."

A final decision will be handed down Sept. 25, and a though there may be some changes in terms and conditions, neither SNET nor DPUC foresees any fundamental changes from the draft.

Levy says that for the past two years SNET has been building the hybrid fiber/coax system, which it will also use for its phone service. The total cost of the project is estimated at \$4.5 billion. Although the cost allocations have yet to be determined, Levy says the construction costs will be divided between

cable costs, which will be incurred by SNET Personal Vision, and telephone-related costs, which will be paid for by the telephone company's shareholders.

Darien, Farmington, Westport, New Britain, parts of Fairfield, West Hartford, Hartford, Stamford and Norwalk will be the first towns to receive the new I-SNET service.

The service is expected to have access to 200,000 homes before year's end. Two thousand customers will receive the system's phone service by the end of the year, and cable service will be available beginning first quarter 1997. By 2000, the service will be available to nearly 64% of the state; by 2005, 87%. Complete penetration is required by 2007.

The decision was petitioned by cable systems and the New England Cable Television Association, claiming that DPUC didn't have the authority to award a statewide cable franchise license. "They were arguing that we couldn't issue a statewide franchise. We determined that we had the jurisdiction," says DPUC spokeswoman Beryl Lyons. "Therefore, we denied their dismissal."

In accordance with the draft, SNET Personal Vision will pay \$5 per subscriber per year to support community access, providing three access channels and one statewide educational channel. ■

Discovery pulls Travel bid



Discovery Communications' offer for Landmark's Travel Channel is off. According to the Discovery executives, discussions ceased after the pair could not agree on a price. CBS, which recently acquired Latin American news channel TeleNoticias, has reportedly expressed interest, as has National Geographic. A formal solicitation for offers was issued two weeks ago for

The Travel Channel, and a successful bidder is expected to be announced before the end of August, sources say. Meanwhile, Discovery has tentative plans to distribute its new "all animals all the time" channel, Animal Planet, internationally. Discovery is understood to be talking with the UK's BBC about a strategic alliance. —DJ

TCI is bigger; working on better

In company's transition from only game in town to one of many players, TCI executives are working on polishing image, and restructuring reality, of user-friendliness

By Price Colman

Of all the cable companies in the world, Tele-Communications Inc. has never suffered for want of critics.

It has been called the Evil Empire of the cable world. Leading up to the Cable Act of 1992, then-Senator Al Gore called it cable's Cosa Nostra.

Some of the disapproval stems from TCI's being the biggest MSO and the envy of many competitors. Some of it comes from the company's history of steady rate increases—roughly 13% across the board this year—and a tendency to employ hardball business tactics.

And it hardly helps the company's image when top boss John Malone tosses out lines like "Shoot Reed Hundt."

Such comments and tactics—like turning off cable service in Vail, Colo., during a franchise dispute with city officials—have translated in the past into an apparently cavalier disregard for public and political opinion.

That was then. This is now: Cognizant of blemishes, the world's biggest cable company is taking steps to buff its image, redefining and refining how it presents itself to its external audience of investors, media, politicians and customers.

"We all know there's room for improvement," says Lela Cocoros, vice president of corporate communications. "Our approach is to focus on making sure that we do less talking about it and more work on it." With help from outside firms such as Bender, Goldman & Helper; Jordan, McGrath Case & Taylor, and Denver-

based GBSM, TCI is reaching to media and the financial community and at the same time shifting the focus from Malone to new-generation leaders such as Brendan Clouston and Peter Barton.

There are signs the image polishing is beginning to have an effect. "Is it working? I believe it is," says Chuck Kersch, cable industry analyst with Neidiger Tucker Bruner in Denver. "Being the large target they are for criticism, a lot has been highly publicized or blown out of proportion. What they're doing now is spit and polish, everybody on the same page in the playbook." Others note the good intention but are hedging their bets.

"They've recognized the image problem and are attempting to deal with it," says Paul Fahri, who covers media industries for the *Washington Post*. "Whether they successfully overcome...the sins of the past remains to be seen. The good news is they recognize they have to be different."

The image campaign is one piece of evidence that a new TCI is emerging, company executives acknowledge. But they also point out that it is simply the outward manifestation of a more fundamental change occurring inside the company.

"Our mission in

our first 25 years of existence was to become big enough to survive in the marketplace that [TCI founder Robert] Magness, Malone and others saw clearly

ly on the horizon," says Robert Thomson, senior vice president of corporate communications and policy planning. "Now that the arrival of that new marketplace is clearly on the near horizon, and that first job having been accomplished, for the last five years we have focused on evolving the company into a marketplace-driven, customer-oriented enterprise."

"Our view is that it is primarily not a public relations or communications issue, it is a performance issue. Telling our story is important, but not nearly as important as having a story to tell."

The new TCI

By most accounts, Brendan Clouston, a key Malone protégé, gets credit for scripting the story of a new TCI.

A little more than three years ago, Clouston initiated a massive and expensive project to prepare TCI for the brave new world of telecommunications competition.

Clouston recognized that to make it in the post-monopolistic era, TCI had to become more than just the world's biggest cable company. It had to offer wired and wireless telephone services and Internet connections as well, all with the same reliability and credibility of AT&T in the pre-breakup era.

The organizing principle behind Clouston's initiative is what TCI calls the integrated delivery system.

TCI historically has been acquisitive. As a result, it is composed of a patchwork of companies and cable sys-



Brendan Clouston is credited as being a principal architect of the new TCI.



"Telling our story is important, but not nearly as important as having a story to tell."

TCI's Robert Thomson

Turner buys Paramount titles



Turner Broadcasting has struck a 10-year deal with Paramount Pictures giving its TNT and WTBS networks exclusive rights

to 101 movie titles covering the 1970s ("Chinatown," "Saturday Night Fever"); the 1980s ("Terms of Endearment," "48 Hours"), and the early 1990s ("Days of Thunder," "Soapdish"). Terms were not disclosed, but industry estimates placed the deal at about \$25 million. The movies will begin appearing on the networks later this year and will be exclusive within their Turner windows. TNT President Bradley Siegel says the package is part of the network's "new classic" movie strategy designed to draw in younger viewers. Turner earlier this year signed a deal for two dozen contemporary titles from Columbia TriStar Television Distribution. —RB

tems that only recently have woven into a corporate whole. With roughly 1,200 headends and 600 system offices in the cable segment and a dizzying array of business units—telephony, Internet services, international operations and programming—under the TCI umbrella, the financial community as well as TCI employees have wrestled with trying to define the company's identity.

The integrated delivery system is the technology backbone for an intra-company information and communications network that link key operations. It's also a sophisticated product delivery system intended to make dealing with TCI user-friendly for customers. Ultimately, it may be the single most important element in giving TCI the positive identity it's after.

It incorporates a high-speed computer data network, which former Martin Marietta whiz Sadie Decker has spent the past three years building, and SUMMITrak, the sophisticated billing and customer information system TCI deployed earlier this year.

By the end of the year, it will also include a computer data warehouse that will contain trillions of bytes of market research, technical and demographic information from all corners of the TCI realm.

What may be most remarkable about the internal transformation—still a work in progress—is how far TCI has come in a short time.

Only three years ago, networked desktop computers were far from commonplace in the company, even in the corporate communications department. And it wasn't until 1989 that TCI had a formal public relations arm.

While the internal transformation may seem arcane to the outsider, it's essential if TCI is to become as big a player in the telecommunications game as it has been in the cable sector. It's one thing to have 12 million cable customers in a monopoly environment. It's quite another to retain those customers in a pitched battle with deep-pocketed communications giants with well-oiled marketing machines.

Adding new groups of products and services exponentially increases the scope of TCI's challenge.

"Say you're selling cable, Internet access and telephony and say a customer doesn't pay the bill; which one do you turn off?" asks Decker, who heads TCI's Advance Information Technology department. "And there are different taxation and government rules on each one."

Decker wouldn't say what the final cost of the integrated delivery system will be, other than "it's significantly less" than what telco competitors are spending.

About the only thing that has been as complicated as achieving technological sophistication is meeting the human challenges.

"These are new business lines," says Decker. "Integrating that into traditional cable has been quite interesting. You've got telephone folks who tend to be very conservative, gold-watch kind of people. You've got Internet folks who are wild and free and don't believe in structure. They're separate ends of the continuum."

On the cable and TV side, there are the flamboyant, creative folks. It's been quite a swizzle when you put all these folks into the same room and say,

'Guess what, you're going to have to ride the same pipe.'"

Countdown to competition

The heat is on to get the internal piece ready and tested in time for digital television, telephony and Internet connection product launches later this year.

The pressure is also mounting behind the marketing push — how TCI will offer new services to consumers. As telephony boss Jerry Gaines points out, TCI has a clear advantage in cross marketing new services to existing cable customers — an approach that has worked well in the Sprint joint venture.

Thomson is even more emphatic: "We will be as sophisticated as anyone in the nation in this area," he says. In much the same way that the marketing arm will carry the message of a "new" TCI to customers, Cocoros and TCI's PR arm—the corporate communications and policy planning department—is targeting audiences internally and externally.

"We are, whether we like it or not, going to be in the spotlight," says Cocoros. "We need to be able to respond to that.... The company is not in L.A., it's not in New York. So there's a certain mystique. And there's a mystique to John [Malone], let's face it."

Malone is widely considered the best and brightest mind in the cable industry and perhaps the telecommunications industry as a whole. But the Malone mystique has sometimes played against TCI.

"It's a little bit of a negative for TCI, wherever Malone is involved," says Jessica Reif of Merrill Lynch. Directing attention to TCI's young turks is one way of overcoming that. But in the end, it boils down to getting the right message across to customers.

"We want customers to have the image of a dynamic company that is very interested and very good at maintaining good customer relationships across a broad range of products," says Barbara Mowry, senior vice president of customer satisfaction. "I guarantee we're not going to turn into the phone company.... There is no model for what we're creating, which is part of the excitement of it. It's not about becoming a better cable company or a better phone company; it's about becoming an integrated provider across a range of products." ■

Turner cash flow up for 2nd quarter

Gains offset by losses at Castle Rock division, sales rumors persist

By Rich Brown

Operating cash flow for Turner Broadcasting's networks posted a 25% increase for the second quarter, but ongoing losses from the company's Castle Rock division resulted in an overall decrease of \$12 million versus the same period last year.

Operating losses from Turner's production and distribution companies increased \$23 million, primarily tied to disappointing box-office results for Castle Rock releases and write-offs of about \$28 million.

Losses associated with Castle Rock continue to mount as rumors abound of a possible sale of the unit. Many analysts say Turner's pending merger with Time Warner will likely result in the sale of part of its film business to reduce the large number of titles it would have in the pipeline. A Turner spokesperson says the company has no comment on speculation involving a sale.

Turner's overall operating cash flow during second quarter 1996 was \$118 million, versus \$130 million for the same period last year. Revenue climbed from \$798 million to \$900 million, and net income fell from \$22 million to \$11 million in the same comparison.

Company Chairman and President Ted Turner said in a statement that he was pleased the company's news division kept pace with last year's results "despite the difficult comparisons with last year due to the high viewership of the Simpson trial."

CNN ratings during second quarter 1995 averaged a 0.9 with 618,000 households, versus a 0.4 rating with 275,000 households for the just completed quarter, according to Nielsen data supplied by the company. Advertising revenue for the network dropped from \$62.8 million to \$60.5 million in the same comparison.

Despite revenue gains in the news segment, operating profit decreased from \$70 million to \$66 million, a 5% drop. Turner attributed the decline to increased newsgathering costs tied to political coverage and six-month-old spin-off business news network CNNfn.

The only Turner network to suffer a decline in subscription revenue for the quarter was Headline News. Most sub-

TURNER BROADCASTING SYSTEM SECOND QUARTER 1996		
	(numbers in thousands)	
	Three Months ended June 30, 1996	Three Months ended June 30, 1995
ADVERTISING REVENUE		
TBS	\$140,358	\$118,239
TNT	111,342	91,719
Cartoon Network	5,932	3,839
Int'l entertainment networks (6)	2,342	1,616
CNN	60,473	62,841
Headline News	28,197	24,313
CNN International	18,345	13,626
SUBSCRIPTION REVENUE		
TNT	\$ 80,615	\$ 68,844
Cartoon Network	6,733	4,842
Turner Classic Movies	6,316	4,296
Int'l entertainment networks (6)	11,960	8,769
CNN	62,582	58,183
Headline News	3,909	4,965
CNN International	13,661	11,518
Source: TBS		

scription revenue for HLN come from the C-band market, which is losing subscribers to the fast-growing high-power direct broadcast satellite business (HLN is sold to cable system operators and DBS distributors in tandem with CNN and does not collect license fees from those market segments). Turner plans to report subscription revenue for CNN and HLN on a combined basis in future earnings reports to reflect the change, according

to a spokesperson.

Among other Turner results: the Atlanta Braves posted a \$15 million boost in revenue, tied primarily to an increase in the number of games played in second quarter 1996 versus the strike-shortened 1995 season. Syndicated revenue from World Championship Wrestling grew by \$4 million. The company also incurred \$6 million in expenses related to the proposed merger with Time Warner. ■

Sprint Spectrum picks leader for PCS rollout

Sukawaty lauds company's position for market entry

By Jim McConville

Sprint Spectrum LP has appointed Andrew Sukawaty—who was involved in launching the world's first personal communications service (PCS)—its chief executive officer to help roll out its PCS later this year.

Sukawaty, most recently CEO of NTL in Winchester, England, joins Sprint Spectrum effective Sept. 2 and replaces Ronald T. LeMay, who earlier

this year was named president of Sprint Corp. LeMay will remain chairman of Sprint Spectrum's partnership committee.

Thus Sukawaty becomes head architect for Sprint Spectrum's plans to build a nationwide digital PCS that delivers next-generation wireless communications. The service will use palm-size cellular phone-like devices that incorporate telephone, text pager and answering machine.

Before joining NTL in 1994,

Sukawaty was COO of Mercury One-2-One in London where he helped launch the world's first PCS service in the U.K. in 1993.

"With Sprint being in prime position because of the Sprint brand that's behind us," says Sukawaty, "and with the very large footprint they got in the first round of licensing, you couldn't pick somebody to be in better shape to be the new entrant in this market."

Sprint Spectrum is half-owned by Sprint Telecommunications Ventures

(STV), a joint venture of Sprint (40%), Tele-Communications Inc. (30%) and Comcast and Cox (15% each). The other, controlling half of the company is owned by Americana Personal Communications (APC).

Sprint Spectrum plans to roll out its PCS service in 20 of 32 planned major trading areas (MTAs) by year end and reach the remaining MTAs during first quarter 1997.

At an FCC spectrum auction in 1995, STV bought more than \$2 billion

worth of spectrum, enough to provide PCS service to more than 180 million people across the country.

Sprint Spectrum, through affiliate APC, launched its first PCS test service in the Washington/Baltimore area last November. The system now serves 80,000 subscribers.

Sprint Spectrum officials wouldn't say what major markets will constitute its initial PCS rollout, but Los Angeles, San Diego and Las Vegas are considered the leading early candidates. ■

DBS operators gather as marketplace heats up

EchoStar price drop is expected to draw reactions

By Jim McConville

As its executives gather for a major meeting, the direct broadcast satellite industry is approaching a new growth stage, with lower prices fueling competition and placing more pressure on cable companies.

EchoStar Communications' recent hardware price drop may prompt other DBS providers to announce similar moves at the Satellite Broadcasting Communications Association (SBCA) conference in Nashville this week (Aug. 15-17).

EchoStar Communications heated up the competition late last month with its national \$199 DBS hardware deal, offered to consumers who sign for a year of EchoStar DISH programming for \$300 (BROADCASTING & CABLE, Aug. 5).

But industry experts say DBS companies may counter with program promotions and intensified marketing rather than match EchoStar's offer.

"I don't see other DBS companies coming to SBCA with \$199 offers," says Bill Marchetti, senior analyst for Paul Kagan Associates. "\$399 may become more common, but DBS companies want to get their upfront equipment charges."

Not surprisingly, DBS makers are noncommittal on whether they'll make counter price moves. "We're studying price positions to see if and where it makes sense to make a change," says Jim Ramo, senior vice president,

"I don't see other DBS companies coming to SBCA with \$199 offers, \$399 may become more common, but DBS companies want to get their upfront equipment charges."

**Bill Marchetti,
Paul Kagan Associates**

DIRECTV. "But at this stage we're not changing anything."

EchoStar's \$199 price isn't quite the bottom line for consumers, since they must spend \$300 for an annual programming subscription package and a \$200 installation charge—bringing their upfront costs to \$700.

Larry Smith, vice president of programming and distribution, EchoStar, says the \$199 price move allows EchoStar to gain market share and retail distribution, despite its late entry. "We were coming into the game late [April 1996], and we needed to make a statement that we were going to aggressively pursue subscribers," says Smith.

Smith says EchoStar will be able to meet any increased production demands resulting from the price cut. "We will have the capacity to fulfill all of the orders we receive now through the end of year," he says.

EchoStar's move comes as the num-

ber of DBS subscribers continues to grow. The SBCA last month reported that the number of DBS homes, as of June 1996, increased approximately 160% over the previous year: from 1.14 million to 2.95 million.

Growth will be the operative word at this week's SBCA show, where a panel moderated by Scott Blake Harris, former chief of the FCC's International Bureau, will examine interactive and Internet possibilities for DBS.

If \$199 becomes the industry standard, DBS executives say they will likely turn to programming, service and advertising to draw subscribers. "When you take price out of the equation, it boils down to what content and service are you offering that diversifies your product," says Smith.

Other DBS makers say the cut is a sign that DBS has outgrown its cottage industry roots. "We're out of the introductory stage and ready to enter hand-to-hand competition," says Don Herr, senior vice president, PrimeStar Partners.

Cable operators will also be reacting to the competition among DBS operators. One major MSO is perhaps already showing signs of concern. Tele-Communications Inc. last week began running local print and radio ads in the Denver area criticizing EchoStar's DISH network. TCI's ads claim that EchoStar's shortcomings include poor customer service, hidden overhead costs in installation and not carrying local broadcast signals. ■

fXM carriage proves 'reel' challenging

Movie network faces tight market given competition from other channels

By Jim McConville

Faced with several specialized movie networks already on the market, Fox's fXM has found securing cable distribution to be a one-day-at-a-time proposition.

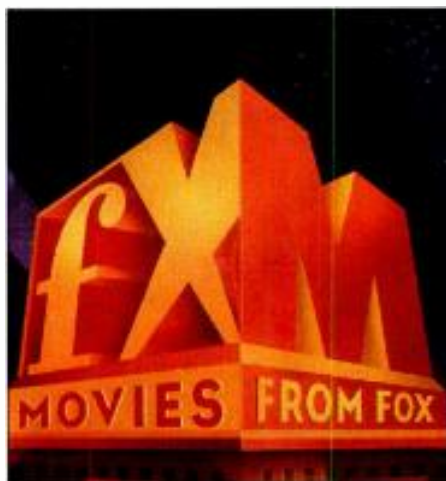
fXM, launched with less than a million subscribers in 1994, has struggled to find system carriage from day one. It currently claims 4.3 million subs, with 1 million coming from C-band. The network has yet to sign a DBS carriage deal.

"There are several movie services out there as well as other news services," says Louise Henry, senior vice president, affiliate sales and marketing, fX Networks. "There's tight channel capacity, but that may be opening up."

For now, C-band appears to be the sole open window for the commercial-free network. fXM will soon announce a new carriage deal with Superstar Satellite Entertainment, the country's largest C-band distributor.

The network, sold on both basic and cable tiers, is also being considered to serve as a "glue" for premium packages, says Henry. "It would help to reduce churn over those packages. Operators would offer some premiums along with an fXM movie service."

fXM's operating charter: To serve as



the cable outlet for films in 20th Century Fox's library, and "to be the first studio-based movie network," adds Eleo Hensleigh, creative director, senior vice president, marketing and promotion, fX Networks.

The network now draws on over 2,000 titles from that library, with films from the 1930s to the 1990s. Its program schedule is divided by genre, with drama, comedy, action, romance and musical blocks airing twice daily.

Unlike Turner Classic Movies and American Movie Classics, fXM doesn't own exclusive rights to all films in its 20th Century library. The network also tries to distinguish itself by airing more

of Fox's contemporary movie titles than classics.

"From day one it's been deliberately positioned as a 'contemporary network' and not a 'classic movie network,'" says Hensleigh. "Our approach is that we're a studio alive, well and making movies today. It's never a nostalgic point of view if we're showcasing a classic movie."

Original fXM programing, which had been limited to one-to-five-minute introductory interstitials, last month expanded with the addition of weekly news show *fXM Dailies*.

Produced by Popular Arts Entertainment on the 20th Century Fox lot, the 10-minute show serves as combination entertainment news magazine and corporate promotion vehicle for Fox TV and movie product. "It basically does a wrap-up of what's going on around Fox in a given week," says Hensleigh.

The movie network will make a significant step forward this fall, when it premieres the first of a series of short films produced by young directors exclusively for Fox.

Depending on the series' success, fXM may expand the concept to a longer format. "We've looked at some different concepts; right now we really want to focus on producing the best seamless movie service," Hensleigh says. ■

Cablevision stock lags

Could get boost from launch of coax network

By Price Colman

Cablevision Systems Corp. reports solid quarterly results late Monday (Aug. 5), and Tuesday the stock price drops a dollar to \$40.375. Go figure.

For the record, the financial results were generally in line with expectations—9% revenue growth and 11% cash-flow increase accompanied by 6.3% subscriber growth.

Is there something more at work here than overall downward pressure on cable sector stocks?

The answer is more than a simple

yes or no.

First, some historical context. A year ago, Cablevision's American Stock Exchange-traded issues were in the \$70 range. That price apparently was based on indications that Cablevision and US West were talking deal.

"US West had approached them," said John Reidy of Smith Barney. "The bid allegedly was in the \$80s [per share] and the bid allegedly was rejected. That's part of the psychology that has surrounded them."

While the absence of a merger or strategic partnership has been a drag on Cablevision stock, an overall cable sec-

tor sluggishness has had more impact, Reidy said.

"Most cable stocks have had a rough time, particularly in the market decline," he said. "It's the same old issues...of concerns over competitors." Others suggested that Cablevision, like many of its peers in the cable sector, has shouldered a debt level—roughly \$2.5 billion in long- and short-term notes—that makes it an unattractive investment in the short term.

"I think that Cablevision stock price has lagged primarily because of the incrementally larger use of leverage that management has chosen to take on, coupled with the fact that the likelihood of a takeover...seems to have dimmed at least in the short term," said one industry source who requested anonymity.

If Cablevision has a deal in the

works, company officials are keeping mum. But there are signs of developments that could give the stock a boost. A key one is the company's impending launch of Optimum TV. Over the past couple of years, Cablevision has been overbuilding, installing hybrid fiber/coax (HFC) cable essentially on top of existing standard coax cable.

While the HFC network clearly is

capable of carrying local telephone and high-speed data services, Cablevision is focusing on it primarily as a vehicle for enhanced video services and encouraging customers to switch from their existing coax network.

Early returns indicate that the marketing effort is having an impact. More than 40% of existing customers have committed to swap, and Cablevision is

hoping to boost that number as it recycles the marketing effort.

Experts say Cablevision will generate an additional \$4.50 per sub per month from those who do switch. That could mean a substantial boost in revenue and cash flow—and aside from the right merger deal, there's little Wall Street likes more than strong money talk. ■

HEAD ENDINGS

Cablevision's quarter up

Cablevision Systems Corp. reports that its second-quarter pro forma revenue rose 9%, to \$320.3 million, while cash flow increased 11%, to \$114 million. Acquisitions of Cablevision of Boston, SportsChannel New York and News 12 Long Island last year put pressure on performance. Factoring out those purchases, revenue rose 21.5% and cash flow was up 12.6%. The company reported a net loss of \$117.9 million, or \$4.75 per share, versus a loss of \$99.4 million, or \$4.18 per share, last year. The company also reported solid 6.3% subscriber growth with average monthly revenue per subscriber hitting \$37.67 compared with \$37.07 as of December 1995.

IC gets into Brockton

International Channel, a 50-50 joint venture of Encore Media Corp. and KCSI Inc., has signed Continental Cablevision to offer the service on its Brockton, Mass., system. Continental launched the service to 28,500 subs in Brockton on June 1. The International Channel, which Encore manages, features daily programming in a variety of languages, including Cantonese and Mandarin Chinese, French, German, Hindi, Italian and Greek.

Jones sells TVRO arm

Jones Intercable Inc. of Englewood, Colo., has sold its Jones Satellite Programming Inc. to Superstar/Netlink Group for an undisclosed amount. The service distributes satellite-delivered TV services to homes through TVRO dishes. Jones officials say the sale of the satellite business is in keeping with the company's strategy of simplifying its corporate structure and concentrating on the core communi-

cations business. In June, Jones sold its Jones Galactic Radio Inc. to an affiliated company.

Teleport numbers up in second quarter

Teleport Communications Group, (TCG) in its first financial report since the company's June 27 initial public offering, said second-quarter revenue increased 51%, to \$65.1 million, while EBIDTA (earnings before interest, taxes, depreciation and amortization) jumped to \$2.35 million from \$186,000 in the comparable quarter last year. Results were issued on a pro forma basis, assuming completion of an IPO-related reorganization. TCG, the nation's largest competitive access provider, raised about \$1.3 billion through the IPO and a simultaneous debt issue. Its principal owners are Tele-Communications Inc., Cox Communications, Comcast Corp. and Continental Cablevision. TCG also announced that it has filed petitions for arbitration with GTE in six states, asking state regulators to help work out interconnection agreements. TCG said months of talks with GTE have failed to produce workable interconnection agreements in Los Angeles, Pittsburgh, Salt Lake City, Seattle and Portland, Ore. TCG also filed for arbitration in Virginia. TCG, recently went public, raising \$1.3 billion through equity and debt offerings.



Sorry, Sari

Lifetime Television is pulling the plug on its daily late night adult talk show *Late Date With Sari*, effective

this October. *Late Date*, an apparent victim of weak advertiser support, featured frank discussions of adult issues each night at 12:20 a.m. Show host Sari Locker won't leave Lifetime TV entirely, but will host four prime-time specials for the cable network.



ESPN International gets MLB

ESPN International has acquired the exclusive distribution rights for Major League Baseball (MLB) games covered by ESPN for the remainder of the 1996 and the 1997 seasons. In addition to rights to all ESPN domestic regular season games ESPN, International has also acquired the rights to divisional playoff games, the AllStar Game, League Championship Series and the World Series.

Marcus completes system buy

Marcus Cable Company has closed on its purchase of Frankfort Cable Communications Inc., which serves approximately 6,000 subscribers in Frankfort, Ind. With the purchase, Marcus now service approximately 110,000 subscribers in the state. Terms of the sale were not disclosed.

Mondale daughter on E!

Eleanor Mondale, daughter of former Vice President and presidential candidate Walter Mondale, will cover both the Republican and Democratic National conventions this month for E! Entertainment



ENTERTAINMENT
TELEVISION

Television's *E! News Daily*. Monday, host of *E!'s* weekly series *Uncut*, will focus on the entertainment industry's involvement with both political parties. Coverage starts Aug. 12-16 with Republican National Convention in San Diego.

Sci Fi projects

The Sci-Fi Channel has signed a deal with Alliance Communications to develop two more science fiction movies for the network. Projects include a remake of 60's sci-fi classic "Day Of the Triffids" and *In Hazard*, billed as an original post-apocalyptic thriller. Alliance's first film project for Sci Fi Channel, *The Cold Equations*, will air on the network this November.



Court TV covers desegregation case

Court TV will cover appeal proceedings in the case of Sheff vs. O'Neill, a school desegregation case in Hartford, Conn., as its first new season episode of *On Appeal*, the network's weekly half-hour program covering the appellate courts. The episode airs August 12 at 9 p.m.

Lifetime on roundball

Lifetime Television will trace the steps of the USA Basketball Women's National team to this year's summer Olympics Gold Medal in *Reach For the Gold: The USA Women's Basketball Team*. Produced by NBA Entertainment, the special airs Sept. 13 at 8-9 p.m.

50

PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of July 25-Aug. 4, ranked by rating. All ratings are coverage area ratings within each basic cable network's universe.

Program	Network	Time	ET	HHs. (000)	Reg.	Share
1. Rugrats	NICK	Thurs	6:30p	2,260	3.4	7.1
2. Rugrats	NICK	Sun	10:00a	2,177	3.3	10.5
3. Tiny Toon Adventures	NICK	Sat	9:30a	2,112	3.2	11.4
3. World Champ. Wrestling	TNT	Mon	8:00p	2,151	3.2	5.4
5. Rugrats	NICK	Tue	6:30p	2,089	3.1	6.1
5. Rugrats	NICK	Mon	9:00a	2,047	3.1	11.8
7. AAAHH!!! Real Monsters	NICK	Sun	10:30a	1,985	3.0	9.6
7. Rugrats	NICK	Thurs	9:00a	1,972	3.0	11.3
7. Doug	NICK	Tue	7:00p	1,974	3.0	5.5
7. Busy World of R. Scarry	NICK	Tue	9:30a	2,035	3.0	10.7
7. Busy World of R. Scarry	NICK	Mon	9:30a	2,013	3.0	10.8
7. Movie: "In a Child's Name Pt. 2"	LIFE	Wed	10:00p	1,935	3.0	5.5
13. Papa Beaver Storytime	NICK	Thurs	12:00p	1,913	2.9	8.9
13. Gullah Gullah Island	NICK	Thurs	11:30a	1,953	2.9	9.7
13. Busy World of R. Scarry	NICK	Wed	1:00p	1,923	2.9	8.2
13. Busy World of R. Scarry	NICK	Wed	9:30a	1,910	2.9	10.4
13. Rupert	NICK	Tue	10:00a	1,927	2.9	9.9
13. Rugrats	NICK	Mon	6:30p	1,918	2.9	5.6
13. Are You Afraid of the Dark?	NICK	Mon	5:00p	1,910	2.9	6.7
13. Rupert	NICK	Mon	10:00a	1,928	2.9	9.8
13. World Champ. Wrestling	TNT	Mon	9:00p	1,954	2.9	4.4
22. Secret World of Alex Mack	NICK	Sat	8:00p	1,889	2.8	6.1
22. Jim Henson's Muppet Babies	NICK	Sat	10:30a	1,860	2.8	9.5
22. Jim Henson's Muppet Babies	NICK	Sat	10:00a	1,844	2.8	9.5
22. Rugrats	NICK	Fri	6:30p	1,839	2.8	6.3
22. Busy World of R. Scarry	NICK	Thurs	9:30a	1,876	2.8	10.3
22. Rugrats	NICK	Wed	6:30p	1,843	2.8	5.7
22. NICK In the Afternoon	NICK	Wed	3:00p	1,885	2.8	8.0
22. Rupert	NICK	Wed	12:30p	1,861	2.8	8.2
22. Jim Henson's Muppet Babies	NICK	Mon	10:30a	1,881	2.8	9.3
22. Flintstones	TOON	Thurs	1:00p	808	2.8	8.5
32. Adventures of Pete & Pete	NICK	Sun	12:00p	1,794	2.7	7.9
32. The Ren & Stimpy Show	NICK	Sun	11:00a	1,789	2.7	8.5
32. Tiny Toon Adventures	NICK	Sat	9:00a	1,797	2.7	10.7
32. Busy World of R. Scarry	NICK	Fri	9:30a	1,823	2.7	10.6
32. Rugrats	NICK	Fri	9:00a	1,808	2.7	11.2
32. Clarissa Explains It All	NICK	Thurs	6:00p	1,780	2.7	5.9
32. Are You Afraid of the Dark?	NICK	Thurs	5:00p	1,779	2.7	6.9
32. Busy World of R. Scarry	NICK	Thurs	1:00p	1,777	2.7	8.1
32. Jim Henson's Muppet Babies	NICK	Thurs	10:30a	1,777	2.7	9.0
32. Jim Henson's Muppet Babies	NICK	Wed	1:30p	1,772	2.7	7.8
32. Papa Beaver Storytime	NICK	Wed	12:00p	1,771	2.7	8.0
32. Gullah Gullah Island	NICK	Wed	11:30a	1,811	2.7	8.7
32. Rugrats	NICK	Wed	9:00a	1,836	2.7	10.5
32. Gumby	NICK	Tue	2:00p	1,784	2.7	8.1
32. Busy World of R. Scarry	NICK	Tue	1:00p	1,832	2.7	7.7
32. Jim Henson's Muppet Babies	NICK	Tue	10:30a	1,830	2.7	9.4
32. Rugrats	NICK	Tue	9:00a	1,812	2.7	10.1
49. All That	NICK	Sun	1:00p	1,710	2.6	7.2
49. Secret World of Alex Mack	NICK	Sun	12:30p	1,752	2.6	7.4

Sources: Nielsen Media Research, Turner Research

Canada adopts competition policy

By Noel Meyer

The Canadian government issued its convergence policy for competition between the cable and telephone industries Aug. 6. The policy states that competition could begin as early as 1997.

"It ensures the level playing field we were looking for. It gives us the safeguards we were hoping to find," said Sylvia Morin, director of public affairs for Videotron, Canada's third largest cable company with 1.2 million subs.

Under the new policy, telephone companies will be able to apply for cable licenses as soon as the regulatory framework and the rates for local telephony are set. Existing Canadian content and broadcasting distribution regulations will apply to all signal

distributors.

Telephone companies setting up cable distribution services must establish separate corporate entities to do so to ensure no cross-subsidy takes place.

The Canadian Radio-television and Telecommunications Commission, which is responsible for issuing the new rules, is holding hearings on number portability, interconnection, collocation, unbundling and rate rebalancing, which are slated to finish during November. The CRTC must then draft new regulations and submit them to parliament.

The new policy exempts BC Tel and Quebec-Telephone, both owned by GTE of Connecticut, from foreign ownership regulations, which stipulate that broadcast distribution undertakings must be Canadian owned. The

companies must establish separate companies for cable, with a board of directors made up of Canadians, submit yearly affidavits that no interference has taken place in the management of the company and establish annual production funds of C\$10 million for BC Tel and C\$1 million for Quebec-Telephone to fund Canadian programming as well as contribute to established production funds.

Morin believes the new policy may open the doors to international competition. "One thing we have to keep in mind is that international markets will be opening up in 1998.... The government has no choice when it comes to opening up the markets because many of the Canadian players want to look at entering foreign markets and it's a question of reciprocity." ■

FCN to join BSkyB?

BSkyB is strongly hinting that Fox Children's Network will launch as part of its DTH bouquet this year. Speaking at the launch of entertainment channel Sky 2, Sky's head of programming, David Elstein, when asked about FCN, said journalists "may have to attend another channel launch this month or next." Although he admitted he was not involved in the talks, he said it was "just a matter of closing a deal." Sky One recently cut back on its kids program production, which led to rumors that Sky was preparing to bring FCN on board.

Deutsche Telekom eyes UK cable

Insiders speculate that German telco Deutsche Telekom is preparing to acquire up to 30% of the UK's third-largest cable operator, Bell Cablemedia. In turn, Bell Cablemedia is reportedly preparing a bid for another UK cable group, Videotron. There had been reports earlier that Deutsche Telekom was mounting a separate bid for Canada's Videotron.

BSkyB bulks up

News Corp.-backed UK pay-TV operator BSkyB will launch 11 new channels on its analog package on Aug. 16. The services include a second entertainment channel, Sky 2, beginning Sept. 1, which will feature shows such as MCA's *Xena: Warrior Princess*, *Melrose Place* and *Late Night with David Letterman*. A third dedicated sports channel, Sky Sports 3, will launch Aug. 16 and will offer a "wider choice of events and greater depth of sports coverage," featuring UK Nationwide Football League, Coca-Cola Cup and U.S. PGA Tour golf. Landmark Communications' The Weather Channel will bow Sept. 1, WBTV:



The Warner Channel will premiere Nov. 1, while seven new channels from Granada Sky Broadcasting, a joint venture of BSkyB and ITV franchisee Granada Television, will join Sky Multichannels package on Oct. 1.

Nickelodeon goes Nordic

Viacom's Nickelodeon has secured transponder 27 on SES's Astra 1B satellite so that it can beam into Germany and the Nordic countries. In early August, Nickelodeon plans to begin transmission of a six-hour programming service initially targeted at the Nordic countries. A 14-hour German language feed will be added later this year.

Further losses at TeleWest

UK cable operator, TeleWest, posted a 205% increase in net losses to £117.7 million (\$181.5 million) for the six months ended June 30, compared to the same period a year earlier. Revenue rose 14% to £133.5 million. The company expects a positive cash flow later this year. The poor results came just as CEO Alan Michels resigned reportedly due to differences with the board. Financial officer Stephen Davidson has been named to succeed him.

BBC World to launch in Latin America

The UK's BBC has confirmed it will launch news service BBC World in Latin America in September. The service will initially be available in Venezuela, Brazil and Mexico but will be available in the rest of Latin America and the Caribbean region in the second quarter of 1997. The service will be carried on Galaxy Latin America's DirecTV package.

—By Debra Johnson and Nicloe McCormick

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Week®

Internet

Internet spawns new ratings race

Number of companies trying to track usage, but their numbers lack the full measure

By Richard Tedesco

Increasing interest in hot spots on the Internet is spawning an intense new media ratings game that, in turn, is drawing the interest of advertising agencies and their clients.

The backbone of this numbers game is, naturally, methodology. One man's hit is another man's visit. While ratings services accurately measure a site's activity level, no single service comprehensively profiles a user or measures a user's interest.

Ratings boasted by ESPN SportsZone in recent surveys provide a prime case in point. ESPN claims top ranking for SportsZone among 75 "desti-

nation" sites measured in May by ratings service I/PRO, with nearly 7.7 million visits—an average of more than 247,000 visits per month.

But in rival service PC Meter's May survey of competitive usage, SportsZone ranked in the top 10 but was not first among content sites; its reach was 2.9% of the more than 11 million estimated household Internet users in the U.S. That survey counts household users who went to the site at least once during the month. Among those users, an average of 4.8 pages were accessed while they were at the site.

"The thing that advertisers are really interested in is that they can physically count the number of individuals who

visit your site and what those individuals do," says Bob Meyer, senior vice president of NBC Interactive Media. NBC's site scored a 2.1 in reach and a 3 on pages read in PC Meter's survey.

There are significant blind spots in the methods used by both PC Meter and I/PRO. Since PC Meter measures only household use within a universe of 4,000 households, users in the workplace and on college campuses—likely sources of SportsZone interest—aren't included in its sampling. And while I/PRO measures hits, it doesn't identify actual users, since it can't gauge multiple hits from a single household.

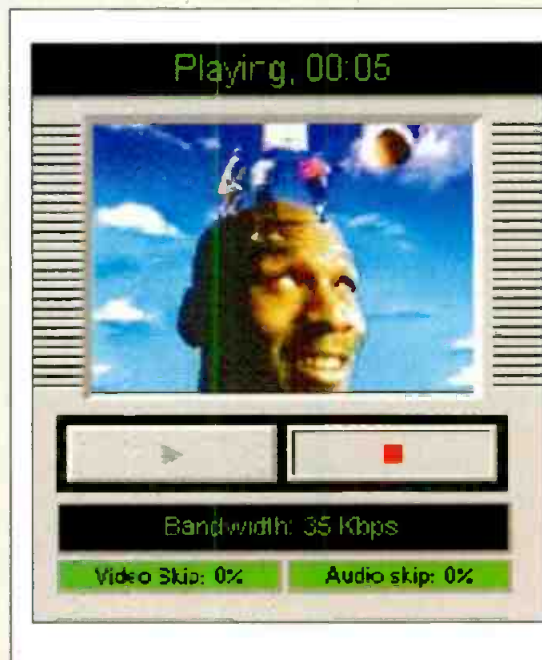
"The technology that they

have available to measure the medium itself is very limited," says Emily Green, senior analyst for Cambridge, Mass.-based Forrester Research. "There are many more facets to measuring this medium than there are in traditional media."

But major advertising agencies are subscribing to what's available, particularly PC Meter and I/PRO, and extrapolating what they can. "They serve as background materials for upping our understanding of how consumers are using interactive media, and for media planning for the potential purpose of buying space on the Internet to keep our clients informed," says David Marans, senior partner and media research director for J. Walter Thompson.

But the objectives prospective clients bring to buying Web billboards or other types of ad spots run the gamut, according to Marans, who says there's no single reliable rule of thumb to purchasing ad space in cyberspace.

The companies placing the heaviest advertising bets on the Internet are either selling technology or promoting Web services, according to a Web-Track survey in the first quarter of 1996. That survey had IBM (\$1.5 million), Microsoft (\$1 million) and C/Net (\$612,000) among the leaders. Beyond search engines, information providers drew the most ad revenue, with ZDNet and SportsZone, both at \$1.1 mil-



Internet TV debuts 'Net news

The Internet Television Network has debuted on the Internet with a menu of 140 video features in a dozen different categories (www.intv.net).

The independent video service plans to present a potpourri of content, from hard news extracted from various sources, to soft marketing pieces. (A behind-the-scenes piece on Michael Jordan's Gatorade commercial was in this mix at launch.) INTV has its own production unit and also draws material from stringers.

"[Content] runs from the everyday sort of journalism to things that are really right out of left field," says Fredric Goldman, president of INTV, who sees the service complementing major video news providers.

PC users must download VDOnet software (www.vdo.net), and they must be equipped with RealAudio software. Goldman says talks are under way with Reuters about a joint production effort.—RT

lion, topping WebTrack's list.

CPMs are loosely used for online ad sales. ESPN sells space from a peak of \$35 per thousand impressions down to the mid-\$20s, according to Tom Hagopian, ESPN general manager, who says most advertisers use online exposure to bolster on-air campaigns.

Research may indicate pages accessed or, in the case of I/PRO, "hits" on specific areas of a site. But Richard Kostyra, president of Media First International, points out that so much usage is experimental, it's impossible to estimate relative ad values. "Too many [advertisers] are jumping in on the theory that first-in gets first rewards," Kostyra says.

TMW

GOP puts up convention site

The Republican National Convention will be in San Diego and in cyberspace, in a Web site created by the GOP and AT&T that will offer the convention over the Internet.

Live audio and video feeds of the convention will be accessible on the site (www.convention96.rnc.org). Plans call for audio, video and text of speeches at the convention to be available online within seconds of completion. Live issue forums with Republican bigwigs as hosts will also be posted on the site, along with bios of key Republicans, convention news and other background information.

The site has been designed by AT&T to accommodate more than one million visitors each day.

Meanwhile, Bob Dole's campaign's Web site (www.dole96.com) allows users to customize their Web sites according to their political interests, interest groups and computer capabilities.

President Clinton and Vice President Gore have had a site up since last month that welcomes submissions from users for "America's Home Page" (www.cg96.org) and, among other things, congratulates the campaign volunteer of the month. Last week the site predictably slammed Dole for his announced economic plan while praising Clinton as the first president in 150 years to reduce the deficit.

KGO-TV, CitySearch team in San Francisco

San Francisco's ABC affiliate, KGO-TV, and information resource CitySearch will launch a Web site of reference information about the Bay Area in October.

It will be the largest market for CitySearch to date. The service is up in Raleigh-Durham, N.C., with ABC affiliate WRVD-TV as its partner, and is testing the service in Pasadena, Calif.

CitySearch offers a comprehensive resource of information about cultural, government, and community and volunteer activities. KGO-TV will kick in local news, weather and program information.

Community organizations can add Web pages designed by CitySearch free of charge as part of the service. "This makes for all kinds of good relationships," says Jim Topping, president/GM, KGO-TV.

CitySearch recently acquired an online service called Metrobeat in New York with an eye toward that market.

America offline

Routine maintenance led to a major technical snafu for America Online last week as it went down for nearly a full day.

The outage occurred early last Wednesday, when AOL was attempting to install high-capacity switches in the local area network of its data centers. The result was a 19-hour blackout that blew out the online service and left its 6 million subscribers staring at vacant screens until 10:45 (ET) that night.

AOL now holds the dubious unofficial record for lapsed service, breaking the mark set by Prodigy when it had a 12-hour outage in 1989.

In an open letter apologizing to members, AOL said it would prorate bills to compensate them for the outage.—RT

Online Broadcasting

Online 'TV' network to launch in October

Will Internet programmers feed broadcast schedules?

By Richard Tedesco

American Cybercast will launch the first TV-type network in October, when it pulls together several new and existing cyber-dramas at a single site.

The Spot, a cybersoap opera, and *EON-4*, a sci-fi thriller, are already drawing audiences online. *The Pyramid*, an inside look at the seamy side of life inside a major Silicon Valley software company, will be one of the two series premiering in October. Another scheduled new drama is in development by a Hollywood content provider.

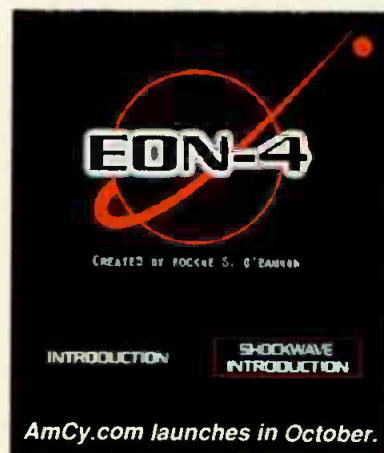
American Cybercast is a joint venture of Intel Corp., CAA, Tele-Communications Inc., Allen & Co. and Softbank Holdings. The plan is to launch more cyber-dramas—and comedies—and migrate them to other media. American Cybercast hopes to have 15 different vehicles, all with some audio/video elements, up by sometime next summer, according to Sheri Herman, American Cybercast president. "The Internet is going to have the ability to launch shows more quickly than on TV," she says, since the development of the elements isn't quite as involved.

The new network, AmCy.com, expects to draw traffic to its site with one- or two-minute audio-video interstitials featuring Hollywood celebrities, stand-up performers and original animated characters.

The Spot will be the subject of a book, scheduled for publication this fall by Simon & Schuster. In addition the company is negotiating film rights for *EON-4*, according to Herman. "While most of our content will be starting out on the Internet, we will be taking it across other platforms," says Herman, who envisions American Cybercast as an evolving multimedia presence.

American Cybercast already has advertising commitments from Apple Computer, American Honda and Columbia TriStar. Its newly established ad sales unit will be selling spots in three ways: product plugs embedded in story lines; links to mini-Web sites, and banners.

TMW





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Internet

Netscape wants Justice on Microsoft

Microsoft seeks end to rival's ads

By Richard Tedesco

Netscape Communications has complained to the Justice Department about what it calls Microsoft Corp.'s anticompetitive behavior concerning Internet connections from Windows NT workstation software.

Netscape forwarded to Justice a copy of a letter it received from Microsoft late last month in which Microsoft demanded that Netscape "immediately cease and desist" advertising that compares prices on the companies' Web servers.

Essentially, Netscape claims that by combining its Fastrack Server software, at \$295, with Microsoft's NT Workstation software, at \$319, users can gain Internet functionality for less money than if they buy the NT Workstation packaged with Microsoft's NT Server, which can cost hundreds of dollars more.

The catch is that Microsoft imposes a licensing restriction permitting only 10 simultaneous electronic connections to the Windows NT Workstation. Microsoft's Web server, which comes bundled with the Windows NT server, comes without connection restraints.



"The decision to continue to limit connections on Windows NT workstations 4.0 is both a reflection of the intended use of the product and a business decision by Microsoft to continue to differentiate between workstations and

server operating systems in the market," Microsoft said.

Netscape's attorney, Gary Reback of Palo Alto, Calif., said in an Aug. 6 reply to Microsoft that Microsoft connection limits were improper because Internet protocols used for connection were not proprietary Microsoft products. In fact, the restriction may be unenforceable due to Internet technology.

Reback has sent a copy of that letter to Justice and says he's searching for more antitrust fodder against Microsoft. Justice has investigated Microsoft for allegations of anticompetitive behavior, but there has been little action reported recently.

TNW

SEC puts stop on alleged 'Net scam

A federal court in Florida issued a restraining order last week against an enterprise charged with issuing bogus securities on the Internet after papers were filed by the Securities and Exchange Commission.

The U.S. District Court for the Southern District of Florida put out the order against William Sellin for allegedly offering fraudulent securities through news group bulletin board postings as Zatech Holdings and Baccaratt Holdings.

Since October 1995, the SEC alleges, Sellin has offered promissory notes that he claimed were secured by U.S. Government securities and other assets, through at least 43 ads posted in 21 Internet news groups. He "guaranteed" prospective investors returns of 12%-22% annually and was recently offering an investment to produce "\$150,000 annually, tax-free."

Mpath, Catapult, agree to merge

Mpath Interactive and Catapult Entertainment, the leading online gaming companies, are joining forces to create a global multiplayer gaming entity.

The stated objective of their merger is to expand the reach of multiplayer online games. Mpath's strength lies in the U.S., while Catapult has a strong presence in the international market, now marketing its XBAND service in Brazil and Japan, among other regions.

Mpath's Mplayer gaming service has been up since February in beta form with a menu of action and strategy games. XBAND Video Game Network has been up and running since 1994 with games for the Sega Genesis and Super Nintendo systems. Viacom Inc. and Japan-based Nissho Iwai are equity partners in that venture. —RT

Calendar

Sept. 9-12—Internet Commerce Expo, trade show presented by International Data Group. Anaheim Convention Center, Anaheim, Calif. Contact: Ronald Milton, (508) 820-8661.

Sept. 14—NewsProNet Producer Forum. Stouffer Waverly Hotel, Atlanta. Contact: Michael Shoer, (770) 475-2667.

Sept. 16-17—Third annual Strategic Multimedia Conference. Sponsored by Frost & Sullivan and held in association with the IMA EXPO (see below). Jacob Javits Convention Center, New York City. Contact: Cristina Carrier, (415) 961-9000.

Sept. 17-19—IMA EXPO, global interactive trade show sponsored by Interactive Multimedia Association and International Data Group. Jacob Javits Convention Center, New York City. Contact: Ken Christy, (317) 823-5073.

Sept. 19-21—Personal Communications Showcase '96, presented by the Personal Communications Industry Association. Moscone Center, San Francisco. Contact: Christina Tendero, (202) 467-4770.

Sept. 30-Oct 2—Digital television and Internet conference and expo presented by Convergence. San Jose Convention Center, San Jose, Calif. Contact: (303) 393-7449.

Oct. 1-4—8th Annual Digital Audio & Video Workshop. Sponsored by Consumer Electronics Manufacturers Association and Consumer Electronics Society of the IEEE. Holiday Inn Select, Philadelphia. Contact: Lisa Fasold (703) 907-7669.

May 6-9, 1997—Multimedia '97 exposition and forum presented by Multimedia Trade Shows Inc. Metropolitan Toronto Convention Centre, Toronto. Contact: Susan Blair, (905) 660-2491.

Technology

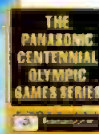
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SPECIAL REPORT: SATELLITES

Compression expansion around the world

MPEG-2 plays big role in Olympics transmissions

By Glen Dickson

As the international satellite distribution market continues its rapid growth, the use of digital compression technology is growing right along with it. A good example of the increasing acceptance of MPEG-2/DVB-compliant gear was the 1996 summer Olympics in Atlanta, where a number of satellite service providers met the capacity challenge with compressed international feeds.

Reseller giant Keystone Communications used an \$800,000 Scientific-



DiviCom's MPEG-2/DVB encoders were used by Universalink to provide compressed transmission to Taiwan from Atlanta.

fiber to the AT&T facility in Atlanta. There, it ran through a DACS [digital access crossconnect switch], which

allowed us to take a single DS-3 line with all five compressed channels and split them to the Staten Island and Culver City earth stations. The content was identical—we were transmitting all channels to both locations."

At the earth stations, Keystone used Scientific-Atlanta's PowerVu Telco Interface Unit to transfer the DS-3 feed into a satellite signal. From there the signals were uplinked

to Intelsat birds in the Pacific Ocean and Atlantic Ocean regions. Customers were supplied with Scientific-Atlanta commercial integrated receiver/decoders (IRDs) to receive the signals; there were also decoders at Keystone's earth stations to pick the signals off the DS-3, says Anderson. "It was a drop-and-insert system in a sense."

Keystone used a data rate of approximately 8 megabits per second for each channel for its compressed Olympic feeds. Its PowerVu system is configured for six channels, but Keystone decided to stick with five channels for Atlanta to insure quality pictures within the 45 mbps bit rate of the DS-3 fiber. "The customers liked the picture quality," says Anderson.

Los Angeles-based Universalink used a similar "digital turnaround"

architecture to transmit three channels of Olympic programming to Taipei, Taiwan. Universalink set up DiviCom MPEG-2/DVB program encoders in the IBC in Atlanta, sent the compressed feeds over fiber to Los Angeles and then uplinked them for satellite transmission to Taiwan. DiviCom's partner, Tandberg, provided the MPEG-2/G.703 transmitter used in Atlanta, the DS-3 receivers in Los Angeles and the satellite receivers at regional broadcasting centers in Taiwan.

In Asia, compressed satellite delivery is quickly becoming the norm as the shortage of capacity and lack of existing infrastructure make the new digital gear an obvious choice.

"Compression will be the major method of distribution in Asia much faster than it will be in the U.S.," says Altan Stalker, Group W Network Services senior VP and a director of Singapore's Asia Broadcast Centre. "The programmers have specific interests which direct them to compression technologies."

In that vein, the Asia Broadcast Centre (a joint venture of Group W Network Services and Singapore-based The Yellow River Network) has signed a 10-year, multimillion-dollar agreement with satellite operator PanAmSat to provide a digital compression platform for the PAS-4 satellite. The service, scheduled to begin in September, will allow broadcasters to transmit several digital channels directly from Singapore to PAS-4.

Group W will be installing a \$750,000, seven-encoder PowerVu system as part of the PanAmSat agreement, which will flank the five PowerVu encoders that Discovery Channel is installing in the Asia Broadcast Centre to originate its programming for the Asia-Pacific region (BROADCASTING & CABLE, July 15).

Including exciters, high-powered amplifiers, and switching equipment, Stalker estimates that the PowerVu installation for the PanAmSat contract will cost over \$1 million (that figure is separate from the Discovery system,



Keystone used the Scientific-Atlanta PowerVu compression system for Olympic feeds to Europe and Asia.

Atlanta PowerVu MPEG-2/DVB system to send compressed digital signals from Atlanta to its teleports in Staten Island, N.Y., and Culver City, Calif., and then on to customers in Europe and Asia.

During the Olympics, Keystone provided one full-time channel for France's Canal+, two full-time channels for Asia Television Ltd. of Hong Kong and two channels for occasional use. To accomplish this it relied on a hybrid system of terrestrial fiber and satellite transmission.

"It was an interesting architecture," says David Anderson, Keystone executive vice president. "We had an MCPC [multiple channel per carrier] encoder system sitting in the International Broadcast Center [IBC] in Atlanta, and then we came out of there over DS-3

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SPECIAL REPORT: SATELLITES

which the network is buying on its own).

Stalker predicts big dividends, noting that the PanAmSat contract provides an option for the Asia Broadcast Centre to provide a similar system for the PAS-2 bird: "We view it as an important piece of business for us."

Keystone also is looking at long-term profits with its PowerVu system, which is now being moved to its Staten Island teleport to transmit six compressed channels off the Intelsat K bird. Anderson says most of the capacity on the 54 mhz transponder already has been sold.

In the Pacific, Keystone offers digital compressed transmission over its Pacific Skylink occasional-use service with DigiMedia Vision DVB equipment. And on the domestic side, Keystone is using a General Instrument DigiCipher-I system to transmit four compressed channels off the Satcom C-1 bird in a joint venture with GE Americom, and is considering upgrading to DigiCipher-II. That system delivers cable programming, with Prime Sports being a big user.



The Asia Broadcast Center will provide compressed digital uplinks to PanAmSat's PAS-4 satellite.

Group W also is using compression domestically, originating the new Speedvision network with DigiCipher-I from its Stamford, Conn., headquarters for transmission off the Hughes Galaxy VII bird. Stalker says Group W plans to purchase a General Instrument MPEG-2 system next spring. "Because of the transponder shortage, new program entrants are required to go to compression," Stalker says.

Keystone's Anderson estimates that roughly 10% of Keystone's current capacity is compressed, compared to 1%-

2% five years ago. In another five years, he predicts, it will be 30%-40%. "We're buying more and more compression gear," he says. "It provides economies of scale, both to the teleports and the individual customers that we serve."

But Anderson says the huge analog market for syndicated program distribution will persist for a long time: "For sports backhauls and syndicated programmers, both those business segments have a well-entrenched delivery system. Broadcast stations aren't equipped to receive compressed feeds; they don't have IRDs and

they're still captive to the manufacturers for conditional access despite the MPEG-2 standard. Since no one's subsidized the cost of equipping all the markets, it's going to be a long time until the IRDs are in place."

Speaking of standards, Anderson doesn't see the possibility of HDTV making his business any easier. "That would almost presume that networks would choose a common technology, and you'd have one common IRD that's commonly addressable," he says. "That's not likely to happen." ■

Bliley wants to revamp Intelsat, Inmarsat

Says satellite providers should be based on competition

By Heather Fleming

House Commerce Committee Chairman Thomas Bliley (R-Va.) last week called for a reorganization of the international satellite organizations Intelsat and Inmarsat, with the goal of promoting a "fully competitive marketplace."

"The roles of the International Telecommunications Satellite Organization and the International Maritime Satellite Organization should now be re-examined, with an eye toward creating a model based on free, fair competition, instead of one based on government-created, regulated monopolies," Bliley said during a media conference call.

Members of the satellite organiza-

tions and potential competitors have proposed various options for altering the current structure of the international satellite organizations. They range from completely dismantling that structure to creating one or more affiliates with varying degrees of ownership in the parent organizations.

Commerce hearings on the international satellite bodies will be scheduled for September, Bliley said. He then plans to introduce reform legislation that will be considered in the next Congress.

Although Bliley said he would reserve final judgment on what shape the restructuring should take until after the hearings, he outlined 10 principles for reform: "full and fair competition; opening closed foreign markets; elimination

of unfair advantages; the more competitors, the better the competition; re-examination of intergovernmental organizations in light of private sector initiatives; competition in new technologies and services; discouraging government or dominant firm ownership; consumer choice; protection of national interest, and regulatory restraint."

Bliley's announcement came hand in hand with the release of a General Accounting Office study highlighting the competitive benefits of reorganizing Intelsat and Inmarsat.

The report, done at Bliley's request, concluded that "the treaty organizations, as structured, may now be impeding the flourishing of a private market and the benefits it can bring to consumers." Changing the structure will be no easy task, however, "because doing so would likely depend on achieving consensus among member nations around the world that have a broad range of perspectives and interests."

Bliley hasn't spoken with member nations, but said he hopes "that most nations would embrace the idea." ■

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SPECIAL REPORT: SATELLITES

Newcomer Orion thinks its time has come

With financial problems behind it, company prepares to enter satellite distribution fray

By Michael Katz

After surviving unstable finances stemming from a bitter partnership dispute, start-up satellite company Orion Atlantic is on the rebound—and with a healthy balance sheet and two new birds set to launch, it is poised to take on the big boys of the satellite industry.

Orion Atlantic, founded in 1991, delivers private communications networks mostly to Europe-based multinational businesses and capacity for video distribution services. Although young and small, it claims an advantage over better-known satellite players such as Intelsat and PanAmSat.

"Our strengths are that we are a

complete service provider in that we do the whole job, from customer systems engineering through installation of the equipment; acquisition of the equipment; provisioning of the satellite capacity, and ongoing maintenance in multiple countries overseas," says Orion Network Systems President Neil Bauer. "So that complete service, with our own facilities in both Pan-European and transatlantic marketplaces, is our key feature."

Orion faces competition on two

fronts, says Bauer. One is from satellite companies Intelsat and Eutelsat in the European markets, and the other is from telephone companies such as British

Telecom, Deutsche Telekom and ATT—which, ironically, also are some of Orion's biggest customers. Orion competes with the telcos in areas where there is a working terrestrial infrastructure; however, the telcos also lease satellite capacity from Orion to reach areas where there are no terrestrial facilities.

The company's primary weakness, says Bauer, is its limited geographic coverage. With just one satellite, Orion 1, in operation, it cannot reach the lucrative and growing Asian and Latin

American markets. That will change, however.

Orion 1 was launched in November 1994 and became fully operational in January 1995. The high-power Ku-band communications satellite has 34 transponders, 28 with a 54 mhz band-



Neil Bauer is bullish on the future of his Orion Atlantic.

Resellers ride stable prices through busy '96

July has come and gone, and thankfully for satellite resellers, transponder prices have stayed steady.

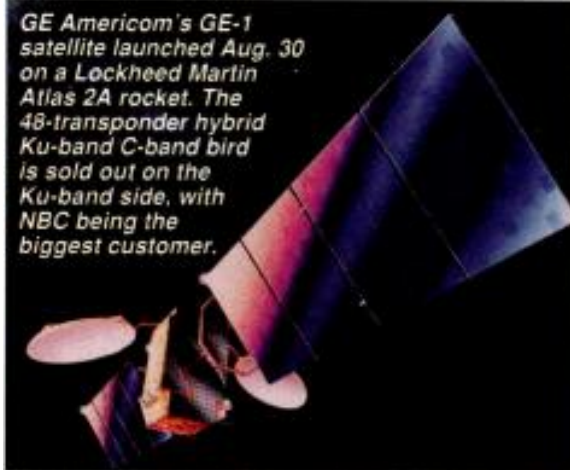
After last summer's monumental price jump—up to 300% in some cases—resellers were holding their breath as they reached the midpoint of one of the busiest-ever transmission years.

"But the prices stayed pretty level," says Rick Creel, Broadcast Satellite International vice president/GM. "This falls in line with what the operators said they were going to do."

Despite the launch of some new birds, the capacity situation also has stayed the same, Creel says: "There's a severe Ku-crunch, with zero capacity. When C-band went into a crunch, everyone migrated, and now they're still on Ku[band]."

Global Access Telecommunications (now a subsidiary of Vyvx) Vice President of Sales Keith Buckley also sees price stability: "There's not a whole lot of fluctuation since last summer. Capacity costs are still slowly going up, and operators are passing those additional costs on to

GE Americom's GE-1 satellite launched Aug. 30 on a Lockheed Martin Atlas 2A rocket. The 48-transponder hybrid Ku-band C-band bird is sold out on the Ku-band side, with NBC being the biggest customer.



resellers such as ourselves. So we need to have some minor increases in our rates."

According to Buckley, Global handled a record number of transmissions in the past month because of Olympics business. "We had very full transponders as a result of that," he says. "A lot of that had been pre-booked, but all the news events surrounding the Olympics created even more demand. Fortunately, we did have enough capacity to squeeze everything."

The purchase of Global by Vyvx hasn't had a big impact on full-time customers, Buckley says, since most of the capacity for the Olympics and the political conventions this month was booked before the deal. But occasional-use customers will benefit from Vyvx's ability to offer fiber backhubs or relays to satellite links, he says.

Longterm, Buckley predicts that Vyvx's bundled fiber/satellite services won't have a dramatic impact on pricing. "But with the convenience of making a single telephone call, we think we'll be seeing a significant number of customers," he says.

—GD



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SPECIAL REPORT: SATELLITES

width and six with 36 mhz. The satellite, constructed by MMS Space Systems, is located at 37.5 degrees west longitude and has a useful life expectancy of 10.7 years.

The satellite's footprint covers western Europe and the U.S. from Kiev, Ukraine, to Denver. Orion 1 is at approx-

imately one-third occupancy on a full-time basis with additional space available for occasional-use services, but occupancy is expected to grow significantly before the end of the decade.

"We are looking to achieve utilization rates in the 85 to 90 percent range in a few years," Bauer says. "We are looking

to fill this heavily and extensively with our private network communications along with video distribution."

By the end of the decade, Orion 2 and Orion 3 are expected to be launched, giving the company coverage of 75% of the world's population and extending its footprint to all of South America and

What's up there: A DTH directory

Although direct-to-home (DTH) satellite broadcasting is a fledgling business in the U.S., DTH—which includes direct broadcast satellite (DBS), direct satellite system (DSS) and C-band—is expected to be in 8 million U.S. households by the end of 1996, according to the Satellite Broadcasting and Communications Association. But DTH satellite systems are expanding rapidly overseas with new ventures launched or about to launch in Asia, Latin America and Australia. Here's a list of current DTH partnerships both in the U.S. and overseas.

Source: BROADCASTING & CABLE'S RESEARCH

ALPHASTAR

Parent company: Tee-Comm Electronics Inc. (Canada)
Location: Stamford, Conn.
Launch date: July 1996
Service: DTH in U.S.
Programming: 4 packages priced at \$29-\$49
Hardware: 30-inch dish receiver and set-top box to be produced by TV/COM for \$600
Distribution: satellite dealers; Amway distributors
Estimated subscribers: NA

AMERICAN SKY BROADCASTING (ASKyB)

Parent companies: News Corp. and MCI Corp.
Location: Phoenix
Launch date: late 1997
Hardware: NA
Service: DBS to U.S. households. Separate unit SKY/MCI to offer business services
Estimated subscribers: NA

BRITISH SKY BROADCASTING (BSkyB)

Parent companies: News Corp. (40%)
Launch date: 1990
Service: DTH to Great Britain
Estimated subscribers: 5 million

DIRECTV

Parent company: Hughes Electronics Corp.
Location: El Segundo, Calif.
Launch date: June 1994
Partner: AT&T invested \$137.5 million in April 1996 for a 2.5% share. Has option to buy additional 30% share over next five years.
Hardware: 18-inch dish
Programming: average monthly price \$35-\$40
Estimated subscribers: 1.6 million

ECHOSTAR

Parent company: EchoStar Communications Corp.
Location: Englewood, Colo.
Launch date: April 1996
Hardware: 18-inch DBS dish priced at \$500 or \$199 when purchased with \$300 program package
Programming: packages from \$19.95 and a la carte
Estimated subscribers: 400,000-450,000 by end of 1996

GALAXY LATIN AMERICA

Parent companies: Hughes Electronics (DIRECTV), Cisneros Group (Venezuela), Televisao Abril (Brazil) and MVS Multivision (Mexico)
Service: DTH to Latin America
Launch date: June 1996
Estimated subscribers: NA

JAPAN SKY BROADCASTING (JSkyB)

Parent companies: News Corp. and local Japanese TV program companies
Launch date: 1998

Service: Digital multichannel DTH
Estimated subscribers: NA

NEWS CORP./TCI LATIN AMERICA

Parent companies: News Corp., Tele-Communications Inc., PanAmSat, Grupo Televisa SA, Organizacoes Globo, and PanAmSat
Launch date: late 1996/early 1997
Service: DBS in Latin America. TCI programming arm Liberty contributes Spanish-language service La Cadena Deportiva, Argentinean sports programming, transponder rights and cash. News Corp. contributes Star Sports satellite channel
Estimated subscribers: NA

NEWS CORP./TCI AUSTRALIA

Service: DTH in Australia
Parent companies: partnership between Foxtel Corp. (News Corp./Telestra) and TCI-backed Australis to launch news/sports/data service.
Launch date: 1997
Estimated subscribers: NA

PRIMESTAR PARTNERS

Parent companies: TCI, Time Warner, Comcast, Continental, Cox and GE Americom
Location: Bala Cynwyd, Pa.
Launch date: July 1994
Hardware: 24-inch dish and receiver (rental basis)
Distribution: satellite vendors; 6,800 Tandy Radio Shack stores
Estimated subscribers: 1.2 million

STAR TV

Parent company: News Corp.
Service: DTH in Asia and Japan
Launch date: 1995
Estimated subscribers: NA

TCI/TELESAT

Parent companies: TCI, Telesat Canada and Telquest Ventures
Location: Englewood, Colo., and Ottawa, Canada
Launch date: late 1996/early 1997
Hardware: 36-inch dish at beginning, converting to 18-inch digital dish
Estimated subscribers: 570,000 subscribers to start from TCI's share of PrimeStar Partners' 1.35 million subs

UNITED STATES SATELLITE BROADCASTING

Parent company: Hubbard Broadcasting
Location: St. Paul
Launch date: June 1994
Hardware: dish/set-top box sold separately for \$600
Programming: packages with average price of \$35-\$40
Distribution: direct and electronics retailers; AT&T long distance and Universal Card subscribers
Estimated subscribers: 918,000

—Compiled by Jim McConville

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SPECIAL REPORT: SATELLITES

much of Asia, including India. "These are large, explosive markets where the growth potential is relatively untapped," says Bauer. "We will differentiate ourselves as an end-to-end service coupled with video distribution to give us a two-pronged thrust into the marketplace."

But Orion Atlantic has been held back from financing the new satellites by some nasty fighting with its partners. In August 1995 the company held an initial public offering at \$14 a share and raised roughly \$52 million, but by that November things had turned sour. "The company has had some difficulties," says one industry analyst, referring to a failed business plan at the end of 1995 to finance two more satellites.

Orion Network Systems owns 41.67% of Orion Atlantic, and the rest is owned by a partnership comprising UK-based British Aerospace and Kingston Communications, Com Dev of Canada, France's Matra Hachette, Nissho Iwai of Japan and Lockheed Martin. Before Orion could borrow money and accrue debt to pay for the new satellites, it had to get the approval of its partners. Initially it had that approval, but at the 11th hour the partners pulled the rug out from under Orion's plans. As a result, the stock plummeted to about \$6 and since then has spent most of the time below the \$14 IPO price.

"They lost a lot of credibility," says the source. "It's a very embarrassing thing for a company to go through the process of lining up a debt offering and having it stripped away at the last minute. No rational partners would do what their partners did."

Rumor has it that the problems between Orion and its partners were personal, but the source would say only that "it's a long and ugly story."

But lately Orion has been turning around. It is wrapping up restructuring plans with its partners, and analysts say that this time there will be no bickering (plans to finance the new satellites are imminent). It also just announced positive financial results for the second quarter, ended June 30, its sixth quarter of business.

Revenue nearly doubled—to \$10.1 million—from \$5.2 million for second quarter '95. Revenue from private communications network services and video communications services increased to \$4 million and \$6.1 million, respectively, from \$1.9 million

and \$3.4 million for the same period the previous year.

The strong showing is attributed to the company's first full year of satellite service and a 205% increase in customer sites in service. "As a start-up company in a capital-intensive business, one of our key parameters is to achieve an operating cash breakeven," says Bauer. "And in the second quarter we achieved that breakeven for the first time."

The future looks bright, according to industry analysts. Orion plans to pro-

vide high-speed Internet access by linking customers with Internet-access providers. The company is in discussions with some of the major providers and expects to announce a deal by the end of the month.

"It's a smart management team executing the business model as they projected, except for the hangups," says one industry analyst. "But now that that should be straightened out it looks like it's in pretty good shape, although it is a small player." ■

RTNDA protests imaging satellite constraints

Says administration order is First Amendment violation

By Michael Katz

Several private U.S. satellite companies are preparing to launch a new generation of high-power satellites capable of delivering images of near-spy satellite quality. But the U.S. government has put restrictions on what these companies may photograph, drawing cries of First Amendment violations from the Radio-Television News Directors Association.

In 1994 the Clinton administration, by executive order, said private satellite companies are barred from taking pictures that could put national security or foreign policy at risk.

Testifying on Capitol Hill last month, Mark Brender, RTNDA's Remote Sensing Taskforce chairman, and an ABC News producer, said the exception in the policy was "vague" and "overly broad" and unconstitutional, in that it violated the First Amendment.

But instead of relaxing its control, Congress tightened it by passing an amendment earlier this month. The amendment bars taking pictures of Israel using commercial satellites with a greater quality than available today. The most powerful satellites now in space are Russian 2-meter photographic imagery satellites.

Brender fears that this exception for Israel will have a domino effect,

with other countries demanding the same exception that Israel was given. "It opens up a Pandora's box for other countries to request similar courtesies," says Brender. "The U.S. should set the example and argue for open skies and few restrictions. But they don't have the political courage to just say no."

Thornton, Colo.-based Earth Watch Inc., Longmont, Colo.-based Space Imaging Inc., and Orbital Imaging Inc. of Dulles, Va., plan to launch the new generation of U.S. commercial high-power satellites as early as the end of this year.

Earth Watch will send up a 3-meter satellite later this year, and a 1-meter satellite by 1998 at a cost of some \$170 million. The two satellites Space Imaging will start sending up by next year will be the most expensive on the market at a combined price of \$500 million. Orbital Imaging is spending \$100 million on its 1-meter satellite.

Despite all the money being shot into space, industry sources say that the tighter restrictions probably won't hamper their business because many of the images will not be of sensitive concern to the U.S. government.

"Nobody likes it," says one source. "But we don't feel it will affect our business." ■

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SPECIAL REPORT: SATELLITES

Cutting Edge

By Glen Dickson

Hughes Communications has moved the Brasilsat A1 satellite to 79 degrees west longitude to help ease the demand for domestic C-band capacity. Its capacity now is available through Hughes's Video Timeshare Service. In October 1995, Hughes acquired the payload capacity of Brasilsat A1 from Embratel of Brazil, which had stationed the bird at 63 degrees west, a position that didn't provide optimum look angles for continental U.S. users. To meet its customer's needs, HCl received authority from the FCC for the move to 79 degrees west. Embratel continues to operate the spacecraft from facilities in Brazil, while transponder leasing, reservations and uplink

services are coordinated by Hughes in Long Beach, Calif.

KCTS-TV Seattle, Oregon Public Broadcasting and WETA-TV Washington are forming the **Public Television Digital Alliance**.

The goal of the alliance is to accelerate the implementation of digital television for public broadcasting, the partners say. WETA-TV is the first public station to receive an experimental DTV license, and both KCTS-TV and OPB have applied for licenses. The alliance plans to demonstrate DTV to the public, stimulate production and acquisition of DTV programming,

work with manufacturers to develop DTV equipment requirements, develop marketing and promotion plans for DTV and offer consultation to other public stations migrating to DTV.

Lifetime Studios, New York, has purchased three **Ikegami** HL-59 digital signal processing cameras, and has started

and use 520,000 pixel CCDs. "The new sets and low light of *Where in Time* will make special demands of equipment and crew," says Mitchell Brill, director of studio operations at Lifetime. "It was a very happy coincidence that the HL-59's were available when that production began its fifth season here at Lifetime."

Tele-TV Systems is purchasing three digital ad insertion systems from **SeaChange International** to support Tele-TV's early 1997 market introduction of digital MMDS service. The SeaChange systems will be installed at Tele-TV's service launch headend and

at its Reston, Va., test site. "SeaChange's digital system will manage our advertising and program scheduling and distribution from the outset," says Ed Grebow, president of Tele-TV, a partnership of Bell Atlantic, NYNEX and Pacific Telesis, will launch in Los Angeles and Orange County, Calif.; Boston, and Hampton Roads, Va.

Philips Broadcast Television Systems has sold three LDK cameras to Denver PBS affiliate KRMA-TV and three to Denver ABC affiliate KMGH-TV. KRMA-TV will use its LDK-10P cameras for both in-studio and field production applications; the cameras are equipped with the SuperXPander package of a 7-inch viewfinder, full monitoring and the ability to accept large studio-type lenses. KMGH-TV will use its three LDK studio models in a robotic application for its local newscast.



Ikegami cameras shooting 'Where in Time Is Carmen Sandiego?' at Lifetime Studios.

using the new units in its 65-episode production of the Emmy Award-winning *Where in Time Is Carmen Sandiego?* The HL-59 cameras have a horizontal resolution of 850 lines

EchoStar mulling data delivery

EchoStar Communications Corp. may incorporate data delivery into its consumer DBS service early next year.

EchoStar conducted a successful public test of the technology it would use in cooperation with Intel Corp. and Denver-based Comstream at an industry symposium late last month. It downloaded a 23 mb multimedia magazine over the EchoStar I satellite using the MPEG-2/DVB transmission standards at a rate of 100 kbps. "We wanted to be able to support this, so we did it at a fairly slow speed," says Rex Povenmire, EchoStar director of program management.

Transmission rates could be several megabits per second, according to Povenmire, who says that downloading specific World Wide Web content would be valuable to users handicapped by slow phone connections to the Internet. EchoStar supposes that users might pay for receiving stock quotes and analyst's assessments the same way. "If the download could be made quickly and it could be stashed on their hard drive, that might be something they'd be interested in," says Povenmire.

Accessing the data could be done by conditional access or some other method once it's being streamed for reception across the U.S.

EchoStar is testing the transmission scheme to distribute business data to a select group of corporate customers who could make use of private corporate information sent that way.

In the recent test, Comstream provided a card that would be installed in PCs to enable translation of the data that would be received by the same dish EchoStar uses to transmit video and audio content today.

—RT

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Station Manager/Sales Manager. Need multi-talented leader/door for small/medium market in Northern Illinois. Resume to L. Nelson, 1 Broadcast Center, Plano, IL 60545.

KUHL 1440 the California Central Coasts news, news talk and information leader is looking for a professional account executive to join our team. Outside sales experience/radio experience preferred. F/T. Send resume and cover letter to: Attn: Station Manager, P.O. Box 1964, Santa Monica, CA 93456. EOE.

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Account Executive: Dominate CBS affiliate located in Southwest Virginia is looking for an experienced account executive to join our staff. Solicits advertising and promotions from the local business community. Broadcast sales experience preferred. Computer experience and college degree desired. No phone calls. Send cover letter and resume to Personnel Manager, WDBJ Television, Inc. P.O. Box 7 Roanoke, VA 24022-0007. We are an Equal Opportunity Employer. We do not discriminate on the basis of race, religion, color, sex, age, national origin or disability.

WBKP-TV, Channel 5, Michigan's new ABC affiliate serving the Western Upper Peninsula seeks local account executives. Applicants must have demonstrated record of outstanding sales achievement. Honesty, integrity, enthusiasm and strong interpersonal skills are required. Position demands local and regional travel, based in Houghton/Calumet area, and in Marquette. This is not office job! Mail detailed resume, including 3 business and three personal references to Scanlan Television Inc. Attn: Tom Scanlan, PO Box 941, Traverse City, MI 49685-0941. Scanlan Television Inc. is a EOE/AA employer.

Top north Texas NBC affiliate is seeking an Account Executive. A college degree and/or marketing/advertising experience preferred. Send resume to: Stephanie Darland, Sales Manager, KFDX-TV, P.O. Box 4000, Wichita Falls, TX 76308. No phone calls please. KFDX is an Equal Opportunity Employer.

General Sales Manager. New highly branded Television Network seeking General Sales Manager for its San Francisco affiliate. Ideal candidate must be a proven leader with extraordinary people skills to direct large sales operations with a fast-paced results-oriented company. Successful applicant must be a professional with proven sales track record in new business development. Heavy sales promotion background a plus. Please fax cover letter and resume to: Information Network Television 755 Sansome St., 6th Floor, San Francisco, CA 94111. Fax: (415)675-2355

Account Executive - KOIN-TV, CBS affiliate in 24th market - Portland, Oregon, has an immediate opening for an Account Executive position. We are looking for candidates with three or more years of television sales experience. Knowledge of TV Scan, Nielsen Monitor Plus and Nielsen Advantage will be helpful. A successful track record of new business development and vendor programs are a must. We want strong negotiation skills and expert customer service. Send cover letter, application and resume to: Account Executive Search, KOIN-TV, 222 SW Columbia, Portland, OR 97201. Lee Enterprises is an Equal Opportunity Employer. To request an application please call (503)464-0600. Deadline August 30, 1996.

Sales Manager: A small affiliate TV station located in a desert climate needs an aggressive sales manager. Must be able to prepare sales presentations, motivate sales staff and make sales calls. Send your resume to Box 00903. Equal Opportunity Employer.

Local Sales Manager - WECT TV6, an Ellis Communications property and market leading NBC affiliate seeks a management leader with strong track record to direct staff in lifestyle-friendly, coastal growth market. Experience selling promotions and other incremental revenue programs is mandatory. Strong relationship skills essential. Send resume to: Jeff Flynn-GSM, WECT TV, 322 Shipyard Blvd., Wilmington, NC 28412. Or fax 910-791-9406. No calls. EOE.

Local General Sales Manager: in search of personable, articulate, responsible and energetic general sales manager for two television stations located in the southwest. Responsible for all local sales effort in two markets. Candidate should have strong sales management abilities and strong communications skills. EOE. Please send reply to Box 00900.

FOX affiliate in Southeast seeks experienced local account executive. Candidate must have two years experience in dealing with local direct accounts as well as working with agencies. Knowledge of BMP or TV Scan and Windows very helpful. Good written and oral communication skills an absolute must! Please send resume to: Local Sales Manager, P.O. Box 4050, Albany, GA 31706. EOE/AA.

Account Executive: KGO-TV/Channel 7 is seeking an account executive with at least 3 to 5 years of major market television sales experience. Applicant must have excellent communication skills and exceptional organizational and presentation skills. Must have superior PC skills with Windows software preferred. A four year college degree or equivalency desirable. Application deadline is August 23, 1996. Please send resume and cover letter to: KGO-TV/Channel 7, Personnel Department, 900 Front Street, San Francisco, CA 94111. EOE.

Account Executive: WCTI-TV, ABC affiliate in growth area along NC coast, seeks experienced broadcast sales professional to work in strongest local territory. Some agency business, knowledge of TVScan, Columbine and PCs a plus. Strong work ethic and solid new business development skills a must! Local economic growth makes this a wonderful opportunity. Fax resume to Bill Poole (919)637-4141. EOE.

Regional Sales Manager: KWGN-TV, A Tribune Broadcasting Station in the Denver Market needs an individual who is a strong motivator with good computer and analytical skills. They should have five years plus experience in local TV sales or national rep sales, with proven sales success in sports and specials. A bachelor's degree in advertising or marketing with strong oral, written negotiation and communication skills are essential. Fax or send resume to HR, P.O. Box 5222, Englewood, CO 80111, fax (303)704-2847. EOE.

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Technical Systems Manager. Responsible to manage technical maintenance staff. Will manage station-wide computer systems, prioritize repairs and upgrades of technical broadcast systems and equipment and coordinate related documentation. Top candidates will have at least five years experience in broadcast and computer systems maintenance and prior supervisory experience. Strong maintenance skills and client orientation required. Send resume to: Human Resource Manager, KGW Northwest NewsChannel 8, 1501 SW Jefferson St., Portland, OR 97201. EOE M/F/V/D.

TV Maintenance Engineer: WSTM-TV3 seeks a highly motivated and experienced technician committed to quality maintenance. Computer programming and LAN management experience using Windows 95 and NT highly desirable. Candidates must be able to repair all types of broadcast equipment to the component level. SBE certification or FCC General Class License and an ASEE or equivalent is required. Selected individual will be a team player with the ability to work with minimum supervision. Send resume to Lisa Wadsworth, WSTM-TV, 1030 James Street, Syracuse, NY 13203. EOE

TV Chief Engineer: Colorado affiliate, small market, has an immediate opening for experienced hands on VHF, RF, engineer. Fax 970-243-1770.

Studio Maintenance Engineer. Engineering department in a major market, state of the art digital broadcast facility seeks motivated, hard working addition to our team. A subsidiary of the A.H. Belo Corporation, we offer a comprehensive benefits package, competitive salary structure and the chance to demonstrate your skills. Seeking candidate with a minimum of three years of television maintenance experience with a thorough knowledge of the electronics of television. Responsibilities include design of technical systems, creation of documentation to put design into practice, installation of equipment and performance of corrective and preventative maintenance. Prefer a candidate with experience in UNIX, programming in C++, and Visual Basic. Send resume to David Carr, Director of Engineering, KHOU-TV, 1945 Allen Parkway, Houston, TX 77019. Equal Opportunity Employer.

Maintenance Supervisor KTBC-TV. Self-motivated, organized, effective communicator sought to install, maintain and repair broadcast equipment and lead engineering team. Required: five years broadcast maintenance experience, supervisory experience, associates degree and SBE certification. News station and transmitter backgrounds key. Send resume by 8/15/96 to: Engineering Department Human Resources, KTBC-TV, 119 E. 10th Street, Austin, TX 78701, Ref: Maintenance Supervisor. No phone calls, please. EEO Employer.

Engineering. Wanted, immediate openings for master control operators. New NBC with state of the art hard drive, in Western Colorado. Fax 970-243-1770.

Broadcast Maintenance Engineer. KFWD-TV, Dallas, TX seeks an individual with repair and installation skills of television broadcast and computer equipment. Should have three years experience in maintaining audio, video, computer, and RF broadcast equipment, and systems. This position requires a two year electronic technical degree, and CCD ENG camera equipment. Fax resume to: Engineering Department at (214) 2581770 or send to: KFWD-TV 52, 3000 W. Story Road, Irving, TX 75038. EOE

Maintenance Engineer - WYCC-TV Channel 20 is seeking an experienced professional to perform corrective and preventive maintenance on a wide variety of studio equipment i.e., cameras (tube and CCD), VTR's, computer editing equipment (linear/non-linear), maintain detailed part inventory and perform related duties. A high school diploma, 2+ years experience maintaining/trouble shooting digital/analog video editing systems and experience with system timing and physical plant routing systems is required, associated degree in a related field is preferred. Bachelors degree and CAS & D-Vision background are also preferred. Forward cover letter and resume to, Don Rhodes, Chief Engineer, WYCC-TV, 7500 S. Pulaski, Chicago, IL 60652. Chicago residency is required within six months. EEO/AA/M/F/D/V.

Broadcast Technician: We are looking for a motivated individual with a solid electronics background to join our team of dedicated professionals. The successful applicant will have good communication skills as well as proficiency in installation, service, repair, and operation of electronic and/or TV broadcast equipment. Two years or more electronics education and experience preferred. Specific training will be provided. Send resume to: Human Resources Manager, WYFF-TV, P.O. Box 788, Greenville, SC 29602. WYFF is an equal opportunity employer.

Immediate opening for Full-Time Engineer in Washington, D.C. metro area. Primary responsibilities are operate and maintain Ku-Band uplink trucks. Must be able to read schematics, perform light maintenance and in-house teleport duties. Must also be experienced with portable microwave set-up and field production. Fax resumes to: Nelson Crumling, Vice-President, 202-775-4363.

Broadcast Engineer. Unique opportunity designing, installing, and maintaining a multi-faceted museum facility in the Washington DC area. This start-up operation includes computer based multimedia exhibits as well as a broadcast studio/control room. The successful candidate will have a diverse engineering background as well as a proven ability for troubleshooting software/hardware problems. Recent prior experience in design and installation supervision required. Please send resume and cover letter to Box 00904. EOE.

HELP WANTED NEWS

News Promotion Manager WVIT, Connecticut's NBC Station is seeking a strong candidate. The primary responsibility is writing and producing the station's news promotion including topicals, series and image campaigns. Requires television production experience, strong writing skills and attention to factual details. Strong interpersonal skills are required to work with station's news and production personnel in gathering information and completing projects. College degree preferred. No calls, resume and reel to Chris Gallagher, Promotion Manager, WVIT, 1422 New Britain Avenue, West Hartford, CT 06110. EOE

Weekend Weather/Reporter. KLKN-TV is seeking an experienced reporter with excellent writing and visual storytelling skills. Meteorologist preferred but personality and warmth are most important. Rush VHS tape plus cover letter and/or resume to Randal Stanley, News Director, 3240 So. 10th Street, Lincoln, NE 68502. M&F - Equal Opportunity Employer.

Weekend Anchor - Richmond's No.1 news organization is looking for a weekend anchor/nightside reporter. Minimum 2 years experience required. Send resume and non-returnable demo tape to Nancy Kent, News Manager, NBC12, P.O. Box 12, Richmond, VA 23218. No calls. EOE MFD.



PRODUCER POSITION

Are you on the cutting edge of today's trends?

Looking to be a part of a prime time show that is approaching news magazine TV from a fresh, brave outlook?

Turner Broadcasting is seeking an experienced **Journalist/Field Producer** to produce segments and develop story ideas for new, prime time, one hour program debuting in September! Solid writing, story generation and production skills a must. Computer assisted reporting and investigative skills helpful. Great creative opportunities and some travel.

If a challenging position with an exiting, prime time, interactive, news magazine series is what you are looking for then send your resume and tape to:

EOE

Lisa Magliulo
CNN
One CNN Center
Atlanta, GA 30303



PRODUCER/CORRESPONDENT POSITION

Looking to join a team on the cutting edge of prime time TV?

Turner Broadcasting is looking for a **Correspondent/Producer bursting with ideas and talent!** Applicants should have 5+ years of on-camera reporting and producing experience, strong on-camera presentation, solid journalistic background and production skills. Computer literacy, a must.

This is a challenging position with an exciting, new, prime time, interactive, news magazine series that will take you all over and all out!
Send your resume and tape to:

EOE

Lisa Magliulo
CNN
One CNN Center
Atlanta, GA 30303

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327

WDEF-TV is looking for a chief meteorologist. Duties will include managing the weather department, producing weather segments for the 5 pm, 6 pm and 11 pm newscasts as well as appearing on-air to report the weather. Send resume and tape to: Rick Russell, WDEF-TV, 330 Broad Street, Chattanooga, TN 37408. Equal Opportunity Employer. No phone calls please.

Traffic Manager, Program Assistant, Business Manager, Small network affiliate. New station. Please send to Blind Box 00905. EOE.

The New York Times station in Memphis is looking for aggressive producers. I need people ready to take the reins of their assigned news broadcasts. I am looking for experienced journalists who can bring pacing and style to our award-winning news team. Please send resumes and non-returnable tapes to Bob Jacobs, News Director, WREG-TV, 803 Channel 3 Drive, Memphis, TN 38103. No telephone calls. EOE.

Television News Producer/Editor: News producer experience required. Proficient in coverage, writing, editing, shooting and possess the leadership skills to manage a small staff of young journalistic professionals. This position requires a college degree in the field, strong work ethic, organizational skills and a passion for putting together the most informative newscast in the market. If you are ready for a new challenge and more responsibility, send a tape and resume with salary requirements to Thomas Bond, Vice President, Fox 28 & 40, 744 Main Street, Dubuque, IA 52001. We are an Equal Opportunity Employer. Women and minorities are encouraged to apply.

Television News Photographer. The Charlotte CBS affiliate (WBTV) is recruiting a photographer with 2-3 years experience. If you have a clean driving record, a good eye and if you can tell stories with pictures send your tape and resume to: Jim Newman, News Operations Manager, WBTV, One Julian Price Place, Charlotte, NC 28208. Competitive salary and complete benefit package. Jefferson-Pilot Communications Company is an Equal Opportunity Employer MFD.

Reporter: If you are a good live reporter, we've got a great live vehicle for you. It's called a helicopter. ABC affiliate in Las Vegas is looking for a full-time reporter to cover stories and front them live from our chopper. Aviation experience isn't required, but one year reporting experience is. Exceptionally strong live abilities, good writing and story telling, and a desire to soar above the competition will get you this job. Send tape and resume to: Ed Chapuis, News Director, KTNV-TV, 3355 S. Valley View Blvd., Las Vegas, NV 89102. EOE.

Reporter Wanted: Great position open now. We have a great reputation for excellent investigating reporting. We're looking for someone who knows how to dig, produce and present outstanding stories and must like being part of a team. If you fit the bill send recent tape, resume, reference, salary history and letter of philosophy to: Al Sandubrae, News Director, KARK-TV, 201 West 3rd Street, Little Rock, AR 72201. Women and minorities encouraged to apply.

WDEF-TV is looking for a producer to produce, write and edit a 30 minute newscast five days a week; will be either the 6 pm or 11 pm broadcast. Send resume and tape to: Rick Russell, WDEF-TV, 3300 Broad Street, Chattanooga, TN 37408. Equal Opportunity Employer. No phone calls please.

Producer Needed at the Number One television station in beautiful, Boise, Idaho. Must be able to write, edit, and organize stories for early morning one-hour newscast. One year producing experience or equivalent education required. Fax resume to 208-373-2216 or mail to: Shannon Blackstock, Human Resources, P.O. Box 7, Boise, ID 83707. EOE.

Planning Editor - Leadership role on assignment desk for major market television station. Groom local sources to break stories; find local significance of national stories; keep track of the day-to-day events; thrive on deadlines; work without watching the clock. 3-5 years assignment desk experience; booking and segment producing background; familiarity with or experience in Mid-Atlantic region a plus. Send resume to Box 00899 EOE. M/F. ADA.

Photo Journalist needed at Top 50 ABC affiliate in beautiful Greensboro/Winston-Salem, NC market. If you're tired of shooting news conferences and luncheons, we're your shop. Chair throwers and whiners apply elsewhere. Send resume and non-returnable 3/4" VHS, or MII to Personnel/8B96 PJ, WXLV-TV, 3500 Myer Lee Dr., Winston-Salem, NC 27101. Women and minorities encouraged to apply. Please refer to source of advertisement in your correspondence. EOE M/F. WXLV is a Sullivan Broadcasting Company.

Photographer for Washington, D.C. Bureau. Generates, creates, shoots and edits visual news stories. Works closely and cooperatively with news reporters and anchors to provide the best visual quality and quantity of news and works to understand visual and written elements of a news story. Responsible for the day-to-day maintenance and care of assigned equipment. Must be knowledgeable in setup and operation of live remote equipment and transmitters. Must be creative in the news editing and structure of the visual elements of the news. Must be flexible in work schedule to provide maximum news coverage. Must have high journalistic and personal standards and represent the Bureau/Company to the public in a positive and professional manner. Minimum five years experience as a news photographer at a commercial television station required. Please submit non-returnable beta or VHS tape and apply in person or send resume and tape to Human Resources, WVEC-TV, 613 Woodis Avenue, Norfolk, Virginia 23510 or at our Hampton Bureau located at 774 Settlers Landing Road, Hampton, Virginia 23669. EOE. No phone calls.

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 S. Peoria, Tulsa, OK 74105. EOE.

News Promotion Writer/Producer. Must have highly developed writing skills with experience in news and promotional writing and directing post-production. Send resume to News Director, WCPX TV, 4466 John Young Parkway, Orlando, FL 32804. EEO.

News Producer: KQTV in St. Joseph, Missouri seeks someone to take our newscasts to the next level. Successful candidate will have some knowledge of news producing, excellent news judgement and be willing to lead the newsroom. This is an opportunity to learn by doing. Our current producer was just hired in Kansas City to produce a morning show. Newsroom is computerized and equipped with a live truck. Rush resume and tape (3/4" or VHS) to KQTV, Attn: Kathy Joe, EEO Officer, P.O. Box 6247, St. Joseph, MO 64506. Women and minorities are encouraged to apply.

News Producer. Produce fresh, concise and accurate newscasts while maximizing all sources of news information and production techniques. Supervises reporters in their assignments. Responsible for timing and controlling the flow of the newscast during air time and must direct and control on-air reporters as well as make decisions during the newscasts and solve problems to maintain the quality of the product. Must be able to coordinate breaking stories and provide research and background materials for weekend reporters. College degree in journalism or equivalent experience required. Minimum three years producing newscasts at a commercial television station required. BASYS computer knowledge a plus. Please submit non-returnable 3/4" or VHS tape and apply in person or send resume and tape to Human Resources, WVEC-TV, 613 Woodis Avenue, Norfolk, Virginia 23510 or at our Hampton Bureau located at 774 Settlers Landing Road, Hampton, Virginia 23669. EOE. No phone calls.

News Anchor. A leading "Top 100" affiliate needs female anchor with at least three years anchoring experience to complement its male co-anchor on primary newscasts. Strong writing and reporting skills required. Send resume and non-returnable tape to Box 00898 EOE.

Managing Editor: how well do you cover the news? We're talking breaking news, enterprise stories, investigative, sweeps series, elections, franchise reports and more breaking news. Las Vegas is the nation's fastest growing market (DMA #66). It's also growing into one of the most competitive ones. If you have a desire to win every day, the people skills to manage a staff of 60, and the courage to rumble with a news director who used to hold this title, then send your resume to: Ed Chapuis, News Director, KTNV-TV, 3355 S. Valley View Blvd., Las Vegas, NV 89102. EOE.

Financial News TV Line Producer. CNN/n seeks creative, enterprising, self-starter for prime-time financial news program. Prefer 5 years experience line producing daily news or magazine show in major market. Good knowledge of corporate management issues and personalities a must. Please send resume and tape to: CNN/n, Primetime, 5 Penn Plaza, 20th Floor, New York, NY 10001. EOE. No phone calls please.

Executive Producer - Daily Newscasts Minimum eight years newscast producing experience including EP or comparable. Excellent writing skills. Send resume to News Director, WCPX TV, 4466 John Young Parkway, Orlando, FL 32804. EEO.

Executive News Producer: KSFY-Television, the Ellis Communications ABC affiliate in Sioux Falls, South Dakota. You're ready to move up from the line. Sound editorial and production skills a must. Strong ability to lead department members to meet set goals. Send resume and a letter of your news philosophy and its place in a changing industry to EP Search, KSFY-Television, 300 North Dakota Avenue, Suite 100, Sioux Falls, SD 57102. Accepting until August 23rd. EOE. No phone calls.

5:30 Producer In 52nd Market. Join our management team. Strong writing and graphics skills a must. Resumes and tapes to: Don Decker, News Director, WTEN-TV, 341 Northern Blvd., Albany, NY 12204. EOE.

Main Anchor: ABC affiliate in the nation's fastest growing market (DMA #66) is looking for a new lead anchor for our news team. We need more than just a news reader. We're looking for someone who is willing to get out in the streets to cover news and also be a part of the Las Vegas community. Get beyond the neon and learn about the issues important to the million plus people here. Our 5/6/11 male anchor is leaving to anchor a national show. Losing good people is the price we pay for being a good station. We're #1 in the demos at 5pm and all our shows are trending upward. Are you the anchor who can help us continue to grow? Send tape and resume to: Ed Chapuis, News Director, KTNV-TV, 3355 S. Valley View Blvd., Las Vegas, NV 89102. EOE.

Dubba, Dubba, WB33 in Dallas is calling! See we need a writer. Do you have a unique way to turn a phrase? One of the nation's top WB affiliates is looking for a writer/producer in its Creative Services Department. Must have at least three years experience. Editing skills a must and college degree a plus. Send tape, resume and salary history to: Writer/Producer, c/o KDAF-TV, 8001 John Carpenter Freeway, Dallas, TX 75247. EOE. No phone calls please!

Director: Broadcast journalism or related degree preferred. At least three years television directing experience is preferred. Send resumes and non-returnable tapes to: Latrece Washington, Human Resources Coordinator, 5233 Bridge St., Fort Worth, TX 76103. No phone calls please. We are an Equal Opportunity Employer.

Director. KFVS-TV is seeking a Director to work full time in station production department. Duties include directing live newscasts and operating studio cameras, audio board, and character generator. Also commercial production sessions. Must be willing to assist with station special projects. College degree preferred. Must have some experience in television production or related field. Successful candidate must be a team player, able to work under tight deadlines. Send resume to: Human Resources Director, KFVS12, P.O. Box 100, Cape Girardeau, MO 63702. Equal Opportunity Employer. A pre-employment drug screen is required.

Detroit's NBC Station is seeking a producer/director to direct top rated newscasts. Must be a creative force and have great leadership skills. Minimum of 3-5 years experience as a producer/director required. Resumes should be sent to Tom Guida, c/o WDIV-TV, 550 West Lafayette, Detroit, MI 48226-3140. Equal Opportunity Employer.

Assignments Manager. Qualified and competent Assignment Manager will serve under the news director to direct the assignment desk and be responsible for all news coverage. Primary responsibilities will include but not be limited to: general management responsibilities, preparing and maintaining date and story files, leading editorial meetings, making story coverage decisions, managing crews. Requires ability to manage staff and exhibit leadership qualities with a positive and motivational attitude; previous television experience of at least 5 years; good knowledge of electronic news gathering production techniques and current U.S. libel laws; ability to research, develop, organize and initiate daily and future news coverage; ability to work under daily deadline pressure; sound journalistic judgement; great people skills. Send resume and cover letter to Box 00868. Ref: Assign. Mgr. EOE Employer.

Assignments Editor KTBC-TV. Qualified and competent assignments editor needed to serve under the assignments manager. Primary responsibilities include: managing crews, preparing and maintaining date and story files, leading editorial meetings, making story coverage decision, taking charge of department during absence of other management. Must work some nights and weekends. Requires at least 3 years relevant television experience; management ability; leadership qualities and positive/motivational attitude; ability to research, develop, organize and initiate daily and future news coverage; ability to work under deadline pressure; knowledge of U.S. libel laws; sound journalistic judgement, high ethical/moral standards. Great people skills imperative. Send resume by 8/16/96 to: News Department Human Resources, KTBC-TV, 119 E. 10th Street, Austin, TX 78701. Ref: Assign. Ed. No phone calls, please. EEO Employer.

Assignment Editor. Looking for someone who loves competition, loves finding the story the others can't, and loves news--crime junkies need not apply. We have a large staff and lots of toys. If you have what it takes to be the best, send your resume and news philosophy to Billy Otwell, News Director, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

Assignment Editor: Great position for the right person. We have an excellent staff, looking for someone who knows news and technology. Sound editorial judgement a must. Ability to be a team player very important. If you know news and enjoy a fun, fast paced operation then lets talk. Send tape (recent), resume, references, salary history and outline of your news philosophy to: Al Sandubrae, News Director, KARK-TV, 201 West 3rd Street, Little Rock, AR 72201. Women and minorities encouraged to apply.

Assignment Editor/5pm Producer: Number one station in market is looking for person to run assignment desk and produce number one 5pm newscast. Must have college degree in communications or journalism. Prior newsroom experience and newsroom computer experience helpful. Must work well with others and must work well under pressure. Good writing and communications skills a must. Must have good eye for producing a fast paced top rated newscast. Send resume and non-returnable tape (3/4 or VHS) to: Sondra Nestor, Human Resources Administrator, WTOV 9, Box 9999, Altamont Heights, Steubenville, OH 43952. No telephone calls!

Assignment Editor. An opening exists at Charlotte's CBS affiliate (WBTV) for an Assignment Editor who can oversee and aggressively run a news desk. Must possess strong leadership ability and strong news judgement. We have all the tools and if you have the know how and can use them aggressively, send resume to: Jim Newman, News Operations Manager, WBTV, One Julian Price Place, Charlotte, NC 28208. Competitive salary and complete benefit package. Jefferson-Pilot Communications company is an Equal Opportunity Employer MFD.

Anchor/Producer: KQTV in St. Joseph, Missouri seeks an energetic and passionate candidate to produce and anchor our 5 p.m. newscast and co-anchor the 6. We just lost our current anchor to Kansas City. Applicants must have at least one year experience reporting and/or anchoring. Computerized newsroom equipped with live truck. This is a small market that thinks big. Rush resume and tape (3/4" or VHS) to: KQTV-TV, Attn: Kathy Joe, EEO Officer, P.O. Box 6247, St. Joseph, MO 64506. Women and minorities are encouraged to apply.

HELP WANTED PROMOTION

Art Director

Forget the snow. Forget the Humidity. CBS Network O&O in sunny L.A. is looking for a top-notch Art Director to supervise 8-person department. Must have 3-years Art Directing experience & working knowledge of latest graphic arts technology including HAL. Strong emphasis on news and promotion.

Senior Promotion Writer/Producer

Here's your chance to do outstanding creative in the heart of Hollywood. Must have strong writing skills, good ideas and a great attitude. Minimum of 3-years TV News Promotion experience.



News Promotion Producer

If you like to tease, this is the job for you. Looking for a primetime topical producer with flair, energy and strong writing skills. Minimum of 3-years TV News Promotion experience.

Please RUSH tape & resume to:

KCBS-TV
6121 Sunset Blvd.
Los Angeles, CA 90028
Attn: Garen VandeBeek
Director of Creative Services

CBS is an Equal Opportunity Employer

To place an ad in the Broadcasting & Cable Classified pages, contact Antoinette Fasulo & Sandra Frey
TEL: 212.337.7073 • 212.337.6941 • FAX: 212.206.8327 (SAME)
INTERNET:AFASULO@B&C.CAHNERS.COM • INTERNET:SFREY@B&C.CAHNERS.COM

SERIOUSLY FUN EDITING

One of the nation's best marketing teams is looking for an experienced, highly creative post-production editor. Must have experience with high end digital switchers and effect devices, audio work stations and AVID non-linear editing. Projects will range from highly

produced 35mm film promos to news series and topicals.

Send résumé / tape to:
Attn: Crystal Androvett
Director of Promotion
KXAS-TV
3900 Barnett St.
Ft. Worth, Texas 76103



**D's
toys
R 4U**

"If I had the right design tools, I'd blow your socks off!" Easy to say. Hard to do. Better tools

ain't gonna make you a great designer.

But, hey, if you are a great designer...

This is no regular TV station!

It's more like a hip toy store with a tower.

D-2 Edit Suite; two Paintbox Express; Avid; full-blown DP-Max; 528MHz Video Power PC with the works. Next 12 months?

The crystal ball says Hal & Flint.

Top-ten NBC, design on the edge, creative freedom, great workspace, fun compadres, Big D, low-cost living. Forecast: blue sky and pure energy for the right candidates:

Designer and Senior Designer.

News, Promo, Program, Print & Net design.

Talk to me.

David Wells, Design Director, KXAS-TV/Dallas.
817-654-6340, e-mail: dwells@kxas.com.

No more excuses.

No more waiting.

The toys are here.



Promotion Manager: Self motivated, high energy promotion manager wanted for top rated UPN affiliate in metered market. Three to four years experience in a TV promotions position and related college degree preferred. The position requires an extremely detail oriented, self-motivated, creative person. Strong candidates will be able to execute numerous projects simultaneously, and possess good management and computer skills. Experience negotiating media buys, added value and cross promotions a must! This is a department head position over-seeing all on-air promotions and staff, a highly successful kids club, art department, and all outside media. Send resume and reel to KSMO TV UP-N62, Human Relations Director, 10 E. Cambridge Circle Dr., Kansas City, KS 66103. EOE.

Promotions Manager position available. Creativity is the key to becoming the successful applicant for this opportunity. Demonstrate abilities in writing, operating field equipment and producing promos, PSA's and emphasis on news promotions. Good people skills. Send non-returnable VHS tapes to Ralph Todde, KRNV-TV, 1790 Vassar Street, Reno, Nevada, 89502. No phone calls please. EOE.

Promotion Producer: WICS-TV in Springfield has an immediate opening for an experienced writer/producer. Must be creative, dedicated and have a flair for producing standout promotion. Two years experience producing strong news series and station image work a must. Non-linear editing experience a plus. Send nonreturnable tape, resume and salary expectations to: Mark Wilson, Creative Services Director, WICS-TV 2680 East Cook Street, Springfield, IL 62703. EOE.

Promotion Producer - energetic, creative, hands-on producer needed to generate the highest quality entertainment, news and station promotion for UPN 20/WDCB, a Paramount television station. Primary responsibility - writing and producing high-impact, targeted on-air advertising and promotion including tune-in, image, news and contest promotion. Must have 3-5 years experience. Resume and 3/4" tape to UPN 20, P.O. Box 39113, Washington, DC 20016. Equal Opportunity Employer.

Promotion Contest. We're looking for America's #1 Promotion Writer/Producer. The Prize...a full time position at KUPN in the fastest growing city in the USA. To enter our contest, send resume and tape to: Dale Palecek, V.P. Programming and Promotion, KUPN Las Vegas 21, 920 S. Commerce, Las Vegas, NV 89106. EOE. Women and minorities encouraged to apply. Remember, if you don't enter, you can't win.

Promotion Director - We're adding a leader to KHQA-TV. A great opportunity for a #2 moving up. Create the plan and you and our Creative Services team execute it. Research from AR&D and Marshall Marketing. Writing, editing and project management are the most important skills we need! Beta-SP and AVID tools to work with. A Benedek Broadcasting station. Send resume and tape to John Hurley, VP/General Manager, KHQA-TV P.O. Box 905, Quincy, IL 62306. EOE.

Director of Creative Services. WDAF-TV. The new Fox owned-and-operated station in Kansas City is looking for someone to take us into the millennium with innovative and high-powered creative. We want someone with "the right stuff" to market a winner, lead a great team, produce killer spots and grow with FOX. We air 48 hours of news a week, so a strong news promotion background is a must! Send resume and VHS reel to: Ed Piette, President and General Manager, WDAF-TV, 3030 Summit, Kansas City, MO 64108. EOE. No phone calls please.

Promotion Manager: CapCities/ABC, Inc. owned television station needs a creative hands-on manager to oversee all station image and promotion. Management level salaried position. Seeking highly motivated and innovative person with strong organizational and follow through skills. Knowledge of radio and other outside media a plus. 3-4 years experience in creating on-air promotion, including news topical and news image promotion, with strong production knowledge required. We're looking for someone with a creative vision coupled with professional drive and enthusiasm. If you're proud of what you've done and you eat, sleep and drink promotion, send resume/references and tape to: Tom Bryson, President/General Manager, WJRT-TV, 2302 Lapeer Road, Flint, MI 48503. EEO Employer.

Promotion Director: Looking for an experienced, creative leader who can harness the talents of our promotion department and guide KHBS/KHOG TV's promotional strategies. We are two full-power ABC affiliates at the foot of the beautiful Ozark Mountains, serving Fort Smith, Northwest Arkansas and Eastern Oklahoma. We are looking for an individual with proven leadership and organizational skills, creative talents, a fun personality, great work ethic, positive attitude and significant experience in purchasing outside advertising to accomplish specified promotional goals. This is a great opportunity for someone who will make effective, positive contributions in news positioning, sales promotions, community activities and overall station image at the station that is already #1 in Fort Smith/Fayetteville. Send name, tape and salary history to General Manager, KHBS/KHOG-TV, 2415 North Alvert Pike, Fort Smith, AR 72904. An Argyle television station and Equal Opportunity Employer.

Creative Services Writer/Producer. We're looking for a motivated self-starter. Someone who writes topical news promos that "tease" who makes the screen come alive...and loves to try new things. We're San Antonio's #1 station, and we're doing some really cool promos. Wanna play TV with us? Send your resume and non-returnable tape to Mike Stanford, Director of Creative Services, KMOL-TV4, P.O. Box 2641, San Antonio, Texas 78299-2641. No phone calls.

A job so big it takes two brains. Number one ABC affiliate has an immediate opening for **Senior Promotion Producer**. Bring your left brain packed with all those ideas you've been wanting to try. Your left side synapses will love our great editing and design toys in an environment where you're rewarded for doing things differently. You'll need your right brain to organize and prioritize a full plate of topical and image statements. Your right brain will also appreciate our great benefits as a **Post-Newsweek Station**. You must be an excellent writer. 3-5 years station experience as promotion producer/editor and related degree preferred. Strong production background, ability to shoot and AVID experience a plus. So use your left brain to pick your best stuff and get your right brain to rush your tape and resume to Steve Wegner, Promotion Manager, KSAT-TV, 1408 North St. Mary's Street, San Antonio, TX 78298. *No phone calls please.* Any job offer contingent upon successful completion of pre-employment physical including drug screen. EOE/M-F/DV/ADA.

To place an ad in the Broadcasting & Cable Classified pages, contact Antoinette Fasulo & Sandra Frey

TEL: 212.337.7073 • 212.337.6941 • FAX: 212.206.8327 (SAME)

INTERNET:AFASULO@B&C.CAHNERS.COM • INTERNET:SFREY@B&C.CAHNERS.COM

Creative Services Writer/Producer: WICS-TV In Springfield has an opening for an experienced writer/producer to create and produce station promotions and commercial projects. 2 years of producing on-air announcements with strong writing, creative and verbal skills a must. Non-linear editing experience a plus. Send non-returnable tape, resume and salary expectations to: Mark Wilson, Creative Services Director, WICS-TV, 2680 East Cook Street, Springfield, IL 62703. EOE.

Promotion Manager needed at WYNY-TV7. We are looking for an individual who can take charge and build a promotion department from the ground up. Duties would include news promotion, sales promotion, station sponsorships, and marketing. Creativity is a must. Must be able to meet deadlines. Previous management experience is preferred. Send resume and tape to: Cathy Pircuk, WYNY-TV7, 120 Arcade Street, Watertown, NY 13601. EEO.

HELP WANTED PROGRAMMING

Energetic?? Need a Challenge?? We're looking for an individual market! Need a program administrator who will be responsible for the day-to-day programming and scheduling decisions for an independent television station (with live sports programming). You will evaluate programming projects with basic financial and/or ratings analysis. Communicate programming rationale to station management and sales and maintain contact with syndicators. College degree preferred. You must have experience working in a television station with prior experience preferred. Must have the ability to work in the challenging and diverse environments of affiliate and independent station programming. EOE. Please send your reply to Box 00901.

HELP WANTED RESEARCH

TV Research Analyst: Fast growing national sales rep seeks TV research analyst with excellent writing and analytical skills. Knowledge of Nielsen TV ratings and PC proficiency a plus! EOE. Fax 212-632-9707.

HELP WANTED PUBLIC RELATIONS

Cable Affiliate Relations Representative: CLTV News, Tribune Company's regional news cable channel in suburban Chicago, has an immediate opening for an energetic individual to develop and maintain our positive relationships with cable companies, community organizations and viewers. Responsible for innovative ideas to educate and inform cable companies about our products and services; handle all comments, complaints and concerns to a successful conclusion; represent CLTV at numerous public events; develop methods to promote CLTV with print and video materials for affiliate use. Also, this position handles community relation, including schools, municipalities, non-profits, etc. Candidates must have previous professional experience in Affiliate relations position with a cable company or programming service; excellent written and verbal communication skills; an expert at public relations. It's a full time opening, but we'll consider part time also! Fax your resume to Human Resources, CLTV News, 2000 York, Oakbrook IL 60521, (708) 571-0489. No phone calls please.

KFDX-TV has an immediate opening for the position of Manager, Community Affairs. This person should be creative, highly organized, have excellent marketing skills, and be able to deal with both the public and governmental organizations. A college education is preferred, and an intimate knowledge of Texoma a plus. Send resume to: General Manager, KFDX-TV, Box 4000, Wichita Falls, TX 76308. No phone calls, please. EOE.

HELP WANTED PRODUCTION

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Creative Services Producer for Rocky Mountain area. Full time, good benefits. Degree in television production or equivalent experience and valid driver's license is required. Copy writing, shooting video, editing and working with commercial clients. Non-linear editing experience a plus but not required. Cover letter, resume and non-returnable tape to: KJCT-TV, EEO Officer, 8 Foresight Circle, Grand Junction, CO 81505. EOE.

Television Graphic Designer needed at the #1 station in the #15 market! Join an award-winning creative team, designing graphics for our 11pm newscast. Position requires 3-4 years of experience with a major emphasis on news graphic design. Must be highly motivated with experience on Quantel Paintbox. Rush resume and demo reel (MII, VHS or 3/4") to Human Resources Director, WFLA-TV, P.O. Box 1410, Tampa, FL 33601. M/F. EOE. Pre-employment drug testing.

HELP WANTED FINANCIAL & ACCOUNTING

Business Manager: Are you looking for a challenge and a change in climate? An affiliate TV Station located in the Southwest is seeking a manager with strong accounting and computer skills; ability to audio accounts and make good, sound business decisions. Send your resume w/ salary history to Box 00902. Equal Opportunity Employer.

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Producer/Editor: WACH Fox 57 has an immediate opening for an experienced creative producer in post production. Candidate must have 2-3 years broadcast television experience in production/promotion and possess dynamic, creative writing skills with hands-on proficiency in various editing formats (Beta SP, D-2, Avid MC8000, Paintbox experience a plus.) Candidate will work within production and promotion departments. Rush resume, writing samples and tape to Janis Metts, WACH Fox 57, 1400 Pickens Street, 6th floor, Columbia, SC 29201. WACH-TV is an Equal Opportunity Employer. No phone calls please.

Wanted - Experienced shooters/editors with strong beta cam skills and video toaster experience. Send tape and resume to: The Firm, P.O. Box 409, Citra, FL 32113.

SEEKING INVESTOR

Investor Wanted Investor or working capital partner needed for start-up Florida full power TV station in university Community. Call Harvey (352)371-7772.

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Send resume/tape to:

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VIDEO SERVICES

Need video shot in the New York metropolitan area? Experienced crews, top equipment. Call Camera Crew Network (CCN). 800-914-4CCN.

CABLE

HELP WANTED PROGRAMMING



The winds of opportunity are blowing at The Weather Channel. As we expand into Latin America, we have unique opportunities for bi/tri-lingual (English/Spanish or English/Portuguese) television professionals willing to make their mark on a brand new network. Familiarity with Latin American culture, a passion for weather-related programming as a necessary and exciting television product as well as knowledge of meteorology will set you apart from the competition.

Programming & Production Opportunities

Director

Tremendous opportunity for a professional with 10 years television experience and the ability to execute the strategic objectives of a network while directing all aspects of daily programming operations. Candidate must have proven leadership abilities and informational programming experience (news, weather or sports). Familiarity and understanding of Latin American cultures and their viewing habits is essential. Must be skilled in budgeting/planning and have a keen knowledge of the operations technology that make a network function. The ideal candidate will be bilingual (Spanish/English), have a working knowledge of Portuguese and be available to travel to Latin America periodically. Must also understand and utilize Team Management and TQM philosophies and enjoy the challenge of managing a multi-culture and multilingual staff.

Manager

Unique opportunity for a TV pro with 5 years experience in informational programming (news, weather or sports) to create and manage the overall look of an international network. From program scheduling to production quality to weather news to on-air promotion to graphics, music, and overall presentation - this is a television programmer's ultimate challenge. The motivated professional we seek will be bilingual (English/Spanish or English/Portuguese) and have a track record of innovation and creativity in informational programming.

We offer a competitive compensation and benefits package as well as the opportunity to work with one of the cable industry's premier employers. For consideration, please forward a cover letter, resume and references to: **Annie Murphy, The Weather Channel, 2600 Cumberland Pkwy, Atlanta, GA 30339. Or FAX to (770) 801-2130.** No phone calls, please. EOE



El canal del tiempo

HELP WANTED SALES

TVData Technologies

TVData, the worldwide leader in providing television information to newspapers, program distributors, cable operators, online and on-screen services and others, is seeking an aggressive self-starter for a West Coast sales position.

Reporting to the Vice President of Business Development located in New York, the successful candidate will have no less than 5 years experience successfully selling in the cable industry, and be a goal oriented, proven closer. Position will sell TVData's many information products including data for on-screen and print program guides and software for a variety of commercial applications. In addition to the cable industry, individual will be responsible for selling to the telephony and satellite providers of television programming. This position is a home based assignment with travel required. We offer an excellent benefits package and competitive salary.

Qualified candidates should send resume including salary requirements to:

TVData

Attn: Human Resources

Northway Plaza

Queensbury, NY 12804

or email hr@tvdata.com using ASCII format.

HELP WANTED PROMOTION

On Air Promotion Producer

The Court TV network, based in NYC, is seeking an aggressive on-air writer/producer. A strong background in graphics, visualization and organization a must. Experience in news and non-linear editing a plus.

For immediate consideration, please send resume, demo tape & salary requirements to

COURT TV,

Attn: Human Resources

600 3rd Avenue,

NYC 10016

(No phone calls please)

On-Air Promotions Manager. Cutting-edge national cable network seeks promotions wizard to innovate, create, write, produce, and manage promotions team. Extra-strength production and copywriting skills necessary. If you have minimum 5 years experience plus ability to bring the best out of yourself and others, all while enjoying a total digital post production environment, please send your reel and resume to Maureen Hulett, Intro Television, 4100 East Dry Creek Road, Littleton, CO 80122, no later than August 28, 1996. Drug test and background check are required of successful applicant. An interview will be required of all successful candidates. Equal Opportunity Employer.

**To place your classified ad in *Broadcasting & Cable*,
call Antoinette Fasulo (212) 337-7073
& Sandra Frey (212) 337-6941**

HELP WANTED PRODUCTION



We have several unique opportunities for bilingual television professionals willing to make their mark on a brand new network. Bi/tri-lingual (English/Spanish or English/Portuguese) fluency and familiarity with Latin American culture is strongly preferred. A passion for all things weather-related and a knowledge of meteorology will set you apart from the competition. A college degree is preferred. All applicants must be able to thrive in a team-oriented working environment.

News Feature Producer/Writer

Responsible for producing daily breaking weather news packages and educational features. You'll need the ability to explain complex ideas in an easily understandable format and will organize all aspects of projects including: research and writing, graphics production, studio operations, as well as directing talent and post-production. On-air promotion experience will also prove helpful. Successful candidates need at least 2 years television production experience and must be fluent in Spanish or Portuguese.

Promotions Producer/Writer

Win over our viewers with eye-catching on-air promotion! Must have excellent writing and visual skills. We require unique promotion for unique programming. You'll need to crank into overdrive during major weather events and be able to keep it fresh during the day-to-day grind. News package promotion experience is a big plus. Successful candidates need at least 2 years television production experience and must be fluent in Spanish or Portuguese.

Graphic Designer

You should have 2-3 years weather graphics experience and a love for maps and the weather. Familiarity with Latin America geography is a big plus. Applicants must have extensive Macintosh and Paintbox experience. A Design degree, Quante/Harry/Hal or Flint experience are all big bonuses. You'll also need excellent design and production skills under a tight deadline schedule.

Production Assistant

Requires one year television experience. Responsible for assisting news and promotions producers in all phases of television production. Bi/tri-lingual with translation experience is preferred.

The Weather Channel offers a competitive salary and benefits package as well as the opportunity to work with one of the cable industry's premier employers. For consideration, please forward your resume to: **Annie Murphy, The Weather Channel, 2600 Cumberland Parkway, Atlanta, GA 30339.** or FAX to (770) 801-2130. No phone calls, please. EOE



El canal del tiempo

VICE PRESIDENT, OPERATIONS

El Entertainment Television, a dynamic international cable television network, is currently seeking a Vice President, Operations. Individual will oversee the daily operations of the post production, studio, field, network operations, duplication, library, engineering, and scheduling areas. Ideal candidate will have a minimum of 8-10 years prior cable operations experience with an emphasis in production, direct broadcast operations, and facility build-outs. Strong management and leadership skills required. Exceptional benefits package available with competitive salary, bonus and long term incentive plan. Please send a resume with salary history to:

El Entertainment Television

Attn: VP, Operations

5670 Wilshire Boulevard

Los Angeles, CA 90036

E-Mail: hr@entertainment.com

(please send all documents in MS Word for Mac 5.0)

Equal Opportunity Employer

CREATIVE DIRECTOR

MTV Latino, the world's first pan-regional 24-hour network that speaks directly to the unique interests and lifestyle of Latin youth culture is looking for a **CREATIVE DIRECTOR** to oversee our On-Air/Off-Air Department.

RESPONSIBILITIES: This person will supervise a staff of writers, producers and graphic designers. Will direct, guide and steer MTV Latino's on-air and off-air image and create concepts behind marketing activity for the channel. Develop contests and promotions, design consumer and trade advertising, collateral materials, as well as sales and promotional materials.

QUALIFICATIONS: The successful candidate should have 5-10 years of solid experience in video/print production, graphic design, producing and directing; proven design and management abilities; good understanding of broadcast/entertainment field; top knowledge of Latin America, design trends, illustration and photography. Bilingual (Eng/Span) skills are required.

We offer outstanding benefits and compensation packages. Please send resume and reel to:

MTV Latino

Creative Director Search

1602 Alton Road

PO Box 50

Miami Beach, FL 33139

EOE M/F/D/V

Executive Producer. Established cable network looking for executive producer to oversee film and video production of predominantly non-fiction entertainment. Duties include: supervise location, studio, and post production of series and specials; manage budgets; edit scripts; research and develop original programming. Requires at least five years hands-on experience as producer, experience in field and studio, strong communication and leadership skills, and ability to meet tight deadlines. Senior/executive producer experience a must. Please send cover letter and resume to: The Learning Channel, Human Resources #785, 7700 Wisconsin Avenue, Bethesda, MD 20814-3479.

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327



ESPN is seeking candidates for the following positions:

SENIOR ELECTRONIC GRAPHICS COORDINATOR

Requires advanced knowledge of Chyron iNFiNiT for live production. Selected candidate will manage graphic projects, train and evaluate graphic operators, and supervise production shifts.

DIGITAL GRAPHICS OPERATOR

Responsible for transfers of various image formats between graphics platforms, including Macintosh, Windows, MS-DOS, Paintbox, and iNFiNiT. Applications include Photoshop, Illustrator, Premiere, AfterEffects, Freehand, Fontographer, and QuarkXpress. You will operate all utility software programs required for graphic design conversion, animation and output, with the ability to train others in their use.

ELECTRONICS GRAPHICS DESIGNER

Openings for 2 Quantel Paintbox artists to create graphics for live studio programming and post-production.

Please send resumes and reels to: Human Resources, ESPN, Inc., 935 Middle Street, Bristol, CT 06010-7454. An Equal Opportunity Employer M/F/D/V.



HELP WANTED MANAGEMENT

Operations Manager. Degreed professional to service needs of Cable Advertising operations. Prior experience in media of Telecom Ops Management required. Specific experience with media traffic, billing and fulfillment processes preferred. Opportunities in multiple locations. Resume to CableRep Engineering, c/o Cox Communications, Inc., 1400 Lake Hearn Drive, Atlanta, GA 30319. Fax: 404-843-5992. Cox Communications, Inc. is an Equal Opportunity Employer.

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HELP WANTED INSTRUCTION

The Department of Communication Studies at the University of Alabama at Birmingham is seeking an assistant professor to teach audio and television production courses as well as introductory courses in mass communication and broadcasting. Additional duties include directing and editing internal television productions. Ph.D. required for assistant professor rank and tenure-accruing position. Send curriculum vitae and names of three references to: R.K. Scott, Chair, Search Committee, Department of Communication Studies, University of Alabama at Birmingham, Birmingham, AL 35294. Deadline for applications is December 1, 1996; however, the position will be kept open until a suitable candidate is found. Beginning date of position: September 1, 1997; however, this is negotiable and may begin in January, 1997. The University of Alabama at Birmingham is an EEOC/Affirmative Action employer.

FINANCIAL SERVICES

Loans By Phone: Lease/finance new or used broadcasting equipment. Flexible payment plans. Flexible credit criteria. Call Jeff Wetter at Flex Lease, Inc. 800/699-FLEX.

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Idaho FM Radio Station located in growing affluent market. Ranks #1 in most recent Willight and Arbitron Surveys. Asking \$650K. Call Arthur Berry & Co. (208)336-8000.

PUBLIC RELATIONS

PUBLIC RELATIONS OFFICER

Yale University has an opening for a Public Relations Officer who will: write news releases and feature-length magazine articles on biomedical and public health research; education, community service programs and clinical care; initiate news coverage of School of Medicine activities; serve as liaison between the School of Medicine and the broadcast media; serve as field producer with visiting reporters; and work with photographers on assignments.

Required: Bachelor's degree in a related field and two years of work experience in news media. Experience working with broadcast media and writing news and feature articles, as well as knowledge of Medicine and related fields are strongly preferred.

Send resume and writing samples to Ms. C. Mason, Department of Human Resources, Yale University School of Medicine, PO Box 9168, New Haven, CT 06512-0168.



Yale University
 School of Medicine

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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

Oxnard, Calif. (BALCT-9607171A)—Riklis Broadcasting Corp. for KADY-TV ch. 63: involuntary AOL to John W. Hyde, chapter 11 trustee. *July 17*

Bellevue, Wash. (BTC-960717EA)—Classic Country Radio Inc. for KBLV(AM) 1540 khz: involuntary transfer of control from Barbara J. Geesman to Michael S. Gillie, receiver. *July 17*

Enumclaw, Wash. (BTC-960717EB)—Country Gold Network Inc. for KENU(AM) 330 khz: involuntary transfer of control from Barbara J. Geesman to Michael S. Gillie, receiver. *July 17*

Lacey, Wash. (BTC-960717EC)—Bar-B Broadcasting Inc. for KTOL(AM) 1280 khz: involuntary transfer of control from Barbara J. Geesman to Michael S. Gillie, receiver. *July 17*

NEW STATIONS

Permit canceled

Fagaitua, American Samoa (BPH-921110MB)—Aleki Sene for FM at 103.1 mhz, ERP 30 kw, ant. 62 m. *July 25*

Monticello, Fla. (BPED-930406MB)—Nathan B. Stubblefield Foundation for FM at 91.1 mhz, ERP 6 kw, ant. 100 m. *July 25*

Hawthorne, Nev. (BPH-881122MO)—Hawthorne FM Partnership for FM at 93.5 mhz, ERP 0.032 kw, ant. 895 m. *July 25*

Dismissed

Farmington, Ill. (BPH-950522MB)—Throckmorton Broadcasting Inc. for FM at 96.5 mhz, ERP 4.1 kw, ant. 116 m. *July 24*

Farmington, Ill. (BPH-950525MG)—WMSI Inc. for FM at 96.5 mhz, ERP 6 kw, ant. 100 m. *July 24*

Granted

Houston, Ark. (BPED-950906MI)—Evangelistic Arkansas Mission F'ship Inc. for FM at 88.7 mhz, ERP .285 kw, ant. -49 m. *July 26*

Farmington, Ill. (BPH-950524ME)—Suellen L. Johnston for FM at 96.5 mhz, ERP 6 kw, ant. 100 m. *July 24*

Helena, Mont. (BPCT-941125KE)—Uhlmann/Latshaw Broadcasting LLC for TV on ch. 10, ERP 316 kw visual, ant. 579 m., 4 km N of US Hwy 12 at McDonald Pass, 4.7 km SSE of Blossburg, Mont. *July 23*

Wewoka, Okla. (BPH-950724MC)—Jean Bell Spencer for FM at 104.7 mhz, ERP 6

kw, ant. 100 m. *July 31*

Filed/Accepted for filing

Gadsden, Ala. (BPED-960711MA)—Trinity Christian Academy (C.O. Grinstead, pastor, 1500 Airport Rd., Oxford, AL 36203) for non-commercial educational FM at 89.9 mhz, ERP 8.9 kw, ant. 150 m., Lookout Mtn., near Tuckahoe Hts. *July 11*

Gadsden, Ala. (BPED-960711MB)—Christian Entertainment Network (Wm. Bruce Young, 505-B S. Pelham Rd., Jacksonville, AL 36265) for noncommercial educational FM at 89.9 mhz, ERP 7.5 kw, ant. 175 m., atop Hensley Mtn. *July 11*

Tuscaloosa, Ala. (BPET-960724KV)—Oral Roberts University (John C. Hagee, director, 7777 South Lewis Ave., Tulsa, OK 74171) for noncommercial educational TV on ch. 39, ERP 4,468 kw, ant. 639 m., 1.4 km NW of Co. Hwys 47 and 38, Spencer Hill, Ala. Oral Roberts owns KWMU-TV and has applied for TV on ch. 63, Tulsa, Okla. *July 24*

Coolidge, Ariz. (BPET-960710LC)—The American Legacy Foundation (William L. Yde III, president, 11840 North Dragoon Springs Dr., Tucson, AZ 85737) for TV on ch. 43, ERP 5,000 kw, ant. 363 m. The foundation has applied for TV on ch. 39 in Phoenix. Yde owns 25% of Northwest Television, which has applied for TVs on ch. 38, Greenville, N.C.; ch. 21, Minden, La.; ch. 11, Holbrook, Ariz., and in Lincoln, Neb., Muskogee, Okla., Galesburg, Ill., and Newton, Iowa. *July 10*

Globe, Ariz. (BPED-960712MH)—American Educational Broadcasting Inc. (Carl J. Auel, president/33 1/3% owner, 1601 Belvedere Rd., 204 E. West Palm Beach, FL 33406) for noncommercial educational FM at 88.5 mhz, ERP .024 kw, ant. 1,032 m., Signal Peak, 12 km S of Miami, Ariz. AEB has applied for FMs in Tucson, Ariz.; Hawthorne, Nev., and Orlando and Okeechobee, Fla. Auel owns WWLO(AM) Gainesville, Fla.; 50.1% of KKMC(AM) Gonzales,

Calif.; 50% of WCHP(AM) Champlain, N.Y., and WLWJ(AM) Royal Palm Beach, Fla., and 33 1/3% of KKVV(AM) Las Vegas, and has 50% voting interests in CPs for noncommercial FMs in Key Largo and Florida City, Fla., and applications for noncommercial FMs in Naples, Fla.; King City, Hollister and Paradise, all Calif., and Champlain and Rouses Point, N.Y., and a 33 1/3% interest in application for noncommercial FM in Mesquite, Nev. He jointly (with Edwina J. Auel) owns 50% of KYIX(FM) South Orville and KKKX(AM) Paradise, Calif., and has a 50.1% interest in CP for WORL(AM) Christmas, Fla. *July 12*

Phoenix (BPET-960724KN)—Community Television Inc. (James Thompson, president, P.O. Box 1616, Greenville, SC 29602) for TV on ch. 39, ERP 3,447 kw, ant. 266 m. *July 24*

Columbia, S.C. (BPCT-960722KG)—Fant Broadcasting Development LLC (One Independence Plaza, Ste. 720, Birmingham AL 35209) for TV on ch. 47, ERP 5,000 kw, ant. 430 m., 500 ft. NE of wis-tv at 1741 Tcwer Rd., Lugoff, S.C. *July 22*

FACILITIES CHANGES

Dismissed

Rocky Mount, Va. (BP-960208AB)—WYTI Inc. for WYTI(AM) 1570 khz: change power, TL, studio location, ant. system. *July 26*

Returned

Virginia Beach, Va. (BPED-960422IC)—Virginia Beach Educational Broadcasting Foundation Inc. for WODC(FM) 88.5 mhz: change ERP. *July 29*

Granted

Seward, Alaska (BP-960223AC)—Write Falcon Communications Inc. for KSWD(AM) 950 khz: change TL, ant. system. *July 17*

Monticello, Ark. (BMPH-951020IC)—P.Q. Gardner for KGPO(FM) 99.9 mhz: change TL. *Aug. 1*

Camarillo, Calif. (BMPH-960425IC)—Gold

BY THE NUMBERS

BROADCAST STATIONS		Service	
Service	Total		Total
Commercial AM	4,906	Commercial VHF TV	559
Commercial FM	5,285	Commercial UHF TV	622
Educational FM	1,810	Educational VHF TV	123
Total Radio	12,001	Educational UHF TV	240
VHF LPTV	561	Total TV	1,544
UHF LPTV	1,211	CABLE	
Total LPTV	1,772	Total systems	11,660
FM translators & boosters	2,453	Total subscribers	62,231,730
VHF translators	2,263	Homes passed	91,750,000
UHF translators	2,562	Cable penetration*	65.3%
Total Translators	7,278	*Based on TV household universe of 95.9 million	

Sources: FCC, Nielsen, Paul Kagan Associates
GRAPHIC BY BROADCASTING & CABLE

Coast Broadcasting Co. for KOCP(FM) 95.9 mhz: change structure height, ant., TL, ERP. *July 31*

Soledad, Calif. (BPH-960311IC)—Alta Broadcasting Co. for KLUE(FM) 106.3 mhz: change ERP, ant., TL. *July 31*

Darien, Ga. (BPH-960327IA)—Stewart Broadcasting Inc. for WYNR(FM) 107.7 mhz: change ant. *July 29*

Ava, Ill. (BPH-900305IE)—Harold L. Lawder for WXAN(FM) 103.9 mhz: change ERP to 2.9 kw. *July 24*

El Dorado, Ill. (BPH-960516IB)—Visher-Choate II for WEBQ-FM 102.3 mhz: change ant. structure, TL, ERP. *July 26*

Jackson, Mich. (BP-960515AA)—Cascades Broadcasting Inc. for WIBM(AM) 1450 khz: change TL, day power, ant. system. *July 29*

Houston, Miss. (BPED-951121MC)—Southern Cultural Foundation for FM at 88.7 mhz, ERP 3 kw, ant. 199 m. *July 26*

Lutesville, Mo. (BPH-960503IA)—Harold L. Lawder for KMHM(FM) 104.1 mhz: change ERP. *July 24*

Butte, Mont. (BMPCT-960710KN)—CTN Butte Inc. for KWB(TV) ch. 18: change ERP to 2,690 kw visual, ant. to 585 m., TL to on XL height, 5 km E of Butte, 500 ft. S of TV stations KTVM and KXLF. *July 29*

Las Vegas (BMPH-960126ID)—Lotus Broadcasting Corp. for KOMP(FM) 92.3 mhz: change ERP, ant., TL. *July 17*

Harkers Island, N.C. (BMPH-960517IC)—Clarence Barinowski for WLGP(FM) 100.3 mhz: change ant., TL. *Aug. 1*

Eufaula, Okla. (BPH-960319ID)—Tri-City Broadcasting Co. for KCES(FM) 102.5 mhz: change class form A to C3. *July 31*

Hazleton, Pa. (BPH-960429IE)—4 M Broadcasting for WZMT(FM) 97.9 mhz: change structure height, ant., TL, ERP. *July 18*

Tyrone, Pa. (BP-960429AB)—Allegheny Mountain Network for WTRN(AM) 1340 khz: make changes in ant. system. *July 17*

Alcoa, Tenn. (BP-960229AA)—Blount County Broadcasting Corp. for WBCR(AM) 1470 khz: change TL, ant. system. *July 24*

Tooele, Utah (BMP-960307AA)—KTUR Inc. for KTUR(AM) 1010 khz: change ant. *July 24*

Burlington, Vt. (BPED-951204IC)—The University of Vermont for WRUV(FM) 90.1 mhz: change ant. supporting structure height, ant. to 40 m. *Aug. 1*

Selah, Wash. (BP-960729AB)—Butterfield Broadcasting Corp. for KUTI(AM) 980 khz: change TL, ant. system. *July 29*

Berlin, Wis. (BPH-960410IC)—Caxambas Corp. for WISS-FM 104.7 mhz: change ERP to 1.50 kw, ant. to 140 m., class to A. *July 29*

Clarksburg, W.Va. (BPH-960418IC)—Tiger Broadcasting Inc. for WYHF-FM 92.7 mhz: change class to A, ERP to 0.62 kw, ant. to 204 m. *July 29*

Accepted for filing

Montgomery, Ala. (BPCT-960703KF)—WHOA-TV Inc. for WHOA-TV ch. 32: change ERP to 5,000 kw visual, ant. to 284 m., over-

all height of tower to 356 m., TL to .2 km NW of intersection of Dunbarton Rd. and Cunningham Dr. *July 3*

Benson, Ariz. (BPH-960628IC)—Stereo 97 Inc. for KAVV(FM) 97.7 mhz: change structure height, ant., TL, ERP. *June 28*

Bakersfield, Calif. (BMPH-960715IG)—KMAP Inc. for KIWI(FM) 92.1 mhz: change structure height, ant., ERP. *July 15*

Chester, Calif. (BMPH-960719ID)—Ralph E. Wittick for KCMT(FM) 98.9 mhz: change structure height, ant. *July 19*

Hanford, Calif. (BPCT-960701KI)—KFTV LP GP for KFTV(TV) ch. 21: change ERP to 5,000 kw visual, ant. to 605 m., overall height of tower to 78 m., TL to Bald Mt., Meadow Lakes. *July 1*

Oxnard, Calif. (BPH-960627IF)—Atep Radio Inc. for KDAR(FM) 98.3 mhz: change class. *June 27*

San Diego (BPCT-960701KH)—KTTY Inc. for KTTY(TV) ch. 69: make changes in ant. system. *July 1*

San Luis Obispo, Calif. (BPH-960709IA)—Digispere Broadcasting LP for KSLY-FM 105.3 mhz: change structure height, ant., TL, ERP. *July 9*

Durango, Colo. (BP-960723AC)—Fordstone Inc. for KIUP(AM) 930 khz: change TL, power. *July 23*

Edgewater, Fla. (BMPED-960712IE)—Mims Community Radio Inc. for WKTO(FM) 88.7 mhz: change ERP. *July 12*

Florida City, Fla. (BPED-960708IC)—South Florida Educational Broadcasters for FM at 88.5 mhz: change structure height, ant., TL, class, ERP. *July 8*

Palm Beach, Fla. (BMPCT-960711KX)—Christian TV of Palm Beach County Inc. for WFGC(TV) ch. 61: change ERP to 5,000 kw visual, ant. to 125 m., TL to South Canal Rd., 1.1 km E of Acreage subdivision, tower site of WIRK-FM. *July 11*

Pennsuko, Fla. (BMPED-960715II)—Centro Cristiano de Albanza Inc. for WIRP(FM) 88.3 mhz: change main studio location. *July 15*

Sebring, Fla. (BPH-960709IB)—Outback Broadcasters Inc. for WYMR(FM) 105.5 mhz: change ERP, ant., TL, frequency, class. *July 9*

Athens, Ga. (960706MD)—Prince Ave. Baptist Christian School for WMSL(FM) 88.9 mhz: major change. *July 6*

Dahlonega, Ga. (BMPH-960628IE)—Kevin C. Croom for WKHC(FM) 104.3 mhz: change structure height, ant., ERP, TL. *June 28*

Gainesville, Ga. (960723AB)—Capital Assets Inc. for WLBA(AM) 1130 khz: change city of license, TL, studio location, ant. system, power. *July 23*

Honolulu (BPH-960712IF)—Christian Broadcasting Association for KAIM-FM 95.5 mhz: change ERP, ant., directional ant. *July 12*

Hillsboro, Ill. (BMPH-960712IG)—Benjamin L. Stratmyer for WXAJ(FM) 9.7 mhz: change structure height, ant., TL, ERP. *July 12*

South Bend, Ind. (BPCT-960702KG)—L. Sumrall Evangelistic Association Inc. for WHME-TV ch. 46: change ERP to 5,000 kw visual, ant. *July 2*

Garrison, Ky. (BMPH-960710IA)—Big River Radio Inc. for WNUU(FM) 98.3 mhz: change structure height, ant., TL, ERP. *July 10*

Georgetown, Ky. (960709MB)—Georgetown College for WRVG-FM 89.9 mhz: major change. *July 9*

Paducah, Ky. (BMPED-960705IA)—Christian Businessmen's Association for WGCF(FM) 89.3 mhz: change structure height, ant., TL. *July 5*

Galliano, La. (BPH-960716IB)—Fleur de Lis Broadcasting Inc. for WTIX-FM 94.3 mhz: change ant., TL, ERP, class. *July 16*

New Orleans (BMPCT-960702KE)—Lesea Broadcasting Corp. for WHNO(TV) ch. 20: change ERP to 5,000 kw visual. *July 2*

New Orleans (BPCT-960702KM)—WGNO Inc. for WGNO(TV) ch. 26: change ERP to 5,000 kw visual. *July 2*

Cambridge, Md. (BMPH-960701IB)—CWA Broadcasting Inc. for WFBR(FM) 94.3 mhz: change structure height, TL. *July 1*

West Yarmouth, Mass. (BPH-960702IE)—Boch Broadcasting LP for WXTK(FM) 94.9 mhz: change ant., ERP, frequency. *July 2*

St. Paul (960716AB)—Midcontinent Radio of Minnesota Inc. for WDGy(AM) 630 khz: change community of license, power, TL, ant. system. *July 16*

Mound Bayou, Miss. (BMPH-960708IB)—Mound Bayou Radio for WZYQ(FM) 102.1 mhz: change class. *July 8*

Las Vegas (BPCT-960702KI)—Channel 21 LP for KUPN(TV) ch. 21: change ERP to 2,576 kw visual. *July 2*

Binghamton, N.Y. (BP-960724AD)—WBG License Co. LLC for WBNF(AM) 1290 khz: change ant. system. *July 24*

Lake Ronkonkoma, N.Y. (BPED-960624MI)—Board of Education, Sachem Central School District at Holbrook for WSHR(FM) 91.9 mhz: change ERP, ant., TL, ant. supporting structure height. *June 24*

Charlotte, N.C. (BPCT-960702KR)—North Carolina Broadcasting Partners for WCCB(TV) ch. 18: change ERP to 5,000 kw visual, ant. to 562 m., TL to between rtes. 1001 and 1805, 1.4 km N of Rte. 1804, near Dallas, N.C. *July 2*

Bismarck, N.D. (BPH-960627IE)—DCP Broadcasting Corp. of Bismarck for FM at 98.7 mhz: change structure height, class, TL. *June 27*

Akron, Ohio (BMPED-960709IC)—The University of Akron for WZIP(FM) 88.1 mhz: change directional ant. pattern. *July 9*

Delaware, Ohio (BPH-960716IC)—Associated Radio Inc. for WCEZ(FM) 107.9 mhz: change TL, ant., structure height, ERP. *July 16*

St. Mary's, Ohio (BMPH-960716ID)—Lima Broadcasting Co. for FM at 103.3 mhz: change ERP. *July 16*

Tulsa, Okla. (BPCT-960702KF)—Lesea Broadcasting Corp. for KWHB(TV) ch. 47: change ERP to 5,000 kw visual, overall height of tower to 536 m., ant. to 530 m., TL to 6.4 km SE of Elgin, S.C., at intersection of Baldwin and Tower rds. *July 2*

Continues on page 102

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EDITOR: Having read the article in the July 29 BROADCASTING & CABLE regarding Spartan Communications and HGTV, I am extremely disappointed that you made it sound as though we were taking a shot at our network partner, CBS. Nothing could be further from the truth. Our agreement with HGTV is totally separate and apart both in fact and in our thought processes from our association with CBS and our other network partner, ABC.

We believe that HGTV is a quality provider of good cable network programming aimed at a niche market and see benefits in our association with them. We also believe that CBS is an information and entertainment provider without peer and would do nothing to damage a relationship based on trust and cooperation over four decades of uninterrupted affiliation.

As CBS develops its cable plans, we at Spartan will be most interested in how we can work with them to our mutual benefit. We certainly are not trying—as your article indicates—to “teach” CBS anything. That comment, in your lead paragraph, set a very misleading tone for what could have been a very positive story.—*Jack West, executive vice president, Spartan Communications Inc., Spartanburg, S.C.*

Two or one?

EDITOR: I don't know the circum-

stances of the “recommercialization” of KOKH-TV Oklahoma City or KCPQ Tacoma, Wash., but the attempt to accomplish that at WQEX(TV), one of Pittsburgh's two noncommercial PBS affiliates, is indeed unusual, if not precedent-setting (BROADCASTING & CABLE, July 22).

In his July 29 letter, Barry Friedman misunderstands the situation. The difference, for example, between the WQEX and, let's say, the WNYC (New York) situations is that WNYC was operating in a noncommercial mode on an unreserved license. The approval of the FCC to switch to commercial operation was not required, only the transfer of the license. I suspect that the circumstance was the same for KOKH and KCPQ.

WQEX operates on a reserved (or noncommercial) license. Therefore, approval of the commission to remove the reservation is required. It is my understanding that such a request has never been granted.

It is true that ch. 16 in Pittsburgh once was designated as a commercial frequency; ch. 22 in Pittsburgh was the second reserved frequency (along with ch. 13, WQED). When Metropolitan Pittsburgh Public Broadcasting became the licensee of ch. 16 in the mid-1950s, the reservation was moved from ch. 22 to 16, thus allowing ch. 22 to operate as a commercial station.

In denying WQED's request, the FCC has preserved Pittsburgh's second noncommercial frequency. But in an age of reduced government, corporate

and public funding of public broadcasting, is it really wise to have so valuable a portion of the spectrum reserved for an essentially redundant and underfunded service?

There are probably no two people on earth who love WQEX and the service it provides to western Pennsylvania more than the two people who have served as its manager: my predecessor, Ken Tiven, and me. I wouldn't presume to speak for Ken on this issue, but my belief in public television and its importance to our area far exceeds my affection for the wonderful but nonessential service provided by WQEX. Pittsburgh needs a healthy public television station, not two struggling ones.—*Michael A. Fields, former vice president and station manager, WQEX(TV) Pittsburgh*

Surprised

EDITOR: After reading your July 8 article on the American Women in Radio and Television's honoring Montel Williams, I quickly checked the front cover to be sure that it was, in fact, BROADCASTING & CABLE and not the *National Lampoon*. Montel Williams received this organization's highest honor for “outstanding accomplishments in, or contributions to, the field of electronic communication.”

I must have missed his accomplishments or have been on another planet. Now I've seen everything.—*Frank Ferreri, general manager, WLVU-FM Holiday, Fla.*

For the Record

Continued from page 100

Philadelphia (BPH-960717IA)—Radio Systems of Philadelphia Inc. for WFLN-FM 95.7 mhz: change ant., TL, ERP. *July 17*

Kingsport, Tenn. (BP-960730AC)—Appalachian Educational Communications for WKCV(AM) 1090 khz: change TL, ant. system. *July 30*

Knoxville, Tenn. (BPH-960717IB)—Sequoia Communications Inc. for WQBB-FM 104.5 mhz: change TL. *July 17*

Signal Mountain, Tenn. (BPH-960715IF)—WBG License Co. LLC for WZST(FM) 98.1 mhz: make changes in ant. system. *July 15*

Denison-Sherman, Tex. (BPH-960712IH)—Hunt Broadcasting Inc. for KDVE-FM 101.7 mhz: change ERP, ant., TL, class. *July 12*

Howe, Tex. (BPH-960703IA)—Metro

Broadcasters-Texas Inc. for KHYI(FM) 95.3 mhz: change structure height, ant., ERP. *July 3*

Madisonville, Tex. (BPH-960715IH)—Leon Hunt for FM at 100.5 mhz: change structure height, ant., TL, class, ERP. *July 15*

Madison, Wis. (BPCT-960607KF)—Shockley Communications Corp. for WKOW-TV ch. 27: change ERP to 5,000 kw visual, ant. to 455 m., overall height of tower to 434 m., TL to 6963 Mineral Point Rd. *June 7*

Merrill, Wis. (BPH-960520IB)—Roberts Broadcasting Inc. for WMZK(FM) 104.1 mhz: change class form C3 to C2. *May 20*

Wautoma, Wis. (BPH-960607ID)—Wautoma Radio Co. for WAEI(FM) 93.1 mhz: change ant., TL, frequency. *June 7*

Cheyenne, Wyo. (BPCT-960611KG)—Eastern Broadcasting Corp. for KKTU(TV) ch. 3: change ERP to 5,010 kw visual, ant. to 166 m., overall height of tower to 184 m.

June 11

Fox Farm, Wyo. (BMP-960530AB)—Christus Broadcasting Inc. for KSHY(AM) 1530 khz: change day power. *May 30*

—Compiled by Jessica Sandin

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Datebook

THIS WEEK

Through Aug. 13—*Association for Education in Journalism & Mass Communication/Association of Schools of Journalism & Mass Communication* 79th annual convention. Anaheim Hilton, Anaheim, Calif. Contact: (803) 777-2005.

Through Aug. 13—Joint summer meeting of the *North Carolina Cable Telecommunications Association* and *South Carolina Cable Television Association*. Radisson, Myrtle Beach, S.C. Contact: (919) 834-7113.

Aug. 14-17—*Asian American Journalists Association* 9th annual national convention. Radisson St. Paul, St. Paul. Contact: (415) 346-2051.

Aug. 15-17—50th annual *West Virginia Broadcasters Association* Greenbrier meeting. Greenbrier Resort, White Sulphur Springs, W.Va. Contact: (304) 744-2143.

Aug. 19-21—48th annual meeting and management retreat of the *Michigan Association of Broadcasters* and *Michigan Public Broadcasting*. Grand Hotel, Mackinac Island, Michigan. Contact: (800) 968-7622.

AUGUST

Aug. 21—Southern California chapter of *Women in Cable & Telecommunications* summer mentoring tea. Peninsula Hotel, Beverly Hills, Calif. Contact: J.J. Connaughton, (310) 201-2304.

Aug. 21-25—*National Association of Black Journalists* 21st annual convention. Stouffers Renaissance, Nashville. Contact: (703) 648-1270.

Aug. 22—Electronic data interchange (EDI) workshop for network cable TV buyers and sellers, presented by the *Electronic Commerce Committee*. Offices of Price Waterhouse, New York. Contact: Elizabeth Carr, (212) 258-8163.

Aug. 22-24—*Nebraska Broadcasters Association* annual convention. Holiday Inn, Hastings, Neb. Contact: (402) 333-3034.

Aug. 31—Deadline for entries for the 10th annual *Achievement in Radio Awards*. Contact: Cynthia Byers, (703) 824-0111.

SEPTEMBER

Sept. 4-5—*National Religious Broadcasters* public policy conference. Capital Hilton Hotel, Washington. Contact: (703) 330-7000.

Sept. 5-6—Career strategies workshop presented by *Women in Cable & Telecommunications*. Turner Broadcasting, Atlanta. Contact: Janice Alderman, (312) 634-2359.

Sept. 6—International Monitor Awards gala, presented by the *International Teleproduction Society*. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: Cece Lazarescu, (212) 629-3266.

Sept. 7-8—ShowBiz Expo Canada, presented by *Variety* and *Reed Exhibition Companies*. Metro Toronto Convention Centre, Toronto. Contact: Janet O'Connell, (416) 491-3999.

Sept. 7-9—*National Association of Broadcasters* Television Hundred Plus Exchange. Hyatt Grand Cypress, Orlando, Fla. Contact: Carolyn Wilkins, (202) 429-5366.

Sept. 8—48th annual Prime Time Emmy Awards, presented by the *Academy of Television Arts & Sciences*. Pasadena Civic Auditorium, Pasadena, Calif. Contact: (818) 763-2975.

Sept. 10-12—6th regional *Audio Engineering Society* convention. World Congress Centre, Melbourne, Victoria, Australia. Contact: (212) 661-8528.

Sept. 10-15—*National Association of Black-Owned Broadcasters* 20th annual fall broadcast management conference. Sheraton Washington, Washington. Contact: (202) 463-8970.

Sept. 11—"Hollywood Meets DRTV—The Direct Response Television Conference for Entertainment Marketers," presented by *Advanstar Expositions*. Universal Sheraton, Los Angeles. Contact: (714) 513-8481.

Sept. 11-12—Canada Link '96, presented by *Evert Communications Ltd.* and *Global Exposition Holdings*. Toronto Hilton & Towers, Toronto. Con-

tact: Debby Lawes, (613) 728-4621.

Sept. 11-15—CANITEC '96, exhibition and convention presented by *Camara Nacional de la Industria de Television por Cable (Mexican National Cable Television Association)*. ExpoVer, Boca del Rio, Veracruz, Mexico. Contact: Aurora Silva Rosales, (525) 682-02-98.

Sept. 12—HRTS Newsmaker Luncheon featuring network entertainment presidents, presented by the *Hollywood Radio and TV Society*. Century Plaza Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

Sept. 12-13—"Telco 101: Cable Meets Telephony," course presented by *Women in Cable & Telecommunications*. Offices of Robins, Kaplans, Miller & Ciresi, Minneapolis. Contact: Molly Coyle, (312) 634-2353.

Sept. 13-17—1996 *International Broadcasting Convention*. Amsterdam, Holland. Contact: 011 44 171 240 3839.

Sept. 14—*NewsProNet* producer forum. Stouffers Waverly Hotel, Atlanta. Contact: Michael Shoer, (770) 475-2667.

Sept. 16-17—*Corporation for Public Broadcasting* annual meeting. CPB Headquarters, Washington. Contact: Jeannie Bunton, (202) 879-9687.

Sept. 17—Fourth annual WICT Achievement (LEA) Awards, presented by *Women in Cable & Telecommunications*. Southern California chapter. Directors Guild of America, Los Angeles. Contact: Susan Lewis, (310) 358-5361.

Sept. 18-20—*Women in Cable & Telecommunications* executive development seminar. Inverness Hotel and Golf Club, Denver. Contact: Christine Bollettino, (312) 634-2335.

Sept. 19—*International Radio & Television Society Foundation* newsmaker luncheon. Waldorf Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Sept. 19—Electronic data interchange (EDI) workshop for network cable TV buyers and sellers, presented by the *Electronic Commerce Committee*. Offices of Price Waterhouse, New York. Contact: Elizabeth Carr, (212) 258-8163.

Sept. 19-21—77th national convention of the *Society of Professional Journalists*. Hyatt Regency, Crystal City, Va. Contact: (317) 653-3333.

Sept. 20-22—*Maine Association of Broadcasters* annual meeting and convention. The Asticou Inn, Northeast Harbor, Me. Contact: Suzanne Goucher, (207) 623-3870.

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.

Sept. 24-27—SCEC '96, 18th annual satellite communications exposition and conference presented by *Satellite Communications*. Sheraton Washington Hotel, Washington. Contact: (800) 525-9154.

Sept. 25—13th annual Walter Kaitz Dinner honoring Bob Johnson, presented by the *Walter Kaitz Foundation*. New York Hilton and Towers, New York City. Contact: (510) 451-9000.

Sept. 25-27—*Broadcast Technology Society* 46th annual broadcast symposium. Hotel Washington, Washington. Contact: Alan Gearing, (301) 921-0115.

Sept. 27-29—*Oregon Association of Broadcasters* 56th annual fall conference. Inn of the Seventh Mountain, Bend, Ore. Contact: (541) 343-2101.

Sept. 30—Deadline for entries for the second annual *Advertising Marketing Effectiveness International Awards*, which recognize excellence in global advertising. Contact: (212) 238-4481.

Sept. 30-Oct. 2—Digital television and Internet conference and expo presented by *Convergence*. San Jose Convention Center, San Jose, Calif. Contact: (303) 393-7449.

OCTOBER

Oct. 1-4—Eighth annual *Electronic Industries Association/Consumer Electronics Manufacturers*

Association digital audio and video workshop. Holiday Select Inn, Philadelphia. Contact: Lisa Fasold, (703) 907-7669.

Oct. 3-4—"Managing Change in an Evolving Industry," course presented by *Women in Cable & Telecommunications*. TCI Building, Denver. Contact: Molly Coyle, (312) 634-2353.

Oct. 3-5—SCaT/India Link, conference on Indian cable and pay TV presented by *Global Exposition Holdings* and *Satellite and Cable TV Magazine*. Nehru Exhibition Center, Bombay, India. Contact: (713) 342-9826.

Oct. 4-6—*Women in Communications* 87th international conference on information and technology. Red Lion Inn Hotel, Portland, Ore. Contact: (703) 359-9000.

Oct. 4-8—*Association of National Advertisers* 87th annual meeting and business conference. Ritz Carlton, Amelia Island, Fla. Contact: (212) 697-5950.

Oct. 5-6—MIPCOM Junior, youth programming convention and exhibition, presented by the *Reed Midem Organisation*. Palais des Festivals, Cannes, France. Contact: Madeline Noel, (203) 840-5301.

Oct. 7-8—Third annual *Frost & Sullivan* Cable Television Conference. The Westin Hotel, San Francisco. Contact: (212) 964-7000.

Oct. 7-11—MIPCOM '96, international communications convention and exhibition, presented by the *Reed Midem Organisation*. Palais des Festivals, Cannes, France. Contact: Bernie Bernhardt, (212) 689-4220.

Oct. 8-10—CES Mexico, multimedia trade show presented by the *Electronic Industries Association/Consumer Electronics Manufacturers Association*. Palacio de Los Deportes, Mexico City. Contact: Margaret Cassilly, (703) 907-7600.

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); *Society of Motion Picture and Television Engineers* 138th technical conference (contact: [914] 761-1100), and *Television Bureau of Advertising* 1st annual forecasting conference (contact: [212] 486-1111). Los Angeles Convention Center, Los Angeles. Contact: (202) 775-4970.

Oct. 10-11—"Convergence: Partners in Progress," course presented by *Women in Cable & Telecommunications*. Viacom Conference Center, New York City. Contact: Molly Coyle, (312) 634-2353.

NOVEMBER

Nov. 11—*Broadcasting & Cable* 1996 Hall of Fame Dinner. Marriott Marquis, 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, Anaheim, 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.

MARCH 1997

March 16-18—Cable '97, *National Cable Television Association* annual convention and exposition. Ernest Morial Convention Center, New Orleans. Contact: Bobbie Boyd, (202) 775-3669.

APRIL 1997

April 7-10—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

The climb to the top

Many 30-year television veterans claim to have seen a lot, but Fox Sports Executive Producer Ed Goren caught the view from the highest vantage point when he journeyed up Mount Everest to film an Emmy-nominated special on U.S. climbers in 1976.

Until he joined Fox's then start-up sports division in January 1994, the 52-year-old Goren had spent his entire career at CBS. As the number-two executive at Fox Sports, under president David Hill, Goren has been a key architect in Fox's transformation from a sports nonentity to a sports powerhouse in only two years.

Now that Hill has been named president of Fox Television, network insiders pick Goren as the odds-on favorite to succeed him if he gives up the presidency of Fox Sports. The two worked closely together from the time the first plank was laid in the sports division's state-of-the-art Los Angeles production facility to August 1994, when Fox aired its first NFL telecast.

Goren's fascination with sports and sports media started at an early age. His father was the late Herb Goren, a veteran New York sportswriter, television producer, and publicist for the New York Rangers hockey team and ABC Sports.

As a kid, Goren traveled with his father to Vero Beach, Fla., every year to cover the Brooklyn Dodgers' spring training for the *New York Sun*. "I grew up with Jackie Robinson Jr., Pee Wee Reese, Gil Hodges and the old Dodgers," recalls Goren.

Goren got a chance to test his journalistic skills at 12, while having some fun with Hodges, one of the Dodgers best hitters. Young Goren was participating in a local TV sports show, asking the famed Dodger first baseman a few questions. "The one thing he couldn't hit was a low outside curve ball, so my father insisted I ask him on television 'How do you hit a low outside curve ball?'" Hodges looked at me, paused for a moment, and then said, 'Do you really have that problem in Little League?'"

Like his father, Goren's true passion was baseball. "If I had my druthers I would have been a Major League Baseball player. When I realized nobody would pay me a nice fat bonus, I knew I'd have to go to work for a living. But I couldn't be happier with what I found."

After graduating from Syracuse University in 1966, Goren got a job as a copy boy at CBS News. A year later, he took an



"There were people at CBS in the early 1990s who felt that network sports was a dinosaur. Then Rupert [Murdoch] comes along and proves them all wrong. He made network sports competitive again."

Edward Gerald Goren

Executive producer, Fox Sports, Los Angeles; b. June 15, 1944, Greensboro, N.C.; BA, journalism/political science, Syracuse University, 1966; copy boy, CBS News, New York, 1966; news writer, producer, reporter, WTVJ-TV Miami, 1967-69; producer, CBS NewsNet, 1969-75; producer, CBS Sports, 1975-90, senior producer, 1991-94; present position since January 1994; m. Patti Dunleavy, Jan. 26, 1986; son (from previous marriage), Greg, 19.

entry-level post at then-CBS affiliate WTVJ(TV) Miami, where he did everything from sweep the floors to, eventually, write, produce and report for the station's news department.

In 1969 he returned to CBS News in New York, where he produced for CBS NewsNet, the affiliate news feed service. Six years later, he shifted to the sports division as a producer.

"I always wanted to do sports," recalls Goren. "Probably the most intelligent thing my father ever said to me, after I graduated college was, 'I know you know sports. But before you get into sports, learn what a story is about and learn how to tell a story. And to do that, work a few years in news.' It was good advice. The better people in this business, whether they're producers or broadcasters, are storytellers. We just don't know how the story is going to end."

In nearly 20 years at CBS Sports (the last four as senior producer), Goren won 12 Emmy awards and at one time or another produced the World Series, the Super Bowl, the NCAA Basketball Tournament and various studio shows and specials—including the Iditarod dogsled race and the prime time Everest broadcast.

"At newspapers they call the sports section the toy department, and there is that element to it," says Goren, who estimates that in some years he was on the road as much as 45 weeks. "It cost me a marriage, but there's nothing more exciting. We're all very fortunate to be in this business."

Of all the events Goren has covered in his career, the most memorable, he says, was the first Fox Sports telecast, on Aug. 12, 1994, of an NFL preseason game—after eight frenetic months of assembling the sports division from scratch. "I'd never been more nervous before a broadcast," he said. "We didn't get to open in Dubuque—we opened on Broadway, with more scrutiny than any network has had in a Super Bowl year."

Of all the changes that have taken place in the business during his time, Goren says two stand out: the creation of ESPN, which put cable on the map as a sports exhibitor, and Fox's entry two years ago. "There were people at CBS in the early 1990s who felt that network sports was a dinosaur. That networks would get out of sports because they couldn't make it work. Then Rupert [Murdoch] comes along and proves them all wrong. He made network sports competitive again."

—SM

Fates & Fortunes

BROADCAST TV



Kantrowitz

Julie Kantrowitz, VP/GSM, media sales, Warner Bros. Domestic Television Distribution, Burbank, Calif., named senior VP.

John Hyduke, account executive, KDLH(TV) Duluth, Minn.,

named national/regional sales manager. Appointments at PBFNews, WPBF(TV) West Palm Beach, Fla.: **Mike Ehrenberg**, meteorologist, National Weather Service, Miami, joins as weekend weather anchor; **Tony Calatayd**, sports talk show host/reporter, WQAM(AM) Miami, joins as weekend sports anchor.

Veronica Johnson, weekend meteorologist/weekday reporter, WABC-TV New York, joins WBAL-TV Baltimore as member of on-air weather team.

Appointments at WLS-TV Chicago: **Nancy Sergey**, senior account executive, ABC National TV Sales, Chicago, joins as LSM; **Jennifer Kang**, news producer, Chicagoland Television News, Oak Brook, Ill., joins as newswriter.

Michele Cooper, public relations account executive, Allied Advertising, joins WCVB-TV Boston as publicist.

Sean Dixon, assistant promotion manager, WMBB(TV) Panama City, Fla., joins WJHG-TV there as creative services director.

Margaret O'Brien-Molina, head, Molina Communications, joins KHOU-TV Houston as coordinating producer, morning news.

John Langeliers, assistant sales manager, KULR-TV Billings, Mont., named GSM.

Maria Henneberry, news anchor/reporter, WIBC(AM) Bloomington, Ill., joins WMBD-TV Peoria, Ill., in same capacity.

Kim Barnes, reporter, KVUE-TV Austin, Tex., named co-anchor, weekend news.

Appointments at WSVN(TV) Miami: **Steve Yarnar**, news producer, WCAU(TV) Philadelphia, joins as executive producer, news; **Jeff Burnside**, executive producer, news and special projects, KSHB-TV Kansas City, Mo., joins as investigative producer; **Kim Morris**, free-lance reporter, WBBM-TV Chicago, joins as

reporter; **Stacey Roberts**, part-time satellite coordinator, named full-time; **Yohanis De La Bat**, staff writer/associate producer, *Exito*, joins as promotions producer; **Larry Wiener**, senior producer, creative services, named promotions manager.

PROGRAMING



Adair

Jayne Adair, national sales manager, KDKA-TV Pittsburgh, joins WQED(TV) there as executive director, marketing and development.

Appointments at NBC, New York:

Michael Forman, director, television, Brillstein-Grey Communications, joins NBC Studios as VP, prime time series; **Tom Cairns**, director, employee relations, WCAU(TV) Philadelphia, named VP, employee relations, NBC Television Stations; **Karey Burke** and **David Nevins**, VPs, prime time series, named senior VPs, NBC Entertainment; **Bryan McGuirk**, managing director, Turner International Asia Pacific, joins NBC Asia as VP/director, distribution; **Joanne Cini**, GSM, WCBS-TV New York, joins NBC Television Stations as senior VP, sales; **Phil Sweeney**, VP, national television sales, Capital Cities/ABC, joins as senior VP, sales.



Waldron



Silverman

Appointments at All American Television Production, Los Angeles: **James Waldron**, senior VP, named executive VP; **Geoffrey Silverman**, director, current and drama series, New World Entertainment, joins as VP.

Appointments at Turner Sports, Atlanta: **John Evenson**, VP, programming PGA Tour, joins as VP, program administration; **Dave Maggard**, managing

director, sports, Atlantic Committee for the Olympic Games, joins as VP, sports administration, beginning Sept. 1.

Jack Rhodes, head, Rhodes Productions, a television syndication organization, joins the board of directors of Olympic Entertainment Group Inc., Las Vegas, parent company of the Children's Cable Network.

Albert Lewitinn, supervising producer, Multimedia Entertainment Inc.'s *Donahue*, New York, named VP/supervising producer, international productions, Multimedia Enterprises.

Jeff Holder, VP, development and programming, Hanna-Barbera Productions, joins Sony Wonder, Santa Monica, Calif., as VP, creative affairs.



Joseph

Rosalie Joseph, head, Rosalie Joseph Casting, New York, joins MTM Television, Studio City, Calif., as VP, talent and casting.

Jennifer Thieroff, marketing manager, Discovery Zone Inc., joins

Britt Allcroft, New York, as manager, press relations.

William Jemas Jr., president/GM, Fler Entertainment Cards/president, Fler Corp./executive VP, Marvel Comics, joins Hearst Entertainment Inc., New York, as senior VP, entertainment licensing division, Hearst Entertainment & Syndication Group.

Robert Moore, senior VP/CFO, Walt Disney Television and Telecommunications, Burbank, Calif., named executive VP/CFO, Walt Disney Studios.

Appointments at Warner Bros. Television Animation, Burbank, Calif.: **Ken Duer**, director, overseas production, named VP, worldwide production; **Maria Womack**, manager, finance, named director.

RADIO

Magic Christian, air personality, joins Jones Satellite Networks, Englewood, Colo., as morning show host, U.S. Country format.

Anthony Bass, president, Savior Marketing Associates, joins The Interep Radio Store, New York, as VP,

urban marketing.

Marc Kestecher, sports director, WROW(AM) Albany, N.Y., joins WKNR(AM) Cleveland as sports ticker reporter.

Ronnie Duncan, guest host, WKNR(AM) Cleveland, named host, Sundays, 10 a.m.-2 p.m.



Cuddy

Tom Cuddy, VP, programming, WPLJ(FM) New York, adds VP, music programming, Capital Cities/ABC Radio Division, to his responsibilities.

Appointments at WINS(AM) New York: **Larry Kantor**,

free-lance anchor, named news anchor;

Ben Mevorach, Long Island reporter, named reporter.

Neal Jackson, partner, Bell, Boyd & Lloyd, Washington, joins National Public Radio there as VP, legal

affairs/general counsel/secretary.

John Hiatt, VP/GM, KKRW(FM) Houston, joins KLOU(FM) St. Louis in same capacity.

Neal Schore, director, sales, McGavren Guild, Los Angeles, named VP/regional manager/director, sales.

Errol Dengler, director, sales and marketing, Radio One Marketing, Cleveland, joins Chancellor Broadcasting Co., Cincinnati, as director, sales, WUBE-AM-FM Cincinnati and WYGY(FM) Hamilton, both Ohio.

CABLE



Rosenthal

Mark Rosenthal, executive VP, affiliate sales and marketing, MTV networks, New York, named president/COO.

David Goldberg, director, advertising and promotion, Time Warner Cable, New

York, named VP.

Appointments at Prevue Networks, Tulsa, Okla.: **Robert Malseed**, director, marketing development productions, International Family Entertainment, joins as creative services director; **Shana Thomas**, dealer/affiliate marketing manager, Superstar Satellite Entertainment, joins as marketing manager.

Mark Rosch, VP, Weissman/Angellotti public relations firm, Los Angeles, joins E! Entertainment Television there as director, consumer publicity.

Appointments at Home Shopping Network, St. Petersburg, Fla.: **Paul Guyardo**, GM, AT&T consumer and small-business unit, joins as executive VP, marketing; **Robert Kramer**, executive VP/chief information officer, Hanover Direct, joins in same capacity; **Carmie Mehrlander**, VP, South Central region, Sears, joins as executive VP, merchandising.

Guillermo Sierra, affiliate sales manager, Cinecanal, Latin America's commercial-free all-movie channel, Atlanta, named director, programming and operations, LAPTV, the partnership that delivers Cinecanal.

Appointments at Jones Intercable Inc., Englewood, Colo.: **Wayne Davis**, engineering director, named senior director, technical operations; **David Feldman**,

director, technology, named senior director, technology.

Emilia Pena, advertising sales manager, GEMS Television, joins USA Networks, New York, as sales manager, international advertising.

Appointments at Sci-Fi Channel, New York: **Syd Mead**, designer, has been retained to create a new on-air environment for the network; **Harry Mosher**, senior VP, Young & Rubicam, joins as VP/brand manager.

Lori Kahn, director, family programming, Showtime Networks, New York, named VP, family and children's programming.

Dave Davis, VP/GM, WLIG(TV) Riverhead, N.Y., joins Madison Square Garden, New York as director, sales.

Appointments at Cox Communications Inc.: **Mike Giampietro**, district manager, Massachusetts locations, named VP/GM, Springfield, Ill., region; **Sheri Stinchcomb**, director, network planning, San Diego, named director, residential broadband services; **Martin Weiss**, director, multimedia networks, Time Mirror Cable Television, Phoenix, named director, residential broadband services, there.

Rosemary Sykes, director, events and specials, Showtime Networks, New York, joins Lifetime Television there as director, programming.

Appointments at Sundance Channel, New York: **Sarah Eaton**, executive director, publicity and promotions, Fine Line Features, joins in same capacity; **Rob Sussman**, VP, corporate development, Showtime Networks, joins as CFO/director, enterprises; **Susan Levovsky**, consultant, business development, Showtime Network, joins as director, business planning and development.

MULTIMEDIA

Appointments at WETA-AM-FM-TV Washington: **Bobbi Smith**, program manager, Maryland Public Television, Owings Mills, Md., joins WETA-TV-FM as director, station relations; **Craig Impink**, assistant director, named director, foundation and government development; **John Kircher**, national representative, corporate marketing, National Public Radio, Washington, joins as director, national program marketing.

Sandra Bernard, director, affiliate sales, MOR Music TV, joins Jones Education Networks, Englewood, Colo., as South-

New regional VPs at SFX

SFX Broadcasting Inc., New York, has created five management regions and appointed a regional vice president for each: **Manuel Rodriguez** has been senior VP, Multi-Market Radio Inc., since its acquisition of Southern Starr Broadcasting Group Inc. He will now head the Northeast region. **Kenneth Windham** has been VP/GM of four Jackson Miss., stations and is now VP, Southern region. **Michael Black**, responsible for building the team at KODA(FM) Houston, one of SFX's highest-ranking stations, will now be regional VP, Southwest. **John King** has been VP/GM, WSIX-FM and WRVW(FM), both Nashville, and will now head the Mid-South Atlantic region. **Michael Cutchall**, executive, VP/ COO, Prism Radio Partners LP, and owner of 16 radio stations recently acquired by SFX, will now be responsible for the Mid-Atlantic region. Additionally, **Dave Dillon**, program director/operations manager, KODA, and **Buddy Scott**, programming director, North and South Carolina stations, named VPs, programming.

Appointments at Discovery Communications Inc.



Crawford



Bennett



Pulick

Dwight Crawford, VP, financial services, named senior vice president/treasurer, Bethesda, Md.; **Barbara Bennett**, VP, planning and analysis, named senior vice president, business planning and analysis, Bethesda; **Doug Pulick**, director, ad sales

research, The Weather Channel, joins as vice president, ad sales research, Discovery Networks, U.S., New York office.

east regional manager, affiliate sales and relations.

David Alworth, VP, broadcasting and production management, The Baseball Network, New York, joins ACTV Entertainment there as senior VP.

Mary Field, independent producer, joins Production Center of WTTW(TV) Chicago as executive producer, news and public affairs.

Appointments at Medialink: **Marianne Schwab**, producer, E! Entertainment Television, joins as producer, West Coast operations, Los Angeles; **Christine Chapman**, producer, BBC Newsnight, joins as senior producer, London; **Jennifer Fennell**, senior account executive, PR Newswire, joins as account manager, Los Angeles; **Gerald Asche** joins New York office as information systems analyst; **Jeffrey Sindone**, director, broadcast research, New York, named account manager.

Joseph Tibbetts Jr., partner, Price Waterhouse LLP Technology Group, joins SeaChange International Inc., Maynard, Mass., as VP, finance and administration, CFO/treasurer.

ADVERTISING/MARKETING

Appointments at Tribune Entertainment advertising sales department, New York: **Wanda Meyers** and **Tim Davis**, account executives, named directors; **Therese Morrissey**, national advertiser coordinator, named manager, sales planning and traffic.

Elen Berson, producer, The Hammond Companies, New York, joins Banyan Productions, Philadelphia, as director, infomercial production.

Scott Pesner, manager, member services, Cabletelevision Advertising Bureau, New York, named director.

Tony Allen, free-lance writer/producer, joins Cable AdNet, Pittsburgh, as cre-

ative director.

Tom Lang, account executive, TeleRep's Tigers R sales team, New York, named sales manager.

Alex Kroll, chairman emeritus, Young & Rubicam Inc., New York, named chairman of The Advertising Council there.

Kathryn Wilson, account director, Media Headquarters Inc., Los Angeles, joins TBS Media Management there as spot buying supervisor.

Domenico Vitale, media planner/buyer, AbramsonEhrlichManes, Washington, named manager, account planning.

Nancy Gunter, media director, RET Media Services, Atlanta, named VP.

ALLIED FIELDS

Appointments at United Press International, Washington: **Anthony Jay Jr.**, CFO, CDA Investment Technologies Inc., joins in same capacity; **Michael Dee**, assistant VP, financial planning and analysis, First Fidelity Mortgage Co., Baltimore, joins as CMA; **Debbi Bromley** joins as manager, employee relations; **Devra Holmberg**, payroll/tax manager, named manager, human resources systems and administration; **Thomas Johnson**, president/treasurer, Business Research Services Inc., Washington, joins as director, marketing.

ASSOCIATIONS/LAW FIRMS

Appointments at Michigan Association of Broadcasters, Lansing, Mich.: **Mike Fezzey**, president/GM, WJR(AM) Detroit, and **Judy Kenney**, VP/GM, WSYM-TV Lansing, appointed to board of directors.

Charles Dolan, chairman/CEO, Cablevision Systems Inc., has been elected chairman, The National Academy of Television Arts and Sciences, New York.

Dennis Wharton, bureau chief, *Daily*

Variety and *Variety*, Washington, joins National Association of Broadcasters there as VP, media relations.

Appointments at Cable Advertising Bureau, New York: **Diane McCoy**, media planning executive, Foote Cone & Belding, joins as director, network sales and marketing; **Tammy Benson**, marketing representative, Nielsen Media Research, joins as director, network research.

Appointments at Wiley, Rein & Fielding, Washington: **Arthur Cantor**, senior member, Brownstein & Zeidman franchise department, joins as partner; **Christopher Cerf**, associate counsel to the President of the United States, joins as partner; **Peter Klarfeld**, co-chairman, Brownstein & Zeidman litigation department, joins as partner.

TELEMEDIA

Appointments at Entertainment Drive (eDrive), New York: **Joe Gagliardi**, senior media planner, Ogilvy & Mather Direct, joins as director, advertising; **Peter Siegel** joins as director, Internet venues; **Steve Horowitz**, online publicist, Turner Home Entertainment, joins as interactive producer.

Anna Mae Sokusky, VP, CBS owned AM stations, New York, joins Netcast there as VP, content development.

DEATHS

Anne Hummert, 91, creator of radio soap operas, died July 5 at her home in New York. Hummert and her husband created such radio classics as *Just Plain Bill*; *Young Widow Brown*; *Mr. Keen, Tracer of Lost Persons*, and *John's Other Wife*. With eighteen 15-minute serials on the air for a total 90 episodes each week, the couple started their own company, Hummert Productions. By 1939 they had garnered more than half of the advertising revenue generated by daytime radio. Hummert is survived by two granddaughters and two great-grandchildren.

Warren P. Williamson Jr., 96, founder and chairman, WKBN Broadcasting Corp., died July 27 at his home in Youngstown, Ohio. WKBN(AM) was begun in Williamson's house in 1926. WKBN-FM was added in 1947 and WKBN-TV in 1953. Williamson is survived by two sons, Warren and Joseph, and 10 grandchildren.

—Compiled by Denise Smith
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The must-carry law will top the Supreme Court's agenda when it returns for its fall term. The court has scheduled oral arguments in the cable industry's challenge to the law for Oct. 7.

Responding to media reports of a pending shakeup at **Sony Pictures Entertainment**, the company issued an internal memo last week to deny rumors that former HBO head Michael Fuchs is about to replace Alan Levine as president/COO. "I understand that these articles may have caused some concern among some of you about the future of the company," read the memo from Ted Kawai, deputy president of Sony Corp. "I would like to assure you that such articles are speculative and untrue." Fuchs, ousted from HBO last November in a Time Warner restructuring in advance of its merger with TBS, has been rumored to be a candidate for a top post at Sony ever since

Mickey Schulhof resigned as chairman/CEO of Sony Corp. of America last December.

FCC commissioners last week largely kept the rules they had adopted earlier this year for open video systems, a regulatory regime aimed at allowing telephone companies to enter the video business. The cable industry had challenged several aspects of the rules, including the commission's decision to adopt OVS rules without first issuing rules specifying how the telephone companies will identify their telephone service costs and video service costs. In its ruling last week, the commission generally affirmed its earlier decisions and adopted a new definition for OVS operator "affiliates." The National Cable Television Association said it will appeal the decisions. "The FCC has missed the mark since 1992—first with video dialtone and now with OVS," NCTA President Decker Anstrom said.

Sinclair Broadcast Group, Baltimore, has applied to FCC to build new station on ch. 40 in Portland, Ore. Sinclair acquired its first stations on West Coast in April, with its \$1.2 billion purchase of River City Broadcasting LP (including River City's KOVR-TV Stockton/Sacramento, Calif.). Portland is nation's 24th-largest TV market. Other owners in market include Chris Craft Industries, Providence Journal Broadcasting, Lee Enterprises and First Media Television.

The North American National Broadcasters Association (NANBA) likes the Grand Alliance advanced TV standard. The group last week endorsed the standard not just for the U.S. but for all of North America. "If the FCC's decision is in line with our recommendation, and Canadian and Mexican governments agree, the North American broadcasting industry will have a foothold in an increasingly

competitive international environment," said NANBA Secretary General Bill Roberts.

The Clinton administration late last week softened its support for establishing the Grand Alliance digital TV technology as a U.S. standard. In a July 11 letter, Commerce Department Assistant Secretary Larry Irving had urged the FCC to adopt the standard. In another letter last Friday to the FCC, Irving cited a "significant amount of disagreement" concerning the standard and recommended the FCC "adopt only those elements of a DTV standard" needed to provide sufficient certainty to allow a transition to the technology.

Eligibility rules for NATPE's Iris Awards have been revamped as the local programming competition celebrates its 30th anniversary. Entries no longer will be differentiated by market size, while some award categories have

Audience measurement raises hackles

The debate over audience measurement standards for broadcast and cable flared again last week, thanks to a series of public exchanges between a Los Angeles TV general manager and a CNBC talk show host.

Rick Feldman, general manager of Chris Craft/United's KCOP-TV Los Angeles, recently raised the contentious issue with a full-page ad in *Daily Variety* that referred to an earlier CNBC ad for Charles Grodin's talk show. CNBC's ad touted Grodin's 73% year-to-year ratings spike; KCOP's noted that the show still averages only a 0.3 Nielsen rating when measured against all U.S. households.

Feldman and many others say the common practice of measuring cable ratings against the service's total universe misleads advertisers at broadcasters' expense.

The Television Bureau of Advertising recently mailed out a batch of "cable conversion slide rules" designed to help "correct this grave disservice to the advertising community." Cable executives, meanwhile, complain that cable has never commanded its fair share of the advertising pie.

Last week, Grodin responded to the KCOP ad, and Feldman's subsequent comments in a *Los Angeles*

Times story, with his own challenge for cable vs. broadcast: "I'm going to get Geraldo Rivera, Larry King and Wolf Blitzer, and we're going to have a tag-team wrestling match with any four people from broadcast you choose, Rick," Grodin said during his Aug. 8 show.

Feldman, who stresses that he has nothing against CNBC or Grodin, turned down the invitation. Grodin later rejected Feldman's offer to appear on Grodin's show to discuss the issue. Feldman says his primary beef is with BROADCASTING & CABLE and other media outlets that report cable universe ratings.

Media buyers say the partisans are overlooking the facts. Cable's reach and CPM ratings are nowhere near broadcast levels, yet narrowly targeted cable networks—which generally reach a more affluent audience—are preferable to some advertisers in some cases. "With cable, you're generally buying tonnage," says Bill Croasdale, president of national broadcast buying for Western International Media. "If you're launching a new women's product, you go to Lifetime. If you're launching a new brand of jeans, you know you need to be on MTV."

—CL

been streamlined. Submission categories for this year's contest include public affairs, informational, reality and documentary, encompassing long-form and segments; entertainment; young adult/children's, and PSAs. The submission deadline is Sept. 15 for programs that aired between Sept. 1, 1995, and Aug. 31, 1996.

Cox Communications Corp. reported a 9% increase in revenue and an 8% increase in cash flow for the second quarter ended June 30. The increases were slightly higher, 11% and 10%, respectively, after adjusting for various cable transactions. Cox said second-quarter revenue was \$357.3 million, versus \$328.1 million in the comparable quarter last year, while cash flow was \$135.6 million, versus \$125.5 million last year. Cox also reported net income of nearly \$27 million, or 10 cents per share, versus \$5 million (2 cents per share) in second quarter 1995. The company also said subscriber numbers grew 2.8%, to 3.2 million, in the second quarter.

NAB downplayed concerns of leading advertisers that radio station consolidation could raise ad rates (BROADCASTING & CABLE, July 29). In a statement last week, NAB Radio Board Chairman Richard Ferguson said, "Consolidation will help radio become a more accessible and attractive vehicle to advertisers." Ferguson says that "at present, radio is hardly a dominant media

ad buy" because radio garners an average 7% of ad revenue in individual markets against television, print media and direct broadcast satellite. He also says that it was the intention of Congress in passing the Telecommunications Act to promote consolidation in radio.

Henry S. Schleiff, former chairman of Viacom's entertainment and broadcast groups, has been appointed senior production executive for the MCA Television Group, based in the MCA/Universal offices in New York.

The National Association of Broadcasters and the Satellite Broadcasting and Communications Association met last week to discuss allegations that satellite companies are violating the Satellite Home Viewer's Act. The NAB will continue to be involved in a series of lawsuits against satellite services distributing distant network signals to areas already served by local affiliates, a violation of the act.

Fox is offering incentives to small cable systems not carrying its Fox Net cable service, which delivers Fox programming via cable to areas not served by a Fox broadcast affiliate. For a five-year agreement, systems with fewer than 1,000 subscribers can carry Fox Net free for the first two years and \$100 a year for the remaining three years. Systems with fewer than 250 subs also will receive the first two years free, but will get the following three for \$50 a year.

Majority Rules, the new game show from Dream-Works Television, **premiered last week** on Gannett Broadcasting's KPNX(TV) Phoenix, garnering a four-day average 5.4 Nielsen household rating and 11 share. The show debuted at 6:30 p.m. last Monday with a 7.4/14, building on its 6.9/18 news lead-in, but it dipped to a 4.9/9 by Thursday. By comparison, *Extra* averaged a 6.4/12 in the time period last month.

Veteran TV actor **Robert Urich**, currently starring in the first-run drama *Lazarus Man*, has been hospitalized in Los Angeles after being diagnosed with a rare form of cancer, synovial sarcoma. Doctors say the prognosis for a full recovery is good, although Urich will be hospitalized for several weeks for chemotherapy treatments. Officials with *Lazarus Man* distributor Turner Program Services say it's too soon to tell if Urich's illness will delay production for the drama's second season, which begins in January. Production on the Castle

Rock Entertainment series had been set to resume next month. The show is looking to add a second male lead next season, but TPS sources say that move was in the works long before Urich was diagnosed with cancer.

Young Broadcasting reported second-quarter net income of \$1.9 million, compared with a \$6.2 million net loss for second quarter 1995. For the first half, Young reported a net loss of \$1.5 million, compared with an \$8.8 million net loss for the comparable period a year ago. Due to station acquisitions, net revenue and operating income were up over 1995 levels. Revenue was up 11.4% in the second quarter, to \$36.1 million, and operating income was up 9.4% to \$12 million. For the first six months, revenue was up 7.4%, to \$63.8 million, and operating income was up 7.4%, to \$17.4 million.

Errata: Barry Baker, president/CEO of Sinclair Communications, was misidentified as executive VP in the story on page 46.



Drawn for BROADCASTING & CABLE by Jack Schmidt
"He said his horoscope has him as petty, aggravating and tense. I thought that was his job description."

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Slam dunk

Circumstances prevented our being the first to endorse Regina Keeney for the FCC, and by the time a week had passed the world had made it unanimous. Frankly, we see no need for a hearing: we'd pass her through by acclamation.

If ever there were a model (Republican) candidate, it is she. She got her training on Capitol Hill under John Danforth (D-Mo.)—she was for nine years GOP counsel to the Senate Commerce Committee—and has since been on the job at the FCC, first as head of the Wireless Bureau, more recently as chief of Common Carrier. She is a tireless worker and a skilled bureaucrat, if that word may be used nonpejoratively.

President Clinton has probably selected the one nominee with a chance for confirmation in this election year. She satisfies the Republicans and presumably Bob Dole, whose own choice she could well be. Should he win, and an interim chairman be necessary, she could satisfy both sides of the aisle. And by agreeing to hold off on naming a successor to Jim Quello, the President has pleased everyone.

This page in particular.

Leash law

Former House Commerce Committee chairman and ranking minority member John Dingell appears to have spent too much time in Washington's midday sun. He has tacked onto Jack Fields's parting-shot legislation—aimed at the FCC on various fronts—what amounts to a leash law for FCC chairmen.

If it is merely a joke, it undermines a legislature that doesn't need any further hits to its credibility. If it is not a joke, it is so ludicrous as to be laughable.

The addendum to Fields's bill would keep the chairman from traveling more than 50 miles from Washington on official business for his first two years. The reason, of course, is that Reed Hundt has refused to reside beneath the thumb of the Congress.

We have not always liked the directions or distances Hundt has traveled, but it is ridiculous to suggest that the industry is better served by a chairman staked atop a hill teeming with lobbyists and congressional aides. That the suggestion comes from Congress, where members collect more frequent flyer miles than diplomats collect parking tickets, adds the exclamation point.

Better they pass a law keeping congressmen 50 miles from the capitol, at least when they try stunts like this.

No help

The Justice Department has set its own limit on radio multiple ownership. Acting in the Jacor/Citicasters merger last Monday, it said that broadcasters may not have more than 50% of advertising revenue in a market. It's a finding that at first glance looks logical but doesn't stand up under scrutiny.

The problem is, radio has less revenue than any other advertising medium. Generally speaking, something like 7% of the pie. Take 50% of 7% and you're really beginning to deal in small potatoes. The whole point of liberalizing the multiple ownership rules was to allow the accumulation of critical mass and economies of scale and empower the radio industry to act like big business.

Justice says its new rule is not set in concrete, although it hasn't indicated whether it will grow more liberal or more strict. Our recommendation: Listen to radio, don't limit it.

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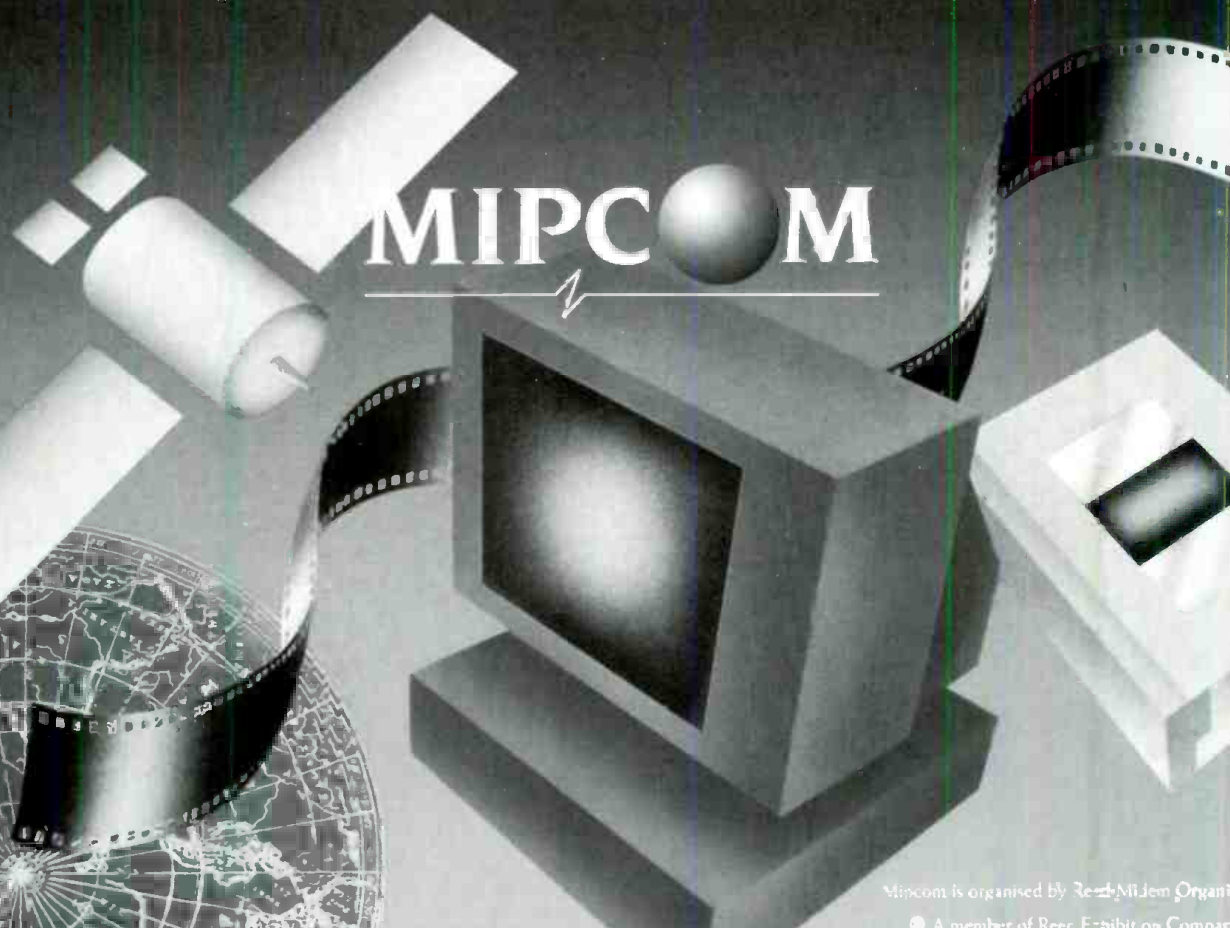
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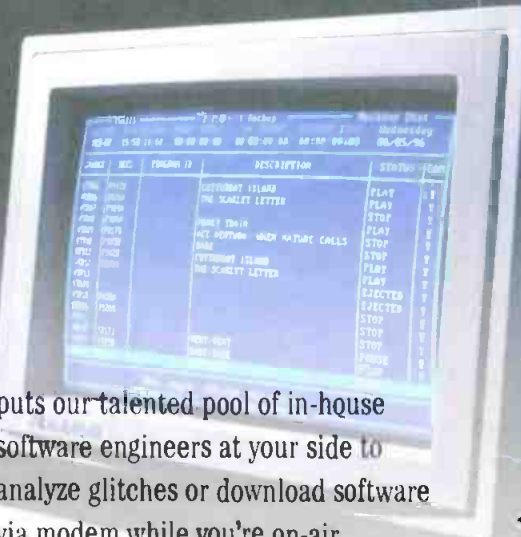
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