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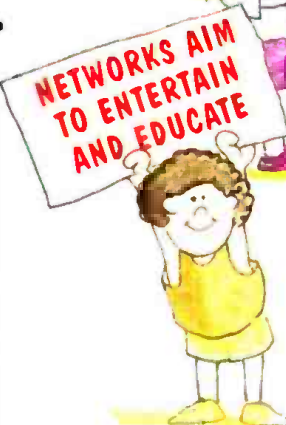
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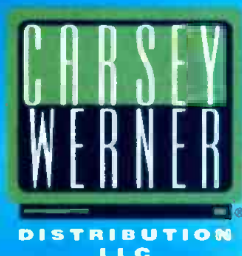
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TOP OF THE WEEK / 8
 BROADCASTING / 51
 CABLE / 59
 TECHNOLOGY / 69
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 PAGE 72

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July 28, 1997

TOP OF THE WEEK / 8

Kennard to be named FCC chair FCC General Counsel William Kennard gets the nod from Clinton administration officials as the replacement for FCC Chairman Reed Hundt. Although the White House late Friday had not made it official, several sources said the administration might name Kennard chairman within days. / 8

TCI looks to corner Chicago, exit Florida TCI President Leo Hindery's next round of dealmaking calls for the company to start consolidating the fragmented Chicago market plus cede Houston and Portland, Ore., to Time Warner Inc. in a way that would have TCI completely out of Florida. / 15



ABC Entertainment President Jamie Tarses revealed her plans—she's staying. / 17

Analysts predict \$80 billion in ad revenue by 2001 Broadcast TV, cable and radio advertising will grow 38% to more than \$80 billion by 2001, according to the just-released Veronis, Suhler & Associates Communications Industry Forecast. / 16

Primestar plans raise antitrust concerns Primestar wants FCC permission to transfer to it TCI Satellite Entertainment's 11 transponders at 119 degrees, but antitrust lawyers say competitive concerns make it unlikely Primestar will get to keep them. / 18

FCC moves against local antenna limits FCC officials have taken their first steps toward enforcing new rules against local restrictions on TV and satellite antennas, finding a Meade, Kan., \$5 permit fee in violation of the 1996 Telecommunications Act. / 20

SPECIAL REPORT: Children's Television

Broadcasting's share of the audience for kids TV has been sliding, as cable has gotten increasingly kid-friendly. Now, as some networks have pulled back, both networks and syndicators have the mandate of providing the kind of shows that have always rated higher with watchdog groups than with kids. / 24



Cover art by Joe Sutliff

CABLE / 59

Murdoch changing basic equation Thanks in part to Rupert Murdoch, the cable industry will see the rate of annual growth for basic network carriage fees reduced by more than half over the next five years, according to Veronis Suhler & Associates. / 59

Analysts wowed by USVG second quarter

Gary Howard's first quarterly earnings teleconference as chairman of United Video Satellite Group showed record EBITDA (earnings before interest, taxes, depreciation and amortization, also known as cash flow) as well as net income. / 59



Cartoon 'South Park' will be on Comedy Central. / 64

BROADCASTING / 51



King World looks at life after Oprah. / 52

Studios bemoan cost of writing talent

The recent spate of writer development deals—some of which have exceeded \$17 million—is considered an unnecessary evil of creating a hit show. A panel discussion last week identified such deals as a virus that needs a cure. / 51

Bear Stearns tracks LMAs

TV stations controlled through local marketing agreements in the top 100 markets generated about 1% of all local station ad dollars in 1996, according to a financial analysis of LMAs in the top-100 markets by New York-based investment firm Bear Stearns. The study found LMA stations averaging a 3.5% share of the TV revenue in their markets and about 4% of viewing. / 52

TECHNOLOGY / 69

DG Systems buys Mediatech

In a significant shift in the nascent digital ad-delivery market, DG Systems, San Francisco, purchased the Mediatech/Starcom subsidiary of IndeNet, which delivers commercials and syndicated programs to television stations and cable systems. / 69

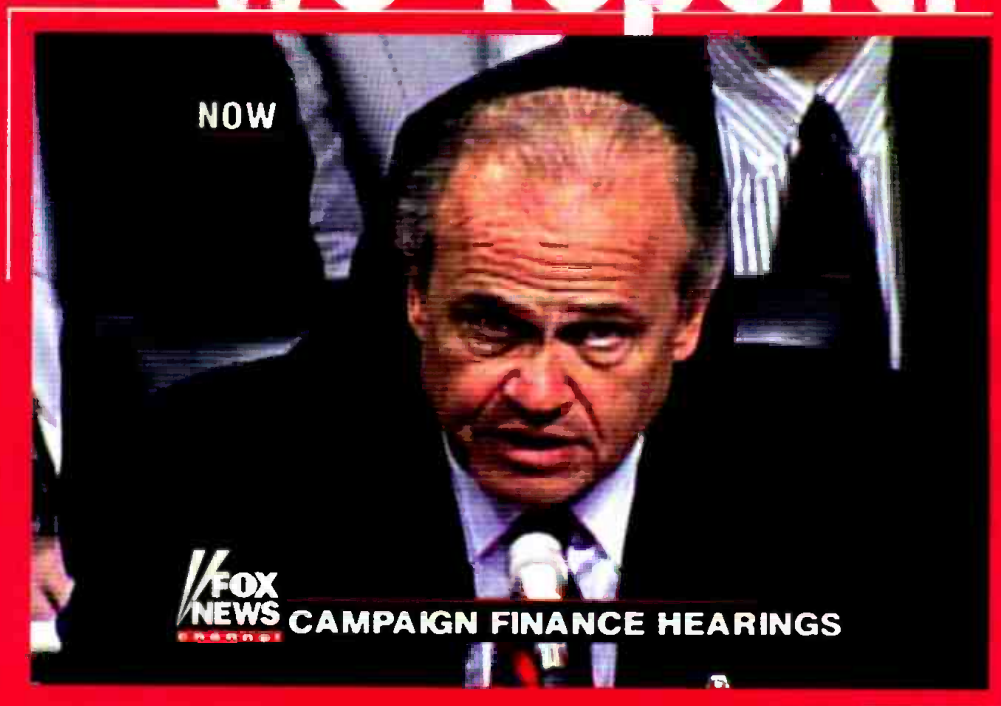
Telemedia / 72

NBC crosses over to cyberspace

NBC plans numerous crossovers in which its fall prime time series lay ground for online drama, with *The Pretender* and *Homicide* interweaving characters and plot lines between on-air and online properties. / 72

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Clinton taps Kennard for FCC chair

White House expected to nominate commission's general counsel; Tristani to get other slot

By Chris McConnell

William Kennard last week squeaked by Kathleen Wallman and Ralph Everett to win the FCC chairman sweepstakes.

The FCC general counsel and commission nominee got the nod from Clinton administration officials as the replacement for FCC Chairman Reed Hundt. Although the White House late Friday had not made it official, several sources said the administration might name Kennard chairman within days.

In a package aimed at placating Senate Democrats who are pushing for more rural representation on the FCC, the White House also plans to nominate New Mexico regulator Gloria Tristani to the remaining Democratic vacancy on the commission.

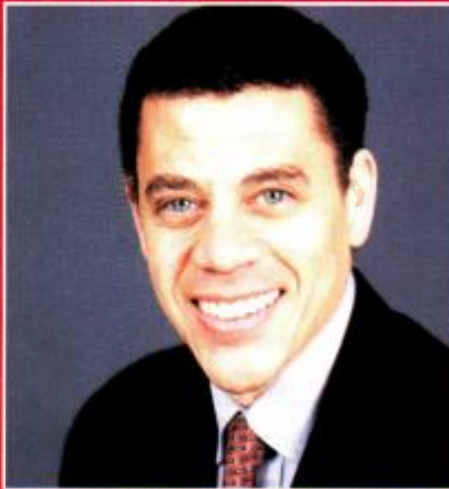
Tristani is a commissioner with the New Mexico State Corporation Commission, which oversees compliance with state laws concerning telecommunications and other industries.

Tristani's nomination will complete a near-overhaul of the FCC. The administration already has nominated Kennard and House Commerce Committee Chief Economist Harold Furchtgott-Roth to two of the five commission seats.

And the White House also is expected to nominate the Justice Department's Michael Powell to another vacant Republican seat. Only Commissioner Susan Ness would remain from the current commission, if the newcomers are confirmed by the Senate.

But prospects for confirmation of the new package remained unknown last week. Ernest Hollings, the ranking Democrat on the Senate Commerce Committee, for weeks has been leading a campaign to put his former aide, Ralph Everett, now a Washington

William Kennard



Age: 40; FCC General Counsel; 1981-82: fellow, National Association of Broadcasters; 1982-83: lawyer, Verner Liipfert Bernhard McPherson & Hand; 1983-84: First Amendment counsel, NAB; 1984-93: partner, Verner Liipfert. BA, Stanford University, 1978; JD, Yale Law School, 1981. Married to Deborah Kennedy.

lobbyist, in the chairman's seat.

Several sources say Hollings was enraged with the administration's choice of Kennard. They expected him to maintain stiff resistance to the plan. "The senator has no comment," Hollings spokesman Maury Lane said.

Hollings's push for Everett blocked administration plans to nominate White House adviser Kathleen Wallman as the

next chairman. Although widely regarded as the first choice of Vice President Gore, Wallman also had run into resistance from Senate Democrats who insisted upon a rural representative at the FCC.

In June, nine of those senators joined Hollings in supporting Everett with a letter to the White House. And earlier last week, Senate Commerce Committee Chairman John McCain (R-Ariz.) turned up the resistance to Wallman with a pledge to defer to Hollings if the ranking Democrat objected to the choice for chairman. A spokesperson for the committee said the pledge—which still stands—follows normal protocol for the committee.

Also backing Everett has been the Congressional Black Caucus, which restated its endorsement last week. "Ralph Everett is well qualified for this position," Representative Maxine Waters (D-Calif.) said Thursday. Waters added that she had met with Hollings "to solidify our support for Mr. Everett and to develop further strategies to communicate this support to the White House."

But others on Capitol Hill voiced more concern about securing rural representation on the FCC than with the choice of chairman. And some Senate staffers offered tentative words of approval for Tristani, whose name had not surfaced as an FCC candidate before last week.

Tristani will bring a series of rural credentials to Washington. In addition to serving on the New Mexico commission, she also has worked on the Communications Committee of the National Association of Regulatory Utility Commissioners.

Her Internet page carries some encouraging words for rural state Democrats concerned about the future of telephone "universal service" rules. Among her priorities, Tristani lists as the top one "to

Gloria Tristani

Age: 43; Commissioner, New Mexico State Corporation Commission; 1983-87: aide to Sen. Jeff Bingaman (D-N.M.); 1990-94: lawyer, Kelleher & McLeod, Albuquerque, N.M. BA, Columbia University, 1987; JD, University of New Mexico School of Law, 1990. Married to Judge Gerald Thomson; children: Vanesa, Jorge.



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ensure that consumers can obtain affordable and quality telephone service."

"They appear to have addressed our concerns," one Senate staffer said of Tristani. Another agreed, citing Tristani's NARUC experience. Others were withholding comments while they gathered information on Tristani.

The 43-year-old commissioner worked in Washington for four years as an aide to Senator Jeff Bingaman (D-N.M.). The granddaughter of the late U.S. Senator Dennis Chavez, Tristani also has ties to U.N. Ambassador Bill Richardson. In late May she announced plans to run for governor of New Mexico next year, an initiative she will abandon if confirmed to the FCC.

A life-long Democrat, Tristani also could give Kennard the crucial third vote that Hundt frequently has lacked to push key television-related initiatives. Hundt's efforts to launch FCC action on such issues as broadcast liquor advertising and digital TV public interest obligations, for instance, have been stymied by resistance from Democratic commissioner James Quello as well as Republican commissioner Rachelle Chong.

Last week, both Kennard and the Puerto Rico-born Tristani won an early endorsement from the Rev. Jesse Jackson: "Bill will be among the most capable and thoughtful chairs in the history of the FCC, and probably the most popular consensus-builder since Dick Wiley left the commission 20 years ago."

Kennard—who would be the commission's first African-American chairman—has presided over a General Council's Office that has boosted its win-loss record in the courts during the last three years. Officials say the FCC's overall win percentage in the courts has gone from about 55% to



The rest of the FCC

Commissioner Susan Ness (left) will be the lone holdover from the current commission. Joining her on the FCC will be House Commerce Committee Chief Economist Harold Furchtgott-Roth (center) and Justice Department Antitrust Chief of Staff Michael Powell (right). Furchtgott-Roth is slated to inherit the seat vacated in 1996 by Andrew Barrett, while Powell is expected to be nominated for Rachelle Chong's seat. Powell and Furchtgott-Roth will constitute the FCC's Republican representation while Ness, FCC nominee William Kennard and soon-to-be nominee Gloria Tristani will make up the Democratic contingent. Lengths of terms will vary from Powell's expected five-year term to Tristani's expected one-year term.

—CM

85% during Kennard's tenure.

However, the FCC suffered a big loss earlier this month, when a St. Louis court threw out the commission's telephone interconnection rules. The commission previously had won a series of victories defending its rules on indecency enforcement, cable regulation and DBS spectrum auctions.

"He's probably the best general counsel in FCC history," says Erwin Krasnow, a partner at the Washington law firm where Kennard was a partner before moving to the FCC in 1993.

No stranger to broadcast lobbyists, Kennard handled broadcast and cable acquisitions and sales during his years at Verner Liplert Bernhard McPherson & Hand. His clients included Pulitzer Broadcasting and BET Holdings.

Kennard also comes to the chairman's

office with a long history of involvement with broadcast minority ownership issues. As First Amendment counsel at the National Association of Broadcasters, Kennard worked on an FCC advisory committee that eventually led to expanded flexibility in the use of tax certificates to promote minority ownership. Congress killed that program in 1995.

Kennard was nominated in May to the seat currently occupied by Quello. Assuming the administration does not shift him to Hundt's seat, Kennard would inherit a four-year term, while Tristani would inherit the remaining one year of Hundt's term.

Furchtgott-Roth, who was nominated to the seat once occupied by Andrew Barrett, will get a three-year term. Michael Powell looks to secure a full five-year term. ■

FCC to move by next year

Congress so far is refusing to fund it, but the FCC will be moving to The Portals, its new building in southeast Washington, D.C., either by the end of the year or the beginning of next.

The House Appropriations Committee last week passed a bill that would fund the FCC at about \$187.08 million, with \$152.52 million coming from fees. The Senate Appropriations Committee earlier this month passed its version. That bill funds the FCC at \$185.95 million, with \$162.52 million coming from fees. The Senate returns to debate the bill Tuesday.

The bills will be reconciled in House-Senate conference after the August congressional recess.

Neither the House nor the Senate legislation includes some \$30 million requested by the administration to fund the move. This sticks the General Services Administration with the bill. GSA, which handles building management for the federal government, cut a deal with the D.C. government years ago to house the FCC in the new building.

The Senate committee said it chose not to allocate the money because it is "concerned about the decision of the FCC to lease space in excess of the original prospectus."

The FCC, which has been fighting the move, still needs to start packing. The government started to pay rent on the empty property in June, sources say. —PA

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Pro-broadcast DTV measure stalls

But budget bill still expected to receive final approval

By Paige Albiniak

Broadcasters' budget deal is a winner for them so far, but Democrats and the White House are screaming that the win comes at the expense of rural telephone users.

House-Senate Commerce committee conferees tried to fill a gap in the broadcast-related part of the budget plan by holding on to \$2 billion to \$4 billion paid by telecommunications providers into a universal service fund.

That money, meant to subsidize rural telephone customers, would be held to balance the budget in 2002 and then distributed in 2003. Thursday night, the Senate, led by Senator Ernest Hollings (D-S.C.) passed a "sense of the Senate" resolution to keep that from happening.

"This sets a dangerous precedent, which could negatively impact America's rural and hard-to-serve local telephone customers," says Roy Neel, president of the United States Telephone Association.

The Congressional Budget Office estimates the telecommunications portion of the budget bill will bring in between \$21 billion and \$22 billion to federal coffers, leaving as much as a \$5.3 billion shortfall from the administration's mark of \$26.3 billion.

By delaying distribution of the universal service fund for one year, Commerce Committee conferees hope to close the gap.

A majority of the six House-Senate Commerce Committee conferees, led by Senate and House Commerce Committee Chairmen John McCain (R-Ariz.) and Tom Bliley (R-Va.) still was expected to sign the deal by the end of Friday and send it to the Budget Committee conferees, according to Ken Johnson, spokesman for House conferee Representative Billy Tauzin (R-La.).

Since instructions to use the universal service fund to balance the budget came from the Budget Committee, Commerce conferees do not think that committee will change the

language, Johnson said.

The broadcast portion of the bill, which should remain as written, would give broadcasters more confidence that they can begin digital broadcasting on the second channels they soon will receive from the FCC while maintaining their analog service for years to come.

The conditions under which the FCC may postpone the Dec. 31, 2006, date for broadcasters to return their analog TV channels are stricter than those in either the House or the Senate bill, but there still is no firm give-back date (see box below).

The legislation also would loosen ownership restriction, so that most broadcasters could bid for their old analog channels. However, the Commerce conferees excluded small-market broadcasters from such auctions.

Broadcasters suffered a setback on spectrum used for electronic news gathering. The legislation authorizes the government to auction such spectrum, should the administration decide that it needs to raise more money. However, some believe most of the spectrum is safe from auction because broadcasters share the spectrum with government agencies. ■

Digital legislation update

Under rules adopted in April, the FCC would give each full-power TV station a second digital channel so it could begin digital broadcasts while maintaining its existing analog service.

The administration and the FCC expect broadcasters to convert to digital and return their analog channels by Dec. 31, 2006, but the budget legislation gives them extra time under some circumstances. Here's a run-down of the key provisions, which are subject to changes by the Budget Committee conferees.

Return of analog channels: Requires the FCC to reclaim broadcasters' analog channels by Dec. 31, 2006, unless:

- One or more TV stations affiliated with the four major broadcast networks in a market are not broadcasting digital TV signals. The FCC must ensure that the stations have "exercised due diligence" in trying to convert to digital.
- Fewer than 85% of the TV households in a market subscribe to a multichannel video service (cable, wireless cable, DBS) that carries at least one digital channel from each of the local TV stations.
- Fewer than 85% of the TV households in a market can receive digital TV signals off air either with a digital TV set or with an analog set equipped with a digital-to-analog converter box.

Auction of analog channels: Requires the FCC to complete the auction of the analog channels by Sept. 30, 2002, even though the agency is not obliged to reclaim the

channels until Dec. 31, 2006. The FCC may grant extensions (see above) beyond that date.

Reallocation of channels 60-69: Requires the FCC to reallocate four channels in the upper portion of the UHF TV band (chs. 60-69) for police, ambulances and other public safety uses. Requires the FCC to reallocate the other six channels in the band for "commercial use," including broadcasting, and to auction them.

Relaxed ownership restrictions: Relaxes the "duopoly rule," which prohibits ownership of two TV stations in a market, so that a TV station in a city of 400,000 people or more (according to the 1990 census) may keep its digital channel and bid on one of the returned analog channels. For the same purpose, the legislation also relaxes the rule prohibiting ownership of a TV station and a daily newspaper in the same market.

Auction of new broadcast channels: Requires the FCC to assign new licenses for radio and analog TV stations by auction instead of by comparative hearings, in which the public interest merits of mutually exclusive applicants are weighed by an administrative law judge. The FCC may choose to award noncommercial licenses by lottery. In cases in which competing applications for a license were filed before July 1, 1997, the FCC must limit the auction to those applicants who filed by that date. The FCC must also give the pre-July 1 applicants 180 days from enactment to reach a settlement. —PA

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Suit settled, FNC moves to next battle

Time Warner pact gives Fox News New York carriage, muscle to compete with CNN, MSNBC

By Donna Petrozello
and John M. Higgins

Now that Fox News Channel has stopped aiming flamethrowers at Time Warner Inc. Chairman Gerald Levin, the network can devote full attention to stealing audience from the other combatants in the cable news war, CNN and MSNBC.

The settlement of FNC parent News Corp.'s caustic legal battle for carriage on Time Warner Cable gives the start-up news network immediate

access to the MSO's 1.1 million-subscriber New York City system, plus wider distribution over time to the majority of Time Warner's customers.

"New York is important," says FNC President Roger Ailes. "Opinion leaders live here, advertisers live here, the press thinks it's the only place in the

"New York is important. Opinion leaders live here, advertisers live here, the press thinks it's the only place in the world."

FNC's Roger Ailes

world."

Tom Rogers, president of NBC cable and business development, and executive vice president of NBC, says that while FNC scored big, the network has a

long way to go.

"The real issue at the end of the day is: What are their national distribution numbers?" Rogers says. "Fox News still has to prove whether or not it can be a national franchise, and a breakthrough in Manhattan certainly doesn't mean that, by any means."

It also doesn't mean that anybody is watching either network. With both on the air about a year, FNC and MSNBC have yet to score big with audiences. Both have earned an ultra-low 0.1 in 24-hour and prime time Nielsen ratings, below even Court TV and TV Food Network.

But they are making noise. FNC is taking out full-page newspaper advertisements to bray about its gavel-to-gavel coverage of the Senate campaign finance hearings, to which other networks have not devoted much coverage.

The lack of big news, not new competition, is blamed for the slide in CNN ratings: industry news hounds say the pioneer news network should be worried.

"Fox and MSNBC are to CNN as CNN was to the broadcasters in 1982," says Tom Wolzien, media analyst for Sanford C. Bernstein & Co. and a former NBC News producer. "They're not a threat. I think in seven years you've got real competition. A news organization takes years to build."

Despite escalating the fight to the point of questioning Time Warner vice chairman Ted Turner's mental stability for a while, News Corp. Chairman Rupert Murdoch was in a settling mood after losing some pivotal legal rounds. He desperately needed Time Warner's cooperation to merge his troubled American Sky Broadcasting DBS operation into Primestar.

Settlement boosts TBS conversion

The settlement of Time Warner Inc. and News Corp.'s fight over Fox News Channel (see above) eliminates one of two obstacles that has delayed the conversion of superstation WTBS-TV Atlanta to a conventional cable network.

News Corp. has agreed to sign off on Time Warner's plan to convert the feed of the UHF station to a full network that would continue carrying games of the Time Warner-owned Atlanta Braves and Atlanta Hawks.

But because the superstation feed includes ostensibly local baseball games, the conversion to a national network requires the consent of The Walt Disney Co.'s ESPN and News Corp.'s Fox Broadcasting, which hold national TV rights to Major League Baseball games.

The switch was one of the few tangible efficiencies that Time Warner Inc. laid out as part of its takeover of Turner Broadcasting System last year. Carrying WTBS requires cable operators to pay copyright fees to Hollywood studios that sell the station programming. In addition, the operators are not allowed to sell and insert local ads.

By converting from superstation to cable channel, Time Warner expects to increase its license fees to divert most of those copyright payments and local ad revenue into its own pockets. The company has said that the increased cash flow could total \$160 million annually.

A planned June 30 conversion was delayed until the end of the year because Time Warner couldn't secure the necessary approvals.

Now ESPN is the only obstacle. A source familiar with the deal says that the sportscaster is seeking greater carriage of its ESPNNews channel in exchange for consent, but that no deal has been worked out. Time Warner and ESPN wouldn't comment.



Time Warner must still get ESPN's OK to carry Braves games nationally.

—JMH

However, both sides privately boast that the other side folded. Sources familiar with the deal say it calls for Time Warner Cable to deliver the startup network to 3 million subscribers by October, including the New York City system.

However, Time Warner also agreed to carry the network to an additional 5 million subscribers by 2001, reaching a total of 65% of the MSO's equivalent basic units.

FNC, in turn, will pay launch fees averaging about \$10 per subscriber, higher for the systems launching the news network immediately and scaling down for systems launching it in later years.

But with MSNBC and FNC losing an estimated \$100 million each in their first year—excluding FNC's roughly \$300 million in launch fees—CNN isn't worried about the loss of protection from its parent company Time Warner.

"We've faced competition before in our 17 years, and we continue to be the world's leader in news and information," says CNN spokesman Howard Polskin. "New York is just another part of our vast universe." ■

CapStar rumored to be eyeing SFX

The stock price of SFX Broadcasting Inc. has been bounding upward over the past two weeks, largely because of speculation that the company will be sold, analysts say. The likeliest buyer? Who else but Thomas O. Hicks and his CapStar Broadcasting Partners LP. Such a merger would give Hicks about 400 radio stations, far more than any other broadcaster.

Nor did it hurt SFX's stock price when last Thursday it reported its highest quarterly revenue ever. SFX has risen more than 76% since June 18 (when the low was \$34.75), to a 52-week high of \$61.375 last Thursday. "It's antigravity. It's defying everything," says Vinton A.G. Vickers, broadcasting analyst for Furman Selz LLC. (SFX closed Friday at \$61.00.)

With the 1998 outlook good, SFX stock hit a trading volume of 1.57 million shares last Thursday, compared with 496,200 the day before. However, SFX still is trading lower than other broadcasters' stock, analysts say. One analyst attributes that to SFX Executive Chairman Robert F.X. Sillerman's reputation as "brash or arrogant and [the perception that] he's not really a radio guy; he's more of a finance guy," says James M. Marsh, a senior broadcast and publications analyst with Prudential Securities.

A CapStar/SFX merger looks like a perfect match. It would get CapStar into 20 new markets, including Dallas, Houston, San Diego and Pittsburgh. Privately held CapStar has been buying stations almost entirely in small and midsize markets, while SFX is concentrated in the major and more attractive midsize markets. Neither Sillerman nor Hicks could be reached for comment. —EAR



TCI looks to corner Chicago, exit Florida

By John M. Higgins

As TCI President Leo Hindery pushes hard for clustering cable systems, his next round of deal-making calls for the company to start consolidating the fragmented Chicago market. He also wants to cede Houston and Portland, Ore., to Time Warner Inc. in a way that would get TCI completely out of Florida.

Sources familiar with the negotiations say that TCI is discussing a system swap with US West Media Group Inc.'s MediaOne, formerly Continental Cablevision. TCI is looking to trade its South Florida operation, including Miami, Margate and the Keys, for MediaOne's suburban Chicago systems. Each company has a presence in both markets that is not large enough for the marketing and advertising sales efficiencies of major clusters. That deal alone would involve about 350,000 subscribers on each side and be worth more than \$650 million.

At the same time, TCI is negotiating a joint venture with Time Warner Cable that would combine their sys-

CABLE OWNERSHIP IN METRO CHICAGO		
	Subs	% of DMA
TCI	591K	36%
MediaOne	349K	21%
Jones	244K	15%
U.S. Cable	144K	9%
Prime	127K	8%
Time Warner	110K	7%
Multimedia	78K	5%
TOTAL	1.6M	

Source: Chicago Cable Interconnect

tems in Houston and Portland—which the two MSOs virtually divide 60-40. TCI also would give the venture Florida systems near Tampa, Orlando and in Daytona Beach that would help fill in the second-largest cluster in Time Warner's portfolio. Time Warner would run the venture, with TCI getting a large minority stake.

Combined with an already disclosed proposal to combine systems in Kansas

and upstate New York, the deal would involve more than 500,000 subscribers on each side and be worth almost \$1 billion. TCI is also looking to buy or trade for Time Warner's suburban Chicago properties, which serve 110,000 subs.

None of the companies would discuss the negotiations.

Sources say that TCI also is trying to get its hands on systems held by three other operators in the Chicago market, either through joint ventures or outright purchases. They include Prime Cable in Chicago (127,000 subs) and Jones Intercable Inc. in the western suburbs (244,000), plus Cablevision Systems Inc. properties (144,000).

The MediaOne deal alone would boost TCI's presence in Chicago from 36% of all cable homes to 57%. Snagging one or two of the other local properties would allow the MSO to practically blanket the market. "It matches the broadcast market," says Sanford C. Bernstein & Co. media analyst Tom Wolzien. "If you think advertising means anything to you, that's what you've got to do." ■

2001, an \$80 billion odyssey

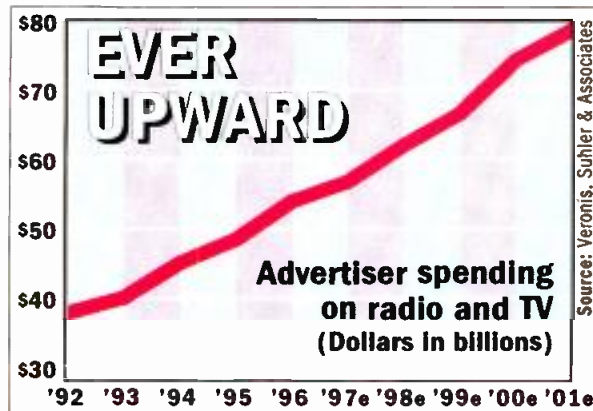
Veronis Suhler sees 38% ad growth for radio and TV combined over next five years

By Steve McClellan

Broadcast TV, cable and radio advertising will grow 38% to nearly \$80 billion by 2001, according to the just-released Veronis, Suhler & Associates Communications Industry Forecast for 1997-2001. And despite continued erosion of viewership to cable and new technologies, broadcast TV is still expected to dominate the ad dollars during that period.

More than half of the increase in ad spending will go to radio and cable. Total radio station advertising will climb 45%, to \$18.9 billion. That's a 9.3% compound annual growth rate, which VS&A says is 1.3 percentage points higher than radio's growth rate from 1991 to 1996.

VS&A credits the Telecommunications Act of 1996 and industry consolidation with spurring "more aggressive sales efforts of advertising packages that deliver a large audience in a single local radio buy."



Other VS&A predictions: Cable advertising will grow by almost 84%, to \$14.9 billion, over the next five years. Cable network spending will climb 83%, to \$10.8 billion (an annual rate of 17.2%, down somewhat from the 19% annual growth from 1991-96).

Local and national spot cable advertising will grow 78% over the next five years, to \$4.1 billion, VS&A predicts. This represents a 16.6% annual growth rate, down from the 18.1% annual growth rate for the 1991-96 period.

Despite eroding ratings, broadcast

television "is still king among advertising media and will retain its preeminence through 2001," the report states. But audience erosion will take its toll in slower rates of annual growth.

Broadcast network and local TV ad spending will climb 28% over the next five years, to \$44 billion, representing 5% annual growth. This is more than two percentage points less than the 7.3% annual growth rate between 1991 and 1996, VS&A says.

Over the next five years, broadcast network advertising (including WB and UPN) will climb 25%, to \$17.3 billion, or an increase of 4.9% a year. If the prediction holds, that will be a significant slowing of growth for the networks, which saw their ad revenues grow by an average 7.4% annually from 1991-96.

Advertising on local TV stations will climb 25% over the next five years, to \$26.7 billion, or 5.2% annually, VS&A says. The report predicts that national spot advertising will climb

CBS-TV operating income expected to drop by \$80 million

When Westinghouse releases its second-quarter results today, they are expected to show a drop in operating income of \$80 million or more for the CBS Television Network, compared with second quarter 1996.

The huge drop, in a quarter in which CBS usually performs well, comes at a time when the company is undergoing a top-to-bottom review of its operating procedures.

That review, ongoing for several months, already has resulted in some changes and additional reorganization is anticipated. One change, expected soon, is the elevation of CBS Entertainment President Leslie Moonves to a post (not unlike NBC's Don Ohlmeyer's) heading all the company's West Coast operations, including Eyemark Entertainment, its worldwide distribution arm.

Eyemark President Ed Wilson had reported to Peter Lund until his departure in May, and now reports directly to Westinghouse Chairman Michael Jordan.

It's unclear whether the East Coast operations will be similarly reorganized. With Lund's departure, all New York-based division heads report to Jordan (with the exception of the TV and radio station heads, who report to CBS Stations Inc. Chairman Mel Karmazin).

While some job cutbacks are possible as a result of the review, sources say department heads have not been given any mandate to pare back jobs or budgets, or even to stop filling empty slots. "It's a systematic look

at the way we do business throughout the company," says one Westinghouse source. "We're trying to see if we're operating in the most efficient way and also what's essential and what's not."

But sources confirm that the company wants to shave about \$100 million from the annual operating budget. Some back-office accounting functions already have been consolidated, and a 100-person data processing center in New Jersey has been sold. CBS is now leasing services from the buyer.

The in-house TV station rep firm will be kept intact. Over the past couple of months Karmazin had considered outsourcing the business (as he did on the radio side) to an independent rep. But last week he decided to retain the in-house firm (see "In Brief").

In the second quarter of 1996, CBS-TV reported \$71 million in operating income. Wall Street analysts say they expect "all of that to go away" and then some when the company reports today. Make-goods and a smaller purchase price accounting benefit are said to explain much of the drop. Merrill Lynch last week revised its loss estimate for the network for the full year to \$100 million (from \$10 million before purchase price accounting benefits). TV station performance is expected to be flat or down slightly, while the radio division is expected to post a 20% operating income gain. —SM

25% in the next five years to \$12.6 billion, for annual growth averaging 5.1%, down from the 6.6% annual growth rate for the 1991-96 period. Part of the falloff can be attributed to the last year of the forecast period being an odd year, when Olympics and political dollars leave the market.

Local television advertising will climb 26% to \$14.1 billion by 2001, for an average yearly increase of 5.2%. For the previous five-year period, local TV advertising grew at a compound annual rate of 7.7%. ■

Spending spree

Between 1997 and 2001, VS&A predicts that total consumer spending on media will jump almost 40%, to \$144.8 billion. This 7% annual compound rate of growth will significantly outpace inflation. VS&A says the average American now spends about 9.3 hours a day engaged with one medium or another. Over the next five years, time spent with media will remain fairly constant, but there will be some shifts away from broadcast toward cable and online, VS&A says. Cable viewing is predicted to rise 4.2% a year (on average) over the next five years, while broadcast viewing is predicted to erode about 3.3% per year during the same period. Online use is expected to grow 19.5% annually, with computer penetration expected to surpass 45% of U.S. homes by 2001. —SM

Tarses, Bloomberg present unified front

ABC entertainment president decides to stay

By Lynette Rice

The latest episode of ABC's struggling freshman drama played out last week when Entertainment President Jamie Tarses finally revealed her plans for the network—she's staying.

Rampant speculation in the television industry—certainly fueled by an unflattering profile that recently ran in the *New York Times Magazine*—had Tarses looking for a multimillion buy-out in the wake of Stu Bloomberg becoming her boss and chairman. Her future—not necessarily ABC's status as the third network—became a flashpoint at the annual TV critics' press tour in California last week, where Tarses was stalked in the hotel and gossiped about as if she were Madonna.

The scrutiny became so intense—some publications ran "pressing" news briefs about how Tarses passed on the evening cocktail parties—that UPN chairman and veteran programmer Lucie Salhany called from overseas to offer the young executive a sympathetic ear.

Yet last Thursday—with Bloomberg, a 19-year veteran of ABC, sitting at her side—the composed Tarses reiterated her commitment to ABC in front of a packed ballroom of reporters, network executives and a few industry rubberneckerers.

"It has only been three weeks that Stu has been here, and in and amongst all the excitement that has surrounded that time, we have had a good deal of time to sit down and focus on the programming and the scheduling," said Tarses. "The process has been productive, it's been creative and it's been stimulating." ■

Bloomberg added: "I'm not very good at doing that spin thing, so I really think that this is our statement. We are sitting here together, happily. I've been in the job now three weeks, and I have to say, it's really great. We're having a really good time."

Saying she regretted that the piece in the *New York Times* gave the impression that she was leaving ABC, Tarses told reporters that she did "take a moment and reassess the situation" when Bloomberg was named her boss. Inside sources had Tarses asking for a golden parachute, even though ABC chief Bob Iger wasn't going to provide one.

But, Tarses told reporters, "I came to the conclusion that this situation could actually be quite wonderful. And I made the commitment in very short order that I wanted to stay."

Bloomberg, who spent a fair share of time overseeing comedy and drama development under then-entertainment president Iger in the late '80s, promised that he and Tarses will present a unified front to the creative community. It was a role similar to that of Ted Harbert—elevated to chairman last summer when Tarses was brought aboard from NBC to head the division. Harbert left his post in January.

"Jamie, as the president, runs programming. There will be meetings that Jamie takes that I won't be in and vice versa," Bloomberg said. "The people that count, the creative community, know this is a collaborative process."

He supported Tarses's plans to add



nine and a half hours of new programming to the schedule and said he didn't expect to have to mend fences with the likes of David E. Kelley and Steven Bochco—whose dramas were relegated to slow-growth Saturdays: "I absolutely would have made these changes."

On the programming front, Tarses said she hasn't ruled out having Ellen DeGeneres's character become involved in relationships, including an occasional kiss: "If it is handled [as] effectively as these episodes were this past season, there should be a way to do it."

She expressed confidence in the network's TGIF lineup, despite the fact that CBS plucked two of its mainstays—*Family Matters* and *Step by Step*—for its own Friday family fare. "Those shows did really well for us in the past number of years, but they had decreased over 20 percent in the last year, and we really felt that we needed to revitalize TGIF. The only strength that those two shows had were in kids and teens. Obviously we want kids and teens, but we also want young adults. So we'll be fine." ■

Girard, Rene out at Americast

By John M. Higgins

In another sign of mounting friction among telcos that are still pursuing video, the top programming and marketing executives at the Disney/telco joint venture Americast are leaving.

The departures of Judy Girard, senior vice president of programming, and Robert Rene, senior vice president of marketing and strategy, signal a retreat from plans to create a full-service media company. Just months ago, Tele-TV, a similar venture, died a slow, spiraling death.

However, the company denies that it is going the way of Tele-TV; it says it will stay in the business of developing technology for the telcos, such as standards and on-screen navigation systems.

One executive estimates that the company has burned through about \$225 million, not including millions more the telcos have spent individually.

Former Lifetime executive Girard will exit within days, wiping out her whole programming department—about 10 staffers who were working to develop conventional and interactive programming for Americast's telco partners.

Rene, who joined Americast from Young & Rubicam to develop branding and marketing plans and research, will leave at an unspecified date.

The shake-up reflects two things: the floundering of the once-ambitious telephone industry plunge into the video business and infighting among Disney and the five telcos partnered in Americast—Ameritech Corp., GTE Corp., BellSouth Communications Corp., Southern New England Telephone and SBC Communications Inc.

"I don't know what they're fighting over," says one executive involved with the venture. "There's no distribution. There's lots of ideas, particularly with local programming. But they don't have a critical mass of customers."

Some of Americast's partners remain the most aggressive telcos in video. Ameritech continues to rack up new cable franchises in and around Chicago, Detroit and Cleveland. SNET is still pursuing overbuilds in Connecticut. But SBC and its recently acquired Pacific Telesis Inc. have retreated from most of their video plans, as have Tele-TV partners Bell Atlantic Inc. and Nynex Corp. ■

Closed Circuit

Snubbed again?

The National Association of Broadcasters is grumbling that FCC Chairman Reed Hundt has, for the fourth straight year, declined its invitation to attend the presentation of NAB's annual awards to local TV stations for excellence in children's programming and PSAs. Even though Hundt has a legitimate out this year—he's on vacation—an NAB official still thinks it is bad form for a professed champion of kids TV. "He could have at least shown up once to see firsthand the best the industry has to offer."



An award-winning PSA on wxix-TV

This year's winners will receive their awards Tuesday evening (July 29) at a Capitol Hill reception. They are WAPA-TV San Juan, P.R.; WBZ-TV Boston; WOFL(TV) Orlando, Fla.; KROE(TV) and KOAT-TV, both Albuquerque, N.M.; WKBD(TV) Detroit; KMOV(TV) St. Louis; KRTV(TV) Great Falls, Mont.; WXIX-TV Cincinnati; WDEF-TV Chattanooga; WANE-TV Fort Wayne, Ind.; KTXL(TV) Sacramento, Calif.; KMOV(TV) St. Louis.

WASHINGTON

Backup plan

The FCC expects Congress to let it auction the remaining licenses for analog TV as well as radio licenses, but officials are forging a back-up plan for assigning licenses in case the new auction authority does not come through. Sources say that plan would be lotteries, although not all of the commissioners had signed off on the proposal last week. With comparative hearing the only other option, several at the FCC voice doubts about the ability of commissioners to agree on a new set of comparative criteria.

NEW YORK

Karmazin eyes multiplexing

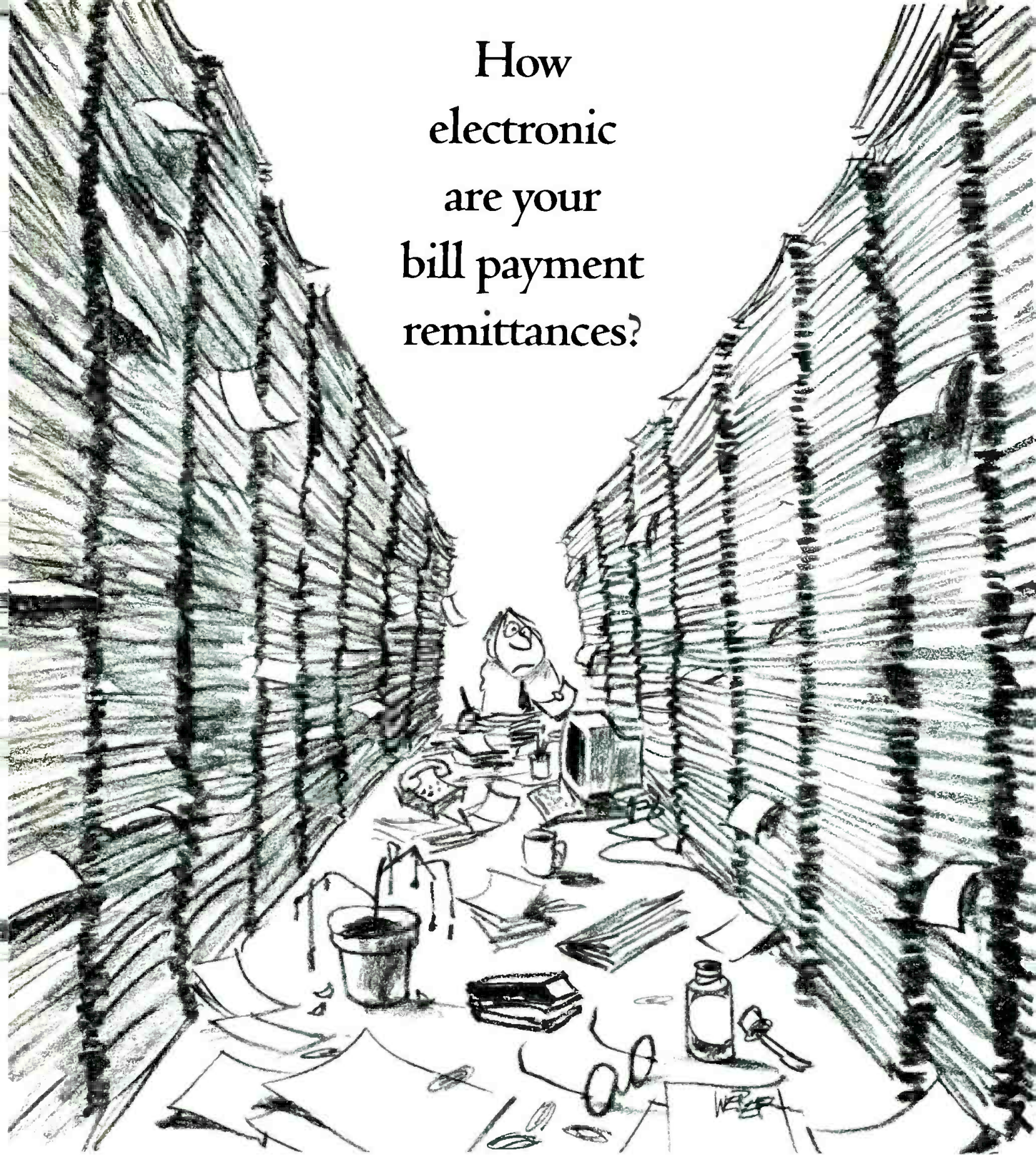
Among the major broadcast networks, CBS, led by Westinghouse Chairman Michael Jordan, has been the most avid supporter of high definition television. But with Mel Karmazin now in charge of the owned television stations, several sources say the company is giving much more serious thought to digital compression and multiplexing scenarios. Always looking

for ways to grow revenue, Karmazin wants to see if multiplexing can provide another revenue stream, a scenario being studied by many local stations. How much friction, if any, the issue has caused between Jordan and Karmazin isn't clear. One source said the executives are spearheading opposing viewpoints in the ongoing internal debate on digital. Another insider says, "there are no sides—just a thorough exploration of various options relating to both HDTV and multiplexing."

Squash anyone?

Brian Roberts has more than Bill Gates on his mind. The Comcast Corp. president was part of a U.S. squash team that scored a silver medal in the Maccabiah Games, a quadrennial Olympics-like meet for Jewish athletes. The six-man U.S. seniors team lost out to the home-team Israeli squad that took the gold medal. He lost in the first round of the singles competition. Roberts, a college squash player, decided to get his game back in shape for competition last year by coming home for dinner, putting the kids to bed and then heading out to play every night at 9:30.

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FCC moves against local antenna limits

Agency asserts Kansas rule violates 1996 Telecom Act

By Chris McConnell

FCC officials have taken their first steps toward enforcing new rules against local restrictions on TV and satellite antennas.

Last week, the commission's Cable Services Bureau said the city of Meade, Kan., was violating the 1996 Telecommunications Act by enforcing a rule requiring installers or antenna users to obtain a \$5 permit along with city approval before putting up an antenna. The rule also includes a \$500-per-day fine for violations.

Star Lambert, owner of a company that installs Primestar satellite dishes, had challenged the rule at the FCC. Also petitioning the FCC to preempt the rule was the Satellite Broadcasting and Communications Association. The petitioners cited new FCC rules—mandated by the 1996 Telecommunications Act—barring private and governmental restrictions that impair the ability of antenna users to install TV or wireless cable antennas or satellite receiving dishes one meter and smaller.

In its first such ruling on a petition citing the new rules, the Cable Services Bureau said the Meade restrictions "impermissibly delay or prevent antenna installation, maintenance and use."

"If we cannot prevent unreasonable restrictions on the use of satellite dishes and other receiving antennas, competition in the market for the delivery of multichannel video will be stifled," said Meredith Jones, the bureau's chief.

"Congress granted the FCC preemption authority...because it anticipated wisely that state, local and private restrictions might interfere unreasonably with the Act's procompetitive, deregulatory goals," FCC Chairman Reed Hundt added. "Today's bureau action shows that the commission will exercise this authority."

Satellite and broadcast industry lobbyists were less impressed with the FCC's action, however. "It's what they should be doing," says Marvin Rosenberg, an attorney for United States Satellite Broadcasting (USSB). "It's

just an implementation of the rule."

The National Association of Broadcasters' Barry Umansky calls the decision a positive step, but says that FCC officials still need to resolve other antenna issues, such as whether the preemption rules apply to viewers living in apartment buildings.

And opponents of federal preemption say the FCC is picking on towns with less financial might to challenge the government's actions. "They're choosing the weakest opponents they can find," says Nicholas Miller, a Washington attorney for state and local governments.

Last week's action was not the first time the commission has preempted local restrictions on satellite reception equipment. While the Cable Services Bureau enforces portions of the rule dealing with small dishes and TV antennas, the FCC's International Bureau enforces rules barring local



restrictions on larger satellite dishes. Earlier this summer, the bureau granted a request to preempt a local restriction on satellite antennas.

In their Nov. 15, 1996 petition, Willie Brown and Chun Ok Brown had maintained that the zoning rules of Burlington Township, N.J. run counter to federal rules on satellite antennas. The FCC said the rules allow for local restrictions if they are reasonable, but that the Township had not shown its restrictions to be reasonable.

"The Township appears, instead, to have rejected the Brown's proposed installation options...leaving them with no other apparent alternatives for receiving the desired service," the FCC said. ■

Crown takes on Paxson

Battles over FCC duopoly waiver for NY-area stations

by Paige Albinak

Crown Communications promises it will "use any means necessary" to block Paxson Communications' efforts to get the FCC to waive duopoly rules for Paxson's two television stations in the New York City market area.

Paxson is asking the FCC to allow it to make WHAI-TV in Bridgeport, Conn., a satellite station of WPXN-TV (formerly WBIS) in New York City. The FCC's duopoly rules disallow any one company from owning two television stations in one market.

Paxson bought WHAI-TV for \$40 million in late 1996. It bought WPXN-TV for \$257.5 million from ITT/Dow Jones in May. Sources speculate that Paxson would not have bought WBIS if WHAI-TV had been financially successful.

Crown Communications, which filed a letter of intent with the FCC for the \$1 million purchase of low-power

television station W22BM in Cranford, N.J., challenged Paxson's request in a petition to deny, filed June 30.

In Paxson's initial request to the FCC's Mass Media Bureau, Paxson's attorneys told the FCC that "WHA1-TV would be unable to survive financially as a stand-alone, full-power TV station in the New York [designated market area]." Paxson said in the waiver that WHAI-TV lost \$3 million in 1996.

Crown rebutted this claim, telling the commission that "Paxson is saying that because it is the only way the FCC will allow him to own two stations in the New York market, by operating one station as a so-called 'satellite' of the other." Crown also disputes Paxson's claim that WHAI-TV could not succeed on its own.

In response to Crown's petition Barbara Kreisman, chief of the video services division of the FCC's Mass Media Bureau, asked Paxson to submit financial statements to the bureau



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and to Crown. This paperwork, returned July 21, documents Paxson's claim that WHAI-TV lost money in 1996 and has lost \$2.27 million in the first half of 1997. Kreisman's decision is pending.

Crown also disputes that WHAI-TV meets the FCC's criteria to operate as a television satellite. According to the FCC, a proposed television satellite is

in the public interest if there is no city-grade contour overlap between the two stations and if the proposed TV satellite serves an underserved area and there is no one else who wants to buy and operate the station as a full-service, stand-alone station.

According to Crown's petition, WHAI-TV and WPXN-TV meet only one of these conditions, because their city-grade con-

tours do not overlap. But both of the two stations cover a large portion of New York City and its suburbs, which cannot be considered underserved by television stations, Crown says.

And "perhaps most indicative of the fact that a buyer could be found for this station is that Paxson agreed to pay \$40 million for [it] in 1995," Crown's petition says. ■

Would-be broadcasters feel robbed by FCC

By Chris McConnell

Some would-be broadcasters are saying the FCC filched their analog channels to make space for digital signals.

In a group of petitions pending at the commission, the TV applicants are arguing that the FCC's table of digital TV channels uses frequencies that the applicants had hoped to use for new analog stations.

"We feel slighted," says Pennsylvania Telecasters' Gregory Guise. Guise's group had applied at the FCC to build an NTSC station in State College, Pa., on ch. 29. In an FCC petition, the group said that FCC officials instead used ch. 29 for digital TV assignments in Johnstown, Pa. and Williamsport, Pa.

"State College will be deprived of any commercial television whatsoever," the group said in asking the FCC to reconsider the action.



FCC officials say the spectrum needed to match each existing broadcaster with a digital TV channel had to come from somewhere. They say they have received about five petitions similar to the one filed by Pennsylvania Telecasters. Bruce Franca, deputy chief of the FCC's office of engineering and technology, adds that the commission had to adjust its criteria for generating the DTV allotment table in order to reflect the wishes of Congress.

In the rules issued April 21, the FCC said it would reclaim unused NTSC channels except for those subject to pending applications. The commission said it would "maintain and protect" the unused NTSC channels that were subject to pending applications.

"Those rules were apparently written in invisible ink," Guise says, pointing to the disappearance of NTSC ch.

29 from State College. The group's petition insists the FCC violated its own rules in reclaiming the channel for digital TV.

"It is hornbook FCC law that the commission must follow its own stated rules and policies," the group said.

FCC officials acknowledge that the commission said it would not reclaim unused analog channels in cases where applications were pending. But they insist the commission simply could not keep that pledge in all cases. "We're kind of taking from one 'hand' and giving to the other," says one official. "We did everything we could to stay away from those situations."

The official adds that in all but a few cases, the FCC was able to avoid reclaiming unused analog stations subject to pending applications.

Pennsylvania Telecasters' Guise, however, says the FCC acted arbitrarily. He says his group still hopes to construct its station and is not ruling out a court fight if its FCC petition fails. "We are ready to build this thing." ■

No Hammersteins here, cable insists

Groups resist proposed requirement to display words to music videos

By Chris McConnell

The government that wants broadcasters and cable operators to help viewers block out sex and violence soon may require the industry to display—at the viewer's option—the lyrics to television's raciest music videos.

The requirement would be part of a new set of closed-captioning rules that FCC commissioners hope to adopt by Aug. 7. Issued earlier this year, the proposed rules would include music videos among programs for which closed captioning would be mandatory.

"It's crazy," says one industry lobbyist, citing the recent Washington attention to TV sex and violence. The source speculates that a music video captioning requirement would allow young viewers easy access to pop music's most suggestive lyrics. "It has a perverse result."

"You get all these unintended consequences," adds Steve Effros, president of the Cable Telecommunications Association. "As long as 'Louie Louie' was just 'Louie Louie,' that was one thing."

Viacom, owner of MTV and VH1, has asked the FCC not to require captioning of music videos. So have the

Recording Industry Association of America (RIAA) and BET Holdings Inc.

But the groups have made their case for the exemption on economic grounds, rather than on concerns about lyrical content. The recording industry group, for instance, told the commission that lyrics "often are subordinate to the actual music" and therefore not worth the cost of captioning.

"In some cases lyrics may be unintelligible or nonliteral," the group added. RIAA cited the Kingsmen's "Louie Louie," once the subject of an investigation into allegedly objectionable lyrics.

"The visual component and the text of the lyrics are inherently of secondary value," BET Holdings told the FCC. The company also predicted that providing closed captions for its *Rap City* program would cost \$480,000 annually.

While maintaining that the FCC should not mandate captions for videos, RIAA Associate General Counsel Paul Rusinoff voices no concerns about a backlash from viewers.

"I don't think it would be a problem

for music videos," Rusinoff says, citing the programming standards at MTV and other networks. "They simply don't include expletives."

The groups, however, still are hoping to win an exemption for music programming. Sources say at least one commissioner—Rachelle Chong—opposes placing captioning requirements on music videos. Others at the FCC appear undecided, preferring to view the rest of the captioning rules before

supporting any individual exemption.

The music video issue is one of several issues that commissioners will need to resolve during the next two weeks. Mandated by the 1996 Telecommunications Act, the proposed rules would require most new TV programming to be closed captioned within eight years.

Among other unresolved issues is how the FCC will treat older "library" material. Sources say commissioners are reviewing a variety of plans. ■

McKinney leaving HDTV project

James McKinney has quit his job as director of Washington's Model HDTV Station Project. McKinney had served as the project's chief since April 1996. "I feel like I've done my work," McKinney says, adding that he has no future plans yet. His resignation takes effect Sept. 1, unless the Association for Maximum Service Television is able to line up a new director for WHD-TV sooner.

In another HDTV job shift, Peter Fannon is moving to Panasonic to become the company's director of government affairs. Fannon, who previously chaired the Citizens for HDTV Coalition, before that headed the Advanced Television Test Center. At Panasonic, Fannon will deal with digital TV issues. Additionally, the Advanced Television Systems Committee has named former TELE-TV senior vice president Craig Tanner as its new executive director. Tanner replaces Mark Richer, who left ATSC to become vice president/general manager of Comark Digital Services.

Kids TV violations bring fines

The FCC this month handed out more than \$40,000 in fines for violations of its rules limiting commercial time during children's programming. The commission's Mass Media Bureau sent a \$15,000 "notice of apparent liability" to WABG-TV Greenwood, Miss., and a \$14,000 notice to WGNX(TV) Atlanta. Additionally, WZDX(TV) Huntsville, Ala., received a \$10,000 fine and WNOL-TV New Orleans received an \$8,000 fine. The commission also upheld an earlier decision to fine KRCY(FM) Kingman, Ariz., \$3,500 for violating FCC restrictions on airing lottery announcements.

FCC staff changes

The FCC has made a series of staff changes this month. In Commissioner James Quello's office, Paul Gallant has replaced James Coltharp as legal adviser. And in Commissioner Rachelle Chong's office, Kathleen Franco has replaced Daniel Gonzalez as a legal adviser. In two more shifts on the FCC's eighth floor, former Patton Boggs lawyer James Green has been appointed deputy director of the office of legislative and intergovernmental affairs. Earlier this summer, the office's Lyndon Boozer left to become BellSouth's executive director of federal relations. Additionally, FCC deputy chief economist Gregory Rosston has left the FCC to join the faculty at Stanford University.

In the International Bureau, Bob Calaff, senior legal

adviser, has become the bureau's senior counsel, and Ari Fitzgerald has become senior legal adviser to the bureau's chief. In the Mass Media Bureau, FCC lawyer Roger Holberg has been named legal adviser to the chief of the bureau's policy and rules division. Additionally, former Wireless Telecommunications Bureau chief Michelle Farquhar has joined Washington's Hogan & Hartson law firm.

Forfeiture guidelines

With its August meeting approaching, FCC officials still are trying to wrap up business from the commission's June assembly. In the brief get-together, commissioners voted on

one item—a new schedule of suggested fines for violations of FCC rules. The new "forfeiture guidelines" will replace the guidelines that the U.S. Court of Appeals in Washington

threw out in a 1994 ruling. Officials from the FCC Compliance and Information Bureau initially said they would issue the new fine schedule on June 19, the day of the FCC vote. Nearly six weeks later, however, FCC officials were still tinkering with the new guide and were not ready to release it.

Wiley worries about interference

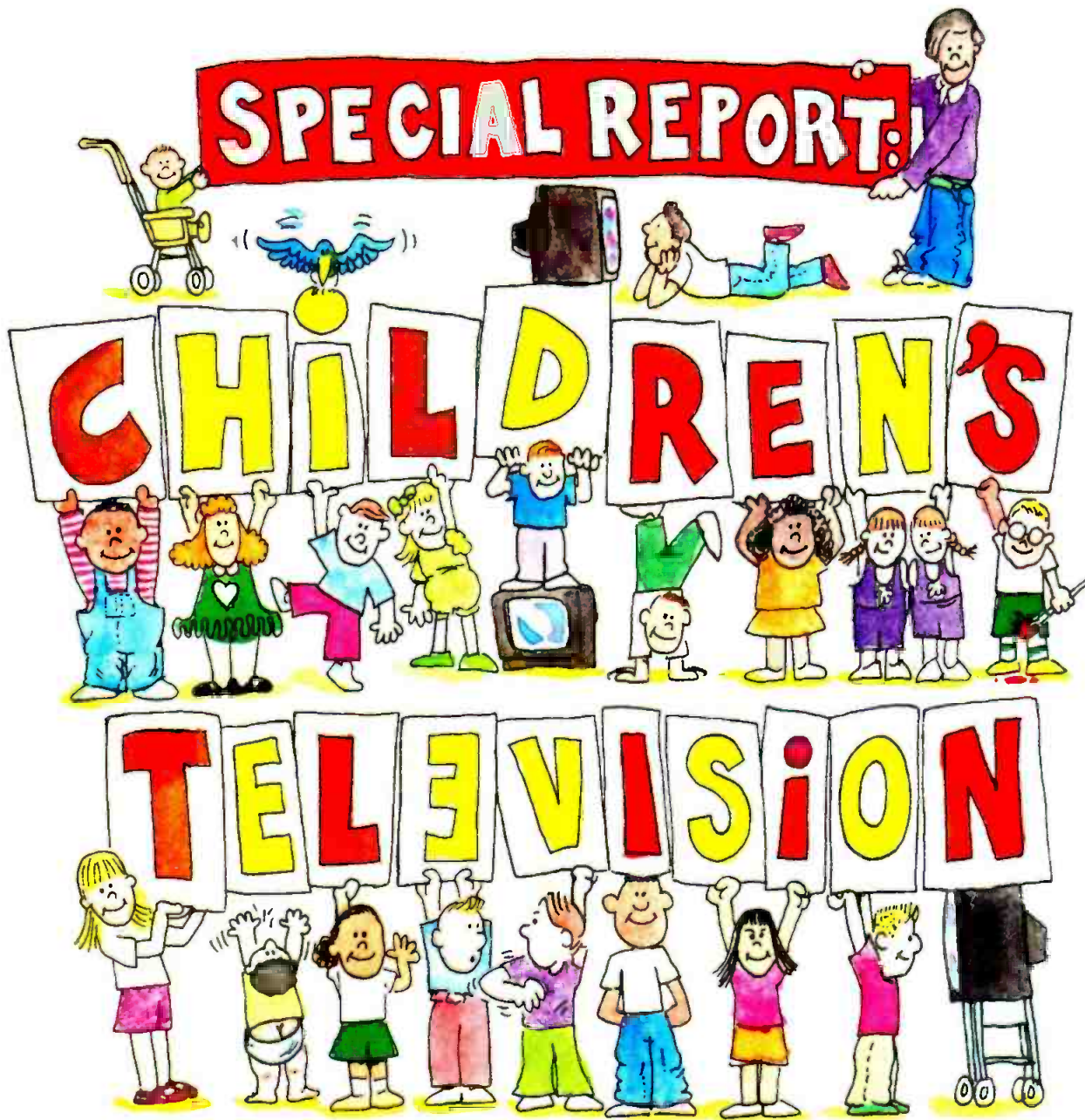
Vice President Gore's public interest commission should "move with caution" in recommending new broadcast public interest obligations, Washington lawyer Richard Wiley says. Wiley, who headed the nine-year effort to recommend a new broadcasting standard to the FCC, last week said placing too many government requirements on the new technology could be unwise. "If broadcasters truly fail to fulfill their public interest mandate, there will be time and opportunity enough for the FCC to take whatever remedial actions may be warranted," Wiley said, speaking this month to the Minority Media and Telecommunications Council.

EEO fines

FCC officials this month imposed a pair of fines for violations of the commission's equal employment opportunity policies. In one decision, the commission denied a request by WGMD(FM) Rehoboth Beach, Del., to reconsider a \$15,000 EEO forfeiture and ordered the station to pay the fine. In another ruling, the commission fined WCLT-AM-FM Newark, Ohio, \$8,000 for EEO violations. Last month, the commission also fined WHWD(AM)-WMEE(FM) Fort Wayne, Ind., and WQHK-FM Decatur, Ind., \$8,000 for EEO violations.



Edited by Chris McConnell



ABCs of Kids TV

ADVERTISING spending in children's TV for 1996 climbed 11% over 1995. For cable alone, that figure was a whopping 48%.

BROADCASTERS' share of the kids audience has been sliding, with some networks increasingly getting out of the Saturday morning kids business. Now, both networks and syndicators are faced

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Illustrations by Joe Sutliff

with providing the kind of educational fare that has historically rated higher with watchdog groups than children.

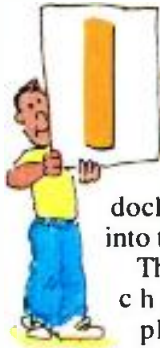
CABLE'S roster is filled with kid-friendly executives—Haim Saban, Margaret Loesch, Geraldine Laybourne, Betty Cohen, Herb Scannell to name a few—battling for little hearts and minds.



New Kid on Cable's Block

News Corp. takeover of Family Channel puts major new player in game

By John M. Higgins



It's time for kids cable networks to guard their Tonkas: Rupert Murdoch is climbing into their sandbox. The News Corp. chairman's planned \$1.9 billion takeover

of International Family Entertainment Inc. is aimed squarely at stealing toys from Nickelodeon, The Cartoon Network and the commercial-free—for now—Disney Channel.

The only two clear elements of Murdoch's plan for IFE's Family Channel are moving or canceling Pat Robertson's *The 700 Club* prime time religious talk show and filling Family's daytime schedule with cartoons and live-action shows that have anchored the Fox Kids afternoon block on his Fox broadcast network.

But cable programmers didn't need Murdoch to start throwing sand. Nick and Disney have been facing off for months on launching new basic networks. Disney, which has been tinkering with ABZ, a children's network with an educational bent, has not disclosed its plans and will not comment.

Hoping to head off Geraldine Laybourne, the president of Disney's ABC Cable (and former chairman of Nickelodeon), Nick has announced the creation of Noggin', a similar but commercial-free service. Neither service, however, has set a launch date or widely pitched a detailed proposal to operators.

"I doubt ABZ will see the light of day," says an executive of one top-10 MSO. "And if that happens, will Nick really launch Noggin'?"

Even without a new channel, Disney is trying to reformat itself along Nick's lines, segmenting programming more firmly by



The 'Power Rangers' are a powerhouse for Fox.

age. In addition, rather than aiming at adults at dusk, the network is recasting itself as a "kids and family" channel. Starting at 7 p.m., it is scheduling movies and series that are appealing—or at least tolerable—to both parents and children.

After seeking to chisel into Nick's audiences for five years, Cartoon Network is now pushing even harder with a new wave of original cartoons. Encore's WAM! pay network has tried to encroach, but has negligible cable carriage.

WAM! launched in 1994 along with the rest of what Encore now calls its plex offering of themed channels. As part of plex, it has about 10.5 million pay subscribers on cable and more than 1.5 million on DirecTV. Sources familiar with the service say there have been, and continue to be, discussions about making WAM! a standalone service, but that Encore has no immediate plans to do so.

And everyone is worried about competing with another glowing tube in the house: the PC.

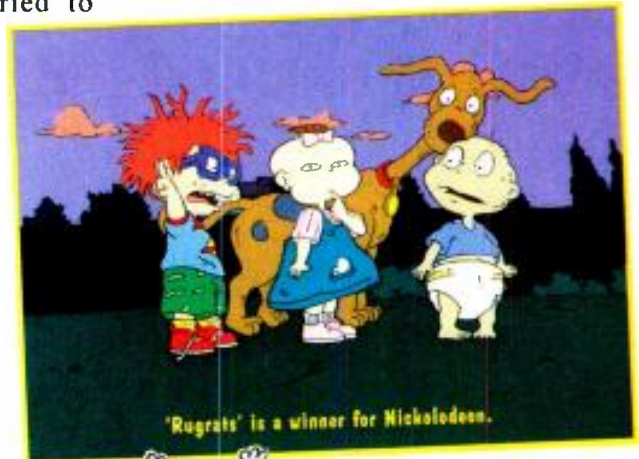
"When my kids were little, TV was the thing they would choose," says Disney Channel President Anne Sweeney. "Now when I see both of them it's a mix of computers and cable."

At stake is cable's commanding share of the \$800 million children's advertising market. Nickelodeon alone asserts that it snags 56% of the viewing of all children's TV in cable and noncable homes. Cartoon claims another 18%.

Cartoon Network President Betty Cohen sees Fox's plunge not as a cable attack but as a broadcaster's capitulation. She says that Fox and syndicated kids ratings are sliding, with broadcasters' total share of the children's programming audience sliding from 43% in 1995 to as low as 24% this year. "It's an affirmation of something that we already know," Cohen says. "I really think the future of kids television is with cable, not broadcast."

Nickelodeon President Herb Scannell says he's equally unimpressed. He dismisses the children's programming portfolio touted by Fox as "a quantity library and a poor quality one" dominated by "redubbed Asian animation" that's generated only two significant hits: the much-maligned but popular *Mighty Morphin Power Rangers* and *X-Men*.

Scannell insists that he's used to



'Rugrats' is a winner for Nickelodeon.





the schedule and evening hours were aimed primarily at adults. Frequent music events emphasized older pop singers, such as James Taylor or Tina Turner, who turned children off.

Now, Disney has four "zones"—preschool kids in the mornings, middle-school in the afternoon, *The Magical World of Disney* movies at 7 p.m. for parents and kids, then Disney "overnight." "We looked at our library and we want to provide families something at the same time every single night," Sweeney says of the 7 p.m. scheduling.

New series include the pre-school



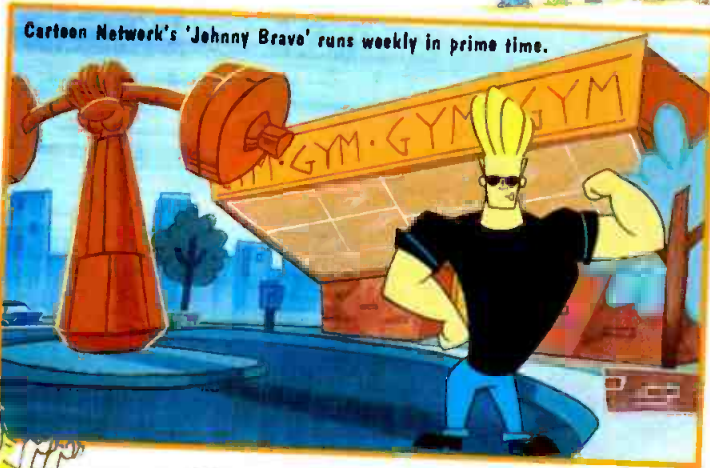
'Really Wild Animals' can be found on Disney.



half hour *Bear in the Big Blue House*, a Jim Henson Productions show hosted by a singing seven-foot bear. Two animal-oriented shows, *Going Wild with Jeff Corwin* and *Omba Mokombo* also are set.

Cartoon's current push is in prime time with the *Ren & Stimpy*-esque new series *Cow & Chicken* and twisted-Elvis toon *Johnny Bravo*. Both are weekly, with Cohen hoping that success will bring a run long enough to begin stripping them. The network also is reaching into the vaults of new sister company Warner Bros. for product, including portions of the "Looney Tunes" library to which the network previously didn't have access, plus more recent shows like *Taz* and *Animaniacs*.

"It's not so much programing against Nick or Disney; it's programing to the available audience," Cohen says.



Cartoon Network's 'Johnny Bravo' runs weekly in prime time.

Kids is not just a U.S. operation, it is truly a global operation."

Murdoch is making no secret that kids are expected to pay for the purchase of Family, which was priced at an immense 18 times annual cash flow. IFE is not being taken over by News Corp. itself,

but by Fox Kids Worldwide. Murdoch's 50-50 venture with syndicator Saban Entertainment Inc.

Cable executives say Family has long been, as one gently puts it, "underprogramed," with key time blocks filled with episodes of *The Carol Burnett Show* and *The Waltons* and the highest profile time slot—8 p.m. ET—occupied by *Hawaii Five-O*. And despite its name, Family hardly goes after kids at all, scheduling daytime hours with off-network dramas, game shows and one of the three daily airings of *The 700 Club*.

Margaret Loesh, Fox Kids vice chairman, says she once hoped that the Family children's block would be ready by December but now believes it won't appear until fall 1998.

The existing kids networks are making a number of moves to jockey for position. Nickelodeon has pushed into prime time, scheduling a half hour at 8 p.m. before switching over to Nick At Nite's sitcom reruns. The network has committed \$350 million for new animated series, erecting a cartoon studio in Burbank to crank out 12 new series over the next few years. Nickelodeon needs some fresh product: despite continuing to generate high ratings, *Rugrats* hasn't given fans a new episode in three years.

Disney's reformatting has been more ambitious. As Disney has convinced cable operators to convert the channel from a pay to a basic network over the past five years, ex-Nick executive Sweeney has found the programing inappropriate. Series generally weren't stripped, movies were all over

competition.

"In the last two years, I believe the Cartoon Network has seen their subscriber base double, and it's not like my ratings are being eroded."

Kids cable is in one of the most lucrative cable segments but has relatively low hurdles to overcome. PaineWebber media analyst Christopher Dixon ranks Nickelodeon as the fifth most profitable cable network, with \$201 million in cash flow. But higher-ranked ESPN and HBO require scarce sports or movie rights, while perfecting QVC's home shopping formula is delicate.

Most important, Dixon believes, children's programing can be exported more readily to Europe, Asia and Latin America, because cartoons can be overdubbed relatively cheaply: "The two most transferable formats are kids and sports." Fox

Murdoch is making no secret that kids are expected to pay for the purchase of Family, which was priced at an immense 18 times annual cash flow.

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Oliver Twist** - 86% clearance



Dragonball Z
87% clearance



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Now What Kids Want.



Fox Kids' Proud Parent



Margaret Loesch, founding president of Fox Kids, is trading her direct oversight at Fox Kids Worldwide—the News Corp.-Haim Saban joint venture—for a new role as vice chairman and global strategist for the venture. Like any responsible parent, she has mixed emotions about letting go of the day-to-day responsibilities. Still, she says, she will continue to help guide it as it strives to dominate children's TV throughout the world.

In this interview with **BROADCASTING & CABLE's** Lynette Rice, Loesch shares plans for the Family Channel's assault on the number-one cable network for kids, Nickelodeon, and reflects on her central role in making Fox the number-one broadcast network for kids.



You once dreamed of starting a 24-hour children's network. Has Fox abandoned those plans with the purchase of the Family Channel, where Fox Kids will fill only the daypart?

It wasn't quite what I had originally planned on or dreamt of, but it was still in the plan. It's a whole new ball game, because we didn't buy a percentage of a company or just set out to program 12 hours. We bought the whole company. We believe in it, and we think that it's a great opportunity for Fox as well as for Fox Kids. We're in an incredibly intense time working at it and separating out some elements and seeing how it might be reorganized. [Family Channel president] Tim Robertson will certainly remain involved. It's much more complex than what I had originally envisioned or what was originally our goal.

What programing will you use for the Family Channel?

The sheer economics now will require us to use our library as much as possible—Fox and Saban [libraries]. There are some negatives that come with the purchase of the Family Channel—going through and sorting where the rights are and when the contracts are up. There will be some acquisitions. I have been looking and acquiring some products from around the world. Really nice, new products.

What portion of the Family Channel schedule will be new?

To this country? A large majority of it will be new because a lot

of our library is tied up on Fox Kids and we're not going to just take it off and use it [on basic cable].

Now that you have the Family Channel, you'll finally go head to head against Nickelodeon on its own playing field—basic cable. Is it beatable?

Without sounding too cocky, Fox is working to become the number-one entertainment company in the world. It sounds like a lofty goal, but clearly I think that Nickelodeon will be impacted by us. Can we beat them? It's certainly a possibility.

What's the long-term strategy for Fox Kids Worldwide?

Our original strategy was to go into the UK first and then Australia. The UK was based primarily on the knowledge that we had BSKyB. However, that did not turn out to be the first effort. There was an opportunity that presented itself four years ago in Latin America, so we quickly grabbed it. Latin America was clearly part of our long-term strategy, but it wasn't initially going to be our first.

We're prepping for launch in France in October; we're launching in Holland in the fall. And of course, we have quite a few plans in Europe and Latin America. What we'd like to be doing in five years is to be in every major territory where the opportunity makes business sense.

Why do you separate Fox Kids from Fox Kids Worldwide?

From a daypart perspective, we're on much longer overseas—



24 hours a day in Latin America, 13 hours a day in the UK and 12 hours a day in Australia. But in the U.S. we're on 19 hours a week. What we've tried to do is set up something internationally with localized content and localized presentation where it is appropriate. That's what distinguishes us from the others. In Australia and Latin America, we have young local hosts who are presenters throughout the day. We also have some content from those regions that supplements our library.

How important was Fox Kids' merger with Saban Entertainment to the network's overall strategy?

Vitally important. I don't think we could have done the Family Channel without Saban and its library. Having a partner that's an expert in the kids business, internationally and in licensing and marketing—Saban is extremely important in our expansion of channels. Saban is a known entity.

Has your nine-year-old son ever learned anything from watching children's TV?

My observation is that TV can plant seeds with your child, have storylines that are provocative and generate conversation. I think that's the best part of television—you can stimulate thinking and conversation in a child. And they can certainly learn to buy a piece of candy or a toy. But what's different—and this is a conversation I've had with many pressure groups and experts—is not to assume that because you can get a child to want a toy in 60 seconds, that you can teach a lesson. They're open to wanting the toy, but it takes very talented teachers a lot of time and energy to impart knowledge. I think television broadens children's awareness and makes them interested in things.

What show are you most proud of developing in your career? Is it *Mighty Morphin Power Rangers*, because of its success in the face of criticism?

It's not my favorite show I've worked on. I thought it was fun and imaginative and there are things about it that I'm very proud about. One of them is bringing female superheroes back. Yet still I am probably most proud of the *Muppet Babies* [developed during her tenure at Marvel Productions]. The show could not have existed without Jim Henson. The stories we told were based a lot on our childhood experiences. We did episodes on incidences that happened to everyone—being afraid of the dark, being bored by museums, being afraid of the dentist. We knew at the time it was going to be evergreen.

Was there ever a time you doubted whether 'Power Rangers' would work for Fox Kids?

By the time it was put on the air, I had received so much criticism from my colleagues. I was afraid of it not being good, that it was too violent. Right before the sneak preview of the show, I told one of my colleagues, "Who the heck am I to be so presumptuous? Like I know." I was so convinced that the kids were going to love this, because when I was a little girl this is something that my brother and I would have been excited about: teenagers who turn into superheroes who are martial artists and can beat these outrageous, ridiculous super villains. But I worried. I lost my confidence.

Are there any other network shows you wish you had?

Absolutely. Some of them are shows that we developed. *Animaniacs* was our show [now on The WB]. I wish we had *Muppet*

Babies and *Rugrats* [Nickelodeon]. On PBS there's a little show called *Wishbone* that I tried to get, but I wasn't fast enough.

What's the worst pitch you've ever heard for a children's show?

A man came in with a tremendous amount of artwork and little three-dimensional models and materials. He had obviously spent a lot of time and effort on this. They were animated talking thumbs: it was called *The Thumbsies*. My heart went out to this person. [but] I wanted to say, "This is terrible!"

Where in the Fox Kids Worldwide is Margaret Loesch?

Margaret Loesch two weeks ago was elevated from president to vice chairman of Fox Kids Worldwide, the joint venture of News Corp. and Haim Saban.

But what job goes with the new title is not clear.

With Saban taking a more direct role in running all of FKW's operations—Fox Kids Networks, its cable seas counterparts and the newly acquired Family Channel—Fox says Loesch will carve out new responsibilities in planning and business development.



Saban is taking a larger role in day-to-day operations since the purchase of the Family Channel.

Loesch seems to be comfortable with the change. "I have spent seven and a half years running an operation and building a company, and it's been extremely task-oriented," she says.

"The idea of being able to let go of that day-to-day responsibility, and then be able to focus on the big picture and coming up with new ideas and new strategies is very exciting. If I have the opportunity to make the kind of contributions strategically that I have been able to make operationally, then I will be very happy."

But insiders say Loesch still wants to be involved in programming the newly acquired Family Channel and the Fox Kids Network, the six-days-a-week block of kids programming on the Fox network she founded in 1990.

In any event, Loesch is expected to take part in hiring a new executive—who may to serve in the capacity of president—to oversee the U.S. operations.

Loesch will remain on the board of Fox Kids Worldwide and will continue to represent the network on children's programming issues.

The timing of the July '96 management restructuring was apparently a surprise to Loesch, although a Fox source said the veteran executive had anticipated the day when Saban—who owns half of the worldwide operation—would assume a more active role in operations. Saban and News Corp. formed their strategic alliance in November 1995.

Saban could not be reached for comment.

Loesch began her career in broadcasting at ABC, where she worked in production for four years before moving to NBC to serve as a director of children's programs. After a stop at Hanna-Barbera, she joined Marvel Productions as president in 1984. There she oversaw series such as Jim Henson's *Muppet Babies*, *Dungeons and Dragons*, *G.I. Joe* and Jim Henson's *Fraggle Rock*. She joined Fox Kids as its founding president in March of 1990 and became president of Fox Kids Worldwide in 1995.

—LR

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Networks Aim To Entertain, Educate

Programers' challenge this fall is to create shows that pass FCC muster, stand up to competition

By Lynette Rice



Children's television now has two new characters to contend with, courtesy of Washington: the letters FV, for fantasy violence.

But high-quality shows that not only pass the FCC test but also outdo the growing competition from cable remain the broadcast networks' primary goal.

"All of us in kids programming try to have programs that have integrity and are entertaining but are not harmful for children," says Ellen Levy-Sarnoff, vice president of UPN Kids. "If putting codes on makes people feel better, that's great. It won't change what kids view as good programming."

"I really do think that different kids learn in different ways," says Jonathan Barzilay, vice president/general manager of ABC Children's Programming, who does not anticipate having to add an FV to ABC's TV-Y-rated lineup. "It's important to be inclusive rather than exclusive."

He adds: "Once again, we'll rise to the challenge by providing programs that our affiliates can be proud of."

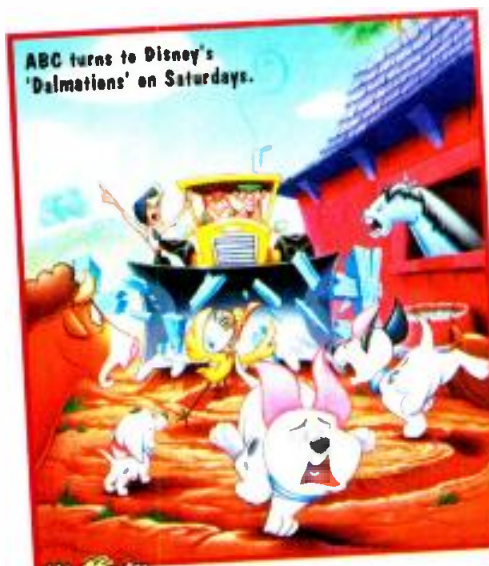
The WB is upping the ante to 19 hours of kid's programming a week, while CBS is moving boldly to add news to its Saturday morning tot block. UPN is targeting an older audience, while NBC continues to rely on its tried-and-true teen shows. And the reigning Fox? Look for four new animated series to debut on its home network before it combats the cable competition with the likes of The Family Channel.

And yes, the Fox Kids Network does anticipate having to use an FV description here and there for *Power Rangers Turbo* and *X-Men*—two shows that offer their share of fantasy violence.

"I've always supported the idea of ratings and descriptions, and I've had a lot of criticism for it. Now I understand more clearly why," says Margaret Loesch, vice chairman of Fox Kids Worldwide. "I thought it was to inform parents. I don't think that's what it's all about. I think ultimately it's about keeping certain programs off network television, and that's very troubling to me."

ABC to deliver with Disney

8 a.m.: *Disney's 101 Dalmations: The Series*
 8:30-10:30 a.m.: "Disney's One Saturday Morning" featuring *Brand Spanking New Doug*, *Disney's Pepper Ann* and *Disney's Recess*
 10:30 a.m.: *The Bugs Bunny & Tweety Show*
 11:30 a.m.: *Disney's Jungle Cubs*
 Noon: *The New Adventures of Winnie the Pooh*
 12:30 p.m.: *Science Court*



ABC once again will look to Walt Disney Animation to bolster its Saturday morning lineup, which features four hours of educational/informational programming. Among the offerings: *Disney's 101 Dalmations: The Series* and *Disney's Jungle Cubs*, as well as *Science Court* from Tom Snyder Productions. The popular *Schoolhouse Rock* vignettes, with their Emmy-Award-winning jingles about math, grammar and science, will continue to grace the Saturday lineup as well.

To further distinguish contributions from the Mouse House, ABC has dubbed the 8:30-10:30 a.m. block "Disney's One Saturday Morning," the imaginary address of the building where Saturday morning shows are made. Barzilay says. The block features *Brand Spanking New Doug*, *Disney's Pepper Ann* and *Disney's*

Recess. *Pepper Ann* and *Recess* are new educational offerings to the schedule.

"We have a tremendous advantage with Disney TV," says Barzilay. "It is the global leader in producing top-quality entertainment for kids, and they've provided varied and distinctive shows to the network."

CBS adds four for fall

7 a.m.: *Beakman's World*
 7:30 a.m.: *Fudge*
 8 a.m.: *The New Ghostwriter Mysteries*
 8:30 a.m.: *Wheel of Fortune 2000*
 9-11 a.m.: *CBS news Saturday Morning*
 11 a.m.: *The Sports Illustrated for Kids Show*
 11:30 a.m.: *The Weird Al Show*



Four new series and the return of the popular *In the News* segments will highlight CBS's Saturday morning schedule, which is looking to broaden its appeal to adults.

Children's shows will air from 7 a.m. to 9 a.m. before the network rolls out its new *CBS News Saturday Morning* from 9 to 11 a.m.

But don't expect a change in strategy, says Lucy Johnson, senior vice president, daytime/children's programming. "As far as I can see, we're staying in the children's business," she says. "We might just stay in it for [a] three-hour version because we believe in the news block."

"I'm very excited about our new





shows," Johnson continues. "The Sports Illustrated for Kids Show [has] a very conscious educational objective without taking away any entertainment value. It's a terrific platform. Sports is a metaphor for life."

Besides a fifth season of *Beakman's World* from Columbia TriStar TV, new shows *Wheel of Fortune 2000* (Columbia TriStar), *The Sports Illustrated for Kids Show* (Eyemark) and *The New Ghostwriter Mysteries* (Children's Television Workshop) will help CBS affiliates to meet their educational quota, according to the network.

Rather than look to development, CBS also took a chance in picking up old episodes of *Fudge*, the Universal TV show that debuted on ABC. The live-action series is based on Judy Blume's best-selling books.

"It answered our educational needs," says Johnson. "Each year there is a new generation of kids. It's classic and timeless."

Fox goes for both

Monday through Thursday

7 a.m.: *Bobby's World*

7:30 a.m.: *Casper*

3 p.m.: *Spider-Man*

3:30 p.m.: *Beetleborgs Metallix*

4 p.m.: *Power Rangers Turbo*

4:30 p.m.: *Goosebumps*

(Friday and Saturday not finalized)



Life with Louie, *Bobby's World* and *C-Bear* and *Jamal* will likely serve as core educational shows at Fox Kids.

The schedule has yet to be finalized for the number one network, which was ahead of the content ratings movement by first labeling its popular *Goosebumps* GB-7—"too spooky" for tots under 7. The show now

carries the TVY-7.

"We did have advisers. We do try to do the right thing and put in meaningful stories and dilemmas," Loesch says. "I'm all for making television better and better, and I think it can have educational elements, and I think Fox Kids has been at the forefront of this."

"What happens, though, is there is no agreement as to what is educational. We have teachers to help us, but I hope the baby doesn't get thrown out with the bath water. If something is just good quality entertainment, I hope it doesn't get dismissed because it's not educational."

And entertaining shows are what Fox Kids continues to strive for, from Marvel's *Spider-Man* to the latest chapter of the *Mighty Morphin Power Rangers* from Saban Entertainment. While mainstays such as *Casper*, *Goosebumps* and *Beetleborgs Metallix* will air in the Monday through Thursday lineup, Friday and Saturday could see new players and time slots for such shows as *Sam & Max*, *Home To Rent*, *Eerie, Indiana*, *Teenage Mutant Ninja Turtles* and *Stickin' Around*.

NBC has time for teens

9:30 a.m.: *Saved by the Bell: The New Class*

10 a.m.: *City Guys*

10:30 a.m.: *Saved by the Bell: The New Class* (adventure series)

11 a.m.: *Hang Time*

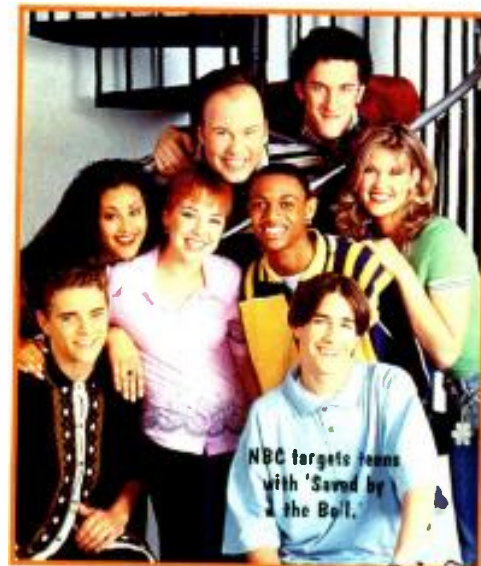
11:30 a.m.: *Hang Time* (adventure series)

Noon: *NBA Inside Stuff*

NBC will install a new show called *City Guys*, a buddy comedy set on the streets and schoolyards of New York City, as a companion to educational mainstays *Saved by the Bell: the New Class* and *Hang Time*. All three are products of Peter Engel Productions.

The three-hour lineup set to debut this fall, which also includes *NBA Inside Stuff* and new adventure versions of *Saved by the Bell* and *Hang Time*, will help affiliates meet their FCC quota, the network says. In fact, *NBA Inside Stuff* from the National Basketball Association looked to curriculum inspired by the U.S. Department of Education's Goals 2000 to boost its educational appeal, NBC says.

"If you were doing a show for 4-to-6-



year-olds, there would be a difference in educational content," says Joan Miller, executive vice president of advertising and supervisor of Saturday morning programming. "But it's far different with our shows, where we're going after teens. It's not so much about geography lessons. I'm not sure they would watch that. We talk about doing the right things and getting the right social-life lessons. They learn to make the right choices and learn the consequences of wrong decisions."

The FCC rulings ultimately boosted the quality of the teen shows, Miller says.

"While it does in some way limit what we can do, it cuts down on the goofiness of the shows," Miller says. "There's more dramatic richness to the stories, and the sense of more real life comes out of the shows."

UPN targets teens

Weekdays

4 p.m.: *Sweet Valley High*

4:30 p.m.: *Breaker High*

Sundays

9 a.m.: *Jumanji*

9:30 a.m.: *Incredible Hulk*

10 a.m.: *Sweet Valley High*

10:30 a.m.: *Breaker High*

UPN will boost its youthful appeal come fall with the addition of two new teen shows from Saban Entertainment: *Sweet Valley High* and *Breaker High*. The shows will provide a new backup to UPN's sophomore Sunday lineup, which features the animated *Jumanji* from TriStar TV and the *Incredible Hulk* from New



World Animation. *Hulk*, which gets a sexy new green avenger to work alongside the superhero, probably will earn the new FV content rating.

"We saw teen programming as a good counter to Nickelodeon on Sunday. That's their strongest hour, between 10 and 11 a.m.," Sarnoff says. "But I also



UPN offers 'Breaker High' for teens, but hopes the 6-11-year-olds will like it too.

believe both *Breaker High* and *Sweet Valley High* will attract the 6-11 audience. *Sweet Valley* used to air in a weird time slot once a week. Kids and teens really didn't have a tremendous opportunity to discover the show."



WB has more time for kids

Weekdays

- 7 a.m.: Steven Spielberg Presents *Tiny Toon Adventures*
- 7:30 a.m.: *The Adventures of Captain Planet*
- 3 p.m.: *The Bugs 'n' Daffy Show*
- 3:30 p.m.: Steven Spielberg Presents *Animaniacs*
- 4 p.m. Steven Spielberg Presents *Pinky & The Brain*
- 4:30 p.m.: *The New Adventures of Batman/Superman*

Saturday morning

- 8 a.m.: *Umptee-TV*
- 8:30 a.m.: *Men in Black*
- 9 a.m.: Steven Spielberg Presents *Pinky & The Brain*
- 9:30 a.m.: *Calamity Jane*
- 10 a.m.: *Batman*
- 10:30 a.m.: *Superman*
- 11 a.m.: *The Daffy Duck Show*
- 11:30 a.m.: *The Sylvester & Tweety Mysteries*

The recent pickup of the animated strip *Men in Black* from Columbia TriStar tops an expanded schedule at Kids' WB! Shows such as Hanna-Barbera's *The Adventures of Captain Planet* on weekdays and Norman Lear's *Umptee-TV* on Saturday will help the netlet's affiliates satisfy the FCC requirements, while *The Bugs 'n' Daffy Show* represents the massive library inherited with the merger of Time Warner and Turner Broadcasting.

"I think this is a terrific time for



Kids' WB! features the veteran 'Batman' on Saturdays.



kids because of the enormous choices on television," says Jean MacCurdy, president, Warner Bros. Television Animation, and head of children's programming. "But for us it's a wonderful way to continue developing new characters for the Time Warner family. It is a business that looks good to us from every angle."

The London-based ITEL has provided a new action strip for Kids' WB! in *Calamity Jane*, which features such old-time American heroes as Wyatt Earp and Doc Holliday. New episodes of *Batman* from Warner Bros. also will surface this fall on Saturday.

'Geographic' boosts animated development

National Geographic Television is getting into the animated kids show business for the first time, looking to leverage its brand to "establish and maintain a strong foothold in children's programming production."

Geographic gave BROADCASTING & CABLE a sneak preview of its children's development slate of five new educational/entertainment half hours, including three animated series: *Louis and Bark*, *Stanley & Livingston* and *Kit, Splat! & Kaboodle*. In addition, the company is developing a live-action documentary series, *National Geographic World*, based on the National Geographic children's monthly magazine of the same name, and *Wild Rosemary*, about the 12-year-old daughter of zoologists who moves from the bush to the



suburbs and uses her well-honed techniques of observation to study the 7th grade "animals" who are her classmates.

Louis & Bark features a French-Canadian groundhog and Kentucky hound who explore the American wilderness in the early 1800s. *Stanley & Livingston* follows a pair of adventuresome dogs—a journalist "mutt" (no offense taken) and a pompous Airedale—as they search for wildlife, ancient civilization and "occasionally, each other." *Kit, Splat! & Kaboodle* is the

story of a bobcat (Kit) puppy (Splat) and crocodile (Kaboodle) armed with a video camera and a mission to capture wildlife footage. The three shows will mix in live-action footage, but will be primarily animated. They all are being developed for network or cable play. —JSE

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A+

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For kids sake!



PBS Imports 'Wimzie' For Fall

Has three other new kids shows for 1997-98

By Michelle Y. Green,
special correspondent



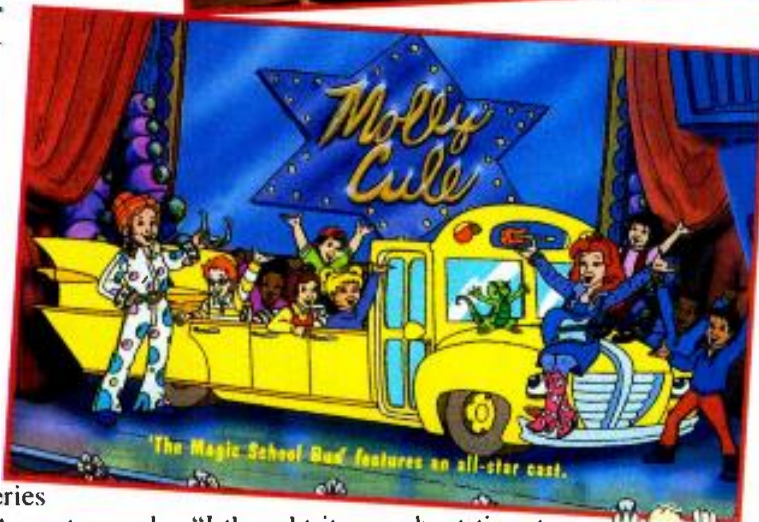
PBS, which is serving up four new shows aimed at preschoolers for 1997-98, also is implementing a public service campaign targeted to parents that promotes wholesome viewing habits for kids.

New to U.S. viewers for fall 1997 is the award-winning *Wimzie's House*, a fantasy-filled puppet adventure that is the top-rated kids show in Canada. *The Charlie Horse Music Pizza*, 12-time Emmy winner Shari Lewis's latest show, is devoted to music education and appreciation and will begin airing in January 1998; *Noddy*, a BBC-based live action/animation series taken from Enid Blyton's best-selling books, is slated for June 1998, and *Zoboomafoo*, air date fall 1998, will seek to please the youngest viewers with a daily half-hour wildlife series from Martin and Chris Kratt, creators and hosts of *Kratts' Creatures*.

Wacky and wonderful

The sole new fall offering on PBS is *Wimzie's House*, a preschool series produced by Montreal-based Cinar Films, creators of the top-ranked PBS children's show *Arthur*. The original Canadian series grew out of a collaboration, beginning in 1995, of the Canadian Broadcasting Corporation, Societe Radio-Canada and Tele-Quebec, with the participation of The Cable Production Fund and Telefilm Canada. The goal was to create an entertaining educational series to help young children develop social skills.

"So much educational material for young children seems me-centered," explains Cinar producer Patricia Lavoie.



"I thought it was about time to teach kids—even little ones—not only about self-esteem, but esteem for others."

Five-year-old Wimzie and her puppet monster family and friends play out their adventures in home day-care. There, caretaker Yaya, a 150-year-old grandmother bird (recently retired from her tour with a rock band) dispenses wit, wisdom and home-baked cookies to a collection of off-beat characters. Wimzie, the main character, is the precocious daughter of a funky airline pilot bird, Graziella, and a firefighter dragon father, Rousso. Baby brother Bo and three friends round out the colorful cast. The show uses original songs to introduce children to such prosocial themes such as friendship, cop-

ing with fears, diversity and health and safety.

Wimzie's House is slated to start weekly feeds on Sunday, October 12. "We introduced *Wimzie's House* to the PBS community at the annual meeting in Dallas," says Lorie Evans Lane, executive director of public television relations

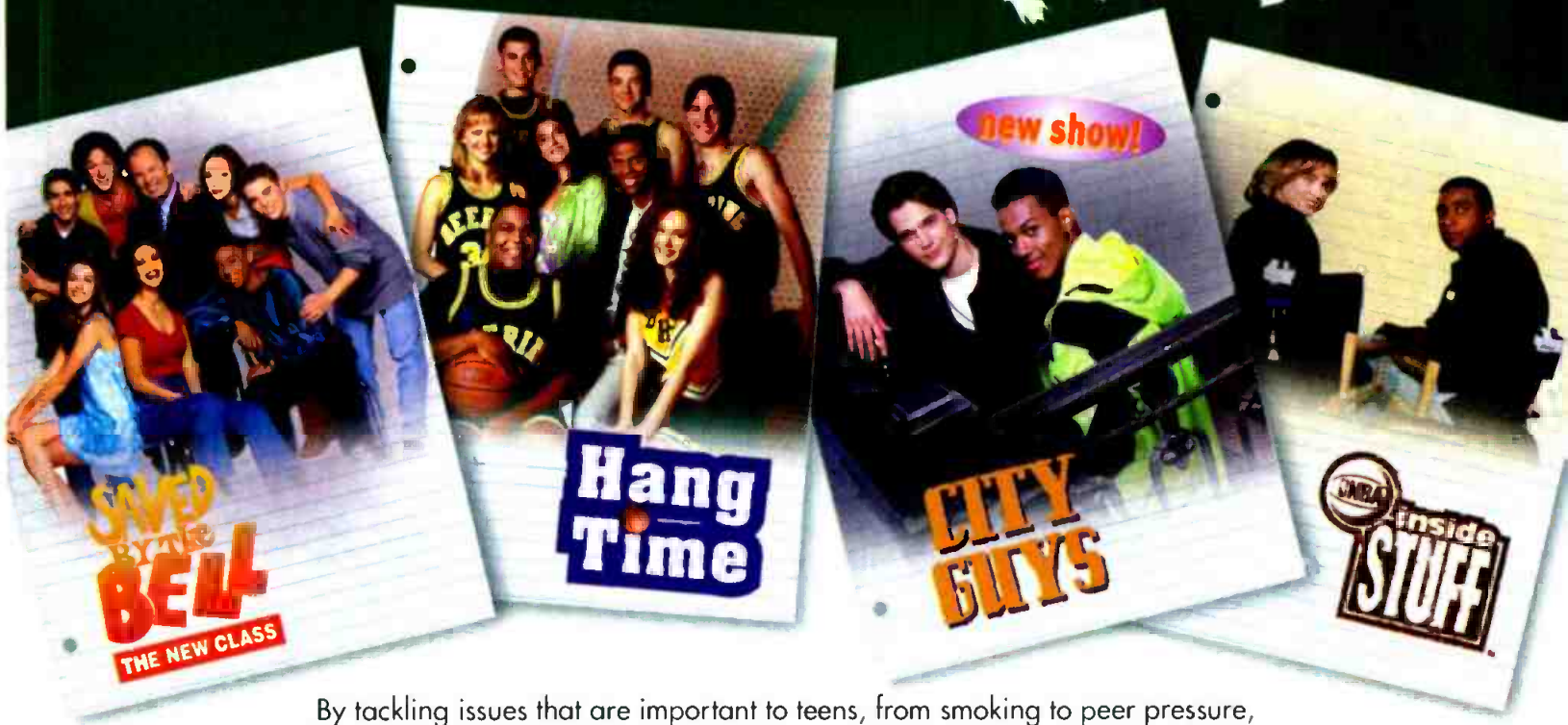
for Cinar. "Response was so positive that PBS came to us and asked us, 'Can you get it to us earlier?' We want to arrange a block feed of five hours at a time so that stations have an option to take us weekly, daily or however works best for them." With 112 episodes in the can, Cinar plans to release the first 40 this fall.

Wimzie's House will be supported in the U.S. by a national multiethnic community outreach program. A "Caregivers Guide to *Wimzie's House*" will be available in English and Spanish, and the show has its own Website at www.wimzie.com. Cinar is testing a CD-ROM version of *Wimzie's House*, and school and home video distribution and licensing and merchandising plans are in progress.

Seasonable favorites

Notable among PBS's standing lineup of favorites is *Barney & Friends*, with a new cast of children and two new characters; *The Magic School Bus*, with voice-overs by Bebe Neuwirth, Wynonna Judd, and Paul Winfield, and, of course, *Sesame Street*—which in its 29th season will become the first preschool series to focus on space and science. *Theodore Tugboat* pulls into the daily lineup as well. Two new specials for 1997 are *Elmo Says Boo!* and *Wish-*

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bone's Halloween Hound: The Legend of Creepy Collars.

Overall, PBS has 18 TV series for children: 10 for preschoolers and eight for school-age children. Quips PBS Director of Children's Programming Alice Cahn, "With more than 40 hours a week of children's programming, PBS does more quality educational kids shows by lunchtime on Monday than its commercial counterparts do in an entire week."

PBS offers local stations a promotional support package including advertising grants, on-air promos that can be custom-tailored, episode advertising, mall tours and book parties with characters, traveling shows and sing-alongs. And for local stations interested in feeding kids' tummies while feeding their minds, PBS offers several restaurant cross-promotional activities that pair *Kratts' Creatures* with Wendy's and *The Magic School Bus* with Long John Silver's.

PBS continues to pull high numbers for its programs. *Barney & Friends* faces no threat of extinction among weekday preschool viewers, pulling a solid 13.2 from October to March 1996-97. Among viewers ages 6-11, *Arthur* is the favorite, with a 2.4.

According to Nielsen Total Viewing Sources Report, PBS daytime AA ratings for children ages 2-5 and 6-11 through the 1996-97 season are up across the board. The highest-rated time of day for the preschool set is early morning (7-10 a.m.), compared with a 4:30-6 p.m. preferred time slot for the schoolgoing 6-11-year-olds.

The Smart Parents Campaign

PBS's Smart Parents Campaign is looking to win points with grown-ups who care about what kids watch.



In January 1997, PBS launched the campaign to help parents identify high-quality TV programming for their children. This multifaceted outreach uses print materials, on-air messages and a national ad and media campaign to drive home the message that parents can help their children make good viewing choices.

"We asked ourselves, 'What are the four or five things that will help kids get the most out of their viewing?'" says Cahn. "We really wanted something to put up on the refrigerator so that parents who want to use TV as a

positive tool could."

A key part of the initiative is "The Smart Parent's Guide to Kids' TV," a brochure developed by PBS with the American Academy of Pediatrics.

Also this year, PBS began national distribution of its new home video line PBS for Kids, beginning with the family series *Adventures from the Book of Virtues*. PBS also widened its reach into cyberspace as a provider of children's content for WebTV. It relaunched its Website, PBS Online (www.pbs.org) and debuted PBS Kids, a site devoted solely to children (www.pbs.org/kids/). Says Cahn, "In the early days, we were taking the outreach materials that all our series provide and reformatting them for an online audience. What has evolved is a true use of the online medium: you can talk to people, you can get input and see things change."

Cahn says that PBS is talking with producers about developing original material online, a scenario in which the characters and plot would develop and live online. "It's a very active, very viable way of encouraging children's activity and creativity. Some ideas might spin off a new TV series."

A continuing PBS outreach is the Ready-to-Learn Service (RTL). Launched in July 1994 by 11 public television stations, RTL focuses the attention of parents, teachers, caregivers and children on the importance of school-readiness skills.

Beyond ratings

In a July 10 statement, PBS President Ervin Duggan said that the television ratings agreement "appears to be the best that can practicably be achieved at this time." Allowing that the agreement may fall short of perfection, Duggan said that "PBS intends to join its colleagues in commercial broadcasting and the cable industry in implementing the new television agreement." But, added Duggan, "Parents need and deserve guidance to programs of special merit, not merely warning signs about programs they might want their children to avoid. PBS will continue to advocate a strong system of positive ratings that serve as beacons to children's programs that have educational value."

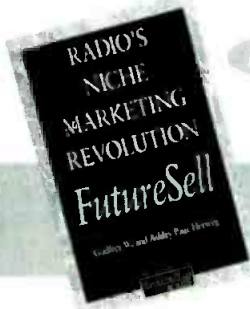
"It's disappointing that it had to come to quantitative, mandatory rule," echoes Cahn. It's a matter of making good choices, she maintains. "The more good choices you have, the more beneficial [it is] to children and parents."

Unapix gets first Annenberg grant

Unapix Entertainment says it has won the first Children's Television Programming Project grant from the Annenberg Public Policy Center (APPC) of the University of Pennsylvania. Unapix will use the \$200,000 grant toward underwriting the development of *Young Heroes*, a kids docu-drama series co-produced by Unapix and The Entertainment Group. APPC's Joe Quinlan says the grant is "part of a much broader effort to research the issues and challenges confronting children's television producers, advertisers and broadcasters seeking to obtain clearance for quality children's programming." As part of the grant, APPC will study the creation and marketing of *Young Heroes*, a series (targeted to kids 6-12) about ordinary children confronting extraordinary circumstances. The resulting research will be widely distributed, says Quinlan, who says he hopes it will lead to "new strategies for getting better programs developed, distributed, promoted and watched." —SM



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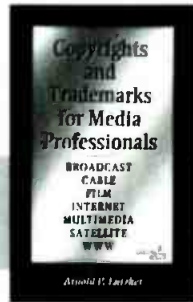
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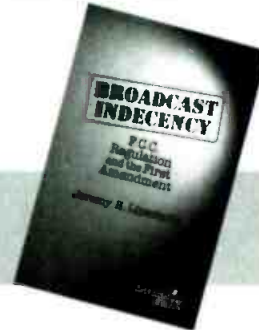
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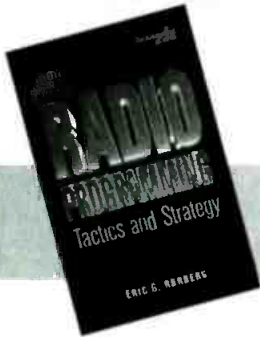
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E is for entertainment

Not all shows aim to educate; syndicators want kids to have fun, too

By Joe Schlosser

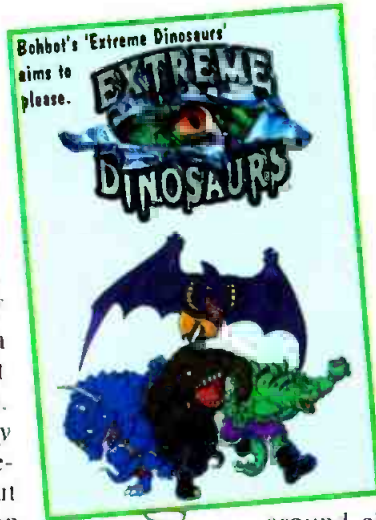


For many children, it used to be a safe bet that on a Saturday morning you could turn on the television, escape the five-day-a-week grind of school and watch a cartoon or action show that did little more than entertain.

Cartoons such as *Scooby Doo* and *G.I. Joe* never pretended to be anything but pure fantasy. Now, when kids turn on the TV on Saturday mornings, they are faced with cartoons and live-action shows that are trying to teach while they entertain.

With the FCC requiring TV stations to air three hours of children's educational programming each week, the major broadcast networks are no longer the channels children automatically turn to. Since most of the major broadcast networks carry children's programming only on Saturday mornings, the few hours they do air most likely are FCC-friendly hours.

"Everything that runs on CBS Satur-



around children's entertainment programming?

"They either have to come to the plate with hit shows or start making more FCC-friendly cartoons and live-action programs," Carroll says.

New children's venues have opened in the last 10 years, especially in cable television. Networks such as Nickelodeon, the Cartoon Network and a proposed Fox children's network give kids an alternative to the broadcast networks' fare. But syndicators quickly point out that those outlets can be great for kids, but they are

very limiting for syndicators.

"It seems to get harder to get on the air each year," says Robby London, DIC Entertainment executive vice president of creative affairs. "One of the reasons is this post-merger landscape. Even though there are more outlets, they seem to be controlled by fewer entities at the top." And London says that even DIC, which is owned by The Walt Disney Co., has problems getting good premium domestic placement for its shows.

So, is there a place in the market today for noneducational children's programming? Kaaren Brown, executive vice president of Bohbot Productions, says there is. Her company is debuting two shows (*Extreme Dinosaurs* and *Extreme Ghostbusters*) this fall that are not necessarily FCC-friendly.

"Certainly we all have a sense of responsibility, and I think educational programming is wonderful, but I also think there is a place for escapism," Brown says. "When adults get home they turn to shows like *Xena* and *Star Trek*. What about a kid who just took a 20-word vocabulary test? He wants a half hour away from school."

Barbara Schwecke, vice president of Sachs Family Entertainment, says pro-

Children's syndicated cartoons and live-action shows debuting this fall

Mummies Alive! (animated)—Distributed by Claster Television, *Mummies Alive!* chronicles a group of Egyptian mummies brought back to life after 3,000 years. The mummies' mission is to protect a 12-year-old boy who unknowingly embodies the reincarnated spirit of an ancient Pharaoh.

Wacky World of Tex Avery (animated)—Distributed by The Program Exchange, *Wacky World of Tex Avery* is a series of comedic short segments in the "squash and stretch" animation style pioneered by longtime animator Tex Avery. Each segment will star one of seven original Avery characters.

Extreme Dinosaurs (animated)—Distributed by Bohbot Entertainment, *Extreme Dinosaurs* follows four dinosaurs that return after 65 million years to settle a score with a gang of ruthless raptors.

Zorro (animated)—Distributed by Sachs Family Entertainment, *Zorro* along with his sidekick Bernardo, fights for justice and rights the wrongs inflicted against local townspeople by Captain Montero.

Van-Pires (live-action and computer animated)—Distributed by Summit Media, *Van-Pires* are created when a mysterious meteor crashes into a junkyard and derelict cars are suddenly turned into human-like forms. The *Van-Pires* have a master plan to drain the Earth of all its natural gas. Four teen-age *Van-Pire* hunters try and destroy the gas-sucking invaders. P up or down?

Extreme Ghostbusters (animated)—Based on the motion picture "Ghostbusters," the comedy series centers on four inner-city teen-agers who fight to keep Manhattan safe from invaders.





D. Sney's 'Gargoyles' is among the top-5 favorites of kids.



ducers and syndicators should think entertainment first, education second when creating a show: "If you have the ability to create entertaining programming that has some educational over-

tone, that is wonderful. But I think the first criterion should be entertainment, even in what we call FCC-friendly programming. That is what all of us turn on the television for, to be entertained, and I think children are no different."

Sally Bell, executive vice president of Claster Television, says that as far back as the Roman Empire, children and adults have looked to be entertained by circus acts and traveling shows. "When we start saying that all programming has to be one type, I think we'll turn kids off from television altogether," Bell says. "Educational programming has its place, as does entertainment programming."

Some syndicators say age plays a big part in deciding who should watch FCC-friendly shows and who wants just to fantasize. DIC Entertainment's London says that producing educational programming for children 2-6 is a viable business, but for ages 6-12 it is another story: "No matter how well we producers try to weave the education into compelling entertainment, it is like they can just sniff it out. There are now places they can get entertainment; they can go to cable, the Internet or someplace else."

With the added competition and fewer network outlets, many syndicators say the quality of children's programming has been raised. When they come to the table, syndicators say they now have to have the best in animation and in live-action programs. "You better have something that is really high-concept, something that kids can grab on to quickly," Bell says. "The bar absolutely has been raised, and it is better for the industry as a whole."

Top Syndicated Kids Series, May 1997

Demographic Ratings/Share

	Kids 2-11 (96TP*)	Kids 6-11 (96TP*)	Teens (96TP*)
Morning strips			
Power Block	2.5/14(3.3/18)	3.0/16(3.4/19)	1.4/13(1.7/11)
Spiderman	2.5/14(4.4/24)	2.7/16(4.7/26)	1.1/14(1.4/16)
Garfield & Friends	2.3/13(2.7/15)	2.5/15(3.0/17)	1.3/14(1.3/12)
Gargoyles	1.8/15(2.7/18)	2.0/18(2.8/19)	1.3/14(1.3/14)
Aladdin	1.7/15(2.3/19)	1.6/16(2.4/21)	1.0/16(1.0/14)
Masked Rider	1.7/12(2.5/17)	1.7/13(2.8/18)	0.6/7(1.0/7)
Quack Pack	1.5/11(2.7/20)	1.6/13(2.7/22)	0.7/10(1.2/16)
Batman & Robin	1.3/10(2.1/14)	1.0/12(1.7/17)	0.4/9(0.6/9)
Bruno the Kid	1.3/8(1.9/13)	1.1/8(1.3/14)	0.7/7(0.4/6)
Darkwing Duck	1.2/12(1.5/17)	1.2/14(1.5/18)	0.8/11(0.8/13)
Afternoon Strips			
Power Rangers	5.2/19(7.4/27)	4.8/18(8.8/28)	1.5/6(3.4/12)
Big Bad Beetleborgs	4.0/17(4.5/21)	3.8/16(4.7/20)	1.2/5(2.4/11)
Quack Pack	3.9/15(4.1/16)	4.0/16(4.3/16)	2.3/9(3.7/14)
Aladdin	3.8/15(4.6/16)	3.8/16(4.9/16)	2.6/10(2.0/9)
Bobby's World	2.6/15(2.1/16)	2.2/15(2.0/17)	1.0/7(1.2/10)
Batman & Robin	2.3/16(2.0/11)	1.3/12(1.3/10)	0.9/10(0.6/7)
Gargoyles	2.2/10(3.6/16)	2.1/10(3.6/16)	2.3/9(1.7/10)
Animaniacs	2.1/7(2.1/8)	2.3/7(2.0/8)	1.2/5(1.7/7)
Bugs & Daffy	1.7/8(1.8/10)	1.5/8(1.7/9)	1.0/5(1.1/7)
Darkwing Duck	1.6/11(2.1/15)	1.4/11(1.9/15)	1.1/6(1.3/8)
Weeklies			
All Dogs Go to Heaven	2.9/15(2.4/13)	3.0/14(2.8/14)	1.0/8(1.2/9)
Timon & Pumbaa	2.9/12(3.7/17)	2.8/13(3.7/18)	1.3/8(3.0/15)
Richie Rich	2.4/11(2.1/14)	2.7/12(2.2/13)	1.1/9(1.4/12)
Dragon Ball Z	2.0/11(1.8/10)	2.8/13(2.2/11)	2.5/17(0.4/9)
Dragon Flyz	2.0/10(2.3/13)	2.8/10(2.9/15)	0.8/6(0.9/10)
Ghostwriter	2.0/9(1.6/7)	2.6/11(1.8/8)	1.0/7(1.1/8)
Amazin' Adventures	1.9/8(1.6/11)	2.0/8(1.8/12)	0.5/6(0.8/10)
WMAC Masters	1.6/6(1.7/8)	1.9/6(2.0/9)	1.8/8(1.3/7)
Flash Gordon	1.5/7(1.0/7)	0.8/6(1.3/8)	0.3/5(0.5/4)
Bill Nye the Science Guy	1.1/9(1.2/9)	0.9/10(1.2/8)	0.5/8(0.9/6)

*Rating of May 1996 time-period predecessor

Source: Petry analysis of May 1997 Nielsen NSI ratings

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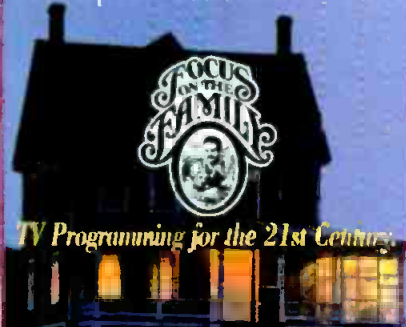
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Syndication's FCC Learning Curve

Producers struggle with commission's definition of educational

By Joe Schlosser

When Summit Media President Shelley Hirsch decided to launch a new animated children's program into syndication this fall, he did so with caution.

Hirsch hired two psychologists to help "draw up the curriculum" for *Mr. Men*, an animated series for young children. One psychologist is in Canada; the other works for the New York City school system. Hollywood types have been known to occasionally have a shrink around, but psychologists now are becoming the hip thing for children's programmers—or at least those trying to get the coveted FCC-friendly stamp of approval.

"The FCC is cute," Hirsch says. "They mandate what they want, but they don't tell you exactly what they want. It is very loose."

He says that getting an FCC-friendly children's show into syndication is important these days, because starting Sept. 1 the FCC will require broadcast networks to air a minimum of three hours of educational programming per week.

To make it even tougher on syndicators like Hirsch, the broadcast networks have all but ridded themselves of children's programming this fall, many scheduling only the minimum three hours per week. On top of that, Hirsch says, figuring out exactly what the FCC is looking for in a children's program is not clear.

"What do they mean by the term educational?" Hirsch asks. "I'm not quite sure what they want. If what the government mandates is somebody standing in front of a classroom with a pointer, it will lead to the demise of over-the-air children's television."

Ed Chiodo, co-executive producer of the upcoming pre-school series *The Crayon Box*, says FCC guidelines are too vague.

"The terms they use and the guidelines they set are really open for interpretation in terms of morality versus curriculum," Chiodo says. "Whether some of these shows like NBC's *Saved By the Bell* are truly educational, I'm just not sure."



FCC spokesperson Barbara Kreisman denies that the new rules mandated by the Children's Television Act are vague. She says it is now up to the individual licensee (broadcaster) to determine whether the information in a children's show meets the FCC criteria.

"There is nothing vague about it," Kreisman says. "A significant part of the program has to be informational and educational. It has to have an informational effect and objective."

Hirsch says it is vague and that even

New educational, FCC-friendly programs debuting this fall

Popular Mechanics for Kids (live-action)—Young viewers will be shown what it takes to build and operate what they see. Field reporters, consisting of children in hard hats will go to various sites with experts and provide demonstrations. *Popular Mechanics* is distributed by Hearst Entertainment and premieres in late September.

Salty's Lighthouse (animated)—Aimed at pre-school children, *Salty's Lighthouse* is being developed with officials from Bank Street College of Education. The Sunbow Entertainment series is a mixture of cel animation and stop-motion footage. The show follows the adventures of Salty, who is a lighthouse keeper, and his nautical friends.

Bananas in Pajamas and The Crayon Box (live-action)—The *Crayon Box* joins *Bananas* this season as a companion show, sharing a 30-minute time

period. *The Crayon Box* targets pre-schoolers and features the mischievous "Banana Twins" and their friends on Cuddles Avenue. The show will combine live-action and animation to teach children good sense and behavior. It is distributed by Sachs Family Entertainment and debuts in syndication the week of Sept. 15.

Enchanted Tales (animated)—*Enchanted Tales* is a collection of animated stories based on classic literary works. The weekly one-hour programs will feature stories such as *Snow White*, *Peter Rabbit*, *Treasure Island* and *Hercules*. Distributed by Summit Media, *Enchanted Tales* premieres the weekend of Sept. 20.

Mr. Men (animated)—*Mr. Men* has an animated cast of more than 40 characters that all have different personality traits. Mr. Happy, Mr. Bump and Miss Scatterbrain are a few. Distributed by Summit Media, the show tries to educate children about emotions and how to handle them.





with a friendly cartoon such as *Mr. Men* he is left unclear with the FCC guidelines. *Mr. Men* is filled with characters in various geometric shapes, each with a different personality trait. He says *Mr. Men* teaches children how to handle people with varying personalities in everyday situations. Hirsch says even a children's show with such an innocent-sounding storyline needs a psychologist or two these days.

Networks, and now syndicators such as Summit Media, are bringing in psychologists, educational advisers and even pediatricians to help them decide how to craft their shows. The advisers also work to insure that series such as *The Crayon Box* are aimed at the right age group—preschoolers, in the case of *The Crayon Box*.

"We allow the licensees to bring in anyone they want to say their show is educational," the FCC's Kreisman says. "They can bring in someone if they need help to do just that. But if the licensee brings in an expert that tells me that the *Mighty Morphin Power Rangers* is educational and informational—forget about it."

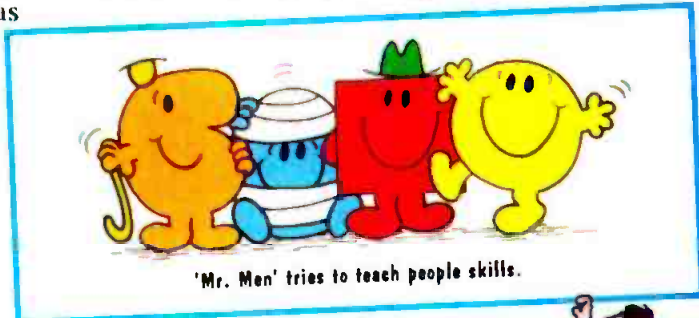
The FCC spokesperson also says that

starting in the fall, broadcasters will have to identify programming as educational by using an icon on the screen.

To appease the FCC and parents, syndication giant Saban Entertainment has taken the advisory role to a new level. Saban created a panel of doctors, teachers and psychologists just for its new children's show *The All New Captain Kangaroo*. Fox and other networks have created similar panels in the past, but Saban was the first producer/syndicator to do so.

"Syndicators and programmers that are really going to do well in this business are ones that have gone to the next step and do just that," says Karen Jaffe, a longtime children's television activist, of Saban's panel. "Once you bring in the experts then you can develop some goals and objectives that are truly educational."

Hirsch and many independent syndicators rely on TV stations as their top, or, in some cases, only outlets for their programming. Hirsch worries that the FCC may take the broadcast rules for children's programming even further, thus



leading more children to cable television. Cable networks such as Nickelodeon, The Disney Channel and The Cartoon Network are not regulated by the FCC and adhere to different guidelines.

"I think it is unfair," Hirsch says. "Why is Nickelodeon and Cartoon [Network] exempt? I kind of think we are leading the kids to cable and away from



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commercial broadcasting.”

In at least one instance, however, it's the other way around. Cable network Nickelodeon's *Nick News* is in its fourth year of syndication, and seems to have found a successful format for educating and entertaining. The half-hour news show, syndicated by Paramount Domestic Television, is sold in 165 markets representing 96% of the country. The program presents current and historical events from a kids' point of view, and has tackled tough issues such as AIDS, the bombing in Oklahoma City and kids and guns. It is hosted by journalist Linda Ellerbee.

Cable networks such as Nickelodeon and The Cartoon Network have seen

their ratings and advertising revenue soar over the past few years. Some syndicators say it is partially due to cable's un-FCC regulated ways, others like Jaffe say cable is just programing quality shows.

“It seems to me that cable is doing fairly well without them [FCC rules],” Jaffe says. “The success of The Disney Channel and Nickelodeon is due to quality programing. Cable has its own rules and regulations anyway.”

The FCC spokesperson says the rules are not tough, and that there are no plans

on tightening them in the future. “Three hours a week doesn't seem to me to be an unreasonably terrible burden,” the spokesperson says. “Licensees hold a public trust and there is a general obligation to serve the needs and interests of a community. What the Children's TV Act did was particularize that obligation—you must serve the children in your audience.”

Chiodo may have the answer everyone is looking for. “Personally, I'm not sure if TV is the best place to be teaching kids, anyway,” Chiodo says. “I'm not a big fan of the FCC mandating times and things like that. I think it is a parent's responsibility. I grew up on *Looney Tunes*. That certainly wasn't educational.”

Knock, Knock. Who's There? The New 'Captain'

Syndicator aims to wed '90s sensibilities with the spirit of the original

By Joe Schlosser



Saban Entertainment is going to great lengths to ensure that *The All New Captain Kangaroo* doesn't veer too far away from the original Bob Keeshan shows.

Set to debut this fall in syndication, the new version will have a new Captain and other '90s elements, but officials at Saban are hoping that the show comes off somewhat like the original.

“We have great respect for the history of the show and the memories that so many Americans have from growing up with Captain Kangaroo,” says the show's producer, Elie Dekel. “We feel a great sense of responsibility in living up to that.”

Captain Kangaroo ran on CBS from 1955 to 1984 and then on PBS from 1984 to 1993. Many characters and ideas from the original show will be used for the new version, but Keeshan himself will not be involved. Keeshan, the creator and actor who played Captain Kangaroo for 28 years on CBS, was offered but turned down an advisory role with the show.

Either way, Saban officials were intent on bringing a new Captain to the television screen. After a search that included more than 1,000 candidates, Saban found its Captain in John McDonough. He's a 43-year-old Connecticut actor with a back-



Saban is trying to produce the new 'Captain' to comply with the FCC's educational mandate.



ground in children's educational theater.

“John is everything and anything we could have hoped for in trying to cast such a big role,” Dekel says. “He will be the Captain to a whole new generation.”

McDonough, who sports a beard and wears a blue suit trimmed with gold in his new job, says he understands the importance of his role: “We are treating this with kid gloves. I'm having fun and know that this is a great opportunity for me.”

Along for the ride again are Mr. Moose, Grandfather Clock, Bunny Rabbit and a new Mr. Green Jeans. Saban, which is taping 26 episodes of *The All New Captain Kangaroo* at Busch Gardens in Tampa, Fla., plans to incorporate its surroundings into the show. Busch Gardens Zoo conservationist Margo McKnight and Chuck Cureau, an animal expert from neighboring Sea World, will

be part of the show's regular cast. Animals, both live and animated, also will be featured throughout each episode.

“The Captain will sometimes go to Busch Gardens, visit a newborn bird or focus on a particular animal,” Dekel says. Episodes will have a single theme and will feature a music video geared to the Captain's preschool audience.

Saban has taken steps to ensure that the new *Captain* complies with the FCC's edu-

cational mandate. The syndicator (perhaps best known for *The Mighty Morphin Power Rangers*) has created an advisory board of child development professionals. The board assists the show's producers with everything from casting to scriptwriting.

With one show done, Eric Rollman, Saban executive vice president, says he is sure the advisory board is paying off: “A few people have said to us, ‘Gosh, it is a really neat show, but why is it educational?’ I think that is the biggest compliment you could give us, because the educational value is there, but people don't realize we are teaching.”

Rollman and Dekel say the trickiest part of reviving the show is trying to keep it relevant and compelling to children today. “We're hoping to bring the best of what the show was, contemporizing it and also trying to remain true to its spirit,” Dekel says. “That's not an easy task, but I think we're doing it.”



Advertisers See Big Buys in Little Eyes

By Bill Crowe



Media savvy" kids and the ever-expanding cable television market may be playing a role in increased spending on commercials on children's TV, industry executives say.

Children are becoming more sophisticated viewers in this high-tech age and, as a result, are playing larger roles in family purchasing choices, such as computer hardware and software, said Toper

Taylor, senior vice president and head of U.S. operations for Nelvana, a studio that specializes in children's animation.

"You're even looking at car companies advertising at kids because they influence their parents' purchases," Taylor says.

No minivan manufacturers have approached Nickelodeon to advertise on its children's shows, but there's always that possibility, says Sam Moser, senior vice president of advertising sales for Nickelodeon, Nick at Nite and TV Land. However, he says that "sometimes kids are the tie-breaker" in family purchasing decisions.

"There is no question that kids are more 'media savvy,'" says Marjorie Kaplan, senior vice president of children's programming for the Discovery Network U.S. and senior vice president for children's products for Discovery Enterprises Worldwide.

Kaplan, whose cable outlets include Animal Planet, the Discovery Channel and the Learning Channel, says, "adult advertisers are looking at kids earlier and earlier and trying to create brand-name loyalty."

"They know who they are and they know what they are watching and what brands they want to identify with," Kaplan says, adding that opportunities to reach kids with programming have grown because of cable.

Shelly Hirsch, CEO of Summit Media Group, a New York-based syndicator of children's programming and a media buyer, estimates that total spending for commercials on kids' TV has surpassed \$1 billion a year.

According to Competitive Media Reporting, in 1996, advertisers spent \$894

KIDS' TV ADVERTISING BY PROGRAM TYPE, 1996

Dollar amounts in thousands

Program Type	Cable	Network	Syndicated
Animation	\$224,080.1	\$286,008.5	\$177,850.5
Children's Educational/Instructional	\$551.5	\$121.6	\$705.5
Children's News	\$177	-----	\$677
Children's Sports	\$113.9	\$112.4	-----
Children's/Family Entertainment	\$72,152.9	\$90,985.5	\$20,921.6
TOTAL	\$317,075.6	\$377,228.1	\$200,166.7
Percentage change between '95 and '96	+48.1%	+7.5%	-17.1%

KIDS' TV ADVERTISING BY PROGRAM TYPE, 1995

Dollar amounts in thousands

Program Type	Cable	Network	Syndicated
Animation	\$169,725	\$290,144.2	\$206,807.5
Children's Educational/Instructional	\$247.3	\$1,006	\$486.5
Children's News	-----	-----	\$664.5
Children's Sports	-----	\$52.2	-----
Children's/Family Entertainment	\$44,095.4	\$58,958.7	\$33,413.1
Prime Time Kids' Shows	-----	\$749.6	-----
TOTAL	\$214,094.8	\$350,910.7	\$241,432

Source: Competitive Media Reporting



million on children's television, up 11% over 1995, when they spent \$806 million. The largest increase in ad spending from 1995 to 1996 took place in cable, up 48%, from \$214 million to \$317 million, while advertising in syndicated programming lost 17%, from \$241 million to \$200 million. Advertising on network programming moved the least, from \$351 million to \$377 million, up 7.5%.

Cable's dramatic growth in kids advertising last year was led by Nickelodeon's 30%-plus gain in sales, to more than \$200 million. Competitive Media Reporting also notes that it started reporting data for the Cartoon Network for the first time last year, when the five-year-old network posted roughly \$50 million in sales.

Cable's gain, however, has been syndication's loss. Bill Hall of Katz Television says declining advertising on syndicated children's programming "is directly connected to the emergence of Nickelodeon... They can target those kids all day long, and they're doing an excellent job of it."

According to Moser, a wider variety of

new clients—such as the computer and video equipment industries, retail stores, hair product companies and clothing manufacturers—are looking at Nickelodeon and other kid's programming as an alternative.

"Fashion has become big," Moser says.

Such traditional children's products as toys and cereals still generate a substantial amount of advertising spending, Moser says, but the percentage of overall business for which they account has diminished slightly.

"Everybody wants a piece of Nickelodeon," Moser says.

Part of Nickelodeon's formula for success has been that the network reinvests some of its advertising revenue in program and feature-film development, Moser says. They have already released "Harriet the Spy" and "Good Burger," and a "Rugrats" animated feature to be produced with Paramount and Klasky Csupo Inc. is scheduled for release next year. Moser says Nickelodeon, which he called the largest producer of kid's TV in the world, also is building a new \$350-





million animation studio in Los Angeles.

"Nickelodeon is very much entrenched in children's lives," Moser says.

Feature-film companies also rely on TV ads to push both box office and merchandise sales, Taylor says.

"If you want to open a picture, the only effective means is TV," Taylor says.

Hirsch says the ideal kids' demographic is age 6 to 11, and that "the kids' demographic is relatively inexpensive to reach from a cost factor," explaining that "when a few kids see a show it can spread like wildfire."

Kids are attracted to any kind of licensed product as early as age 3, Tay-

lor says, adding that by age 7 they are rushing to be first in line to buy a specific toy. Kids also demand brand-name merchandise at an early age, he says.

"By age 13, the brand name becomes critical to a teen's purchasing power," Taylor says.

Kids are still selective as well, noting that children could pick out the genuine Beanie Babies product from some similar merchandise released soon after, Moser says.

Rob Corona, senior vice president of

domestic distribution for Hearst Entertainment, says kids also are interested in exciting, high-tech programs which are also educational. His company is debuting a new show in the fall, *Popular Mechanics for Kids*, which Hearst has sold as FCC-friendly.

He says the program, scheduled to run in 94% of the markets in the country and all of the top 50 markets, will take kids on rides on a nuclear submarine and an F-14 Tomcat. Corona adds that test groups of children reacted with yawns when asked if they would like to see a segment on trains, but their interest grew when asked if they would like to see a train that goes 200 miles per hour.

SCHOLASTIC PRODUCTIONS BANKS ON BEST-SELLERS

Without so much as a crystal ball, Scholastic Productions has predicted a formula for success: create children's television series and features based on its own best-selling kids books. Ever heard of "Goosebumps," "The Magic School Bus" or "The Baby-sitters Club?" You can be sure that kids from coast to coast have, and they're not only reading the books but also tuning into some of the hottest properties on the air.

Goosebumps, a Scholastic book and TV property, is the number-one-rated kids show that, in its second season, moves to Saturday morning on Fox. The live-action horror anthology is based on the mega-selling series by R.L. Stine.

Meanwhile, "The Baby-sitters Club," a successful Columbia Pictures and Beacon Communications film that runs on HBO and The Disney Channel, also is an award-winning TV series and home video. It's based on the best-selling book series for preteen girls, with 125 million copies sold.

The superlatives, driven by name recognition, merchandising and cross promotion, go on to encompass the animated science adventure series *The Magic School Bus*, which, in its third season, is among the highest-rated PBS shows for school-age children; *The Indian in the Cupboard*, a cable feature film which is ranked number one in video rentals and number three in video sales, and the three-generation pleaser *Clifford the Big Red Dog*, which Scholastic is developing for TV for fall 1998.

Deborah Forte, division head of Scholastic Productions, is the creative force behind this up-and-coming production



company's success. Forte, senior vice president of Scholastic Inc., runs Scholastic's worldwide feature film, television and video business, including licensing and marketing of media properties.

"One of the ways I can explain our success is that we never underestimate our audience. We have a total respect for kids, based on a 75-year history of communicating with children," she says. Forte, who has headed the production company since 1993, emphasizes that "kids are exclusively the focus of our business: they are not a stepchild of an adult business."

While Scholastic Productions plans original programming that is not literature-based, Scholastic Books will ultimately publish books based upon new material.

"Research tells us," Forte says, "that if kids like what they watch on television, they will go back and read the book."

One such project in development is *Spike & Satch*, an original project for television that will combine live action, puppets, claymation and graphics to introduce American geography and culture to preschoolers.

Scholastic's newest hot book-based property is *Ani-morphs*, a sci-fi action/adventure series that will debut globally on Nickelodeon in fall 1998. The half-hour, live-action drama is based on Scholastic's best-selling book series by K.A. Applegate.

"My particular passion is to produce quality programming for older children," Forte says. "Unless we want to lose the kids from 8-12, we need to provide them with an exciting media experience to keep them coming back to children's TV."

—MYG



U.S. Companies Look For The International Angle

Kids channels benefit from extensive libraries

By Lloyd Shepherd



Ren & Stimpy versus Tom & Jerry versus Masked Rider is the kind of novelty confrontation one might expect during a Christmas special. But that unlikely trio also represents the tussle for younger eyeballs around the world, as three U.S.-backed panregional players fight for attention from the most cynical, unsentimental, demanding viewers of all: kids.

Local children's channels from domestic players may be on the increase, but Cartoon Network, Nickelodeon and Fox Kids Network are attempting to prove that, where children are concerned, some things are both fundamental and international. The core of their programming is, of course, American, as is their tendency toward mildly subversive "us-against-them" on-screen attitudes designed to attract the world's kids.

The most panregional is Turner's Cartoon Network, now part of the Warner empire. Turner's distribution strategy has always been, in the words of Cartoon Network Worldwide President Betty Cohen, "getting the brand in everywhere as quickly as possible, then seeing where the opportunities are for local channels."

Cartoon Network, poised to further its international reach, had been banned in France because it didn't contain enough French and European programming. But in June, French regulator CSA bowed to a European Court ruling that any channel licensed in European Union territory (the Cartoon Network is licensed in the UK) must be given carriage even if it doesn't meet local content quotas. After the ruling, Cartoon Network said it is negotiating a French cable license with the CSA. The

network also now is allowed to be carried in Belgium, where a similar law was overturned.

Viacom's Nickelodeon has taken a distribution route different from Cartoon Network's. Its first channel was Nick UK, a joint venture with



pay-TV operator BSkyB in 1993 and a completely tailored service. New channels followed in Germany and Australia, before the first panregional service launched in Latin America last Dec. 20. It now reaches 2 million homes via cable and digital DTH (it's on both Galaxy Latin America and Sky Entertainment Latin America). Most recently, Nickelodeon launched Nick Nordic in Scandinavia; it plans to launch in October a 12-hour cable service in Turkey. Overall, it reaches more than 100 million homes worldwide, including the U.S.

According to Jon Miller, managing director of Nickelodeon International, "We want to target all our markets. We're not just about putting a signal in the sky." The Latin service split into three in March, introducing different time zones and a Portuguese-language feed. Blocks of Nick-branded programming also have been used



on terrestrial broadcasters to prepare the way for possible future Nick services: such blocks are broadcasting in Malaysia, Thailand, Spain, the Middle East and Israel.

Fox Kids Network, owned by the newly merged Fox Children's Network and Saban Entertainment, is the newest kid on the block.

It's adopting a strategy similar to Nickelodeon's. Currently, it offers channels in the UK and Latin America and a linked service in Australia to which it supplies programming. According to Kim Hatamiya, senior vice president, Latin America and Asia, the Latin service was due to break 3.5 million subscribers in March. In the UK, it is a basic channel on BSkyB's DTH platform; it also is carried on cable, with approximately 4.5 million subs.

The channels have one thing in common: their core dependence on a major programming library—particularly in the case of Cartoon—or a major programming source. Nickelodeon, which made its name in original kids production in the U.S., now has a sizable library that drives international channels. Nicktoons, Nickelodeon's primary brand for cartoons, has produced 315 episodes since 1991; Jon Miller, managing director of Nickelodeon International, estimates that half of the international schedules are library driven.

Cartoon Network now has a new programming toy—the Warner Bros. vault, stuffed with some of the most recognizable animated programming in the world. "We don't have totally full access to the WB library, because of existing deals," Cohen says. "But there will be full access at some point in the future."



Think Locally, Act Cooperatively

A commentary from David W. Kleeman

Executive director of the American Center for Children's Television, Des Plaines, Ill.

Local broadcasting is a competitive world, but collaboration just might make children's educational television a success for stations and families.

Recently, the Annenberg Public Policy Center released an interview-based report about broadcasters' response to the new children's TV rules.

They found that local stations rarely receive public comment—praise or criticism—about their children's shows. Broadcasters infer that parents don't care and conclude that their E/I programs are destined for low ratings.

At the same time, almost none of the stations surveyed promotes its educational programs beyond the bare essentials—newspaper listings and occasional on-air promos. With downsized staffs, stations say they have neither the resources nor the personnel to make significant outreach efforts.

A separate Annenberg study adds the view from the receiving end of the signal. Most parents, the researchers found, are very concerned about what's on TV; they believe their children would watch educational shows. Few know how to find them, however: Only one in 50 could identify the "E/I" designator.

Parents who are motivated to pose questions or comments may hit a brick wall. The Annenberg researchers found that it often took repeated phone calls or multiple transfers to find a local station's children's TV liaison. Under the FCC rules, every licensee needs a point person for all inquiries, suggestions and complaints about children's programming.

Connecting these findings, an idea emerges: Broadcasters in a community should be allowed, perhaps even encouraged, to band together to hire a single person as marketwide children's television liaison. This person would be committed to making educational and informational television succeed for broadcasters, children, parents and educators.

He or she would maintain currency with every licensee's public file (although someone at the station still would have to file the quarterly reports) and would alert any station in danger of falling short of the three-hour processing guideline. Representing every station but beholden to no single one, the liaison would research viewer inquiries and mediate complaints.

For understaffed stations, these services alone should be worth their investment in a consortium. But these are just the

reactive roles of the liaison; he or she also should have an extensive proactive function, conducting promotion and outreach to inform families about locally available children's programming.

Depending on the market's needs, the liaison could write a column for a local paper, spotlighting the coming week's programs; distribute flyers with educational program listings to schools; develop a traveling show on how to watch TV wisely; make presentations to PTAs, service organizations and community clubs, and forge promotional partnerships with local businesses and museums.

The possibilities are limited only by the energy and creativity of the person; someone with teaching or public relations experience would be ideal for the task. Effective ideas could be shared online or through a newsletter or annual conference, perhaps linked with NAB's Service to Children Symposium.

The communitywide contact would provide a level foundation for all stations—equal cost, equal benefit. Of course, no broadcaster would be discouraged from additional promotion, marketing or branding of its own schedule.

Stations might need an antitrust exemption to collaborate. However, Congress has been willing in the past to offer such waivers, especially when they see potential for benefit to children.

Also, it's unclear whether a single marketwide children's TV liaison meets the letter of the FCC's rules. The Report and Order uses the term "at the station" in defining the role.

On the other hand, it seems quite clear that this idea fulfills the spirit of the law. Also in its Report and Order, the commission wrote that the liaison and other public-information requirements are intended to "assist parents who wish to guide their children's viewing" and to "help parents and others have an effective dialogue with broadcasters in their community."

How better to guide viewing than with one-stop shopping—a single phone number (local telcos, please reserve 454-3788: 4KIDSTV) to reach a knowledgeable, dedicated person who can recommend age-appropriate programming across all stations? Who better to foster dialogue than a sympathetic advocate charged with settling concerns or complaints who provides a community presence wherever parents gather?

For the Children's Television Act truly to succeed, parents need information and broadcasters need audiences; here's an idea that enhances both. There's one way to find out if it will pass muster with the FCC: Do we have a volunteer?



"Broadcasters in a community should be allowed, perhaps even encouraged, to band together to hire a single person as marketwide children's television liaison."

Broadcasting

July 28, 1997

Studios bemoan price increases

Cost of writing talent is getting out of hand, they say

By Lynette Rice

Sign an up-and-coming show creator for a reasonable two years and you've got what the TV industry calls a development deal.

Lock up the latest wunderkind in an exclusive five-year contract and you've got what one studio head describes as "a virus."

The recent spate of writer development deals—some of which have exceeded \$17 million—was identified by a gathering of studio heads last week as one of the unnecessary evils of creating a hit show.

While Universal Television has deals with some of the industry's top writers—Jonathan Axelrod and James Widdoes, among them—Chairman Greg Meidel, in a panel discussion last week, identified the latest mega-deals as a virus "we've got to cure."

"My cost of doing business with a particular writer has gone from \$300,000 to \$2 million," said Meidel, sounding like a sports team owner bemoaning the rookie inflation that has swept that industry.

"It's pretty difficult to justify those kinds of expenditures," Meidel said. "And it's happening across the board. It's not the A talent that's becoming extremely expensive. All of a sudden it's the B and C talent that is skyrocketing to new heights."

Joining in the panel discussion in Pasadena were Warner Bros. TV's Tony Jonas, Columbia TriStar's Andy Kaplan and Paramount's Garry Hart, among others.

In some cases, the economics make sense, insiders say. One hit show can help a studio like 20th Century Fox TV—which is rumored to have paid writer Steve Levitan (NBC's new *Just Shoot Me*) more than \$17 million for his deal—at least break even on such mega-deals.

What's more, high-paid show run-

ners are more likely to attract the Kirstie Alleys or Tony Danzas of the industry, promising better time slots on the fall schedules.

"If you believe somebody is capable of delivering you your next *Seinfeld* or *Home Improvement* or *Friends*...you're gonna step up and pay the big dollars," said panelist Sandy Grushow, president of 20th Century Fox TV, home to such high-paid show creators as David E. Kelley, Chuck Lorre and Danny Jacobsen.

"As they say, it only takes one," Grushow said. "If someone walks into your office, and you believe that lady or that gentleman has [a hit show] in them, and you're willing to invest in your business, then you pay the price."

But not all studio heads are willing to give in to the latest trend of mega-deals. Disney's head of television,

Dean Valentine, called on broadcast networks to help stem the tide. While making such deals is the only way to stay in business, "we are the tail that wags the dogs of the networks." He said the Big Four could bank on unknown talents rather than the tried-and-true.

The networks "have to be willing to take greater chances and have a more open mind about whom to be in business with," said Valentine, who also participated in the panel.

At least one network executive who's about to step up his programing duties is willing to give it a try, although he stresses that balancing the experience level is necessary in finding the next hit.

Still, says ABC Chairman Stu Bloomberg, "I'd like to think the idea is worth more than the deal." ■

'Hammer' up

MG/Perin Inc.'s new action hour, *Mike Hammer*, has been cleared in all top-35 markets and more than 83% of the country. New clearances include KNTV-TV San Francisco, WBZ-TV Boston and WWJ-TV Detroit. The series debuts in syndication in late September. Star Stacey Keach will be joined by newly added cast members Shane Conrad and Shannon Whirry. Conrad will play Hammer's detective partner; Whirry will be Hammer's longtime secretary. New production members for *Hammer* include producer Larry B. Williams, who was creator/writer for Paramount's syndicated *Friday the 13th, The Series*. John S. Curran also was added to the staff as a line producer. Curran has worked on films including "Cameron's Closet" and "Spaced Invaders." Rex Piano has been named as director. Piano directed series *High Tide* and has worked on a number of films. Nicholas von Sternberg will be *Hammer's* director of photography. Sternberg previously worked on Showtime's *Legend of the Lost Tomb* with Keach.



Stacey Keach (c) is back as Mike Hammer.

—JS

LMA average 3.5% of market revenue

Bear Stearns study tracks performance of deals in top 100 markets

By Steve McClellan

TV stations controlled through local marketing agreements in the top 100 markets generated about 1% of all local station ad dollars in 1996. That's according to a financial analysis of LMAs in the top-100 markets by New York-based investment firm Bear Stearns.

The Bear Stearns study found that LMA stations, on average, have a 3.5% share of the TV revenue in their markets and attract about 4% of the viewing in those markets.

With the FCC expected to come out with new rules regulating TV LMAs and duopolies as early as next month, Bear Stearns predicts the commission will take a "conservative" approach: "We do not expect the FCC to significantly change its duopoly rules, nor do we anticipate that it will permanently grandfather LMAs."

However, the report also predicts that the FCC will consider case-by-case waivers to its rules, and that many existing LMAs and duopolies will qualify on

"We do not expect the FCC to significantly change its duopoly rules, nor do we anticipate that it will permanently grandfather LMAs."

Bear Stearns

public interest grounds.

The Bear Stearns report, written by the firm's broadcast analyst, Victor Miller, says that the commission's "cautious tone" in its notice of proposed rule-making, as well as comments by the Justice and Commerce departments (expected to have a strong influence on how the commission rules) portend a conservative outcome.

But in the current bullish station trading market, forced divestitures probably would attract high sales prices, the report says. "Since many LMAs support the emerging WB and UPN networks, partners of these networks may be logical buyers."

While overall LMA revenue isn't that significant, one company in particular is a huge beneficiary—Sinclair. Bear

Stearns reports that the group owner is the largest LMA player in the top 100; Sinclair has eight LMAs that gave the company about \$68.5 million in additional revenue in 1996 and contributed 13% to the company's 1996 cash flow.

Clear Channel Communications is the second-largest LMAer in the top 100. Its seven LMAs contributed 6% (\$31.5 million) to the company's revenue in those markets and 1% to the company's 1996 cash flow.

Total LMA revenue in the top 100 was around \$244 million in 1996, about 1.1% of local station revenue that year, the report states. Thirty-two of the 45 LMAs in the top 100 earned less than 5% of the local market's share of TV revenue.

In 36 of the 45 LMA situations, the combined revenue of the two stations involved was less than 30% of the TV revenue in the market, which the report notes is short of the 35%–40% range typically regarded as acceptable by the Justice Department for radio revenue shares. Thirty of the 45 LMA stations are affiliated with UPN or WB. ■

King builds toward life after Oprah

King World moves to diversify; says buying or launching cable net is on radar screen

By Joe Schlosser

When it comes to syndication, the king in King World has been earned. With shows like *Jeopardy!*, *Wheel of Fortune* and *Oprah* topping the ratings week after week (make that year after year), brothers Roger and Michael King have been riding high throughout the 90s.

But the highly profitable syndicator has reached a crossroads. Oprah Winfrey, whose show accounts for nearly 40% of King World's revenue and half of its operating profit, is set to decide in mid-September whether she will continue the show.

"Their future is very tied to Oprah's decision," says Petry's Dick Kurlander. "That will dictate pretty much the future of the company. At this point, nobody knows what she is going to do."

Jessica Reif, an analyst with Merrill Lynch, says that if Winfrey were to



Oprah says she will decide in September whether to continue with her show.

leave, King World's earnings could be cut in half. King World CEO Michael King acknowledges that Winfrey may not return, but says King World will

become "the world's top television supplier" with or without her.

"We've had a great run with Oprah, but she's going to have to make that decision on her own," King says. "She's not going to be 40 percent of our revenue in 1998 and she's not going to be half of our operating profit in 1998; she'll be less."

In an effort to prepare for what might be life after Oprah, King World has begun to diversify, bringing in new talent and top executives.

The Kings signed *Roseanne* to host a daytime talk show that will debut in 1998. The show already has been cleared in more than 50% of the country and has been sold in nearly all of the nation's top markets. King says deals with other major stars are likely, and rumors have been swirling that Barbra Streisand might join King World to do a prime time series or specials.

Three months ago, King World cre-

ated a kids programing division and brought in two of the hottest properties in children's television, Vanessa Coffee and Jim Ballantine. The two producers, who have worked on such projects as "The Little Mermaid" and the hit children's television show *Rugrats*, signed exclusive development and production deals with King World. And in June, Jules Haimovitz, a longtime entertainment head, was named president of the company.

"We are and have been traditionally in three areas—game, talk and magazine," says King, whose company also distributes magazine shows *Inside Edition* and *American Journal*. "Now we are in the kids business with Ballantine. There are lots of different areas in which we can expand, like late night, sports, sci-fi, sitcoms. We are taking King World to a new level."

King and his brother Roger (King World chairman) are also sitting on a mountain of cash, more than \$700 million in reserves, which he says could be used in a number of ways.

"Are we interested in starting up a cable channel or buying one?" King asks rhetorically. "Absolutely. We are

going to look at everything. King World wants to start using its financial clout to acquire businesses. We have about 50 different companies on the drawing boards that we are looking into buying or developing."

King World had big plans to get into the ownership side of the broadcast business before. In the late '80s, King World acquired WIVB-TV Buffalo, N.Y., and planned on purchasing other stations. The market then turned sour; instead of acquiring more stations, King World sold its lone entity and looked elsewhere.

"I doubt they'd buy stations again," Reif says. "My guess is that they will expand into program-related areas. Everything and anything is possible with them, though."

Michael and Roger King have even tried to sell the company twice in the past few years. In 1995, King World was ready to sell to Turner Broadcasting Systems, but the deal fell through when Turner was itself acquired by Time Warner. A year later, New World Communications was ready to close a deal with the King brothers when they, too, were acquired (by News Corp).

"If someone wants to say we were left at the altar, fine." Micheal King says. "But the truth was that we were looking at an alternative way to grow our company. Certainly if you see what CapCities and Warner [Communications] did, you can understand that."

As for the deals themselves, King says he and his brother favored the one with Turner.

"We really get along with Ted Turner and have a lot of respect for him," he says. "Unfortunately, I don't think Ted had control of his board. He really wanted to do a deal. We would have loved to have done a deal and still would."

"As for the New World deal, we could have made that deal, but we just weren't interested."

King says other offers and deals have come up, but nothing has seemed to make much sense. He says the company is now working on establishing King World Ventures, its division designed to acquire and conquer.

"The world is our oyster," King says. "We will not only end up getting a new pair of shoes when we are done shopping, we'll likely have a new wardrobe." ■

S Y N D I C A T I O N M A R K E T P L A C E

Garden grows

Hearst Broadcasting Productions and Kelly News and Entertainment's syndicated series *Rebecca's Garden* is now cleared on 135 stations representing 87% of the nation. Hearst officials say the show will be on 145 stations covering more than 90% of the nation when it launches this fall.

'Nanny' in more homes

Columbia TriStar has cleared *The Nanny* in more than 60% of the nation. New markets include KTLA(TV) Los Angeles, WDCA(TV) Washington and WUPA(TV) Atlanta. Other top-market clears include WNYW(TV) New York and WPWR(TV) Chicago.

Ready, set

Columbia TriStar officials unveiled the set for late-night talk show *Vibe* last week. Hosted by Chris Spencer and produced by Quincy Jones and David E. Salzman, *Vibe* will use a set that is a cross between a living room and a nightclub. MTV-like television sets stream down one wall, an elevator sits in the middle and a trendy-

NSS POCKETPIECE
 Top ranked syndicated shows for the week ending July 13, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

1. Wheel of Fortune	10.1/230/99
2. Jeopardy!	8.5/224/99
3. Home Improvement	7.3/231/99
4. Oprah Winfrey Show	6.5/235/99
5. Seinfeld	6.4/226/98
6. Simpsons	5.9/204/96
7. Entertainment Tonight	5.2/189/96
7. Xena: Warrior Princess	5.2/221/98
9. Hercules, Journeys of	4.7/231/98
10. Jenny Jones Show	4.4/187/94
10. Wheel of Fortune-wknd	4.4/173/82
12. Inside Edition	4.3/159/93
13. Rosie O'Donnell Show	4.2/226/99
13. Star Trek: Deep Space Nine	4.2/235/97
15. Sally Jessy Raphael	4.1/178/95

looking couch for guests is off to the right. Taped at CBS Television City in Los Angeles, *Vibe* will comfortably seat 250 guests. *Vibe* has been sold to more than 200 stations representing 97% of the country. It debuts Aug. 4.

Wayans adds director

Buena Vista Television has named Stephen Stewart as director for its upcoming late-night talker *The Kee-*

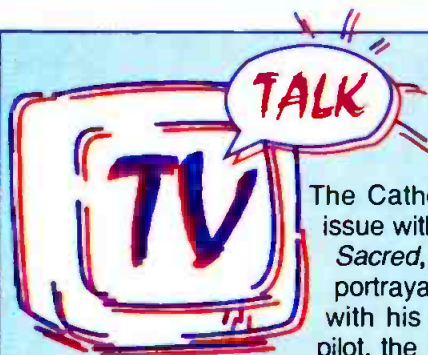
nen Ivory Wayans Show. Stewart runs his own production company in England and has directed a number of top British TV shows, including *That's Life*. Stewart has a long-standing relationship with Planet 24, the British production company hired by Buena Vista to produce Wayans's show. It debuts on Aug. 4.

Roseanne racks 'em up in top 10

King World has cleared the new talk show with Roseanne on 22 stations, including nine of the top 10 markets, representing more than 52% of the nation. New stations for Roseanne include WCVB(TV) Boston, WFAA-TV Dallas-Fort Worth, KPRC(TV) Houston, KING-TV Seattle, WTVJ(TV) Miami and WTAE-TV Pittsburgh. Roseanne is now cleared on 37 stations nationally.

'Inside' addition

Investigative producer Gary Scurka is joining King World's syndicated news magazine *Inside Edition*. Scurka formerly was president of Enterprise Telefilms, Inc. —JS



Catholic League objects to 'Nothing Sacred'

The Catholic League is taking issue with ABC drama *Nothing Sacred*, publicly criticizing its portrayal of a priest struggling with his faith. In the drama's pilot, the lead character, Father Ray, counsels a young woman in a confessional to follow her conscience rather than church doctrine when deciding whether to abort her unborn child. He also flirts with the idea of leaving the church and returning to an old girlfriend—even meeting her in a hotel room. The cast also includes an atheist business manager and a feminist nun. Producers of the drama from 20th Century Fox say the portrayal is not “emblematic of all parishes” but that the show was generating controversy because it portrays priests in a humanistic way. “It’s an incendiary approach,” says co-executive producer Richard Kramer. The drama will go up against NBC’s *Friends* and CBS’s sophomore family drama *Promised Land* on Thursdays this fall.



'Nothing Sacred's
Father Ray

ABC gets Hat Trick

Independent producer Hat Trick Productions has become the third UK company to win a U.S. network commission with last week’s deal with ABC. Hat Trick, known for hit UK comedies *Whose Line Is It Anyway*, *Have I Got News for You* and *Drop the Dead Donkey*, has signed a three-year deal with ABC-TV for two sitcom or comedy/reality pilots.



NBC debut dates

NBC announced season premiere dates for its fall schedule last week:

Monday, Sept. 22—*Suddenly Susan*; *Fired Up*; *Caroline in the City*; *The Naked Truth*; *Dateline NBC*

Tuesday, Sept. 23—*Mad About You*; *NewsRadio*; *Frasier*; *Just Shoot Me*; *Dateline NBC*

Wednesday, Sept. 24—*The Tony Danza Show*; *Built to Last*; *3rd Rock from the Sun* (one-hour premiere); *Law & Order*

Thursday, Sept. 25—*Friends*; *Union Square*; *Seinfeld*; *Veronica's Closet*; *ER*

Friday, Sept. 26—*Dateline NBC*

Saturday, Sept. 28—*Dateline NBC*; *Men Behaving Badly*; *Jenny*; *NBC Sunday Night Movie*

Wednesday, Oct. 8—*Working*

Friday, Oct. 17—*Players*; *Dateline NBC*; *Homicide: Life on the Street*

Saturday, Nov. 1—*The Pretender*; *Sleepwalkers*; *Profiler*.

'Toy Story' debut

The season premiere of *The Wonderful World of Disney* on Sept. 28 will feature the broadcast debut of “Toy Story.” Other theatricals announced for the family lineup include *Rodgers and Hammerstein's Cinderella*, starring Brandy and Whitney Houston, (on Nov. 2) and an update of “The Love Bug” (Nov. 30).

Mull to 'Sabrina'

Martin Mull will join the cast of ABC’s *Sabrina*, *The Teenage Witch* this fall. Mull, who was Leon on ABC’s *Roseanne*, will play the school’s vice principal.

Maher re-upped

ABC has renewed its late-night *Politically Incorrect with Bill Maher* for the 1998 calendar year. On Jan. 8, 1998, the series starts its second season on ABC, where it airs for 44 weeks of daily broadcasts.

NBC news

Look for new faces on NBC’s *The Naked Truth* come fall. Chris Elliott (*Saturday Night Live*) will join the Brillstein-Grey comedy as a tabloid photographer. Other additions include Tom Verica (*Central Park West*) as an investigative reporter, Amy Hill (*All-American Girl*) as a reporter and newcomer Jim Rash as head of the tabloid’s research department. *The Naked Truth* will air at 9:30 on Mondays as part of NBC’s all-female lineup that night. In other news from NBC, *ER* will go live Sept. 25 for its season premiere. The story will surround the making of a documentary about the emergency room, with the focus on Dr. Greene (Anthony Edwards).

Bateman to CBS

Jason Bateman—last seen in NBC’s short-lived mid-season series *Chicago Sons*—will join the cast of CBS’s *George & Leo* next season. He’ll play the son of Bob Newhart in the Paramount comedy.

Everything old is new again

Gary Hoffman, former senior vice president, made-for-television movies and miniseries at Fox from October 1993 to January 1995, will return to the network in the same capacity. Reporting to Entertainment President Peter Roth, Hoffman will oversee development and production of all Fox original movies and miniseries. Since Fox, Hoffman had been president of Gary Hoffman Productions, where he was executive producer of the Showtime movie *Bastard Out of Carolina*.



Hoffman

Fox eyes Arsenio

The Dreamworks comedy *Arsenio*—dropped from ABC’s lineup after only a few episodes—may get a second lease on life at Fox. No deal has been set, but discussions have begun, the network confirmed. Originally, Fox had offered to pick up *Arsenio*, but ABC ultimately made an episode order.

—LR

Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen July 14-20

KEY: RANKING/SHOW [PROGRAM RATING/SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 97.0 MILLION HOUSEHOLDS: ONE RATINGS POINT=970,000 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 44	abc	CBS	NBC	FOX	U/PIN	WB		
	6.0/11	6.5/12	7.4/13	6.2/11	2.4/5	2.2/4		
MONDAY	8:00	71. ABC World of Discovery 5.0/9	27. Cosby 6.9/13	60. Suddenly Susan 5.6/11	65. The X-Files 5.3/10	98. In the House 2.5/5	102. 7th Heaven 2.3/4	
	8:30		32. Ev Loves Raymd 6.7/12	56. Fired Up 5.7/10		96. Mal & Eddie 2.7/5		
	9:00	36. ABC Monday Night Movie—Trial by Jury 6.5/11	34. Cybill 6.6/12	49. Caroline in/City 6.0/10	22. Roar 7.2/12	104. Sparks 2.2/4	106. Buffy/Vampire Slayer 2.1/4	
	9:30		41. Murphy Brown 6.2/11	39. NewsRadio 6.3/11		106. Goode Bhvr 2.1/4		
	10:00		37. Chicago Hope 6.4/11	5. Dateline NBC 10.3/18				
10:30								
TUESDAY	8:00	67. Roseanne 5.2/10	39. Searchers 6.3/12	29. Mad About You 6.8/14	69. The Three Musketeers 5.1/9	100. Moesha 2.4/5		
	8:30	72. Life's Work 4.9/9		52. Naked Truth 5.8/11		106. Soc Studies 2.1/4		
	9:00	13. Home Imprvmt 9.0/16	52. CBS Tuesday Movie—The Godfather III, Part 2 5.8/10	27. Frasier 6.9/12		104. Mal & Eddie 2.2/4		
	9:30	19. Spin City 7.6/13		22. Caroline in/City 7.2/13		96. In the House 2.7/5		
	10:00	25. NYPD Blue 7.0/13		3. Dateline NBC 11.1/20				
10:30								
WEDNESDAY	8:00	64. Grace Undr Fire 5.5/11	32. The Nanny 6.7/14	43. NBC Movie of the Week—Buried Secrets 6.1/11	56. TV's Funniest News Outtakes 5.7/11	100. The Sentinel 2.4/5	102. Sister, Sist 2.3/5	
	8:30	60. Coach 5.6/11	20. The Nanny 7.3/14			98. Steve Harvey 2.5/5		
	9:00	12. Drew Carey 9.1/17	56. CBS Wednesday Movie—Cagney & Lacey: The Return 5.7/10	25. Law & Order 7.0/13	92. Pacific Palisades 3.1/5	94. Star Trek: Voyager 2.9/5	94. Jamie Foxx 2.9/5	
	9:30	18. Ellen 7.9/14					92. Wayans Bro 3.1/5	
	10:00	2. PrimeTime Live 11.4/20						
10:30								
THURSDAY	8:00	5.0/9	8.1/15	10.3/19	3.6/7			
	8:30	78. High Incident 4.5/9	20. Diagnosis Murder 7.3/14	11. Friends 9.4/19	87. Martin 3.4/7			
	9:00	37. Turning Point 6.4/11		14. Men Bhvg Badly 8.8/17	81. Living Single 4.0/8			
	9:30			1. Seinfeld 11.5/21	87. New York Undercover 3.4/6			
	10:00	79. Polit Incorrect 4.4/8	9. 48 Hours 9.7/18	5. Suddenly Susan 10.3/18				
10:30	83. Polit Incorrect 3.8/7		4. ER 10.9/20					
FRIDAY	8:00	7.7/16	5.3/11	6.8/14	3.2/7			
	8:30	56. Step by Step 5.7/13	76. Dave's World 4.6/10	34. Unsolved Mysteries 6.6/14	89. Sliders 3.2/7			
	9:00	43. Boy Meets World 6.1/13	76. Dave's World 4.6/10					
	9:30	24. Sabrina/Witch 7.1/14	60. JAG 5.6/11	17. Dateline NBC 8.1/16	89. Millennium 3.2/6			
	10:00	29. Clueless 6.8/13	60. Nash Bridges 5.6/11	52. Law & Order 5.8/11				
10:30	7.20/20 10.2/20							
SATURDAY	8:00	4.3/10	5.6/12	5.4/12	5.0/11			
	8:30	84. Family Matters 3.7/9	72. Dr. Quinn, Medicine Woman 4.9/12	81. The Pretender 4.0/10	79. Cops 4.4/11			
	9:00	85. Hangin' w/Mr. C 3.6/8			65. Cops 5.3/12			
	9:30	74. Saturday Night at the Movies—The Hand That Rocks the Cradle 4.7/10	67. Early Edition 5.2/11	43. NBC Saturday Night Movie—Out for Justice 6.1/13	69. AMW: America Fights Back 5.1/11			
	10:00		29. Walker, Texas Ranger 6.8/14					
10:30								
SUNDAY	7:00	6.3/12	9.0/17	6.1/12	5.2/10		1.7/3	
	7:30	89. Second Noah 3.2/7	10. 60 Minutes 9.6/21	43. Dateline NBC 6.1/13	86. Goosebumps 3.5/8		112. Nick Freno 1.4/3	
	8:00	74. Am Fun Hm Vid 4.7/10	8. Touched by an Angel 10.0/20	52. 3rd Rock fr/Sun 5.8/12	49. The Simpsons 6.0/12		112. Parent'Hood 1.4/3	
	8:30	43. Am Fun Hm Vid 6.1/12			41. King of the Hill 6.2/12		111. Buffy, Vampire Slayer 1.7/3	
	9:00	15. ABC Sunday Night Movie—Telling Secrets, Part 1 8.2/15	15. CBS Sunday Movie—A Mother's Gift 8.2/15	43. NBC Sunday Night Movie—Dragon: The Bruce Lee Story 6.1/11	49. The X-Files 6.0/11		106. Unhap Ev At 2.1/4	
10:00						106. Wayans Bros 2.1/4		
10:30								
WEEK AVG	6.4/12	6.8/13	7.2/14	4.7/9	2.5/5	2.1/4		
STD AVG	8.6/15	9.1/16	10.0/17	7.1/12	3.0/5	2.5/4		

Changing Hands

The week's tabulation of station sales

Proposed station trades

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

THIS WEEK:

TVs □ \$13,204,010 □ 4
 Combos □ \$103,537,500 □ 8
 FMs □ \$20,443,000 □ 9
 AMs □ \$54,988,500 □ 9
 Total □ \$192,173,010 □ 30

SO FAR IN 1997:

TVs □ \$3,785,614,084 □ 66
 Combos □ \$5,786,872,404 □ 193
 FMs □ \$1,580,566,940 □ 240
 AMs □ \$248,492,011 □ 133
 Total □ \$11,401,545,439 □ 632

SAME PERIOD IN 1996:

TVs □ \$4,607,793,896 □ 58
 Combos □ \$8,934,128,579 □ 220
 FMs □ \$1,500,677,453 □ 251
 AMs □ \$128,541,368 □ 136
 Total □ \$15,171,141,296 □ 665

Source: BROADCASTING & CABLE

TV

KRBC-TV Abilene and satellite KACB-TV San Angelo, Tex.

Price: \$8.5 million

Buyer: Sunrise Television Corp., Santa Barbara, Calif. (Robert N. Smith, CEO; Hicks, Muse, Tate & Furst, owner); owns/is buying seven TVs

Seller: Abilene Radio and Television Co., Abilene (Gary R. Ackers, William L. Andrews, principals); no other broadcast interests

Facilities: KRBC-TV: ch. 9, 316 kw visual, 31.6 kw aural, ant. 851 ft.; KACB-TV: ch. 3, 17.8 kw visual, 3.5 kw aural, ant. 600 ft.

Affiliation: Both NBC

Broker: Norman Fisher & Associates

WKZX(TV) Cookeville, Tenn./Nashville

Price: \$4.3 million

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); is selling WPTN(AM)-WGSQ(FM) and WHUB(AM)-WGIC-FM Nashville. Paxson owns/is buying 45 TVs.

Seller: Michael V. and Steven C. Roberts, St. Louis (co-owners/brothers); own KTVJ-TV Boulder, Colo.; WTSW(TV) New London, Conn.; WMTO-FM Port St. Joe/Panama City, Fla.; WHSL-TV East St. Louis, and KZAR-TV Provo, Utah; have applied to build TV in Albuquerque, N.M. Note: the Roberts paid \$1.2 million for WKZX last

October.

Facilities: Ch. 28, 229 kw visual, 22.9 kw aural, ant. 869 ft.

Affiliation: Dark; to be in TV

51% of KGLB-TV Okmulgee/Tulsa, Okla.

Price: \$404,000 for stock

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); owns 49% of KGLB-TV. Paxson owns/is buying 45 TVs.

Seller: Broadcasting Systems Inc., Phoenix (Kenneth Casey, president/80% owner); owns 3 low power TVs and controlling interest in KHCV-TV Seattle.

Facilities: Ch. 44, 578.1 kw visual, 559.4 kw aural, ant. 538 ft.

Affiliation: independant

Broker: Bruce Fox (seller)

KHIM(TV) Conroe/Houston, Tex.

Price: \$10 for stock

Buyer: Downen Johnson, Montgomery, Tex.

Seller: Montgomery County Media Network Inc., Montgomery, Tex. (Alan William Rossing, owner)

Facilities: Ch. 55, 5,000 kw visual, 500 kw aural, ant. 1,132 ft.

Affiliation: Dark

COMBOS

Swap of KCTC(AM) Sacramento, Calif. and WDAF(AM) and KUDL(FM) Kansas City, Mo., plus \$3 million cash, for KLOU-FM St. Louis

Value: \$40 million-\$50 million

Swapper, KCTC, WDAF and KUDL: American Radio Systems Corp., Boston (Steven B. Dodge, chairman/29.7% owner); owns KFNS(AM)-KEZK-FM, KTRS(AM)-KSD-FM and KYKY(FM) St. Louis; is selling KSD(AM) St. Louis/Note: ARS bought KCTC and WDAF from Jacor Communications Inc. shortly before this deal happened. In this deal, Jacor swapped its WDAF(AM)*-KYYS (FM), KUDL-FM* and KMXV(FM) Kansas City, Mo., for ARS's WMMX-FM, WTUE-FM, WONE(AM), WBTT(FM), WLQT(FM) and WXEG(FM) Dayton, Ohio.

Swapper, KLOU-FM: Entertainment Communications Inc., Bala Cynwyd, Pa. (Joseph M. Field, president/70.3% owner); owns KSEG(FM), KRXQ-FM and KXOA-FM Sacramento; is acquiring KBYA(FM) Sacramento (formerly KHTX Carson City, Nev.)

Facilities: KCTC: 1320 khz, 5 kw; WDAF: 610 khz, 5 kw; KUDL: 98.1 mhz, 100 kw, ant. 994 ft.; KLOU-FM: 103.3 mhz, 100 kw, ant. 920 ft.

Formats: KCTC: MOR; WDAF: country; KUDL: AC; KLOU-FM: oldies

WTOD(AM)-WKKO(FM) Toledo, WRQN(FM) Bowling Green/Toledo and WIMX(FM) Gibsonburg/Toledo, Ohio

Price: \$30 million

Buyer: Cumulus Holdings Inc., Milwaukee (William M. Bungeoth, president); is buying WLQR(AM)-WVWM-FM, Toledo. Cumulus is buying 19 FMs and six AMs.

Seller: 62nd St. Broadcasting LLC, E. Lansing, Mich. (R. Charles McLravy, president/5% owner; Bain Capital Inc., 94% owner); owns/is buying 18 FMs and 5 AMs in 11 markets.

Facilities: WTOD: 1560 khz, 5 kw; WKKO: 99.9 mhz, 50 kw, ant. 50 ft.; WRQN: 93.5 mhz, 4.1 kw, ant. 397 ft.; WIMX: 95.7 mhz, 3.5 kw, ant. 433 ft.

Formats: WTOD: contemporary country; WKKO: country; WRQN: oldies; WIMX: light urban

Broker: Richard A. Foreman Associates (seller)

WING(AM) Dayton and WGTZ(FM) Eaton/Dayton and right to buy WING-FM Springfield, Ohio

Price: \$18.4 million

Buyer: Regent Communications Inc., Covington, Ky. (Terry S. Jacobs, chairman/80% owner); owns/is buying 15 FMs and eight AMs.

Seller: Great Trails Broadcasting Corp., Dayton (Alexander J. Williams, president); owns WHAG-TV Hagerstown, Md., and WFFT-TV Fort Wayne, Ind.; is buying ksvi(tv) Billings, Mont. Facilities: WING: 1410 khz, 5 kw; WGTZ: 92.9 mhz, 31.6 kw, ant. 600 ft.; WING-FM: 102.9 mhz, 50 kw, ant. 160 ft.

Formats: WING: news/talk; WGTZ: CHR; WING-FM: classic rock

WPAB(AM)-WOQI(FM) Ponce, P.R.

Price: \$3 million for stock

Buyer: WOQI Inc., Guaynabo, P.R. (Felix A. Bonnet Alvarez, president/6.8% owner; BCI Growth III LP, 66.2% owner); owns WCOM(FM) Bayamon, WIQB(FM) and WOYE-FM Mayaguez, WIOC(FM) Ponce, WCTA-FM San German and WZNT(FM) and WIOA(FM) San Juan, all P.R.

Seller: AM: Portorican American Broadcasting Co. Inc., Guaynabo, P.R. (Felix A. Bonnet Alvarez, president/6.8% owner; BCI Growth III LP, 66.2% owner); owns WOQI-FM Ponce Facilities: AM: 550 khz, 5 kw; FM: 93.3 mhz, 14.5 kw, ant. -225 ft. Formats: AM: Spanish news/talk; FM: classic salsa

KSEI(AM)-KMGJ(FM) Pocatello, Idaho

Price: \$1.2 million

Buyer: Pacific Empire Communications Corp., Lewiston, Idaho (Mark

Bolland, president/50% owner). Bolland owns CP for FM in Shelley, Idaho; has interest in KATW(FM) Lewiston. **Seller:** Conway Broadcasting Inc., Minneapolis (Lars T. Conway, owner); no other broadcast interests **Facilities:** AM: 930 khz, 5 kw; FM: 102.5 mhz, 100 kw, ant. 1,023 ft. **Formats:** AM: news/talk; FM: classic rock **Broker:** Gordon Rice Associates (seller)

WRON-AM-FM Ronceverte, W. Va.

Price: \$450,000
Buyer: Michael J. Kidd, Ronceverte
Seller: Elaine B. Pugh, Ronceverte
Facilities: AM: 1400 khz, 1 kw; FM: 97.7 mhz, 1 kw, ant. 800 ft.
Formats: AM: AC; FM: oldies

WKNX-AM-FM Centerville, Tenn.

Price: \$300,000
Buyer: Hickman County Broadcasting Co. Inc., Centerville (William S. Turner, president/66.7% owner); no other broadcast properties
Seller: Galbreath Broadcasting Inc., Nashville (Charles F. Galbreath, president/owner); owns KGRW(FM) Friona and KQFX(FM) Borger, Tex.; 33% of buyer
Facilities: AM: 1570 khz, 5 kw; FM: 96.7 mhz, 6 kw, ant. 300 ft.
Formats: Both country

KSVC-AM-FM Yreka, Calif.

Price: \$187,500 for stock
Buyer: Four Rivers Broadcasting Inc., Carefree, Ariz. (John C. Power, president/42.6% owner). Power owns KARZ (FM) Burney and KNRO(AM) Redding, Calif.; 60% of company that has applied to build FMs in Sydney, Mont., and Tioga and Williston, N.D. Power also has interest in company that owns KNNN(FM) Central Valley and KRDG(FM) Shingletown, Calif., and is buying KLXR(AM) Redding, Calif.; companies building FMs in Payson, Ariz., and Los Molinos, Calif., and applicants for TVs in Marquette, Mich.; Butte, Great Falls and Missoula, Mont., and Pocatello, Idaho, and for FMs in Shasta Lake City, Calif. and Mesquite, Nev.
Sellers: Fred Missman, Thomas Franz Huth, Robert E. Darling, Yreka; have TBA with KMJC-AM-FM Mount Shasta, Calif. Partners had planned to sell station to Powers's Redwood Broadcasting Inc. in March for \$1 million.
Facilities: AM: 1490 khz, 1 kw; FM: 103.9 mhz, 3.25 kw, ant. 2,364 ft.
Formats: AM: C&W; FM: AC

RADIO: FM

KCTO-FM Columbia, KMYF(FM) Mon-

roe and KYEA(FM) West Monroe, La.

Price: \$5,565,500
Buyer: Broadcasting Partners Holdings LP, New York (Lee Simonson, chairman; VS&A Communications Partners II LP, 96.1% limited partner); is buying nine FMS and four AMs
Sellers: ■ KMYF: Radioactive Images Inc., Columbia, La. (Bradley Wilkinson, president); no other broadcast interests ■ KYEA: Phoenix Broadcasting Co., Jackson, Miss. (Frank Stimley, president); no other broadcast interests ■ KCTO-FM: Tom D. Gay, Columbia; owns KFNV-FM Ferriday, KJNA(FM) Jena, KAPB-FM Marksville and KMAR-FM Winnsboro, all La.; has interest in Radioactive Images
Facilities: KCTO-FM: 103.1 mhz, 25 kw, ant. 348 ft.; KMYF: 106.1 mhz, 97 kw, ant. 1,017 ft.; KYEA: 98.3 mhz, 50 kw, ant. 492 ft.
Formats: KCTO-FM: oldies; KMYF: country; KYEA: urban contemporary
Broker: Gordon Rice Associates (sellers)

WXKR(FM) Port Clinton, Ohio

Price: \$5 million cash
Buyer: Cumulus Holdings Inc., Milwaukee (William M. Bungeroth, president); is buying 19 FMs and six AMs

Seller: Venice Broadcasting Corp., Maumee, Ohio (Venice Michel, owner); no other broadcast interests
Facilities: 94.5 mhz, 30 kw, ant. 640 ft.
Format: Alternative

WOSN(FM) Indian River Shores/Fort Pierce, Fla.

Price: \$2.95 million
Buyer: Centennial Broadcasting, Winston-Salem, N.C. (Allen Shaw, president); owns KJUL(FM) and KQOL(FM) Las Vegas
Seller: Indian River Shores Radio Group LC, (Carl Como Tutera, partner)
Facilities: 97.1 mhz, 6 kw, ant. 328 ft.
Format: Adult standards
Broker: Mahlman Co.

KLAW(FM) and KZCD(FM) Lawton, Okla.

Price: \$2.28 million
Buyer: GulfStar Communications Inc., Austin, Tex. (John D. Cullen, president; Thomas O. Hicks, 90.1% owner)
Seller: KLaw Broadcasting Inc., Austin, Tex. (C. Ronald Rogers, Roy A. Butler, co-owners). Butler owns 80% of KVET-AM-FM and KASE-FM Austin.
Facilities: KLaw: 101.5 mhz, 100 kw, ant. 600 ft.; KZCD: 94.3 mhz, 3 kw,

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Formats: KLAU: C&W; KZCD: rock

WYJS(FM) Pickens, Miss.

Price: \$1.55 million

Buyer: Adonai LP, Sapulpa, Okla. (Michal P. Stephens, general partner). Stephens owns six FMs and one AM in Oklahoma.

Seller: R&R Broadcasting Inc., Meridian, Miss. (Kenneth R. Rainey Sr., principal). Rainey owns 51% of WMYQ-AM-FM Newton, Miss.; 50% of WMXI(FM) Laurel, Miss.; 34% of WINL-FM Linden, Ala.; 33.3% of WVMJ(AM) Biloxi, Miss.; has applied to build FMs in DeKalb, Kosciusko and Stonewall, Miss.

Facilities: 105.9 mhz, 22.5 kw, ant. 735 ft.

Formats: AC

KCDA(FM) Coeur d'Alene, Idaho/Spokane, Wash.

Price: \$1.5 million

Buyer: Z-Rock Communications Corp., Boca Raton, Fla. (A.M. Hochstadt, president/48% owner); owns KNJY(FM) Spokane; is buying KEZE(FM) Spokane

Seller: John H. Rook, Coeur d'Alene

Facilities: 103.1 mhz, 2.35 kw, ant. 4,400 ft.

Format: Country

WGOL(FM) Lynchburg, Va.

Price: \$600,000 (repossession)

Buyer: Shircliff Partnership, Lynchburg (James and Sally Shircliff, 35.2% general partners)

Seller: LYH Broadcasting LC, Richmond, Va. (Charles E. Coreth, manager); no other broadcast interests

Facilities: 97.9 mhz, 3 kw, ant. 240 ft.

Formats: '70s

50% of WNSP(FM) Bay Minette/ Mobile, Ala.

Price: \$197,500 for stock

Buyer: Jimmy H. Faulkner Sr., Bay Minette; owns 50% of WNSP. Note: Clear Channel Communications Inc. lays claim to this station (see Top 25 Radio Groups, June 23).

Seller: William H. Phillips, Bay Minette

Facilities: 105.5 mhz, 2.6 kw, ant. 348 ft.

Format: Urban contemporary

WWGM(FM) Alamo, Tenn.

Price: \$800,000

Buyer: Grace Broadcasting Services Inc., Jackson, Tenn. (Charles M.

Continues on page 87

R I D I N G G A I N

ABC offers computer news, tips

ABC Radio Networks will launch a weekly three-hour show featuring consumer tips and news about computer products. Hosted by ABC technology correspondent Gina Smith, the show will run on Saturdays from 10 a.m. to 1 p.m. starting Oct. 4. Smith is an author and a weekly guest on ABC TV's *Good Morning America*.

New York revenues up 11%

New York market radio ad revenues totaled \$44.9 million in June, 11.5% ahead of June 1996, according to a survey of stations by the New York Market Radio Broadcasters Association. In the first six months of the year, New York ad revenue was up 11.3%, to \$244.6 million, as compared with the same period last year.

KIRO-FM Seattle gets Powter

NetStar Entertainment Group has signed KIRO-FM Seattle as the first affiliate of its new syndicated show hosted by health and exercise guru Susan Powter. Powter debuted in the 9 a.m.-noon slot, marking NetStar's first venture into radio syndication.

Dr. Dre & Ed go south

Morning rappers and radio talkers Dr. Dre & Ed Lover debuted last week on WJBT(FM) Jacksonville, Fla., and on KXHT(FM) Memphis. SJS Entertainment announced last month that it would take Dre and Lover, who broadcast from top-rated WQHT(FM) New York, into national syndication. Kevin Metheny, WJBT director of programming operations, says he's a "big believer in high firepower and difficult-to-duplicate radio performers. Ed and Dre are the bomb."—DP

Murdoch changing basic equation

Veronis Suhler forecast says paying for carriage is stunting basic carriage fee growth

By Steve McClellan

Thanks in part to Rupert Murdoch, the cable industry will see the rate of annual growth for basic network carriage fees reduced by more than half over the next five years, according to the just-released Veronis Suhler & Associates Communications Industry Forecast (1997-2001).

From 1991 to 1996, carriage fees for basic channels grew at an 18.8% compound annual rate, spurred by subscriber growth and the introduction of new channels.

Then came Murdoch in 1996, offering to pay cable operators up to \$14 per subscriber to carry his new news channel. As a result, says VSA, "the relationship between cable networks and cable system operators changed dramatically...this marked a reversal in the traditional relationship, in which operators paid networks."

In 1996, the industry raked in \$3.1 billion for basic service carriage fees. Over the next five years, however, VS&A predicts that the annual growth rate in basic carriage fees will drop to 7.6%, bringing fees to \$4.5 billion in 2001. "Only the leading cable networks will post license fee increases," VSA says.

With Murdoch writing checks for carriage instead of collecting them, other new network providers have struggled to get on systems without paying, says VSA. New network business plans "suddenly became obsolete," VSA says, "and only channels with either an MSO or major entertainment company parent could afford to pay for carriage." VSA identifies ESPNEWS, TV Land, Outdoor Life, Home & Garden Television and Animal Planet among the new networks with parents "well-heeled" enough to pay for carriage.

VSA also predicts a slowing in the

growth rate for premium channel carriage fees. DBS carriage has helped premium channels to boost carriage fees to double-digit annual increases over the past three years. "Going forward, carriage fee growth will track spending on premium channels." Premium-channel carriage fees will climb 29% over the next five years, to \$4 billion, for an annual growth rate of 4.9%. Over the previous five years (1991-96), annual growth for premium service carriage fees averaged 9.9%.

Meanwhile, VSA predicts that total spending on subscription video services (primarily cable) will climb almost \$20 billion in the next five years, to \$55.4 billion, representing a compound annual growth rate of 10.1%. That's down from the 10.8% annual growth rate that the industry achieved between 1991 and 1996, when spending on subscription video services totaled \$34.3 billion.

Over the next five years, VSA predicts that spending on basic services will climb 52%, to \$31 billion, with an annual rate of growth of 8.8%. By comparison, the annual rate of growth for the 1991-96 period was 10.4%. Spending on premium services will climb 27% in the next five years, to \$8.3 billion by 2001, with annual growth of 4.9% projected between now and then.

Cable advertising will grow by almost 120%, to \$14.9 billion, in the next five years. Cable network ad spending will climb 120%, to \$10.8 billion, or an annual rate of 17.2%, down somewhat from the 19% annual growth rate from 1991-96.

Local and national spot cable advertising will grow 115% over the next five years, to \$4.1 billion, VS&A predicts. This represents a 16.6% annual growth rate, down from the 18.1% annual growth rate for the 1991-96 period. ■

USVSG is on the grow

Analysts wowed by second-quarter numbers

By Price Colman

Give Gary Howard credit for impeccable timing, good luck or both. In Howard's first quarterly earnings teleconference as chairman of United Video Satellite Group last week, the company reported record EBITDA (earnings before interest, taxes, depreciation and amortization, also known as cash flow) as well as net income.

It is arguable that such records are becoming routine for UVSG, which provides satellite-delivered audio, video and data signals to direct-to-home satellite firms, cable companies and others. Still, the second-quarter



Gary Howard's USVSG delivered better-than-expected earnings and profits.



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numbers speak for themselves:

Net income is up about 45% to \$11.3 million, or 30 cents per share, on revenue of \$128 million, up 11.1%; EBITDA of \$25.4 million is up 31% from \$19.3 million for the same period last year.

UVSG attributed the increases to growth in ad revenues and lower operating costs.

Calling the results "terrific," PaineWebber analyst Chris Dixon says, "They clearly came in much better than we had anticipated." Analysts had been looking at earnings per share of roughly 27 cents.

Performance was particularly strong at the company's Prevue Networks and

Superstar divisions. Prevue Networks, which includes the Prevue Interactive electronic programing guide and SneakPrevue, had EBITDA of roughly \$5.5 million (a 31% increase), on revenue of \$16 million, up 33%. Superstar showed a 56% increase in EBITDA, to \$11.8 million, on revenues of \$88 million, up 8%.

With the accelerating rollout of digital cable, Prevue's prospects look particularly strong—it is the only electronic programing guide running on the General Instrument DCT 1000 digital set-top box. The GI device is the dominant and most widely available digital converter. UVSG also is working with Microsoft on developing an interactive

program guide that would be accessible online.

Tele-Communications Inc. owns 40% of the equity and controls 85% of the voting power in UVSG (Nasdaq-UVSGA).

UVSG COO Peter Boylan III said that TCI "would be pleased" with long-term penetration of 20%-25% for its digital cable service.

Boylan also said UVSG continues to talk with the Tribune Co. about transforming superstation WGN-TV into a basic cable network. Those talks reportedly include the possibility of UVSG taking an equity stake, perhaps as much as 50%, in a transformed WGN-TV. ■

Speedvision, Outdoor seek exclusivity

Ask FCC for waiver in order to gain competitive foothold

By Price Colman

A little help, please: That's what two fledgling cable networks—Speedvision and Outdoor Life—are seeking from the FCC.

The 1992 Cable Act prohibits cable networks that are at least partly owned by cable MSOs from negotiating exclusive carriage agreements. The idea behind those vertical integration rules is to prevent the MSOs from stifling competition from other video providers, such as DBS.

But contending that the competitive pressures on new networks has intensified since the '92 Cable Act, Speedvision and Outdoor Life have petitioned the FCC to waive the exclusivity prohibitions for four years in 17 designated market areas (DMAs) to help the two nets reach break-even.

"We think this petition, if granted, would accelerate the timeline for us to reach the critical number of 20 million homes," says Roger Williams, executive vice president/COO of the two networks. "That would ensure [that] these services remain and continue to be viable."

Speedvision and Outdoor Life each has about 10 million subscribers. The networks are owned in roughly equal proportions by MediaOne, Comcast



OUTDOOR LIFE
Television With A View

and Cox.

Non-cable-owned networks are exempt from the vertical integration rules; the FCC, in at least two cases, has granted waivers to regional cable networks.

Because Speedvision and Outdoor Life are seeking a waiver for a limited time in a limited number of markets, "We think our petition underscores similar terms," says Williams.

That's where the FCC may take some convincing, however. The DMAs Speedvision and Outdoor Life are

seeking waivers for include New York, Los Angeles, Chicago, San Francisco's Bay area, Boston, Washington, Dallas-Fort Worth, Houston, Seattle-Tacoma, Cleveland, Minneapolis-St. Paul, Miami-Fort Lauderdale, Denver, Pittsburgh, St. Louis, Orlando and Portland, Ore. The networks also are asking for a waiver for Connecticut, which awards cable franchises on a statewide basis. Those markets account for most of the top 20 DMAs in the U.S.

In their petition, Speedvision and Outdoor Life ask for one year to negotiate exclusive carriage agreements with any distributor—cable operator, phone company or wireless cable provider—in those specific DMAs. The networks already have carriage agreements with DIRECTV and Primestar;

DBS carriage is not included in the waiver request. The petition also requests that the exclusive agreements remain in place through Dec. 31, 2001.

The nets are hoping to get a sense of the FCC's stance on the issue by the end of this year. Without the waiver, the two nets are unlikely to dry up and blow away, Williams says, but the cable partners would likely have to increase their investment, and break-even would be pushed out considerably further. ■

TCI Music merging with The Box

Deal said to be worth approximately \$37.8 million

By Price Colman

With the DMX Inc. merger barely under its belt, TCI Music is wasting no time growing its portfolio. Last week it announced a proposed merger with The Box Worldwide.

The two firms said they had a binding letter of intent to merge, in a deal with a current value of about \$37.8 million. What the transaction is ultimately worth would be affected by the value of TCI Music (Nasdaq-TUNE) stock in the month preceding the merger's closing date.

TCI Music President David Koff, who is also a vice president at Liberty Media Corp. (which manages TCI Music), has played down the idea of a head-to-head battle with competing cable music and music video networks, such as MTV and VH1. But with the eventual addition of The Box—a property TCI explored merging with last year—TCI Music gives parent TCI another way to attract analog cable subscribers and bolster its digital cable service.

"It's a great addition to the digital tier to make the product that much more attractive to potential viewers," says Denver cable analyst Chuck Kersch.

Two things distinguish The Box from similar services. Over the past year it has been thoroughly automated by the deployment of digital video file servers, helping to reduce operational costs by \$1 million or more. Second, and particularly important for TCI, Box programming can be localized down to the headend level. Thus, a specific headend

TCI Music also is developing plans for multiplexing video music genres.

can select from four types of Box programming—pop-rock, mainstream, street and latino—to match its particular demographics, insert local advertising and cross-promote with local radio stations.

"Take a look at what [TCI President] Leo Hindery has been doing for the past several months—trying to consolidate markets so that marketing and promotion of cable services can be locally based," says Alan McGlade, president of The Box. "It parallels what we're doing."

TCI Music also is developing plans for multiplexing video music genres that would launch on TCI's digital cable service this fall.

"It's a two-pronged attack," says Koff. One prong is the heavy local focus on analog cable, the

other is multiplexing genres on the digital platform.

Under what Koff describes as a "reverse triangular merger," TCI Music would merge with The Box in a tax-free, stock-swap transaction. Shares of The Box (Nasdaq-BOXW) would be valued at \$1.50 each and would be exchanged for shares of TCI Music Series A preferred shares. Those preferred shares would immediately be convertible into three shares of TCI Music Series A common stock. The number of shares of TCI Music preferred that each Box shareholder receives will be determined by dividing the product of \$1.50 times the number of Box shares held by three times the average of the bid and ask price of TCI Music Series A shares during the 20 consecutive trading days ending on the third day before the merger closes. ■

Comcast Philly darkens SportsChannel, Prism

As byproduct, Starz! will first get two-month preview on Prism

By John M. Higgins

Comcast Corp. has jumped into the cable sports scrum, cutting a deal to link its new Philadelphia regional network with Fox/Liberty Sports and prompting SportsChannel Philadelphia and companion movie network Prism to go dark Oct. 1.

A major beneficiary of the deal will be Liberty's Starz! pay-movie channel, which is getting a two-month preview on Prism—which shares a channel with SportsChannel—and carriage on Comcast systems afterward.

The agreements are part of the fallout of Comcast's deal last year to buy a majority stake in the Philadelphia 76ers basketball and Philadelphia Flyers hockey teams, plus two local arenas. The deal was aimed at creating a new regional

sports channel that would blow out 2.2-million-subscriber SportsChannel Philadelphia.

That network held TV rights to the two teams and the Philadelphia Phillies baseball team. But Comcast Sports which was already getting the Flyers games Oct. 1, bid away the Phillies rights beginning next season. SportsChannel could have tied up Sixers rights for at least another two years, but going with just one major team probably would have created millions in losses.

"Why go through the pain of a slow death?" says one executive at SportsChannel parent Cablevision Systems Corp.

The deal makes Comcast an affiliate of the Fox Sports regional network operation. Although Fox/Liberty has no ownership in the new Philadelphia chan-

nel, Comcast Sports will carry part of the Fox Sports "backdrop" feed, guaranteeing carriage of news two hours daily, plus minor national sports events when the local teams aren't playing.

"I would think we would have been good, but now we'll be better," says Comcast Sportsnet President Jack Williams.

The deal also opens up a window for Liberty's Starz! operation, which lacks much carriage in the market. Starz! will be available to Prism's 335,000 subscribers for two months beginning Aug. 1. After that, the movie network will get Prism's slot in front of basic subscribers, but there is no guarantee that they will become Starz! subs after Prism goes dark. Sources familiar with the deal say the network is trying to get a similar deal with other Philadelphia operators. ■

Comedy looking to hit stride

Banks on some new shows, including animated 'South Park'

By John M. Higgins

Can a twisted version of Peanuts lift Comedy Central out of the lower ranks of cable networks?

That's the hope executives of the network have for *South Park*, a bizarre cartoon premiering Aug. 13.

Starting in August, Comedy will have a full slate of new shows developed under executive vice president for programming Eileen Katz, who was tapped in 1996 to rework the network's schedule.

New programs include Comedy's usual stab at a game show and an odd comedy show in which participants are not supposed to laugh.

"To me, this summer is like my report card," Katz says. "This summer you'll see the framework of everything I've been doing for 18 months." The network's programming has suffered two big setbacks in recent years. First, cult-like import hit *Absolutely Fabulous* was canceled by its British producer. Then last year, comic Bill Maher's break-through *Politically Incorrect* was snatched by ABC.

PI's replacement, humorous news program *The Daily Show*, is faring well in the ratings. But the show that has industry executives and critics buzzing is *South Park*, a crudely animated, coarse and hysterical half-hour cartoon series about a group of grade-school pals in a Colorado suburb.

The first episode will never see the light of a TV tube, at least in its original form. That was a pilot—entitled *The Spirit of Christmas*—that twentysomethings Trey Parker and Matt Stone created to show their stuff around Hollywood. Laced with foul language, *Spirit* featured Jesus returning to earth and seeking retribution from Santa Claus for ruining his birthday. The kung-fu-like fight between them teaches the kids the true meaning of Christmas: presents.

One studio executive duplicated the tape and sent the episode out as a Christmas card in 1995, sparking an unusually large underground buzz for



'South Park' began as a gag now it's a Comedy Central show.

the series. MTV and other networks sought the series, but it wound up at Comedy Central.

The two episodes in the can so far feature the nastiest of the kids getting abducted by aliens and subjected to one of those painful anal probes. In the second, Kathy Lee Gifford comes to town to present one of the kids an essay contest award for an entry that he plagiarized—and is stalked by an assassin.

"They're starting to move away from the use of coarse language as a comedic device to absolutely absurd, surreal plot lines," says Comedy Central President Doug Herzog.

Other new series include *Win Ben Stein's Money*, a daily game show hosted by exceptionally dull economist and actor Ben Stein. The host has been allotted the entire pot of prize money for the first 13 weeks. The more he can prevent contestants from winning, the more he personally takes home at the end of the run. Another new show is *Make Me Laugh*, in which contestants win by repressing laughter in the face of stand-up comedians who try to provoke them. "You need hit shows," Katz said. "But basically the goal is to make Comedy Central a place where people need to tune in every day. That's what things like *The Daily Show* are about."

Operators generally applaud Herzog and Katz's efforts. "It's a big improvement," says the programming executive for one MSO, who asked not to be named because he likes the network so

much "it would hurt me in affiliation negotiations."

"They're tackling the toughest category in the known universe," said Falcon Cable TV senior vice president Lynne Buning. "I wish they weren't using movies the way they use movies. They're running them to death."

Comedy executives boast that their ratings have edged up for eight consecutive quarters. That's true on a full-day basis, but in the most recent ratings quarter, ended in June, prime time viewing

dropped 20% from a 0.5 to a 0.4.

The network has a history of fits and starts. Comedy Central was born out of the merger of two competing start-ups, HBO's Comedy Channel and MTV Networks' Ha!

The partnership leaves the network something of a stepchild. MTVN handles affiliate sales, but doesn't get the full benefit of the programmer's tight bundling of MTV and Nick. "MTV's pushing TV Land, they're not pushing Comedy," says one MSO programming executive.

Although part of Time Warner, the network hasn't gotten the influx of Warner Bros. sitcom and movie product that the newly acquired Turner networks are seeing, or heavy cross-promotion.

Herzog says that the problems presented by the partnership structure are not major, but acknowledges some complications. "On a day-to-day basis, we sort of fly alone," Herzog says. "But the dynamic has changed slightly since Turner and Time Warner have gotten together." Before that, MTVN was in the basic cable business. Time Warner was primarily in the pay cable business. Now TBS and MTVN compete not just for distribution but also for advertising.

On industry executive estimates that Comedy Central has generated around \$170 million in losses so far. Herzog wouldn't comment, but says that the network has started breaking even. "Everybody's pretty happy with the progress," he says. ■


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US West raises Argentine interest

US West reportedly has increased its stake in VCC, Argentina's second-largest cable MSO, to 90% from 50%. US West paid \$340 million for the extra 40%, acquired from VCC founder and owner Samuel Liberman. Also in Argentina, TCI International is rumored to be consolidating its cable assets. The company is thought to be negotiating the sale of 70% of its 90% interest in MSO CableVision to Citicorp Equity Investments, and possibly to others.



Overseas sales for Warner Bros.

Two of Warner Bros. top cartoons, *Taz-Mania* and *Batman*, will debut on the Cartoon Network in Europe, the Middle East and Africa in September. The programs are the first to be sold to Cartoon Network since parent Turner's merger with Time Warner nine months ago. Sources say the sale of rights, many of which are tied up with other broadcasters, has stalled over prices. Cartoon Network says it has agreed to pay market rates for the Warner programs.

Down-under deal

Australian pay-TV group Australis Media is expected to

issue new shares to News Corp., telco Telstra and Kerry Packer's Publishing & Broadcasting to buy rival Foxtel, which is a 50-50 joint venture of News Corp. and Telstra. News Corp., Telstra and PBL each will end up with 20% stakes in Australis, according to sources.

Murdoch goes to court in India

Rupert Murdoch's News TV India has filed a case in India's Supreme Court against the government ruling that bans starting digital DTH services before the passage of the broadcast bill in Parliament. This would stymie News Corp's temporary launch of Indian Sky Broadcasting before the new law's enactment, which may not happen until after the next parliamentary session in February 1998.

VTR takes out loan

VTR Hipercable, Chile's largest MSO, has signed an agreement for a \$142.9 million senior secured loan, underwritten by ING Barings and TD Securities. VTR is 34% owned by Denver-based cable investors United International Holdings. ING Barings says that proceeds will be used to pay off VTR's debt, which is roughly the same as the loan.

—Nicole McCormick

Panero targets Times Mirror

Request president pressures publisher to drop black-box ads

By Donna Petrozello

Industry executives trying to counter cable theft cited Times Mirror Magazines Inc. as a leading offender among magazine publishers that accept advertisements from "black box" manufacturers. They hope to pressure the company into dropping the ads.

Hugh Panero, president of Request TV and chair of a task force of cable operators trying to work with publishers, identified Times Mirror's *Popular Science*, *Sporting News* and—to a lesser extent—*Golf Digest* as titles that generate revenue from black-box ads.

"Times Mirror is one of the largest purveyors of these ads, which is ironic because they were cable operators," says Panero, adding that the company also holds a small stake in two cable networks.

Cable operators and programmers are cranking up their ongoing campaign to convince magazines that classified ads for descramblers are generally aimed at helping consumers steal pay and pay-per-view cable. Cable theft is becoming an increasing problem for pay networks and studios and it is particularly hard on PPV boxing promoters, who are not compensated when consumers pirate signals.

In a letter to Times Mirror, the task force is requesting that the group stop publishing ads for black boxes. Geoff Beauchamp, an attorney for the task force, says Times Mirror has not yet responded to its request. Beauchamp charac-

terizes the discussions between the task force and Times Mirror as "fairly delicate."

Time Mirror Magazines CEO Efrem "Skip" Zimbalist III says that while TM does not condone the illegal use of cable descrambling equipment, the group "continues to be advised by counsel and by the industry that the cable boxes are legal; it's how they're used that's illegal." Zimbalist says TM will pull advertising from distributors that are proved to be selling the boxes for illegal use. But, he says, the group supports "free competition between cable distributors" and as long as that's legal will continue to run ads from manufacturers and distributors of the boxes.

While it is technically legal to sell the descrambling boxes, it is illegal to sell the boxes for the purpose of stealing cable programming. Panero contends that national magazines, particularly those whose editorial content supports cable-related industries, should refrain from taking revenue from black-box advertising.

"This is a lobbying effort," says Panero, who has placed an ad in cable trade magazines naming consumer publications that accept ads for cable theft devices. Panero says the task force next intends to contact advertisers directly, appealing to them not to buy space in publications that accept such ads.

Panero says *Penthouse*, *Sport*, *Men's Journal* and *Premiere* magazines voluntarily have stopped publishing black-box ads "at the request of the task force." ■

Hindery takes aim at HDTV

Says digital TV should react to customer needs and not just force HDTV on them

By Donna Petrozzello

A CTAM debate on the future of digital and HDTV turned into a battle over which should come first, the equipment or the product to plug into that equipment?

Leading the panel of broadcast and cable network officials last week was Tele-Communications Inc. CEO Leo Hindery, who argued that cable operators should be "reactive, not proactive" about digital television and should use the compression technology to give consumers more channels rather than force HDTV on them.

Hindery spoke at the closing session of the annual CTAM cable marketing convention in Orlando last week. Although the conference focused on one of the hottest issues in cable—how to sell digital services—attendance dipped 12% from last year's convention in Boston as marketing executives sought to avoid the sweltering heat and daily afternoon thunderstorms of Florida summers.

"My sole agenda in digital is to listen to people tell me how it is going to be distributed, then to put a lot more product at good prices into customers' homes," Hindery said. "Digital television is a product. It's not a revolution, it's an evolution."

Hindery lashed out at the Consumer Electronics Manufacturers Association (CEMA), saying it is "reprehensible that the CEMA wants to sell \$500 million worth of TV sets. We should ask the customers what they want, what they'll pay for and then give it to them," he said.

"If we cram HDTV down customers' throats, we'll lose," Hindery said. "If HDTV changes things to the detriment of my customers because they won't pay for enhanced programs, why do we need it? The push for HDTV should come from the consumer, not from technology."

CEMA President Gary Shapiro had argued that millions of consumers are ready to spend thousands of dollars to upgrade to television sets equipped for digital and high-definition programming. "This is a nation of couch potatoes," Shapiro said. "We want the biggest,

fattest picture we can get." Shapiro estimated that some 30 million Americans will be "early adopters" of the upgraded TVs.

NBC's Tom Rogers, president of the network's cable and business development divisions, said that broadcasters are still "grappling" with using digital to "deliver a prettier pic-

"If we cram HDTV down customers' throats, we'll lose.... The push for HDTV should come from the consumer, not from technology."

TCI's Leo Hindery

ture or more choice."

Rogers praised the cable industry for being "way ahead of the broadcast industry in terms of thinking about digital and what it means." But, he said, "nobody is thinking about the third phase of digital rollout, which is the creative implementation of something that is simply beyond more choice and prettier pictures."

Fox Television Chairman Chase Carey led the discussion, noting that Fox has not yet made a commitment to converting Fox sports coverage or other Fox programming to digital compression or high definition. "We're still evaluating that, but realistically, from the consumer side, there is not much pressure to produce or distribute high definition," said Carey. "For Fox, producing mainstream high-definition product is down the road until we can find out what consumers will pay for."

Meanwhile, Microsoft Corp. director Pierre de Vries contended that the computer industry will offer consumers "broader opportunities in digital" through computers that merge digital data with TV. "Eventually, you get to a world where there are not just pictures, but computing devices that take video and interactive data," said de Vries, who estimated that 40 million

U.S. households have PCs. The challenge to the computer industry will be to "create new forms of programs that people can consume" via computers with the "simplicity" associated with television use.

As the panel discussed the perceived benefit of offering consumers more choice, USA Networks chairman Kay Koplovitz said the number and quality of new channels that cable potentially could offer through digital compression relies not only on technology but also on ad revenue.

"We're heading into a world where the possibilities are infinite, but what are the economics of a world with an infinite number of program products? Nobody knows," said Koplovitz. "To go from one channel to six channels depends on advertising. We've seen diminishing viewership for broadcast signals, and I think you'll see vastly more diminishing to the major signals in that scenario."

Koplovitz contended that, theoretically, as digital offers a proliferation of signals, cable operators will react by programming to smaller and smaller niche audiences until "the ideal network will be programming to one individual. We are moving toward a world where the expectation of individuals is that they will have their needs met."

Hindery argued that it was "inconceivable" that the cable universe could contain any more than "120 or 150" channels. "I can't think of 120 basic cable channels that viewers would like," said Hindery. "The possibilities are infinite, but the realities are finite."

Rogers agreed with Hindery, saying that conceiving even "100 viable program concepts" is difficult. He also agreed with Koplovitz's suggestion that revenue will drive the digital evolution. "Broadcasters will have to spend lots of money to convert to digital and nobody is eager to do that without the revenue to support it."

On the cost issue, Hindery was outspoken against federal government involvement in a mandated rollout of digital TV, calling government intervention in a consumer product a "disaster." ■

HEADENDINGS

Diller lauds NBC ratings stance

Last week at CTAM, Barry Diller slammed cable and broadcast networks for succumbing to political pressure on violence ratings, praising NBC Chairman Bob Wright for refusing to go along the plan. HSN Inc. Chairman Diller said the plan for networks to label the content of shows in detail presents unwarranted government interference into programming content. Cable and broadcast networks' acquiescence is the "worst example of their utter lack of collective backbone." Wright has declared that NBC won't participate in the stepped-up version of the ratings plan, which will add to the current age-based label specific ratings on sex, violence and language content. Both the old and new plans are voluntary, but networks face the threat of congressional action if they don't switch to content-based ratings. NBC contends that the new plan comes too close to treading on programmers' First Amendment rights and that Congress is coming too close to saying what can and cannot air on TV. However, Wright—and other network executives—also fear that the ratings will prompt advertisers to avoid buying time on controversial or ribald shows.

Here's Johnny

The Kansas City cable show *John TV* has been a hit, at least in the only place city officials care about: the streets. Since mid-May, anyone watching cable in metropolitan Kansas City on Wednesday mornings can see the police photos and names of those arrested for solicitation or prostitution. The display, which includes a disclaimer that those shown are innocent until proven guilty, is part of the city's crackdown on prostitution and is intended to discourage solicitation. Similar shows air on local access channels across the country. Kansas City police say the show is working: prostitution and solicitation arrests have dropped since it hit the air. Despite that, the show may face litigation, according to Dick Kurtenbach, the American Civil Liberties Union's executive director for Kansas and western Missouri. He says: "One of the fundamental principles in this country is you don't punish people before you provide them with due process."

50 PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of July 14-July 20, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 97 million TV households.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.	Cable Share
1. NASCAR/Pennsylvania 500	TBS	Sun 1:05p	3,387	4.7	3.5	13.1
2. Movie: "Rough Riders Part I"	TNT	Sun 8:00p	2,994	4.2	3.1	7.8
3. Movie: "Our Mother's Murder"	USA	Wed 8:59p	2,753	3.9	2.8	6.6
3. World Champ. Wrestling	TNT	Mon 9:00p	2,741	3.9	2.8	6.5
5. WWF Special	USA	Mon 10:00p	2,665	3.8	2.7	6.4
6. Rugrats	NICK	Mon 7:30p	2,558	3.7	2.6	7.0
7. Busy World of R. Scarry	NICK	Mon 10:00a	2,295	3.3	2.4	12.5
8. World Champ. Wrestling	TNT	Mon 7:55p	2,297	3.2	2.4	6.1
8. Rugrats	NICK	Wed 7:30p	2,270	3.2	2.3	6.3
8. Movie: "Silence of the Lambs"	LIF	Sat 10:00p	2,203	3.2	2.3	7.3
8. Movie: "Silence of the Lambs"	LIF	Sun 7:30p	2,175	3.2	2.2	5.7
12. Busy World of R. Scarry	NICK	Fri 10:00a	2,178	3.1	2.2	11.6
12. Figure It Out Special	NICK	Wed 6:00p	2,165	3.1	2.2	7.0
12. Hey Arnold	NICK	Sun 11:00a	2,137	3.1	2.2	9.5
12. Real World VI	MTV	Wed 10:00p	2,048	3.1	2.1	5.2
16. Larry King Live	CNN	Mon 9:00p	2,160	3.0	2.2	5.1
16. M. Sendak's Little Bear	NICK	Mon 12:00p	2,123	3.0	2.2	9.6
16. Rugrats	NICK	Sun 10:00a	2,107	3.0	2.2	9.9
16. Rugrats	NICK	Tue 7:30p	2,099	3.0	2.2	5.7
16. Figure It Out Special	NICK	Tue 6:00p	2,092	3.0	2.2	6.7
16. Hey Arnold	NICK	Mon 8:00p	2,091	3.0	2.2	5.5
16. M. Sendak's Little Bear	NICK	Tue 12:00p	2,090	3.0	2.2	10.0
16. Blues Clues	NICK	Fri 9:30a	2,078	3.0	2.2	11.5
16. Blues Clues	NICK	Wed 9:30a	2,070	3.0	2.1	11.7
25. Hey Arnold	NICK	Wed 8:00p	2,059	2.9	2.1	5.5
25. M. Sendak's Little Bear	NICK	Fri 12:00p	2,050	2.9	2.1	9.6
25. Figure It Out Special	NICK	Mon 6:00p	2,045	2.9	2.1	6.5
25. Angry Beavers	NICK	Sun 10:30a	2,023	2.9	2.1	9.2
25. J. Henson's Muppet Babies	NICK	Wed 10:30a	2,005	2.9	2.1	10.8
25. J. Henson's Muppet Babies	NICK	Mon 10:30a	2,004	2.9	2.1	10.7
25. J. Henson's Muppet Babies	NICK	Fri 10:30a	2,002	2.9	2.1	10.3
25. Blues Clues	NICK	Mon 9:30a	2,000	2.9	2.1	11.4
33. Movie: "Fatal Attraction"	USA	Sun 3:09p	1,989	2.8	2.1	7.1
33. Doug	NICK	Mon 7:00p	1,987	2.8	2.0	5.7
33. Blues Clues	NICK	Mon 12:30p	1,984	2.8	2.0	8.7
33. I Love Lucy	NICK	Tue 10:00p	1,983	2.8	2.0	4.8
33. Gullah Gullah Island	NICK	Tue 11:30a	1,981	2.8	2.0	10.7
33. Rugrats	NICK	Fri 7:30p	1,974	2.8	2.0	6.0
33. Are You Afraid of the Dark?	NICK	Wed 5:00p	1,964	2.8	2.0	7.3
33. Busy World of R. Scarry	NICK	Wed 10:00a	1,964	2.8	2.0	10.9
33. Movie: "Rough Riders Part I"	TNT	Sun 10:02p	1,962	2.8	2.0	5.3
33. Movie: "McLintock!"	TNT	Sun 2:30p	1,956	2.8	2.0	7.3
33. M. Sendak's Little Bear	NICK	Wed 12:00p	1,950	2.8	2.0	9.5
35. Tiny Toon Adventures	NICK	Mon 6:30p	1,936	2.8	2.0	5.9
33. Movie: "Stalking Back"	LIFE	Mon 9:00p	1,898	2.8	2.0	4.6
46. MLB/NY Yankees @ Milwaukee	ESPN	Sun 8:00p	1,931	2.7	2.0	4.9
46. Doug	NICK	Wed 7:00p	1,916	2.7	2.0	5.6
46. Busy World of R. Scarry	NICK	Thu 10:00a	1,911	2.7	2.0	10.6
46. Blues Clues	NICK	Fri 12:30p	1,875	2.7	1.9	8.4
46. M. Sendak's Little Bear	NICK	Fri 9:00a	1,875	2.7	1.9	10.8
46. Blues Clues	NICK	Wed 12:30p	1,871	2.7	1.9	8.5
46. Blues Clues	NICK	Tue 9:30a	1,870	2.7	1.9	11.0

Sources: Nielsen Media Research, Turner Research

Technology

July 28, 1997

DG Systems buys Mediatech

\$26 million purchase marks IndeNet's exit from ad delivery business

By Glen Dickson

In a significant shift in the nascent digital ad delivery market, DG Systems, San Francisco, has purchased the Mediatech/Starcom subsidiary of IndeNet, which delivers commercials and syndicated programs to television stations and cable systems. The sale of Mediatech/Starcom marks Los Angeles-based IndeNet's exit from the digital ad delivery business it has pursued since 1995.

DG Systems has paid \$25.8 million in cash, debt and stock for Mediatech/Starcom, whose Chicago network operations center served as the hub of IndeNet's digital satellite spot delivery network. DG Systems also has taken over the operations of Mediatech and its existing customer base. Besides Mediatech's established analog dub-and-ship commercial delivery business, DG has gained a customer list of 100 television stations that use IndeNet digital SpotServers to receive MPEG-2 commercials via satellite.

"What Mediatech brings us is a large number of customers who have been their video customers for the past 10 or 15 years," says DG Systems President Hank Donaldson.

The Mediatech/Starcom acquisition represents a turnabout from April



DG Systems' Advantage DVPS server, like IndeNet's SpotServer, uses the Hughes DirecPC satellite system to deliver MPEG-2 spots to TV stations.

1996, when radio spot distributor DG Systems first entered the television spot delivery market. At the time, IndeNet was beta-testing SpotServers in the field and was acquiring traffic control system suppliers Enterprise Systems and CCMS to provide a turnkey spot solution to broadcasters and cable operators.

Over the past 15 months, DG has put 400 TV stations online with its DVPS servers. Over the same time, IndeNet sold its two-thirds stake in Channelmatic (which supplied its SpotServers) to Swedish-based Limt Local Insertion

Media Technology and made an aborted merger attempt with spot sales firm Petry Media Corp. IndeNet closed its Enterprise and CCMS acquisitions in May 1996. Last month it signed a long-term contract with NBC for Enterprise software systems.

According to Rick Parent, IndeNet chief financial officer, traffic and billing software now will be IndeNet's sole focus: "We've decided to make a pure play in software."

DG Systems' Donaldson says financial hardship probably was the main motivator for IndeNet's divestiture of Mediatech/Starcom. But he adds that developing a central logistics management system, which DG spent four years doing for the radio market, also may have been a major stumbling block for IndeNet. "That's the difficult part," says Donaldson. "The easy thing is to develop equipment to go into the TV station."

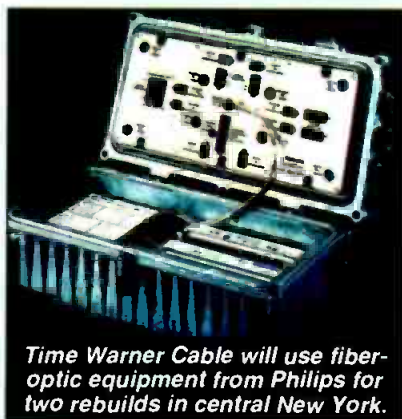
Donaldson says a logistics management system also could be a challenge for Vyvx, which bought satellite spot distributor Cycle-Sat in September 1996 and now is DG Systems' main competitor in the digital ad delivery market. Wes Hanemeyer, Vyvx vice president of operations and engineering, says that 500 stations can receive spots digitally through the Vyvx network. He hopes to have 300 stations online with store-and-forward servers by the end of 1997.

WABC-TV New York uses both DG Systems and IndeNet servers to receive MPEG-2 spots before dubbing them onto tape for playback from its cart machines. James Baker, WABC-TV's director of engineering, doesn't think the Mediatech/Starcom sale will affect his station technically, since both systems rely on the Hughes DirecPC satellite network.

What Baker is looking forward to is receiving more digital spots via satellite, which he says is more efficient than the dub-and-ship method. ■

TW rebuilding

Philips Broadband Network is supplying Time Warner Cable with more than 500 miles of fiber-optic and F.F transport equipment and systems for two system rebuilds in central New York. The Time Warner systems in Oswego and Oneida, N.Y., will use Philips RF amplifiers as well as such new fiber-optic equipment as the Diamond Marquise four-port optical node amplifier and the Diamond Transport system with advanced 750 mhz transmitters and receivers. —GD



Time Warner Cable will use fiber-optic equipment from Philips for two rebuilds in central New York.

WABC-TV airs virtual signage

Uses SciDel technology to insert advertising during tennis match



SciDel's technology inserted virtual logos for several sponsors into WABC-TV's video feed.

By Glen Dickson

WABC-TV, the ABC owned-and-operated station in New York, used virtual signage technology from SciDel Technologies during its broadcast of the Women's Tennis Association A&P Tennis Classic in Mahwah, N.J., on July 19 and 20.

During the tournament's semifinals and final, the station aired virtual signs from sponsors including A&P, TWA and Mercedes. The signs appeared in the court between the service line and

baseline. SportsChannel, which produced the tournament, also aired virtual signs during its coverage.

SciDel, an Israeli high-tech company, inserted the signs into the live video feed with a computer that examines the pixels in the picture and differentiates between moving objects (such as players and balls) and the court. Then it integrates the signage into the picture.

While the sign isn't actually on the playing court, the computer processing and software are sophisticated enough to make the advertisements look totally

natural to viewers, says Adam Weinberg, SciDel executive vice president/COO. The system also can switch between different camera angles in real time.

"We need the television feed, and that's all we need," says Weinberg. "We can be remote, on site in the studio or at the downlink. We don't require any special arrangements by the production team." For the A&P event, SciDel had co-located its gear with SportsChannel's production trucks.

The signs that aired during WABC-TV's broadcast were sold both by the tournament and by the station, while the signs in SportsChannel's coverage were arranged solely by the tournament, says tournament director John Korff. SciDel received one-third of the advertising revenue for supplying its equipment, Weinberg says. Scott Simensky, WABC-TV general sales manager, declined to comment on revenue derived from the virtual signs.

"We'll do it again," says Korff. "Most organizers don't [understand] it, but our sponsors loved it. We also got calls from sponsors who didn't get it, asking why they didn't. We reminded them that we told them about it, but they didn't understand it. Nobody understands it...that's why we wanted to give it a shot. We said, 'Let's just do this, even if we're not making any money.'"

Korff says that his risk was low. SciDel supplied the gear and the tournament simply offered the virtual signs as part of a large sponsor package that

Vyvx taps Utah for big routers

Vyvx has installed Utah Scientific routing systems at 13 locations, including nine fiber-optic points of presence (POPs), three teleports and one mobile truck. Eight of the installations are massive 128x128 UTAH-300 routers, including systems at Steele Valley Teleport in Los Angeles and Upsouth Teleport in Atlanta that connect directly to Vyvx's 13,000-mile fiber network.

Vyvx's Denver teleport also has a new UTAH-300 router, along with POPs in Chicago; Washington; Los Angeles; Portland, Ore.; Denver; Colorado Springs; Miami; Philadelphia, and Tulsa. Wes Hanemeyer, Vyvx vice president of operations and engineering, estimates that Vyvx has spent \$3 million on Utah routers so far, with about another 10 Utah routers still scheduled to be installed. "The price will vary depending on their final size and configuration," he says.

Hanemeyer says that Vyvx is using the Utah products for its core business of 45 Mb/s DS-3 fiber distribution as well as to switch 270 Mb/s (serial 601) video. He says that Vyvx considered routers from BTS and Grass Valley, but "pretty much went to Utah because of their flexibility and reliability...their software is equal to or better than anybody else's."

—GD



included radio, print and television time. "It's nontraditional—you have to think about it," he says. "But for the cutting-edge people, there's a niche out there."

SciDel is hoping to exploit that niche. The company was founded in 1995 by Israeli advertising executive Kobi Bendel with financial backing from Scitex, parent company of Scitex Digital Video. SciDel's virtual signage, which first appeared during Prime Sports' coverage of the 1996 WTA Toshiba Tennis Classic, will be

used in Fox Sports Net's coverage of the same event this year on Aug. 2 and 3. The SciDel system also will be employed at an upcoming soccer match in Belgium, allowing different advertisements to be broadcast in Belgium and Portugal.

SciDel is the second virtual advertising player to target the U.S. market. Princeton Video Image's L-VIS live insertion system has been used by the San Francisco Giants, San Diego Padres and Seattle Mariners for baseball coverage, by ESPN for college

football and by ESPN International for its X-Games rebroadcast.

Weinberg says that tennis was the easiest sport for SciDel to start with, both technically and strategically. In addition to its soccer product, SciDel also has adopted its technology for basketball and is close to signing a contract with a Division I college basketball conference, he says.

"Advertisers do recognize the value in this type of advertising," says Weinberg. "It's a guarantee of being seen." ■

Cutting Edge

By Glen Dickson

As expected, News Corp. has purchased three MPEG-2/DVB transmission systems from its subsidiary **News Digital Systems (NDS)** for the cable services Fox Sports Net, FX and FXM. The \$3.5 million NDS deal follows up on News Corp.'s \$11.8 million investment in Wegener MPEG-2 addressable receivers for Fox Sports Net, FX and FXM cable affiliates (B&C, May 26). Fox will use the NDS System 3000 digital transmission gear to transmit up to eight channels of programming from one satellite transponder; each system will be configured with NDS Reflex statistical multiplexing software that will juggle bit rates for maximum compression efficiency. Fox Broadcasting also plans to use NDS MPEG-2 gear to convert its program distribution from analog to digital.

Deep Blue Sea, Coconut Grove, Fla., has completed work on "From Bar to Bar," a summer campaign for Coors Light. Deep Blue Sea collaborated with production company Paradiso

Films and ad agency West Indies & Grey. In the Coors Light spot, buildings light up and begin spouting music as a group of party-



Deep Blue Sea helped create the street scene in this Coors Light spot.

goers passes on the sidewalk. Footage was shot in Puerto Rico with a 150-foot blue screen and a faux sidewalk; in post-production, Deep Blue Sea creative director Robert Kirkpatrick animated actual still background photographs. He also used a Discreet Logic Flame to composite background buildings, shadows, lights and wind in the trees to create a convincing night scene.

wfsb(tv), the CBS affiliate in Hartford, has taken delivery of a **Quantel Paintbox Bravo** graphics system. The new Quantel system, launched at NAB '97, offers a highly sensitive, user-definable brush-

es and filters package. wfsb, which has used a Classic Paintbox for the past 13 years, picked up the new Paintbox Bravo to deal with its growing graphics load. "We are very conversant with Quantel technology, and there is not really much of a transition from the Classic to the Bravo," says Michael Hayes, wfsb director of engineering. "It is still very much the same basic intuitive operating philosophy."

PBS station WNED-TV in Buffalo, N.Y., has purchased five **Hitachi SK-2600PW** digital studio cameras to upgrade its two studios, which previously were equipped with 25-year-old Fernseh KCU 40B cameras. According to Jon Herrington, WNED-TV director of engineering, a major selling point for the portable Hitachi cameras was their ability to be upgraded to the 16:9 aspect ratio for future DTV use. "As a publicly funded television station, we can-

not afford to purchase all new cameras in another five years," says Herrington. "And during this transitional period, we needed cameras that would be as future-proof as possible. Upgrading the Hitachi cameras is a very simple process. We have purchased the new 12-bit A/D converters and new LSI upgrade kits, which will be delivered early this fall."

VTE Mobile Television Productions, Torrance, Calif., has purchased more than 30 Canon lenses, including six 70X, 10 J55X, 12 J20aX and three J9aX models. VTE uses J55X and J70X field lenses in its production of NFL, NBA and Major League Baseball games, says VTE VP



WNED-TV Buffalo is spiffing up its studio operations with new Hitachi digital cameras.

of engineering Dave Cooper. "The J55X lenses make excellent game lenses, and the 70X lenses allow us to do superior close-ups of the athletes," he says.

Broadcasting & Cable's **Telemedia**

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

On-air/Online Crossover

NBC pushes on-air/online content crossovers

'Pretender,' 'Homicide' keep fans involved during rerun season

By Richard Teherca

NBC will keep pushing its prime time series edge into cyberspace content. The network plans numerous crossovers in which its fall prime time series lay ground for online drama.

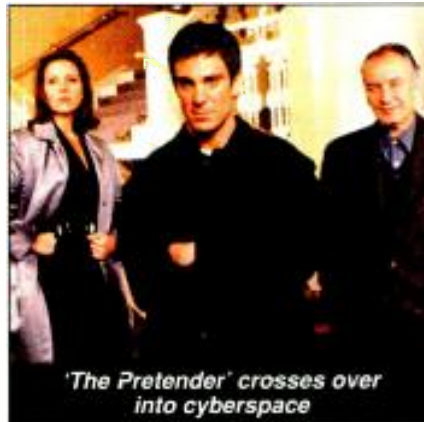
The Pretender and *Homicide* continue to lead the network's exploratory interweaving of characters and plot lines between on-air and online properties. And NBC plans to include other series, including at least one comedy, in that initiative this fall.

The most significant departure will take place in October, when Bridget, a character from the online plot of the *Pretender Adventure*, will show up in *The Pretender* on air. Described as "part supermodel, part killer," she will become another nemesis for series hero Jarod, who is running for his life to save his computer-like mind from further abuse by a sinister cabal called the Centre.

NBC won't say what the action's like on *Homicide: Second Shift* online, where the other shift of Baltimore detectives are about to wrap up the murder case of a hip-hop dance company member. Reed Diamond, who plays Detective Mike Kellerman in *Homicide's*

first shift on air, appears in the climactic segment of that online episode, "Last Dance," next month. Last month, a drug kingpin from the TV series took a turn in "Last Dance."

The crossover activity will continue with both series and will expand to include other genres, according to Shawn Hardin, vice president



and executive producer of NBC digital productions. "These are not one-off anomalies," says Hardin. "We are looking to push the creative and business opportunities of these mediums."

NBC may not make a killing in crossover advertising, but the network figures it can involve at least a small segment of its audience online and extend its content, according to Hardin. "We see NBC.com and our interactive efforts as an extension of our programming."

NBC claims response to the online component of *The Tonight Show* has been strong, with Jay Leno prompting traffic by actively inviting e-mails. TM

Audio/Video Streaming

Microsoft, Progressive Nets partner on streaming

Third major multimedia acquisition for software giant this year

By Richard Teherca

Microsoft Corp. continued its march toward self-propelled multimedia convergence last week with the purchase of a 10% stake in Progressive Networks.

Microsoft's third major media property acquisition in six months bought a piece of the company with the most popular streaming software in cyberspace. And it suggested that Microsoft would rather buy into what is widely perceived to be superior streaming technology in RealAudio and RealVideo than build on the NetShow technology it has been showcasing.

Microsoft will collaborate on further devel-

opment of streaming technology with its new Seattle-based ally and will continue developing NetShow.

The immediate result of the new deal is that Microsoft will license RealAudio and RealVideo 4.0 to integrate with the NetShow streaming server. That server will become part of the Microsoft Site Server, enabling clients of either company to use Progressive Networks technologies.

Rob Glaser, Progressive Networks chairman—who formerly worked for Microsoft—says that Progressive Networks was particularly motivated to strike the deal with Microsoft

in the wake of its purchase of WebTV and its pact with Comcast Cable.

Meanwhile, both companies work toward developing Microsoft's Active Streaming Format, an advanced open, standards-based streaming technology. They also will seek to bring other companies into that effort, to establish common ground among disparate streaming technologies. "Both companies see this as a promising market," says Russ Stockdale, Net-Show group product manager for Microsoft. "We're now on a path where we have a common foundation we can build on for the entire industry."

That could very well portend a parallel strategy for Microsoft in acquiring stakes in other companies with advanced streaming products. Reports have surfaced that VXtreme is the Redmond, Wash., software giant's next target. Microsoft executives were either unavailable or declined comment late last week. But when asked about his company's relationships with VDOnet and Vivo last week, Paul Maritz, group vice president in platforms and applications at Microsoft,

declared that the Progressive pact did not preclude other deals for either party.

Of course, Maritz also reiterated Microsoft's expectation that all audio and video eventually will be distributed online. So the deal, he said, advances the prospect of that digital "coalescence."

This deal gives Microsoft an opportunity to make Progressive Network's technology

exclusive to Internet Explorer 4.0. That would give Progressive Networks quantum leap in distribution beyond the 20 million RealPlayers it claims have already been downloaded, and would keep it out of the Netscape Communications camp. "Microsoft has bought into Progressive Networks as a means of determining that they have the best streaming technology available," says Peter

Krasilovsky, vice president of Arlen Communications. "It is synergistic and it could be extremely valuable if Progressive ties itself to Internet Explorer rather than to Netscape."

This investment is in the \$15 million range, although neither company discussed numbers. Microsoft can afford to invest in still more synergy with other technologies. **TM**

Online Music

SonicNet Supercasts shape new business model

Concert promoter sees big audience online

By Richard Tedesco

SonicNet is shaking up the online music business with a profitable approach to producing live concerts.

The New York-based online concert producer kicked off its Supercast series of live concert cybercasts with last week's Lilith Fair bill in Hartford, Conn. Thirty thousand PC users registered before the event. SonicNet is producing a series of festival events, streaming live audio and video through July and August. Levi Strauss is sponsoring the series.



All the online pages related to the series carry the Levi's logo. Other sponsors appear ready to be represented in future series, according to SonicNet. The deal with Levi's runs to six figures, easily the biggest Internet entertainment deal of its kind to date.

The current summer sequence for SonicNet includes a performance of the Warped tour in Philadelphia on July 30; the Horde tour (featuring Neil Young and Crazy Horse) from Camden, N.J. on Aug. 17, and the UK's V-Fest on Aug. 16. A performance from the Lollapalooza series probably will be included in the package. "You can't see these on TV every week," says Nicholas Butterworth, president of SonicNet. "You have to go to SonicNet."

SonicNet's online carriage of the Tibetan Freedom Concert last month drew nearly 90,000 viewers. Butterworth says that the FM-quality sound and near-NTSC video of RealVideo drew a favorable response from users.

SonicNet plans to launch as many as four genre series in the fall, focusing on pop, rock, hip-hop and electronica. The next

Curtis Mathes ships Internet box

Consumer electronics marketer Curtis Mathes put its uniView Internet TV access device on the market last week.

With plans to put 100,000 units in the pipeline before year's end, the Dallas, Texas-based company started shipping the \$399 set-top box to retail outlets in Texas, Florida and California.



Curtis Mathes will provide its own Internet service, selling a \$19.95 monthly Internet access service with the box through its Curtis Mathes Xpressway. The distinction that Curtis Mathes will seek to establish between its box and its WebTV Internet terminal competition is versatility: uniView accommodates e-mail and telephony functions, in addition to providing TV listings and an easy segue from TV viewing to Web surfing.

"Giving [consumers] a product they can use every day with features they can understand gives us a tremendous advantage," says Patrick Custer, Curtis Mathes chairman.

The service can be adapted for cable systems and will soon include a menu of video games, according to Custer, who says that stand-alone TV sets incorporating the technology will debut in the \$1,900 to \$3,000 range this fall.—RT

Pathfinder finds its way to WaveTop

By Richard Tedesco

phase also may include a distribution deal with broadband Internet providers.

SonicNet is talking with cable Internet service providers, according to Butterworth, who sees potential for marketing events as part of premium high-speed Internet services. "The content is compelling enough that if there was anything you could charge for on the Internet, this is it."

Right now, Butterworth says, the technology is too unreliable to create a Web version of pay-per-view events. But transmitting events via broadband connections could increase reliability and improve content quality. These advances would warrant inclusion in the sort of premium content packages that cable providers have been looking at assembling, he says.

SonicNet is also aggressively pursuing an international strategy. It struck a deal last week with Australian telecommunications giant Telstra to jointly launch SonicNet there. TM

A version of Time Inc. New Media's Pathfinder will appear on WavePhore's WaveTop service when it launches late this fall.

Most of the Time Inc. publications that currently appear at the Pathfinder Website will be part of the WaveTop datacast service. They include *Time*, *People*, *Entertainment Weekly*, *Money*, *Fortune* and *Sports Illustrated for Kids*. The deal provides another electronic platform for Pathfinder and broadens the appeal of WaveTop for a potential audience that remains largely undefined. "They're obviously a premier consumer programer," says Sandy Goldman, vice president of WaveTop.

For Time Inc. New Media, WaveTop tests how to distribute content from Pathfinder, which is among the most heavily trafficked sites on the Internet. With plans to launch a Money.com "channel" on Netscape's Netcaster, Time

Inc. figures to tap some general readers not yet in its fold, according to Craig Forman, vice president of worldwide development.

Life and *Sports Illustrated* are excluded from the WaveTop package, tailored for maximum appeal to the audience perceived to be there. "It's a subset of the Pathfinder network," says Forman.

Pathfinder won't reveal the numbers it's drawn to its custom-tailored monthly subscription service, priced at \$4.95. But as Forman puts it, "There are questions about whether the Web's ready for a mass subscription product."

WaveTop has content deals in place with CBS SportsLine, The Weather Channel and PBS Online. It will use a "push" technology to enable users to custom-tailor content they wish to receive via PC. WavePhore has yet to announce its business plan for WaveTop or a launch date for the service it will deliver to PCs via the vertical blank-

ing interval of the broadcast TV signal. Its data stream will be transmitted through the VBI of PBS stations covering 99% of U.S. television households.

A projected fourth-quarter launch of the service will be preceded by a beta test sometime this fall, according to Goldman. He says that 10 additional content partners are expected to join the initiative in the next month.

The service will be able to reach PCs that can receive the WaveTop signal. Tuners currently being incorporated in some Gateway 2000 and Toshiba machines will be able to receive the WaveTop signals, according to Goldman, who reports that negotiations are still ongoing with PC makers.

Phoenix-based WavePhore has deals in place with ADS and Hauppauge Computer Works for production of boards that could be installed in PCs to allow the service to be received. TM

Telemedia Briefs

Children's Television Workshop expands Web presence

Children's Television Workshop is expanding its online efforts in an attempt to attract older children to its Websites. Until now, CTW has primarily targeted preschoolers. CTW has tapped Tina Sharkey, formerly with new media company iVillage Inc., New York, to



Sharkey

head the expansion in the newly created post of vice president and general manager of CTW Online. Sharkey also will look to expand syndication and distribution of CTW brands. CTW's current Web presence (www.ctg.org) includes Sesame Street Central, a Sesame Street Parents site that offers parenting advice and a Big Bag site, based on the Cartoon Network series. The new sites for children up to age 12 will draw on familiar Sesame Street characters, including Big

Bird, Elmo and Cookie Monster.

Weather Channel to use Wink

The Weather Channel will provide interactive on-demand weather information to viewers with Wink Communications' enhanced broadcast technology.

Weather Channel viewers will be able to access text overlays of weather information by clicking on icons with their remote controls. They also will be able to link to an enhanced virtual channel, The Weather Channel Interactive, on a 24-hour basis for additional weather information.

The Weather Channel will start using the Wink technology as it becomes available in cable set-top boxes being deployed later this year by General Instrument, Scientific-Atlanta and Pioneer.

Spanish-language news online

CBS Telenoticias and StarMedia Network will launch a Spanish-language news network, CBS Telenoticias StarMedia, later this year.

Under terms of their agreement, CBS Telenoti-

cias will be the exclusive provider of 24-hour Spanish-language news for StarMedia. Starmedia will be the online distributor, with the new Website, www.cbstelenoticias.starmedia.com, debuting in the fourth quarter of this year.

CBS Telenoticias StarMedia will have a dedicated staff based in CBS offices in Miami, and will employ the resources of its Latin American news bureaus for online news reporting.

VDOnet launches independent film site

VDOnet Corp. launched VDO-Indies, a Website to showcase the work of independent film producers, last week.

Previews of independent films will be available on the site for viewing via VDOLive technology. The new site points investors and distributors to information about independent film companies and about films in both planning and production phases.

Four other independent film sites are aggregating their content on the new site (www.vdoindies.com), with several others expected to participate later this summer.—RT

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

Looking for a rewarding opportunity and better lifestyle without the hassle? GM/Sales Manager combo for 100,000FM in Traverse City and northwest Michigan. No desk jockeys. Must be a field, customer focused, seller. Privately held Group Owner committed to broadcasting. Reply to Box 01106 EOE.

Premier New York Area NSM Opening - Barnstable Broadcasting's. Long Island six-station cluster seeks highly experienced seller/manager to lead national sales effort in Arbitron's 15th largest metro. You'll work with McGavren-Guild representing WHLI, WKJY, WGSM, WMJC, WBZO and WRCN to national agencies and advertisers. Your experience should include at least three years of successful national radio sales in the Northeast. Organization, presentation, communication and relationship skills must be superb. Excellent compensation and benefits package. Send correspondence to Jane Bartsch, Long Island Group Manager, Barnstable Broadcasting, Inc., 1055 Franklin Avenue, Garden City, NY 11530. EOE.

HELP WANTED SALES

GENERAL SALES MANAGER

Spring Broadcasting, LLC seeks experienced sales mgr for country FM. Fun livable market with beaches, forests, nightlife. Must excel in recruiting and coaching, yield mgmt, new business development. Write Bill Hazen, 950 Tilton Rd., Northfield, NJ 08225. Fax 609-272-9208. Equal Opportunity Employer.

Sales Professional. Country FM seeks sales pro who can develop new business and existing accounts. Fun market with beaches, forests, nightlife. Exclusive formatted station in top-billing duopoly. Growing company, great sales resources. Strong income guarantee. If you sell with a marketing focus and enjoy making new upper-mgmt level contacts, write Bill Hazen, 950 Tilton Rd., Northfield, NJ 08225. Fax 609-272-9208. Spring Broadcasting LLC is an Equal Opportunity Employer.

HELP WANTED ANNOUNCER

Radio Sports Talk Show Host. East Coast heritage station is seeking a strong *personality* to host sports talk show. Creativity, showmanship and a keen knowledge of sports (special emphasis on baseball) are a must. Applicants must have prior talk show experience, a solid work ethic and know how to entertain audience. Send tape and resume to Box 01195 EOE. Women and minorities encouraged to apply.

Mature announcer interested in small market. Congenial working conditions, low stress, live full service operation. Send resume and tape to WTFF, 185 S. Washington St., Tiffin, OH 44883. EOE.

Christian Radio KCBI Dallas/Ft. Worth is seeking sensational personalities to join our on-air team. Successful candidates will have a warm, friendly voice with five years of medium to major market experience, plus great phones and production skills. Send tape and resume to KCBI, Human Resources, PO Box 619000, Dallas, TX 75261-9000. Female and minority applicants are encouraged to apply. EOE.

HELP WANTED NEWS

States News Service is looking for experienced broadcast writers to help edit statewide reports for ABC Newswire and Reuters. Candidates must have at least two years radio or TV experience. Please call 202-628-3100, ext. 270 or 266.

SITUATIONS WANTED MANAGEMENT

If you are in need of a small or medium market GM or GSM who can build up your station's cash flow and can motivate and train good salespeople, call Teddy at 212-421-7699 or 212-888-7347. Experienced. Top references. Turn arounds.

SITUATIONS WANTED ANNOUNCER

PBP Pro. All five major sports. Over 5 years experience. High schools to minor league. Looking to freelance on radio or cable. All markets considered. Bob 973-546-5546.

TELEVISION

HELP WANTED SALES

ADVERTISING SALES MANAGER

Orange County, CA



Century Communications has a challenging and rewarding position for an Advertising Sales Manager for its Orange County properties and the Orange County NewsChannel.

Responsibilities will include: Directing the activities of the local sales force and responsible for attaining local sales budgets, training, recruiting, and general supervision. Setting the direction for professional development to ensure full utilization of internal resources and their talents. Will also act as OCN's and Century's representative to the advertising community and will work with clients, agencies and others to create an effective sales climate.

Minimum Qualifications: 5+ years experience in media sales in a supervisory position, preferably at a Broadcast or Cable Television facility. College degree in Bus. Admin. preferred. Effective sales management and team building ability, strong written and verbal communication, and sharp negotiation capabilities required. Must be PC literate, goal oriented and thrive in a fast paced environment.

Please forward resume in confidence complete with salary history and expectations:

Century Communications
Attention: Human Resources
PO Box 11945, Santa Ana, CA 92711

No phone calls please
We are an Equal Opportunity Employer

To place your classified ad in *Broadcasting & Cable*,
call Antoinette Fasulo (212) 337-7073
or Sandra Frey (212) 337-6941

ACCOUNT EXECUTIVE

ABC7 Los Angeles is currently seeking an experienced Account Executive with at least three to five years' experience in major market television sales. Ideal candidate must have excellent communication, presentation and organizational skills. Marketing/Developmental experience a must. Promotional experience helpful. PC skills using Windows software is preferred.

If you have the skills and ambition to meet these demands, we would like to hear from you. Please mail your resume to: Diane Medina, Dept. BC, ABC7 Los Angeles, 4151 Prospect Avenue, Los Angeles, CA 90027. EOE. No phone calls, please.



Variety Senior Sales Representative currently seeks senior sales rep for established film/TV account list. Absolute requirement: 3-5 years industry sales experience, with thorough understanding of film/TV business.

In addition to above, ideal candidate will be a mature, seasoned professional, have a passion for selling, be a creative thinker with good problem-solving abilities, a team player, and have a sense of humor. Competitive salary/benefits package plus opportunity to work for the leading entertainment business publication. Please forward resume and salary history/requirements to:



Attn: Sales Dept. LV-02
5700 Wilshire Blvd., Suite 120
L.A. CA 90036
Fax: 213-857-1560

Local Sales Manager: Growing group seeks Local Sales Manager for Southeast FOX affiliate. Responsible for leading, training and motivating the local sales force. TV Scan knowledge a plus. FOX/Independent experience preferred. Must have 5 years local sales and/or local sales management experience and college degree. Send cover letter and resume to Box 01185 EOE.

WOWT, the NBC affiliate Omaha, NE is searching for an experienced, high-energy *General Sales Manager* to provide sales leadership to the market's ratings leader. *Candidates must demonstrate strong skills in...* Sales Planning/Management; Inventory Control/Pricing; Revenue/Expense Budgeting; New Business Strategies; Effective Rep Relations; Interpersonal and Interdepartmental Communications; and Account Executive Development and Motivation. Three to five years television General Sales Manager experience with both national and local sales experience is preferred. Verifiable strong leadership skills a must. Strengths in presentation and research required. Computer proficiency including Excel spreadsheet is desired. *No phone calls please.* Fill out application at or send resume to: WOWT - Human Resources, 3501 Farnam Street, Omaha, NE 68131-3356. Resumes may also be faxed to 402-233-7885 or E-mail: gailw@wowt.com Chronicle Broadcasting Company is a drug-free company and requires pre-employment drug testing. EOE.

TV Traffic Assistant. Major market station seeks experienced traffic person. Position requires strong organizational skills, computer literacy and attention to detail. Knowledge of Columbine and broadcast media experience preferred. Ability to meet daily deadlines under pressure is critical. Specific job requirements include log production, creating program formats and receiving/processing commercial tapes. PC skills (Windows, Excel, MS Word) desirable. Bilingual (English/Spanish) preferred but not required. Reply to Box 01189 EOE.

Nationally syndicated movie show looking for sales representative to sell "Off Beat Cinema." Cleared in 50 markets and available via satellite on N-1 network. Hip new show looking for aggressive individual to start on the ground floor of a growing independent effort. Show is produced and distributed out of Buffalo, you can be anywhere...and ready to grow with it. Reply to John Di Sciuillo at 716-840-7860.

Local Sales Manager. Dominant west coast network affiliate seeks highly motivated, aggressive individual capable of building strong local sales and new business. Must communicate effectively and maximize inventory through creative sales ideas. Send resume to Box 01198 EOE.

Local Sales Manager. WHBQ-TV, FOX News O&O in Memphis is seeking a Local Sales Manager with great communication, motivation, and organizational skills. Responsible for achieving local monthly sales budget. Work directly with local Account Executives, setting their individual budgets, developing new business involvement in local community, i.e. sales calls, presentations, station events, etc. Must have 2-4 years previous sales management experience. Knowledge of television sales, Scarborough research, BMP Avail System. Must be revenue driven. EOE. Send resume: Human Resources, WHBQ-TV, 485 S. Highland, Memphis, TN 38111.

General Sales Manager: If you have a proven track record in both local and national sales, we may have an opportunity for you. We're a group on the move with a need for a General Sales Manager for a 100+ market. Must have experience in all aspects of spot sales management. College degree required. Strong inventory management skills and an understanding of how to sell a growing FOX station are key to the success of this position. Forward cover letter and resume to Box 01186 EOE.

General Sales Manager. WXXA-TV FOX23 in Albany, New York, a Clear Channel Television Station, is seeking a general sales manager to lead our aggressive local and national sales efforts. FOX23 just added a 10pm newscast and is in high growth mode. Among the qualifications will be strong leadership ability, a skilled sales trainer, solid administration and computer skills, effective inventory management and 3 years minimum television sales management experience. This position offers challenge and great opportunity with a rapidly growing industry leader. Send resume to: General Manager, WXXA-TV FOX23, 28 Corporate Circle, Albany, NY 12203. EOE.

Act Now. Television Sales. Experience in TV, Cable, Radio or Print important. \$65,000 plus benefits to start. Fax resume to (708)633-0382.

Account Executive. Are you a media account executive in between jobs...or...looking for an opportunity to make some extra \$...or...looking for a more autonomous opportunity to earn as much money as your willing to work for? Are you a *Road Warrior* willing to travel regionally selling advertising in one of the most popular television formats? Are you an independent sales rep looking for an exciting new product? Think you can sell? Then put our money where your mouth is! We have television advertising sales opportunities in over 45 markets from LA to Philadelphia. Media sales experience preferred, however if you can close...then fax us about yourself. Please fax a resume and cover letter to: Attn: Human Resources 901-821-7452. Reply to Box 01190 EOE.

Account Executive. KENS-TV, CBS affiliate in San Antonio seeks A.E. with a minimum 2 years TV sales experience who is self motivated, detail oriented, skilled presenter and closer with a strength in new business development. Access to selling tools such as Scarborough and DataTracker. BIAS experience a plus. Send resume to the attention of Personnel Director at P.O. Box TV5, San Antonio, Texas 78299. We are an Equal Opportunity Employer.

Sales Manager. Small Midwestern station needs a dynamic salesperson to build and lead our staff. Recent FOX affiliation (from independent) gives us great growth potential. We need someone who can build a strong advertiser base and then hire, train and motivate an aggressive staff. Must have a strong track record in local sales development, in addition to skills with regional and national accounts. Think of this as a startup operation. Rush resume, salary history and sales philosophy. Reply to Box 01193 EOE.

HELP WANTED MARKETING

DIRECTOR AFFILIATE MARKETING

Global entertainment company located in Stamford. Primary contact for local stations throughout the U.S. 5 to 7 years business to business TV sales experience required.

**Fax/mail resume to: HR-TV5
POST OFFICE BOX 3857
STAMFORD, CT 06902
FAX (203) 359-5151**

Kids Club/Marketing Producer. Jump to a larger market! UPN62 is looking for a high energy producer responsible for all kids on-air production and marketing promos/spots. Strong writing skills, lighting and directing for both studio and remote production required. Must demonstrate expertise with Grass Valley, Abekas, Impact, Dubner and Betacam systems and PC's. Send resume and reel to: Bill Friedman, UPN62, 10 E. Cambridge Circle Drive, Suite #300, KCKS 66103. EOE M/F.

HELP WANTED MANAGEMENT

CONTROLLER

WLS-TV, the ABC owned station in Chicago, is looking for an experienced Controller with a proven track record handling multiple projects simultaneously while improving the bottom line.

Qualified applicants should have a BS or better in Business Administration, Accounting or Finance. A CPA is preferred. Minimum 10 years experience working in broadcast accounting positions and/or Public Accounting required with at least 5 years at a management or supervisory level. Position also requires good working knowledge of broadcast industry practices and trends. Excellent computer skills and a demonstrated track record managing people and human resources issues a must.

Interested applicants should send a resume and references to: **Emily Barr, President & General Manager, WLS-TV, Dept. BC, 190 North State Street, Chicago, IL, 60601.** No phone calls, please. EOE. Women and minorities are encouraged to apply.



Are you a proven LSM ready to become a GSM that could lead to GM? Our small market large group station is looking for an outstanding sales manager extremely skilled in local sales. Prove yourself and this could be a very fast track position to lead this station. Send resume to Box 01194 EOE.

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

HELP WANTED TECHNICAL

Engineering

RF SYSTEMS ENGINEER

ABC, Inc. is seeking an RF Engineer to ensure FCC compliance on all RF equipment used at broadcast events as well as non-broadcast operations. In this role, you will establish and maintain a related database, a measurement/test program, and provide engineering support on microwave, communications and special RF projects for our News, Sports, and Entertainment productions. We require a strong technical background in microwave and communications systems test and measurement gained through 5+ years of RF engineering experience, preferably in the broadcast industry. BSEE and knowledge of FCC rules and regulations are highly desirable. Forward resume to: ABC, Inc., Dept. JK, Employee Relations, 77 West 66th Street, New York, NY 10023. EOE/M/F/D/V.



Wanted: Broadcast Maintenance Technician. WPBN-TV - WTOM-TV in beautiful Traverse City, Michigan (a hunter's and fisherman's dream come true) has an opening for a broadcast maintenance engineer. Should have experience in maintenance and operation of editing systems, production switchers, studio and portable tape decks, studio and field cameras and microwave. This job requires a strong trouble shooter with excellent repair skills. Send a resume, references and salary requirements to Chief Engineer, WPBN-TV - WTOM-TV, PO Box 546, Traverse City, MI 49685.

Viacom O&O in sunny South Florida seeks a Maintenance Engineer who has experience repairing and maintaining a major TV broadcast/production facility. The person we're looking for should be able to trouble-shoot at component level, have working knowledge of BTS switchers, Phillips media pool, Harris Transmitters, AVID Media Composers, Chyron Max, and Sony 1" and BetaCam formats. RF experience and SBE certification a plus. Send resume and cover letter to: Dept. #202, WBFS-UPN 33, 16550 NW 52nd Ave., Miami, FL 33014. No phone calls, please. EOE.

SNG Specialist: KSTU-TV, a FOX O&O in Salt Lake City, is looking for someone to operate and maintain its SNG truck. Requirements: Two years post-high school education (preferably in electronics); previous SNG work experience; ability to operate Betacam, microwave/satellite, editing, switching and terminal equipment; technical repair expertise; ability to travel. Come join our expanding news team in the beautiful Mountain West! Send resume *with salary history* to Personnel, KSTU FOX 13, 5020 W. Amelia Earhart Dr., Salt Lake City, UT 84116. Equal Opportunity Employer.

Maintenance Engineer. The Weather Channel, Atlanta, GA is looking for two motivated and reliable individuals to join our team. This is an excellent opportunity for someone who wants to expand their knowledge. The selected candidate for maintenance Engineer must have two years experience, Senior Maintenance Engineer must have 5 years experience repairing and maintaining Broadcast related equipment. You will be part of the Engineering team dedicated to maintaining a brand new, State-of-the-art digital facility. Computer proficiency preferred. Please fax resumes to The Weather Channel, Director of Engineering (770) 226-2943 or send them: 300 Interstate North Parkway, Atlanta, GA 30339 EOE/M/F.

Maintenance Engineer. WFTX TV36, FOX affiliate in Ft. Myers market, is seeking a self-motivated Maintenance Engineer. Experience with station systems, component level repair, cameras, Odetics TCS2000, 3/4", Beta, SVHS, ENG and News experience a must. SBE certification and UHF experience are desirable. Work hours are Sunday-Wednesday from Noon-11PM. Please send resume and salary requirements to: Ryan Steward, Chief Engineer, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33991 or Email @ WFTX.COM We are an Equal Opportunity Employer.

ENG Personnel. ENG field operations with camera (and microwave) experience, Videotape Editors, and ENG Maintenance. Employment for West Coast. Would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or Fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Director, Production/Satellite Operations. For leading electronic marketing company providing Satellite Media Tours, Video News Releases, video conferences, satellite press conferences, and satellite concert events. Must have knowledge of domestic and international satellite uplinks/downlinks, transportables and IFB audio systems. Position will involve booking and coordinating production crews and satellite facilities worldwide, budgeting, client interaction and management. Some field production and editing included. Must be able to handle pressure and multiple assignments for deadline driven, fast-paced company. Travel necessary, non-smoker. Fax resume and salary requirements to Sally @ 213-938-7115.

Chief Engineer. KOCO-TV, Oklahoma City. Looking for a talented, highly motivated individual to oversee the technical operations at one of the finest broadcast facilities in the nation. Must have experience in TV broadcast engineering management including capital project planning and implementation, supervising technical personnel, preparation and execution of technical operations budget, maintenance of studio and transmitter facility, knowledge of all building systems and compliance with all government and industry standards and regulations. In depth knowledge of digital video and audio technology is a must as we plan our conversion to ATV. Seeking a strong leader who works well with department personnel, other department managers and all station employees. Degree in technically related field or equivalent experience required. Send resumes (no calls or faxes) to Jeff Rosser, President/General Manager, KOCO-TV, 1300 East Britton Road, Oklahoma City, OK 73131. KOCO-TV is an Argyle Television Station and an Equal Opportunity Employer.

Broadcast Maintenance Engineer. Immediate opportunity. Troubleshoot, repair and maintain existing broadcasting equipment for UPN affiliate in Los Angeles. D2, ENG and studio, Video File Server, monitors down to the component level. Resumes to Human Resources, KCOP-TV, 915 N. La Brea Ave., Los Angeles, CA 90038. EOE. No phone calls please.

Maintenance Engineer. NBC6 (WCNC-TV), a subsidiary of A.H. Belo located in Charlotte, NC, is recruiting for a highly qualified Maintenance Engineer. Position available with emphasis on Beta VTR repair, studio equipment, microwave, satellite, UHF transmitter and AVID non-linear editing equipment. 3-5 years of television experience required. The position requires strong trouble shooting skills and the ability to work in an environment that is highly time sensitive. Applicants should possess at least 2 years of technical school or military training in Electrical Engineering. An FCC license and/or SBE certification is a plus. Qualified applicants need to send your resume and salary history to: (No phone calls, please): NBC6, Human Resources Department, RE: 97-23, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

Join Our Team! Creative & experienced shooters, editors, copywriters, sound people needed in growing company. Team players and stress handlers skilled in BetaCam, linear & non-linear systems, lighting and digital audio editing please apply. Salary and benefits package. Send eye popping demo reel and resume to: The Firm Multimedia, Attn: Production Director, PO Box 770787, Ocala, FL 34474 EOE.

Engineering Supervisor: Southeastern television station seeking an engineering supervisor with a strong technical background and proven supervisory skills. Candidate should have a minimum of two years successful management experience. Leadership skills and strong technical operations experience are required. Ability to schedule people and facilities as well as strong computer knowledge are necessary. Must be hands-on with transmitter and studio equipment. Pre-employment drug screen. Reply to Box 01181 EOE.

Chief Engineer: Eastern Washington FOX affiliate seeks Chief Engineer with 3+ years of hands-on UHF transmitter experience in TV broadcasting. Some travel involved. Send resume and salary expectations to GM, KAYU-TV, PO Box 30028, Spokane, WA 99223. EEO.

Studio/ENG Personnel. 3-5 years experience in technical operation of master control, videotape, audio, TD, lighting, and/or Up-link/ENG. Experienced in driving and operation of microwave van and studio production equipment. Qualified applicants send resume to Personnel Department, PO 94551, Cleveland, Ohio. Full-time employment at network affiliate. An Equal Opportunity Employer.

**WANT TO RESPOND TO A
BROADCASTING & CABLE
BLIND BOX ?**

Send resume/tape to:

Box _____,

245 West 17th St.,

New York, New York 10011

NEWS DIRECTOR NEEDED

**KTUL-TV, an ABC Affiliate
Allbritton Communications Company**

Make your mark in a highly competitive marketplace, Tulsa, Oklahoma, where there are major group players. Oklahoma's News 8, the long-term market leader, needs a news director who can ...

- Motivate staff to take an established product to the next level
- Plan long-term, think strategically and grasp research
- Thrive in an environment of collaboration and collective thinking

If you want to work for a station known for its innovation in local programming, send a resume and a non-returnable tape of your most current newscast, by August 11, 1997, to:

**KTUL-TV
P.O. Box 8
Tulsa, OK 74101**



News Videotape Editor: WTVD-TV, an ABC owned station, is looking for an experienced News Editor. Speed with attention to detail a must! This opening is for an editor, but prior news/sports photography experience is a plus. Send resume and tape (no music pieces) to: Ted Holtzclaw, News Operations Manager, WTVD-TV, PO Box 2009, Durham, NC 27702. EOE.

News Topical Promotion Producer. WSOC-TV is looking for that Producer who has a flair for tease writing and massaging great pictures. If you're tired of being "online" and want to focus on strong writing, we want to hear from you. If you can shoot and/or edit, this is a plus, but not a requirement. This job will also include P.O.P. and some series work. If interested, send tape and resume to: WSOC-TV, Personnel Department #95, 1901 N. Tryon Street, Charlotte, NC 28206. EOE/M/F.

News Producer. West Palm Beach, FL. We are in a super-growth, metered market, looking for news producers to meet the challenges ahead. Must be able to deliver a fast-paced creative newscast with the ability to oversee all elements of the show. Two years experience necessary. Rush tape and resume to: Mary Mills, Asst. News Director, WPBF, 3970 RCA Boulevard, Suite 7007, Palm Beach Gardens, FL 33410. Equal Opportunity Employer.

Weekend Weather Anchor. We are still looking for the next member of our #1 weather team. Successful candidate will have excellent on-air skills with several years experience as a weather anchor for a commercial television station. Background in television news reporting preferred. Please send resume, cover letter and non-returnable VT (no calls/faxes) to Carla Carpenter, News Director, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131. EOE.

News Editor: Edit Beta videotape for daily newscasts, record network satellite and microwave feeds, archive and retrieve file videotape, assist Chief Editor in maintaining supplies. Two years editing for commercial news operation, college degree in related field preferred. Resume, cover letter and non-returnable tape: Michael Kinney, KOAT-TV, 3801 Carlisle Blvd., NE, Albuquerque, NM 87107. Drug free workplace. KOAT-TV is an Equal Opportunity Employer.

News Director: Opportunity for a take-charge leader to guide multiple daily newscast affiliate operation in top 100 market east of the Mississippi. This is a hands-on job for the right person. Must have a vision for creating and maintaining a winner. Strong personnel skills, ability to squeeze the most from a budget and news management experience a must. If you're hungry to be and stay #1 in this very competitive, multiple-station market, are a strong team player then you may be the right one to join this major group leader. Send resume and news philosophy to Box 01196 EOE. Females and minorities encouraged.

News Director. WKOW-TV has an immediate opening for an aggressive, creative, and hardworking news director with a vision for creating a news winner. We are the ABC affiliate in Madison, WI, recently selected as America's #1 city in which to live. Candidate should possess strong writing, producing, management, and leadership skills. Must be able to recruit, train, and motivate. Please send resume and cover letter explaining news philosophy before August 6 to: WKWO-TV, Dept. ND, 5727 Tokay Blvd., Madison, WI 53719. WKOW-TV is an Equal Opportunity Employer.



KFMB TV SAN DIEGO

San Diego's number-one news station is looking for talented people who want a great job in a beautiful city.

Executive Producer

A proven leader who can take a top producing staff and make it even better. Must know how to use graphics, production, writing and editing to enhance good journalism. Two years news management and minimum 5 years producing experience preferred.

Executive Producer, Nightside

Evening manager overseeing 6:30 and 11pm shows. Must know how to keep the news fresh with good ideas and good production. Five or more years producing experience at a strong station preferred.

Producer

Must know how to keep a strong pace in hour-long newscasts, make every story feel special to the viewer, and handle live breaking news. Minimum three years producing preferred.

Reporter

A strong journalist and great storyteller who knows how to use live television to communicate with the viewer. Minimum three years reporting experience preferred.

I-Team Producer

Must know how to dig up important stories and tell them well. Three years producing/field producing/reporting experience preferred.

Associate Producer

Write copy, produce stories in the field and off the feeds, assist the producers and the assignment desk. Opportunity to become a back-up producer. Minimum 2 years producing, writing or assignment editing preferred.

Chyron Operator

Must be able to handle fast-paced newscasts. Minimum 2 years Infit! experience preferred.

Send resumé and tape (if appropriate) to:

**Human Resources
KFMB TV
7677 Engineer Rd.
San Diego, CA 92111**

No phone calls, please. EEO, M/F

WHOI-TV, the ABC affiliate in Peoria, Illinois is looking for a Weekend Anchor/Reporter. Prefer one year experience. Ideal candidate is a news junkie, aggressive, uncovers the lead story every night, a great writer and self motivator. This is a great opportunity for someone with the versatility to anchor and deliver stories on the street. Send resume and tape to: Pat Livingston, News Director, WHOI-TV, 500 N. Stewart Street, Creve Coeur, IL 61610. EOE.

Tired of "partly cloudy, chance of showers?" Come to the Midwest where we win weather. And we mean weather! Looking for the right person to fill out our staff. Send resume and non-returnable VHS tape to: News Director, KTTC-TV, 601 First Avenue SW, Rochester, MN 55902.

Sports Anchor: Southeastern market leader looking for a number two sports person to solidify our team. We have sports specials slated three nights a week and we'll be all over the country for stories affecting our viewers. Forward non-returnable BETA or VHS tape and resume to Box 01192 EOE.

Producers: WFTX-TV in the Ft. Myers/Naples market is seeking a producer for it's 10:00pm A.P. award winning newscast. College degree and three years experience preferred. The fastest growing FOX Newscast in the country also seeks a weekend producer/weekday associate producer. College degree and two years television experience required. The successful candidates will be leaders and FOXIFIED. Send non-returnable tape and resume to: WFTX-TV, Mark Pierce, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity Employer.

News writer in Seattle: KING 5 TV, an A.H. Belo station and the number one station in the Pacific Northwest, is searching for a talented writer with producing experience. If you have strong writing skills and can fill-in produce, send 2 copies of your resume to: KING 5 TV, Attn: HR Dept., #K97A29, 333 Dexter Ave. N., Seattle, WA 98109. EOE-M/F/D/V.

Newscast Producer! WFLA-TV in Tampa is looking for newscast producers. We want producers with sharp people-oriented writing skills. You must be able to craft a well-rounded, informative newscast with high production values. You must have a clear vision on what makes a newscast hot and relevant to the community. Send tape, resume and references to: WFLA-TV Personnel Dept., 905 E. Jackson St., Tampa, FL 33602. 813-225-2775. WFLA-TV is an Equal Opportunity Employer. M/F, drug free workplace with pre-employment drug screening required.

Meteorologist. Wanted: Top notch forecaster for our 5:30-7:00 am news show. We have all the bells and whistles...doppler radar, storm tracker and street level mapping. Our high tech environment is unparalleled. We take weather seriously in Omaha so excellent credentials is a must. AMS Seal or ability to get one within six months. Send resume and non-returnable tape to Rose Ann Shannon, News Director, KETV, 2665 Douglas Street, Omaha, Nebraska 68131. EOE.

Hands on, hard working News Director sought to join news team and committed department head group and a great company (The New York Times) to grow our news product. If you are a news professional who seeks a collegial environment, has 3+ years experience in television newsroom management, and believes there are no shortcuts to building a strong news product, then join us at ABC affiliate WQAD in Moline. We're committed to a station game plan and we're looking for someone to work with us to accomplish it. EEO. Resumes to: Ms. Marion Meginnis, President/General Manager, WQAD-TV, 3003 Park 16th St., Moline, IL 61265-6061. No phone calls.

Photographer/Editor needed for nationally syndicated remodeling and homebuilding show. Five years shooting and editing experience required. AVID editing a plus. Excellent pay and benefits. Send tape and resume to: Joey Spurlock, Holigan Group Ltd., 6029 Baltine, Suite 110, Dallas, TX 75240.

News Director. Long-time market leader and top rated station seeks manager to lead news team to the next level. Superior editorial, production, and promotional skills all a must. We have all the tools and toys in a market where all stations like to compete. Send cover letter and resume to: Henry Florsheim, KTRK-TV, 3310 Bissonnet, Houston, Texas 77005. Equal Opportunity Employer. M/F/D/V.

News 12 Regional Networks is expanding - again! Our Connecticut operation is adding more news and seeks to fill the following full and part time and temporary positions: Anchor/Reporters, Reporters, Photographers, Microwave Truck Operators, SNV Operators, Associate Producers and Graphic Artists. Please send resume and non-returnable tapes to: Ian Rubin, News 12 Connecticut, 28 Cross Street, Norwalk, CT 06851. We are an Equal Opportunity Employer. No phone calls please.

Nashville's top network affiliate is looking for a top notch general assignment reporter. If you are a storyteller and a team player, send us a tape. Tape and live reports that win viewers are musts. Minimum three years reporting experience. Send non-returnable tape, resume and letter of interest to Mike Cutler, Assistant News Director, WTVF-TV, 474 James Robertson Parkway, Nashville, TN 37219. WTVF is an Equal Opportunity Employer.

Meteorologist: WYFF-TV is searching for a full time meteorologist to join our expanding News 4 Weather team on a weekend shift. Prefer AMS Seal/Meteorology degree and one year of experience. We have our own Doppler, StormTracker and WSI 9000. If you can produce aggressive, exciting, viewer-oriented weathercasts, send tapes/resumes to: Human Resources Manager, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. WYFF-TV, a division of Pulitzer Broadcasting, is an Equal Opportunity Employer.

Meteorologist: Top 70 southeastern network affiliate looking for a number one Meteorologist for an aggressive, growing news operation. We're in Tornado Alley and have all the weather technology. Now we need a candidate with experience and an AMS seal would be a plus. You would be heading up a three person weather team. Forward a non-returnable BETA or VHS tape and resume to Box 01191 EOE.

Daily News Topical Promotion Writer/Producer. KDNL-TV, ABC in St. Louis, has an immediate opening for a multi-talented person, prepared to execute daily news product positioning, in a large market environment. Job qualifications include at least three years experience in TV promotion, excellent writing skills with good producing abilities. Excellent people skills a must. Interested parties should send a written and a non-returnable VHS video resume to Personnel Dept., KDNL-TV, 1215 Cole Street, St. Louis, MO 63106. Pre-employment drug screening required. No phone calls please. KDNL is an Equal Opportunity Employer.

Anchor: We are looking for an experienced anchor to join one of the best news teams on the Gulf Coast. You will anchor at least one of our daily newscasts. Reporting is also part of the job. Please send tape and resume to Veronica Bilbo, EEO Officer, KPLC-TV, PO Box 1490, Lake Charles, LA 70602. EOE.

Anchor/Reporter: Eastern Iowa's 24 Hour News Source is looking for the best anchor to join the best news team in the Midwest. We've got it all: four live trucks, live news helicopter, and soon a satellite truck. Send resume and non-returnable tape to: Terry Heifetz, Assistant News Director, KCRG-TV, Box 816, Cedar Rapids, Iowa 52406. EOE.

HELP WANTED RESEARCH

Research Director. Formulate and establish research objectives for the station. Evaluate and analyze Nielsen and Scarborough ratings, and prepare reports for sales and station strategies based on results. Minimum five years major market television research experience required. Solid working knowledge of PC applications including: TVScan, MS Word, and Lotus 1-2-3. Strong cognitive, analytical, written and verbal communication skills a must. Send resume with cover letter to: Human Resources Director, WFXT FOX 25, 25 Fox Drive, PO Box 9125, Dedham, MA 02027-9125. No phone calls, please. EOE/M/F/D/V.

HELP WANTED FINANCIAL & ACCOUNTING

Business Manager. Sinclair Communications, Inc. is looking for a Business Manager to help manage one of its newest television stations. The candidate should have a strong financial background that includes at least 5 years of media experience and/or at least 2 years of financial management experience. Candidate should have a Bachelor's degree in accounting, CPA preferred. If you are up to the challenge, we would like to hear from you. Send resume and salary requirements to Box 01188. Sinclair Communications is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

Business Manager. Chicago's UPN affiliate has an immediate opening for a Business Manager. The position requires a minimum of 3 years experience with broadcast accounting, high computer literacy and proficiency in Excel. Knowledge of Great Plains Dynamics, MS Access, MS Office VBA, and/or Columbine AR a plus. Responsibilities include all monthly JE's, AP and payroll processing, fixed asset schedules, and preparation of monthly financials. Introductory letter and resume to Business Manager, WPWR-TV, 2151 N. Elston Avenue, Chicago, IL 60614.

HELP WANTED PRODUCTION

Television Production Assistant: Applicant must have a minimum of one year's professional broadcast television production experience. Experience should include character generator, studio camera and audio console operation during live newscasts. Chyron INFINIT! experience a plus. Send a resume to: Jeffrey Hester, Production Manager, WTVD NewsChannel 11, ABC, PO Box 2009, Durham, NC 27702. No phone calls. EOE.

Special Projects Producer. Top-rated ABC affiliate KMBC-TV has immediate opening for producer of documentaries, live specials and weekly public affairs programs. News background desired. Minimum 4 years TV producing experience required. Send resumes to: Program Director, KMBC-TV, 1049 Central, Kansas City, MO 64105. No phone calls. Women and minorities encouraged to apply. Application deadline: August 22, 1997. EOE.

Production Manager. WXXI, Rochester, NY. WXXI-TV, an active producer of local and national programming, is seeking an experienced professional to manage station studio, remote, and EFP television production including supervising production department staff and supervising production planning and execution. Bachelor's degree in a related field and a competitive knowledge of studios, lighting design, directing and other production aspects. Must be computer literate and possess strong planning, customer service and problem solving skills. Send cover letter and resume to: WXXI Human Resources Department, PO Box 21, Rochester, New York 14601. WXXI is an Equal Opportunity Employer and encourages applications from women and minority group members.

Production Manager. WALB-TV, the number one NBC affiliate has an immediate opening for a team oriented person to lead our production department. Candidate should have experience with linear and AVID or similar digital edit suites. Client skills and a proven track record with spot and long form editing a must. Send resume to Jim Wilcox, President/General Manager, 1709 Stuart Avenue, Albany, GA 31707. EOE.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Director. South Florida Production facility seeks top notch Multi-Camera Director for a variety of shows. Must be comfortable with Talk, Game, News and Entertainment formats. Must be fully bilingual (Spanish and English) and have a good creative eye. Candidate must be committed to lead and maintain quality in production. Salary commensurate with qualifications and experience. Excellent benefits package. Send resume and non-returnable tape to Human Resources, Telemundo Network, 2290 West 8th Avenue, Hialeah, FL 33010. No phone calls, please. EOE.

Director/Master Control/Audio. KTVX, the Salt Lake City ABC affiliate is seeking a motivated, reliable, hard working individual to be part of our production team. Must have a minimum of two years experience in Directing "live" news broadcasts. Prior experience in both Master Control and Audio would be helpful but, are not a requirement. KTVX would be willing to train the right person in the Master Control and Audio portions of our technical operation. If you want to be part of a great Production team. Please send your resume and salary requirements to Dennis Shiner, KTVX, 1760 Fremont Drive, Salt Lake City, UT 84104. No phone calls please. EOE.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence Spring/Summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinit), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

HELP WANTED PUBLIC RELATIONS

Public Relations - Global telecommunications company seeks communications professional for Director, Public Relations. 7+ years experience in corporate media and public relations required. Must possess superior management and PR Skills, including media relations know-how, effective writing under tight deadlines and ability to communicate business developments enthusiastically. Knowledge of broadcasting or telecommunications markets preferred, foreign language skills a plus. Competitive compensation international travel. High-profile career opportunity with industry leader. Contact: Mary-therese Braun, PanAmSat, One Pickwick Plaza, Greenwich, Connecticut 06830, fax 203-622-9163. EOE.

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327

HELP WANTED PROMOTION

**promotion
manager**

KXAS-TV, the NBC affiliate in Dallas/Fort Worth is looking for a Promotion Manager to lead its Emmy-award winning marketing team. If you have a killer reel, 16mm & 35mm film experience, strong writing skills, at least three years of news promotion and management experience - we want to hear from you.

Please send resume & reel only to:

Kaylynn Dougall
KXAS-TV
3900 Barnett Street
Fort Worth, Texas 76103

(Please, no phone calls)



TV CREATIVE SERVICES

Graphic/Artist Director. WHBQ-TV, FOX News O&O in Memphis is looking for a Graphic Artist anxious to produce everything from daily news graphics to a new station look. We seek that rare combination of creative ability and technical skills that can integrate innovative design with a consistent identity. Chyron Inifit CG and Liberty Paint experience is a very strong plus. Experience with broadcast television News and Promotion operations is a must. This is a position with real advancement potential for the motivated graphics professional. EOE. Send resume: Human Resources, WHBQ-TV, 485 S. Highland, Memphis, TN 38111.

Creative Services Executive Producer. WLWT-TV in Cincinnati is seeking a results oriented, hands on Executive Producer in the Creative Services Department. Responsibilities include: working with other writer/producers on scripts and production; assisting Creative Services Director in developing and executing strategic marketing plans; other duties as determined by Creative Services Director. Strong writing and production skills are essential. Hands on AVID experience is a plus. If you are confident in your knowledge and ability to market an aggressive local news product, send resume and tape to: Bill Manning, Director of Marketing and Creative Services, WLWT-TV, 140 West Ninth Street, Cincinnati, Ohio 45202. WLWT-TV is an Equal Opportunity Employer.

Broadcast Designer/Animator. Houston Public Television. 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: Degree from an accredited university or professional art school and/or a minimum of two/three years broadcast television graphic design experience. Demonstrable 3D modeling and animation skills. Prefer Unix-based SGI workstation experience, with Soft Image and/or Electro GIG software knowledge, and Topas Vista Tips and hires QFX. Salary: Up to \$37,000/yr. commensurate with experience. Interested candidates must send cover letter, resume, VHS demo reel and three professional references to: Ms. Flor Garcia, KUHT-TV, 4513 Cullen Blvd., Houston, TX 77004. *Application deadline: August 20, 1997.* No phone calls, please. KUHT-TV is licensed to the University of Houston system and is an Equal Opportunity Employer. Minorities and women are encouraged to apply.

TV RESUME TAPES

Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, free stock. Great track record. 847-272-2917.

SITUATIONS WANTED TECHNICAL

Maintenance Engineer. 15 years experience with Studio, Transmitter, Design, Installations Management, TD. Looking for new opportunities. Reply to Box 01197.

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

If you're a Powerful Promo Writer who's just too Large for your present job...

Consider working for A.L.P., the industry's number-one promo house. We're currently seeking an exceptional full-time writer/producer with a strong background in network, syndication, or station promotion.

Send your reel and resume to:

Phillip Large
Another Large Production
6430 Sunset Boulevard
Suite 1500
Hollywood, California 90028

No phone calls, please.

Southwest CBS affiliate searching for an outstanding photographer to shoot top quality commercials, promotional spots and program segments. Proven videography and lighting abilities a must. Send resume and tape to: KLAS-TV, 3228 Channel 8 Drive, Las Vegas, NV 89109. Attn: Terry McFarlane.

Promotions Manager. Need creative individual with strong organizational skills to develop and coordinate station promotions. Must be highly motivated, energetic and have successful experience at writing, producing, directing and editing eye-catching program and news promotions. Computer graphics skills a plus. Tape and resumes to Kathleen McLain, GM, Delmarva 47 News, PO Box 4009, Salisbury, MD 21803-4009. EOE.

Promotion Manager for WFXG-TV. Communications or marketing degree desired. Must be creative with excellent communications skills. Duties include developing and implementing all media advertising and on-air audience promotion. Video production skills a plus. Send resume to PO Box 204540, Augusta, GA 30917 or apply in person at 3933 Washington Road, Martinez. EOE.

KDKA-TV Promotion Manager: Are you a marketing strategist? Do you believe in branding? Can you turn compelling spots on a dime? If yes, then rush your demo reel and resume to beautiful Pittsburgh! We're looking for an aggressive, proactive leader with extraordinary writing and production expertise to grow our #1 news product. Our hometown is one of America's most livable cities and one of the most competitive markets in the country. This position requires someone who thrives on the pulse of a dynamic newsroom. Previous management and metered-market experience is preferred. We're a CBSO & O and an EOE-M/F/ADA. No phone calls please. Rush resume materials to KDKA-TV2 Human Resources, One Gateway Center, Pittsburgh, PA 15222.

PROGRAMMING SERVICES

ENIGMA THEATER
"Enigma Theater" 52 cool films via satellite. A hosted series of mystery, sci-fi, horror and suspense films via barter and distributed weekly via satellite in spring of '97.
Call for details
1-800-353-9177

CABLE

HELP WANTED TECHNICAL



Discovery Communications, Inc. is now hiring for the new Discovery Channel Latin America Television Center in Miami, Florida.

**DIRECTOR, BROADCAST OPERATIONS
DISCOVERY CHANNEL LATIN AMERICA (Miami, Florida)**

Responsibilities: Oversight of broadcast operations in multi-network, file-server television facility. Management of master control and post production tape operations and personnel to include hiring, development and implementation of operating policy and procedures, technical quality control of air operations and development and management of operating budget. Interface with Engineering, Programming, Promotions, Traffic and Scheduling departments to provide the highest level of service to network operations.

Requirements: Minimum 7 years operational experience with 2 years management experience in a multi-network broadcast facility. Working knowledge of automation systems, traffic systems, network operations and file-server technology. Familiarity with Spanish or Portuguese a plus.

**DIRECTOR OF ENGINEERING
DISCOVERY CHANNEL LATIN AMERICA (Miami, Florida)**

Responsibilities: Overall responsibility for engineering and technical operations of the facility, including all broadcast systems, (master control, audio and video post production), satellite uplink/downlink systems, building security, electrical and HVAC systems. Coordinate operation and repair of communications equipment with MIS, manage capital budget and purchasing. Responsible for maintenance, operation and upgrading of equipment, operation of the physical plant, the coordination of ongoing technical support, planning and implementation.

Requirements: Min. 10 years experience in broadcast engineering, 5 years as chief engineer of a station or broadcast facility. Key experience must be in broadcast facility and post production engineering with thorough knowledge of satellite uplink and downlink systems (RF) required. Experience in a serial digital (ITU-R601) environment. 5 years experience in managing personnel. SBE certification a plus. Familiarity with Spanish or Portuguese a plus.

Send resume to:
MASLOW MEDIA GROUP, INC.
2030 Clarendon Blvd., Suite 211
Arlington, VA 22201
Attn: Discovery
Fax: 703-841-9355
Email: maslowgrp.aol.com
Attn: Discovery (no calls to MMG or DISCOVERY please)
Equal Opportunity Employer

HELP WANTED SALES

General Sales Manager. Florida's first 24-Hour News Channel, located on the Gulf Coast, is looking for a strong individual to manage and direct a staff of five Advertising Account Executives and also handle his/her own account list. The qualified candidate must possess a minimum of five years of Media Advertising Sales, preferably in Cable Television. If you have the background and experience we are looking for, we would be interested in discussing this opportunity with you. Submit your resume including salary history and requirements to: Director of Marketing, Sarasota Herald-Tribune/SNN, 801 S. Tamiami Trail, Sarasota, FL 34236. No phone calls, please. EOE. We are a drug free workplace.

PROGRAMMING FOR SALE

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<p>800.564.4622</p>		

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New York, NY 10011**

CALL

**(212) 337-7073
or (212) 337-6941**

HELP WANTED PRODUCTION

Production Manager Cox Communications seeks a Production Manager to assume the leadership role of the production team to develop and monitor the concept, design and creation of spots, graphics and sales support video for all of CableRep San Diego. Candidate must have a proven track record at team-building, leadership, budgeting and revenue generating. A college degree in production, journalism or a related field along with a minimum of five years professional production experience is required. Also required: proven experience in programming, creative track record demonstrated through an audition reel or prior producing and production projects; excellent and proven writing skills for television news/feature and promotions; strong teaching skills to help evaluate and develop production team; and proven time-management skills for self and ability to work under deadline pressure without sacrificing quality. We offer excellent benefits and we are a non-smoking, drug-free company. No phone calls. Mail resume to Cox Communications, Human Resource-LK, 5159 Federal Blvd., San Diego, CA 92105-5486 or e-mail resume (ASCII) to jobs.sd@cox.com. Equal Opportunity Employer.

HOME & GARDEN TELEVISION is seeking to fill a full-time position in the following technical area:

NETWORK OPERATOR - Must have cart machine, switcher, Beta SP, 1" tape, audio cart and Chyron experience. Must be familiar with satellite transmission principles and their application in a network environment.

We offer a comprehensive salary and benefits package. Qualified candidates should send a confidential resume with salary requirements to:

**HUMAN RESOURCES
HGTV**
PO Box 50970
Knoxville, TN 37950
Equal Opportunity Employer

HELP WANTED SALES

GEMS The

only 24 hour

Spanish

language

Cable

Network

designed for

the Hispanic

Woman is

looking for

talented

professionals

to join our

corporate

marketing

team.

ADVERTISING SALES MARKETING MANAGER:

GEMS International Television, a South Florida cable channel is searching for a highly motivated individual in the Advertising Sales Marketing Field

RESPONSIBILITIES:

This position is responsible for the development of sales and advertising materials, marketing programs, promotions and media plans for Advertising clients in Latin America and US Hispanic markets. This person will be responsible for initiating and supervising marketing research projects in Latin America and the Hispanic markets. He/she will work closely with creative services directing and supervising their work and interface regularly with the communications department.

REQUIREMENTS:

The candidate should have working knowledge of Latin America and the US Hispanic market, be fluent in Spanish and have at least five years experience in marketing and advertising with an advertising agency or major corporation. BA degree in marketing or related field is a must. MBA preferred. Some traveling will be required.

AFFILIATE MARKETING MANAGER:

GEMS International Television, a South Florida cable channel is searching for a highly motivated individual in the Affiliate Marketing Field

RESPONSIBILITIES:

This position is responsible for the development of sales and advertising materials, marketing programs, promotions and media plans for affiliates in Latin America and US Hispanic markets. The candidate will be responsible for the training of the affiliate account manager in the implementation of these programs and to assist them in the field if necessary. This person will be responsible for initiating and supervising marketing research projects in Latin America and the US Hispanic markets. He/she will work on all materials to support trade shows and other affiliate events and will manage the assigned budget. The candidate will work closely with creative services directing and supervising their work and interface regularly with the communications department.

REQUIREMENTS:

The candidate should have working knowledge of Latin America and the US Hispanic market, be fluent in Spanish and have at least five years experience in marketing and advertising agency or major corporation. BA degree in marketing or related field is a must. MBA preferred. Some traveling will be required.

Plec



GEMS Television,
c/o Maria Elena Dieguez
10360 USA Today Way
Miramar, FL 33025
Fax: 954-430-8400
E-Mail: medieiguez@gemstv.com
No Phone Calls Please

INTERNET

HELP WANTED SALES

Sales Managers/Account Executives. Expanding Internet Media company seeks computer savvy market wired Account Executives and Managers for New York, Baltimore, Washington, Philadelphia, Pittsburgh, Cleveland, Atlanta, Miami, Dallas, Chicago, Denver, San Francisco and Los Angeles. Respond to tcheche@cosmopages.com

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327

ALLIED FIELDS

HELP WANTED INSTRUCTION

Television Producer-Instructor Vacancy. Public television producer and electronic news instructor. \$30,000-\$42,000 salary, depending on experience and qualifications. Begin September 1997. Bachelor's degree required, master's preferred. Appointment split 50% between teaching classes in journalism program and producing programs for public television station. Send resume and a list of references to Professor Thomas A. Schwartz, Chair, TV Producer Search Committee, School of Journalism and Communication, Ohio State University, 242 W. 18th Ave., Columbus, OH 43210, Phone 614-292-1006, Fax 614-292-3809, e-mail schwartz.13@osu.edu. The Committee will begin reviewing applications on July 31, and will continue until the position is filled. Ohio State University is an Equal Opportunity Employer and strongly encourages inquiries from all minorities.

HELP WANTED MANAGEMENT

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Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS. CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields: Help Wanted or Situations Wanted, Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

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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; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Dismissed

Carmel Valley, Calif. (BAL-970623ED)—Central Coast Communications Inc. for KIEZ(AM): AOL to Kiez Radio LLC. *July 16*

Woodward, Okla. (BAL-960531ED)—Fuchs Communications Inc. for KSIW(AM): AOL to Classic Communications Inc. *July 11*

NEW STATIONS

Canceled

Baker, Calif. (BPH-9111224MB)—Desert Broadcasting GP for FM at 94.9 mhz, 15.5 kw, ant. 127 m. *July 17*

Lenwood, Calif. (BPH-911220ME)—Desert Broadcasting GP for FM at 96.9 mhz, 1 kw, ant. 247 m. *July 17*

Filed

Georgiana, Ala. (BPED-970711MC)—Okaloosa Public Radio Inc. (Earl Ray Thompson, 954 Hwy. C4-A, Baker, Fla. 32531) for noncommercial FM at 89.3 mhz, .8 kw, ant. 64.6 m., SW corner of intersection of Hwys 15 and 16. Okaloosa owns WTJT-FM Baker, Fla. and has applied for a new FM in Quincy, Fla. *July 21*

Harrison, Ark. (BPED-970711MA)—New Life Evangelistic Center (Lawrence W. Rice, president, 1411 Locust Street, St. Louis, Mo. 63103) for noncommercial FM at 91.9 mhz, 6 kw, ant. 100 m., SE corner of Section 10 of T19N, R20W, 8.2 km NE of Harrison. New Life owns KNLC-TV St. Louis and KNLV-TV Jefferson City, both Mo.; KTCN(FM) Eureka Springs, Ark., and KMRF(AM) Marshfield, Mo.; manages KNLG-FM Bloomfield, KNLM-FM Marshfield and KNLH-FM Cedar Hill, all Mo.; has applications pending for four noncommercial FMs. *July 21*

Herber Springs, Ark. (BPED-970714MA)—American Family Association (P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 89.7 mhz, 1 kw, ant. 56 m., Hwy. 25 S, Herber Springs. *July 21*

Vail, Colo. (BPED-970714MB)—Public Broadcasting of Colorado Inc. (Max Wycisk, president, 2249 S. Josephine St., Denver, Colo. 80210) for noncommercial FM at 88.5 mhz, 1.5 kw, ant. 90 m., 2 mi. W of Vail. PBC owns KCFR-FM Denver, KCFP-FM Pueblo, KPREFM Vail, KPRN Grand Junction, all Colo., and has applications pending for four noncommercial FMs in Colo. *July 21*

Edwardsville, Ill. (951211KI)—St. Louis Regional Ed. and Pub. TV Comm. for noncom-

mercial TV at channel 18, 5000 kw (vis), ant. 326.1 m., site of tower for KETC(TV). *July 22*

Humboldt, Kan. (BPH-970709MD)—Robert B. Mahaffey (P.O. Box 4584, Springfield, Mo. 65808) for FM at 94.3 mhz, 25 kw, ant. 100 m., 2.7 km NE of intersection of SR 47 and USR 169, 4.4 km SSE of Earlton in Neosho County. Mahaffey owns KRMS(AM) and KYLS-FM Osage Beach, Mo., and has partial ownership of KGGF(AM) and KUFN-FM Coffeyville and KGGF-FM Fredonia, Kan., and KTTR(AM) and KZNN-FM Rolla and KTTR-FM St. James, Mo.; has applications pending for two FMs in Kan. and Mo. *July 21*

Norco, La. (BPED-970528MD)—American Family Radio (P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 91.1 mhz, .25 kw, ant. 110 m. *July 7*

Poplar Bluff, Mo. (970709ME)—George S. Flinn Jr. for FM at 92.5 mhz. *July 22*

Poplar Bluff, Mo. (BPH-970708MB)—Danny Ramsey & Bruce Vancil GP (Danny Ramsey and Bruce Vancil, general partners, Rt. 2, Box 496, Portageville, Mo. 63873) for FM at 92.5 mhz, 4.5 kw, ant. 61.8 m., Lonestar Road, Rte. 8 Box 14, Poplar Bluff. Word of Victory Outreach Center Inc., of which Ramsey and Vancil are executives, owns KLUH-FM Poplar Bluff. *July 21*

Poplar Bluff, Mo. (BPH-970708MA)—Viands Enterprises Inc. (William L. Viands, 19600 W St. Andrews Drive, Miami, Fla. 33015) for FM at 92.5 mhz, 2.2 kw, ant. 167 m., Roxy Rd., 2.1 km W of intersection of Maud St. and Rte. 60/67, Poplar Bluff. *July 21*

Missoula, Mont. (970716MA)—The Moody Bible Institute of Chicago for noncommercial FM at 88.3 mhz. *July 22*

Fenner, N.Y. (BPED-970711MB)—Syracuse Community Radio Inc. (Frederic Noyes, president, P.O. Box 6365, Syracuse, N.Y. 13217) for noncommercial FM at 90.5 mhz, .007 kw, ant. 126 m., NE corner of Nelson Rd. and East Rd., Fenner. *July 21*

Fargo, N.D. (970709AE)—Jeffrey G. Dress for AM at 740 khz. *July 17*

Enid, Okla. (970616BI)—Chisholm Trail Broadcasting Co. for AM at 1640 khz (expanded band). *June 26*

Astoria, Ore. (970611AI)—Youngs Bay Broadcasting for AM at 1770 khz (expanded band). *June 20*

Clear Lake, S.D. (970630ME)—Christensen Broadcast Group Inc. for FM at 107.1 mhz. *July 11*

Clear Lake, S.D. (BPH-970619MD)—Lac Qui Parle Broadcasting Co. Inc. (Maynard R. Meyer, president, Box 70, Madison, Minn. 56256) for FM at 107.1 mhz., 25 kw, ant. 10 m., .7 mi. S of Hwy. 22, 2.1 mi. SW of Clear Lake. LQP owns KLQP-FM Madison, Minn. and has applied for a new FM in Sunburg, Minn. *July 11*

Clear Lake, S.D. (BPH-970627MA)—Danial Sorenson (206 S 9th, Milbank, S.D. 57252) for FM at 107.1 mhz, 15 kw, ant. 130.5 m., RR 1, 2.04 km W of Goodwin, S.D. *June 27*

Clear Lake, S.D. (BPH-970626MH)—Three Eagles of Brookings Inc. (Gary Buchanon, president, 2227 Twenty-Second Avenue S, Brookings, S.D. 57006) for FM at 107.1 mhz, 10 kw, ant. 152 m., 1 mi. W, 2.5 mi. N of Toronto, S.D. TEB owns KBRK(AM) and KBRK(FM) Brookings, S.D. *June 26*

Clifton, Tenn. (BPH-970707MG)—D. Mitchell Self Broadcasting Inc. (J. Michael Self, president, 600 Avalon Ave., Muscle Shoals, Ala. 35662) for FM at 106.5 mhz, 6 kw, ant. 100 m., 2 mi. N on Hwy. 69 of Bath Springs, Tenn. Self owns WLAY-AM-FM Muscle Shoals and WSHK(FM) Russellville, both Ala. *July 21*

College Station, Tex. (970616AS)—Bryan Broadcasting License Subsidiary Inc. for AM at 1620 khz (expanded band). *June 16*

El Paso, Tex. (970616BL)—Paso Del Norte Broadcasting Corp. for AM at 1650 khz (expanded band). *June 26*

Markham, Tex. (970227MP)—Michael Augustus (2104 Cedar Drive, La Marque, Tex. 77568) for new FM at 92.5 mhz, 3.6 kw, ant. 130 m. *July 17*

Sherman, Tex. (970709MF)—American Family Association for noncommercial FM at 91.5 mhz. *July 22*

Waco, Tex. (970616AW)—KRZI Inc. for AM at 1660 khz (expanded band). *June 26*

Wake Village, Tex. (970701ME)—BK Radio for FM at 92.5 mhz. *July 15*

Wake Village, Tex. (970791MF)—DBM Entertainment Enterprises Inc. (Ana B. Mietus, president, P.O. Box 22644, Alexandria, VA 22304) for FM at 92.5 mhz, 6 kw, ant. 100 m., Tenn. Rd. .5 km E of Beasley Hill Rd., Texarkana, Ark. *July 15*

Wake Village, Tex. (970702MJ)—George S. Flynn Jr. for FM at 92.5 mhz. *July 15*

Wake Village, Tex. (BPN-970630MB)—Houston Christian Broadcasters Inc. (Bruce Munsterman, president, 2424 S. Boulevard, Houston 77098) for noncommercial FM at 92.5 mhz, 6 kw, ant. 100 m., 2723 W. 7th St., Texarkana, Tex. Houston owns KHCB(AM) Galveston and KHCB-FM Houston; is selling KYLR(AM) Huntsville; has applied to build FMs at Jefferson, Kerrville, Lufkin and Madisonville, all Tex. *July 11*

Wake Village, Tex. (BPH-970623MD)—OARA Inc. (Kenneth R. Reynolds, P.O. Box 11196, College Station, Tex. 77842) for FM at 92.5 mhz, 5 kw, ant. 80 m., .66 km E of intersection of US 59 and Redwater Fd., Texarkana, Tex. OARA owns KAGG(FM) Madisonville and KWSK(FM) Daingerfield, Tex.; operates KIXK(FM) Linden, Tex., and has applications for four Texas FMs. Reynolds owns KLKK(FM) and KR00(AM) Breckenridge, Tex. *June 23*

Wake Village, Tex. (BPH-970630MD)—Phillip W. O'Bryan (804 Clear Creek Dr., Texarkana, Tex. 75503) for FM at 92.5 mhz, 6 kw, ant. 100 m., 1 km NE of Gertrude, Ark. *July 11*

Wake Village, Tex. (BPH-970701MG)—RadioSun Group of Texas Inc. (John Biddinger, president, 1618 Judson Rd., Longview, Tex.

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75601) for FM at 92.5 mhz, 5 kw, ant. 80 m., Texarkana, Tex. .66 km E of intersection of US 59 and Redwater Rd. SunGroup Inc. owns KEAN-AM-FM Abilene, KKKX(FM) Longview and KKYS(FM) Bryan, all Tex.; KKSS(FM) Santa Fe, N.M., and KMJJ(FM) Shreveport, La. *July 15*

Wake Village, Tex. (970702MK)—Texas Southern Broadcasting LLC for FM at 92.5 mhz. *July 15*

Zapata, Tex. (970521MC)—La Nueva Cadenas Radio Luz Inc. for new FM at 93.5 mhz. *July 16*

Galax, Va. (BPED-970625MD)—Positive Alternative Radio Inc. (Vernon H. Baker, president, P.O. Box 889, Blacksburg, Va. 24063) for noncommercial FM at 90.3 mhz, 2.7 kw, ant. 164 m., atop Ward Knob. *July 11*

Harrisonburg, Va. (970616BA)—M. Belmont Verstandig Inc. for AM at 1700 khz (expanded band). *June 26*

Portsmouth, Va. (970616BF)—Chesapeake-Portsmouth Broadcasting Corp. for AM at 1650 khz (expanded band). *June 26*

Marshfield, Wis. (960220KF)—McPike Communications Inc. for TV at channel 39, 3700 kw (vis), ant. 578 m., tower site of WEAU-TV. *July 22*

Cheyenne, Wyo. (BPED-970703ME)—American Family Assoc. (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 89.7 mhz, .9 kw, ant. 87 m., 1.9 mi. W of US 85/87. Family owns WAFR-FM Tupelo, Miss.; has interest in 5 noncommercial FMs; is building four noncommercial FMs in Ala. and Ark., and has applications for 16 noncommercial FMs in Ala., Ark., Ariz., Calif. and Ga. *July 11*

Fort Bridger, Wyo. (970703MN)—L. Topaz Enterprises Inc. for FM at 99.1 mhz. *July 22*

Changing Hands

Continued from page 58

Ennis, president/83.8% owner). Ennis is a minority shareholder of seller.

Seller: Community Broadcasting Services Inc., Camden, Tenn. (Larry Melton, president/14.6% owner). Melton owns 25% of WBIP-AM-FM Booneville, Miss.; 20% of applicant for new FM at Bulls Gap, Tenn. Note: CBS bought wwgm in May 1996 for \$850,000.

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

RADIO: AM

KXMG(AM) Los Angeles, WCMQ(AM) Miami, Fla., and WXLX(AM) Newark, N.J.

Price: \$44 million (\$18 million for WXLX; \$18 million for KXMG; \$8 million for WCMQ)

Buyer: One-on-One Sports Inc., Northbrook, Ill. (Christopher J. Brennan, president); is selling KGHL(AM)-KIDX(FM) Billings and KCAP(AM)-KZMT (FM) Helena, Mont.

Seller: Spanish Broadcasting System Inc., Coral Gables, Fla. (Raul Alarcon Jr., president/59% owner); owns/is buying nine FMs.

Facilities: KXMG: 1540 khz, 50 kw day, 10 kw night; WCMQ: 1210 khz, 25 kw day, 2.5 kw night; WXLX: 620 khz, 5 kw
Formats: KXMG: romantic oldies; WCMQ, WXLX: Spanish AC

WPZE(AM) Boston

Price: \$5 million

Buyer: Hibernia Communications Inc., Philadelphia (Mike Craven, Jim Thompson, partners); no other broadcast interests

Seller: Salem Communications Corp., Camarillo, Calif. (co-owners/brothers-in-law Edward G. Atsinger III

[president], Stuart W. Epperson [chairman]); owns WEZE(AM) (formerly WBNW) Boston. Salem owns/is buying 15 FMs and 26 AMs.

Facilities: 1260 khz, 5 kw

Format: Religion

Broker: Serafin Bros.

Swap of frequencies of KCMO(AM) Kansas City, Mo., for WHB(AM) Kansas City, Mo.

Value: \$4 million-\$5 million

Swapper, kcmo frequency: Entertainment Communications Inc., Bala Cynwyd, Pa. (Joseph M. Field, president/70.3% owner); owns KMBZ(AM)-KLTH(FM) and KCMO-FM Kansas City, Mo. Entercom owns/is acquiring 16 FMs and seven AMs.

Swapper, whb: Mike Carter, Carrollton, Mo.; owns KAOL(AM)-KMZU-FM Carrollton

Facilities: KCMO: 810 khz, 50 kw day, 5 kw night; WHB: 710 khz, to be 50 kw day

Formats: KCMO: talk; WHB: country

Broker: Media Services Group Inc.

KYET(AM) Williams, Ariz.

Price: \$290,000

Buyer: Grand Canyon Gateway Broadcasting LLC, Williams (Rhonda K. Hart, 50% member)

Seller: Szoelloesi Broadcasting Co. Inc., Flagstaff, Ariz. (Gyula Szoelloesi, president); no other broadcast interests

Facilities: 1180 khz, 10 kw

Format: News/talk

KLOV(AM) Loveland, Colo.

Price: \$275,000

Buyer: Spearman Co., Lamar, Colo. (Monte L. Spearman, director/60% owner). Spearman has interest in KLMR(AM)-KSEC(FM) Lamar, Colo.

Seller: Kraus Broadcasting Corp., Loveland (Melissa Kraus, president);

FACILITIES CHANGES

Returned

Joplin, Mo. (BPED-970428IA)—Ozark Christian College for KOBC-FM: change ERP, ant., TL and class. *July 10*

Filed/Accepted for Filing

Pine Hill, Ala. (BPH-970625IE)—Autaugaville Radio Inc. for FM at 96.7 mhz: upgrade to C2. *July 17*

East Camden, Ark. (970627IE)—Gary D. Terrell for KCXY-FM: change ERP, ant. *July 21*

Rio Vista, Calif. (970612ML)—River Delata Unified School District for KR VH-FM: change ant., ERP, frequency and class. *July 17*

Sacramento, Calif. (970708IE)—Diamond Radio Inc. for KRYR-FM: change ant., TL, ERP. *July 18*

—Compiled by Sara Brown

no other broadcast interests

Facilities: 1570 khz, 1 kw

Format: News

57% of WMNT(AM) Manati, P.R.

Price: \$200,000

Buyer: Jose A. Ribas Dominicci, Guaynabo, P.R.; owns 42.9% of WMNT

Seller: Pedro Collazo-Barbosa. Manati
Facilities: 1500 khz, 1 kw day, 250 w night

Format: Spanish

WMLR(AM) Hohenwald, Tenn.

Price: \$130,000

Buyer: Lyon Broadcast Group Inc., Winchester, Ky. (Michael Todd Dempsey III, president/owner); owns WINH (AM) Winchester

Seller: Lewis County Broadcasting Co. Inc., Hohenwald (Julia Lane, principal); no other broadcast interests

Facilities: 1230 khz, 1 kw

Format: Country

Construction permit for KZTY(AM)

Winchester, Nev.

Price: \$85,000

Buyer: Robert Adelman, Palmdale, Calif.

Seller: KZTY Broadcasting Inc., Garner, N.C. (Gardner H. Altman Jr., president); no other interests

Facilities: 620 khz, 500 w day, 450 w night

WDLK(AM) Dadeville, Ala.

Price: \$8,500

Buyer: Little America Business Organization, Camp Hill, Ala. (Jim Nicholls, executive trustee)

Seller: Dale Broadcasting Inc., Jacksons Gap, Ala. (Gary Burkett, principal); owns WZLM-FM Dadeville

Facilities: 1450 khz, 1 kw

Format: To be news/talk

—Compiled by Elizabeth A. Rathbun

Datebook

THIS WEEK

Through July 30—Summit '97, 12th annual *Interactive Services Association* conference and expo. Sheraton Washington Hotel, Washington. Contact: (847) 384-7756.

July 29—*National Association of Broadcasters* Service to Children's Television Awards. Cannon House Office Bldg., Washington. Contact: Victoria Cullen. (202) 429-5368.

July 30—*National Association of Broadcasters* Service to Children's Television Symposium. Park Hyatt Hotel, Washington. Contact: Victoria Cullen. (202) 429-5368.

July 30-Aug. 2—*Association for Education in Journalism & Mass Communication/Association of Schools of Journalism & Mass Communication* 80th annual convention. Hyatt Regency Chicago, Chicago. Contact: (803) 777-2005.

Aug. 1-3—40th annual *Pennsylvania Cable and Telecommunications Association* convention. Hershey Lodge and Convention Center, Hershey, Pa. Contact: Beth Boyer. (717) 234-2190.

Aug. 3-5—*North Carolina Cable Telecommunications Association/South Carolina Cable Association* annual convention. Grove Park Inn, Asheville, N.C. Contact: (919) 834-7113.

AUGUST

Aug. 4—Deadline for U.S. entries to the 40th *New York Festivals* International TV Programming & Promotion Awards competition. Contact: (914) 238-4481.

Aug. 7—"Kids Day III." *Hollywood Radio & Television Society* newsmaker luncheon and panel discussion. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

Aug. 11-13—*National Cable Television Cooperative* 13th annual members' meeting. Vail Cascade Hotel and Club, Vail, Colo. Contact: Caprice Caster. (913) 599-5900.

Aug. 12-14—*Alabama Cable Telecommunications Association* annual convention. Marriott Grand Hotel, Point Clear, Ala. Contact: Jennifer Robinson. (334) 271-2281.

Aug. 12-14—Digital Television Summit, presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Kathy Morris. (408) 624-1536.

Aug. 13-16—"The Road to Revolution." *Asian American Journalists Association* 10th annual national convention. Boston Park Plaza, Boston. Contact: (415) 346-2051.

Aug. 14-16—*Nebraska Broadcasters Association* 64th annual convention. Marriott Hotel, Omaha. Contact: Dick Palmquist. (402) 333-3034.

Aug. 14-16—*West Virginia Broadcasters Association* 51st annual Greenbrier Meeting. Greenbrier Resort, White Sulphur Springs, W.Va. Contact: (304) 744-2143.

Aug. 19-21—Second annual Andina Link, Andean-region pay-TV conference presented by *Link Events/Globex*. Cartagena Convention Center, Cartagena, Columbia. Contact: 57 95 660 1089.

Aug. 24-26—*National Religious Broadcasters* Western regional convention. South Coast Plaza Hotel, Costa Mesa, Calif. Contact: (714) 575-5000.

Aug. 25—1996 Community Service and Public Service Announcement Emmy Awards, presented by the *National Academy of Television Arts and Sciences*. Marriott Marquis Hotel, New York City. Contact: Trudy Wilson. (212) 586-8424.

Aug. 27-29—3rd annual Pan-Asia VSAT Satellite Communications Conference, presented by *Centre for AsiaTelecomms*. Sheraton Towers, Singapore. Contact: (65) 737 6888.

Aug. 28-31—*National Lesbian and Gay Journalists Association* 6th annual convention. Sheraton Towers Chicago, Chicago. Contact: Mike Frederickson. (202) 588-9888.

SEPTEMBER

Sept. 3-5—Telco-Cable IX, ninth annual conference on telco-cable opportunities in residential

video and telecommunications markets, presented by *Telecommunications Reports International Inc.* J.W. Marriott Hotel, Washington. Contact: (800) 822-6338.

Sept. 5-6—ShowBiz Expo Canada, trade show presented by *Variety* and *Reed Exhibition Companies*. Metro Toronto Convention Centre, Toronto. Contact: Vanessa Pfaff. (416) 491-3999.

Sept. 7-9—2nd annual high-integrity hybrid fiber/coax network technical workshop, presented by the *Society of Cable Telecommunications Engineers*. The Wigwam Resort, Phoenix. Contact: Anna Riker. (610) 363-6888.

Sept. 8-14—Telecom Interactive '97, presented by the *International Telecommunication Union*. PALEXPO, Geneva. Contact: Gray Jessup. (703) 907-7736.

Sept. 9—"OSHA/Safety," regional training seminar presented by the *Society of Cable Telecommunications Engineers*. Ramada Hotel, Albuquerque. Contact: Ralph Haimowitz. (610) 363-6888.

Sept. 10-12—"Technology for Technicians II," regional training seminar presented by the *Society of Cable Telecommunications Engineers*. Ramada Hotel, Albuquerque. Contact: Ralph Haimowitz. (610) 363-6888.

Sept. 10—18th annual News and Documentary Emmy Awards, presented by the *National Academy of Television Arts & Sciences*. Marriott Marquis Hotel, New York City. Contact: Stew Stoltz. (212) 586-8424.

Sept. 11—"Network Entertainment Presidents." *Hollywood Radio & Television Society* newsmaker luncheon. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

Sept. 11-13—*National Religious Broadcasters* midwestern regional convention. Maranatha National Bible and Missionary Conference, Muskegon, Mich. Contact: Scott Keegan. (616) 772-7300.

Sept. 12-16—1997 *International Broadcasting Convention*. Amsterdam, Holland. Contact: 011 44 171 240 3839.

September 13-14—"Follow the Money: Covering Campaign Finance," workshop sponsored by the *Radio and TV News Directors Foundation*. Windsor Court Hotel, New Orleans. Contact: Cy Porter. (202) 467-5219.

Sept. 14-16—"Electronic Retailing Worldwide: Marketplace of the Next Millennium." *NIMA International* '97 meeting and trade expo. Marriott Hotel and Marina, San Diego. Contact: Jennifer Harding. (202) 289-6462.

Sept. 15—Deadline for overseas entries to the 40th *New York Festivals* International TV Programming & Promotion Awards competition. Contact: (914) 238-4481.

Sept. 15-16—*National Association of Minorities in Communications* 11th annual Urban Markets Conference. Grand Hyatt Hotel, New York City. Contact: (212) 838-2660.

Sept. 16—*International Radio & Television Society Foundation* newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis. (212) 867-6650.

Sept. 16—Deadline for entries to the 40th *New York Festivals* International TV & Cinema Advertising Awards competition. Contact: (914) 238-4481.

Sept. 17-20—*National Association of Broadcasters* Radio Show. New Orleans Convention Center, New Orleans. Contact: (202) 429-5419.

Sept. 17-20—*Radio-Television News Directors Association* international conference and exhibition. New Orleans Convention Center, New Orleans. Contact: Rick Osmani. (202) 467-5200.

Sept. 20-22—*National Association of Broadcasters* Hundred Plus Exchange. Hotel Monteleone, New Orleans. Contact: Carolyn Wilkins. (202) 429-5366.

Sept. 23—*BROADCASTING & CABLE* Interface XI conference. New York Grand Hyatt, New York City. Contact: Circles Special Events. (212) 213-5266.

Sept. 23-25—TV LINK '97, official congress and trade show of *ABTA (Brazilian Association of Pay Television)*. International Trade Mart, Sao Paulo.

Brazil. Contact: Patrick Robinson. +44 181 910 7913.

Sept. 24-25—MIPCOM Junior, youth programming market and screenings, presented by the *Reed Midem Organization*. Palais des Festivals, Cannes, France. Contact: 33 1 41 90 44 15.

Sept. 24-26—*IEEE Broadcast Technology Society* 47th annual Broadcast Symposium. Sheraton City Centre Hotel, Washington. Contact: Dr. Gerald Berman. (301) 881-4310.

Sept. 24-28—ANTENNES & Collectives-Réseaux, satellite, cable and digital TV exhibition presented by *Reed OIP*. Parc des Expositions Hall, Paris. Contact: Alain Cognard. (33) 01 41 90 47 56.

Sept. 25-27—*Society of Broadcast Engineers* national meeting and 25th annual Central New York SBE regional convention. Four Points Hotel and Conference Center, Syracuse, N.Y. Contact: John Poray. (317) 253-1640.

Sept. 25-27—*Oregon Association of Broadcasters* 57th annual Fall Conference. Portland Airport Shilo Suites, Portland, Ore. Contact: Bill Johnstone. (541) 343-2101.

Sept. 25-27—*Variety* ShowBiz Expo New York exhibition and conference. Jacob K. Javits Convention Center, New York City. Contact: (800) 840-5688.

Sept. 25-27—*Qualitative Research Consultants Association* 12th annual conference. New York Hilton, New York City. Contact: (888) 674-7722.

Sept. 26-28—*Maine Association of Broadcasters* 50th annual convention. Sebasco Lodge, Phippsburg, Me. Contact: Suzanne Goucher. (207) 623-3870.

Sept. 26-30—MIPCOM '97, international film and program market for TV, video, cable and satellite, presented by the *Reed Midem Organization*. Palais des Festivals, Cannes, France. Contact: 33 1 41 90 44 15.

Sept. 27-29—*Tennessee Association of Broadcasters* 50th annual convention. Meadowview Inn and Conference Center, Kingsport, Tenn. (615) 399-3791

Sept. 28-30—Annual convention of the Eastern chapter of the *National Religious Broadcasters*. Sandy Cove Convention Center, North East, Md. Contact: (301) 582-0285.

OCTOBER

Oct. 3-5—*Society of Professional Journalists* national convention. Marriott City Center, Denver. Contact: (317) 653-3333.

Oct. 5-9—*Electronic Industries Association* 73rd annual fall conference. The Fairmont Hotel, San Francisco. Contact: (800) 527-4727.

NOVEMBER

Nov. 10—*BROADCASTING & CABLE* 1997 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Circle Special Events. (212) 213-5266.

Nov. 21-24—*Society of Motion Picture and Television Engineers* 139th technical conference. Marriott Marquis Hotel, New York City. Contact: (914) 761-1100.

DECEMBER

Dec. 9-12—The Western Show, presented by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

JANUARY 1998

Jan. 19-22—*National Association of Television Programming Executives* 34th annual program conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

APRIL 1998

April 6-9—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Shooting straight from a fortress

John Wayne epitomized the qualities that Larry Wilson admires most. Off-screen and on, his hero was a straight-shooter. Wilson says.

"That's the most important thing in life as far as I'm concerned, being straight with people."

Wilson doesn't fudge, either, when it comes to his favorite medium: radio. More specifically, buying radio stations in mid-size markets. "I got in this business to build a major company.... It is all I really do."

The success of Citadel Communications Corp. shows it: Wilson has built Citadel into an 81-station company. That's 81 and counting. So far this year, Citadel has spent more than \$181 million to buy radio stations. Last year, it spent about \$70 million. The company will be able to spend even more this year if it goes public, which Wilson says could happen "sometime in the not-too-distant future."

Competition drives Wilson, friends and co-workers say. The name "Citadel" was chosen as Wilson and Bob Proffitt, president of Citadel's central region, flipped through the dictionary. That according to Citadel co-founder Fritz Beesemyer, now a private investor in Phoenix. The definition was "the fortress that controls the market," Beesemyer recalls. "That was our intent."

Wilson's philosophy of hard work laced with fun extends not only to his employees, but also to listeners and advertisers. After all, "we're in the entertainment business," Wilson says. "Our main focus is to make people enjoy life."

Wilson was a CPA and a practicing lawyer before making his way to radio. He represented a client with media interests who then hired him as general counsel. "Of all the media we were in, I think [radio] was the most efficient" in terms of reaching advertisers, Wilson says.

When "I got burned out on doing straight lawyering work," starting his own radio company seemed to follow.

Citadel was born in late 1984 with the \$5 million purchase of two stations in Tucson, Ariz., Beesemyer says. The stations were sold for \$10.1 million two and a half years later.

While slowly building a group, Citadel in 1991 won the FCC's first approval of LMAs, in Colorado Springs, Wilson says. With the advent of radio duopolies in 1992, the pace picked up. Citadel's goal



"We're in the entertainment business. Our main focus is to make people enjoy life."

Lawrence Ray Wilson

Founder/president, Citadel Communications Corp., Bigfork, Mont.; b. April 8, 1945, Florence, Ariz.; BA, business, Northern Arizona University, 1967; CPA, Price Waterhouse, Phoenix, 1967-69; JD, University of Arizona, 1972; taxation, acquisitions and mergers lawyer, Snell & Wilmer, Phoenix, 1972-74; general counsel, Combined Communications Corp., Phoenix, 1974-79; founded Citadel, 1984; m. Claire Edkins, Aug. 28, 1965; children: Mark, 28; Brian, 23.

was to own a duopoly in every market it was in, and to expand to new markets. That's pretty much the philosophy that has applied since the loosening of radio ownership caps by the Telecommunications Act of 1996.

"[The act was] the single most important thing that's happened in my career," Wilson says. "The telecommunications law changes have made this a much, much better business. We're much more profitable, and it's a lot more fun that it used to be."

"There's a tremendous synergy that happens when you have a number of stations in a market," Wilson says. In fact, a full complement of stations in one city can deliver customers to advertisers better than newspapers and sometimes TV, he says.

The company's biggest deal so far is its \$117 million purchase in April of 25 stations owned by Tele-Media Communications Corp. There are "real opportunities" in the deal, which included stations in Allentown, Harrisburg and York, Pa. In Allentown, for example, "There's only five FMs in that town. There's \$23 million worth of advertising in that town.... It's one of the greatest radio markets I've ever seen."

With just two FMs in Allentown—three short of the FCC limit—Citadel controls about 30% of the market's radio revenue. Wilson says he'll stick with two stations to avoid the attention of the Justice Department's antitrust lawyers.

Justice already is investigating Citadel in three markets: Colorado Springs; Albuquerque, N.M.; and Spokane, Wash.

Wilson says he would support a legal challenge to Justice's probing. When it comes to "what Congress said we could own, [Justice] should stay out of it," he says.

Until recently, Citadel faced no competition in midsize markets. Thomas O. Hicks's CapStar Broadcasting Partners LP, formed in May 1996, changed that. And CapStar has proved a formidable competitor: "They have such strong financial backing," Wilson says.

Wilson prides himself on taking a more personal approach. "I'm more of a small operator. I deal face-to-face with owners."

Wilson operates out of his ranch in Bigfork, Mont. He usually is on the road all week, exploring deals and visiting stations. "The best place for us is to be in the field where people are making it happen," he says.

—EAR

Fates & Fortunes

BROADCAST TV

Kate Juergens, director, prime time series, NBC Entertainment, Burbank, Calif., named VP.

Lee Armstrong, director, programing and creative services, WSB-TV Atlanta, joins WHIO-TV Dayton, Ohio, as VP/GM.

Heidi Doerfert, marketing coordinator, KOVR(TV) Stockton, Calif., named writer/producer, promotions.

Donna Harrison, president, Leeza Gibbons Enterprises, Hollywood, Calif., named executive producer, Paramount Domestic Television's *Leeza*.



Weston

Donna Weston, marketing executive, WJLA-TV Washington, joins WRC-TV there as VP, advertising and promotion.

John Guaraldi, weather forecaster, morning and noon broadcasts, WTEN(TV) Albany,

N.Y., joins WTVJ(TV) Miami as meteorologist, weekend edition of *Today in South Florida*.

Roger Bishop, assistant chief engineer, WXIN(TV) Indianapolis, Ind., named director, engineering.

Paula Cwikly, director, daytime promo-

tion, NBC Entertainment, Los Angeles, named director, daytime programs.

Jim Lannin, national sales manager, WKRN-TV Nashville, Tenn., joins WDFX-TV Ozark/Dothan, Ala., as general sales manager.

Appointments at WLWT(TV) Cincinnati, Ohio: **Bill Manning**, president, Manning and Co., joins as creative services director; **Ginger Allen**, weekend anchor/reporter, KBAK-TV Bakersfield, Calif., joins as news reporter; **Sheri Hammel**, weekday news producer, WOWK-TV Huntington, W.Va., joins as weekend producer, early and late evening newscasts.

Bob Linger, local sales manager, WTVT(TV) Tampa, Fla., named VP, sales.

Appointments at Meredith Broadcasting, Des Moines, Iowa: **Chris Rohrs** continues as VP/GM, WFSB(TV) Hartford, Conn.; **Tom Calato** named station manager, WOFL(TV) Orlando, Fla.; **Chuck Poduska**, business manager, WOFL(TV), Orlando, Fla., and operations manager, WOGX(TV) Ocala, Fla., named broadcasting group controller; **Michelle Stiens**, general sales manager, WOI-TV Ames, Iowa, joins as director, sales and marketing.

Chris Bailey, general sales manager, WOWT(TV) Omaha, Neb., joins KLKN(TV) Lincoln, Neb., as VP/GM.

PROGRAMING



True

Keith True, VP/GM, WGXA(TV) Macon, Ga., named executive VP, GOCOM Communications (owner of WGXA), Macon.

Cathy Davis, controller, WQCD(FM) New York, joins

Tribune Television East Coast there as financial analyst.

John Janisch, VP/controller, production accounting, New World Television, joins All American Television Production, Los Angeles, as VP, production finance.



Bohm

Pauline Bohm, executive director, worldwide marketing, Pearson Television, Los Angeles, named VP.

Appointments at Public Broadcasting Service, Alexandria, Va.:

Jim Guerra, director, program business affairs; **Ann Blakey**, director, licensing and distribution; **Sherri Blount**, deputy general counsel, corporate affairs, and assistant secretary; **Greg Ferenbach**, deputy general counsel, legal affairs; **Barbara Baden**, director, administration; **Carole Dickert-Scherr**, director, human resources, all named VPs.

George Beneman, production manager, Maryland Public Television, Baltimore, named director, production operations.

Herb Lazarus, consultant, global sales effort, Carsey-Werner International, Studio City, Calif., named president.

RADIO

Appointments at WXLK(FM) Roanoke and WLYK(FM) Lynchburg, both Virginia: **Russ Brown** joins as operations manager/program director; **Lois Whitlock** named sales manager; **Kaithe Crotty-Clark** named director, promotions and marketing; **J.J. Largen** named chief engineer.

Saban appoints Los Angeles execs

Rodd Feingold, director, production finance, named VP, physical production; **Tina Delgado**, director, MIS, named VP, information systems; **Jon Dyer**, corporate controller, named VP/controller; **Cheryl McDermott**, VP, business and legal affairs, named VP, business affairs; **Katherine Kotkin**, director, international distribution, Solomon International Enterprises, and **Lisa Parker**, international servicing coordinator, Spelling Films International, join as director, international sales management and director, international distribution services, respectively; **Abbie Charette**, director, development, named VP, live-action series; **Teri Nelson** named VP, music administration.



Feingold



Delgado



Dyer



McDermott



Kotkin



Parker



Charette



Nelson

Appointments at KLYY(FM) Arcadia, Calif.: **Sandy Horowitz** named assistant program director; **Mike Savage** named music director; **Maggie McAleer** joins as director, marketing and promotions.



Bryan

Rich Bryan, program director/architect, adult rock and roll format, Westwood One, joins Jones Radio Network, Englewood, Colo., as operations manager, JRN Rock Classics.

Mark Shannon O'Neill joins Emmis Broadcasting, New York, as director, research.

Jim Keating, president, Gulf Radio Management Services, joins Clear Channel, Fort Myers, Fla., as VP/GM, Fort Myers stations.

Paul Jankowski, VP, marketing, Trifecta Entertainment, Nashville, joins SJS Entertainment there as VP, entertainment marketing.

CABLE

Pierluigi Gazzolo, manager, affiliate sales, MTV Latin America, Miami, named account director.



Greenberg

Paul Greenberg, former afternoon drive sports anchor, WINS(AM) New York, joins MTV Networks, New York, as director, business development, affiliate sales and marketing.

Karen Shook, former producer, WJLA-TV Washington, and WMAR-TV Baltimore, joins NewsChannel 8, Springfield, Va., as project coordinator, 6/8/98 *The Journey* news project.

Appointments at Kaleidoscope's affiliate relations division, San Antonio, Tex.: **William Hoagland**, VP, sales and marketing, United Video, joins as director, Northeast; **Dennis Narciso**, field marketing manager, Digital Music Express Inc., joins as director, Southeast; **Oscar Ordaz**, assistant to VP, Reycom Corp., joins as director, Central region; **Peter Walters**, account executive,

Dentsply International, joins as director, Western region.

Appointments at Spice Entertainment Companies Inc., New York: **Margie Toriello**, director, administration and planning, King World Productions, joins as director, administration and human resources; **John Sharpe** named VP/controller.

Appointments at NY! News, New York: **Marc Weingarten**, sports senior producer, named executive producer, sports; **Peter Landis**, managing editor, named news director.

Michael Carey, VP, new media, The Travel Channel Networks, and GM, The Travel Channel Online network, Atlanta, named senior VP, The Weather Channel new media.

TELEMEDIA

Ken Orton promoted to president/CEO, Preview Travel Inc., San Francisco. He also joins company's board of directors.

Janice Carter, business development director, Software Entrepreneurs Forum of Silicon Valley, joins DoubleClick Inc., New York, in same capacity for Western U.S.

Appointments at E! Online: **Jill Higson**, national advertising manager, CitySearch, joins Los Angeles office as Western advertising director; **Justin Nesci**, national advertising director, 2d

CBS Television sales appointments

Joseph Berwanger, president of Group W Television Sales since 1993 (he continued in that post at CBS Television stations after the merger of Westinghouse and CBS), has been named executive VP, sales, CBS Television stations. His successor is **Richard Sheingold**, formerly executive VP, CBS Television Sales, now being named president of the company's television sales representation firm, CBS Spot Sales.



Berwanger



Sheingold

Harold James, 1921-1997

Harold James "Hal" Davis, who spent 52 years in broadcasting and advertising, died July 6 at the Vet-



erans Hospital in Amarillo, Tex. Davis was 75. He was chairman of Davis Broadcasting Inc., of Memphis, Tex. (KLSR-AM-FM) at the time of his death. Davis's career began in radio in Seattle before World War II and picked up again after he served four years in the Army Air Corps. Positions that Davis held during his career included senior VP of Doubleday Radio Stations and advertising/promotion manager at Crowell-Collier Broadcasting. —JS

Interactive Inc., joins New York office as Eastern advertising director.

DEATHS

John M. Grubbs, 69, broadcasting executive, died of cancer July 9 at his home in Naples, Fla. Throughout a 30-year career with Storer Broadcasting Co., beginning in 1959, he held various



Grubbs

radio, television and cable positions in Philadelphia, Detroit, Toledo and Miami. He retired in 1989 as VP, corporate administration. Grubbs was emcee for CBS Radio's *Youth on Parade* from 1941-1947. He was also an occasional performer on the *Gene Autry Program*. Grubbs is survived by his wife, Nancy; two children, and his mother.

Kenneth Bramming, 70, program director, WAMB(TV)/WMAK(AM) Madison, Tenn., died of cancer July 7 in Nashville. Bramming had been with the stations for the past 20 years. He is survived by a sister, Beverly Wheeler.

—Compiled by Denise Smith
e-mail: d.smith@b&c.calmers.com

Budget cutbacks and some layoffs appear to be coming to ABC.

Sources confirmed a *New York Daily News* story that as many as 200 positions may be eliminated companywide through layoffs and attrition, although a spokesman said a specific target had not been identified. "It's the normal budget process," a spokeswoman said. "The company is always looking for more operating efficiencies."

Rep. Ed Markey (D-Mass.) last week urged NBC to reconsider its decision not to adopt a content-based TV ratings system. "It is clearly not in the public interest for NBC to balkanize the consensus system," Markey wrote to Bob Wright, the network's president. Wright had responded to Markey on July 16, after Markey had written to GE President Jack Welch when the content-based ratings system was announced July 10. "There are other values at stake here," Wright wrote, "including tolerance, our richly diverse society, freedom of expression, and the desirability of a vigorous,

free over-the-air broadcast system. I strongly believe that the categories created by the revised system you are advocating threatens these values."

HSN Inc. has named Jon Miller president of HSNi Broadcasting, overseeing both the Silver King and SF Broadcasting television groups. Miller joins HSN from Nickelodeon, where he was managing director of international operations.

Cable deals on record pace

"Let's Make A Deal" continues to be the name of the game for the cable industry, with merger-and-acquisition activity apparently on track for another record year.

First-half numbers from Daniels & Associates, a leading cable industry broker, reflect a nearly 13% increase in the total value of this year's cable M&A deals compared with last year, but a 44% decline in M&A deal volume.

Translation: Fewer but bigger deals as industry consolidation continues and some operators seek to shed nonstrategic assets.

Daniels reported a record first half, with 23 cable M&A deals worth \$2.28 billion. That compares with 41 similar transactions worth roughly \$2.02 billion for the same period last year.

"The game is still geographic concentration," says Brian Deevy, Daniels president, referring to the cable industry's continued focus on clustering.

At the Philadelphia office of Communications Equity Associates, which handles the brunt of the firm's cable transactions, first-half volume is such that "this year for our office will probably be our strongest year ever," says Tom MacCrory, executive vice president and managing director of cable TV operations. CEA's Philadelphia office brokered eight cable M&A deals worth roughly \$250 million.

Other signs of a dynamic cable deal market, according to MacCrory, are that "prices are pretty firm and we're seeing a number of buyers for every system we're selling." —PC

Based in New York, he will be making frequent trips to Miami between now and next April. That's when the Silver King station there, WYHS-TV, will shed its home shopping format to debut a local program format.

After months of review, CBS has decided not to kill its in-house TV rep firm after all. CBS has named Joseph Berwanger executive VP, sales, CBS Television Stations. He was

president of the stations' in-house rep firm, CBS Television Sales. Filling that slot is Richard Sheingold. He has been executive VP at the rep, which is changing its name to CBS Spot Sales.

The swap of Media General Inc.'s WYVA-TV Richmond, Va., for Raycom Media Inc.'s WSAV-TV Savannah, Ga., is free to proceed despite a duopoly problem, the FCC said last Wednesday. But the waiver depends on current FCC proceedings in which the duopoly rule is being reconsidered, the order added. The problem was that WSAV-TV overlaps somewhat with Media General's current WCBD-TV Charleston, S.C. But the overlap is small, the FCC noted, involving no more than 12.8% of the distinctly separate markets' population. The FCC also permanently OK'd the continued operation of WHLT(TV) Hattiesburg, Miss., as a satellite of WJTV(TV) Jackson, Miss. These stations were also part of the companies' January deal, which was

Fox creates production division

Fox Television Group last week announced the creation of a new in-house production unit, Fox Television Studios, to provide original series and long-form programming for its broadcast networks and cable operations, as well as for other networks.

The unit will be headed by David Grant, former COO of Tele-TV and a former executive vice president of business affairs at Fox. The goal for the new division is to house a number of production entities—or pods, as Fox executives have dubbed them—that will create a vast array of programming.

Its first alliance will be with a new production company created by former Fox programming executive Bob Greenblatt and former Warner Bros. programming executive David Janollari. In addition to these two established executives, who will focus on prime time series for the broadcast networks, Fox Studios hopes to attract up-and-coming producers who can create experimental programming at low cost.

News Corp. houses one of the largest "program services and distribution outlets in the world, including Fox Sports Net, FX and dozens of international channels," Grant says. "The opportunity to develop different kinds of programming is so enormous. The house will be very entrepreneurial. It will house independent companies. It will provide overall business and financial guidance.... We'll be growing the next Carsey-Werner." —LR

valued at about \$80 million.

NBC News anchor Brian Williams has re-upped with the network for another five years, until 2002. That word came one day after Tom Brokaw renewed his pact with the network, also for five years. Williams will continue to anchor nightly newscasts on MSNBC and CNBC, as well as the Saturday edition of *NBC Nightly News*. Williams also continues as the primary substitute for Brokaw on the weekday edition of *Nightly News*.

Autumn Jackson was found guilty last Friday of extortion and conspiracy in her attempt to force Bill Cosby to pay her \$40 million. She had claimed to be Cosby's love child (Cosby admitted having had an affair with her mother but denies parentage) and had threatened to take her story to the tabloids.

After only six hours of deliberation, a jury in Los Angeles rejected song writer Harry Perzigian's claim that he had been slandered by actor Carroll O'Connor in statements the actor made in TV interviews. O'Connor had implicated Perzigian in the death of O'Connor's son by a drug overdose.

Carsey-Werner Distribution added another 23 stations for 3rd Rock from the Sun. *3rd Rock* is now in 23 of the top 25 markets, covering 65% of the nation. New clearances include KCPQ(TV) Seattle, WFTC(TV) Minneapolis, WZTV(TV) Nashville and WOFL(TV) Orlando, Fla.

And the nominees are...

For the first time in Emmy history, a cable network claimed the most nominations. HBO garnered 90 (also a record for a cable network), followed by NBC with 89. CBS came in second for the broadcast networks with 60 nominations, followed by ABC with 44, Fox, 19, UPN, 5 and The WB, 3. Nominated for outstanding drama series were *Chicago Hope* (CBS), *ER* (NBC), *Law & Order* (NBC), *NYPD Blue* (ABC) and *The X-Files* (Fox).

Comedy series nominees were *Frasier* (NBC), *The Larry Sanders Show* (HBO), *Mad About You* (NBC), *Seinfeld* (NBC) and *3rd Rock from the Sun* (NBC). Premium cable once again led in the made-for-TV movie category, with four nods going to HBO and one to Showtime. The Emmy Awards ceremony—hosted by Bryant Gumbel—will air on CBS on Sept. 14.

Announcing the nominations in Hollywood last Thursday were Academy of Television Arts and Sciences President Rich Frank and actress Dana Delaney. —LR



Paramount Domestic Television has cleared *The Howie Mandel Show* in 47 markets covering 30% of the country.

The NAB last week was urging the Vice President to kick Norman Ornstein off the panel that will study digital broadcast public interest obligations. Citing Ornstein's participation in a League of Women Voters effort to promote a plan for free political airtime, the NAB said Ornstein would be bringing too much bias to the commission. Responding, an administration official insisted the public interest committee will be balanced: "The result is not pre-ordained."

Minority representation among full-time broadcast employees increased from 19.7% to 19.9% between 1995 and 1996, the FCC reported last week. The commission's broadcast and cable employment

report said female representation among full-time employees increased from 40.7% to 40.8% between 1995 and 1996. In the cable industry, female representation fell from 41.9% to 41.7%, and minority representation increased from 27.1% to 28.2%.

WHD-TV, the Model HDTV Station in Washington, is testing 480-line progressive transmission using prototype

encoding and decoding equipment provided by Panasonic. The experimental DTV station is playing footage off a Panasonic D-5 VTR, feeding it into a 480P encoder, and then running it through its 8-VSB modulator and transmitting it with its Comark transmitter. The signal is then received and decoded with a Panasonic 480P decoder and shown on a Panasonic 26-inch progressive scan display.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"All hell broke loose!" does not constitute a traffic report."

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Fitting the Bill

New England weather has nothing on the changing fortunes of FCC hopefuls: Just a week ago, Kathleen Wallman's chances looked good for the chairmanship; before that Susan Ness and Ralph Everett were squarely in the picture. Then last week, the forecast appeared sunny for Bill Kennard, the President's choice for the top spot. Kennard had already been nominated for a commission seat, but his chairmanship star rose quickly by virtue of the stalemate between Wallman and Everett (read Al Gore and Fritz Hollings). Not long ago, we said that a great case could be made for Kennard. For those who might have been vacationing and—perish the thought—missed an issue, our observation was this: “[Kennard] is everything Hundt isn't, including well liked and judicial, as well as some of the things Hundt is, including intelligent and market oriented.” He also is a former broadcaster, albeit briefly (he was an intern at KRON-TV San Francisco). And more importantly, he was First Amendment counsel (we like the sound of that) to the NAB, cutting his teeth on a host of broadcast issues under the guidance of then chief counsel Erwin Krasnow. One Kennard fan once described him as “a lawyer's lawyer and ethically unimpeachable.” Sounds like a good fit for the center chair.

P.S. It is too early to make a call on Gloria Tristani (see page 8), who came out of left field—New Mexico, actually—as the successor to Hundt's seat (although succeeding Hundt as chairman, Kennard technically would be filling retiring commissioner Quello's seat, to which he already has been nominated. Got that?) We'll keep you posted.

2001, a growth odyssey

There is something for just about everyone in the new Veronis Suhler projections of ad spending on radio and TV

through 2001. There will be further erosion of broadcast audience to cable and some slippage to online services, says the report, resulting in slowed rates of annual growth in broadcast ad spending. Despite that erosion, however, broadcast TV “is still king among advertising media [up 28% over the next five years, to \$44 billion]—and will retain its preeminence through 2001,” the report says. Encouraging words for an industry that's going to need the money as it makes the conversion to digital. Cable network ad spending is projected to grow by 120%, to \$10.8 billion—an annual growth rate of 17.2%. To illustrate how well cable has been doing lately, that figure is actually down from the 19% annual growth recorded in 1991-96. Only radio, in fact, is projected to increase its rate of annual growth. Total radio advertising is projected to climb 56.4%, to \$18.3 billion, or a 9.3% compound annual growth rate. That's up a percentage point and change from the previous five years. Predictions are just that, and not all the numbers are up, but these educated guessers see continued health and growth. That's a review worth clipping.

Winning ways

A headline in this magazine following last year's Emmy awards ceremony proclaimed: “Cable aces Emmys.” Cable may have trumped that ace. It was only the nominations, but last week, for the first time in Emmy history, a cable network—HBO—received more Emmys than any of the broadcast networks. Not surprisingly, its total of 90 (up from 66 last year) was the most-ever nominations for a cable network, if only a whisker past NBC's 89 this year. While broadcasters still dominate the series category, HBO's *Larry Sanders*—with 16 nominations—received the most for any single sitcom. The cable industry has been spending big bucks to increase its output of original programming. If last week's nomination tally was any gauge, that investment is paying off.

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Hurricane Danny...



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Forecast of July 14th, 5 PM EDT

AccuWeather Clients: "An area of tropical thunderstorms in a similar situation to how Hurricane Alicia formed in 1983 bears close watching."

Government Sources: "There are no signs of tropical development."

What happened The tropical thunderstorms became Tropical Storm Danny on July 17th and Hurricane Danny on July 18.

Forecast of July 17th, 5 AM EDT

AccuWeather Clients: "The system should become a tropical storm today and may become a hurricane tomorrow (Wind at least 64 kts)"

Government Sources: Maximum wind speed should reach 40 kts tomorrow, then should weaken.

What happened The system was named Tropical Storm Danny late that morning and Hurricane Danny the next day. Its maximum wind speed reached 70 kts.

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