

JUNE 3 **Broadcasting** *The Newsweekly of Television and Radio* **& Cable**

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It's Bambi Time

**Family Programing
Is Riding a
V-Chip Wave
Into Prime Time**

**Children's TV
Coming to a Boil**

**Hallmark's
The Yearling**

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**TOP OF THE WEEK / 7
BROADCASTING / 35
CABLE / 49
TECHNOLOGY / 67**

WHAT DO:

Candice Bergen

Fran Drescher

Harry Anderson

Dan Rather

Cybill Shepherd

Dick Van Dyke

Chuck Norris

David Letterman

Roma Downey

Della Reese

Don Johnson

Cheech Marin

Jane Seymour

Adam Arkin

Christine Lahti

Nancy Travis and the
gang at 60 Minutes...

SAY TO:

Bill Cosby
Phylicia Rashad
Madeline Kahn
Ted Danson
Mary Steenburgen
Peter Strauss
Ray Romano
Kyle Chandler
Fisher Stevens
Gerald McRaney
Scott Bakula
Maria Bello
Rhea Perlman
Malcolm McDowell
Ken Olin
and Jason Gedrick?

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Great shows.
Great television.
In a great tradition.
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for *grown-ups*.



Bill Cosby
Phylicia Rashad
COSBY



Ted Danson
Mary Steenburgen
INK



Peter Strauss
MOLONEY



Ray Romano
Patricia Heaton
EVERYBODY
LOVES
RAYMOND

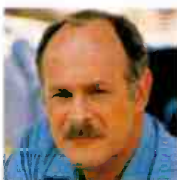


Kyle Chandler
EARLY
EDITION

WELCOME

Smart comedy.
Sophisticated drama.
Presented with
the wit,
the flair,
the sheer *class*
that CBS pioneered.

 CBS Welcome home.



Gerald McRaney
HOME
OF THE BRAVE



Scott Bakula
Maria Bello
MR. & MRS. SMITH



Ensemble cast
PUBLIC MORALS



Rhea Perlman
Malcolm McDowell
PEARL



Ken Olin
EZ STREETS



HOME!

Fast Track

Must Reading from

**Broadcasting
& Cable**

June 3, 1996

TOP OF THE WEEK / 7



Fox faces 'a real sales job' in explaining to affiliates this week why it is moving 'The X-Files' from Friday to Sunday. / 9

Disney drives to revive ABC The integration of ABC into Disney is in full swing. Disney CEO Michael Eisner and president Michael Ovitz are intimately involved in remaking the network, and ABC affiliate executives gathering this week in Orlando agree that ABC needs an infusion of fresh prime time programming. / 7

CBS wants viewers to call it 'Home' CBS is positioning itself as the network that "respects and responds [to]" public concern over TV's alleged negative influence on society. The network's "Welcome Home" promotion marks a wholesale reversal from its unsuccessful bid over the past two seasons to compete with ABC and NBC for younger demographics. / 9

Kids TV ball in broadcasters' court With a new proposal from Commissioner James Quello and a round of license renewals arriving today, FCC officials hope that broadcasters soon will endorse a three-hour children's TV standard. Quello says that is a reasonable standard, but only if it comes from the industry rather than via "government edict." / 12

BROADCASTING / 35

'Care Bears' meet 'Barbarella' Family entertainment producer Nelvana is adding sexy new sci-fi series *Barbarella* to its slate, which includes *Care Bears* and *Magic School Bus*. Nelvana will use *Barbarella* to expand into the first-run action-hour business. / 35

Fox wins with news in L.A., Chicago For the first time in decades, KTTV(TV) Los Angeles, owned by Fox, has unseated Tribune's KTLA(TV) as the 10 p.m. news leader there. And in Chicago, Fox's WFLD(TV) has tied WGN-TV's 9 p.m. news for the first time. / 38



Fox's 'L.A. Firefighters' debuts this week, part of the network trend of airing original shows during the summer. / 38

COVER STORY

Family programming: All-in-the-family TV

With the coming of the V-chip and TV ratings, the family genre is experiencing a revival. As network critics attack what they say is a dearth of family-friendly fare, some networks are stepping up production of or orders for such shows. Even family-fare veteran Hallmark Entertainment is increasing

Cable executives say family fare such as Lifetime's 'Night of the Twisters' is more dessert than main course. / 30

its output, from 61 projects last year to 74 this year. However, at least one prominent producer worries that the current atmosphere already restricts creative freedom.

Cover photo courtesy Hallmark Entertainment / 24



CABLE / 49

TCI tackles state rules In a lawsuit with broad national implications, TCI says rules adopted by Colorado's Public Utilities Commission unfairly burden new competitors in the local-telephone-service business. / 49

24-hour news: A numbers game If TCI and Fox hammer out their carriage deal, Fox's 24-hour news network will launch this fall with 12 million subscribers. Competitor MSNBC says it will launch July 15 with 20 million subs. / 50

Pay channels try to boost odds Pay-TV networks are bracing for a possible loss of subscribers as cable rates start going up. HBO, for example, is offering basic-only customers both HBO and Cinemax for the price of one. / 52

Telemedia Week

PacTel makes 'Net leap' Pacific Telesis will be the first regional Bell operating company to offer Internet-access service. The service, which is kicking off in California, will be offered in conjunction with America Online. / 64



Scott Patrick takes his 'Hollywood One-on-One' to Encore's Starz! channels. / 51

TECHNOLOGY / 67

SPECIAL REPORT: Transmitters As digital transmission moves into view, transmitters are the first focus. TV broadcasters are making their final NTSC purchases, while radio stations aren't afraid to spend on analog. / 68

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Top of the Week

Disney rewriting its ABCs

Affiliates to meet network's new leaders of the club in Orlando this week

By Steve McClellan

As Yogi Berra might put it, it's like déjà vu all over again for ABC. For the second time in a decade the network is being made over in the image of its acquirer—and at a time when its fortunes have taken a turn for the worse.

The integration of ABC into Disney is in full swing. And although Disney managers, led by CEO Michael Eisner and president Michael Ovitz, have a hands-off reputation—as long as unit managers meet tough goals set for them—Eisner and Ovitz are intimately involved in the remaking of ABC.

ABC affiliate executives, gathering in Orlando, Fla., this week with network executives for their annual meeting, say they are excited about the prospects of a Disney-run ABC. The network clearly needs an infusion of fresh, appealing prime time programming. It also needs to get back on track in daytime, where CBS closed the gap in



Eisner and Iger are all smiles after the merger. Now the fun really begins: Can Iger meet the 20% annual profit gains Eisner expects from Disney operating units?



Former EuroDisney chief Steve Burke is now the number two executive at Capital Cities/ABC. He's in charge of ushering the network into the Magic Kingdom.

the key demos this season.

Affiliates say they already see signs of rejuvenation in the network's marketing and on-air promotion, now that Alan Cohen, a draftee from NBC, is in charge. But if Disney lends its considerable marketing clout to the network (and sources at ABC say that's the goal), affiliates wonder whether there will be a price to pay. One possible quid pro quo: on-air commitments to promote various parts of the Disney empire.

That question aside, it's clear that Eisner and Ovitz, both of whom will make formal remarks at this week's meeting, are remaking ABC in the Disney image. A key player in the transition is Stephen Burke, the highly regarded former president of the EuroDisney theme park (and son of former Capital Cities president Dan Burke). He joined CapCities/ABC in February as executive vice president.

Burke's mandate is to mouse-ify the network, or as a corporate spokesperson puts it, "find the most effective ways for Disney and ABC to move ahead together." Operating unit executives, however, continue to report directly to CapCities/ABC President



Rumors pop up daily about Harbert (l) being replaced by McDermott (r), but as of last week, he was still in office.



On tap in Orlando

Some highlights of this week's ABC affiliate meeting agenda:

- Affiliates and network executives are expected to discuss at length the network's prime time predicament and plans for getting out of it; there also are some concerns about daytime declines.

- Affiliates also want to talk about some cable ventures the network has proposed (such as airing network soaps on QVC) and the possible dilutive impact on the broadcast "brand." Disney/ABC cable chief Geraldine Laybourne will attend the affiliates meeting.

- The marketing and promotion presentation by the network's new executive overseeing that area, Alan Cohen, is expected to be a top draw.

Robert Iger. Burke's one direct report is Nancy DiBernardo, an ABC veteran recently named to the new post of director of synergy at CapCities/ABC.

Speculation in industry circles in both New York and Los Angeles is that Burke might have been put in place to succeed Iger or David Westin, president of the ABC Television Network Group, if and when the two Michaels at Disney think that a change is necessary.

Iger and Westin declined to be interviewed for this story, as did Eisner and Ovitz. But a corporate spokesperson insisted that it was Iger's idea to bring Burke to the company, and said they've known each other for years.

When the merger was announced last year, Iger signed a new five-year

employment contract with Disney. On the surface, Disney was signaling confidence in him and trying to show a semblance of management stability. But as the recent firings of Frank Biondi and Michael Fuchs demonstrate, long-term contracts don't necessarily mean long-term employment. Industry odds-makers give Iger another year to get ABC's house in order or at least convince Eisner and Ovitz he's the right man to do it.

Although Iger signed a contract, Westin did not, despite being offered one. Last summer, sources say, CapCities Chairman Thomas Murphy told Eisner that there were two key people at the

So Eisner and Ovitz know programming, and ABC needs all the help it can get in that area. ABC Entertainment President Ted Harbert has had two hitless development seasons. This season, the network fell 13% among the key adults 18-49 demographic, which the network dominated just a few years ago. In the May sweeps, ABC fell 19% in Nielsen household ratings for a third-place finish behind NBC and CBS. Among adults 18-49, ABC was third behind NBC and Fox, when measured by the 15 hours of direct competition with Fox.

For ABC, the story in May was similar to the story in February—a third-place finish because viewers weren't

Rumors emerge daily about Harbert's imminent departure from the network, or perhaps his taking the post of chairman of ABC Entertainment and being replaced as president by Jamie McDermott, the former NBC wunderkind who developed the hit show *Friends*. Network sources say it would not surprise them to see Harbert leave.

While the rumor mill has worked overtime regarding Harbert, a handful of ABC's old-guard executives already have left, including Dennis Swanson, president of ABC Sports. He has been replaced by Steve Bornstein, president of the fabulously successful ESPN, who will now oversee both the cable network and ABC Sports, whose star has faded in recent years.

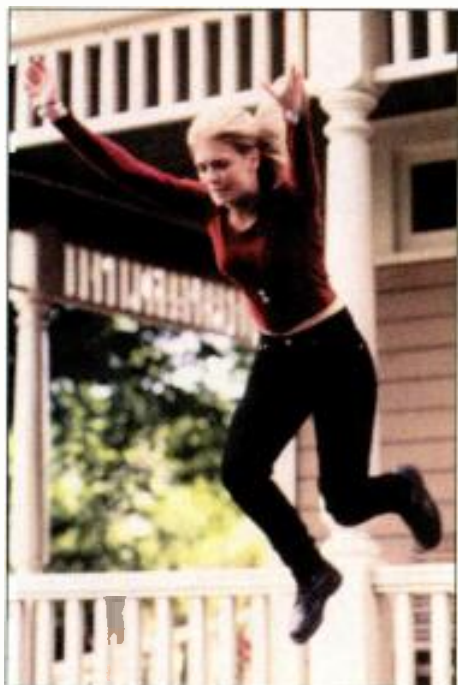
Also electing early retirement since the completion of the merger were Michael Millardi, a 30-year veteran who ran the station division, and James Arcara, who ran the radio division. Steve Weiswasser, the company's general counsel and president of the multimedia group, left last year—after the

announcement of the merger but before its closure—to run Americast, the telco video venture in which Disney is a partner. Last year, before the merger announcement, programming veteran Brandon Stoddard resigned as president of ABC Productions, on which Disney pulled the plug two weeks ago.

Meanwhile, Disney stock has dropped 12% or so in the past couple of months, in part due to the changing fortunes of ABC but also due to tough comparisons with a year ago in Disney's theme park and movie businesses, says Smith Barney entertainment analyst Jill Krutick. "Disney is not alone in its stock performance," says Krutick. "We've seen weakness in all three major entertainment stocks—Disney, Time Warner and Viacom."

And given the ratings performance this season, the revenue outlook for this year and next is negative, analysts say. The upfront market, which is beginning to break now, will tell more of the story. But with ABC's ratings declines and a softer ad market generally, "it's not a pretty picture," says one analyst.

Long term, the outlook is more positive, if based only on Disney's track record under Eisner. ■



Pundits say ABC must get performance from its new shows to make ratings headway next season. Early trouble signs: no pilot yet for 'Sabrina' (l), while the pilot for 'Clueless' (above) is being reshot.

company whom Disney should make all efforts to retain—Iger and Westin.

The speculation is that Westin wants to leave his options open. But one executive close to him says "it wasn't as calculated as that. It was really a matter of him saying to Bob [Iger]: 'Let's just get the merger done, and we'll worry about my contract later.' They just haven't gotten around to it."

On the programming front, sources close to the situation say Eisner and Ovitz screened every pilot that ABC considered for its upcoming fall schedule. That news should not come as a great surprise for several reasons. Eisner spent 10 years earlier in his career programming ABC. He considers himself pretty good at it, as do many outside the company. As founder of Creative Artists Agency, Ovitz was a pioneer in creating prepackaged programs for the big and little screens.

turned on by the network's "event" sweeps programming. After the February sweeps, Eisner said it would "never happen again." Although the results were the same in May, affiliates were giving him the benefit of the doubt. "I took his comment to mean the network would not fail to show up ever again," says one station executive on the affiliate advisory board. "They showed up in May, but just didn't have much in the pipeline."

Ad agency executives aren't bowled over by the new ABC prime time lineup. "It's a very conservative schedule," says New York-based media buyer Paul Schulman. "They didn't take a lot of chances, and it's almost the same game plan as a year ago: Use four building blocks to launch new shows."

Those shows are *Home Improvement*, *Grace Under Fire*, *Ellen* and *Roseanne*. But Schulman notes that all four dropped significantly in ratings this season: "Those building blocks have some cracks in them. Their best numbers may be behind them."

Fields pushes mini-auction

Would auction high-end UHF channels left over from FCC's assignment of digital channels

By Chris McConnell

Broadcasters are worried that the FCC and Congress may be trimming some channels from their advanced TV spectrum.

Sources say House Telecommunications and Finance Subcommittee Chairman Jack Fields (R-Tex.) is circulating draft legislation to auction spectrum at the high end of the UHF band (with the proceeds going to help fund public broadcasting). They also say the FCC, anticipating such a proposal, is not planning to assign any advanced television channels in the 60-69 range.

The commission next month hopes to issue its proposal for matching each ana-

log channel with a digital counterpart.

Keeping new channel assignments out of the 60-69 range would leave a largely unused block of spectrum, since fewer than 100 stations now operate in that portion of the band, according to the FCC. Lawmakers could therefore auction that spectrum without delay, although any users would have to avoid interfering with the existing analog broadcasters in the band.

FCC officials would like to keep the 60-69 territory clear if it is technically possible, although commission and broadcast engineers differ on the feasibility of the idea.

"We'll have a shortfall," says Victor Tawil of the Association for Maximum

Service Television (MSTV). The association predicts that lopping channels 57-69 off the potential ATV spectrum band would leave one-quarter of existing stations without a digital channel.

"The trade-offs would be far too deregulatory," adds NAB's Lynn Claudy. Claudy says restrictions in the amount of advanced TV spectrum threaten to create smaller advanced TV service areas and heighten the risk of interference into NTSC service.

Others counter that the idea could ease pressure on broadcasters by allowing them to make a spectrum "down payment" on advanced TV channels. The payoff, they say, could be a longer transition period to advanced TV. ■

CBS goes kinder, gentler

Network positions itself as 'warm, trustworthy and comfortable'

By Cynthia Littleton

CBS Entertainment President Leslie Moonves last week told affiliates gathered in Los Angeles that the network would respect the tradition of the 8 p.m. family hour, but stopped short of saying it would confine the hour to family shows, as some in Congress have called for (see page 12).

The network still will find time for such adult-themed fare as Steven Bochco's *Public Morals* (Wednesday at 9:30 to be exact).

Peter Lund, CBS president, also reiterated the network's pledge to program three hours of children's educational programming per week by fall 1997, but at the same time said CBS is "absolutely and unequivocally against any numerical quota for children's programming."

The family-friendly tone the network took at its annual affiliate gathering was no accident. CBS set out last week to reshape its image with a marketing campaign that capitalizes on headline-grabbing battles over the V-chip, children's programming and other political hot buttons.

The idea behind the network's

"Welcome Home" promotional campaign is to position CBS as the network that "respects and responds" to public concern over what some say is TV's negative influence on society by offering quality programming, to make viewers feel that CBS is a "warm, trustworthy and comfortable place," said network president Jim Warner.

"We believe there is a big opportunity for a television network to take responsibility," Warner said, citing a *U.S. News and World Report* poll indicating that nearly two-thirds of the population thinks TV has a negative effect on American life.

To encourage stations to get on the campaign bandwagon, CBS has proposed a fall, fourth-quarter swap in which stations would give up more time for network promotional spots in exchange for more network ad inventory. Details of the plan were sketchy at press time, but the move was seen as a bid to achieve parity with ABC and NBC in network promotional spending.



CBS's Moonves and Lund had family-friendly attitudes last week at the affiliates meeting.

By and large, affiliates were receptive to the plan. "There's no denying that we need better promotion," said Phil Jones, president, Meredith Broadcasting Group. "We're willing to entertain any suggestion to help our prime time." That attitude reflected the groundswell of goodwill toward CBS by the affiliate body, reenergized by new management. "It's great to see everything coming together in such a positive way," said Michael Jordan, chairman of Westinghouse Electric. "Our new team is working well, and the affiliates really seem to be responding." ■

Rysher is adding tw



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Kids television ball in broadcasters' court

FCC says industry input on children's programming standards still needed to settle dispute

By Chris McConnell

With a new proposal from Commissioner James Quello, and a round of license renewals arriving today, FCC officials are hoping that broadcasters will soon publicly endorse a three-hour children's TV standard.

Quello's offer to base license renewals on an optional quantitative standard has brought commissioners closer to resolving the long-standing dispute. But resolution hinges on the commissioners agreeing on a specific number, something Quello is still unwilling to do unless it comes from the broadcasters rather than the FCC.

"I think we avoid a First Amendment challenge when the industry volunteers it," says Quello.

His proposal would set a floor—of perhaps 30 minutes to an hour—on the amount of children's television that broadcasters must air in order to comply with the Children's Television Act. But to insure a license renewal, broadcasters would need to either match the industry average or engage in other efforts, such as funding the production of children's programming. The industry

average would come from a survey of broadcasters using a tightened definition of educational programming.

Quello thinks three hours is a reasonable renewal standard, but only if it comes from the industry rather than "a government edict."

FCC Chairman Reed Hundt says that would be fine, but only if the programming standard volunteered by the industry comes to three hours. Hundt opposes a plan that would allow the broadcasters to claim something less as the industry average and thereby avoid the three-hour guideline.

"It has to be three, three, three," Hundt says.

"Participation from the industry is critical," says FCC Commissioner Susan Ness. "I do see us coming to consensus around a standard that may very well be generated by broadcasters."

Several broadcasters privately have already signed off on the idea of a



Quello says three hours of kids TV is reasonable.

quantitative standard—at least an optional one—for processing license renewal applications. Sources say that several urged Quello to craft a compromise plan in the weeks before he unveiled his new proposal.

Gray Communications Systems President Ralph Gabbard, for instance, says that he and broadcast consultant Ward Quaal last month discussed with

Quello possible resolutions to the dispute in the face of approaching license renewals.

"We were all concerned," says Gabbard, who also chairs the NAB Television Board, about the license renewal applications. He calls the Quello plan a good compromise and hopes that it will break the impasse at the FCC. Quaal, an influential Republican lobbyist, has been urging Quello to compromise. "I was

trying to get us off dead center and get this thing behind us."

Other broadcasters predict the rest of the industry soon will follow suit in supporting at least an optional standard that allows stations alternative paths to satisfying the Children's Television Act.

"I think the industry will cave," says one industry source, maintaining that broadcasters will have to concede to a quantitative standard to seal their lock on digital TV spectrum. Quaal agrees that the industry will have trouble warding off periodic attempts by Congress to turn broadcast spectrum into a new source of federal revenue.

Others say the industry would be better off dealing for an optional three-hour standard now than battling a five-hour mandatory standard if FCC Chairman Reed Hundt procures an additional vote at the five-seat commission.

But such a deal will require a public show of support for a three-hour benchmark from the industry.

NBC already has informally suggested an optional renewal "safe harbor" plan in talks with industry executives and FCC officials. But industry observers say the networks, while not categorically opposed to the concept, are not ready to publicly commit to the idea.

The NAB still maintains its opposition to a quantitative standard, although it will review the Quello plan and the other proposals at its board meeting later this month.

Congressmen call on FCC to set three-hour standard

A majority of House members have endorsed a three-hour children's educational programming standard.

In a letter to the four FCC commissioners, 220 House members are calling on the FCC to set a "clear, unambiguous three-hour threshold for all broadcasters to meet in return for renewal of a license."

"A majority of this body is not interested in vague, unenforceable guidelines on children's TV," said Representative Edward Markey (D-Mass.), who circulated the letter to House members. Last week's announcement of the signatures follows an earlier petition that gathered more than 100 signatures.

Senator Joe Lieberman (D-Conn.) said he is circulating a similar letter in the Senate and that 20 senators have so far signed on.

Broadcasters last week pointed to the absence of House leadership from the list of signatories to Markey's letter. Those not signing included House Speaker Newt Gingrich (R-Ga.), House Commerce Committee Chairman Thomas Bliley (R-Va.) and Telecommunications and Finance Subcommittee Chairman Jack Fields (R-Tex.).

—CM

PBS's Duggan proposes program icons for kids TV

Educational shows could be flagged to invite viewing; system would be used along with ratings system

By Elizabeth A. Rathbun

When the TV industry's V-chip implementation group reconvenes on June 13, PBS President Ervin Duggan will offer an additional way for parents to help their children avoid violent shows: an icon flagging programs that educate children.

The as-yet-undesigned icon could be used during shows and in ads and program schedules. Duggan said last Thursday during an address at UCLA's Center for Communication Policy.

Ratings are "so negative [in] telling people what not to watch," Duggan said after the speech. An education icon would "make the whole enterprise more positive" by inviting viewers to watch particular shows.

An icon would not supplant a ratings system, but would be an addition to it, Duggan said. Its use would be voluntary. But if enough producers use an icon, competition to provide educational excellence in kids TV would be encouraged, he said.

The proposal "is a sound idea and one that should be considered as we contin-

ue to develop the ratings system," said Richard Taylor, spokesman for Jack Valenti, chairman of the industry's V-chip implementation group and president of the Motion Picture Association of America.

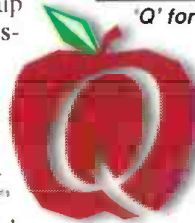
Duggan said he wrote to Valenti about his plan in anticipation of the group's June 13 meeting. The group is working to come up with a ratings system by January.

"One could view that it complicates an already complicated process," Duggan admitted.

But, he maintained in his speech, "the current approach to ratings...doesn't go far enough." Without "affirmative symbols of quality...we may [create] a world of bland, indiscriminating labels in which *Mr. Rogers' Neighborhood* is

described as essentially just like an episode of *Superman*."

"It would be very helpful," Kathryn Montgomery, president, Center for Media Education, said of an icon. "It would cause the industry to be more honest and forthcoming [with] parents." Also, the networks "couldn't put it on *The Jellies* or *The Flintstones*," she said.



'Q' for quality: PBS's Duggan thinks an icon such as this one would draw viewers to quality kids shows.

Duggan outlined suggested criteria for deciding what is educational programming. For children under six, a show would have to be uninterrupted by commercials. Other criteria would require that each series have "defined educational goals and objectives," with research conducted in producing the series and to "ascertain educational effectiveness."

Programs also would have to address a subject deemed important for school readiness,

such as language skills, cultural appreciation or development of motor skills.

"Lest anyone think that programs worthy of this icon can be found only on PBS, let me point out that a good many offerings" on cable and broadcast TV would qualify, Duggan said. Those include *CBS Schoolbreak Specials* and *CNN Newsroom*, he added. ■

Ellis buys Federal for \$170 million

Less than two weeks after the formation of TV group owner Ellis Acquisitions Inc., the company is buying Federal Enterprises Inc. and its eight network affiliates for \$170 million (subject to FCC approval).

The purchaser of the stations is named in a Media Ventures Partners (MVP) news release as Raycom Media Inc. But broker Brian E. Cobb says the name "Raycom" has been "borrowed" by Ellis Acquisitions, which last month bought Ellis Communications Inc.'s 12 TV stations for \$732 million. As part of that deal, Ellis Acquisitions acquired sports producers/syndicator Raycom Inc. (BROADCASTING & CABLE, May 20).

As Cobb characterizes it, Ellis Communications provides the platform for Ellis Acquisitions, and the purchase of Federal expands the new company's markets.

Federal had been looking for a buyer since December 1995, when it hired MVP to explore a sale. The largest station in the group is NBC affiliate WSTM-TV Syracuse, N.Y.

The other stations are WDAM-TV Laurel/Hattiesburg, Miss. (NBC); WPNB-TV Traverse City/Cadillac, Mich. (NBC), and its satellite WTOM-TV Cheboygan/Cadillac; WLUC-TV Marquette, Mich. (ABC-NBC-Fox); KTVO-TV Ottumwa, Iowa/Kirkville, Mo. (ABC), and KNDO-TV Yakima, Wash. (NBC), and its satellite KNDU-TV Richland, Wash. (both NBC). Federal President Dale G. Rands was not available for comment last Friday.

The deal provides Ellis with more geographic diversity, Cobb says, noting that "a lot of these are dominant stations, although in small markets."

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

—EAR

Daytime upfront shows slight gain

Prime time expected to close next week; cable to top \$1.5 billion

By Jim McConville

The broadcast network daytime upfront advertising market wrapped up quickly last week, and industry sources report flat to modest price increases over last year.

Meanwhile, cable TV expects to top last year's overall \$1.5 billion mark with 15%-20% cost per thousand (CPM) increases.

Prime time upfront, now halfway done, is expected to close by week's end, with the overall upfront market expected to wrap by mid to late June. Network executives predict that daytime upfront sales likely will match or slightly pass last year's estimated \$1.2 billion total.

"It's probably as close as it was last year, maybe down a little," says Larry Hoffner, vice president of network sales for NBC-TV.

Hoffner says daytime CPM increases this year will be "moderate to flat. Last year, daytime took a hefty increase, so you're really starting from a much higher base than the year before."

Joe Abruzzese, CBS-TV VP of network sales, says daytime will post low-single-digit CPM increases: "Daypart will be up three to four percent; price increases were fairly modest."

Executives say prime time is moving along quickly, but won't match 1995's buying spree, when advertisers coughed up an estimated \$5.6 billion. Leading ad buyers again this year are automotive, telephone, computers, food and beer companies.

"It's moving, but it's not the frenzy we had last year," says one buyer. "Last year you had five minutes to decide where you were going to spend money."

Buyers say NBC and Fox are posting the highest CPM increases, while ABC and CBS are averaging 3%-5%. "We hear that nobody is buying on NBC for less than 10 percent over last year," says one buyer.

One hot spot is Thursday night, where NBC's "Must See TV" comedy block reportedly is getting CPM increases of up to 18% from movie studios.

Several executives say last year's talk show backlash may translate into some ad dollars moving from syndication to network programming. "Because

of low CPM increases, a lot of scatter dollars that used to go into daytime talk are flowing over to network," says one West Coast media buyer.

Don Stump, vice president of network sales for the Cabletelevision Advertising Bureau, predicts that overall cable sales will be up 15%-20% over 1995.

"The audience that cable represents is bigger," says Stump. "We gained a lot of [Nielsen] share points in prime time. Cable is getting a bigger share of the viewing audience, so it will get a bigger share of the dollar volume." ■



Prime time sales for NBC's Thursday block, including 'ER,' were hot.

Wireless operator sues Time Warner for \$1 billion

By Michael Katz

Bartholdi Cable, former owner of wireless operator Liberty Cable of New York, has levied a \$1 billion lawsuit against Time Warner, claiming that the media giant illegally denied Liberty programming and intentionally attempted to ruin its business.

"For more than 25 years, Time Warner has maintained and abused its position as a monopoly distributor of multichannel programming in the most important media markets in the world, the boroughs of New York City," the complaint says.

"The whole thing is completely baseless," says Michael Luftman, a Time Warner spokesman. "They've been making wild accusations for years—none of them had foundation and neither has this. Clearly it is an attempt to manipulate the legal process and to use FTC consideration to their own advantage."

The lawsuit comes as Time Warner has been trying to overcome antitrust hurdles it faces as the Federal Trade Commission considers approval of the company's proposed \$7.5 billion merger with Turner Broadcasting System. The Liberty suit also accuses Time Warner of:

- Damaging and destroying Liberty's equipment.
- Paying commercial bribes to build-

ing employees.

- Interfering with Liberty's advertising campaign.
- Harassing and physically intimidating Liberty technicians.
- Waging a campaign of "dirty tricks" and threats against Liberty subscribers and intimidating Liberty customers.

Turner, TCI and Cablevision Systems also were named in the suit as "co-conspirators" with Time Warner. Bartholdi still holds a minority interest in Liberty, although current owner Peter Kiewit Sons of Omaha is not involved in the suit.

The dispute shows what may be a trend in fighting between wireline and wireless cable companies. Last year, local multipoint distribution service (LMDS) operator Cellularvision complained to the FCC that Rainbow Programming violated commission rules by refusing to sell its SportsChannel New York to the LMDS carrier. The FCC agreed and ruled in favor of Cellularvision.

"The cable industry is always trying to protect their monopoly," says Andrew Krieg, vice president and general counsel of the Wireless Cable Association. "This is a continuation of the ongoing struggles of emerging competitors trying to gain a foothold against the entrenched [cable companies]." ■

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TCI defends Canadian DBS deal

By Harry A. Jessell

MCI and News Corp. knew what they were getting into when they bid nearly \$700 million for U.S. DBS spectrum, says Telecommunications Inc.'s Bob Thomson.

They knew that similar Canadian spectrum was available to provide DBS service in the U.S., Thomson told reporters in Washington last week. In fact, they urged TCI to pursue a deal with Telesat Canada for the Canadian channels when it looked as though all the companies would be joining forces in the DBS business.

But after TCI cut a deal to acquire the Canadian spectrum on its own, Thomson says, MCI and News Corp. "raised all these public-policy reasons not to do the deal."

Along with pioneer DBS providers DIRECTV and USSB, MCI and News Corp. are urging the FCC to nix TCI's deal with Telesat Canada. MCI and News Corp argue that they were willing to bid nearly \$700 million for the U.S. spectrum only because of the FCC's promise to auction any future DBS spectrum that becomes available.

MCI and News Corp. also contend that no one should be allowed to use Canadian spectrum to serve U.S. audiences until the Canadian government agrees to open up its market to U.S. DBS companies and other U.S. programmers.

An MCI spokesman says that Thomson mischaracterized its position. MCI was aware of the availability of the Canadian spectrum, he said. "But we believed then and believe now you can't use it for domestic service until the reciprocity issue is resolved."

Thomson also argued that the programming-reciprocity argument was a "red herring," an unrelated trade issue that News Corp. and MCI are trying to use to derail competition.

Thomson said that all the talk about TCI joining the MCI/News Corp. DBS venture is now on the back burner. And to win FCC approval of its Canadian plan, he said, TCI may be willing to accept a condition barring such a merger. ■

Closed Circuit

DENVER

US West eyes PCS

Under the "you can tell the Telecom Act of 1996 is having an impact" category, telco/cable operator US West has initiated informal inquiries with the Denver Office of Telecommunications about what it will take to get PCS licenses. One possible stumbling block: US West doesn't own the PCS licenses for the city and county of Denver. Financially troubled QuestCom does, but was unable to come up with the cash to pay them off, and the FCC said late last week that it will re-auction those and other licenses beginning July 3 (see "In Brief"). US West's contact with Denver regulators appears to be a sign that it wants to be first in line to pick up the pieces.

Other QuestCom licenses up for grabs in the auction include PCS licenses for Colorado Springs, the Fort Collins-Loveland area of northern Colorado, Seattle, Phoenix and Minneapolis, all of which are in US West territory.

WASHINGTON

Mr. Gates goes to Washington

Microsoft chief Bill Gates and a group of software industry CEOs last week urged FCC Chairman Reed Hundt not to set a standard for digital television. The commission last month proposed adopting the Grand Alliance system as a mandatory standard. During a one-hour meeting with Hundt, the software group said that any standard set by the commission should employ only progressive scanning. The Grand Alliance system employs both progressive and interlace scanning.

Taking aim at captioning

Closed captioning for the hearing impaired is in jeopardy of losing much of its government funding. A House committee last week approved a measure that would limit govern-

ment funding of captioning to news and educational programs. Last year, the Department of Education pumped \$7.9 million into captioning, roughly 40% of the money spent on captioning. The bill now heads to the House floor.

NEW YORK

Sony set-top?

Sony Electronics President Carl Yankowski said last week that Sony is developing a TV set-top box that will incorporate Internet access with interactive features. Yankowski stressed, however, that the product won't be a traditional commercial set-top which will be sold to cable operators but instead a consumer unit that will link to cable set-tops already in place.

Grant's return

The WOR Radio Network has signed 90 affiliates for controversial talk show host Bob Grant since launching Grant's weekday afternoon show in syndication May 13. Grant replaces former WOR Network syndicated talker Jay Severin, who lost his regular on-air shift but is under contract with WOR as Grant's fill-in. WOR Radio Network's Rich Wood says the network "has not lost any advertisers" since taking on the controversial host.

Grant joined WOR(AM) New York in late April after being fired by WABC(AM) New York following remarks he made about the late Commerce secretary, Ron Brown.

SAN FRANCISCO

San Francisco switch

Tichenor Media System is expected to switch the formats of urban adult contemporary KSOL(FM) San Francisco and contemporary hits KYLZ(FM) Santa Cruz to a Hispanic format within a few weeks. Tichenor purchased the stations from Crescent Communications earlier this year and expects to close the deal in July.

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FCC may soften network/affiliate stance

Mass Media Bureau scales back recommendations for changing rules

By Chris McConnell

FCC officials could be taking network/affiliate rules off the fast track to extinction.

Last June the commission proposed axing or scaling back a series of rules governing the relationship between networks and affiliates. But the FCC's Mass Media Bureau now has recommended that the commissioners take a less deregulatory approach in their review of the network rules, industry and FCC officials say.

"There seems to be a little pulling back," says one industry observer. And FCC officials agree that the bureau's recommendation would not go as far as last year's FCC proposal in deregulating the network/affiliate relations. In particular, sources say, the bureau has recommended that the FCC keep the time option rule, which prohibits agreements that would grant a network the option to use an affiliate's broadcast time without actually committing to use the time.

Commission officials caution, however, that much could happen with the rules between now and June 12, when commissioners hope to take action on them. Last week the commissioners were taking their first look at the bureau recommendation and were not planning to begin discussing the proposal until this week.

Last summer's proposal covered a series of regulations aside from the time option rule:

- *The right-to-reject rule*, which states that affiliate agreements generally must allow affiliates to reject programming provided by the network. The FCC proposed keeping the rule, clarifying it to state that affiliates could not invoke it based solely on financial considerations.

- *The exclusive affiliation rule*, which prohibits agreements that bar an affiliate from broadcasting another net-

work's programming. The FCC proposed eliminating the rule in large markets, but asked whether axing it in smaller markets would preclude the development of new networks.

- *The network territorial exclusivity rule*, which bars agreements that prevent another station in a market from broadcasting network programming not taken by the network's affiliate.

Agreements that prevent stations in other markets from broadcasting the not-taken network programming also are prohibited. The FCC proposed eliminating the first part of the rule but not the second.

The Mass Media Bureau's recommendation also covers the network advertising rules, which prevent networks from influencing an affiliate's advertising rates during non-network broadcast time and also bar networks from acting as an advertising representative for the sale of non-network time. The commission last year proposed modifying or repealing the rules.

Another regulation—the dual network rule—was eliminated by the 1996 Telecommunications Act.

Networks and affiliates have battled over the regulations, with the Big Three pushing for their elimination and affiliates urging commissioners to keep them in place. The networks have maintained that the rules are costly and that the increase in independent stations and alternate video suppliers has reduced the networks' market power.

But broadcasters say that any FCC changes will not affect current agreements, many of which will not expire for five years or more. "It's not a current issue," says one industry source, adding that any FCC changes would not be reflected in actual agreements for five or six years.

Affiliates have maintained that the networks still wield enough power to justify the rules. Station groups, for instance, have told the FCC that the affiliates accept restrictive network contract provisions because they want to avoid offending the networks.

Siding with the affiliates—at least on two rules—have been the WB and UPN networks. The two emerging networks have argued that their prospects for success will be dimmed if the FCC eliminates the time option and exclusive affiliation rules.



Senate wants DARS auction

Senate lawmakers are asking the FCC to help balance the budget by auctioning digital audio radio satellite (DARS) spectrum.

In a "Sense of the Senate" amendment tacked onto Senate budget legislation, senators have called on the commission to "expeditiously and without further delay" auction the licenses for DARS and other services. The amendment also cites spectrum designated for other services, including a version of wireless cable technology called local multipoint distribution service (LMDS).

Although aimed at expressing the Senate's view, the amendment, offered by John McCain (R-Ariz.), will not carry the force of law if it remains in the budget legislation, an FCC official says. House lawmakers already have voted on a plan to direct the FCC to raise \$2.9 billion through the spectrum auctions, although the House plan does not specifically cite DARS spectrum or other frequency bands.

The House and Senate action comes as the FCC is considering a plan to auction at least half of the 50 mhz of DARS spectrum. The plan also would award DARS proponent CD Radio a license for its work in developing the service, although CD Radio would have to pay the government most or all of the license's market value as part of the "pioneer's preference" award.

"It's not inconsistent with giving any applicant a pioneer's preference," CD Radio attorney Peter Pitsch says of the Senate action. "We pay any-

—CM

EchoStar blasts FCC

The FCC "breached its commitment" to DBS proponents by auctioning reclaimed DBS channels rather than redistributing them to applicants, EchoStar has told the U.S. Court of Appeals in Washington. EchoStar has challenged the commission's 1995 decision to auction the channels reclaimed from Advanced Communications Corp. rather than reassign them under an older policy. MCI earlier this year bid \$682.5 million for the spectrum. EchoStar says the FCC "permitted the entry of a firm with no prior history in the industry, and forced a delay in service of several years" by holding the auction. Also challenging the FCC rules is DIRECTV, which has appealed commission auction rules that bar bidders from holding channels at more than one orbital location covering the full continental U.S. The FCC already has fended off a court challenge—from Advanced—to its decision to reclaim the channels. Arguments in the DIRECTV and EchoStar appeals are scheduled for Oct. 1.

Silent radio

The FCC has set hearings for a series of license renewal applications for radio stations not broadcasting. They are WAYB(AM) Waynesboro, Va.; WPMG(AM) Funkstown, Md.; WRAH(AM) Easley and WMNY(AM) Ellmore, both South Carolina; KWHK(AM) Hutchinson, Kan.; KLZK(FM) Brownfield, Tex.; WBEM(AM) Windber, Pa.; KFKU(AM) Lawrence, Kan., and WKZF(FM) Bayboro, N.C.

FCBA questions Portals plan

The FCC's rent will be as much as \$2.7 million per year more than it should be under the current General Services Administration lease with the Portals project (see drawing below), the Federal Communications Bar Association says. The FCBA, which late last month wrote lawmakers to argue against the commission's planned move to the Portals, maintains that the government may be paying \$8



per square foot more than the market rate for the FCC's headquarters. The group's letter cites lease provisions calling for the government to annually pay \$38 per square foot for 449,859 square feet of office space. "One cannot escape the conclusion that the GSA-Portals lease is out of step with current and foreseeable market conditions and with the important needs of the government to prioritize

its spending," the association says.

EEO fines

The FCC has ordered Arizona Lotus Corp. to pay \$15,000 for EEO violations. The fine is \$10,000 less than one the commission originally levied on the company as part of a 1994 decision to renew the licenses of its KTKT(AM)-KLPX(FM) Tucson. The commission also fined KXRM Partnership \$13,000 for EEO violations as part of a decision to renew the license of KXRM-TV Colorado Springs.

Explicitly upset

Lawyers for Spice Networks and Playboy late last month were arguing against the Telecommunication Act's adult channel scrambling provisions before a three-judge panel of the U.S. District Court in Delaware. The companies want a preliminary injunction against the provisions, which would require cable operators to scramble the audio and video of "sexually explicit" programming channels so that nonsubscribers cannot receive them.

Operators not scrambling the channels would be barred from airing them between 6 a.m. and 10 p.m. In March, Playboy and Spice won a stay

of FCC rules implementing the provisions, maintaining that the rules single them out while allowing other cable programming channels to occasionally run similar fare. Groups filing briefs in support of their case included the Motion Picture Association of America, the Recording Industry Association of America and the Association of American Publishers. Should the Delaware court find the scrambling provisions unconstitutional, the case will go directly to the Supreme Court under a provision of the Telecommunications Act.

FCC obstacle course

The FCC is looking for information on the obstacles small businesses face in entering the telecommunications business. The commission is undertaking the inquiry as part of its implementation of the 1996 Telecommunications Act. The inquiry is targeting obstacles that deter the formation of small businesses and barriers that block entry into the telecommunications business by existing entities.

Relocation plan

PCS licenseholders have begun the first phase of a three-phase process for relocating the spectrum users now operating in the PCS frequencies. The commission's Wireless Telecommunications Bureau has officially opened the first phase, during which PCS licenseholders and the incumbent users can voluntarily negotiate relocation agreements. The two-year phase will be followed by a one-year mandatory negotiation period. Once that has expired, incumbent users still operating in the PCS bands will be subject to eviction from the frequencies. ■

Washington Watch

Edited By Chris McConnell

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"Medicare Kickbacks"

Reported by: Matt Meagher
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FAMILY PROGRAMMING

It's all in the family TV

Family programming has been around as long as there have been families and television sets for them to gather around. The genre is experiencing something of a revival with the adoption of the V-chip/ratings system. While there has always been room for the kind of quality family entertainment that producers like Hallmark have made their, well, hallmark, there is a concern that the V-chip-induced variety will homogenize the medium at the cost of creativity. This special report looks at what's on the hearth fire for families from the broadcast and cable networks, and the issues that have put family programming in the spotlight in Washington and Hollywood.

Networks in a family way

As implementation of ratings and V-chip nears, TV programs feel heat

By David Tobenkin,
special correspondent



Hollywood's broadcast network producers and programmers say they are stoically bracing themselves for the future under a new television ratings system they contend will place a premium on blandness rather than creativity.

Although most are taking a wait-and-see attitude, some have stepped up production or orders for family-friendly shows since the passage last February of legislation mandating a V-chip device that will allow parents to block certain programming, and Hollywood's subsequent agreement to develop a companion ratings system.

At least one prominent producer thinks that the atmosphere already is restricting creative freedom, although the ratings system is still six months away and it will be at least two years before the V-chip is introduced.

Friends executive producer Marta Kauffman says her V-chip moment



Rudyard Kipling's *'Captains Courageous'* is a co-production of Hallmark Entertainment and The Family Channel. The movie, starring Robert Urich, debuted in April.

came in mid-March when NBC censors snipped a scene in which two couples on the show wanted to have sex and there was only one condom left.

"The question was who gets the condom, and the two women were fighting

about the condom in a bathroom," says Kauffman. "In a different, tag scene at the end of the show the men were heading toward the bathroom, and you knew by inference they were heading to get the condoms. [NBC] made us cut out the

two men and wouldn't let us show the condom in the scene with the women. I mean, I think this is responsible television—we're saying these people wouldn't consider having sex without a condom."

Not long after, Kauffman watched a syndicated episode of *Seinfeld* in which she espied "a big ol' closeup of a condom." She called the network's Standards and Practices Department, charged with monitoring episode content for offensiveness. "I said, 'Hey, you guys said...' and they said, 'Well, if that episode were made today they couldn't do that either.'"

For a comedy that lives on the edge and must compete with racier fare in cable and beyond, such changes are not trivial, argues Kauffman. "I'm really scared I've lost creative freedom and that I'm not going to be able to do the show I know how to write," she says. "This could be the beginning of blander TV, with nothing with an edge or a voice. In the past three months we haven't been able to do things that we could do four months ago."

The head of the standards department, Dr. Rosalyn Weinman, says that while show-to-show comparisons are misleading, Kauffman may have a point regarding changes in content guidelines. During the past two years, network scrutiny has increased.

"There may have been a point a couple of years ago where television was too close to reality," says Weinman. "In the past year, we've learned more about where the country is. Divorces are down, marriages are up. I think that our antenna are further up for content that raises questions of taste and using coarse language—though it's hard to pinpoint on the bar graph."

Given that correction mechanism, advertiser content guidelines and the ultimate form of content control—changing the channel—not a single programmer or producer contacted had good things to say about the ratings system, and many felt it was the beginning of more general censorship.

"I think this is just the beginning of content control," says UPN President Lucie Salhany. "If all the lawmakers don't see [the results they want], then



Among ABC programming that appeals to the family is 'Second Noah.'

I'm not sure what is going to happen next. I think their hearts are in the right place, but if they can pass a telcom bill with a V-chip in it, why can't they pass gun control legislation, a strong anti-crime bill or even get nicotine labeled as a drug? Yet we are inserting V-chips into television sets."

Many say that ratings will make it increasingly difficult to get controversial shows—even those without sex or violence—on the air. Producer Dick Wolf recalls the advertising hits his critically acclaimed *Law & Order* took its first year, even without sexual or violent content.

"Proven hits like *Friends* will be

OK—it's the new shows I'm worried about," says Wolf. "On the first season of *Law & Order*, we did a story about the bombing of an abortion clinic and had \$800,000 of advertising pullout; then we did a story about assisted suicide for AIDS and had a \$500,000 pullout. If you have an edgy show rated on its ideas—and that's what this could very easily turn into—you won't have any advertisers on it. If *Law & Order* were under a ratings system, it would have been canceled its first season."

Paul Witt, who is producing *John Larroquette*, *Pearl*, *Brotherly Love* and *Common Law* for networks this fall, opposes the V-chip in part because of his belief that complaints about content can be worked out on a show-by-show basis.

After his groundbreaking *Soap* became the target of complaints from the Moral Majority, Witt says, meetings with advocacy groups revealed that objections to the show were fewer than originally was thought and could be addressed through dialogue. "As it turned out, it was a phantom constituency [of those who opposed the show]," says Witt. "*Soap* became very successful, and we established a dialogue with groups that were sensitive to the show's contents—like religious groups, gay groups and ethnic groups. We were successful in solving the

Congressmen call for 'family hour'

If some members of Congress have their way, there soon will be a bigger market for family programming.

A bipartisan group of 74 senators and representatives wrote a letter to network programming chiefs in April, urging them to set aside an hour in early prime time for a "family hour." The letter was signed by a diverse group ranging from arch-conservative Senator Jesse Helms (R-N.C.) to liberal Representative Joseph Kennedy (D-Mass.).

The call for the return of the so-called family hour is one of several proposals floating around Congress that could lead to a greater demand for softer programming. Senator Ernest Hollings (D-S.C.) has introduced legislation that would ban any violent programming before 10 p.m.

Of course, Washington insiders, including Motion Picture Association President Jack Valenti, National Association of Broadcasters President Eddie Fritts and National Cable Television Association President Decker Anstrom, are hard at work on a ratings system to be used with the V-chip. Some programmers have said that networks will turn to bland programming to insure that their shows are not electronically blocked by the coming V-chip. —CS

FAMILY PROGRAMMING

problem."

Some producers and executives are more restrained in their assessment of the risk. "We are concerned anytime there is the potential for censorship, but [if the ratings system and V-chip are] used properly, we feel that danger can be minimized," says CBS Entertainment President Leslie Moonves.

Prolific producer Aaron Spelling, whose output has ranged from critically acclaimed work such as *Family* and *And the Band Played On* to guilty pleasures like *Melrose Place* and *Dynasty*—and everything in between—says that television producers should accept a fair amount of criticism as par for the course.

"We're all guilty in one way or another," says Spelling, adding that, in retrospect, he would not have produced some shows, such as the notoriously violent *SWAT*. He says that *Melrose Place* may cut down on sexual content next season.

But Spelling also points out that many shows that have included sex and violence in recent seasons are doing so in a more responsible manner. His own *Beverly Hills, 90210*, for instance, featured an episode in which students and parents debated placing condoms in schools for distribution to fight AIDS.

And Spelling this fall will offer what seemingly could be the poster child of family-friendly programming—*7th Heaven*, the story of a minister and his five children that will premiere on the WB Network.

"We're going to walk a very fine line—[lead] Stephen Collins is going to be a 1996 minister who shoots baskets with his daughters and pool with his sons and, yes, is in love with, and has sex with, his wife," says Spelling.

Asked if the new regulatory climate was behind his decision to go forward with the show, Spelling says that in an indirect sense, perhaps so: "You end up doing things without even realizing why—in this case, perhaps because of all the things you hear about the new ratings system."

All eyes will be on the reaction of advertisers to the program ratings, although many advertising executives doubt there will be much impact. "Those advertisers who are especially concerned with image have already set up their own standards and practices and will continue to adhere to those regardless of the new ratings," says



UPN's 'Moesha' is an urban family comedy.

Paul Schulman, president of network buying service Paul Schulman Co.

Indeed, Procter & Gamble, which buys \$3 billion per year of advertising, 90% in television, has a complex system of evaluating controversial content that its executives say probably is far more elaborate than any likely V-chip-inspired ratings system, and that it avoids knee-jerk reactions.

Procter & Gamble recently bought time on made-for *Dead by Sunset*, based on the true story of a woman abused and

then murdered by her husband. "We chose to advertise for two reasons," says Procter & Gamble spokeswoman Elizabeth Moore. "This was a serious social issue done in a responsible way, and it showed retribution in the end for the husband. So our system takes things like that into consideration. A rating on a movie won't make us automatically walk away or advertise. We might consider it, but it won't drive our decision."

Producer Wolf, who worked on Procter & Gamble commercials for five years, remains skeptical. "It's going to have a significant effect. Believe me, I worked for them," he says. "Those companies are extremely sensitive to perceived changes in public attitudes toward shows and to anything like a label."

Ironically, ratings and the V-chip legislation come at a time when the networks' portrayal of violence may be improving.

A UCLA Center for Communications Policy's Television Violence Monitoring Report in September found positive signs in the level of violence on broadcast television, including a decrease in prime time violence, while cautioning that significant problems remain in the areas of kids programming, promotions, network broadcasts of theatrical films and made-for-TV movies.

Producers say they and most of their colleagues are making efforts to deal responsibly with controversial issues. William Bickley, executive producer of *Family Matters*, *Kirk*, *Step by Step* and *Hangin' with Mr. Cooper*, said that in one *Family Matters* episode, a character was shot in the arm and in a later scene was reported to be doing fine.

"I changed that to 'he was shot in the arm and may not regain full use of his arm,'" says Bickley. "We wanted to show that it's horrifying to get shot at all."

Many say that viewers may be having trouble distinguishing the relatively tamer fare on broadcast television from cable and pay per view and instead are painting all the services with the same black brush. Yet the studies and other observers also say that problem areas on the networks remain.

A glaring one is the sensational content of feature films cut for television and many made-for-television movies. Graphic content is prevalent in the former, while disease-of-the-week and



Among CBS's family fare is 'Touched by an Angel' on Sunday nights, which chronicles the efforts of two angels to help troubled souls.

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FAMILY PROGRAMMING

woman-in-peril themes continue to predominate among the latter.

The Hallmark name

A large share of the relatively few family-friendly long-form productions comes from a single production company, Hallmark Entertainment, which this past season alone produced six of the top 10 made-for-TV movies, including *Gulliver's Travels* (parts one and two), *Harvest of Fire*, *The Christmas Box*, *No One Would Tell* and *Streets of Laredo* (part one). The company has increased its output from 61 projects in 1995 to 74 in calendar 1996.

Hallmark Entertainment President Robert Halmi Jr. says the dearth of responsible product is largely a matter of economics: Network license fees have not increased for such product, so many producers skimp on budgets and look for the most sensational and commercial content to make up for what the product lacks in quality. "Because of our experience and reputation in this niche and ability to obtain backing worldwide, we can spend \$5 million per production, about twice that of many of our competitors," he says.

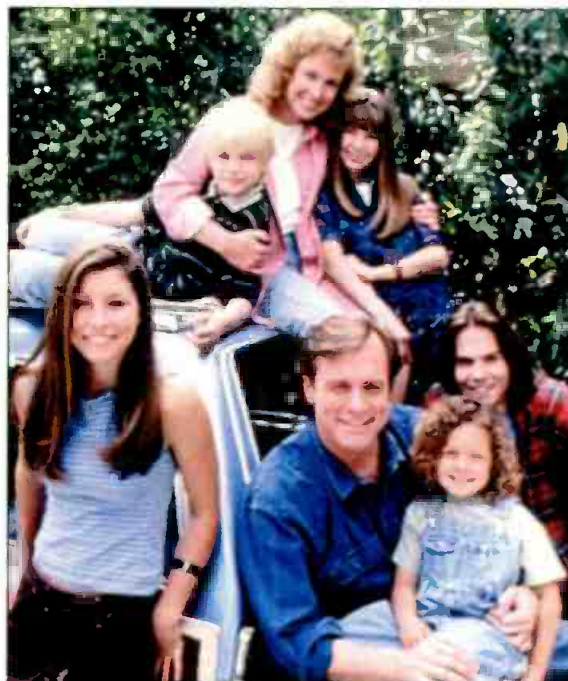
Advent of ratings system

Whatever the status of television content, content ratings are on the way.

A panel of network and studio representatives led by Motion Picture Association of America President Jack Valenti has been meeting since March to hammer out standards.

Sources say that the system likely will employ feature film-like ratings (using, however, a different code system so as not to imply a direct correlation between the film measure and that for television). The level of sexual content, language and violence will be taken into consideration in developing a single rating for each show. Shows probably will be rated on a seasonal basis unless there are indications of significant variance by episode. Market testing of the system is expected to begin in the next several months.

However, the adoption of a system similar to that of the MPAA may not be a good idea for the small screen, argues Joel Federman, director of research at Mediascope Inc. and author of a recently released study on violence in television



Spelling's '7th Heaven,' which debuts this fall on the WB Network, epitomizes family programming: The series follows a minister who shoots baskets with his daughters and pool with his sons, and he loves his wife.

sponsored by the cable industry. The danger is that a single rating involves too many value judgments by those evaluating, he says, and that differences between shows may be blotted out.

After six meetings of the panelists, many questions remain as to the limits of the ratings system, most notably what programs will be included. News and sports are off-limits, which strikes some as ironic, given the level of violence in both. "It's interesting how certain sacred cows get protected," says WB Network chief Jamie Kellner of the exclusion of sports.

The big question marks are children's television and hybrid forms such as reality programming.

Another issue is promotions. The UCLA study noted that spots often string together action-packed scenes from a program with little or no context.

The fall family portrait

Network critics also have attacked what they see as the relative dearth of family-friendly fare that gets on the network schedules.

The recently announced network schedules for fall offer a mixed portrait, with three networks—WB, CBS and, to a lesser extent, UPN—increasing their family fare, while NBC, Fox and (some argue) ABC are reducing theirs.

Critiquing the big networks' schedules, Carmen Finestra, an executive producer of ABC's *Home Improvement*, says he is somewhat disheartened.

"Three of the networks—ABC, NBC and Fox—have narrowed their focus and are targeting the 18 to 49 block," he says. "I think you're seeing fewer family shows on those networks than ever, with WB and cable picking up the pieces. CBS is attempting to do some more with *Dr. Quinn* and *Touched [by an Angel]*, but they might say that while those are ratings successes, they aren't demographic successes [which advertisers seek]. The danger in concentrating family programming on fewer networks is that it tends to force producers to skew younger."

An ABC executive says that the network is diversifying its content beyond family fare such as *Home Improvement* and *Roseanne* in part because of the difficulty of finding worthy successors. "Clearly we've had a huge challenge in the past

year or two replacing aging hits within a genre that is harder and harder to execute—family entertainment," says Alan Sternfeld, ABC senior vice president of programming, planning and scheduling. He also notes that returning shows such as *America's Funniest Home Videos*, *Lois and Clark*, *Second Noah*, *Roseanne*, *Home Improvement* and new family-friendly shows like *Dangerous Minds*, *Life's Work* and new additions to its Thank God It's Friday family block indicate that the network's commitment to family entertainment is still strong.

Sternfeld says that what is still unknown is whether Disney's acquisition of ABC will push the network even farther in the family-friendly direction. "Would *NYPD Blue* have gotten on the air if it was pitched after Disney acquired ABC? There's no way to answer that," Sternfeld says.

He also says that the Disney family imprimatur will be widened with the addition of a family-friendly Disney movie night.

NBC, at the apogee of a ratings success driven by sophisticated comedies and dramas, has relatively few family shows. A notable exception is the pick-up of *The Jeff Foxworthy Show*. Fox also has relatively few family shows.

CBS's Moonves says that the net-

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work is programming for families every night of the week at 8 as part of a strategy of returning to its traditional broader target audience.

Such family-friendly shows include a new Cosby television series on Mondays; a spin-off of drama *Touched by an Angel* starring *Major Dad* star Gerald McRaney on Tuesday nights; *The Nanny and Pearl*, about a tough widow and her son, who takes classes from a cocky professor, on Wednesdays; *Dave's World* and parenting sitcom *Everybody Loves Raymond* on Fridays; *Dr. Quinn, Medicine Woman* on Saturdays, and *Touched by an Angel* on Sundays.

The UPN Network also has found that its greatest new success has come not from the action hours that were intended to complement its *Star Trek: Voyager* flagship show, but from urban family comedy *Moesha*. Salhany has responded

by ordering a host of urban comedies, some of which, like the scheduled-for-fall *In the House*, center on families.

But the most aggressive pursuit of family viewers is that of the WB Network, which during the past 18 months has readjusted itself from edgy in-your-face humor to milder programming aimed at the family niche. This fall's WB family-friendly programming includes *The Parent 'Hood*; *Steve Harvey*; *Sister, Sister*; *Nick Freno*; *Kirk*; *Brotherly Love*, and *7th Heaven*.

"We see the potential to develop a niche for kids, teens and their parents—that's a lot of viewers," says Kellner. "The other networks have found young-adult programs that attract large numbers of teens, but when you're a new network you can't

compete toe-to-toe, so we have to design our shows so that kids and parents can watch as well."

Kellner and others say these programs attest to the fact that there is some network family programming on every night—and much more than that on several nights. It may not be enough to satisfy some critics, but to those who pine for a return to the years when families' choices were limited to such shows as *Leave It to Beaver* and *Father Knows Best*, Bickley, who has specialized in producing family-friendly shows, has a warning: Be careful what you wish for.

"I grew up watching *Leave It to Beaver*, and it made marriage seem real easy. And marriage isn't easy," says Bickley. "Those were sitcoms of denial that made it seem as if your family was screwed up."

Cable offers family niche

Genre is staple for Disney, Family and Nickelodeon, but many other services find positive-value programs have wide appeal, commercial value and are promotable

By Morrie Gelman,
special correspondent



as the storm over V-chip legislation and the proposed ratings system created a powerful anti-smut, anti-violence, pro-family tide in cable? The evidence suggests more than a trickle but less than a groundswell.

A look at a recent Friday evening schedule on cable—basic and pay—showed but a sprinkling of family programming: *The Waltons* and *Highway to Heaven* reruns on The Family Channel; "The Adventures of Ichabod and Mr. Toad," a 1949 movie, and an *Annie Lennox...In the Park* concert on The Disney Channel; *Championship Rodeo* and *Prime Time Country* on TNN; The Nashville Network; the *Wild Discovery* series and *Beyond 2000*, about virtual reality video games, on Discovery, and Nick at Night's 8-12 p.m. lineup of oldies *The Munsters*, *I Dream of Jeanie*, *I Love Lucy*, *Bewitched*, *The Mary Tyler Moore Show*, *Rhoda*, *Welcome Back Kotter*, *Taxi* and *The Dick Van Dyke Show*.



Family Channel's 'Night of the Twisters,' about a family that bonds while battling to survive a series of tornadoes, was among the highest rated original movies on basic cable, and attracted the largest audience ever for FAM.

Veteran programmer Tony Thomopoulos does not see a trend toward family programming. "I don't know if that is the case in most of cable," he says. "Obviously, there is Disney.... Then there's ourselves [Family Chan-

nel] and Nick at Nite. Discovery is family programming, but it is designed for a different audience."

Last January, at the Winter Television Critics Association Press Tour in Los Angeles, cable's leading programmers, detailing program developments for the press, cited family fare more as dessert than as the main course. Superstation WTBS(TV), for instance, pitched an original production, *Hollywood's Amazing Animal Acts* (which ran in March), and two Olympics specials: *100 Years of Olympic Glory* (in April) and *America's Greatest Olympians* (later this month). Similarly, TNT featured *Moses*, a two-parter starring Ben Kingsley (presented in April).

Although family programming is icing on the cake for most cable networks, the family-oriented services are increasing their efforts.

The Disney Channel, a family network since its inception 13 years ago, is offering two animated long-forms this summer—*Adventures of Toad* and *Adventures of Mole*—based on "Wind in the Willows" characters. A third original long-form, *Nightjohn*, is a family story—set in the slave era—

about the empowering quality of knowledge and the role of reading.

"We're a family network, always have been and always will be," affirms Bruce Rider, Disney Channel senior vice president, programming. "What we're trying to do now is fine-tune our programming and do what we do better."

By name alone, positive-value programming and The Family Channel (FAM) are synonymous. Thomopoulos, the chief strategist for FAM and MTM Entertainment (both subsidiaries of International Family Entertainment) has a similar mandate.

"We have a brand identity. What we've seen our role to be is to take that identity and strengthen it," he explains. *Home & Family*, a live, interactive talk show starring Cristina Ferrare and Chuck Woolery, debuted April 1 on Family. Originating live from Universal Studios in Los Angeles, the two-hour show is stripped Monday through Friday, 1-3 p.m., and offers entertainment, information and answers to family issues and problems.

Extending its brand identity, Family will premiere 12 original movies under

its "FAM Sunday Night Movie Event" banner this fall, with family-friendly personalities such as Kathie Lee Gifford, Jaclyn Smith, Donna Mills, Stefanie Powers and Robert Wagner.

On tap as well are a series of original specials, including two celebrity interview hours hosted by Naomi Judd, and four wild-animal adventure specials with Jack Hanna.

Another established cable service broadening its commitment to family programming is the Faith & Values Channel. In April, F&V created a self-styled "family-safe" weekend programming block encompassing prime time on Friday and all day and night on Saturday. Included are two off-network comedy-drama series, *Our House* and *The Courtship of Eddie's Father*.

Most important to the family-safe block is a new series of made-for-TV family movies. Titles that already have run on the channel are *On Our Own*, about four recently orphaned siblings who run away to avoid being placed in separate foster homes; *The Butter Cream Gang*, about good kids who get mixed up with the wrong people, and *I'll Never*



Disney Channel's 'Four Diamonds,' produced to appeal to both kids and their parents, is the story of a 13-year-old's struggle with cancer, which he metaphorically transforms into a sword-and-sorcery fable.

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Get to Heaven, about a young girl's coming-of-age after her father leaves the family.

What F&V is trying to accomplish is not just programming for entertainment's sake, but "programming that has a real positive message," says programming vice president Hilary Maddux. "The idea is to try to create as much programming as possible in a block where families can really feel safe. Whether or not parents are there, they can be assured that what's in front of their children—what's in front of their family as a whole—will not only entertain but also edify."

Nick at Nite, self-styled since 1985 as "classic television for the people who grew up with television," has been highly successful rerunning programs from the era before the sexual revolution hit the screen in full force. Combining acquired series with savvy promotion and scheduling and a hype created around familiar series, Nick at Nite, now in some 64 million cable homes, is among the most watched basic cable services. In profit margins, it claims to be one of the most profitable groups within MTV Networks.

Rich Cronin, Nick at Nite senior vice president and general manager, says programs such as *I Dream of Jeannie* and *Bewitched* have "a great appeal to kids, a great appeal to baby boomers and to Generation X," adding up to "a very wide" family appeal.

Although Nick at Night's TV Land, which launched in April, qualifies as a family programming service, there are some shows that programming vice pres-

ident Diane Robina wouldn't necessarily want her daughter to watch.

"I don't think my six-year-old needs to watch *Hill Street Blues*," Robina says. Yet she maintains that it belongs on the network because "it's one of the best dramas ever made—fabulously written, directed and cast."

Robina cites TV Land's *The Addams Family* as a "fabulous" family show, with "great family values." She points to the Gomez Addams character and his wife Morticia as dedicated to their children ("the children always come first") and having "a great rapport" with their extended family. Grandma Addams and Uncle Fester.

According to Robina, every episode of every show on Nickelodeon, Nick at Night and TV Land (her programming responsibilities cover the last two) is screened according to specific standards for each. Nickelodeon adheres to the strictest standards because it is targeted to children. Nick at Night follows Nickelodeon standards until 10 p.m. In late night, TV Land and Nick at Night stick closely to network TV standards.

Screening focuses mostly on language and violence, but morality is also an issue.

"If someone does a bad thing, we want to make sure that by the end of the story, the bad thing has been recognized and appropriately punished," Robina explains.

The biggest problem for screeners at Nick at Night/TV Land is that health issues of today were not recognized as

20 and 30 years ago.

She recalls an episode of *Bewitched* where the Louise Tate character, working up the courage to tell her husband Larry that she's pregnant, downs two or three martinis.

"Now we certainly don't want to show a pregnant woman drinking, but in those days they didn't know," the programming executive observes. That episode is no longer shown.

Robina thinks that if television shows ever are rated, virtually all Nick at Nite and TV Land shows will receive G ratings or, at worst, PGs.

Although veteran family programmers such as Disney, Family and Nick do not publicly acknowledge it, they must feel validated—even vindicated. And other cable programming may evolve in their direction.

A strong indicator is the introduction on April 29 of TV Land as a spin-off network. The new cable service gives family fare from the '50s through the '80s—dramas, westerns, sitcoms and variety shows—not only a choice new showcase but a highly promotable one.

Several other family programmers are waiting in the wings: Applause Networks, Parent Television, Parenting Satellite Network, The Parents Channel and The Pet Television Network.

Family programming on cable is perhaps best exemplified by a Disney Channel original movie of a year ago. *The Four Diamonds*, based on a story by 13-year-old Christopher Millard, was constructed so that kids and par-



Virtuous programming

Although most of its schedule already is "family-friendly," the Public Broadcasting Service is trumpeting *Adventures from the Book of Virtues* as being specifically designed to appeal to families. PBS's first animated prime time series certainly will appeal to the Republicans in the family: It is based on the book by William J. Bennett, who served presidents Reagan and Bush. In the series, a friendly buffalo named Plato tells classic stories to two children. The three-part series (with more parts in the works) premieres Sept. 2. It is produced by PorchLight Entertainment with KCET(TV) Los Angeles.

—EAR

ents would watch together. The film follows Millard's real-life battle with cancer as well as the battle against an evil tormentor, waged by the boy's fictional hero, Sir Millard.

"That particular film had a lot of substance," recalls Disney's Rider. "It was a subject of great learning for kids."

To Family's Gus Lucas, senior vice president, programing, family fare is programing with "a wholesome, positive nature" that "is respectful of relationships" while being "entertaining, enriching and of enduring value"; it also can be enjoyed by the whole family.

"We look at it as positive-value programing, but equally important is that it be broad-based, promotable and commercial programing," Lucas says.

His boss, Thomopoulos, emphasizes that it is crucial to change the industry and audience perception about family programing.

"I think that people who have looked



The lineup on superstation WTBS(TV) Atlanta features family-friendly fare including 'Hollywood's Amazing Animal Acts.'

at family programing have tended to look at it as being safe and nice and a little boring, too," Thomopoulos acknowledges. "What we've attempted to do is show people that what we call positive-value programing can be safe but it also can be exciting and entertaining and energetic. There is absolutely no reason why that can't be the case," he adds.

Case in point: Family's *Night of the Twisters* earned a 4.5 rating on May 12, 9-11 p.m., in its fourth run against the competition's presentations of "Sleepless in Seattle," "Mrs. Doubtfire," "A Few Good Men" and *Dead Man's Walk*. The original showing of this family film did a 5.6 [rating]. It was the number-one program in all of cable, pay included, attracting the most adults 25-54 of any cable movie this season. That 5.6 rating represented the largest audience ever for Family.

In January, *Stolen Memories: Secrets from the Rose Garden*, starring Mary Tyler Moore, Linda Lavin and Shirley Knight, scored a 5.0 rating on Family. The story, best described as whimsical nostalgia, was about a slow-witted Southern woman and her eccentric sisters. Among Family's movies in development for next season are a John Wayne biography, the story of Apollo 11, a number of romantic comedies, and *The Ditchdigger's Daughter*, an inspira-

Talk losers are family gainers

Syndicated talk's losses are becoming off-network gains as many stations reduce gab and increase family-friendly reruns in an effort to please advertisers.

"Some stations say a talk show did this or that rating, but they're having trouble selling time in the show," says Chuck Larsen, president of MTM Worldwide Television Distribution, who has defied the traditionally difficult syndication market for off-net hour dramas by licensing the off-CBS *Dr. Quinn, Medicine Woman* for a fall launch on 176 stations representing 93% of the country. "Advertisers say they are looking for programs where they can put in commercials, have a sizable audience and no backlash."

Many other new off-network family offerings also are doing well. Warner Bros. Domestic Television Distribution's *Living Single* is cleared in 75 markets representing 72% of the country, and Buena Vista Television's *Boy Meets World* is cleared in 98 markets representing 75% of the country, even though they won't bow until fall 1997. WBTD's *Hangin' with Mr. Cooper* is clearing somewhat more slowly—64 markets representing 69% of the country—for its launch this fall.

Helping clear such shows are the waning ratings fortunes of most talk shows and the pressure to add family-friendly content to stations' daytime and early fringe dayparts. "[Advertiser pressure] has absolutely contributed to the [sales] success of shows like *Dr. Quinn*," says Janeen Bjork, vice president and director of programing at station rep firm Seltel Inc. "It's especially the case because many stations feel taken advantage of in terms of the first-run talk shows they agreed to buy and what ended up on the air. When *Gordon Elliott* was pitched, for

instance, it wasn't pitched as an Australian *Ricki Lake*."

One station programmer concurred. "When we received a cancellation notice for *J&I*, we had various options: one was we could double-run *Ricki* or *Montel* at a relatively low price, since we had optional second runs," says Carol Myers Martz, director of programing at KCOP(TV) Los Angeles. "But we had such an anti-talk show backlash from advertisers that we felt we needed other things on the schedule that were buyer-friendly. That was despite the fact *Dr. Quinn* was very expensive for us because it was a barter show."

Martz acquired *Dr. Quinn* as the 10-11 a.m. lead-in to the midday news and as the lead-out of a second run of *Jenny Jones*.

Meanwhile, talk shows' content has noticeably improved, say some sources, with many programs reducing graphic content and responsibly handling sensitive subjects.

The most dramatic shift was that of *Jenny Jones*, which Warner Bros. this season announced would attempt to resolve more issues and have fewer surprises.

"They pretty much have kept to their word," says Bjork. And the changing mood seems to have done in many other shows that fell into the "talk wrestling" sub-genre, she adds.

Many of the new talk shows again are promising responsibility; Multimedia's *Pat Bullard*, for instance, is being pitched as a show that viewers can watch with their six-year-old child.

"Multimedia is saying that if it's going on Tribune and Scripps Howard, you know it won't be sleazy," Bjork says. So far, the show is cleared in 81% of the country. —DT

FAMILY PROGRAMMING

tional film.

Despite such offerings, the television environment still isn't necessarily favorable to family programming, according to several participants at "Children Watching Television," a conference held last month at Stanford University. Sponsored by the Children Now organization (with the Advertising Council and UCLA Center for Communications Policy as co-sponsors), the three-day event brought together programmers, advertisers and educators, and focused in large part on corporate responsibility for children's TV.

Keynote speaker Geraldine Laybourne's primary concern is quality educational shows for children, but her observations were relevant to the family genre. Laybourne, who late last year left Nickelodeon/Nick at Nite to head the cable programming efforts of the combined Walt Disney Co. and Capital Cities/ABC, said that "government can legislate," but unless corporate leadership steps up and lends support, "there will be absolutely no change."

Bill Croasdale, president of the



Nick at Night's classic TV hit 'I Dream of Jeannie' appeals to kids, baby boomers and Generation X.

national broadcast division of Western International Media, explained that in television these days, adult sitcoms "are just clobbering the family situation comedies in the ratings race." Although Croasdale, whose media-

buying firm handles more than \$500 million in annual billings,

was referring to network television, this apparently is the media-buying environment faced by Western International Media.

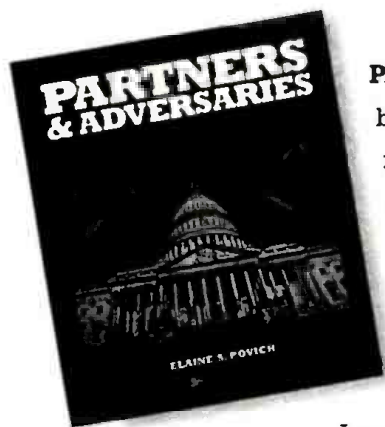
Yet there may be a glimmer of change on the horizon. At the conference, Richard Goldstein, president and CEO of Unilever U.S., one of the nation's largest consumer products companies, maintained that advertisers are beginning to rebel.

"I suggest...that if you watch daytime TV last season versus this season versus next season, you will find it considerably more tame," he said. "And I suggest that the reason is that many corporate advertisers, ourselves included, have pulled from programs where we believe the content was simply over the edge."

F&V's Maddux sees a "concerted" effort on the part of other cable channels to respond to the anti-violence campaign with more positive-value programming: "There is clearly a need out there for a different kind of programming that families can relate to." ■

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Nelvana plans first-run 'Barbarella' action hour

Also is producing new kids show based on Donkey Kong

By David Tobenkin,
special correspondent

Family entertainment producer Nelvana has confirmed that it will expand into the first-run action-hour business with a syndicated version of sexy sci-fi story *Barbarella* and also will produce a kids show based on Nintendo's *Donkey Kong* game, both for fall 1997 launches.

Immortalized by the campy 1968 Jane Fonda movie version, the syndicated *Barbarella* will be based on the French comic strip of the same name and is now being shopped to syndicators, says Nelvana Senior Vice President Toper Taylor.

"Barbarella is a female protagonist known worldwide that we think will combine the best elements of successful shows like *Hercules*, *Xena*, *Baywatch* and *Star Trek* with intonations of *Moonlighting*," says Taylor of the show, in which an as-yet-uncast lead will star as an intergalactic explorer from a peaceful galaxy who is threatened by a violent alien race and who crash-lands on earth.

A syndicator has yet to be chosen to distribute 26 hour-long episodes of the show for 1997-98. The budget for the show will be roughly \$1 million per episode, Taylor says.

Executive-producing the show will be Naomi Janzen, a supervising producer on ABC's *Second Noah*.

Asked if Fonda would reprise the role, Taylor replied, tongue firmly in cheek: "I don't know, I can't get her or Ted [Turner] on the phone."

The *Donkey Kong* series will feature 3-D computer animation similar to that of the network show *Reboot* and will be a co-production with France's Media Lab. The third 16-bit version of the popular video game, which has sold

more than 6.8 million units worldwide so far, will be released this Christmas.

Although intended for syndication, the \$500,000-per-episode show also could go the network route, Taylor says. The 26 episodes will be produced for either a strip or a weekly.

Nelvana's production slate includes the syndicated *Nancy Drew* and *Hardy Boys* shows and a host of animated broadcast and cable network shows, including CBS's *Ace Ventura*, ABC's *Free Willy*, Disney Channel's *Care Bears* and PBS's *Magic School Bus*. ■



Nelvana is following in the footsteps of the campy 1968 film (starring Jane Fonda, above) based on a French comic strip.

Broadcast networks face fin-syn trade-off

Risk and reward are both downsized in post-sunset era

By Cynthia Littleton

So far, the sunset of the financial interest and syndication rules has amounted to a trade-off between the former combatants in the bitter battle over the Big Three networks' right to own the programs they broadcast.

Studio sources say CBS and NBC were particularly aggressive in seeking a financial stake in the series developed for the 1996-97 season. With fall schedules now in place (BROADCASTING & CABLE, May 27), each of the Big Three have cut deals on selected new shows that could result in a major syndication windfall down the road if the series is a hit.

For example, CBS has co-production deals with TriStar Television for two of its dramas, *Moloney* and *Early Edition*. NBC has a stake in Universal Television's comedy *Mr. Rhodes*.

ABC has a financial interest in a number of shows on its schedule, either through its parent company, the Walt Disney Co., or long-term deals with suppliers such as DreamWorks SKG.

But sharing in the back-end wealth also means sharing the considerable risk involved with any new TV show. While the major studios face losing a significant portion of potential profits from future off-network sales, in most cases they gain a partner who will absorb some of the ever-increasing costs of production.

"It's reduced the risk and lessened the upside," says one high-ranking studio executive. "But in this business you're only successful one or two times out of every 10 tries. The goal is to use these deals as leverage to get more shows on the air to make up the difference."

But network executives counter that



NBC did not renew 'JAG' (l) which it co-produced; CBS has a co-production deal with TriStar for 'Moloney' (below).

they can't afford the risk of failure just because the network owns all or part of a weak show. The network's financial interest in a project becomes a decisive factor in those rare instances when programmers are torn between going with one of two projects, according to one senior programming executive.

As evidence, many point to NBC's decision not to renew the freshman action/adventure drama *JAG*, a series produced by Paramount in association with the network's NBC Studios arm. The series eventually was picked up by CBS as a midseason backup.

Moreover, an inside deal with a network does not translate into higher license fees, according to studio sources who have sold shows with and without network partners. In fact, stagnant license fees, covering 75% to 80%



of production costs, have prodded major studios to seek out a range of co-production opportunities.

Sources familiar with network pay scales for the fall say the average comedy is garnering a \$450,000-\$500,000

license fee, while budgets for shows climb to \$650,000-\$750,000 per episode. The average fee for an hour drama is about \$900,000, while budgets for unionized productions are topping \$1.3 million.

Those economic realities make joint ventures all the more attractive to networks and producers, even though in-house production is increasing at CBS and NBC.

"None of the networks are ready to finance a full slate of shows. It's too risky," says Derek Baine, TV analyst with Paul Kagan & Associates. "They need to be able to pick and choose the best prospects from outside producers. And they can keep losses from joint ventures off their consolidated profit and loss statements as long as they don't own 51% or more."

Other industry observers predict that the first casualties of the fin-syn revolution will be the independent companies that focus on TV movies, since network in-house production likely will focus on less competitive genres and dayparts.

"Prime time competition between the [Big Three] networks is absolutely stronger than ever," says one network executive. "It's a more difficult business because you've got six networks, networks producing shows for other networks, rival studios working together on projects—things that would have been unthinkable three years ago are becoming common practice."

NBC goes for gold

Predicts 19.5 prime time rating, up from last Olympics, but down from last U.S. showing in Los Angeles

By Steve McClellan

NBC Sports President Dick Ebersol predicted last week that the Atlanta Olympics (July 19-Aug. 4) will average between an 18.5 and a 19.5 rating in prime time. By comparison, the Barcelona games four years ago averaged a 17.

The last U.S.-based summer games—in Los Angeles—averaged a little more than a 23 rating in prime time, but Ebersol said the growth of cable and other competing program services makes it unlikely that Atlanta will reach that level.

A number of production and sched-

uling changes are being implemented for the Atlanta games. Perhaps the biggest is the use of fiber-optic links between New York and Atlanta, which has allowed the network to forgo constructing many of the editing and graphic facilities on-site in Atlanta that are necessary to produce the games.

That move is shaving millions off production costs (BROADCASTING & CABLE, May 13), which still will come in at just about \$100 million, according to Ebersol. Randy Falco, NBC's president of broadcast and operations, said the production flow remains "virtually unchanged" with the use of the fiber-optic cables connecting the New York

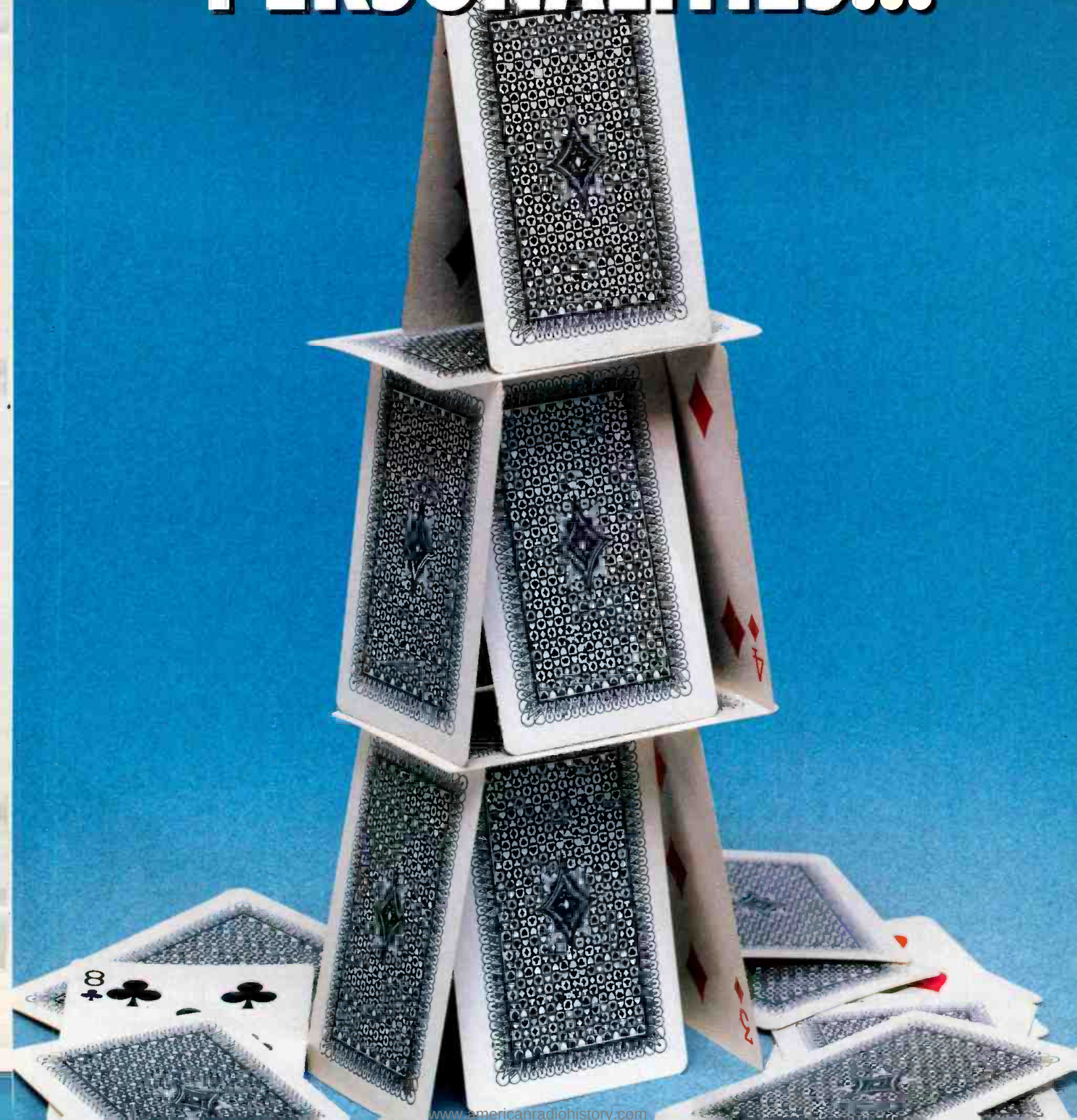


NBC Sports President Dick Ebersol

and Atlanta production facilities. Produced segments in New York will be fed to Atlanta, integrated with the studio and venue segments and sent back to New York for distribution to affiliates.

Other production innovations in-

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clude the use of a fully digital mobile production unit (NBC is calling it the "swat truck") to produce "highly stylized" prime time coverage of cycling, whitewater kayaking and cross-country equestrian events.

A new "dive cam" digital camera will be used to cover the 10-meter diving competition. The camera literally will be dropped from the platform just as the diver jumps, to follow the plunge into the water.

Advertising sales have far exceeded initial expectations, said Ebersol. When the network made its bid three years ago, executives were using a projection of \$560 million in gross advertising sales. So far the games have sold \$675 million. And there



probably will be fewer commercials in the Atlanta games, he said. Ebersol estimated that the Atlanta games will average nine commercial minutes per hour, compared with the 10 minutes for Barcelona.

Some 2,800 Olympics-related personnel will produce a total 171 hours of coverage of the games, which for the last time will

be broadcast-exclusive. According to Ebersol, CBS is talking to cable networks about partnering for the 1998 games in Japan, and NBC will have cable coverage in its subsequent Olympics coverage through 2008.

There will be 78 hours of prime time coverage, about 65% of which will be live. The network will not report

results of contests before they are shown, Ebersol said. Although some suggest that's a journalistic lapse, Ebersol said that thousands of focus group interviews with viewers suggest "they don't want to hear it."

One of the things that makes the Olympics special to advertisers is that they draw large quantities of men and women in roughly equal numbers. Some scheduling changes have been implemented for the Atlanta games to stretch the most popular events over more nights. Gymnastics coverage, for example, will be spread over nine nights. Women's gymnastics, the most popular events in the summer Olympics, will be spread over six nights instead of four.

The first seven nights of the games will kick off with a live gold-medal swimming event. ■

Fox gets news edge in L.A., Chicago

Owned stations' prime time newscasts unseat, tie Tribune

By Cynthia Littleton

Fox-owned stations in Los Angeles and Chicago hit new heights during May in their nightly news contest with Tribune stations.

Fox's KTTV(TV) Los Angeles unseated Tribune's KTLA(TV) as the 10 p.m. news leader for the first time in decades, while Fox's WFLD(TV) Chicago tied WGN-TV's 9 p.m. news for the first time ever, with a 6 Nielsen household rating and 9 share.

In a race too close to call until the final numbers were in, KTTV's 10 p.m. newscast beat KTLA's by three-tenths of a ratings point. KTTV's 10 p.m. average grew 8% over last May, to a 5.0/8, while KTLA's dipped 11%, to a 4.7/8.

The status quo reigned in New York, where Fox's WNYW-TV remains the dominant news station at 10 p.m., although ratings for the 10 p.m. newscast on Tribune's WPIX(TV) climbed 32% over its year-ago average, to a 4.9/7.

Greg Nathanson, vice president/general manager of KTLA, credits the strength of Fox's prime time schedule for the shift, noting that KTTV's 10 p.m. newscast had an average lead-in of 11.7/17 at 9:45 p.m., compared with KTLA's 6.3/9 in the same time period. And WGN-TV officials say that about one-third of its 9 p.m. newscasts during the sweeps were preempted as a result

of baseball games.

Still, Fox officials say the sweeps performance represents nearly a decade of hard work on the local-news front. "This is an incredible success story," says Stacey Marks-Bronner, vice president/general manager of WFLD-TV, who is leaving the station this

month for a new post as head of scheduling and marketing at Fox Broadcasting.

In all, May was a good month for the eight Fox O&Os located in metered markets. Together, the stations averaged a 9% increase in households, beating the network's average 3% rise. ■

Networks roll out lazy, hazy, crazy shows of summer

Plan specials, sports, series to keep viewers tuned in

By Cynthia Littleton

The four major networks aim to keep viewers from defecting to cable over the next few months with a range of specials, theatricals and new episodes of regular series on tap for the summer.

Fox is leading the networks' renewed investment in summer originals, with two new ensemble shows set to debut today (June 3).

"Over 40% of our summer schedule will be original programming," says John Matoian, president, Fox Entertainment.

Bowing at 8:30 p.m. is the first of an



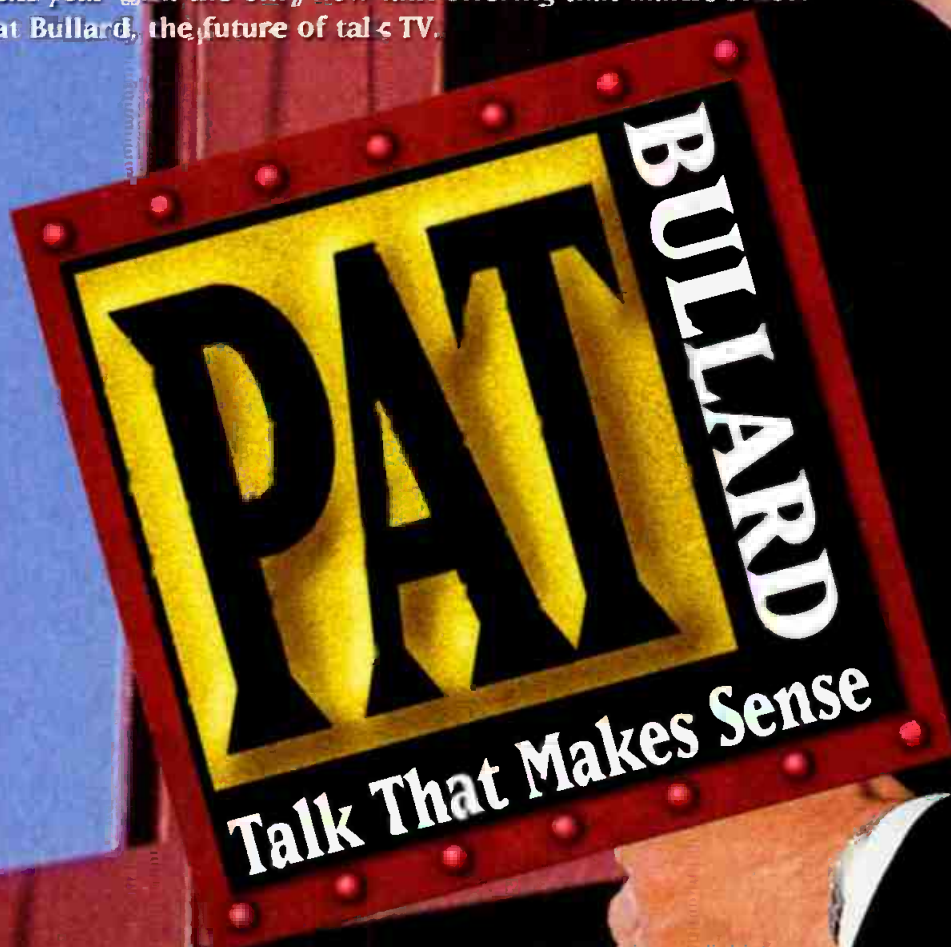
Fox debuts its new series 'L.A. Firefighters' this week with a six-week run.

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eight-episode run of *The Last Frontier*, a comedy featuring Jessica Tuck as an urbanite who leaves California behind to move into an Anchorage home shared by three single guys. At 9 p.m. the drama *L.A. Firefighters*, which won a slot on Fox's fall schedule, begins a six-week run.

Fox also is planning to air new episodes of series that didn't make the fall cut, including *America's Most Wanted*, *Space: Above and Beyond*, *The Show*, *The Crew* and *Too Something*. *Cops*, *Mad TV* and *Sliders* are among the returning series with new episodes slated to run this summer.

The fireworks on NBC's summer slate revolve around sports. Exclusive coverage of the 1996 summer Olym-

pic Games in Atlanta will run from July 19 through Aug. 4. The network also has the broadcast rights to the NBA Finals in early June and Major League Baseball's All-Star Game July 9.

After the series was picked up for the fall, NBC shelved plans for a six-week run, beginning in August, of *Dark Skies*, a drama about young lovers on the run from an alien life force and government agents.

New episodes of the midseason replacement *Boston Common* and several other returning series will be on the summer schedule, along with four fresh installments of *Dateline NBC* each week.

NBC has at least six new TV movies

ready to roll, including two Danielle Steel vehicles and several broadcast-premiere theatricals, including Billy Crystal's "Mr. Saturday Night."

ABC and CBS were still finalizing summer programming plans last week, but CBS already has slated two original episodes of its short-lived drama *Central Park West* to air at 10 p.m. on June 5 and 7. The last few episodes of the canceled drama *Picket Fences* will also begin airing June 5, at 9.

ABC has a variety of specials in the pipeline, including the June 6 Barbara Walters report on the AIDS crisis—*Sex, Drugs and Consequences*—and *Disney's Most Unlikely Heroes*, a half-hour tribute to favorite Disney characters slated for June 18 at 8:30 p.m. ■

SYNDICATION MARKETPLACE



Back to the 'Beach'

ITC Entertainment says production has begun on its new reality show, *Beach Patrol*, which has been given a firm go for a fall start on 128 stations covering 89% of the country. The weekly hour, focusing on the lifeguards and law enforcement agencies that patrol the world's waterways, is hosted by *Beverly Hills, 90210* co-star Ian Ziering. That connection apparently has proved a draw for Fox affiliates, many of whom have picked up the show.

Saving 'Grace' in L.A.

Grace Under Fire is set for an off-network debut next year in more than 80% of the country, but Carsey-Werner Distribution is in no hurry to cut a deal in the nation's number-two market, Los Angeles. Joe Zaleski, president of C-W Distribution, says he's "waiting to see what happens" when Young Broadcasting completes its purchase of KCAL(TV) Los Angeles from the Walt Disney Co., although

rival station sources doubt that the new owner will top existing offers. To date, reruns of *Grace Under Fire*, which just wrapped its third season on ABC, have been cleared for a fall 1997 debut in 144 markets.

Claster powers up

Claster Television has changed the name of its upcoming animated strip from A-TV to *Power Block*. Each episode of the action-oriented *Power Block* features three shows: *GI Joe: Extreme*, *VOR-Tech* and *Beast Wars*. Claster is planning a \$700,000 national promotional campaign for the fall launch of *Power Block*, with an emphasis on cable and comic-book advertising. Some 10,000 schools also will receive customized *Power Block* book covers emblazoned with the local station

logo and the show's time period. Stations also will get a "massive merchandise promotion" as an incentive to run additional on-air promotional spots for the block.

Green light to 'Strange Universe'

Rysher Entertainment and Chris Craft Television have given a green light to their new strip *Strange Universe*, cleared in 85% of the country for a fall debut. The half-hour show, originally titled *Strange Universe Tonight*, is described as a daily roundup of the most intriguing and unusual news stories from around the world, presented in an offbeat newscast format. In addition to the Chris Craft group, stations on board for the show, sold in 48 of the top 50 markets, include WABU(TV) Boston, WUSA (TV) Washington and WXON(TV) Detroit.

Another 'Emergency'

Telco Productions, former producer of the reality weekly *Emergency Call*, is forging ahead with a similar reality series now that New World/Genesis Distribution has decided to retire *Emergency Call*. Telco's *Emergency with Alex Paen*, who hosted the past three seasons of *EC*, has been cleared for a fall debut in 75% of the country. Stations onboard for the globe-trotting half-hour, focusing on firefighters and paramedics, include the NBC O&Os in New York and Los Angeles.—CL

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending May 19. Numbers represent average audience/stations/% coverage.)

1. Wheel of Fortune	11.2/226/99
2. Jeopardy!	9.6/221/99
3. Oprah Winfrey Show	7.9/235/99
4. Home Improvement	7.7/224/98
5. Seinfeld	6.8/223/96
6. Entertainment Tonight	5.9/178/95
7. Inside Edition	5.6/166/91
7. Star Trek: Deep Space Nine	5.6/235/98
9. Wheel of Fortune-wknd	5.4/183/84
10. Simpsons	5.3/192/96
11. Fresh Prince of Bel-Air	5.2/171/93
12. Xena: Warrior Princess	5.1/204/97
13. Hercules, Journeys of	4.7/231/98
14. Hard Copy	4.4/181/92
15. Home Improvement-wknd	4.3/213/95
15. Live! w/Regis & Kathie Lee	4.3/234/99
15. Roseanne	4.3/173/91

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Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen May 20-26

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 36	abc	CBS	NBC	FOX	UPN
	9.7/16	11.3/19	11.3/19	7.9/13	3.8/6
MONDAY	8:00 8:30 9:00 9:30 10:00 10:30	16. The Nanny 11.1/19 26. Dave's World 10.2/17 11. Murphy Brown 11.9/19 17. Cybill 11.0/17 12. Chicago Hope 11.8/20	6. Fresh Prince 13.1/22 23. NBC Monday Night Movie—Thrill 10.4/17	43. Melrose Place 7.9/13	73. Star Trek: Voyager 4.9/8 87. Nowhere Man 2.8/4
TUESDAY	13.0/22 8:00 8:30 9:00 9:30 10:00 10:30	7.8/13 68. World's Most Dangerous 5.8/10 34. CBS Tuesday Movie—Ruby Ridge: An American Tragedy, Part 2 8.8/15	10.4/18 33. 3rd Rock fr/Sun 8.9/16 19. Wings 10.9/19 9. Frasier 12.2/20 24. J Larroquette 10.3/16 26. Dateline NBC 10.2/17	5.1/9 71. Fox Tuesday Night Movie—Striking Distance 5.1/9	2.8/5 86. Moesha 3.2/6 90. Minor Adjustments 2.8/5 90. Minor Adjustments 2.5/4 86. Moesha 2.7/4
WEDNESDAY	10.2/18 8:00 8:30 9:00 9:30 10:00 10:30	10.3/18 41. Young and the Restless Prime Time 8.0/15 14. 23rd Annual Daytime Emmy Awards 11.4/19	9.2/16 51. JAG 6.9/13 29. Dateline NBC 9.8/16 19. Law & Order 10.9/19	8.8/16 34. Beverly Hills, 90210 8.8/16	2.0/4 100. The Sentinel 1.9/4 96. Swift Justice 2.1/4
THURSDAY	6.6/12 8:00 8:30 9:00 9:30 10:00 10:30	8.2/15 40. CBS News Special: Walter Cronkite Remembers 8.1/15 39. 48 Hours 8.4/15	12.7/23 10. Friends 12.1/24 17. The Single Guy 11.0/20 2. Seinfeld 14.3/25 8. Caroline in/City 12.6/21 7. ER 13.0/24	4.6/8 78. Martin 4.6/9 80. The Show 4.5/8 76. Fantasy: Mariah Carey 4.7/8	
FRIDAY	8.8/18 8:00 8:30 9:00 9:30 10:00 10:30	6.1/12 64. Diagnosis Murder 6.0/13 66. Due South 5.9/12 61. Nash Bridges 6.3/13	6.8/14 58. Dateline NBC 6.5/14 56. Law & Order 6.6/13 49. Homicide: Life on the Street 7.2/14	5.4/11 81. Sliders 4.2/9 55. The X-Files 6.7/13	
SATURDAY	4.4/10 8:00 8:30 9:00 9:30 10:00 10:30	8.0/17 64. Dr. Quinn, Medicine Woman 6.0/14 34. Touched by an Angel 8.8/18 31. Walker, Texas Ranger 9.3/20	5.4/12 82. Malibu Shores 3.8/9 62. NBC Saturday Night Movie—Kidz in the Woods 6.2/13	5.2/11 69. Cops 5.5/13 66. Cops 5.9/13 76. America's Most Wanted 4.7/10	
SUNDAY	6.4/13 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	8.4/17 21. 60 Minutes 10.7/24 34. Murder, She Wrote 8.8/18 50. CBS Sunday Movie—David's Mother 7.0/13	7.5/15 72. Dateline NBC 5.0/11 58. Mad About You 6.5/13 48. NewsRadio 7.4/15 32. NBC Sunday Night Movie—Undercover Blues 9.1/17	3.6/7 86. Space: Above and Beyond 2.9/7 73. The Simpsons 4.9/10 90. New York Daze 2.6/5 78. Married w/Child 4.6/9 84. The Crew 3.4/6	1.9/4 103. Pinky & The Brain 1.4/3 102. The Parent 'Hood 1.5/3 95. Sister, Sister 2.2/5 92. Kirk 2.3/5 101. Unhap'ly Ever After 1.7/3 96. Unhap'ly Ever After 2.1/4
WEEK AVG	8.3/16	8.6/16	9.0/17	5.6/11	UPN: 2.9/5; WB: 2.0/4
STD AVG	10.5/17	9.6/16	11.6/19	7.3/12	UPN: 3.1/5; WB: 2.4/4

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PHILADELPHIA	WFMZ	FLINT-SAGINAW	WJRT	DULUTH-SUPERIOR	KDLH
BOSTON	WABU	MOBILE-PENSACOLA	WEAR/WFG	LA CROSSE-EAU CLAIRE	WXOW
DALLAS-FT WORTH	WFAA	KNOXVILLE	WATE	BEAUMONT	KBMT
DETROIT	WJBK	LAS VEGAS	KLAS	WICHITA FALLS	KAUZ
SEATTLE	KSTW	ROANOKE-LYNCHBURG	WSET	TOPEKA	WIBW
CLEVELAND	WJW	LEXINGTON	WTVQ	TERRE HAUTE	WTWO
TAMPA-ST. PETER	WTSP	HONOLULU	KITV	JOPLIN-PITTSBURG	KSNF
PHOENIX	KPHO	SPOKANE	KREM	COLUMBIA-JEFF CITY	KMZ
DENVER	KMGH	PADUCAH-CAPE GIRARDEAU	KFVS	LUBBOCK	KCBD
ST. LOUIS	KTVI	PORTLAND-AUBURN	WMTW	BINGHAMPTON	WMGC
SACRAMENTO	KOVR	TUCSON	KTTU	WILMINGTON	WWAY
ORLANDO-DAYTONA	WCPX	FORT MYERS-NAPLES	WSWF	BILCOXI-GULFPORT	WLOX
PORTLAND	KOIN	SOUTH BEND-ELKHART	WSJV	PANAMA CITY	WJHG
HARTFORD-NEW HAVEN	WTNH/WTU	CEDAR RAPIDS	KWWL	SHERMAN-ADA	KOKT
CHARLOTTE	WCNC	JOHNSTOWN-ALTOONA	WATM/WWCP	IDAHO FALLS-PUCATELLO	KPVI
RALEIGH-DUPHAM	WNCN	BURLINGTON-PLATTSBURG	WVNY	WATERTOWN	WWTI
MILWAUKEE	WTMJ	TRI CITIES	WEMT	RAPID CITY	KOTA
KANSAS CITY	KCTV	EVANSVILLE	WTVW	MISSOULA	KPAX
NASHVILLE	WSMV	WACO-TEMPLE	KXXV	ALEXANDRIA	KALB
GREENVILLE-SPARTANBURG	WLOS	LINCOLN-HASTINGS	KHAS	BOWLING GREEN	WKNT/WGRB
GRAND RAPIDS	WZZM	GREEN-NEW BERN-WASH	WITN	GREAT FALLS	KFBB
NORFOLK	WVEC	SIOUX FALLS	KSFY	CASPER-RIVERTON	KGWC
NEW ORLEANS	WWL	PEORIA	WMBD	CHEYENNE-SOULSBURY	KGWN
OKLAHOMA CITY	KFOR	TYLER-LONGVIEW	KLTU	OTTUMWA	KTVO
HARRISBURG-LANCASTER	WHP/WLH	AUGUSTA	WJBF	LIMA	WOHL
GREENSBORO-HP-WAY	WGHP	FARGO	KXJB	LONG ISLAND	WLIG
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HOLIGAN GROUP, Ltd.

Broker: Whitley Media

KTRO(AM) Port Hueneme-KCAQ(FM) Oxnard/Ventura, Calif.

Price: \$3.65 million

Buyer: Gold Coast Broadcasting Co., Los Angeles (John Hearne, Carl Goldman, principals); owns KKZZ(AM)-KOCF(AM) Oxnard/Ventura and KBET(AM) Santa Clarita, Calif.

Seller: Burr, Egan, Deleage & Co., Boston (limited partner in many broadcast groups)

Facilities: AM: 1520 khz, 10 kw day, 1 kw night; FM: 104.7 mhz, 2.9 kw, ant. 1,581 ft.

Formats: AM: Spanish; FM: CHR

Broker: Media Venture Partners

WGNE(AM)-WFSY(FM) Panama City and WEBZ(FM) Mexico Beach/Panama City, Fla.

Price: \$2.907 million (includes \$57,000 noncompete agreement)

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); is buying WTKX-FM and WOWW-FM Pensacola/Panama City, WPAP-FM and WPBH(FM) Port St. Joe/Panama City, WSRF-AM-WSHE-FM Fort Lauderdale/Miami, WDIZ(FM) Orlando, WIOD (AM) Miami, WSNi(FM) Thomasville, Ga./Tallahassee, WTPS(FM) and WXSr (FM) Quincy/Tallahassee and WNLS(AM)-WTNT(FM) Tallahassee, all Fla., and WHUB-AM-FM Cookeville, Tenn.; owns WFTL(AM) Fort Lauderdale/Miami, WINZ (AM)-WLVE-FM and WZTA(FM) Miami Beach/Miami, WZNZ(AM), WNZS(AM) and WROO-FM Jacksonville and WPLA(FM) Callahan/Jacksonville, WSJT (FM) Lakeland, WNZE(AM) Largo, WMGF (FM) Mt. Dora, WJRR(FM) Cocoa Beach/Orlando and WWNZ(AM) Orlando, WWNZ(AM) Pine Hills, WHNZ(AM) Pinellas Park/Tampa and WHPT(FM) Sarasota, all Fla.; WPTN(AM)-WGSQ (FM) Cookeville, Tenn., and 49% of WACC(AM) Hialeah/Miami; owns/is buying 18 TVs (and has time brokerage agreements with 11 others; for list of TV holdings see "Changing Hands," May 13)

Seller: B. Radio Inc. and Boss Radio Group Inc., Panama City (Timothy O'Brien, president/owner); no other broadcast interests (Note: Stations were bought for \$1,762,500 in January 1995)

Facilities: WGNE: 590 khz, 1.7 kw day, 2.5 kw night; WFSY: 98.5 mhz, 100 kw, ant. 1,090 ft.; WEBZ: 99.3 mhz, 50 kw, ant. 519 ft.

Formats: WGNE: sports/talk; WFSY: lite hits of '80s and '90s; WEBZ: adult contemporary

Broker: Media Services Group Inc. (buyer)

Big deal

The following station-sale application was made public last week by the FCC:

■ \$23 million for KRZY(AM)-KRST(FM) Albuquerque and KOLT(FM) Santa Fe, N.M. **Buyer:** Citadel Broadcasting Co., Bigfork, Mont. (Lawrence R. Wilson, president); owns KKOZ-AM-FM, KHTL(AM) and KMGA (FM) Albuquerque; is buying KASY (FM) Albuquerque (for other holdings see "Changing Hands," April 1). **Seller:** Crescent Communications LP, Winston-Salem, N.C. (Allen Shaw, president/owner); no other broadcast interests. **Brokers:** Kalil & Co. (buyer); Questcom Media Brokerage Inc. (seller)

KDES-AM-FM Palm Springs, Calif.

Price: \$2 million (cash) for stock

Buyer: Rozene R. Supple, Palm Springs; owns KPSI-AM-FM Palm Springs

Seller: Tourtelot Broadcasting Co., Palm Springs (Joseph V. Tourtelot, 72.5% owner); no other broadcast interests

Facilities: AM: 920 khz, 5 kw day, 1 kw night; FM: 104.7 mhz, 42 kw, ant. 540 ft.

Format: AM: talk; FM: oldies

RADIO: FM

KSSJ-FM Shingle Springs/Sacramento, Calif.

Price: \$14 million

Buyer: American Radio Systems Corp., Boston (Steven B. Dodge, chairman; co-COOs Dave Pearlman, John Gehron); is buying KCTC(AM)-KYMx(FM) and KSTE(AM) Rancho Cordova/Sacramento and KMJI(AM)-KSKS(FM) Woodland/Sacramento (for other holdings see "Changing Hands," May 6)

Seller: Olympic Broadcasters Inc., Gold River, Calif. (Douglas Kahle, president); owns KQNC(FM) Quincy, Calif.

Facilities: 101.9 mhz, 4,070 kw, ant. 827 ft.

Format: New adult contemporary, jazz

Broker: Star Media Group Inc.

KCKR(FM) Waco, Tex.

Price: \$2.1 million

Buyer: Gulfstar Communications (John Cullen, president; R. Steven Hicks, 98.5% owner); owns WACO-AM-FM Waco; is buying KBRO(FM) Hillsboro/Waco (for other holdings see "Changing Hands," May 27)

Seller: Stellar Communications (Don

Chaney, president); owns KZMZ(FM) Alexandria, La., and KKIK(FM) Temple, Tex.; is buying KNVR(FM) Harker Heights/Killeen, Tex. (from Gulfstar); is selling KISX(FM) Whitehouse/Tyler, Tex. (to Gulfstar)

Facilities: 95.5 mhz, 100 kw, ant. 1,070 ft.

Format: Country

Broker: Whitley Media

KNNN-FM Central Valley/Redding, Calif.

Price: \$825,000

Buyer: Alta California Broadcasting Inc. (see KNSN[AM] Chico and KHSL-FM Paradise, Calif., item, above)

Seller: Quality Broadcasters of California Ltd. (W. Paul Barth, managing general partner); no other broadcast interests

Facilities: 99.3 mhz, 5.3 kw, ant. 328 ft.

Format: Adult contemporary

Broker: Exline Co.

KLYD-FM Shafter/Bakersfield, Calif.

Price: \$550,000

Buyer: Southpaw Communications Inc., Bakersfield (James R. Darling, president); owns KBID-AM Bakersfield

Seller: KXHA(AM) Radio Inc., Carlsbad, Calif. (Cliff Gill, owner); no other broadcast interests

Facilities: 104.3 mhz, 6 kw, ant. 312 ft.

Format: All-time classics

Broker: Rowan Media Brokers

RADIO: AM

WSKY(AM) Asheville, N.C.

Price: \$150,000

Buyer: Macon Media Inc., Spartanburg, S.C. (Robert L. Wilkins, president/owner); Wilkins owns KLNG(AM) Council Bluffs, Iowa, and 50% of WLMR(AM) Chattanooga, Tenn.

Seller: River City Communications Inc., Louisville, Ky. (Frank Kinney, president); owns WRAQ(AM) Brevard and WXKN(AM) Newburg, N.C., and has applied to build AM in Fairview, N.C.

Facilities: 1230 khz, 1 kw

Format: Oldies

WNVL(AM) Nicholasville, Ky.

Price: \$100,000

Buyer: QB Communications Inc., Nicholasville (co-owners Bobby B. Becknell, David S. Quinn); no other broadcast interests

Seller: Laney Communications Inc., Nicholasville (Phyllis A. Laney, principal); no other broadcast interests

Facilities: 1250 khz, 500 w day, 59 w night

Format: Modern country

Broker: Alliance Media Inc.

—Compiled by Elizabeth A. Rathbun

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SFX takes on more debt

Group restructures finances, offers \$580 million in subordinated notes and preferred stock to private backers

Radio

By Donna Petrozzello

SFX Broadcasting has made available a total \$580 million in senior subordinated notes and preferred stock to cover its recent radio acquisitions. In addition, the company has named former Pourtales Radio Partners owner C. Terry Robinson as a consultant for strategic planning.

SFX has offered for private sale \$450 million in subordinated notes due in 2006 and \$130 million in preferred stock due in 2003. Proceeds from the sale will repay tendered notes and the

company's indebtedness and fund its recent acquisitions, SFX officials say.

Those recent acquisitions include stations once owned by Prism Radio Partners, the assets of Multi-Market Radio and the capital stock of Liberty Broadcasting Corp.

The private offering has been made to qualified institutional buyers. The initial purchasers of the debt offering are BT Securities Corp., Goldman Sachs & Co. and Lehman Bros.

The restructuring comes several weeks after SFX secured an increased bank facility to \$150 million, underwritten principally by the Bank of New York. SFX intends to use the extended bank facility as working capital and for

future acquisitions.

Meanwhile, Robinson joins SFX as a consultant to assist the company in planning growth in key markets.

"It's obviously going to be a dynamic marketplace over the next several years," Robinson says. "All of us have visions and assumptions under which we're working. But if anybody says that they know exactly what the industry will be like three years from now, they may be right—but it's kind of like predicting interest rates."

Robinson founded Colorado Springs-based Pourtales in 1992. At its height, Pourtales owned and operated 18 stations in midsize and smaller markets. In 1995 Robinson sold 10 Pourtales stations to Triathlon Broadcasting, a company in which Sillerman controls 91.5% of Class D stock and Robinson owns 8.5% of Class D stock. Pourtales has agreed to sell its remaining stations in a series of transactions scheduled to close over the next few months. ■

R I D I N G G A I N

Mercurys to honor students, Hispanic ads

The Radio Creative Fund has added two award categories to the Radio Mercury Awards ceremony scheduled for June 19 at the Waldorf-Astoria in New York. The event will be hosted by Dick Clark.

New this year, "The Dick Clark Broadcasting Fellowship" will recognize excellence by college students in writing and producing public service campaigns for college radio stations. In addition, a "Hispanic Radio Advertising" award will honor excellence in campaigns for Hispanic formats.

Katz to offer 'Smart Targets'

Katz Radio Group will offer a database of research into consumer behavior, lifestyle habits and purchasing patterns of 90 million U.S. households to its client stations at a discounted rate.

KRG says a newly formed alliance with researcher Broadcast Direct Marketing will provide clients with access to BDM's "Smart Targets" research at a special rate. Clients can use the targeted consumer-demographic research to more accurately define their lis-

teners' buying habits.

Infinity signs Raiders to KVCY(FM) San Francisco

Infinity Broadcasting scored its 10th NFL broadcast-rights deal last week when it signed a reported \$2 million, one-year contract with the Oakland Raiders for its KVCY(FM) San Francisco.

KFRC Program Director Brian Thomas says his station already holds the rights to Oakland A's baseball, whose game schedule would conflict with Raiders games. Thomas also said that Infinity hopes to "put KVCY on the map" with Raiders coverage. Meanwhile, San Francisco sports/talk KNBR(AM) operations manager Bob Agnew says he turned down the Raiders' broadcast package for 1996-97 because the team "didn't offer us a good business deal." KNBR wants to revisit a deal for the Raiders next year.

Seattle's Siegel ousted by KVI(AM) brass

Little more than a week after being suspended for airing a rumor that Seattle Mayor Norm Rice had homosexual relations, KVI(AM) Seat-

tle's controversial afternoon host Mike Siegel was fired last week by station management.

Siegel reportedly answered a question from a caller on-air about the rumor, then urged Rice to come out publicly to refute the rumor. According to Seattle sources, Rice publicly criticized Siegel for "spreading lies." Although Siegel later apologized on the air, KVI management first suspended, then fired, the host.

Revenue climbs 6% in April

Research compiled by the Radio Advertising Bureau shows an average 6% gain in combined local and national radio advertising revenue for April 1996 over April 1995. The RAB reported that between January and April 1996, there was an average 7% gain in local and national revenue across all markets.

During April, markets in the Southeast showed the largest increase in local revenue, up an average 11% over the same period last year. On a national basis, markets in the Southeast also showed the largest revenue jump, an average 13%, for April 1996 over April 1995, the RAB reported.—DP

TCI files suit over PUC rules

Contends that Colorado Public Utilities Commission is in conflict with telecom act

By Price Colman

Tele-Communications Inc. has fired the first salvo in what's likely to be a heated conflict between state regulations and the federal Telecommunications Act of 1996.

In a suit filed May 24 in Denver District Court, TCI contends that rules adopted by the Colorado Public Utilities Commission that are intended to foster competition over local phone service instead unfairly burden new competitors.

TCI also contends that the PUC has overstepped its bounds in creating rules that conflict with the federal legislation.

The Denver lawsuit, which asks the Colorado PUC to review and change its rules, has broad national implications. Several other states, including Illinois, New York and Massachusetts, have enacted telecommunications regulations that the National Cable Television Association contends conflict with the act.

TCI's suit boils down to a single crucial issue: the definition of an "incumbent" local exchange carrier.

Under the Colorado PUC's rules, which are set to go into effect July 1, the incumbent local exchange carrier—in Colorado's case, US West—would be required to unbundle and resell network elements such as local distribution loops and switches to permit access and competition by alternative service providers.

The rub for TCI comes in PUC rule language that classifies a new competitor as an incumbent after three years. "Our interpretation is that the [federal] legislation clearly intended for new entrants and incumbent local exchange carriers to be treated separately," said Tim Sandos, regional director for TCI Communications. "There is one set of rules for new entrants for things they have to meet, then a completely separate set of requirements for incumbents.



"What this Colorado law does is after three years treat a new entrant like an incumbent. We think that's outside the intent of the federal law." The federal statute employs a market-share formula to determine when a new entrant into the local telephone business would become an incumbent. Colorado's three-year rule flies in the face of that, TCI contends. "The mere passage of time does not insure that the market-share differential between incumbents and new entrants will have been eliminated or even meaningfully reduced," TCI argues in its suit.

Colorado regulators counter that the three-year rule is merely a guideline. "Even at end of that three-year period, when and if they're declared an incumbent, they still have an opportunity to come to us and say, 'We don't think we should have to unbundle our network,'" said PUC spokesman Terry Bote. "It's not an automatic unbundling."

But instead of stimulating competition, as the federal law intends, the three-year rule will stifle it, Sandos said.

Traditional local exchange carri-

ers—the Baby Bells—have enjoyed a monopoly on local phone service since the court-ordered breakup of the Bell system in 1984. In that time, they've been able to amortize a substantial portion of the costs of their traditional copper wire networks.

New entrants, on the other hand, want to build robust, cutting-edge networks—typically hybrid fiber/coax—capable of delivering a variety of high-speed, high-capacity digital services in addition to voice communications.

Under the Colorado PUC's three-year rule, "What will end up happening is that before we are able to gain any market share with our new network and regain costs, we would have to resell our network to the local exchange carrier," said Sandos. "Our competitive advantage will be a newer network and newer services. If they get access to our network, we will have no advantage. They will keep a stranglehold on the marketplace."

As the U.S.'s largest cable company, TCI carries considerable clout at the national level. The National Cable Television Association has picked up TCI's banner and carried it to the FCC.

The NCTA recently filed official comment with the FCC citing problems not only with Colorado regulations but also with rules in New York, Illinois and Massachusetts. ■

Fiber/coax RFP

Cable Television Laboratories Inc. and the California Cable Television Association have issued a joint request for a proposal to demonstrate the capability of hybrid fiber/coaxial networks at the CableNET '96 segment of the Western Cable Show in Anaheim, Calif., Dec. 11-13. The RFP targets hardware and software pertaining to telephone services, high-speed data services, information services and multimedia services delivered to computers, Internet access and Internet applications. Deadline for submission is July 3. For more information, contact Mike Schwartz at Cable Labs, 303-661-9100.

TCI may carry Fox news

Move would provide 12 million-sub boost at launch

By Price Colman

Fox hopes its fall launch of a 24-hour news network will come with as many as 12 million subscribers already on board, thanks to an impending deal with cable giant Tele-Communications Inc.

Fox parent News Corp. and TCI have confirmed they're in talks aimed at hammering out a deal that would help the news network hit the ground running.

A key component in the deal apparently is how Fox can sidestep paying the \$10-per-subscriber launch fee that it reportedly has offered other MSOs.

One possibility: Fox hands over to TCI a substantial equity stake in the news network in exchange for TCI's eliminating the launch fee. Some reports indicate that the two sides have agreed on TCI's getting a 20% stake in the news network, but TCI spokeswoman Lela Cocoros cautions against buying too far into that scenario. "We're in discussions on a continuing basis on the affiliation side," she confirmed. "But any terms of the deal, that is, what's been said about 20 percent, is speculative.... These things are changing minute by minute."

News Corp. spokesman Brian Lewis also would confirm only that talks are ongoing. But several factors suggest that a no-cash, or minimum-cash, deal makes sense for both News Corp. and TCI. First, News Corp. boss Rupert Murdoch clearly wants to reach a critical mass of subscribers quickly so that the Fox news channel can go head-to-head with the MSNBC's July 15 launch. MSNBC, which will take over the America's Talking channel placement on cable systems throughout the U.S., contends that it will launch with 20 million subscribers.

Still, Murdoch is unlikely to relish the prospect of shelling out \$120 million, not counting other start-up costs, simply to get into the network news game. Second, TCI often favors deals where it gains equity, instead of hard currency, because such arrangements minimize tax liability and give TCI a say in running the show.

Perhaps more important, TCI needs the Fox news network almost as much

as Fox needs TCI subscribers.

"TCI is going to be greatly expanding channel capacity this fall when it rolls out digital compression," says Rick Westerman of UBS Securities. "They're going to need compelling new programming ideas to fill that capacity. And clearly, if Murdoch's effort is going to have any degree of success, it needs distribution on TCI systems."

In addition, TCI has just boosted its rates by an average \$2-\$3 per sub (as of June 1) and is looking for added value to go along with that increased price tag.

All that argues for a deal coming together, and sources indicate it could

be soon. The terms are where it gets tricky. "It's more complicated than 20 percent," says a source familiar with the negotiations. "Any deal with TCI is complicated."

TCI and News Corp. already are partners on a number of fronts, including TCI's 7.5% investment in News Corp.'s Asian STAR TV service and the News Corp./Tele-Communications International/Liberty Media global sports programming venture.

TCI has indicated an interest in getting into the News Corp./MCI ASkyB DBS venture. By giving the Fox news network a boost, TCI may be looking to get a piece of that action. ■

Staffers cut in AT conversion to MSNBC

News network also is looking for new home

By Rich Brown

NBC is cutting about 60 staffers at America's Talking as it converts the network to MSNBC.

NBC produced its final live telecast of America's Talking last Friday night and said goodbye to some of the 200 staffers who helped run the network during the past two years. Meanwhile, NBC and partner Microsoft are gutting and redesigning the America's Talking facility in Fort Lee, N.J., to prepare for the July 15 launch of replacement network MSNBC.

MSNBC executives are scouting several facilities to serve as a permanent headquarters for the news network and hope to be able to move out of the Fort Lee facility by later this year. A vacant warehouse in Secaucus, N.J., is said to be a front-runner in the search.

Most of the technical staff at America's Talking have been invited to stay



on to help run MSNBC, and 129 of them have accepted. But only some of the editorial/production staff from America's Talking were invited to make the move, and it is said that a number of them were asked to stay on with reduced titles.

MSNBC executives earlier this year gave A-T staffers a news quiz to

determine whether they were equipped to join the planned news network. Among the questions: Staffers were asked to name the three branches of government and the names of several cabinet members.

"Some of them didn't have the skills

for a news-oriented network," says an MSNBC spokesperson, adding that MSNBC expects eventually to staff 500 people with an even split of technical and editorial personnel.

Some A-T personalities with newscast backgrounds, including Carol Martin are rumored to be in the running for possible NBC jobs. So far, however, only A-T personality John Gibson has been named to join the MSNBC staff. Much of the America's Talking on-air talent—ranging from newcomer Bill McCuddy to veteran Steve Doocy—were not expected to make the move. At least two former America's Talking personalities found homes before the shake-up: CNBC host Chris Matthews and NBC daytime host Lu Haeressian.

Originally introduced as an all-talk network, America's Talking eventually expanded its format to include more news-oriented programming. The network enjoyed a strong start out of the gate, reaching 10.5 million homes as a result of FCC-ordered retransmission consent rules. But funding for the network was limited: America's Talking had an annual budget of \$30 million versus a planned MSNBC budget estimated at \$450 million.

"I've always wondered if they had given just a fraction of that to America's Talking what might have changed," says Roger Ailes, who launched America's Talking and served as president of both the network and CNBC. Ailes, who now heads Fox News, says he expects the America's Talking format eventually to find a home.

"Talk is the most enduring kind of television, and there will be an all-talk network," says Ailes.

The America's Talking network will feature reruns of its original programming between now and the July 15 launch of MSNBC.

NBC anchor Brian Williams has been tapped to serve as anchor and managing editor of an hour newscast that will air weeknights at 9 ET on MSNBC. Williams will continue to serve as primary replacement anchor for Tom Brokaw on *NBC Nightly News* and to anchor the Saturday edition of *Nightly News*. Williams also will continue to cover the White House for NBC News through the 1996 elections. He will anchor MSNBC newscasts on location from wherever his travels take him while covering the President between now and the election. NBC says. ■

Starz! signs star watcher

Scott Patrick brings 'Hollywood One-on-One' to Encore

By Price Colman

There will be more stars on Starz! under a deal that Encore Media Corp. has cut with television journalist and Hollywood aficionado Scott Patrick.

Encore has signed Patrick, formerly of Gannett-owned KUSA-TV Denver, to produce his *Hollywood One-on-One* show as the key interstitial exclusively for Encore's Starz! channels. Patrick, 35, also will host Encore's nightly prime time feature movie presentation.

Patrick's Great Scott Productions will use Tele-Communications Inc.'s National Digital Television Center in Littleton, Colo., to produce 15- and 30-minute ("All the fun, half the fat," Patrick says) versions of *Hollywood One-on-One* and will share on-air credit with Starz!.

The show is important not only as a kind of glue to keep viewers from channel-surfing away from Starz! but also as a crosspromotional tool for Encore's output partners, says Encore President Steve Bell.

"One of the nice things about running movie channels, particularly something like Starz!, is you can provide a lot of marketing assistance to an output partner," Bell says. "You can provide a behind-the-scenes feature on a big picture that's about to open and help them along. And it satisfies the interest of the audience."

Hollywood One-on-One had a five-year-plus run going on KUSA-TV last fall when corporate parent Gannett ordered its stations to focus resources on the core product: local news operations. Although Patrick's show ran as part of newscasts, it was considered peripheral.

From Patrick's perspective, getting canned was an undisguised blessing: "I was shocked but not surprised when it happened. When they cut it, quite frankly, I was happy they did. It was the most friendly split since George and Alana [Hamilton]."

One sign that the parting was amica-



Scott Patrick, Encore's newly appointed producer of 'Hollywood One-on-One'

ble: KUSA-TV retains rights to run the show when it wants. Bell and Patrick agree that America's hunger for anything Hollywood has done nothing but grow. "Hollywood is probably the greatest export the U.S. has," Bell says. "This show is perfectly attuned to that hunger because Scott is a Hollywood reporter. He goes out with press tours of all the major movies and interviews an Arnold Schwarzenegger or a Helen Hunt, whoever the star or producer is who is involved with an upcoming big release."

On each show, Patrick will conduct interviews and preview three movies. For the 30-minute version, he'll also do a news segment incorporating the latest box-office numbers and details of what's happening behind the scenes. He says it's hard for him to imagine a better deal than the one with Encore.

"I walked into the TCI facilities and I saw what the future of television is," Patrick says. "To be a part of that is what anybody would strive for. To be paid to watch movies and suck up to celebrities—there are worse jobs in the world." ■

Pay could take hike hit

Premium channels are readying for fallout from rate increases

By Rich Brown

One area of the cable industry that could suffer as a result of cable rate hikes this year is the premium-channel business.

Exactly what impact rate hikes will have on cable subscriptions is unclear; however, pay-TV networks are bracing for the possible loss of some subscribers as cable system operators begin to implement new rate hikes allowed under federal law. Top multiple system cable operator Tele-Communications Inc., typically an industry trendsetter, was scheduled to begin rolling out rate hikes averaging \$2-\$3 per month per subscriber on June 1.

"We anticipate it but recognize that, given the economics of the cable business, the benefits of rate hikes are so compelling that they really can't do anything else," says Bob Grassi, senior vice president, affiliate relations, HBO and Cinemax. "We try to work with the cable operator to minimize whatever negative impact there might be in a rate increase."

Grassi says HBO is prepping customer service representatives on the network's original programming and other selling points that can be used when subscribers call to complain about rate hikes or to discontinue pay-TV service.

HBO also is working with cable system operators on various acquisition tactics designed to offset any possible



"We try to work with the cable operator to minimize whatever negative impact there might be in a rate increase."

— Bob Grassi

losses, Grassi says, and is teaming with some operators on cooperative tele-marketing campaigns offering current basic-only customers both HBO and Cinemax for the price of one.

"We are confident that working with the operator we will in fact increase the number of subs by the time we end the year," says Grassi (HBO ended 1995 with 20.8 million subscribers; Cinemax had 8.9 million). "You raise the rates, you lose the customer. Then you work a little harder for the next several months—maybe not to get the same customer back, but another customer. And a lot of times you get the same customer back."

"A lot of operators are getting much more hip in terms of planning against increased churn as a result of a rate increase, and they do that by creating a little more value for the consumer," Grassi says.

Showtime is working with cable system operators on comparable offers involving limited-time price reductions and multiple channels for the price of one, says Jeff Wade, executive vice president, sales and affiliate marketing,

Showtime Networks, which had 14.8 million subscribers as of year-end 1995.

"If somebody calls in to complain about rate hikes, you have to turn it around so they go away positive," Wade says. "While you are talking to people you might as well reinforce the value of what you are selling. I think this could be a terrific opportunity if it's done correctly. If nothing is done, then it may not be so terrific."

Rate hikes at Time Warner's New York City cable systems earlier this year coincided with a yearlong pay-TV discount offer for basic-only subscribers. The hikes also coincided with a discount offer to subscribers who agreed to pay their bills a year in advance.

"We minimized the impact of our rate hike," says Richard Aurelio, president, Time Warner New York City Cable Group. Aurelio expects that subscribers eventually will come around on the hikes, just as newspaper buyers eventually come around on a rise in newsstand prices. "We had some erosion of pay as a result of the rate hikes implemented in January, but they're beginning to come back."

One way that pay-TV channels will be able to retain customers will be through multiplexed services that offer multiple channels for the price of one, says Que Spaulding, senior vice president, sales and affiliate marketing, Encore. He says pricing is also key. The Encore and Starz! pay-TV channels undercut competing pay-TV channels with a retail price of \$5.95 a month.

"You have to address Economics 101," says Spaulding. "If basic is \$30 and my pay-TV service is \$10.95 and then basic goes to \$34 and my pay-TV service is still \$10.95, I'm going to get hurt."

Spaulding says that some cable system operators might keep their rates stable or even lower prices as they face growing competition from direct broadcast satellite operators and others.

"We know a lot of operators, including TCI, that are allowed to take bigger increases than they are taking because of competition," he says. ■

Gruen heads TVFN

TV Food Network has named Erica Gruen president/CEO. Gruen most recently served as director of media services at Merkley Newman Harty and was a senior VP-Director at Saatchi & Saatchi Advertising. Her prior cable experience includes posts as marketing manager for Bravo and executive in charge of production for Lifetime's *What Every Baby Knows*.

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* “Viewer Attitudes and Impressions Toward America’s Health Network,”
Frank N. Magid Associates July, 1995

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Good Medicine For Your Bottom Line

CNNfn facing crowded news field

New news network is about to face new competition

By Jim McConville

Facing competition from other all-news cable networks with potentially wider distribution, Turner's fledgling CNNfn all-business network has an ever more daunting task in building a subscriber base.

CNNfn, which launched Dec. 29 with 4 million subs, soon will face added carriage competition from proposed all-news cable networks from Fox and NBC as well as specialized networks from ESPN and Turner itself.

In addition, CNNfn continues to compete for viewer eyes and advertising dollars with CNBC, NBC's 24-hour all-business-news channel, launched in 1989 and has an estimated 56 million subscribers.

Fox, which plans to launch an all-news network by late this year, last week was discussing a carriage agreement with Tele-Communications Inc., whereby the country's largest MSO would carry the network on an estimated 1,200 of its cable systems.

MSNBC, the NBC/Microsoft all-news cable network scheduled to launch July 15, comes to market with one sizable advantage that CNNfn didn't have: 20.5 million subscribers from NBC's former America's Talking cable network (see story, page 50).

CNNfn also may vie for cable carriage with CNN/SI, the proposed Turner/Sports Illustrated all-sports-news network scheduled to launch next December, and ESPN3, ESPN's rumored third cable sports network, which industry sources say may launch in the fourth quarter.

Turner officials claim that CNNfn carriage now stands at 6 million subscribers, with 2.4 million from cable and 3.6 from other noncable systems including DBS and wireless (including approximately 1.5 DIRECTV subscribers).

According to information supplied by the network, CNNfn is available in 13 cities, including New York, Los Angeles, Chicago and Washington. It's carried by DBS providers DIRECTV and Primestar as well as several sys-

tems in the C-band satellite market.

Turner executives declined to give a breakdown of CNNfn's subscriber base or a list of any major distribution deals signed since the network's launch last year.

CNNfn's biggest carriage agreement to date is Time Warner New

"It may be a different mission for CNNfn," says Mike Egan, senior vice president, Renaissance Media Partners. "It may be a longer-term niche business that we're talking about."

Egan says CNNfn likely will gain carriage on new basic-cable tiers: "Distribution will come in stages as cable systems are rebuilt; it's going to be evolutionary."

Other media executives say that for CNNfn to succeed, it must target a different viewing audience. "Certainly their advertising outlook is going to be limited unless they can prove that they're delivering an audi-

ence that is not being delivered elsewhere," says Betsy Frank, vice president, Zenith Media.

"There's a recognition that if all you're doing is getting the same audience, you're probably cannibalizing your original network," says Frank. "The only way [CNNfn] can succeed for their parent company [Turner] is to bring new viewers who are not established news viewers to begin with into the fold."



York City, a deal signed last December worth 1 million subs. CNNfn stands a chance of dipping into Time Warner's estimated well of 10.2 million cable subs if the proposed Turner/Time Warner merger gains FCC approval.

But given CNNfn's narrow business focus, industry observers say, it won't get the widespread carriage that other broad-based networks will—and what it does pick up will come in stages.

Wall to head WBIS+

Carolyn Wall has been named president of WBIS+, the proposed business news/sports entertainment channel owned by ITT Corp. and Dow Jones.

Wall will oversee the development of WBIS+, formerly New York City-owned WNYC-TV, which was bought by ITT/DJ last year for \$207 million.

Before her appointment, Wall was president of Cowles Business Media. Before Cowles, she was director of News America Holdings and executive vice president of corporate development and sales for News America, both subsidiaries of News Corp. Wall also was vice president and general manager of Fox's WNYW-TV New York, where she was instrumental in the development of *Good Day New York*.

WBIS+ on May 17 gained FCC approval of its purchase of WNYC-TV. The deal is expected to close by the end of June. Dow Jones will launch WBIS+ on cable systems in the New York area, which contains an estimated 6.8 million addressable homes.

After the New York launch, Dow Jones/ITT will try to secure national distribution. WBIS+, which will broadcast from the Wall Street Journal's Wall Street headquarters, will serve as the North American arm of Dow Jones's global business network, which already has launched all-business networks in Asia (1993) and Europe (1995).

—JM

TBN Shatters Cable Myths

High Perceived Value by Viewers

\$2.06 The Discovery Channel

\$1.92 ESPN

\$1.87 Court TV

\$1.72 Country Music Television

\$1.69



\$1.68 CNN

\$1.68 The Cartoon Network

\$1.68 Nickelodeon

\$1.58 The Learning Channel

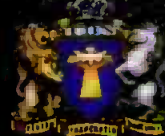
\$1.52 MTV

Myths are deceiving. Especially myths espoused by "experts." For example, many marketing gurus say there's little perceived value in religious programming. Viewers, however, say something different. The truth of the 1995 Beta Survey¹ shatters cable's myths. Viewers' perceived value of TBN is \$1.69! That's higher than numerous leading cable networks.

Since the Beta Survey¹ results are carved in stone when it comes to adding new channels, it's important that cable operators discard myths about religious programming. Americans are still a religious people. They care deeply about America's moral decline. It's no surprise that a recent Barna Research² study reveals that 81% of Americans believe there's more sex and violence on TV than five years ago. And 50% believe a Christian channel would raise the standards of TV.

Clinging to myths is also expensive. Cable's competitors see a vast Christian market that's underserved. So, don't take for granted America's Christians. And don't put your faith in marketing myths. Take a new look at TBN. You'll see why adding TBN is a programming decision that's rock solid.

¹ 1995 Beta Research Cable Subscriber Study
(Results for TBN based on small sample of viewers)
² Barna Research Group's 1995 Omni Poll



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Nickelodeon off German cable?

Viacom's Nickelodeon Germany has filed suit against the Bremen State Media Corp. for "illegally" reserving the cable network for state broadcasters ARD and ZDF's proposed joint kids channel. In Germany, must-carry status is given to basic television services such as ARD and ZDF. If the channel is approved, Nickelodeon will lose its cable slot. Nickelodeon has access to 13 million cable homes in Germany out of a possible 16 million and is trying to get carriage in Berlin, Bremen and Schleswig-Holstein. Nickelodeon denies that the proposed kids channel is simply a supplement and not a basic service, and therefore should not be given must-carry status. Nickelodeon also argues that the absence of ads and non-violent programming is "not a valid justification" of preferential distribution treatment.

Nickelodeon International's Bruce Tuchman, vice president and general business manager, is appealing to ARD and ZDF heads to enter into fair competition with private program providers for the benefit of viewers, but warns: "We are not going to pull out of Germany. We have invested tens of millions of deutsche marks and intend to stay on cable. We mean to do everything within our power to secure cable distribution."

If Nickelodeon is kicked off cable, however, it has the option of being carried on the Kirch group's digital DTH



package through Kirch's strategic alliance with Viacom. Ministers from each of Germany's 16 states are slated to meet in mid-June to discuss the proposed kids channel, which, if approved, will launch on cable Jan. 1, 1997.

FilmNet, TV1000 to merge?

Scandinavian pay-TV channels FilmNet and TV1000 are talking about a possible merger, although no deal has been struck yet, according to NetHold Nordic's COO Jan Friedman. The proposal has been in the cards for four years, but sources say it's "obvious TV1000 doesn't want to sell" and that the asking price is the likely sticking point. TV1000 is backed by Kinnevik subsidiary Modern Times Group and Time Warner, although Time Warner has decreased its stake from 35% to about 18%. FilmNet is owned by NetHold.

TeleWest gets £1.2 billion loan

Britain's largest MSO, TeleWest, has secured a £1.2 billion (\$1.8 billion) financing agreement intended primarily to complete the rollout of its cable network in the UK. About \$385 million will be used to refinance its existing London South/Avon and Scotland facilities. TeleWest is controlled by TCI International and US West. Lending arrangers were the Bank of New York, CIBC Wood Gundy, Chase Investment Bank, NatWest Markets and the Toronto-Dominion Bank. —DJ



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Taking stock of cable

Three cable companies get Salomon buy rating

By Price Colman

Cable companies for several years have been the red-haired step-children in the eyes of investors: underappreciated, undervalued and generally dissed. That could be in for a change.

Salomon Brothers cable system analyst Sharon Williams has initiated coverage of three key stocks: Comcast (CMCSK-Nasdaq), Cox (COX-NYSE) and TCI Group (TCOMA-Nasdaq) with a buy rating.

In her research report—"Cable's Tug of War: New Services vs. Competition"—Williams acknowledges that cable stocks have underperformed the broader market since October 1993, but she contends that change is coming.

"I'm a real believer in the cable-modem market," Williams says. "I think it will contribute meaningfully to the cash flow of these companies. I think we're close enough to rollouts in the fourth quarter to initiate coverage."

In the projections sweepstakes, Williams touts TCI as the lead horse and forecasts a 49% jump in its stock price by year-end 1997. Coming in a close second is Comcast, which Williams predicts will see a 42% stock-price appreciation for the same period. Cox was third, with a projected 22% projected stock-price climb.

So why not some of the other cable companies—such as Time Warner, Continental and Cablevision Systems—that are venturing into the same new-technology/new-services territory?

"Don't read anything into what's not there," Williams says. "I follow Time Warner as well. With its having 40% of cash flow coming from cable, even after the Turner acquisition, it's a stock that will benefit from the same factors benefiting these other guys. But the rest of the company...I'm more neutral on. I'd like to get the US West problems and the Turner acquisition behind us."

Others, such as Christopher Dixon at PaineWebber, agree with the basic premise that cable revenue—and thus stock prices—are headed up, thanks to emerging technologies. "My view here is that the primary risk associated with

cable stocks is dead-money risk: that is, they don't go up," he says. "But as the market comes to recognize new forms of revenue from PCS or high-speed modems, I have every reason to believe that cable stock price multiples will expand."

"The issue here is perception versus reality. The reality is that we're not going to see substantial [revenue] growth materializing until mid-1997. But stocks will trade up in anticipation of that."

TCI, among others, is set to test or roll out new products and services,

including its @Home Internet gateway and digital cable converter boxes, in select markets. The nation's largest cable company also has filed the requisite paperwork to enter local telephone markets in Illinois, Connecticut and California.

As for the timing of Salomon Brothers' cable-coverage kickoff, there may be less to it than meets the eye, one source suggests: "Fred Moran left and went to Furman Selz, so Salomon dropped coverage. Sharon Williams joins Salomon and publishes. So they start coverage" ■

NESN partners fight over revenue pie

Going to court to settle dispute over apportionment of subscriber revenue

By Jim McConville

The owners of New England Sports Network (NESN) will square off in court over what rules should apply in divvying up the network's monthly subscriber revenue.

WSBK-TV Boston is at odds with its NESN co-partners the Boston Red Sox and Boston Bruins, contending that the revenue split which applied when the regional sports network was a pay service should not

hold now that it has converted to basic, and that if the split does apply, the network will be forced into the red and eventually out of business.

In a suit filed in U.S. District Court in Boston last week, WSBK-TV charged its NESN partners with breach of contract, alleging that the teams have reneged on a 1985 agreement to take less in subscriber revenue.

Historically, NESN's profits have been divided along the network's ownership lines. That breakdown gives the

Red Sox 47%, the Bruins 31% and WSBK-TV 19%, with the remaining 3% split three ways.

NESN's fee conflict stems from its gradual conversion in 1984 from premium to basic pay, a process many other regional sports networks underwent during the 1980s.

WSBK-TV, owned by Viacom International, contends that the teams' fee agreement was negotiated in 1982,

VIACOM

when NESN was solely a premium cable

service that charged subscribers \$10 a month with approximately \$4-\$5 of that returning to the network. Shifting from a premium channel to a basic network may have brought NESN a larger audience, but it also brought it only a fraction of its former sub fees. The network now earns \$.40-\$.50 a month per subscriber. To offset the change, the Red Sox and Bruins in 1985 started to accept lower rights fees from NESN for basic cable subscribers.

But, according to WSBK-TV's suit, in

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January the two pro teams did an about-face, calling the lower fee structure a now-completed "experiment" and demanding that NESN pay higher fees.

The Red Sox also have demanded the \$2.1 million NESN has been holding in an escrow account that repre-

sents the difference between what the Sox got from 1995 rights fees and what the team says it is owed.

WSBK-TV attorney Michael Gass says that shifting back to the old rights-fee formula eventually would cause NESN to go broke.

"Our projections say that we will be operating at a deficit at the end of one year," says Gass. "Financially, NESN will be stuck between a rock and a hard place."

Red Sox and Bruins executives could not be reached for comment. ■

DBS gets new set of dishes

Half-dozen new hardware suppliers are hitting market

By Jim McConville

Direct Broadcast Satellite enters its next phase this year, with several new manufacturers slated to bring dishes to market.

Until now, consumers have been limited to buying an 18-inch direct satellite system (DSS) unit from either Thomson Consumer Electronics or Sony, or renting a 36-inch DBS dish from Primestar Partners.

Originally priced at \$800 when rolled out by Thomson in 1994, DBS hardware packages have now dropped to \$599. But in the next six months, more than a half-dozen new dish makers will arrive (see chart), giving potential buyers more brands from which to select and putting downward pressure on hardware prices.

Besides increasingly lower costs, new hardware makers offer more choice. New DBS entrants will offer step-up models equipped with advanced remote controls, on-screen graphics and interactivity.

Joining the two incumbent DBS hardware makers are Hughes Network Systems, Hitachi, Panasonic, Samsung,

Toshiba and Uniden.

Newcomer DBS program providers EchoStar and AlphaStar now have outside manufacturers building their branded hardware, but each has signed an agreement with Korean manufacturer Samsung, which will produce hard-

ware for both starting this fall.

Another new DSS maker is Hughes Network Systems, which manufactures two metal dish receivers for DIRECTV. HNS also manufactures "DirecPC," a 24-inch dish for \$699, which will deliver data via satellite to computers. ■



DSS/DBS Hardware Guide

Here's a list of current and soon-to-arrive direct to home (DTH) satellite system hardware.

COMPANY	SYSTEM	MODELS	PRICE	DISTRIBUTION	AVAILABILITY
AlphaStar	DTH	1 model	\$699	dealer only	June
EchoStar	DBS	2 models	\$599-\$749	dealer/retail	now
Hitachi	DSS	2 models	\$599-\$699	dealer/retail	August
Hughes (HNS)	DSS	2 models	(set by dealer)	dealer/retail	now
Panasonic	DSS	2 models	\$650-\$750	dealer/retail	July
Primestar	DBS	2 models (36 inch)	\$33-\$54 month	dealer/Radio Shack	now
Samsung	DSS	2 models	\$599-\$799	dealer/retail	fall
Sony	DSS	3 models	\$599-\$750	dealer/retail	now
Thomson	DSS	3 models	\$599-\$799	dealer/retail	now
Toshiba	DSS	3 models	\$549-\$699	dealer/retail	August
Uniden	DSS	2 models	\$599-\$750	dealer/retail	June

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Telco Internet Access

PacTel pushes 'Net access

Other regional phone companies plan to follow suit

By Richard Tedesco

Pacific Telesis has become the first RBOC to offer Internet-access service—in conjunction with America Online.

PacTel plans to kick off the service in four major metropolitan regions in its California territory—Los Angeles, Sacramento, San Diego and San Francisco—where approximately half of the country's Internet users are said to reside. Elsewhere, the other RBOCs are gearing up to offer Internet service,

PACIFIC TELESIS

although they're generally not discussing details.

PacTel and AOL hope that effective cross-marketing between them will attract subscribers by offering access to PacTel's 'Net package and AOL for less than subscribers could purchase those services separately. PacTel's deal gives subscribers 20 hours of access per month for \$14.95 and additional hours at 50

cents per hour, up to a maximum \$19.95. Subscribers also can get 10 hours for \$9.95 monthly and \$1 for each additional hour.

"We think we've tailored our price to the way people use the Internet," says Rick Hronicek, president of Pacific Bell Internet Services. "We have a mission to get the best content to our consumers."

Details on the discounts were not immediately available. David Colburn, AOL vice president of corporate development, says there will be an "integrated feel" to the offering: "We expect to have a very interrelated marketing relationship."

Bell Atlantic recently announced plans to offer Internet-access service to customers in the Baltimore and Washington markets starting in July. Bell Atlantic Internet Solutions plans to sell dial-up access service for \$19.95 per month for unlimited access or \$6.95 for five hours. A package for discounted 'Net access with ISDN service also will be offered, with pricing yet to be determined.

"This is the first step in the ultimate progression of telcos being the winners in the Internet service marketplace," says Tom Pincince,

senior analyst for Forrester Research in Cambridge, Mass. And providing the higher-speed Internet access via affordable ISDN is essential to establishing predominance, Pincince adds.

Spokesmen for BellSouth, Ameritech and SBC Communications say that their companies will offer Internet access this year. BellSouth plans to introduce the service at different speeds in late summer in 10 major markets, a company spokesman says.

The PacTel service that is immediately available to 75% of the 8 million residential households in California is for access at up to 28.8 kbps. A bundled package offering Internet access via ISDN with the required on-site equipment will be out in late June, with pricing yet to be determined.

Nynex has indicated that it plans by year's end to begin ISDN service in New York at \$34.10 per month for 20 hours of service. That could be an indication of what the market will bear in California urban markets. Nynex will charge \$170 for installation. It has not yet said what it will charge for Internet access when that service becomes available.

PacTel has been running its service in beta tests since December, according to Mark Fisher, vice president of marketing for PacBell Internet Services. He says PacBell has

BellSouth gets New Orleans MMDS

BellSouth made progress last week toward its goal of diversifying its video services as it won wireless cable licenses in New Orleans for \$12 million.

BellSouth expects to start delivering 100 channels of MMDS service there in mid-1997. It will be one of the telco's first commercial entries into video services. New Orleans is one of BellSouth's top 10 markets, and the telco plans to adopt different technical strategies in the top 30 markets where it initially wants to introduce video services.

"We're looking actively at several different business cases for each of these markets," says BellSouth spokesman Kevin Doyle. "Not only will we make decisions market-to-market, but we may make different choices within a market on how we want to serve it."

The MMDS opening in New Orleans occurred when San Diego-based Continental Wireless Cable Television Inc., which held wireless rights for the market, went into receivership. BellSouth was one of several companies that submitted bids on the rights last month. Its \$12 million bid was accepted by the federal district court presiding over the case in San Diego.

Speed of entry into the marketplace is a crucial factor in pursuing an MMDS strategy, Doyle says. The relatively flat topography in New Orleans lends itself to wireless delivery of video services because line-of-sight contact with receiving antennas is an important factor in erecting the requisite MMDS infrastructure.—RT

had network-related software problems, but has been maintaining a stable network environment for the past month.

A specially designed Yahoo! Internet directory

search page will be part of the service. A "California Cool" navigational tool also will be offered for access to localized material and information and a customized gateway to the

World Wide Web.

Other features to be introduced this summer include an Internet parental-control option and access to At Hand, an Internet guide for

California with enhanced product listings, editorial content from PacBell Interactive Media and a format to enable users to create customized Web pages. **TNW**

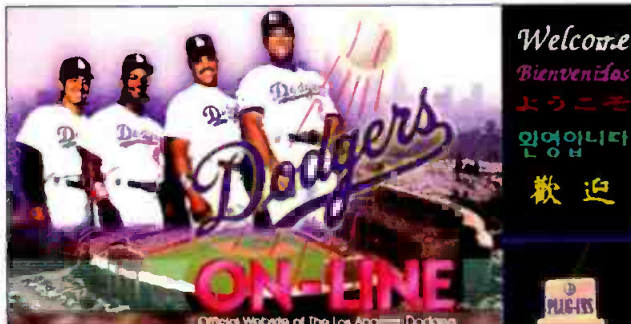
Dodgers go global

Major League Baseball has gone online in a big way this season, with 16 teams now maintaining Web sites.

The latest site was launched last month by the Los Angeles Dodgers (www.dodgers.com). Developed with Only Multimedia Network Inc., it comprises various multimedia elements.

Capitalizing on the international interest in Japanese pitcher Hideo Nomo, the Dodgers have carried Nomo's postgame press conferences online. Live pregame audio also has been featured, using Xing Technologies' StreamWorks technology, which would permit video carriage as well. The Dodgers are exploring the guidelines of doing live audio and video online with MLB officials, according to Barry Stockhamer, Dodger vice president of marketing.

The team also is considering doing audio feeds in other languages during games. The Web site presents text in five languages, including Japanese, Korean, Spanish and Mandarin Chinese. "We're trying to stretch the technology," Stockhamer says.



Dodgers are fielding ticket requests from abroad on the site.

More immediately, baseball Web sites provide player information, game updates and summaries (the Dodgers post results within 20 minutes of the end of each game). When Dodgers centerfielder Brett Butler was diagnosed with cancer earlier this month, the team posted a press release online and accepted messages from fans to him.

Historic and current video clips also are included in the site, along with a virtual tour of Dodger Stadium, historical background, bios of Nomo and Jackie Robinson, a fan forum for player queries and trivia games offering prizes.—RT

The Internet

NBA Web sites warm up for finals

Packages of commentary, interviews, stats, pictures to be offered

By Richard Tedesco

The National Basketball Association is planning unprecedented online coverage of the final round of league championship playoffs starting this week.

NBC commentator Steve Jones will be online live from each game of the series at the special NBA finals site (www.finals.com), providing commentary and responding to fan questions. Live audio broadcast of the postgame news conferences during the series also will be carried online and will feature real-time still snapshots of players and coaches. Pregame packages of off-day interviews also are planned, along with real-time chats with players (to be promoted online and possibly on-air, and listed in *USA Today's* cyber listings).

"It's a total companion to the fans following the finals," says Jamie Rosenberg, NBA manager of interactive programming. Early in the playoffs, Rosenberg reports,

the NBA site (www.nba.com) was receiving 2 million hits per day; in the past two weeks that number has risen to 2.5 million per day.

The overall objective is to enhance viewers' experience by expanding their access to information, according to Ed Desser, president of NBA television and new-media ventures. "You're less likely to be channel-surfing, because you're enjoying the game with others," he says of the "communal" online experience.

Desser says that the online site gives fans access to material they wouldn't otherwise receive.

Long term, NBA's online strategy is intended to boost ad revenue along with viewership and fan interest. Shick, which is sponsoring the Rookie Game during the NBA All-Star Weekend, has become one of the league's online sponsors. "We think it's got a lot of dynamic opportunities," says Desser. **TNW**

The Internet

ABC Sports spins a side business with Web

By Richard Tedesco

ABC Sports has been enjoying a good response to its Indy 500 and Triple Crown horse-racing areas on ABC's America Online site.

But it's also making a healthy business lately in producing Web sites for its partners—and ex-partners—in TV sports telecasting.

In the case of the Indy 500, the network just signed a deal

that will have it covering the classic car race through 1999. And as the controversy between the competing race factions flared, ABC conducted live auditoriums online with the largely unknown Indy drivers and also presented their bios.

But next year ABC will take things to the next dimension: It plans to present computer telemetry data directly from Indy car engines over its AOL site. "Our number-one goal is

quality. And we also believe in things that are cool," says Jonathan Leess, ABC Sports vice president of production planning, who oversees Web site development.

Although it doesn't carry National Hockey League games, ABC was commissioned to create the NHL's Stanley Cup playoff site. And although it doesn't have Major League Baseball rights, it created an MLB All-Star online balloting site

last year and is negotiating to create a World Series site, according to Leess. It also has done an NFL site, apart from its own seasonal *Monday Night Football* site. "We've been very successful with online production of sports areas," he says.

In fact, without talking numbers, Leess calls ABC Sports's Web-site production a "well-managed, profitable business." And while ABC Sports might migrate its AOL content to the Web, it has no plans to go up against its ESPN cousin in the course of that strategy. Leess doesn't see a conflict developing. "We've treated [sports] more as entertainment" than news, he says.

TML

Microsoft introduces blocking browser

Microsoft Corp. has released the latest version of its Internet browser, with the capacity to block Web sites for parental control.

The beta version of Internet Explorer 3.0 Microsoft issued via its Web site last week (www.microsoft.com) recognizes the Recreational Software Advisory Council (RSAC) Web ratings. RSAC now has ratings on violence, sex and language on sites. The new Explorer can deny access to Web sites that are unrated.

The beta version of Explorer and the final version, due in July, both offer e-mail and Internet phone features. Explorer also is compatible with Sun Microsystems' Java language, which enables interactive enhancements to the Internet.

Brad Chase, general manager of Microsoft's Internet platform and tools division, calls Explorer 3.0 "the first and only Web browser that gives people choices about how they surf the Net."

Explorer enables the use of Internet meeting-conferencing software, which permits users to conduct simultaneous audio conferencing and document editing online.—RT

Video

The tube as art

Communications lawyer turned gallery owner showcases works relating to TV, video

By Harry A. Jenell

Others may want to debate it. But for Cheryl Numark, it's literally true: TV is art. As owner of the Numark Gallery in Washington and a dealer in contemporary prints, she has a special fondness for art relating to TV, video and other communications technologies.

Communications is having a profound impact on art, not only on its content but also on the way it is sold and distributed. People now can switch on a computer to create art or browse electronic galleries, she says.

Recently the gallery exhibited the works of Nam June Paik, Christopher Giglio and Penelope Umbrico, three artists who have left the old medium of paper to explore the new media of electrons and cathode-ray tubes.

Numark's fondness for "communications art" arose from her previous career as a communications lawyer. With a law degree from the University of Pennsylvania, Numark plunged into communications law at the Washington firm Cohn & Marks. She handled her share of routine broadcast transactions and applications, but she gravitated toward FCC rulemakings: "That's what interested me the most."

That interest in policy was given free rein when, during the Bush administration, she

joined the Commerce Department's National Telecommunications and Information Administration, then headed by Janice Obuchowski.

Numark's principal project was a massive report that recommended deregulation of U.S. media at home and abroad to insure their global competitiveness. "The report wasn't published until the last day of the Bush administration," she recalls. "It was very frustrating."

While at NTIA, Numark's interest in art grew. In 1993 she took a leave of absence to study contemporary art and the big business that surrounds it. She left government and policymaking, establishing herself as an art consultant and occasionally hosting exhibitions in her home. Confident she could make a go of it, she opened the gallery last September.

The gallery is doing well—better in its first year of operation than she was led to expect. "But I'm not earning as much as I did as a lawyer," she admits. "You do this out of a sense of passion."

TML



Inspired by the dot left on his TV screen after the set was turned off, Christopher Giglio created this untitled work.

Technology

June 3, 1996

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Special Report: Transmitters

Transmitters are the final link between over-the-air broadcasters and their viewers and listeners, and thus the first focus of attention as digital transmission comes over the horizon. Television broadcasters are making their final NTSC purchases and setting aside money for the HDTV future. On the radio side, with the specter of DAB fading, stations aren't afraid to spend money on analog equipment today.

Transmitters sell to the present, look to the future

Although stations are replacing aging NTSC units, they are looking at ATV/HDTV units

By Glen Dickson

While the FCC's timetable for advanced television (ATV) is still up in the air, transmitter manufacturers aren't waiting to make sales.

Suppliers say their NTSC business is rolling along, as broadcasters can't wait for ATV/HDTV to arrive before replacing aging analog transmitters. With the relaxation of station ownership rules under the Telecommunications Act, manufacturers also are getting buys from large station groups that are purchasing previously underfinanced stations and upgrading their coverage areas.

"Historically, a lot of stations have held back until they felt HDTV was getting solidified," says Don Adams, president of Advanced Broadcast Systems. "They held back on replacing old, aging transmitters, but now they can't wait much longer."

Adams says that broadcasters with old RCA, GE and Townsend transmitters are being forced to switch to new technology, such as inductive output transmitters (IOT), because they can no longer find the parts to keep their aging units up and running. And Advanced Broadcast has seen some upgrade buys of its equipment resulting from new ownership. "The large owners want to make upgrades and get their coverage up a little higher prior to full replacement," he says. "We've

found a niche in that area."

Bob Weirather, Harris's director of television products, says that the traditional NTSC market is doing very well, with LMAs and ownership changes under the new increased 35% owner-

U.S. VHF has at least seven years to live, and perhaps 15 or longer. So looking at the lifetime of a VHF transmitter [roughly 15 years], the economies are relatively good for replacement."

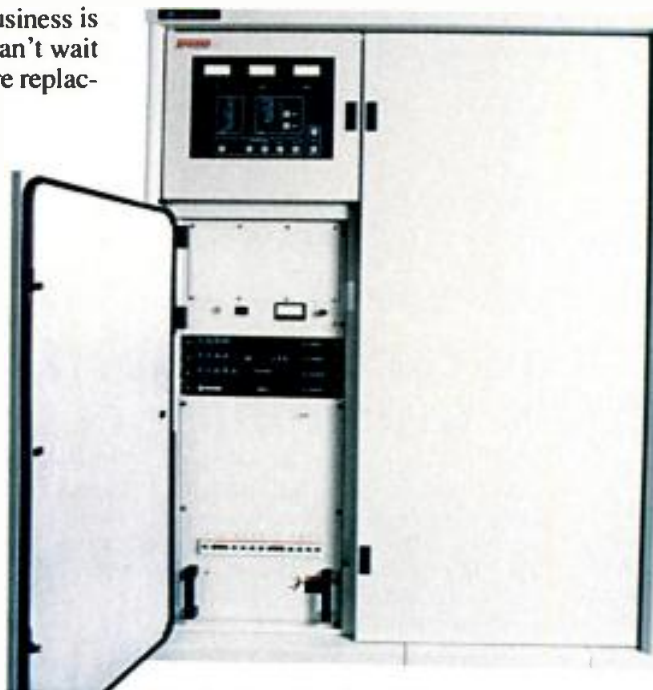
Weirather predicts that the replacement cycle for VHF transmitters will keep chugging along with no downturn in sales this year. "We would guess that the downturn will take place when the market penetration of ATV transmitters approaches one percent," he says. Then "you'll see a precipitous drop in VHF sales."

Mark Aitken, Comark's director of marketing, says that although domestic NTSC isn't a growth market, it isn't drying up either: "There's a large amount of capital flowing into existing stations to replace aging equipment." Aitken says that UHF customers are buying Comark's IOT units because of their ability to be upgraded to HDTV in the future with the use of an 8-VSB (vestigial sideband) exciter.

"People looking to replace are buying with the notion that they can split the transmitter up for ATV by doing a tube replacement," he says. "They can take one cabinet and dedicate it to ATV service when the FCC's channel allotments and the digital exciter are there."

Despite lower margins because of increased competition in the UHF market, Aitken says that Comark is having "its best year ever" in terms of the number of bookings. "We're still hanging on to better than 75 percent of the domestic market share," he says.

Acrodyne is experiencing healthy



A Harris SigmaCD digital TV transmitter.
The digital exciter is shown inside the door.

ship limit driving sales. Weirather sees the station buy-and-upgrade trend extending over the next year as traditional VHF owners continue to stockpile UHF stations.

VHF replacement sales are still coming in too. "It's rather strange—one may think that VHF is about to go away," Weirather says. "But you have to appreciate that VHF still represents the top money-making stations in the

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Special Report: Transmitters

sales of its single-ended tube "diacode" transmitters, says Mitch Montgomery, sales manager for high-power products: "The interest in diacode has exceeded our expectations, and our backlog is as big as it's ever been." Acrodyne has sold two 120 kw diacode systems in Florida, as well as another one overseas.

Montgomery says that stations should get their NTSC house in order before dealing with ATV: "Most stations can find the way to buy one transmitter. But very few can afford two. The best thing they can do is to buy the transmitter that's going to take care of them for the next 15 years, and then set aside some



Acrodyne's 60KD

money for HDTV transmission in the long run."

Of course, suppliers still are looking to the future for the real market boom. They are encouraged by the feeling on the floor at this year's NAB convention that broadcasters have come to accept the fact that the transition to ATV/HDTV is inevitable.

"By the end of the first day at last year's show, I can't tell you how many people I'd spoken to who'd expressed a negativism, fear or misunderstanding of ATV," says Harris's Weirather. "This year, for the first time, there was none. It was: 'This is going to occur—I'm getting ready.' I saw a totally different attitude, from

Cutting Edge

By Glen Dickson

C-Cube Microsystems

has agreed to purchase **Divicom** for roughly \$182 million in cash and stock. Microprocessor supplier C-Cube already owns 5.4% of the outstanding shares of Divicom, a manufacturer of video networking products, which released its first commercial integrated receiver/decoder at NAB '96. C-Cube has agreed to pay \$70 million in cash and issue 2.4 million C-Cube shares for the remainder.



PanAmSat's PAS-3 satellite is providing ESPN with transatlantic video transmission for the 1996 French Open. ESPN expects to beam more than 100 hours of cover-

age of the tennis tournament over the PAS-3 Ku-band North American beam. The live coverage, which runs from May 27 through June 9, is being transmitted from the Roland Garros tennis complex via the PAS-3 bird and downlinked to ESPN's studios in Bristol, Conn.

ComStream Corp. and Matsushita Electric Ltd. (UK) have formed an agreement to develop and produce digital set-top boxes. Manufacturing a new generation of set-top box, which will act as an integrated receiver/decoder for DTH, cable and MMDS transmissions, will begin this year at Matsushita's facility in Cardiff, Wales. Panasonic brand units will be released in the first year of production, representing the first in a series of major product releases.

ComStream also maintains the right to manufacture products with Matsushita under international brand names for selected distribution throughout Europe.

Tape House Digital, New York, handled post-production work for "Bringing the World Together," a 30-second spot directed by Marcus Nispel for the U.S. Postal Service's Global Priority Mail. Tape House integrated live-action sequences (shot with a green-screen backdrop) with still photographs and

stock footage to create a "video puzzle" that conveys the global delivery theme, says Nispel. Michel Suissa, Tape House's director of visual effects, and his team used a Discreet Logic Flame and Quantel Paintbox and Harry to handle the compositing and editing tasks.

TCI's National Digital Television Center is buying a new all-digital mobile production truck to be based in Hollywood. Shook Electronics of San Antonio, Tex., has been contracted for turnkey con-



Tape House Digital brought the world together for the Postal Service.

Special Report: Transmitters

both technical and management types."

According to Weirather, Harris will be ready to ship dedicated ATV transmitters this fall. The company is finishing development of its Grand Alliance-compliant 8-VSB digital exciter, and is looking to do an early run of exciters for manufacturers and stations conducting HDTV tests.

Although high-power IOT tubes "make the most sense right now," Weirather says, he thinks that VHF broadcasters who are used to solid state's reliability and convenience won't mind paying the cost difference—up to twice as much as IOT—as long as solid-state ATV transmitters can generate adequate power. As such, Harris is interested in Westinghouse Electric's new silicon carbide transistor, which was shown at NAB.

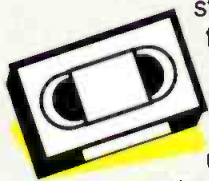
LARCAN President Jim Adamson says his company is considering both tube and solid-state technology for its future ATV transmitters. Adamson says that while tubes may initially generate higher power at lower cost than solid-state, most stations will buy two tubes to insure redundancy.

"That changes the economics of the decision," Adamson says. "But there's probably more to it than just transmitter power. We're concerned about antennas as well. If you have to cut down the aperture on your NTSC antenna to make way for an HDTV antenna, you'll have to raise power just to maintain coverage because of the lower antenna gain.... A lot of people are going to be confronted with that."

Comark is fully committed to tube

technology for its Advantage series ATV transmitters, which it plans to sell first to deep-pocketed VHF stations looking for dedicated ATV transmitters. Aitken says that Comark's work with an HDTV joint venture subsidized by the National Institute of Standards and Technology (BROADCASTING & CABLE, Sept. 25, 1995) has allowed the company to build an HDTV transmitter from the ground up instead of modifying an analog model.

Comark will demonstrate a fully functional digital exciter in July at the David Sarnoff Research Center in Princeton, N.J., Aitken says. After that, the Comark ATV transmitter and exciter will be installed at WRC-TV Washington as part of the Model HDTV Station Project (BROADCASTING & CABLE, May 27). ■



struction of the expandable mobile unit,

scheduled for delivery in October. The truck will feature a large production area, an expanded audio area for two or more operators and a split tape area for up to four tape operators. Equipment includes 12 Ikegami HK 388 4:3/16:9 switchable cameras; a Grass Valley 4000-3 switcher, 1000 switcher and Krystal DVE; 18 VTRs, including 10 Digital Betacam and 2 analog Beta; two Amek Recall audio boards; a sound reinforcement package with a Yamaha PM 4000 console; an RTS Adam intercom system, and a CMX Omni edit controller.

ABC has selected **A.F. Associates** to build the network's first all-digital studio control room at its technical complex on West 66th Street in New York City. The control

room, which will be called TV-7, will interface with various ABC studios and will use all-serial digital technology, including a Grass Valley 4000/3 video production switcher. The audio control room will feature a Solid State Logic Axiom digital audio mixer; other facilities include a music mixing control room, transmission area, a senior video operator console and digital intercom systems.

PBS station WNET(TV) New York's new eight-part series, *Travels*, will be shot exclusively with **Panasonic DV** format minicams. Premiering on PBS in January 1997, the vacation travelogue show is produced by Engels Brothers Media Inc. in conjunction with WNET. All video will be shot in the DV 1/4-inch component digital format with Panasonic AG-EZ1 J DV camcorders, a 3-CCD digital signal processing camcorder that weighs less than 2.4 pounds. WNET



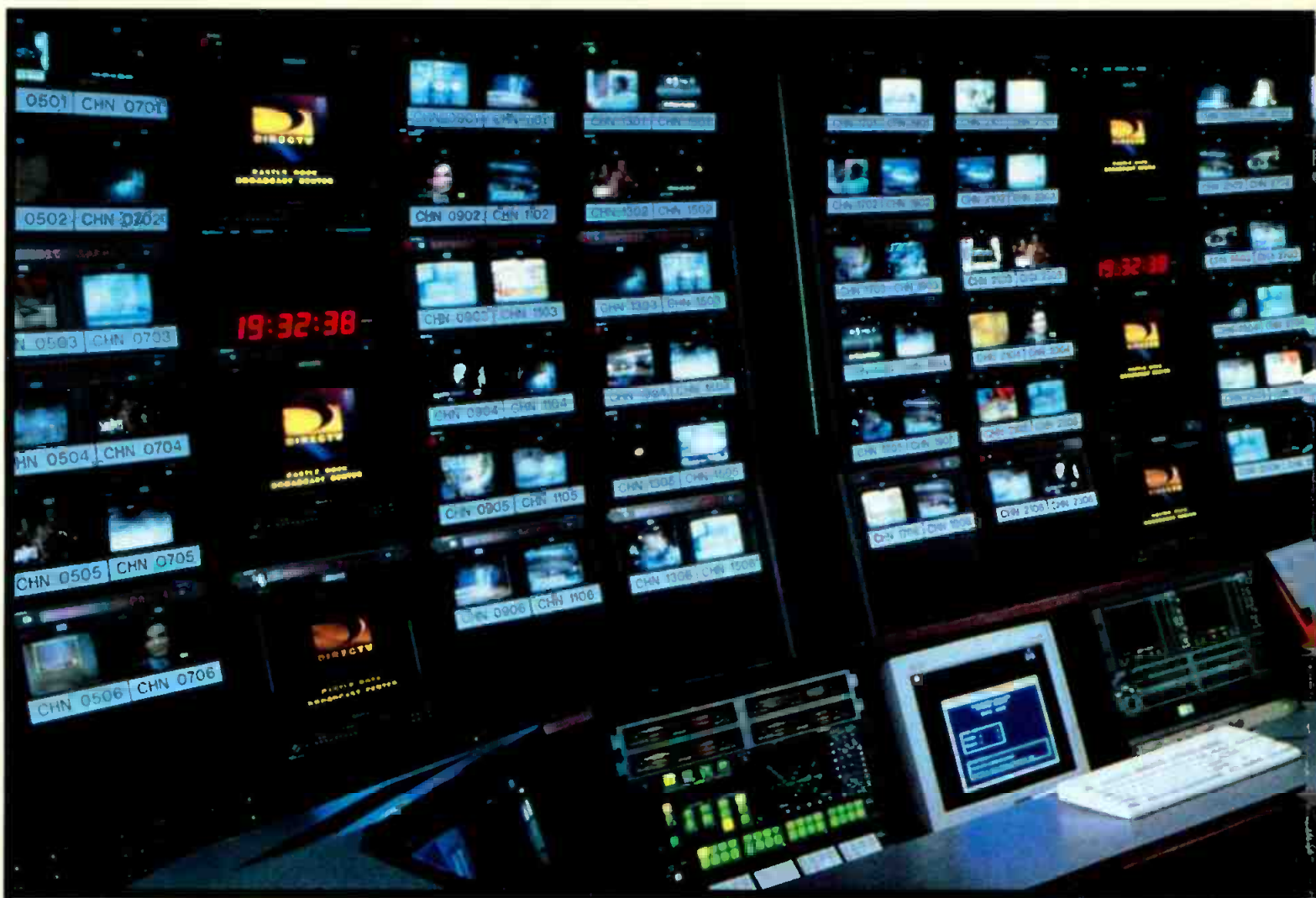
With the use of an adaptor, Panasonic's AJ-D750 DVCPRO VTR plays back DV-format cassettes.

has purchased three AG-EZ1Us and five AJ-D750 DVCPRO VTRs (with DV adaptors) for playback and editing of the DV videotapes.

IndeNet Inc., which is launching its digital satellite spot delivery service, has closed on its previously announced acquisition of Enterprise Systems Group Ltd., an integrated revenue management, traffic, billing and program management supplier to broadcast TV stations. Consideration for all of the capital stock of Enterprise was \$10 million cash, a \$5 million

promissory note bearing 8% interest payable quarterly in cash, and approximately 2 million shares of IndeNet common stock.

AVS Post, Washington, has installed an ISDN line for its audio sweetening room in preparation for the upcoming political season. The audio room, already equipped with Digidesign Sound Tools II and OSC Deck II software, now is capable of remote narration. Through Ednet, AVS Post can support transmission and reception of digital audio at 20 kHz mono through telco data lines.



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MPTV hedges against the digital future

State's upgrade path leaves its HDTV options open

By Glen Dickson

In preparing itself for an uncertain HDTV future, Maryland Public Television (MPTV) is pursuing a gradual strategy of upgrading its transmitters for dual analog and digital capability.

The state television network already has upgraded three of its six UHF transmitters—in Frederick, Salisbury and Baltimore—to dual digital and analog capability by installing Comark IOT (inductive output transmitters) units and doubling the power at the respective sites to maintain adequate coverage when transmitting two signals in the future. MPTV also has filed with the FCC for companion station licenses for the dual-purpose transmitter.

MPTV is upgrading the transmitter at its Hagerstown station, to be followed by upgrades at its flagship station in Annapolis and another in Oakland. MPTV's main production facility, in Owings Mills, also has dual-transmission capability as well as a new all-digital studio with switchable 4:3/16:9 Hitachi cameras.

"We're positioned for whichever way the market goes," says Tom Bohn, MPTV director of operations. "Whether it's a gradual phaseout with dual transmission of analog and digital signals or a specific date when we switch over to HDTV, we're ready."

Bohn says that MPTV's upgrade path actually started four years ago with the addition of a new Comark IOT unit in Frederick. As the older (more than 20 years) transmitters in other MPTV locations needed replacement, MPTV continued to implement the Comark IOT transmitters because of their flexibility for future HDTV use.

"The transmitters are designed to be split for dual transmission, and they have dual cabinets," says Bohn. For HDTV transmission, the IOTs still would require an 8-VSB (vestigial sideband) digital exciter, which Comark is developing (as are other transmitter manufacturers).

Another issue with simulcasting ana-

log and digital signals from one transmitter is power requirements; taking two signals off one transmitter results in reduced power and thus reduced coverage for each signal, which is why manufacturers think that stations will buy a dedicated digital transmitter when it comes time to simulcast HDTV (see page 68). MPTV has addressed that issue by doubling the power of its dual-capability transmitters.

"In Salisbury we doubled the power to 3.2 megawatts, and we're doing the same thing in Hagerstown," says Bohn. "Then we can split them if we have to later on."

The new Hagerstown transmitter should be operating by the end of June; MPTV already has changed its old antenna to a new wideband antenna, which required the use of a temporary antenna during installation.

With the antennas costing roughly \$300,000 and transmitters about



Maryland Public Television is preparing for digital with Comark IOT transmitters.

\$600,000, Bohn estimates that MPTV already has spent \$3.5 million on transmission upgrades. The public television network will invest another \$1.5 million next year, the bulk of that going for a new 5 megawatt transmitter for its ch. 22 in Annapolis.

"There's a lot of hype and a lot still unknown [about the nation's HDTV plans]," says Bohn. "We've taken it one step at a time, and we [think] our building blocks are sufficient to cover any of the situations that have been proposed." ■

Radio posts solid sales of solid-state

Transmitter purchases seen picking up even more as ownership issues are resolved

By Donna Petrozello

Leading equipment manufacturers say consolidation in the radio industry has bolstered sales of solid-state transmitters to group operators keen on trimming staff and upgrading to automated systems.

"Owners are looking for ways to reduce maintenance costs, and solid-state transmitters do not require as much maintenance as tube transmitters," says Jim Wilson, president of LARCAN.

Likewise, Tim Bealor of Broadcast Electronics expects consolidation to

bring in additional orders from stations wanting to upgrade equipment, but he says sales growth may not peak for several months until ownership issues are resolved.

"Equipment purchasing has taken a backseat to ownership changes, but they have just been put off until issues of ownership are more defined," says Bealor, director of the company's RF and studio products division. "The consolidation will be good for business."

Other manufacturers say lower prices on solid-state transmitters have boosted their sales during the past

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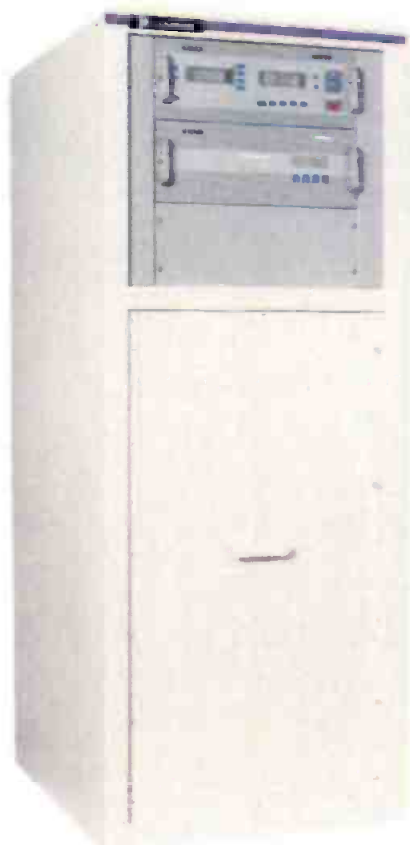
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Special Report: Transmitters



Harris is selling more solid-state units like this 5 kW FM transmitter.

year. "We have seen growth in our solid-state transmitters sales in the past year in terms of market share relative to the tube transmitters," says Don Taylor, domestic radio sales manager at Harris Broadcast Division. "But I think people are buying according to their needs."

Taylor says Harris's 5 kW solid-state

"Operators don't regard a real threat by DAB to the traditional style of broadcasting."

—LARCAN's Jim Wilson

transmitters now are priced equivalent to its 5 kW tube model, which has helped move solid state units off the shelf.

The bulk of solid-state transmitters sold to FM stations have been 6 kW units, Taylor says. Sales of the transmitters to AM stations have been "strong across the board" among stations with varying power needs.

Bealor estimates that sales of solid-state units are 10%-15% higher than sales of tube transmitters. And while sales of AM and FM transmitters have been about equal, manufacturers have sparked demand for FM units slightly by streamlining their FM products to drive down the price, he says.

Manufacturers say stalled attempts to launch a viable digital audio broadcast system have resulted in a healthy market for solid-state transmitters during the past year. For about the past two years, station owners have been reluctant to upgrade their analog transmitters with digitally capable equipment, since talk of adopting to DAB methodology has loomed large.

"Two years ago I would have said that DAB was having a lot of impact on AM transmitter sales because the customers had a wait-and-see attitude," says Taylor. "But because of the slow rollout of in-band DAB, customers have lost confidence in whether or not DAB will ever come to pass. To the customer, the issue seems to have gone away."

Wilson agrees that the "hype" about DAB has subsided and says "broadcasters are standing pat" on the issue. "Operators don't regard a real threat by DAB to the traditional style of broadcasting," he says.

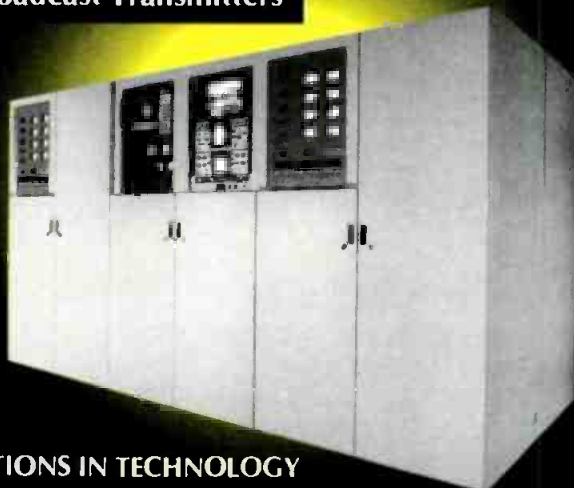
"We hear operators question less often whether a transmitter will be DAB-ready," Bealor says. "Waiting to see what [will] happen with DAB is less of an issue."

Meanwhile, manufacturers are having success in marketing solid-state transmitters internationally. Wilson says LARCAN is aggressively selling the transmitters abroad: "We're finding the export opportunities are better because there are more places we can go with less competition."

International sales during the past year have varied depending on the markets, Bealor says. Transmitter sales have been slow in Mexico, Colombia and Venezuela, but steady in other regions of South America and in the Far East.

U.S. manufacturers have had difficulty selling to broadcasters in Europe and Eastern Europe, where U.S. products need to conform to different RF and UL standards, Bealor says.

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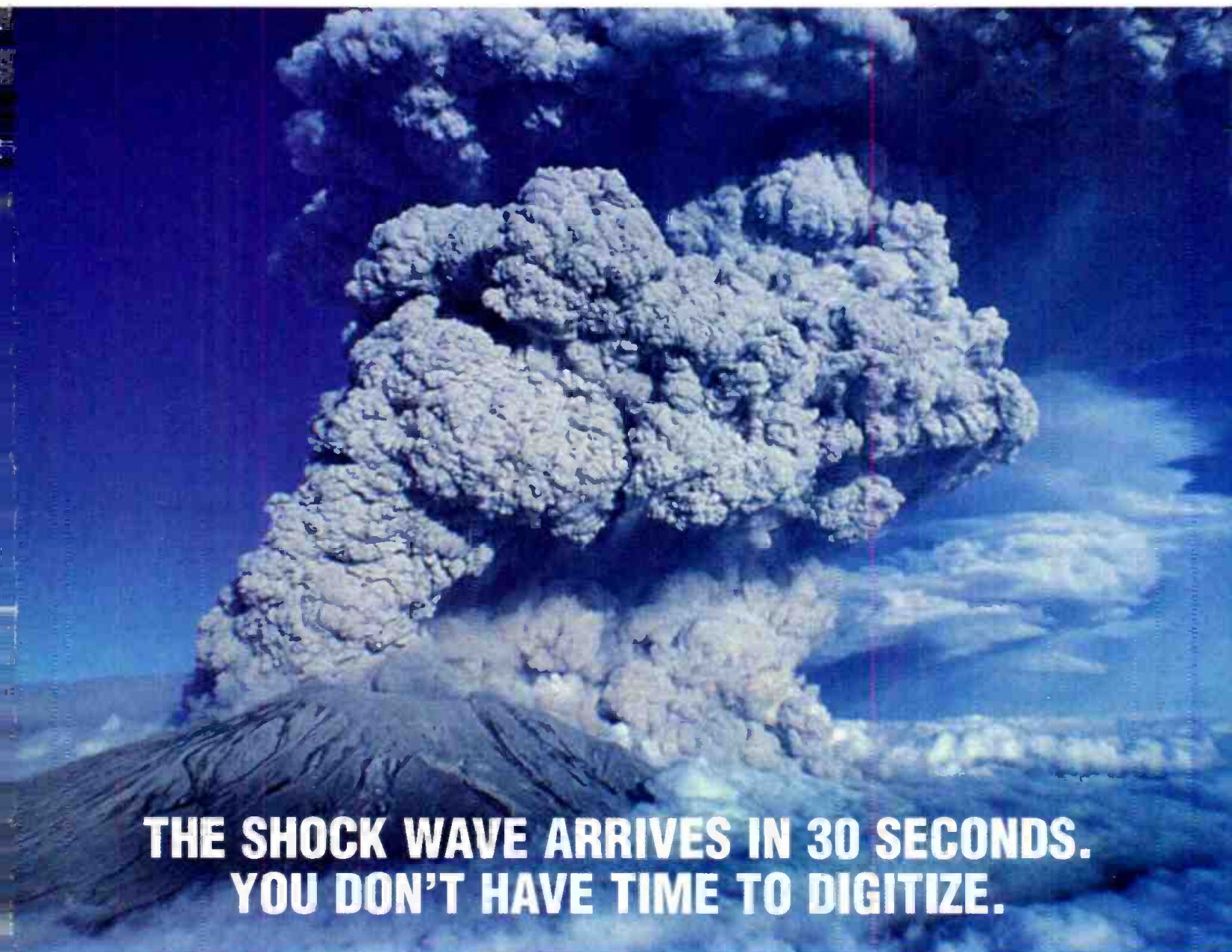
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| 2:00 - 3:30 | Eight Million Stories in the Naked CD: Writing for Interactive |
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SUNDAY 6/30

- | | |
|---------------|---|
| 9:00 - 10:30 | *New Media Triple Header 1: Creation of Interactive Multimedia Projects |
| 11:00 - 12:30 | Virtual Realty: The Merging of Entertainment and Real Estate
*New Media Triple Header 2: Production of Interactive Multimedia Projects |
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| 4:00 - 5:30 | Launching DVD: The Technology is Ready—What About the Consumer? |

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| 9:00 - 10:45 | 99 Minute Film School: Part 1/ Film Production |
| 9:00 - 11:00 | Writers Boot Camp: Part 1 |
| 11:00 - 12:30 | Careers in Entertainment Executive Search |
| 11:00 - 12:45 | 99 Minute Film School: Part 2/Film Biz |
| 2:00 - 3:30 | The Art of the Pitch |
| 2:00 - 4:45 | Writers Boot Camp: Part 2 |
| 4:00 - 5:30 | Freeway Filmmaking |

SUNDAY 6/30

- | | |
|---------------|---|
| 9:00 - 10:30 | **The Pre-Production Team |
| 9:00 - 10:45 | 99 Minute Film School: Part 1/ Film Production |
| 11:00 - 12:30 | **The Production Team |
| 11:00 - 12:45 | 99 Minute Film School: Part 2/Film Biz |
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TRIBUNE STATION IN SAN DIEGO**

This new and growing Tribune station seeks the following candidates:

NATIONAL SALES MANAGER: (Seeking an individual with demonstrated ability to create and position sales strategies and rate structure for national reps, manage inventory, and establish sales plans and goals to meet revenue and share objectives. The successful candidate will be a team player with proven leadership and computer skills (BIAS a plus). Experience with quantitative/qualitative research, independent TV stations, and kids business are highly desirable. Five to seven years experience in media sales and a solid understanding of the TV industry are essential. A four-year degree is highly preferred. We are looking for proven skills in negotiation, problem-solving, decision making, goal setting, and data interpretation and evaluation. Travel is required.

LOCAL SALES MANAGER: Seeking an individual with demonstrated ability to develop new business and maintain client relationships to meet revenue and share objectives. The successful candidate will be a team player with proven leadership and computer skills, great people skills, and strong time management and organizational skills. The ability to hire, train, and motivate a new sales staff is essential, as are a solid understanding of the TV industry (including independents) and proven negotiation, communication, and goal-setting skills. Three to five years of media sales experience are required; a four-year degree is highly preferred.

ACCOUNT EXECUTIVE: Seeking an individual with a superb, documented record of sales to major agency and direct accounts. The successful candidate will be proficient in servicing accounts and negotiating and knowledgeable in ratings. Experience with marketing research is a plus. Expertise in new business development and cold calling are essential. Knowledge of vendor/co-op and value-added revenue opportunities is also required. Two to four years of broadcast media sales are required; a four-year degree in a related field is preferred.

Send resumes for all the above positions to
Mr. Kelly McMackin, General Sales Manager,
KTTY-TV P.O. Box 121569,
San Diego, CA 92112.

ON-AIR MANAGER: Seeking a versatile promotion veteran with a creative and technical television background to oversee all aspects of on-air station promotion. Must be a strong producer/editor with an innovative visual sense and solid writing skills who can motivate and teach others the art of great promotion. Reporting to the creative services director, this person will supervise on-air producers and others in all aspects of daily execution of on-air promotion, including creative strategy, quality control from idea to air, writing, editing, scheduling, and more. Additionally, this person will produce and edit major promotional projects, including station image campaigns, value-added and sales presentations. A "knock-out" reel, can-do attitude, and three to five years broadcast experience are a must. A four-year degree is preferred.

Send non-returnable VHS tape, writing samples, and resume to
Mr. Will Givens, Director of Creative Services
KTTY-TV, P.O. Box 121569
San Diego, CA 92112.

Applications for all positions accepted through June 29, 1996. No phone calls please..
KTTY is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

TV Traffic Person: Experienced and mature for traffic department at independent TV station. JDS experience a plus. Send cover letter and resume to: Rainbow Broadcasting, Ltd., 2000 Universal Studios Plaza, #200, Orlando, FL 32819. No telephone calls please. EOE.

Senior Account Executive KFWD-TV/Dallas. Dynamic, experienced, with "eye of tiger" mentality for Top 10 Hispanic market. Position available due to extensive growth. Must demonstrate superior presentation and closing skills (Spanish fluency A+). Send resume with references. All responses confidential. KFWD-TV, Attn: General Manager, 3000 West Story Road, Irving, TX 75038. Fax (214)258-1770. Equal Employment Opportunity Employer.

National Sales Manager: Sinclair Communications has an outstanding career opportunity in the beautiful Southeast. WTTO/WABM has an NSM opening in Birmingham. Join America's fastest growing broadcast company. Currently a FOX affiliate with UPN LMA. Candidate should be up to the challenge of one of the country's most interesting markets, with upcoming affiliation changes. If you have National Sales experience, strong communication skills, attention to details and believe you're the one for the job; send resume to: Rick Thompson, GSM, WABM/WTTO-TV, 651 Beacon Parkway, Suite 105, Birmingham, AL 35207.

KSTU, a FOX O&O in Salt Lake City, has an immediate opening for a General Sales Manager. Essential qualifications include a bachelors degree in communication, business, media sales, related field or equivalent; preferred minimum of five years experience in television sales, local or national sales management, and/or national buying in a medium-sized market (or larger); proven management skills with the ability to establish budget goals and achieve sales objectives; strong leadership abilities to motivate; highly motivated, team-oriented individual; polished presentation skills; proven record of dependability; ability to travel frequently. If interested, please send resume or contact Personnel, KSTU FOX 13 Television, 5020 West Amelia Earhart Drive, Salt Lake City, UT 84116, (801)532-1300 or Fax: (801)537-7869. Equal Opportunity Employer.

KLJB-TV FOX 18 has opportunity for a winner with local TV, cable or radio sales experience. This person will sell values that maximize revenue. They will develop and build relationships with existing and new accounts as a responsible team player. New business skills are critical. Persuasive presentation skills are key. Computer friendly a must. Interested? Tell us why. Contact: Bill Beckwith, LSM, KLJB-TV, 937 East 53rd Street, Davenport, IA 52807. EOE.

General Sales Manager/Local Sales Manager. NBC-15, a rapidly growing Benedek Broadcasting station, is expanding and seeks a proven team leader to direct our overall sales effort and lead the local sales team. Must possess strong leadership skills, a proven track record in new business development, and the ability to design and implement sales and marketing programs. Prior television sales management experience and college degree required. Send resume to: Personnel, WMTV, 615 Forward Drive, Madison, WI 53711. WMTV is an Equal Opportunity Employer.

Web Site Sales Manager. Sinclair Broadcast Group, America's fastest growing station group, is going worldwide on the web. We are looking for a creative, dynamic computer-literate sales dynamo to head up a newly created sales team that has its primary focus on selling advertising on our very own web site. If you have sales management experience and a thorough working knowledge of the Internet (including a daily use of the worldwide web and other accessing capabilities), then this is the opportunity you've been waiting for. Our website will be at WBFF-TV in Baltimore. Send your resume to: Steve Marks, Regional Director, WBFF-TV, 2000 West 41st Street, Baltimore, MD 21211. WBFF-TV and Sinclair Broadcast Group are Equal Opportunity Employers.

Traffic Manager: CLTV News, Tribune Company's 24-hour regional news cable channel, has an immediate opening for a hands-on traffic manager. This individual is responsible for managing our entire traffic operation, including proper commercial insertions; ensuring the accurate enforcement of sales contracts; monitoring inventory control; resolving compliance issues; liaison with outside vendors and clients, including advertising agencies; maintain close communications with sales, news and production departments. Previous experience must include work with an automated traffic system, Enterprise preferred; strong analytical, negotiating and interpersonal skill required. Previous supervisory background a plus. Fax resume to 708-571-0489, Attn: Linda, CLTV, 2000 York, Suite 114, Oak Brook, IL 60521. No phone calls please.

To place an ad in the Broadcasting & Cable Classified pages, contact Antoinette Fasulo
TEL: 212.337.7073 • FAX: 212.206.8327 INTERNET: AFASULO@B&C.CAHNERS.COM

Account Executive. 18 WKCF, one of the country's top rated WB network affiliates, seeks a talented professional with 3-5 years television experience. Demonstrated track record of developing new client business plus agency experience. Must be familiar with Scarborough and TV Scan. We invite you to submit your resume in writing to HR/AE, 602 Courtland Street, Suite 200, Orlando, FL 32804. No phone calls. EOE. Pre-employment test required.

Account Executives: Experienced sales account executives needed for WB affiliate in the Top 10 market. Prior TV or cable experience required. New business development experience and familiarity with local market a plus. Degree preferred. Forward resume to Human Resources Director, WB50/WBDC-TV (a Tribune managed station), 2121 Wisconsin Avenue N.W., Suite 350, Washington, DC 20007 or Fax: 202-965-0050. EOE.

Account Executive. TV sales experience and strong retail development skills preferred. Computer experience desirable. Resumes only by 6-8-96 to H.R. Coordinator, KYTV, 999 West Sunshine, Springfield, MO 65807. EOE.

HELP WANTED MARKETING

Marketing Manager. Metro Networks, one of the industry's fastest growing companies with offices in 60 cities, is looking for a seasoned professional to direct marketing and advertising efforts for its in-house marketing group located in Houston. Experienced radio or TV marketing directors encouraged to apply. Requirements include background in media research, print and collateral material design and production, media placement and PR. Must have strong organizational and writing skills. Send resume and salary history to: Kelly Makant Barton, Metro Networks, 2700 Post Oak Boulevard, Suite 1400, Houston, TX 77056. Fax: 713-622-7045.

HELP WANTED TECHNICAL

**WE PLACE
CHIEF ENGINEERS**

KEYSTONE INT'L, INC.
16 Laflin Road, Suite 900
Pittston, PA 18640. USA

Fax 717-654-5785 • Phone 717-655-7143
E-Mail: keyjobs@keystone.microserve.com

Transmitter Technician: WXII-TV a Pulitzer Broadcasting Company station in Winston-Salem, NC is seeking an individual to maintain the Transmitting facility, consisting of a RCA TTGH main transmitter and a RCA TTFH backup transmitter. The successful candidate will also be required to help maintain: MW, ENG, SNG, Computer, Computer LAN, Radar, Studio and Field equipment. Five years minimum Broadcast TV maintenance experience and FCC general class license or SBE certification required. EOE-M/F. Please send or fax resume to: Personnel Director, WXII-TV, P.O. Box 11847, Winston-Salem, NC 27116. Fax 910-722-7685. EOE.

Technical Director. WTHR-13, a Dispatch Broadcast Group Station has an immediate opening for an experienced Technical Director. You will be primarily responsible for switching live newscasts with occasional other live programs. You should have a related degree and minimum of 3 years experience switching fast-paced, graphics-intensive, multi-source live news shows. We have all the toys: Grass Valley 3000, K-Scope, Infini!. All the elements are here, we just need you to make them sing in unison. We're a station on the move and we're looking to add a top-notch TD to our growing staff. Some computer editing experience would be a big plus for this job. If you're the one we're looking for, prove it! Send a cover letter and resume, stating referral source to Human Resources Department, WTHR, PO Box 1313, Indianapolis, IN 46206. Women and minorities encouraged to apply. We are a smoke-free and drug-free environment.

Senior Broadcast Engineer. Cutting edge educational television station is looking for a Senior Broadcast Engineer who can trouble shoot, repair, install and operate 80 kW UHF transmitter, LPTV, ITFS, satellite Ku-band uplink, analog and 3-DS3 digital microwave systems, ATM MPEG I and II transmission, data and voice transmission, video servers, CLI teleconferencing and use of all related test equipment. Studio includes digital ESS, DVEs, CGs, routers, switchers, cameras, nonlinear editing, paint box systems, Alamar automation and applicable peripherals. Tape formats include D-3, BetaSP, 1", 3/4" SP, SVHS, and ENG/SNG and remote experience a plus. Must be energetic, highly motivated, strong team player. FCC General or SBE certification, and computer experience with Macintosh and IBM. Filing deadline 6/28/96. Maximum entry level \$3911. For a job flyer and application call (805)636-4697. EOE.

RF Maintenance Engineer. Oklahoma PBS affiliate has an opening for a Network Maintenance Engineer. Component level trouble shooting skills required. Ideal candidate will have UHF and VHF translator and transmitter, and a good working knowledge of microwave systems. In state travel required. Comprehensive benefit package. Please send resume with salary history to Personnel, OETA, P.O. Box 14190, Oklahoma City, Oklahoma 73113. AA/EOE.

Maintenance Technician: KSDK, St. Louis #1 NBC affiliate. Work on broadcast Beta, tape machines, studio and master control equipment, as well as ENG, microwave, and satellite systems. Five years experience with operation and repair to the board level. FCC General Class License and SBE Certification preferred. Send resume to: KSDK-TV5, Warren Canull, Director of Human Resources, 1000 Market St., St. Louis, MO 63101. No calls please. EOE.

Maintenance Engineer: Miami-based TV network seeks one highly qualified technician for its Florida facility. Candidate must be experienced in maintenance of studio switchers, routers, graphics and control room equipment, as well as analog and digital Betacam videotape machines. Knowledge of satellite transmitters, receivers and equipment helpful. Supervisory and facility construction experience desirable. Salary highly competitive. Send resume to: Human Resources Department, Telemundo Network, 2470 West 8th Avenue, Hialeah, FL 33010. EOE.

Engineering Operator. Channel 6 for the Heartland is seeking an experienced operator proficient at video and audio switching, maintaining station program log and control logging of remote controlled transmitter who possesses comprehensive knowledge of industry standard operating procedures. Mail or fax resume to or complete application at WOWT/Human Resources, 3501 Farnam Street, Omaha, NE 68131-3356, 402-233-7885. No phone calls please. EOE.

Director of Engineering. This is the opportunity to work for a progressive company that embraces new technology. RAMAR Communications owns and operates 3 TV and 2 radio stations in Lubbock and 2 TV stations in Albuquerque. RAMAR is seeking a motivated professional with proven ability in supervising an engineering staff and multiple projects. Position specifications: 1) 7+ years combined broadcast experience TV and Radio, 2) EE or EET degree preferred, 3) Studio and RF experience, 4) SBE certification and/or General Class (formerly FCC First Class) license preferred. This position requires project management, good written and verbal skills and experience in budget preparation. Send resume to: RAMAR Communications, Inc., Position: Director of Engineering, POB 3757, Lubbock, TX 79452. EOE.

Computer Systems Administrator. KSDK St. Louis #1 NBC affiliate is searching for a Computer Systems Administrator to oversee the operation, training, maintenance and installation of all non-air related personal computer (PC) equipment and related peripherals. Individual will also oversee the operations and maintenance of the AS400 computer, newsroom computer system, LAN equipment and network designs and systems installation. Will report to Chief Engineer but will assist all departments with special computers projects as assigned. Minimum 5 years broadcast designs and systems installation experience. Degree or equivalent schooling preferred. Send resume with salary requirements in confidence to: KSDK-TV5, Warren Canull, Director of Human Resources, 1000 Market Street, St. Louis, MO 63101. No calls please. EOE.

Chief Engineer. WDTN, a division of Hearst Broadcasting, is looking for an engineering manager with strong leadership skills and the proven experience to supervise the day-to-day operation and maintenance of the station. Candidates should possess an electrical engineering degree or its equivalent plus a minimum of 5 years experience, a thorough knowledge of broadcast technology and its application and a complete understanding of FCC regulations. A FCC general class license is required. SBE certification preferred. Please send resume to Personnel Adm., WDTN-TV, P.O. Box 741, Dayton, OH 45401. No phone calls please. EOE. M/V/H/D.

Chief Engineer: Trinity Broadcasting station. Experienced in maintenance of UHF transmitter, studio systems as well as personnel supervision and training. SBE certification a plus. Send resumes to Ben Miller, Mail: P.O. Box C-11949, Santa Ana, CA 92711; E-Mail: BMILLER@TBN.ORG; Fax: 714-665-2101. M/F. EOE.

HELP WANTED NEWS

NEWS DIRECTOR

WFSB, a Post-Newsweek Station in Hartford, CT

Once-in-a-career opportunity. Post-Newsweek's flagship location. If you're about great local coverage, high-energy presentation, fierce competitiveness, leadership, equal opportunity and satisfying a smart audience...you may be our person.

Write to:
Chris Rohrs, VP/GM, WFSB
3 Constitution Plaza
Hartford, CT 06103-1892

E O E



NEWSCAST PRODUCER

WTHR-TV, a Dispatch Broadcast Group, is searching for aggressive television journalists to produce our most important newscasts. Two years TV newscast producing experience required; five years preferred. We are building one of the country's best television stations. If you are one of the best and want to work with the best, submit a letter stating referral source and current resume to the Human Resource Department, PO Box 1313, Indianapolis, IN 46206. Women and minorities encouraged to apply. We are a drug free and smoke free environment.

Weathercaster/News Reporter. WHSV-TV (ABC), a Benedek Broadcasting station, in Harrisonburg, VA is looking for a utility player who can report and assist as a back-up weather person. Experience in weather forecasting is a must. Knowledge of our market and (or) a Virginia address is as plus. We are also interested in talking to news and weather freelancers. Please send a resume and non-returnable VHS tape to Doug Spero, News Director, WHSV-TV, P.O. Box TV-3, Harrisonburg, VA 22801. No phone calls. EOE.

Wanted: Associate Producer/Fill-In Producer. Looking for a hot AP/Writer, producer for CBS station in Miami. If you can write great copy, produce exciting newscasts, and have full-throttle energy, we want you! Must have producing experience and college degree. Send resume and 5 newswriting samples to: Amy Feller, Assistant News Director, WFOR-TV, 8900 N.W. 18 Terrace, Miami, FL 33172. Do not call. Not even to see if your resume got here. Really, it did.

WOKR-TV, Western New York's number one source for news, has an immediate opening for an 11 PM Newscast Producer. Responsibilities include: writing news stories, contacting sources, producing newscast rundowns, making editorial decisions, directing crews, timing newscasts and communicating newscast directions to staff. Requirements: knowledge of ENG, SNG, electronic graphics, newsroom computers, and broadcast journalism. One year broadcast experience and a college degree preferred. Send resume and references to: Human Resources, WOKR-TV, PO Box 20555, Rochester, NY 14602-0555. EOE. M/F.

TV Production Director: WCBD-TV seeks a Production Director to direct newscasts, commercials and programs. This is not an entry level position. Directing experience at a commercial television station is required. Must have extensive knowledge of video and audio equipment and the ability to work well with all departments. Send resume and non-returnable tape of a recent newscast to Operations Manager, WCBD-TV, P.O. Box 879, Charleston, SC 29402. M/F. EOE. Final applicants drug screened.

TV News Reporter. The Twin Cities' most aggressive news team is looking to sign up more players. We cover news like no other station in the country. You come to work with ideas and fight for the lead story. Must be excellent at live coverage and know how to tell a compelling story. No beginners. Highly competitive market. If you like to cover hard news and don't take no for an answer you have found your home. No phone calls, just a tape and letter that prove your abilities. Human Resources, KSTP, Job #8-96, 3415 University Avenue, St. Paul, MN 55114. EOE.

TV News Anchor/Reporter - Solid #1. Network affiliate in the Southeast. Market leader. Top 50. Searching for experienced journalist for Anchor/Reporter job. Must be an excellent writer, storyteller and live reporter. Send non-returnable tape and resume to Box 00826. An Equal Opportunity Employer.

Sports Producer/Photographer/Editor. Must have prior fulltime TV experience in either news or sports program production. Must be proficient as a writer, producer, photographer and editor. Excellent communication skills a must. This is an off-air position. Send resume to Princell Hair, WCPX-TV, 4466 John Young Parkway, Orlando, FL 32804 EOE.

Reporter: Creative storyteller needed in 54th market for morning news expansion. Sample reel (non-returnable) should include hard news, enterprise stories and live work. Send resume and tape to Rob Cizek, News Director, WTVR-TV, G.A. Reporter Search, 3301 West Broad Street, Richmond, VA 23230. No phone calls please. Equal Opportunity Employer.

Photojournalist: Visual thinker with energy and hustle needed for morning news expansion. NPPA environment with beta, SNG. Teamwork with reporters and producers a must. Resume and reel to Mike Cox, Assistant Chief Photojournalist, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls please. Equal Opportunity Employer.

Reporter (General Assignment/Weather). On-air weather anchor experience necessary. Meteorologist degree an excellent plus! Essential skills include excellent writing, reporting and computer experience. Must be able to work well under pressure. Valid drivers license and pre-employment drug and alcohol tests will be required. Interviews by appointment only. Minorities and women encouraged. Resumes accepted until June 21, 1996. Send resume/tape to Attn: Personnel Manager, P.O. Box 860, Erie, PA 16512. EOE.

Promotion Writer/Producer. KMSP-TV, Minneapolis will be producing a daily national newscast to be fed to United Television/Chris-Craft sister stations in NY, LA, San Fran, Portland and Phoenix. We're looking for a top-notch producer to create great topical spots, as well as coordinate promotional feeds and other marketing services for the broadcast. A great opportunity with a great company in a great city. Sound great? Then let's see your news promotion reel and resume. Minimum 3 years in major market. Send to Dale Bluestein, Creative Services Director, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344. No phone calls please. KMSP is an Equal Opportunity Employer.

Newscast Producer - Beautiful Charleston, SC needs you to produce a morning newscast. At least one year experience as a line producer for a commercial station required. Resume, references to Producer Search, WCBD-TV, P.O. Box 879, Charleston, SC 29402. EOE. M/F. Drug test mandatory. Phone calls will disqualify you.

Newscast Producer: Talented individual needed to co-produce interesting, fast-paced expanded morning newscast. Send resume and sample newscast (VHS preferred) to Carol Carreau, Assistant News Director, WTVR-TV, Producer Search, 3301 West Broad Street, Richmond, VA 23230. No phone calls please. Equal Opportunity Employer.

News Producer! The Search is on! Are you a top notch producer? WFLA-TV, Florida's top-rated television station, is looking for someone to take the reigns of the highest-rated late newscast in the state. We need an 11PM producer who is aggressive, with good people skills. The successful candidate will be a line producer with 5 years experience, have sharp, people-oriented writing skills and be able to craft a well-rounded, informative newscast with high production values. We want a person with a clear vision on what makes a newscast hot and relevant to the community. In other words, show stackers need not apply. If you come to Tampa/St. Petersburg, #15 in the market, you'll be joining the top-rated news team in a market where sun, sand and surf are at your fingertips. If this sounds good to you and you have the skills to make it happen, send last night's newscast, a resume and references to: WFLA-TV, Personnel Department, 905 East Jackson, Tampa, FL 33602. EEO. M/F. Pre-employment drug test required.

News Assignment Editor: Looking for someone with a nose for news. Successful candidate will have a strong ability to manage crews and organize incoming news information. Send resume and references to: Rick Moll, News Director, WANE-TV, 2915 West State Boulevard, Ft. Wayne, IN 46808. EOE/M-F. No calls please.

Meteorologist — Immediate opening. Computer programming a plus, meteorology degree essential. Some on camera work preferred. Rush tapes to Bob Breck, Chief Meteorologist, WVUE-TV, 1025 South Jefferson Davis Parkway, New Orleans, LA 70125.

KXLY in Spokane, Washington has immediate opening for Photojournalist. Minimum two years shooting experience, proven skills of a field producer, exceptional, creative news photography a must. Looking for team player. Reporting experience a plus. Please send non-returnable tape, resume and references by June 7 to EEO Coordinator, KXLY-TV, 500 West Boone Avenue, Spokane, WA 99201. Specify position and referral source. No phone calls please. EOE.

Creative Services Executive Producer: Are you a news hound? Able to juggle many projects at once? Top 10 station looking for a highly creative "team player" with strong writing and editing skills to produce series and topical promos. Must have 4-5 years experience. Send resumes and non-refundable tapes to: Latrece Washington, Human Resources Coordinator, 5233 Bridge Street, Fort Worth, TX 76103. No phone calls please. We are an Equal Opportunity Employer.

Consumer Reporter. WATE-TV6 wants an experienced Consumer Reporter who is a self-starter and team player. Must be able to develop, investigate and clearly present complicated consumer issues. Ideal candidate will have strong writing skills and some anchoring experience. College degree required. Interested parties send non-returnable tapes and resumes to: WATE-TV6, Attn: Personnel, P.O. Box 2349, Knoxville, TN 37901. No phone calls, please. WATE-TV6/Young Broadcasting of Knoxville, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

Come to the beautiful Pacific Northwest! KSTW, Seattle's CBS affiliate is looking for an aggressive, experienced and creative Night Assignment Editor to join our growing news team. Applicants must have minimum two years experience on the desk and a degree in Broadcast Journalism or Communications preferred. If you qualify, send your resume to: KSTW, Human Resources Department, 2320 South 19th Street, Tacoma, WA 98405. Closes June 5, 1996.

Chief Photographer Full Time. WAFF TV is looking for a Chief Photographer who will be responsible for managing the technical operations of the news department. The responsibilities include, and are not limited to, supervising the photographers and editors; ordering, purchasing and maintaining equipment; acting as a liaison between news and the engineering department, operating live ENG vans; and photography. Send resume to: WAFF TV, PO Box 2116, Huntsville, AL 35804, Attn: Frank Volpicella, News Director. Absolutely no phone calls. WAFF is an Equal Opportunity Employer and encourages applications from women and minorities.

Assignment Editor. If you love to beat the competition on every story, this is an excellent opportunity. We have a strong staff, lots of live toys, bureaus and a commitment to win. Experience required. Send resume and statement of news philosophy to: Dave Busiek, News Director, KCCI-TV, 888 9th Street, Des Moines, IA 50309. Pulitzer Broadcasting Company. EOE.

Assistant News Director. WCBD-TV in beautiful, historic Charleston, SC is looking for a person capable of handling lots of pressure. Person will be responsible for all investigative series. Also responsible for all special projects, and also daily production of newscasts. Not a job for someone who just wants to be nice. Minimum five years experience as a senior producer, special projects producer or Executive Producer required. Resume, references to News Director, WCBD-TV, P.O. Box 879, Charleston, SC 29402. EOE. M/F. Drug testing mandatory. Phone calls will disqualify you.

Anchor - 6 and 10 pm newscasts: This person will complement female co-anchor. Must be outstanding writer with at least 2 years anchoring/reporting experience. Please send non-returnable VHS tape, resume, and references to Personnel, P.O. Box 7366, Beaumont, TX 77726-7366.

Alaska's #1 news station is looking for a bright, motivated person to produce a brand new half hour newscast. Minimum one year producing experience. Strong writing and journalism skills a must. If you're interested in helping us put a dynamite new show on the air, send resume, tape to Tim Woolston, Assistant N.D., KTUU-TV, 701 East Tudor Road, Anchorage, AK 99503. Resumes can be faxed to (907)563-3318.

HELP WANTED PROMOTION

Promotions Writer/Producer. Research driven station is looking for an experienced and creative Writer/Producer to promote the markets number one news product. Must be dedicated to accuracy and able to work under deadline pressure. Computer skills and hands on technical knowledge a plus. Candidate will also be responsible for administration and placing daily promotion media on logs. Please send tape and resume to Steve Niswonger, WHIO-TV, 1414 Wilmington Avenue, Dayton, Ohio 45420. No phone calls please. WHIO-TV and Cox Enterprises are an Equal Opportunity Employer.

Creative Services Director. Group-owned NBC affiliate in beautiful Reno/Tahoe seeks an experienced team member to head up its Creative Services Department. Candidate responsible for the station image in the areas of promotion, station marketing, and community relations. Demonstrated abilities in writing and producing news promotion, image promotion and client commercials. Ability to work ideas from conception to final product and under pressure of deadlines essential. Hands-on knowledge and experience of television broadcasting production equipment, electronic field production, lighting, directing, shooting and editing. Previous promotion and production managerial experience desired. Send resume, non-returnable VHS tape, and salary requirements: Ralph Toddre, V.P., General Manager, Sierra Broadcasting Company, 1790 Vassar Street, Reno, NV 89502. No phone calls please. EOE.

Promotion/Marketing Director. Rapidly growing independent television station in the New York ADI needs hands-on creative dynamo. Must be able to handle all entertainment and news promotion including contests, print ads, radio copy, and sales marketing support from concept to completion. Three to five years of experience in all aspects of station promotion and strong writing skills required. Send tapes, resume and salary history to Marvin R. Chauvin, WLIG TV, 270 South Service Road, Melville, NY 11747. EOE.

HELP WANTED RESEARCH

MARKET RESEARCH PROJECT DIRECTOR

Well-established, suburban market research firm specializing in media research seeking a proven performer to join Client Services Department and design and conduct primary research. Ideal applicant will savor numbers, relish quantitative analysis, and excel at oral and written communication. This senior-level position will require creative and insightful questionnaire design, management of projects from design through tabulation, and analysis and presentation of results. Advanced degree with formal training in quantitative analysis necessary. At least five years experience in survey research preferable. Send resume and writing sample to:

Project Director
Statistical Research, Inc.
111 Prospect Street
Westfield, NJ 07090.

HELP WANTED PRODUCTION

WANTED:

**People with a heavy accent...
on creativity**

Univision, the nation's leading Hispanic television network, is seeking experienced professionals to join our award-winning team at our South Florida headquarters. You'll be working in a fast-paced exciting environment where you'll be encouraged to expand your skills and your talent to the fullest. In return, we offer you an excellent salary and benefits package.

POSITIONS AVAILABLE:

- Online Editors
- Producers
- Broadcast Graphic Designers
- Paintbox Artists
- Alias Animators
- Master-Control Operators

SPANISH REQUIRED FOR FOLLOWING POSITIONS:

- Programming Research
- Promotions Producers
- Promotions Copywriters

Qualified individuals, please send resume and samples to:

UNIVISION NETWORK
CREATIVE SERVICES DEPT.
9405 N.W. 41 STREET
MIAMI, FLORIDA 33178

Please specify desired position on
envelope exterior

 **UNIVISION**
AN EQUAL OPPORTUNITY EMPLOYER

Videographer: The South's First Television Station seeks an experienced Videographer to join our award-winning creative services department 3-5 years television production experience required. We're looking for a real go-getter who works well with others and doesn't buckle under pressure. If you're a motivated self-starter who wants to join our team, send resume, reel, and salary requirements to: Sandy Fowler-Jones, Program Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls please. Equal Opportunity Employer.

Television Production Manager. Oversee all productions and production staff. This hands-on position requires location, studio, and post production experience, strong communication and leadership skills and demonstrated ability to meet tight deadlines. Must produce and direct programs for television. Experience must encompass all aspects of scripting, pre-production, directing and post-production. Position requires experience with state-of-the production techniques including digital effects, animation and non-linear editing. Ideal candidate will be creative, energetic and have strong training abilities. Filing deadline 6/28/96. Maximum entry level \$3467. For a job flyer and application call (805)636-4697. EOE.

TV Producer AM/Philadelphia the top rated news/tabloid oriented morning talk show, wants to find a strong producer with lots of energy and great new ideas. Candidate must be long on experience with excellent booking skills and news background with an eye for the long shot news-making guest and the persistence to make it happen. Writing, videotape editing and computer skills a must. Forward a complete resume with salary requirements, show ideas and a non-returnable video tape or previous work (no calls) to Charles Bradley, Director of Programming and Operations, WPVI-TV, 4100 City Line Avenue, Suite 400, Philadelphia, PA 19131. EOE.

KTMJ FOX6 has immediate opening in the production department. Responsibilities include ability to shoot and edit commercials, station promos, and local programs. Experience with 3/4" and Beta required. Computer skills a big plus. Send resume and non-returnable tape to: KTMJ FOX6, 222 West Sixth Street, Junction City, KS 66441. EOE.

Television Graphic Designer for major market network affiliate. Great opportunity for the right person, designing graphics for our late newscast. 3-4 years television experience necessary with a major emphasis on News. Must be highly motivated with extensive knowledge of Quantel Paintbox. Send resume to Box 00818 EOE. M/F. Pre-employment drug testing.

Houston Public Television, Broadcast Designer/Animator. Houston Public Television is seeking a Broadcast-Designer/Animator with unique design ideas and the ability to interpret the concepts of others to create original and compelling 3D animation and designs for station image, program underwriters, program titling and other broadcast graphics. Qualifications: 1. Degree from an accredited university or professional art school. 2) Minimum of two years work experience in graphic design broadcast desirable. 3) Demonstrable 3D modeling and animation skills. 4) Experience with UNIX-based SGI workstation a must. Electro Gig 3D animation software a plus. Topas, Vista Tips and Hires QFX. 5) Demo reel (VHS) required. Portfolios welcome. This is a full time position, has a starting salary of up to \$30,000 d.o.e. Interested candidates should submit a letter of application, resume with executive summary, a demo reel, and three professional references to: Ms. Flor Garcia, KUHT-TV, 4513 Cullen Boulevard, Houston, Texas 77004. Postmarked by June 16, 1996. The University of Houston is an Equal Opportunity Employer.

Production Manager-Top 10 Hispanic Market. Need an energetic and creative person to manage production tasks. Strong organizational skills, creative skills and ability to manage people and projects a must. Consult with clients/agencies to produce effective commercials, promos, etc. Assist Creative Services Director in both technical and creative. Send resume and tape to Box 00827 EOE.

Leading FOX affiliate with major news commitment and strong promotional effort seeks production professionals to join talented production team. Send resume and non-returnable tape demonstrating your production skills and accomplishments to WWCP, FOX-8 Production Search, 1450 Scalp Avenue, Johnstown, PA 15904. EOE. No phone calls, please!

Senior Graphic Designer. WABU-TV Boston, and the BUCI Television Group, are seeking a talented, proven Graphic Designer to join our top notch creative team. Successful candidate will possess excellent Quantel Paintbox design skills, a strong sense of type and color, will work well under pressure, be a collaborator and team player. Macintosh/print skills an important plus. Please send non-returnable samples of your best work to: Manager of Human Relations, WABU-TV, 1660 Soldiers Field Road, Boston, MA 02135. We are an Equal Opportunity Affirmative Action Employer.

Entry level position available for Production Assistant with Charlotte-based production company. Substantial knowledge of NASCAR a must. Detail knowledge of drivers, crew members, owners, etc. in the Winston Cup, Busch Grand National and Craftsman Truck Series preferred. Will be logging B-roll tapes from racetracks, downlinking/logging actual races, running studio camera as well as various other duties. Night and weekend work required. Qualified applicants only need apply. No fans! Send resume to Scott Dowless, 4205-K Stuart Andrew Boulevard, Charlotte, NC 28217.

Audio Editor. The Christian Broadcasting Network, located in Virginia Beach, Virginia, is seeking an Audio Editor to work on its daily television show, The 700 Club. The successful candidate will possess the following qualifications: Experience as an Audio or Sound Editor for television or film; experience in live broadcast production and post production; and excellent communication skills. The ability to work a variety of shifts a must. Experience in remote sound recording a plus. If you meet the listed criteria and share our vision and purpose, call our toll-free number (800)888-7894 to request an application. Please forward a resume tape with the completed application.

HELP WANTED PROGRAMMING

Program Coordinator. KTVD-TV UPN/20 Denver. KTVD, Denver's fast growing United Paramount affiliate, is looking for a self-starting, energetic individual to join our Programming Department. Ideal candidate will possess excellent organization skills with an eye for details, strong communication skills and a broad knowledge of television programming. College degree and programming experience is preferred. Send resume and references to Personnel Manager, KTVD, P.O. Box 6522, 11203 East Peakview Avenue, Englewood, CO 80155-6522 or fax to (303)790-4633. No phone calls. EOE. M/F.

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Cable Representative. Successful satellite programming service requires dynamic and experienced Cable Affiliate Sales Representative(s) to expand cable affiliation sales. Candidate(s) must have the drive and sales skills to increase market share. May be asked to assist in the development of marketing materials and implement and maintain ongoing promotions. US and Mexican sales expansion is primary; Latin/South America entry will commence in very near future. XTC-COM offers a comprehensive compensation package. Please submit cover letter with salary requirements and resume to: Fax: 613-228-7717. E-Mail: cable@xtc-com.com

**HELP WANTED
FINANCIAL & ACCOUNTING**

Supervisor: A/R; Credit and Collections. Supervision of accounts receivable for a cable network and production company. Develop and implement credit and collections procedures. Minimum 3 years experience in A/R and credit and collections in broadcast industry, BA or BS preferred. Enterprise System Group software and Excel or other spreadsheet software experience a plus. Send resume to: HGTV, Attention: Human Resources, P.O. Box 50970, Knoxville, TN 37950.

HELP WANTED TECHNICAL

Engineer. Century City Cable TV Network seeks a motivated independent worker to maintain all audio and video processing/distribution equipment, and perform analog and digital troubleshooting to component level. Requires knowledge of Betacam, D2, UTS AVS2, Betacart, Flexicart, various Chyron systems, Quantel, Abekas, GVG and non linear systems. Minimum 2 years experience required, SBE certification preferred. Send resume to: P.O. Box 67B66, LA, CA 90067. Attn: KMH or Fax 310-286-3875. EOE.

HELP WANTED NEWS

Wanted: TV News Anchor/Producer for News and Public Affairs at award winning Cable Network in a top ten market. Must be excellent on air and a serious journalist. At least 3 to 5 years major market experience and college degree required. Send non-returnable VHS or 3/4 inch Beta tape to Box 00792 EOE.

HELP WANTED PRODUCTION

PRODUCTION MANAGER

A&E Television Networks is currently seeking a highly motivated individual to oversee studio operations and to assist in developing its expanding facilities.

The successful applicant will coordinate studio shoots, supervise writers & scripts for wraparounds and hosted segments & work with program directors and scheduling department to maintain on-air presentation of A&E and History Channel programming. Additional responsibilities will include the hiring and supervising of freelance personnel, facilities management and talent relations.

Chosen candidate must possess a minimum of 7 to 10 years of TV experience, including 5 years of hands-on production experience and 2 to 3 years production manager experience. Strong editorial, interpersonal and budgeting skills are required. College degree preferred.



Please forward your resume with **SALARY REQUIREMENTS** to: A&E Television Networks, Attn: Human Resources, (BC-PM), 235 E. 45th St., New York, N.Y. 10017. No phone calls please. EOE M/F/D/V.

ALLIED FIELD

HELP WANTED INSTRUCTION

Faculty Position: One year appointment as assistant professor in the Ohio University School of Telecommunications starting September 1, 1996. Substantial background in media production required, preferably radio and audio production. Ph.D. or ABD preferred. Salary: \$30,000-\$35,000. Send letter, resume, and names of three references to: Dr. George Korn, Search Committee Chair, School of Telecommunications, Ohio University, Athens, OH 45701. Affirmative Action/Equal Opportunity Employer. M/F/D/V.

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Request for Proposals. Lease of ITFS Excess Capacity, San Diego, CA Metropolitan Area. Notice is hereby given that Vista and Oceanside Unified school districts, Escondido Union Elementary School District, and the San Diego Community College District, hereinafter referred to as "Agencies" will receive sealed proposals for: Lease of "excess capacity" on 12 applied for ITFS channels in the San Diego metropolitan area. For proposal specifications, write: Dr. Terry Ryan, Assistant Superintendent, Human Resources, ITV/Communications, 6401 Linda Vista Road, San Diego, CA 92111. Fax# (619)560-7653. Proposals are due up to, but no later than, 3:00 p.m., July 1, 1996. Agencies reserve the right to reject any or all proposals, waive any irregularities or informalities in the proposals or the proposal process.

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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.

NEW STATIONS

Dismissed

Winamac, Ind. (BPH-930505MB)—Elizabeth M. Haley for FM at 100.1 mhz, ERP 2.85 kw, ant. 147 m. *May 15*

Iowa City (BPCT-950320KG)—Billy Jay Fant for TV on ch. 20, TL: 8 km NNW of intersection of SR 1 and I-80, Iowa. *May 10*

Batavia, N.Y. (940920KG)—Standfast Broadcasting Corp. for TV on ch. 51, ERP 50.7 kw visual, ant. 106 m., 153 Cedar St., Batavia. *May 10*

Batavia, N.Y. (BPCT-950118KE)—KM Communications Inc. for TV on ch. 51, ERP 2,600 kw visual, ant. 444 m., 10442 South Lake Rd., 2.2 km N of Pavilion, N.Y. *May 10*

Batavia, N.Y. (BPCT-950320KI)—Metro TV Inc. for TV on ch. 51, ERP 9.2 kw visual, ant. 112 m., 153 Cedar St., Batavia. *May 10*

Returned

Page, Ariz. (BPED-960205MC)—Arizona Board of Regents for and on behalf of Northern Arizona University for noncommercial educational FM at 90.9 mhz, ERP .500 kw, ant. 460 m., 28.3 km SSW of Page. *May 17*

Yuba City, Calif. (BPED-951206MA)—North Valley Educational Community Radio Inc. for noncommercial educational FM at 91.3 mhz, ERP .14 kw, ant. 602 m., South Butte, approx. 19 km W of Yuba City. *May 17*

Granted

Chatom, Ala. (BPH-950417MC)—Capital Assets Inc. for FM at 106.1 mhz, ERP 18.5 kw, ant. 116 m. *May 17*

Winamac, Ind. (BPH-930504MB)—Progressive Broadcasting System Inc. for FM at 100.1 mhz, ERP 6 kw, ant. 100 m. *May 15*

Iowa City (BPCT-941215KG)—KM Communications Inc. for TV on ch. 20, ERP 1,505 kw visual, ant. 123 m., 8.1 km NW of intersection of SR 1 and I-80, Newport Township, Iowa. *May 10*

Batavia, N.Y. (BPCT-950320KO)—Anthony J. Fant for TV on ch. 51, ERP 700 kw visual, ant. 4,440 m., 10442 South Lake Rd., 2.2 km N of Pavilion, N.Y. *May 10*

Grand Gorge, N.Y. (BPED-950131MB)—Sound of Life Inc. for FM at 105.3 mhz, ERP .34 kw, ant. 408.6 m. *May 20*

Murrells Inlet, S.C. (BPED-950608MA)—Appalachian Educational Commun. Corp. for noncommercial educational FM at 88.3 mhz, ERP .50 kw, ant. 30 m. *May 21*

Electra, Tex. (BPED-951108MC)—High I-Q Radio Inc. for FM at 94.9 mhz, ERP 50 kw,

ant. 150 m. *May 23*

Uvalde, Tex. (BPH-950320MA)—U.S. Ninety West Communications Inc. for FM at 93.7 mhz, ERP 2.90 kw, ant. 89 m. *May 15*

Filed/Accepted for filing

Des Moines, Iowa (BPET-960508KE)—Iowa Public Broadcasting Board (Betty Jean Furgerson, president, P.O. Box 6450, Johnston, IA 50131) for noncommercial educational TV on ch. 43, ERP 5,000 kw visual, ant. 525 m., 1.5 mi. S of Alleman, Iowa, and .46 mi. E of NW 20 St. IPBB owns KDIN-TV Des Moines, KBIN-TV Council Bluffs, KHIN-TV Red Oak, KIIN-TV Iowa City, KRIN-TV Waterloo, KSIN-TV Sioux City, KTIN-TV Fort Dodge and KYIN-TV Mason City, all Iowa. *May 8*

Macon, Mo. (951107MB)—Chirillo Electronics Inc. for FM at 99.9 mhz, ERP 6 kw, ant. 100 m. *Nov. 7*

Tazewell, Tenn. (BPCT-960429KE)—Steven Solding (9424 Hunting Ct., Matthews, NC 28105) for TV on ch. 48, ERP 4,300 kw visual, ant. 242 m. Solding has applied for TVs on ch. 24, Pullman, Wash.; ch. 44, Sioux City, Iowa; ch. 51, Marianna, Fla., and ch. 21, Virginia Beach, Va. *Apr. 29*

Shamrock, Tex. (BPH-960410MH)—Turbo Radio Ltd. Partnership for FM at 92.7 mhz. *Apr. 10*

Brigham City, Utah (BPH-960507MT)—Box Elder Broadcasting Inc. (E. Morgan Skinner, Jr., president/50% owner, 210 N. 1000 East, St. George, UT 84770) for FM at 100.7 mhz, ERP 100 kw, ant. 323 m., 2 mi. NW of Tremonton, Utah. Skinner owns 54.5% of KSGI(AM) St. George; 50% of KFMD(FM) Delta, KNUC-FM Smithfield and KNFL-AM-FM Tremonton; 33 1/3% of KSGI-TV ch. 4, Cedar City, and 25% of KSGI-FM St. George, and has interests in applications for FMs in Richfield and Tremonton, and TV on ch. 24, Ogden, all Utah. *May 7*

Brigham City, Utah (BPH-960507MQ)—Rita Bonilla (1145 Mansiones Ln., Chula Vista, CA 91910) for FM at 100.7 mhz, ERP 100 kw, ant.

401.3 mhz, Little Mtn., 5.2 km WSW of Evans, Utah. Bonilla has applied for FMs in Templeton, Calif., and Grand Junction, Colo. *May 7*

Provo, Utah (BPCT-960405XD)—Marcia T. Turner (1460 N. Broadway, Wichita, KS 67214) for TV on ch. 32, ERP 893 kw visual, ant. 796 m., near Triumph Mines, 3.2 km W of Losee Canyon. Turner has applied for TVs in Sun Valley, Idaho, and Minden, La. *Apr. 5*

Virginia Beach, Va. (BPCT-960404KE)—Steven Solding (9424 Hunting Ct., Matthews, NC 28105) for TV on ch. 21, ERP 4,326 kw visual, ant. 218 m., .58 km S of I-64 and 1.55 km W of SH 166, Chesapeake, Va. Solding has applied for TVs on ch. 24, Pullman, Wash.; ch. 44, Sioux City, Iowa; ch. 51, Marianna, Fla., and ch. 48, Tazewell, Tenn. *Apr. 29*

Ellensburg, Wash. (BPED-960506ME)—LifeTalk Broadcasting Association (Paul E. Moore, president/11.1% owner, 402 E. Yakima Ave., Ste. 1320, Yakima, WA 98901) for FM at 88.9 mhz, ERP 2 kw, ant. 148 m., 15 km from Ellensburg. LifeTalk owns KSOH(FM) Wapato, Wash., and has applied for FM in Tok, Alaska. *May 6*

Spokane, Wash. (BPCT-960405IL)—Communications Properties Inc. (Birger J. Brinck-Lund, president/owner, 105 Cedar Green Ln., Berkeley Heights, NJ 07922) for TV on ch. 34, ERP 10.8 kw visual, ant. 575 m., Krell Hill, 6.7 km SE of Spokane. *Apr. 5*

Crandon, Wis. (BPCT-9604055L)—Three Angels Broadcasting Network Inc. (Danny Shelton, president/9% owner, P.O. Box 220, West Frankfort, IL 62896) for TV on ch. 4, ERP 28.5 mhz, ant. 163 m., on side of existing nonbroadcast communications tower atop East Hill, Crandon. *Apr. 5*

New Holstein, Wis. (BPH-960507MA)—Evangel Ministries Inc. (Roy Jacobsen, president, 1909 W. Second St., Appleton, WI 54914) for FM at 92.9 mhz, ERP 6 kw, ant. 100 m, 1 km N of Hwy Y on Irish Rd., Charlestown, 2.35 km NE of Chilton. Evangel Ministries owns WEMI(FM) Appleton, WGNV(FM)

BY THE NUMBERS

BROADCAST STATIONS			
Service	Total	Service	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

OpenMike

For the defense

EDITOR: As former legal and policy advisers to Commissioner James Quello, we took great exception to your May 27 editorial "All roads lead to Fox."

Anyone who knows Jim Quello—and particularly those of us who have been so fortunate as to call him "Boss"—knows that the decisions he makes, including those related to the Fox network, are based on the merits of the particular proceeding. Any suggestion otherwise is uninformed and incorrect.

The editorial was especially unfair to the skilled and hardworking staff members it named who earned positions in the private sector after their FCC service. Each of them had a choice of opportunities based on their professional abilities and accomplishments.

BROADCASTING & CABLE only tar-

nishes its credibility when it uses the editorial page as a platform to spread such unjust and unwarranted innuendo.—*Robert Corn-Revere, partner, Hogan & Hartson; Kenneth C. Howard Jr., partner, Baker & Hostetler; David L. Donovan, vice president, legislative and legal affairs, Association of Independent Television Stations; Brian Fontes, senior vice president, policy and administration, Cellular Telephone Industry Association, all Washington*

EDITOR: All I have to say is, if members of Commissioner Quello's staff are prohibited from working for anybody for whom Jim Quello has ever stood up and done the right thing, none of us will ever be able to work anywhere.—*Lauren J. Belvin, senior legal adviser, Office of Commissioner James H. Quello, FCC, Washington*

Milladore and WSGC(AM) Kaukana, and has applied for FMs in Beaver Dam, Fond du Lac, Oshkosh and Milwaukee, all Wis. May 7

New Holstein, Wis. (BPH-960507ML)—Michael R. Walton, Jr. (1710 Ridgewood, SE, Grand Rapids, MI 49506) for FM at 92.9 mhz, ERP 3 kw, ant. 100 m., SE of junction of Brant St. John Rd. and SR, 3.7 km NW of Chilton. Walton has CP for FM in Sheboygan Falls, Wis., and has applied for FMs in Taylorville, Ill.; Balsam Lake, Wis.; Benton Harbor, Mich., and Knoxville, Ill. May 7

New Holstein, Wis. (BPH-960507MU)—KM Communications Inc. (Myoung Hwa Bae, president/owner, 3654 West Jarvis Ave., Skokie, IL 60076) for FM at 92.9 mhz, ERP 2.55 kw, ant. 155 m., just S of SR F, 4 km N of Chilton, Wis. KM has CP for TV on ch. 20, Iowa City, has applied for FMs in Viola and St. John's, Ariz.; Pearson, Ga.; Merced, Calif.; Breese, Ill.; Parkersburg, Iowa; Willard, Ohio; Brigham City, Utah, and Neillsville, Wis., and TVs in Holbrook, Flagstaff and Sierra Vista, all Ariz.; Gosnell, Ark.; Boise, Idaho; Ames and Newton, Iowa; Hutchinson, Kan.; Albuquerque, N.M.; Arcade and Syracuse, N.Y.; Greenville, N.C.; Muskogee and Shawnee, Okla.; Pendleton, Ore.; Salt Lake City and Provo, Utah; Spokane, Wash.; Crandon, Wis., and Jackson, Wyo. May 7

New Holstein, Wis. (BPH-960507MW)—Metro North Communications Inc. (Bonita L. Meyer, president/28% owner, P.O. Box 105, New Holstein, WI 53061-0105) for FM at 92.9 mhz, ERP 6 kw, ant. 100 m., 2 km NE of Chilton, .6 km N of Hwy Y on Irish Rd., Township of Charleston, Calumet City. May 7

New Holstein, Wis. (BPH-960507M2)—Lyle Robert Evans (1296 Marian Ln., Green Bay,

WI 54304) for FM at 92.9 mhz, ERP 3.7 kw, ant. 100 m. Evans owns FM in Brillion, 90% of WWSR-TV ch. 52, Mayville, and 50% of WMBE(AM) Chilton, all Wis. May 7

FACILITIES CHANGES

Dismissed

Rocky Ford, Colo. (BPH-950908IC)—Lorette L. Farrier for KHUG(FM) 95.9 mhz: change ERP to 62 kw, frequency to 95.5 mhz, ant. to 102 m. May 17

Troy, Ohio (BPH-951113IE)—Hawes-Sunders Broadcast Properties for WRNB(FM) 96.9 mhz: reduce ant. to 89 m. May 21

Returned

Trinidad, Colo. (BMPH-960129IB)—Phillips Broadcasting Inc. for KCRT-FM 92.5 mhz: change TL, structure height. May 22

New Port Richey, Fla. (BPED-951207MC)—Radio Training Network Inc. for WLPJ(FM) 91.5 mhz: change ERP to 22.2 kw, ant. to 69.8 m., class to C3. May 15

Natick, Mass. (BP-951120AB)—Langer Broadcasting Corp. for WBIV(AM) 1060 khz: increase power to 50 kw, change TL, ant. system. May 20

Granted

Montgomery, Ala. (BPH-951016IE)—Deep South Broadcasting Co. for WBAM-FM 98.9 mhz: change class to C2. May 14

Fairbanks, Alaska (BPH-960125IB)—Comco Broadcasting Inc. for KIAK-FM 102.5 mhz: change class from C1 to C, ERP to 55 kw, ant. to 43 m. May 21

Houston, Alaska (BMPH-960122ID)—Ubik Corp. for KCVT(FM) 92.1 mhz: change class to C2. May 20

Green Valley, Ariz. (BMPCT-951002KE)—Sungilt Corp. Inc. for KXGR(TV) ch. 46: change TL to prime communications site, Mt. Bigelow, Pima Co., Ariz., ERP to 1842.8 kw visual, ant. to 1,095 m. May 17

Page, Ariz. (BPH-960327IC)—Lake Powell Communications Inc. for KXAZ(FM) 93.3 mhz: change class to C2, ERP to 12.5 kw, ant. to 281 m. May 20

Little Rock, Ark. (BPH-960501IB)—Signal Media of Arkansas Inc. for KSYG-FM 103.7 mhz: change ERP to 100 kw, ant. to 462 m. May 9

San Mateo, Calif. (BMPED-960118ML)—San Mateo County Community College for KCSM(FM) 91.1 mhz: change ERP, ant. May 20

Ansonia, Conn. (BP-950511AA)—Radio Amor Inc. for WADS(AM) 690 khz: increase day power to 3.5 kw, add night service with 200 w. May 20

Bethany Beach, Del. (BMPH-960314IB)—Great Scott Broadcasting for WZSX(FM) 103.5 mhz: change ERP to 1.45 kw, ant. to 146 m. May 17

Blakely, Ga. (BP-960122AA)—Merchant's Broadcasting Systems for WBBK(AM) 1260 khz: change TL, ant. system. May 14

Oakland, Md. (BP-960424AC)—Oakland Media Group Inc. for WMSG(AM) 1050 khz: change TL, ant. system. May 22

Saucier, Miss. (BMPED-951102IB)—American Family Association Inc. for WAOY(FM) 91.7 mhz: change ERP to 78 kw, ant. to 332 m. directional. May 15

Springville, N.Y. (BMPCT-941019KF)—Caroline K. Powley for WNGS(TV) ch. 67: change TL to Dutch Hill Rd., Ashford Hollow, N.Y., ant. to 160 m., ERP to 38.6 kw visual. May 17

Webster, N.Y. (BPH-951208IC)—Kimtron Inc. for WDCZ(FM) 102.7 mhz: change ant. to 100 m., ERP to 6 kw, TL. May 17

Asheville, N.C. (BPCT-960119KE)—Pappas Telecasting Co. for WASV-TV ch. 62: change TL to 8 kw SSE of Brevard, Dunn's Rock Township, N.C., ERP to 3,388 kw visual, ant. to 2,530 m. May 17

Canton, Ohio (BPCT-960112KE)—Whitehead Media Inc. for WOAC(TV) ch. 67: change ERP to 5,000 kw visual, ant. to 149 m., TL. May 17

Ironton, Ohio (BPH-950911IC)—Simmons Broadcasting Co. for WMLV(FM) 107.1 mhz: change ant. to 87 m., TL. May 17

Clarion, Pa. (BPED-931124MB)—Clarion State College for WCUC-FM 91.7 mhz: change ERP to 3.3 kw. May 10

Wickford, R.I. (BP-960408AD)—Jerom Frederick Gaudet for WKFD(AM) 1370 khz: change power, studio location, TL, ant. system. May 21

Bucksport, S.C. (BPH-960122IB)—Atlantic Broadcasting Co. Inc. for WGTR(FM) 107.9 mhz: change ERP, ant., TL, ant. supporting structure. May 13

Sanger, Tex. (BPH-960111IR)—Davis Family Trust for KWSM(AM) 104.1 mhz: change class to C3, city of license to Sanger, ERP to 11 kw, ant. to 150 m. May 22

—Compiled by Jessica Sandin

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THIS WEEK

June 3—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.

June 3-6—"Case Study '96: Reinventing the Way We Do Business." *Women in Cable & Telecommunications* national cable management conference. San Francisco Hilton & Towers, San Francisco. Contact: Tracy Mitchell, (312) 634-2339.

June 4—"Radio: A View from the Top," luncheon and panel discussion presented by the *Broadcast Advertising Club of Chicago*. Hyatt Regency, Chicago. Contact: (312) 440-1970 (fax).

June 4-5—3rd annual *Montreux International Symposium on Digital Audio Broadcasting*. Montreux Palace, Montreux, Switzerland. Contact: (800) 348-7238.

June 4-8—*American Advertising Federation* 1996 conference. Sheraton San Diego Hotel and Marina, San Diego. Contact: (800) 999-2231.

June 5—Deadline for entries for the *Unda-USA* 1996 Gabriel Awards, which honor radio and television programs that enrich their audiences and uplift and nourish the human spirit. Contact: Colleen Phelan, (513) 229-2303.

June 5-6—Iberica Link, Iberian pay-TV conference presented by *Global Exposition Holdings*. Melia Castilla Hotel, Madrid. Contact: (713) 342-9826.

June 6—"Dreaming Big and How to Get There," luncheon discussion presented by the *New York Press Club and Lifedesigns*. Top of the Sixes Restaurant, New York City. Contact: (212) 247-6900.

June 6-9—*Montreux International Radio and Interactive Media Services Symposium and Technical Exhibition*. Montreux Palace, Montreux, Switzerland. Contact: (800) 348-7238.

June 7-9—*Georgia Association of Broadcasters* Convention '96. Marriott Bay Point Resort Hotel, Panama City Beach, Fla. Contact: (770) 395-7200.

June 7-9—"Tapping the Hidden Stories in Your Community," workshop for journalists presented by the *Radio-Television News Directors Association* and the *Pew Center for Civic Journalism*. Marquette Hotel, Minneapolis. Contact: Cy Porter, (202) 467-5219.

June 9-11—1996 Business-to-Business Marketing Conference, presented by the *Association of National Advertisers*. Ritz-Carlton Palm Beach, Manalapan, Fla. Contact: (212) 697-5950.

June 9-12—*Cable Television Association of Maryland, Delaware and the District of Columbia* annual spring meeting. Sheraton Fontainebleau Hotel, Ocean City, Md. Contact: Wayne O'Dell, (410) 266-9111.

June 9-15—17th annual *Banff Television Festival*. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

JUNE

June 10—2nd annual Wireless Communications Summit Conference sponsored by the *Federal Communications Bar Association and Warren Publishing*. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

June 10-13—*Society of Cable Telecommunications Engineers* 20th annual engineering convention and 14th annual Cabletech Expo. Opryland Hotel, Nashville. Contact: (610) 363-6888.

June 11—*Federal Communications Bar Association* luncheon featuring James Quello. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

June 11—*International Radio & Television Society Foundation* awards luncheon honoring Bud Greenspan. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

June 12—*International Radio & Television Society Foundation* Under-30s seminar featuring Hugh Downs. NBC, New York City. Contact: Maria De

Leon, (212) 867-6650.

June 12-15—14th annual *National Association of Hispanic Journalists* convention. Sheraton Chicago Hotel and Towers, Chicago. Contact: Zita Arocha, (202) 662-7145.

June 13—IBA XXXVI, the 36th annual International Broadcasting and Cable Awards, presented by the *Hollywood Radio and TV Society*. Beverly Hilton Hotel, Beverly Hills. Contact: Neith Stickells, (818) 789-1182.

June 13-14—"Cable/Telco Video Franchising," forum presented by the *Strategic Research Institute*. Washington Hilton and Towers, Washington. Contact: (800) 599-4950.

June 13-15—INFOCOMM International, exhibition presented by the *International Communications Industries Association*. Pennsylvania Convention Center, Philadelphia. Contact: (703) 273-7200.

June 14-15—"Election '96: Unconventional Ideas for Campaign Coverage," advanced election workshop for journalists presented by the *Radio and Television News Directors Foundation*, the *Poynter Institute* and the *National Press Club*. National Press Club. Contact: Cy Porter, (202) 467-5219.

June 16-18—*NIMA International* European conference. The Loews, Monte Carlo. Contact: David Savage, (202) 289-6462.

June 16-20—*UTC '96* annual conference and exhibition. Kansas City Convention Center, Kansas City, Mo. Contact: (202) 872-0030.

June 19-22—Promax & BDA '95 conference & exposition, presented by *Promax International* and *BDA International*. Los Angeles Convention Center, Los Angeles. Contact: (213) 465-3777.

June 19-22—*Native American Journalists Association* 12th annual conference. Holiday Inn Bangor, Bangor, Me. Contact: (612) 874-8833.

June 20-23—Talk Radio '96, sponsored by the *National Association of Radio Talk Show Hosts*. Omni Shoreham Hotel, Washington. Contact: (617) 437-9757.

June 22-25—*Cabletelevision Advertising Bureau* local cable sales management conference. Atlanta Marriott Marquis, Atlanta. Contact: Nancy Lagos, (212) 751-7770.

June 22-28—*National Association of Broadcasters* management development seminar for television executives. Northwestern University, Evanston, Ill. Contact: (202) 429-5347.

June 26-28—Global DBS Summit, presented by *Global Exposition Holdings* and *DBS Digest*. Marriott Denver Tech Center, Denver. Contact: (713) 342-9826.

June 27—*Minority Media and Telecommunications Council* third annual luncheon, featuring the Rev. Jesse Jackson Sr. Hyatt Regency, Washington. Contact: Selina Khan, (202) 332-0500.

June 27-30—*American Women in Radio and Television* 45th annual convention. Ritz Carlton Hotel, Naples, Fla. Contact: Kris Weiand, (703) 506-3290.

JULY

July 10-12—WCA '96, *Wireless Cable Association* annual convention. Denver Convention Center, Denver. Contact: Sherry Crittenden, (202) 452-7823.

July 12-13—*Oklahoma Association of Broadcasters* summer meeting. Shangri-La Resort, Afton, Okla. Contact: Carl Smith, (405) 848-0771.

July 14-16—*Florida Cable Telecommunications Association* annual convention. Registry Resort, Naples, Fla. Contact: Cindy Doheny, (904) 681-1990.

July 14-16—35th annual *New York State Broadcasters Association* executive conference. Rye Town Hilton, Rye Brook, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

July 14-17—CTAM '96 national marketing conference, presented by the *Cable Television Administration and Marketing Society*. Boston Marriott Copley Place, Boston. Contact: (703) 549-4200.

July 15—Deadline for entries for the *National Breast Cancer Awareness Month Profiles* in

Progress Awards, which honor excellence in reporting on the subject of breast cancer. Contact: Gail Leicht, (312) 464-7901.

July 18—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.

July 20-23—49th annual *California Broadcasters Association* convention. Doubletree Hotel, Monterey, Calif. Contact: (916) 444-2237.

July 24-25—Andina Link '96, conference on Andean-region pay TV, presented by *Television Digital de Colombia* and *Global Exposition Holdings*. Cartagena Convention Center, Cartagena, Colombia. Contact: Gerard Herrador, (713) 342-9826.

July 25-27—*Public Radio News Directors Inc.* annual conference and awards banquet. Washington Marriott Hotel, Washington. Contact: Debbie Elliott, (334) 981-5519.

July 25-27—*Southwest National Religious Broadcasters* annual conference. Dallas/Fort Worth Marriott, Dallas. Contact: (318) 783-1560.

July 28-30—*Oregon Cable Telecommunications Association* 25th annual convention and trade show. Inn of the Seventh Mountain, Bend, Ore. Contact: (503) 362-8838.

AUGUST

Aug. 10-13—*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.

Aug. 11-13—Joint summer meeting of the *North Carolina Cable Telecommunications Association* and *South Carolina Cable Television Association*. Radisson Hotel, Myrtle Beach, S.C. Contact: (919) 834-7113.

Aug. 14-17—*Asian American Journalists Association* 9th annual national convention. Radisson St. Paul, St. Paul, Minn. Contact: (415) 346-2051.

SEPTEMBER

Sept. 24—Broadcasting & Cable Interface X conference, co-sponsored by *BROADCASTING & CABLE* and the *Federal Communications Bar Association*. New York Grand Hyatt, New York City. Contact: Joan Miller, (212) 337-6940.

OCTOBER

Oct. 9-12—World Media Expo, comprising the *National Association of Broadcasters* Radio Show (contact: [800] 342-2460); *Radio Television News Directors Association* international conference (contact: Rick Osmanski, [202] 467-5200); *Society of Broadcast Engineers* annual conference (contact: John Poray, [317] 253-1640), and *Society of Motion Picture and Television Engineers* 138th technical conference (contact: [914] 761-1100). Los Angeles Convention Center, Los Angeles. Contact: Lynn McReynolds, (202) 429-5350.

NOVEMBER

Nov. 11—*Broadcasting & Cable* 1996 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Steve Labunski, (212) 213-5266.

DECEMBER

Dec. 11-13—The Western Show, presented by the *California Cable Television Association*. Anaheim Convention Center, Los Angeles. Contact: (510) 428-2225.

JANUARY 1997

Jan. 13-16—*National Association of Television Programming Executives* 33rd annual program conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Building a better brand in L.A.

Carole Black spent most of the past 10 years as a key member of the Walt Disney Co.'s turnaround team before NBC tapped her to become the first woman to head a network owned-and-operated station in a major market.

A marketing whiz who has worked with everything from toothpaste to cartoons, Black was widely respected in the industry for innovative campaigns implemented during her six-year tenure as senior vice president, marketing, for Disney's TV product.

But her appointment in July 1994 as president and general manager of KNBC(TV) Los Angeles came as a genuine surprise to the station community.

"People inside and outside the station were stunned that NBC would turn their second-most-profitable station over to an individual—a woman yet—who had never worked at a television station," Black recalls.

Nearly two years later, John Rohrbeck, president of NBC Television Stations, has no regrets over what he admits was a risky decision: "Philosophically, I think what drives a station's audience as much as anything is promotion, branding and marketing. Carole had a unique background in that area, and she has a more aggressive will to win than anyone I've ever seen."

That will to win is reflected in KNBC's performance during the May sweeps, which marked the station's second consecutive sweeps as the market's sign-on to sign-off leader. The station's 4-6:30 p.m. news block still ranks second in households to rival KABC-TV, but its demographics are getting younger and more evenly balanced between men and women. And bottom line, in first quarter 1996, KNBC was the market leader in sales for the first time in years.

NBC's stellar prime time performance has been a great boon to the station, but Black also credits the power of branding for much of KNBC's recent success. Market research has revealed that viewers associate the NBC brand name and logo with quality, and Black quickly realized that KNBC wasn't doing enough to remind viewers of its connection to the network.

To start, Black brought back the peacock. NBC's feathered mascot, along with the network's distinctive color scheme, has been fully integrated into the station's graphics, even serving as the backdrop for charts and graphs in newscasts.

In Black's view, however, KNBC's news



"My niche has always been to understand what the end-consumer wants from a product."

Carole Lynn Black

President/GM, KNBC(TV) Los Angeles; b. July 18, 1945, Cincinnati; BA, English literature, Ohio State University, 1966; assistant brand manager, Procter & Gamble, Cincinnati, 1966-69; TransAmerican Press, Los Angeles: staff writer, 1972-80; executive VP, 1981-83; senior VP, management representative, DDB Needham, Chicago, 1983-86; Walt Disney Co., Burbank, Calif.: VP, worldwide marketing, home video, 1986-88; senior VP, marketing, television, 1988-93; current position since 1994; son, Eric, 27.

needed more than a cosmetic makeover. Her efforts to gradually add more coverage of community events, uplifting human interest features and lifestyle segments cost her a news director but boosted the station's ratings in key female demographics.

"My niche has always been to understand what the end-consumer wants from a product," she says. "I felt our news had too much of a tabloid feel. We have tried to make it more balanced by bringing in more positive stories."

Those who know Black say one of her greatest strengths is the ability to break down seemingly insurmountable problems into a series of manageable tasks.

The Cincinnati native got her early schooling in the art of branding at Procter & Gamble, where she helped develop campaigns for Crest and Gleem toothpastes and Head & Shoulders shampoo: "My experience at Procter & Gamble taught me that branding is about finding the uniqueness in two very similar products, presenting that positive uniqueness to the consumer and driving that message home constantly."

After the birth of her son in 1969, Black worked out of her home as a free-lance writer and marketing consultant. In the early '70s, she took a job as a writer for TransAmerican Press, a magazine group that covered the transportation industry. Black wound up moving to Los Angeles to run the now-defunct company.

In 1986 Black joined Disney as vice president, worldwide marketing for home video, and was promoted to senior vice president, responsible for all TV marketing, two years later.

Black's accomplishments at Disney include being a key player in the conceptualization and launch of the Disney Afternoon first-run programming block and developing Disney's initial off-network sales campaign for *Home Improvement*.

Two years after joining NBC, Black says with confidence that she is well suited to the business of broadcasting, where the challenge lies in branding a product, namely local news, that changes every day.

"I like the immediacy of television. I like the nonstop pace. I warned [NBC President] Bob Wright and John Rohrbeck when they hired me that I tend to get bored on a job after a couple of years. They laughed and said, 'We will guarantee you will never be bored.' No two men ever spoke truer words."

—CL

Fates & Fortunes

BROADCAST TV

Appointments at KSHB-TV Kansas City, Mo.: **Dave Sweeney**, meteorologist, WOIO(TV) Shaker Heights/Cleveland, Ohio, joins as chief meteorologist; **Elizabeth Alex**, anchor/reporter, WPEC(TV) West Palm Beach, Fla., joins as co-anchor; **Al Deal**, anchor/reporter, KXXV(TV) Waco, Tex., joins as investigative reporter, *Public Defenders*; **Denny Brand**, reporter, *Ceasefire*, WGNO(TV) New Orleans, joins as investigative reporter, *Public Defenders*.



Crabtree

Steve Crabtree, director, news and station operations, WBKO(TV) Bowling Green, Ky., joins Gray Communications Systems Inc., Lexington, Ky., as director, news planning and research.

Appointments at WWTI(TV) Watertown, N.Y.: **Nic Darling**, GSM, WWNV-TV Carthage, N.Y., joins as VP/GM; **David Males**, account executive, WWNV-TV, joins as GSM.

Deborah Potter, correspondent, CNN, Washington, joins WETA-TV there as host, *In the Prime*.

Beth Tornatore, host/producer, PBS documentaries, joins KNSD(TV) San Diego as consumer investigative reporter.

Jack Horner, VP, Merrill Lynch Private Client Group, and **Linda Haynes**, teacher, Spartanburg Day School, named chairman and vice-chairman, respectively, University of North Carolina Center for Public Television, Research Triangle Park, N.C.

Myra Jolivet, senior account supervisor, Hill & Knowlton, international public relations/public affairs firm, joins KHOU-TV Houston as special projects manager.

Ed Kral, executive producer, KETV(TV) Omaha, joins KJRH(TV) Tulsa, Okla., as special projects producer.

Paul Shipley, managing editor, KOAT-TV Albuquerque, N.M., named news director.

Marcia Woodward, NSM, WKEF(TV) Dayton, Ohio, named general sales manager.

Appointments at WBNG-TV Bingham-

ton, N.Y.: **Steve Koegel**, assistant news director, named news director; **Darcy Fauci**, news manager/producer, WICZ-TV Binghamton, joins as executive producer, *Action News*.

Gil Buettner, president/GM, WWMT(TV) Kalamazoo, Mich., joins KDLH(TV) Duluth, Minn., as GM.

Stacey Marks-Bronner, VP/GM, WFLD(TV) (Fox O&O) Chicago, named senior VP, marketing and scheduling, Fox Broadcasting Co.

PROGRAMING

Joan Squires, operations manager, and **Carolyn Clark**, awards supervisor, Turner Entertainment Group, Atlanta, named director, operations, public relations and awards manager, competition and festival participation, original programming, respectively.

Diane Endres Bortone, promotion manager, New World Entertainment, Los Angeles, named director, marketing services, New World/Genesis Distribution.



Smith

Jamie Smith, producer, *Atlantis: In Search of a Lost Continent*, NBC, joins Netter Digital Entertainment Inc., Los Angeles, as VP, development.

John Bevilacqua, free-lance consultant, interactive toys and games, joins Class6 Entertainment, Hollywood, as partner and senior VP/GM, interactive division.

Megan Bevan, head, program scheduling and series producer, *On Assignment*, National Geographic Television, Washington, named director, programming.

Appointments at Britt Allcroft, New York: **Cindy Bernstein**, head, public affairs, press and promotion, adds head, marketing, and director, to her responsibilities; **Jeanne Perry**, GM, adds contractual negotiations and director to her responsibilities.

RADIO

Bob Bronson, midday personality and assistant program director, WSSH-FM Lowell/Boston, Mass., joins WVEZ-FM Louisville, Ky., as program director/

morning co-host.

Jon Hull, network program director, Music Satellite Network, Colorado Springs, joins KSBJ(FM) Humble/Houston, Tex., as expansion director/afternoon drive host.



Mullins

Appointments at WGBH(FM) Boston: **Lisa Mullins**, reporter/anchor, WBUR(FM) Boston, joins as senior producer/host, *The World*; **Wendy Richman Levinson**, media relations manager, National Safe

Kids Campaign, Washington, joins as senior promotion supervisor.

Bob Carey, marketing director, Premiere Radio Networks, Washington, joins ABC Radio Networks, New York, as affiliate marketing manager.

Paul Palmer, VP/GM, KFMB-FM San Diego, adds GM, KFSD-FM there, to his responsibilities.

Appointments at Styles Broadcasting Co., Panama City Beach, Fla.: **C.J. Ryan** named director, programming, WRBA(FM) Springfield, WAKT(FM) Panama City Beach and WBCD(FM) Chattahoochee, all Florida; **Loriann Robinson** named director, marketing, creative services; **Kathy Fabian** named music director/assistant program director; **Reed Kinney**, morning show host, WPAP-FM Panama City, joins WAKT in same capacity.

Des Taylor, national/regional sales manager, KFDI-AM-FM, GM, KYQQ(FM), and RSM, KKRD(FM), all Wichita, Kan., named GSM, KEYN-FM, there.

CABLE

Mark O'Leary, director, risk management and safety, Continental Cablevision Inc., Boston, named director, human resources finance.

Appointments at Turner properties: **Steve Robinson**, senior editor, *Sports Illustrated*, joins CNN/SI as managing editor; **Misty Skedgell**, manager, publicity, TBS Originals, Atlanta, named director; **Aileen Budow**, senior account executive, Dan Klores Association Inc., joins TBS Superstation, New York, as manager, publicity, East Coast.

Appointments at Outdoor Life and Speedvision, Stamford, Conn.: **Edward**

Dzurko, account executive, *USA Today*, joins as director, Midwest sales, Detroit; **Stephen Pollack**, account executive, Turner Broadcasting Sales (TBS), Los Angeles, joins as director, Western sales, Los Angeles.

Appointments at Cabletelevision Advertising Bureau, New York: **Cynthia Perkins-Roberts**, manager, sales development, named director, marketing resources; **Chris Sorgie**, manager, national research, named director, network marketing and research; **Genevieve Sullivan**, network coordinator, named manager, network events and promotions.

Marilyn Baker, VP, human resources, Time Warner's Western Pennsylvania division, joins Time Warner Cable's Atlanta national division in same capacity.

Philip Recchia, media relations manager, CNBC Business News, Fort Lee, N.J., named director, media relations.

Jaye Gamble, director, marketing, GTE Mobilnet, Houston, joins Comcast Cablevision, Baltimore, as area VP.

James Smith III, senior VP, Western region, Continental Cablevision, Los Angeles, named chairman of the board, Adlink digital interconnect.

Stephen Brenner, executive VP, business affairs, operations and general counsel, USA Networks, New York, named executive VP/COO/general counsel.

ADVERTISING/MARKETING



Burdett

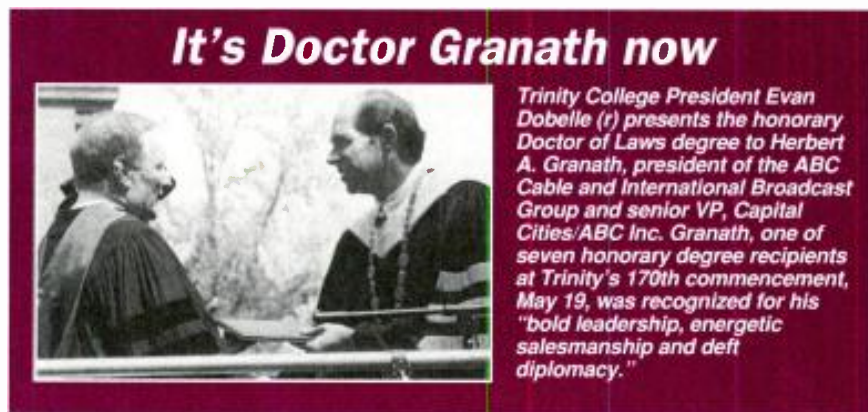
Mark Burdett, VP/director, station relations, affiliate relations, ABC, New York, named VP/director, sales, 78 Inc., the sales and marketing company representing WJLA-TV (ABC affiliate) and

NewsChannel 8, cable news channel, Washington.

Deborah Cuffaro, director, advertising sales, Time Warner Communications, Rochester, N.Y., joins Cable Network Inc., New York, as senior VP.

William O'Neill, **John Tyrrell** and **Ingrid Sletten-Wade**, assistant media directors, D'Arcy Masius Benton & Bowles, St. Louis, named associate media directors.

Mark Kapsky, VP, Clarion Marketing and Communications, joins Bates USA,



It's Doctor Granath now

Trinity College President Evan Dobelle (r) presents the honorary Doctor of Laws degree to Herbert A. Granath, president of the ABC Cable and International Broadcast Group and senior VP, Capital Cities/ABC Inc. Granath, one of seven honorary degree recipients at Trinity's 170th commencement, May 19, was recognized for his "bold leadership, energetic salesmanship and deft diplomacy."

New York, as VP/director, client services, Bates Promotion Group.

SATELLITE/WIRELESS

Appointments at PanAmSat Corp., Greenwich, Conn.: **David Berman**, VP, program distribution, Greenwich office, named senior VP, broadcast sales; **Andrew Jordan**, regional VP, Asia Pty, Ltd., Sydney, Australia, named senior



Berman



Jordan

VP, PanAmSat Asia Pty, Ltd.; **Craig Moll**, director, South Asia/Middle East, named senior director/GM, program distribution; **Rebecca Westerlund** and **Noreen Craine**, in-house counsels, named senior counsels; **Cathy Palaia**, manager, special events, named director; **Catherine Thein**, manager, market research, named director; **Ursula Krackow** and **Cynthia Vanneck**, managers, corporate marketing, named directors; **Kevin Burgoyne**, manager, corporate communications, named director.

Mark Durenberger, director, technology business development, Teleport Minnesota (recently acquired by Group W Network Services), Minneapolis, named GM.

Steven Shindler, managing director, communications finance, Toronto-Dominion Bank, New York, joins Nextel Communications Inc., Washington, as senior VP/CFO.

Susan Collins, director, marketing, DIRECTV Inc., Los Angeles, named VP, consumer marketing.

DEATHS

Wendell R. Harris, 58, FCC official, died after a heart attack May 22 in Silver Spring, Md. Harris, associate bureau chief, negotiation and planning, International Bureau, FCC, joined the organization in 1960 as an electronics engineer at the Common Carrier Bureau. Later he became branch chief of the Domestic Radio Division, then deputy division chief, policy and program planning division; and eventually chief, conference staff. He joined the International Bureau in 1994. Harris is survived by his wife, Ansonia, and four children: Veronica, Delores, Wendell Jr. and Nicole.

Mary Perot Nichols, 69, columnist and broadcasting executive, died of pancreatic cancer May 21 in New York. In the late '70s, with city financing dwindling, Nichols created the WNYC Foundation to attract private funds for the noncommercial station group. Twice, she served as president of WNYC-AM-FM-TV. Nichols is survived by two daughters, a son and a brother.

J. Burke Stone, 34, television reporter/writer, died of AIDS-related illness May 21 in Sterling, Ill. Stone began his career in Washington as a desk assistant at ABC News. In 1987 he became a reporter for *America's Most Wanted* and remained with the show for eight years. Stone is survived by his mother, stepfather, two sisters and two brothers.

Shelley List, 65, producer, died of ovarian cancer May 22 in New York. List was supervising producer of *Cagney and Lacey* from 1986 to 1988. Other television writing credits include the miniseries *Between Friends* and the movie "And Baby Makes Six."

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

House members want broadcasters to air more public service announcements aimed at curbing drug abuse.

Forty-nine congressmen, including House Speaker Newt Gingrich (R-Ga.), have written FCC Chairman Reed Hundt wanting to change "weakened requirements" in the PSA area. "Television can focus and bring attention to this crisis and make a tremendous difference in reducing the demand for illegal drugs," the lawmakers said.

Warner Bros. Domestic Distribution named two new weekday anchors for its reformed *Extra* syndicated magazine: Brad Goode and Libby Weaver.

They assume their new duties this month. Goode joins the show from KCBS-TV Los Angeles, where he was anchor and reporter. Weaver has been with show since last year as senior correspondent, later adding weekend duties.

Basic cable ad revenue

climbed 27.4%, to \$970.2 million, for first quarter 1996, the Cable-television Advertising Bureau reports. CAB President Joe Ostrow says cable ad revenue growth is in line with cable's increased TV audience share in the recently concluded 35-week 1995-96 TV season.

Court TV anchor **Kristin Jeannette-Meyers** has been named co-anchor of *CBS Morning News*. Jeannette-Meyers, who will co-anchor the show with **Cynthia Bowers**, also will be a regular contributor to *CBS This Morning*. Both of CBS's newly revamped morning newscasts are set to debut Aug. 5.

FCC commissioners late Friday were hoping to issue rules for open video systems (OVS).

Established by the 1996 Telecommunications Act, the OVS regime will provide telephone companies with an option for entering the video distribution business. OVS service pro-

viders will be able to avoid some aspects of cable regulation, but in return will have to offer competing program providers carriage on their networks.

President Clinton has nominated Heidi Schulman,

the wife of Commerce Secretary Mickey Kantor, to fill a Democratic seat on the board of the Corporation for Public Broadcasting. Schulman is known in commercial broadcasting circles: She won an Emmy for producing the 1994 documentary *A Century of Women* and was an NBC correspondent from 1978-90. She also was a programing consultant for the U.S. Information Agency's Worldnet Television in 1993-94. If approved by the Senate, Schulman will replace former Texas news anchor Martha Buchanan on the board. CPB disburses federal dollars to public TV and radio stations.

The FCC last week said that it will re-auction 18

broadband PCS licenses for which bidders were not able to submit a down payment. The commission's Wireless Telecommunications Bureau declared the C-block licenses in default after BDPCS and National Telecom PCS did not submit down payments. Re-auctioning of the licenses is scheduled to begin July 3.

The FCC's **Cable Services Bureau last week said that it has met a requirement of the 1996 Telecommunications Act** that requires the FCC to address all pending petitions concerning changes in station areas of dominant influence (ADI).

A group of Canadian broadcasters is taking DBS maker Thomson Consumer Electronics to court to try to block it from distributing its RCA-brand direct satellite system (DSS) hardware in Canada. The coalition, supported by Canadian program producers and distributors, claims that the sale of Thomson's

Fox faces defense of 'X-Files' move

Fox officials may be in for some negative feedback on their scheduling strategy for the coming season during the network's affiliates meeting this week at a seaside resort in Santa Barbara, Calif.

"Fox has got a real sales job on its hands," says one general manager of a major-market Fox affiliate. "There are questions about the decision to move *The X-Files* and the programing flow on Sunday."

Fox's new fall schedule moves *The X-Files* from its winning Friday 9 p.m. slot to Sunday. On that night, *The Simpsons* at 8 and the sitcom *Ned and Stacey* at 8:30 are sandwiched between the hit sci-fi series at 9 and the new ensemble drama *L.A. Firefighters* at 7.

Affiliates also have questions about plans to add two hours of network programing, a morning show and a late-night serial to each weekday over the next six months.



The show is out there: Scully and Mulder move to Sunday this fall.

And they're looking for an update on Fox's progress toward launching a 24-hour cable news channel headed by Roger Ailes, who will speak to affiliates for the first time since he was named chairman of Fox News in February.

The two-day gathering, June 6-7, will give affiliates a chance to bid farewell to Preston Padden, Fox's well-regarded president of network distribution. Padden is leaving Fox to become chairman of Rupert Murdoch's latest satellite broadcasting venture, American Sky Broadcasting.

Nearly 10 years after Fox first proved there was room for more than three broadcast networks, the two startup networks it helped inspire were

also getting ready to rally the troops this week. UPN's affiliate gathering was set for June 3-4 in Los Angeles, while the WB Network's meetings were scheduled for June 4-5 at the Warner Bros. compound in Burbank.

—CL

RCA 18-inch satellite dish and receiver in Canada represents "unfair competition" and a "very serious challenge to [the] Canadian broadcasting system" by providing Canadian viewers with the means to receive U.S. TV programming not licensed in Canada.

CBS News has unveiled plans for an ambitious local outreach program, Class of 2000, that will examine social and political issues through the eyes of teenagers who will graduate from high school in 2000. CBS News officials says the wide-ranging effort will involve local stations, network prime time specials and news segments.

The Federal Trade Commission stepped in to stop an Internet pyramid scheme that it estimates bilked participants out of \$6 million. The FTC received a temporary restraining order in federal district court in Seattle against Fortuna Alliance, the company that allegedly orchestrated the scheme. Jodie Bernstein, director of the FTC's Bureau of Consumer Protection, described the scheme, which invited people to pay \$250 monthly for a \$5,250 return, as "an elaborate, electronic version of a chain letter." This is the FTC's 12th Internet-related fraud case.

BellSouth has begun to deliver 130 channels of analog and digital video services to approximately 100 households in Chamblee, Ga. The technical/marketing trial offers customers 56 channels of basic Americast service for

\$23.95 monthly, with \$8 for HBO or Showtime. Access to digital channels, which include near-video-on-demand services, is priced at \$4.95. During the next year BellSouth plans to make the services available to 8,000 households.

The Museum of Broadcast Communications, Chicago, received a \$30,000 grant from NBC and its O&O there, WMAQ-TV, at a reception last week celebrating the legacy of WMAQ-TV and its pioneer broadcasters known as the "Chicago School." It will use the money "to further develop the museum's archives" and support an internship program that will produce a weekly TV magazine program highlighting the museum's activities.

Moving day. BROADCASTING & CABLE'S Los Angeles bureau has moved across the street to 7550 Wilshire Blvd., Suite 115. Telephone and fax numbers remain the same.

Errata: In the May 20 "In Brief" on Larry Ferber's being named executive producer of *Pat Bullard*, his position with *Hour Magazine* from 1980-89 was incorrectly given as supervising producer. He held various producer posts with the show, culminating in supervising producer. Supervising producers for the show during that period included Steve Clements and Martin Berman. ■ The name of a new executive at Sundance Channel was misspelled in a May 27 "In Brief" item. The new executive VP, programming and promotions, is Dalton Delan.

Bennett raps music labels

William Bennett is at it again.

The former education secretary, who led a campaign last fall to tone down the racy content of talk shows, launched a \$25,000 radio and petition campaign to put pressure on record producers to stop making "obscene" music.

Joined by senators Joe Lieberman (D-Conn.) and Sam Nunn (D-Ga.), and C. Delores Tucker of the National Political Congress, Bennett targeted Time Warner, PolyGram, Sony, Thorn EMI and BMG as the worst offenders. The ads are intended to alert parents to the music and encourage them to speak out against it. "These companies have the blood of our children on their hands," says Tucker.

The advertisements, which began airing last week, include an 800-number for listeners to call to be added to a petition that will be sent to each of the companies. The caller also will receive an information pack.

"The time has come to tell these corporations, both American and foreign owned, that we're not going to stand for the damage they're doing," says Bennett in one of the ads.

Empower America, of which Bennett is a co-director, launched an effort last year to encourage Time Warner to stop producing what it referred to as "vulgar, offensive music." Time Warner later sold its Interscope Records, which was accused of producing much of the unapproved music. But in a recent letter to Time Warner Chairman Gerald Levin, the group said: "Time Warner still produces music which we believe is degrading and indefensible. And we wish once again to call your attention to it."

—MK



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Majorities of one

Tony Cassara, president of the Paramount Stations Group, made the point forcefully to the Broadcast Cable Financial Management Association in Orlando. Broadcasters, he said, should stick to their main-channel knitting when digital comes along. They should not be diverted into diluting their principal product in pursuit of multichannel opportunities.

This page concurs. The notion of multiplexing digital was a Lorelei from the first and could still lure broadcasters onto the rocks. We remain committed to the main game, which is to develop for the American people a technologically optimized television system that will serve them well into the 21st century, and to keep the free, over-the-air broadcaster the biggest game in town. In our view, the interests of broadcasting would be best served by a consensus around this point of view: to forgo multiplexing and concentrate the industry's energy behind HDTV.

(It is interesting to note that a number of broadcasters who won extra channels in the first round of retransmission consent negotiations have abandoned them for want of program inspiration. Indeed, if broadcasters do want to expand in program opportunity, there is little doubt they could do so now in association with cable.)

Such single-mindedness will occasion a quantum speed-up in the transition to digital and a correspondingly rapid turnaround of the analog spectrum. The first will please the market and the customer as set prices erode; the second will please Congress, which is anxious to move to Step Two, the analog auctions.

Broadcasters have everything to gain and nothing to lose by putting the multiplex option on a back burner. They'll continue through the spectrum-assignment phase without inviting further congressional scrutiny. They'll hasten the FCC allocation process. They'll avoid opposition from

cable. And, most important, they'll move past 2000 with the best television system the world has ever known.

Right direction

The Supreme Court has strengthened commercial speech protections importantly with its decision overturning a Rhode Island ban on the advertising of liquor prices. It helps undo some of the damage done by the high court in its 1986 decision in *Posadas*, when it upheld a state ban on truthful advertising.

The court has sent a clear signal that the Puerto Rican decision was a wrongheaded one. As Justice Stevens wrote for the majority: "We conclude that a state legislature does not have the broad discretion to suppress truthful nonmisleading information for paternalistic purposes that the *Posadas* majority was willing to tolerate."

Stevens was even more on point when he said that "speech restrictions cannot be treated as simply another means that the government may use to achieve its ends."

Those who wish to do their social engineering through the media should pay special attention.

Win for cable

The FCC has correctly decided that the money cable collects from subscribers to cover franchise fees should not be counted toward the revenue upon which those franchise fees are ultimately based. The cities are up in arms, of course, threatening to sue over the millions they stand to lose. But they should lose them. Cities are not entitled to both the franchise fee *and* a percentage of the money cable collects to pay that fee. The FCC is right, and the courts should uphold the decision if it is appealed.

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