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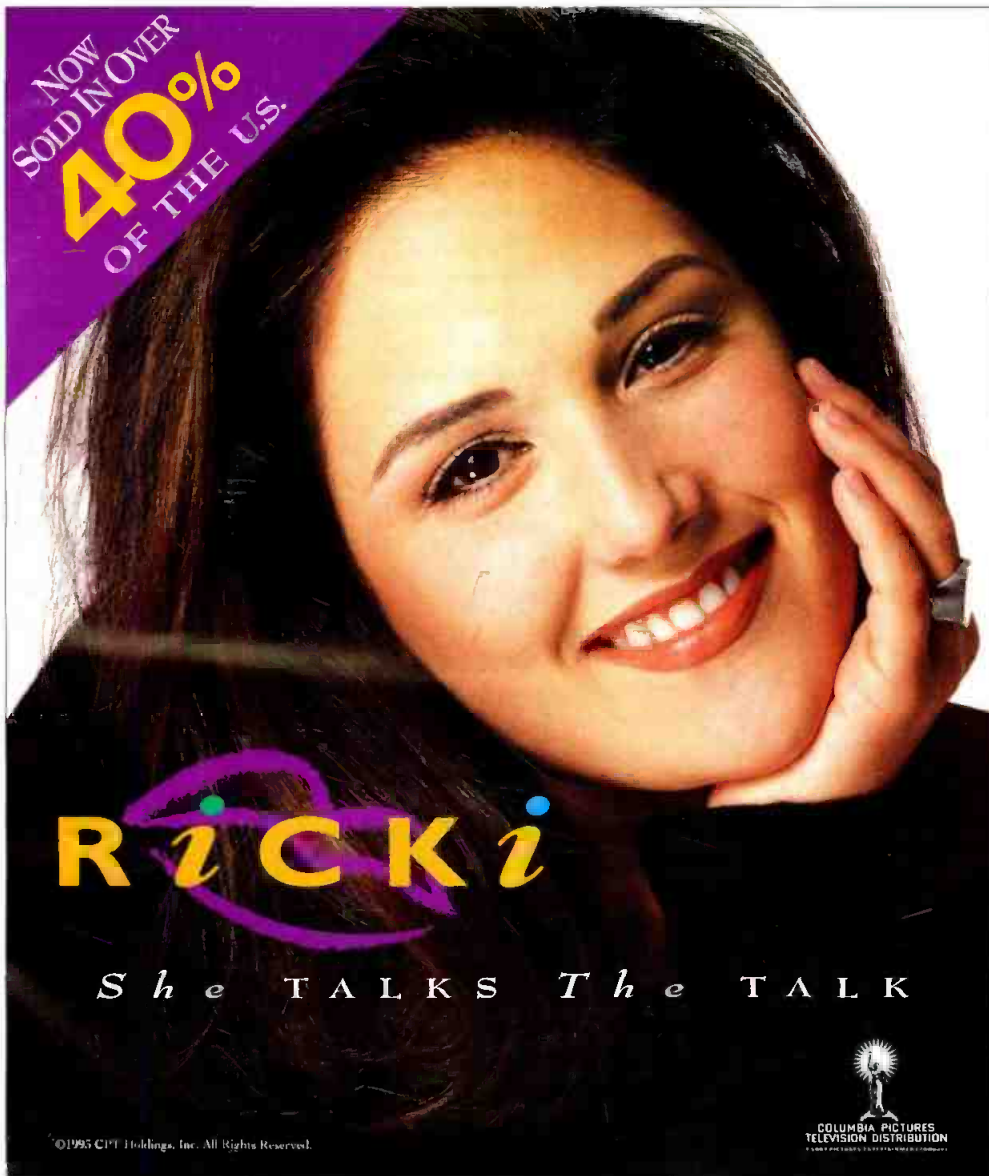
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Broadcasting

Top of the Week

In Brief

ABRY Communications and Gaylord Broadcasting have signed a letter of intent for joint operation of the latter's WVTM(TV), an independent in Milwaukee. The deal calls for ABRY to lease essentially all of the station's airtime, leaving it in control of most of the station's operations—programming, advertising, promotion, and traffic. Gaylord, though, remains the licensee, since ABRY also owns a station in the same market—Fox affiliate WCGV-TV. The ABRY station plans to hire some of the current WVTM(TV) employees. Gaylord will retain some employees, including a station manager, since it is still the licensee, but layoffs are likely at WVTM(TV), since the purpose of this deal is to reduce costs by combining the operations of the two stations in certain areas.

That old gang of departing FCC Chairman Alfred Sikes is no more. Senior adviser Ken Robinson has already left to open his own law practice. Mass media legal assistant Sandy Wilson has joined the Mass Media Bureau to help manage the countless rulemakings implementing the 1992 Cable Act. Common carrier aide Carla Rath will team up with former NTIA head Janice Obuchowski at her consulting firm, Freedom Technologies Inc. Chief of Staff Terry Haines and personal assistant Elaine Lorentz are still undecided. Another Sikes appointee, Linda Solheim, director of the Office of Legislative Affairs, is now employed at The Jefferson Group, a Washington consulting/lobbying firm, as VP, federal communications.

Compliance with the Cable Act's anti-buy-through provision, which prohibits cable operators from forcing subscribers to buy any tier of service—other than basic—to obtain programming offered on a per-channel or per-program basis, **will cost systems \$260 million-\$580 million annually** during the 10-year phase-in period, NCTA told the FCC last week. The nation's largest MSO, Tele-Communications Inc., said it would offer a basic tier at \$10 with no buy-through requirement (see story, page 8). But most systems, NCTA said, have technical limitations that make compliance costly, which could mean higher rates.

Home Box Office has extended its six-year licensing agreement for exclusive domestic pay-TV rights to **Paramount Pictures'** theatrical titles through 1997 in a deal said to be worth more than \$500 million. The original deal giving exclusive pay-TV rights to Home Box Office services HBO and Cinemax was set at an estimated \$500 million. The extension does not include international pay-TV rights to Paramount titles, although HBO is believed to be working on a separate deal for those rights.

For more late-breaking In Briefs, see pages 121 and 122.



Talk isn't cheap. CBS Evening News compares the contracts of the soon-to-be late-night competitors.

LETTERMAN JUMPS TO CBS

New show will run head-to-head against Leno; affiliates warned about clearances; Lorne Michaels to fill NBC's late-night void

By Steve Coe

CBS is taking a \$42 million gamble that David Letterman will catapult the network to the top of the late-night heap, a daypart where it has never really been a player.

Meanwhile, NBC, which already lost its prime time franchise *Cheers* earlier this year, decided to stick with Jay Leno for the 11:30 p.m. slot. NBC Entertainment President Warren Littlefield, in announcing Letterman's departure last Thursday (Jan. 14), said *Saturday Night Live* executive producer Lorne Michaels will produce a show for the 12:30 slot vacated by Letterman.

"I couldn't be happier to be joining CBS," Letterman said. "I've long admired the network—and now, thank God, at last, the chance to be on *Circus of the Stars*." Letterman's four-year deal with CBS gives him a \$14 million-\$16 million annual salary, plus the chance to develop a companion show airing after his 11:30 p.m. program. Leno, who seemed to have been left dangling by NBC until last Wednesday, earns a reported \$3 million a year.

"Welcome to NBC, which means Never Believe your Contract," said Leno upon being introduced to the media by Littlefield. Leno admitted he "would've felt better" if NBC had handled the

situation better and, when asked if he now feels secure, said, "Yeah, sure, the way Saddam Hussein feels secure."

At a press conference in New York City immediately following the NBC announcement and press conference in Santa Monica, Calif., Letterman was joined by Larry Tisch, chairman, president and chief executive officer, CBS Inc., Howard Stringer, president, CBS Broadcast Group, and *Late Night with David Letterman* executive producers Peter Lassally and Bob Morton. Letterman acknowledged that since he was passed over for the *Tonight Show* post that went to Leno, "I've been kind of interested in doing an earlier show. When I began with the 12:30 a.m. show 11 years ago, I was a younger man. Now I'm 45 and I think 12:30 might need a younger person."

Despite the highly publicized, drawn-out negotiations, Letterman denied any hard feelings toward NBC. "I don't begrudge NBC anything. The negotiations went on until the last minute, and NBC conducted themselves honorably. It's just that I wanted to do an 11:30 p.m. show, and when you get the chance to do it and do it at the top-rated network, you can't ask for anything more than that."

Letterman admitted feeling disappointed that he was not chosen to succeed Johnny Carson at the

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Letterman with new bosses Howard Stringer (at podium) and Larry Tisch Thursday night in New York.

Tonight Show, but said he feels no bitterness.

There are still questions to be answered about the new CBS show, although one thing is clear: it will not be called *Late Night with David Letterman*, since NBC owns the name and will retain those rights, at least in the short term. Letterman acknowledged that a name change is in order, and joked that he and the producers would try to work the name Joey Buttafuoco into the new title. The location of the CBS show is yet to be determined, as well as whether NBC will also hold the rights to such as certain *Late Night* sketches like "stupid pet tricks" and the popular top-10 lists.

Letterman's CBS show is expected to debut in the fall and, according to Tony Malara, president, CBS affiliate relations, will have 65% live clearance and 90% total clearance, compared with the 39% live clearance and 80% total clearance for *Crimetime After Primetime*, the current holder of the time period. The network and affiliates will each have eight minutes of advertising inventory.

Asked if he now feels secure, Leno said: "Sure, the way Saddam Hussein feels secure."

Malara said affiliates clearing the show will receive the same compensation they now earn for clearing *Crimetime*.

CBS has made it clear to stations it will have little patience for defiance. Malara said any delays of the show by more than 30 minutes "would be unacceptable," a warning that would appear to go directly to those affiliates—approximately 40, including eight in the top 25 markets—that now carry *The Arsenio Hall Show*. CBS has notified affiliates it will offer Letterman to competing stations in markets where the CBS station is intent on programing syndicated fare. The network has already lined up at least five such alternates.

The fate of the *Crimetime After Primetime* wheel of action hours seems to have been sealed with Letterman's signing. The shows, which are produced on budgets 25-30% lower than standard prime time hours, do not appear to be strong enough audience draws to make them economically feasible for 12:30 a.m. airings. Howard Stringer told BROADCASTING that profit margins on the shows are not wide now, and "given that fact and the decreased dollars available at 12:30 a.m., you put two and two together and you get four." Rod Perth, vice president, late-night programs, CBS Entertainment, said the shows will "be given a shot at 12:30 a.m.," but acknowledged "it will be tough given the economics. It can work at 12:30 a.m. It's a matter of whether it can work well

enough to justify the economics. It will be tough."

NBC, which for more than 11 years has held the strongest late-night lineup in television history, must move quickly to fill the 12:30 a.m. slot. Littlefield said the new Lorne Michaels project will debut sometime before fall.

As for speculation that comedian Dana Carvey would host a late-night show, Littlefield would say only that Carvey would do a television project, but would not elaborate on when the project would be produced or in which daypart it would air.

Littlefield was introduced on Thursday by the cast of *Seinfeld*, which comedian Jerry Seinfeld called "one of the few bright spots remaining on the network." Prior to accepting questions, Littlefield announced new comedy series projects starring John Larroquette, who appeared on NBC's *Night Court*, and George Wendt of *Cheers*. The Larroquette project will be created and written by Don Reo and executive produced by Reo, Larroquette, Tony Thomas and Paul Witt. With a working title of *Crossroads*, Larroquette will play a character who has hit rock bottom and tries to get his life back in order while working as the night manager at an urban bus station. No producers have been joined with Wendt's series project, although he may team with several *Cheers* staff members after the show's final season.

In an effort to address its Friday night woes,



At an L.A. press conference, Leno takes the stage with Littlefield after riding in on a Harley Davidson.

NBC will test a handful of serialized dramas, each six weeks in length, under the banner *Great Escapes*. All of the shows are being produced by NBC Productions. The first, will debut in August, and each of the short-flight series is designed to function as a pilot for potential series.

Littlefield also announced that Steven Bochco will return to oversee *L.A. Law* for the final eight episodes of this season. Also returning to the show will be writer/producer Bill Finkelstein, who won Emmy's during his stint on the show and who now oversees the Steven Bochco-produced *Civil Wars*.



Syndication's late-night faces: Rush Limbaugh, Arsenio Hall and Whoopi Goldberg

LATE-NIGHT WARRIORS ARRAYED

Now that David Letterman and CBS have finally consummated their relationship (in the longest will-they-or-won't-they mating dance since Maddie Hayes succumbed to the advances of David Addison), questions abound about the shape of the upcoming battle of the late-night talk shows.

Earlier this season, Arsenio Hall elevated the late-night hype to a new level by promising to "kick Jay Leno's ass." Well, instead of kicking Leno's ass, Arsenio's Nielsen ratings have dropped between 15% and 20% this season, and it is unclear whether any of the late-night players are in a position to do any butt kicking.

Arsenio isn't the only one to suffer a drop in ratings this season: both Leno and Letterman are down as well. In the November sweeps, Letterman was off about 10% in the ratings, compared with a year earlier. And Leno was down about 13% in the same period.

Two new syndicated talk shows have ended up with different results. *Whoopi* underwhelmed just about everybody's expectations and performed worse than shows in the time period a year ago. *Rush Limbaugh*, on the other hand, exceeded expectations, boosting household ratings averages by over 50% on average.

According to Phil Oldham, executive vice president, Genesis Entertainment, which distributes *Whoopi*, the company expects to renew the show for a second year. In year two, he

said, the strategy will be to go later (12:30 a.m.), rather than earlier, almost by necessity. "As a half-hour, *Whoopi* is much more flexible in terms of how stations can pair it with other shows," said Oldham. At this point, Genesis has no renewals for year two to report, said Oldham. "We think we'll have New York, Los Angeles, Chicago and Philadelphia resolved by NATPE," he said.

Meanwhile, Paramount, distributor of *Arsenio*, and CBS are about to get serious in their battle for 11:30 p.m. clearances. Paramount put *Arsenio* on a number of large market CBS affiliates after Fox announced plans for a late-night show with Chevy Chase later this year.

CBS affiliates in Seattle, Washington, Baltimore, Cleveland, Atlanta, Hartford and other markets will have to decide soon whether to move *Arsenio* out of 11:30 p.m. or risk losing *Letterman* to a competing station.

"We won't accept a delay [of Letterman] of more than a half-hour on any affiliate," said Tony Malara, president, affiliate relations, CBS. "The business deal [see story, page 4] is great and so is the programing. It's real difficult to listen to a station talk about his relationship to a syndicator."

"Tony is a shrewd negotiator," responded one affiliate executive with a Letterman-Arsenio decision to make. "He just signaled the start of negotiations." —SM

ABC, NBC, FOX SHUFFLE NEWS DIVISIONS

Signal increasing importance of news product

By Steve McClellan

ABC, NBC and Fox are reorganizing their news divisions—to one degree or another—as they prepare for a future in which news units will become an increasingly important contributor toward both network program output and network profit pictures.

Last week, ABC News announced several key pieces of a senior level executive reorganization that network sources said could be accurately interpreted as preparing for the day, still a few years off, when Roone Arledge, 61, current president of ABC News, retires.

NBC News announced a restructuring that puts its two hard news programs, *Today* and *Nightly News*, under one executive, 27-year-old Jeff Zucker, while Jeff Gaspin, head of news program development, was elevated to vice president, prime time programs, NBC News.

At Fox, a top News America publishing executive, Les Hinton, was reassigned to chairman of Fox Television Stations and Fox News. Van Gordon Sauter, Fox News president, will report to Hinton, who said his mandate is to strengthen local news operations and develop, with Sauter, a strategy to link those operations to an expanding Fox national news operation.

At ABC News, Paul Friedman was promoted to executive vice president and becomes second-in-command under Roone Arledge. Sources at the network said Friedman is the leading candidate to replace Arledge when he retires. Friedman replaces Stephen Weiswasser, who after a period of transition will move to another post, as yet undefined. Sources said last week it was expected Weiswasser would move into a high-level corporate post or possibly another operational post. "He's still on a fast track," said a company insider.

In addition to the Friedman move, ABC News named Robert Murphy senior vice president, ABC News. Murphy has been chief assignment editor of the daily news operation since 1984 and now takes over the post

held by Dick Wald, which includes managing all ABC News programs and coverage, *Newsone* (the overnight service), WTN (the international news service), special events and political coverage. Sources stressed Wald will remain with the news division in a senior capacity, with details to come, perhaps as early as this week.

At least one ABC News vice president, Walter Porges, in charge of news practices, is opting for the buyout package announced by CapCities/ABC several weeks ago.

Reached last week, Paul Friedman said key areas for



ABC News No. 2, Paul Friedman

him will include maintaining the hard news operation, developing more magazines and figuring out how to exploit aftermarkets for ABC News product. He will also keep a sharp eye on the division's finances.

Asked if there was pressure on the news division to produce more shows and be more profitable, Friedman responded, "you're certainly on the right track. This is a business." He also stressed the division wants to be more profitable by generating more revenue, not by cutting more bodies and other expenses. "I have no instructions to cut costs," he said. "On the other hand, we need to spend our money wisely."

At NBC, last week's reorganization put the division's two hard news "engines," *Today* and *Nightly News*, under one executive producer, Jeff Zucker, who had been in charge of *Today*. Further reorganization will follow, according to NBC News President Michael Gartner. Karen

LETTERMAN'S MOVE / 4

CBS gives David Letterman his long-desired 11:30 slot, but will stupid pets follow?

ON TAP AT NATPE / 35

Programming for a global audience and moving to interactive will be two of the drawing cards at NATPE.

PRIMED FOR ACCESS / 35

The prime time access hour is still syndication's prime battleground, with 28 programs fighting for clearances.

INTV CONVENES / 35

In spite of the loss of Fox-owned stations from INTV's member roster, association President James Hedlund is upbeat as he heads to INTV's annual convention, now merged with NATPE.

BARTER BANDWAGON / 40

Soft local ad markets and tight cash mean that all-barter or cash-plus-barter licensing terms are likely to be a market fixture into the next century.

VIEW FROM AN INDEPENDENT / 42

Faced with a declining inventory of off-network hour dramas from which to choose, KTLA(TV) Los Angeles General Manager Greg Nathanson has shifted his station to sitcoms.

ACTION-ADVENTURE COMES ALIVE / 50

Following the success of *Star Trek: The Next Generation*, action-adventure hours are experiencing a renaissance in first-run syndication.

VIEW FROM THE CBS O&O's / 51

Karen Miller, programing vice president for CBS-owned TV stations, discusses barter, programing in the public interest and dealing with studios.

BATTLE FOR THE KIDS / 52

Facing a near lock on afternoon blocks by Fox and Disney, smaller distributors scramble for space in kids TV.

BOOKKEEPING CHANGES PROPOSED / 58

A committee of TV industry and finance executives will meet in two



Fox's 'Batman' (from Warner Bros.), tops in the kids block (p. 52)

weeks to discuss changes in financial reports.

VIEW FROM A STUDIO / 59

Paramount Television Group Chairman Kerry McCluggage talks about the success of *Deep Space Nine* and the possibility of more *Star Trek* spin-offs.

INTERACTIVE MATCH / 73

A new headhunting firm specializes in matchmaking between broadcasters and interactive specialists.

NATPE/INTV AGENDA / 75

A schedule of convention events and exhibitor listings.

NEW FROM FOX / 91

Fox Broadcasting Chairman Lucie Salhany and Sandy Grushow, president of Fox Entertainment Group, unveiled two new projects at the Television Critics Association press tour: Dame Edna and Robert



Paramount's McCluggage (p. 59)

Townsend will develop series for the network.

AD-SUPPORTED SATELLITE DAB? / 94

Five new applicants have entered the satellite digital radio market, including several who are proposing ad-supported services.

STATIONS FINED / 95

The FCC has fined three stations, and admonished three others, for violating ad guidelines in children's programming.

U.K. NICK / 98

Nickelodeon has joined with Sky Broadcasting to launch an overseas version of the children's network.

KING FOR A DAY / 100

Larry King leaves late night for afternoon clearances on 200 stations.

TAK CREDITORS TAKE CONTROL / 102

Creditors of Tak Communications have taken over the company, in bankruptcy for nearly two years, to effect a reorganization.

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Curry, for example, had been executive in charge of all morning news programs. But the post is being eliminated with the decision to pair *Today* and *Nightly* in a hard news group. Gartner said plans for Curry will be announced later. Zucker will report to Don Browne, executive vice president, NBC News, and Gartner.

Gartner said pairing *Today* and *Nightly* under one execu-

tive is intended to "break down barriers" between the news shows, which share many stories, correspondents and producers. And, he said, "we hope to breathe a little more sense of immediacy and excitement into *Nightly* than it has right now."

Zucker said he has taken great strides to make *Today* a harder newscast. "The first thing I want to do at *Nightly* is make it a little bit harder,

with more spot news and fewer features."

In one respect, the news division changes last week take a cue from one news division that announced no changes—CBS News. The cue is magazine development and as much of it as possible. CBS has three on the air in prime time now, and is preparing a fourth for later this year with Connie Chung. ABC has two news-produced

magazines on the air and is developing two more, including one with Forrest Sawyer, set to air in less than two months. The other is being developed by former *Good Morning America* executive Phyllis McGrady.

Buoyed by the success of *Dateline* in prime time, NBC is developing several others, including one for which Steve Friedman is leaving *Nightly News* to produce,

along with Paul Greenberg.

At Fox, Hinton, who is president/CEO of Murdoch's News America Publishing, was in charge of *TV Guide* and *The Boston Herald*. sees potential synergy: "The trend of print and broadcast journalists jointly coordinating newsgathering efforts can only help create a truly mass medium." Hinton will be based at Fox's KTTV(TV) in Los Angeles. ■

AD PRICES SOARING FOR PARAMOUNT FIRST RUN

by Sharon D. Moshavi

With the out-of-this-world premieres of *Star Trek: Deep Space Nine* and *The Untouchables*, Paramount is selling its remaining advertising inventory for as much as \$200,000 per 30-second unit, a cost higher than about 85%-90% of network shows.

According to advertisers, Premiere Advertiser Sales, Paramount's barter arm, had said it was out of inventory for both shows as well as *Star Trek: The Next Generation* right after the upfront. The company, they say, has a habit of crying "sold out" in the upfront, and then finding scatter space later. Scatter available before the premieres was going for about \$115,000 per 30-second unit for both new shows (and about \$150,000 for *TNG*). One advertiser reports buying time on the premiere of *Deep Space* only days before airing.

Marc Hirsch, president of Premiere, said scatter has been made available for *Deep Space* by taking back units that had been saved in the event makegoods were needed. Those units sold since the premiere have gone for \$200,000, and only a half-dozen units are left for the rest of the quarter, he said. Premiere is waiting to see more ratings information on *The Untouchables* (see page 92) before releasing makegood units for sale as well.

But advertisers are well pleased with their Paramount buys, figuring they will get demographics similar to *The Next Generation's*, especially with *Deep Space*. "It has a high concentration of the most elusive segment of the TV audience—young men," says Jerry Dominus, senior vice president, J. Walter Thompson. The only place advertisers say they can get the concentration of young

men on network TV is *Monday Night Football*, which is a more expensive buy at an average price of \$250,000 per 30-second unit. And *TNG* reaches just about as many men as *MNF*; in the November sweeps, *MNF* had a 13.9 rating with men 18-49, and *TNG* had a 13.2.

Another aspect drawing advertisers to Paramount's

programs (including shows like *Arsenio Hall*) is the flexibility. If there's a ratings shortfall, advertisers have the option of either getting a makegood or getting cash back; the networks usually just offers the former.

Advertisers seem well assured of *Deep Space's* success, but are still holding off passing judgment on *The Un-*

touchables and on Warner Bros.' similarly targeted action adventure block, which has yet to launch. Nonetheless, agency executives say they are willing to make early buys, because both Warner and Paramount offer much lower rate increases the second season for advertisers that come in early. The networks, say agency executives, do not

make deals like that.

The two *Star Treks* also offer what advertisers like: a good environment. They are pro-social, non-offensive shows. The same cannot be said for the more violent *Untouchables*. According to one agency executive, advertiser concerns caused Paramount to tone down some of the violence, a charge Hirsch denies. ■

NAB BOARD LOOKS TO DIGITAL, INDECENCY

All signs indicate that Congress and the Clinton administration intend to spend the next two years designing the digital fiber-optic and satellite technologies of the future and encouraging private industry to build them. Broadcasting's place in this future as the television industry converts to digital, says National Association of Broadcasters President Eddie Fritts, is "something a number of people on our board have a high degree of interest in."

NAB's annual winter joint board meeting began last Friday in Naples, Fla., and will conclude tomorrow afternoon [Jan. 19]. The board will hear an overview of the latest developments in how telephone companies are attempting to break into the television business, Fritts said, including details on the Bell Atlantic suit in U.S. District Court, Alexandria, Va., to repeal the 1984 Cable Act's prohibition on cable-telco crossownership.

In that context, the TV board will continue its discussion of possible multichannel digital broadcasting on stations' current NTSC assignments after transition to digital HDTV channels expected to be granted by the FCC.

The potential for joint ventures with the telephone industry in that future digital world may prompt the NAB to consider "mid-term adjustments" in its current telco-entry position, said NAB Joint Board Chairman Gary Chapman, president, LIN Television Corp., Providence. But Chapman said he favored retention of the NAB's basic stance: "We will continue to endorse the video dialtone concept. We are supportive of them [the telephone companies] as a common carrier, but we are not supportive of them owning the conduit and the content."

Radio and TV board members alike are also reviewing the association's "Statement of Principles" regarding broadcast program content, approved by the board at its June 1990 meeting. "It will relate with everything from indecency, which is a major item with regard to [Infinity Broadcasting's] Howard Stern, and because of the proposed [TV violence] standards that Senator Paul Simon [D-Ill.] proposes," Chapman said. (ABC, CBS and NBC are organizing an all-industry meeting for the spring in response to the Simon-authored 1990 TV Violence Act.)

No major revision to the 1990 rules is expected. Those rules already advise against "programming that purely pan-



NAB President Eddie Fritts and Joint Board Chairman Gary Chapman discuss broadcasters' niche in future digital world.

ders to prurient and morbid interests" and TV programs with "gratuitous and instructional" violence.

Neither the radio nor joint boards are likely to release a specific statement on Stern. "I'm hearing that there is some programming around the country that is the equivalent of Stern in some markets that just doesn't have the Stern name behind it," Fritts said.

The radio board is approaching a "decision point" on the next step in developing a digital audio broadcasting system, Chapman said. One possible decision may be to launch a DAB testing program independent of the tests to be conducted this spring by the Electronics Industry Association, the consumer electronics trade association.

As the co-sponsors of the National Radio Systems Committee, NAB and EIA usually conduct such radio technology tests and draft industry standards together. But after the NAB's DAB Task Force decided late last year to favor only in-band, on-channel systems, a rift developed between the associations (BROADCASTING, Jan. 4).

NAB's annual futures summit and legislative conference, normally held in conjunction with the winter board meeting, were rescheduled for Feb. 7-12 so that NAB staff and executive committee members could return to Washington for the presidential inauguration. —RMS

NEW TCI PRICES ELIMINATE 'BUY-THROUGHS'

MSO action puts it in compliance with Cable Act provisions ahead of deadline; it also announces conversion of 90% of systems to fiber by 1997

By Rich Brown

Top MSO Tele-Communications Inc. has outlined a new pricing strategy designed to comply with the 1992 Cable Act and detailed expansion plans that will include the deployment of fiber-optic cable to 90% of its systems over the next four years.

"We're not fighting last year's battle," said TCI Senior Vice President Bob Thompson. "Our job now is to focus on the future of television."

At a press conference last Tuesday, TCI executives unveiled a new pricing structure for its systems that will include a broadcast basic tier

available to subscribers beginning April 1 at a cost of about \$10 a month. That tier will offer subscribers roughly a dozen channels, including basic broadcast services, local access programming and public education services. An "expanded" basic tier that includes basic cable networks will be available for approximately \$10 more.

In compliance with the Cable Act, TCI customers taking the basic tier will not be required to "buy-through" the expanded basic tier in order to take premium or pay-per-view services. Thompson said that TCI decided to drop the "buy-through" requirement in April even though the Cable

Act does not require the MSO to do so for the next 10 years. Thompson said TCI would also comply with the Cable Act by soon launching a comprehensive effort to develop the interface between cable and home electronics equipment, even though the law does not require MSO's to immediately launch that development.

TCI COO Brendan Clouston summed up TCI's technological initiatives and planned customer service improvements as "going the extra mile" to comply with the 1992 Cable Act and, in some cases, exceeding the expectations of Congress.

Clouston said TCI will boost its annual capital ex-

penditures budget to \$750 million this year from last year's \$450 million to accommodate its technological expansion plans. The bulk of that increased spending will be aimed at implementing fiber optics and the company's already announced digital compression plans, which ultimately could allow for systems with more than 500 channels.

An estimated 20% of TCI's cable systems are now equipped with fiber optics, a number that company executives said should grow to 30%-40% by the end of 1993 and to about 90% by late 1996. Mark Hess, formerly TCI state manager from New York, has been named direc-

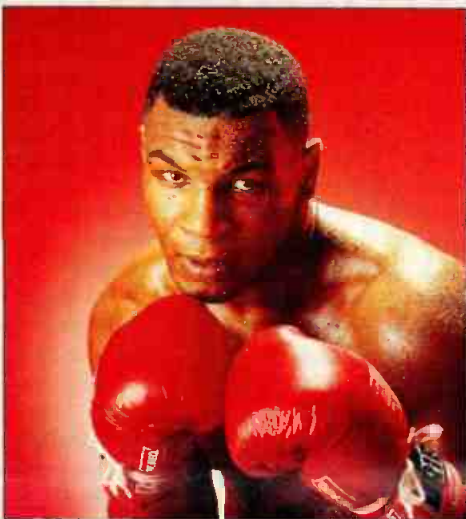
tor of a new TCI project management team designed to implement the company's compression strategy.

Meanwhile, Thompson reiterated the company's refusal to negotiate for retransmission-consent payments which, as currently dictated by the 1992 Cable Act, would enable local broadcasters to negotiate payment from systems that carry their signals. However, he said the company will make an effort to "reduce the possibility of confrontation and disruption of broadcast service to its customers" should the retransmission-consent and must-carry provisions survive legal challenge.

TCI has already begun discussions with national broadcast networks and starting this month plans to initiate contacts with local broadcasters carried on its systems, said Thompson. ■

USA SHOWING NBC MOVIE

USA Network last week signed a deal to present an NBC made-for-television movie, *Fallen Champ: The Untold Story of Mike Tyson*, less than 24 hours after its broadcast premiere. It marked the second such deal for USA in less than a month and some say the actions could prompt broadcast networks to ante up more money to suppliers for lengthier exclusive license periods. The cable network's deal with *Fallen Champ* distributor Columbia Pictures Television Distribution lets it show the documentary on Saturday, Feb. 13, at 8 p.m. ET, one night after its premiere on NBC. USA will repeat it on the afternoon of Feb. 14. NBC executives were said to be unhappy about the USA deal. Efforts were supposedly underway by NBC late Friday to try to get USA to push back the cable debut, sources said. NBC did not return calls at presstime. —RB



Bullet*Poll unveiled

By Mike Freeman

Veronus, N.J.-based Hypotenuse Inc. will demonstrate a new phone sampling service at the NATPE convention in San Francisco next week that it says can save time, labor and cost on same-day surveys. The company says Bullet*Poll, an automated fiber-optic polling system, will turn around local phone samplings in two to five hours. Company officials also stress the system can be used by the station's programming, research and advertising sales departments.

Hypotenuse was formed six months ago by former Twentieth Television marketing executive Fred Bierman and Knight-Ridder videotext veteran Jay Leve. Koch Communications has been retained to handle subscription sales.

News directors or station talent can call an 800-number and record questions. Bullet*Poll then accesses its database, calling respondents randomly selected from the station's coverage area who answer questions and provide demographic information. Bullet*Poll "cross-tabulates" the data and faxes the results to the station.

WSVN(TV) News Director Joel Cheatwood, a long-time Bierman associate, used Bullet*Poll for an exit poll on the presidential election. It projected results for Miami proper, Dade and Broward counties with a variance of 0% for the Clinton vote and 1%-3% for Bush and Perot.

When asked about the statistical validity of Bullet*Poll, Radio-Television News Directors Association President David Bartlett, who was not familiar with the system, cautioned that any interactive poll would have to employ DMA phone sampling lists that are a "representational sampling of the market area." Bierman said Hypotenuse has contracted with "DMA sampling companies" to provide respondent lists.

Bartlett also questioned whether there was a "pressing demand" for the service, especially if the price is too high, adding that if the news, programming and sales departments could use the service, "it could be more cost-effective." ■

INFINITY EYES UNISTAR

By Peter Viles

Infinity Broadcasting, shopping for a company to distribute its lineup of radio shock jocks, is in serious negotiations with Unistar Radio Networks, industry sources said last week.

Neither Unistar nor Infinity would comment on the talks, but sources said it was possible the companies could reach a deal as early as this week, with Infinity either buying or investing in the network.

Infinity, which owns 17 radio stations and has agreements to buy four more, all in the top 10 markets, has some of radio's highest-profile stars: Howard Stern, Doug (The Grease Man) Tracht, Don Imus and G. Gordon Liddy. Infinity also owns play-by-play rights for numerous professional sports teams.

The company currently syndicates Stern's morning show by selling it to stations for cash. Infinity President Mel Karmazin has said he would prefer to buy or build a syndication company to

distribute other Infinity-owned shows.

"I really have nothing to say about our plans in the programming and syndication business other than to say that it's something the company is very interested in, and we believe there are great opportunities for us to enter into the programming distribution business," Karmazin told BROADCASTING last Friday (Jan. 15).

Unistar, which distributes music and news programming to more than 2,000 stations, has been hurt by the industry wide slump in network radio advertising, and is said to be courting new investors.

Unistar's main assets are its national sales and distribution network, a stable of 24-hour, satellite-delivered music formats, its exclusive agreement to distribute CNN radio news, and its existing relationships with more than 2,000 stations.

"We've had talks with companies about strategic alliances for a long time," Unistar CEO Nick Verbitsky said last week. "This is not anything new." ■

CLASSIC GM'S



1953 Buick Skylark



1957 Chevrolet Bel Aire



1963 Chevrolet Corvette



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FCC TO DETERMINE FATE OF HOME SHOPPING AS FORMAT

By Joe Flint

The future of the Home Shopping Network is in the FCC's hands.

The commission, following the orders of Congress, launched a rulemaking proceeding last week to determine whether stations that carry a home shopping format or mostly program-length commercials meet public interest requirements. If so, should they be carried on cable systems and should they be allowed to broadcast at all?

If it's determined they don't meet public interest requirements, the commission

said one of the options it is considering is telling those stations that they would have 18 months to change their format, which could severely hamper the future of over-the-air home shopping.

HSN owns 10 TV stations and has another 91 affiliates. HSN executives declined to comment on any of the FCC's proposals.

A less drastic step also under consideration by the FCC would allow a home shopping format to satisfy license renewal qualifications purposes but not for must carry on a cable system.

The home shopping/public interest question grew out of

the Cable Act, which told the commission to determine whether such stations are serving the public. Under current FCC regulations, home shopping stations have the same obligation as other broadcast stations to "provide programming that responds to issues of concern to their communities of license."

That being the case, HSN, along with the National Association of Broadcasters, Association of Independent Television Stations and the National Black Media Coalition, has argued that home shopping stations are as worthy of must carry as any oth-

er station. "These folks are broadcast stations meeting the same requirement as other broadcast stations," said an NAB spokesperson.

But public interest groups like the Media Access Project don't see it that way and plan on using this forum as a way of substantially reducing home shopping broadcasts on the airwaves.

"HSN as a concept is fine, [but] it is utterly incompatible with serving the public interest," said Media Access Project executive director Andrew Schwartzman.

HSN's cable competitor, QVC, has in the past also

been against must carry for home shopping. QVC is owned in part by Tele-Communications Inc. affiliate Liberty Media and multiple system operator Comcast. Fomer Fox Chairman Barry Diller also linked up to form a group with the companies to acquire a significant stake in QVC.

But now HSN and QVC are the subject of merger speculation themselves since Liberty acquired 23% of HSN's equity and 75% of its voting power. That being the case, it would seem that any QVC objections to HSN must carry would fade with those talks. ■

Closed Circuit

BEHIND THE SCENES, BEFORE THE FACT

LOS ANGELES

VIPER STRIKES FIRST RUN

Pat Kenney, president of Cannell Distribution, has confirmed that Stephen J. Cannell Studios will produce a third action-adventure series for fall 1993, *Viper*, to join freshman drama *Renegade* and sophomore *Street Justice* in syndication. *Viper* strikes a similar theme to *Renegade*, with a lead character who "rights the wrongs in society, but will not accept monetary compensation for his efforts." Signed to star in the show is Michael Dudikoff ("Tron," "American Ninja") whose character will be teamed with a martial arts specialist and a female co-star. Cannell Distribution, which was preparing a release on the show at press time, will likely be offering the show on a seven-minute local/seven-minute national barter basis. "If *Renegade* is considered rural, this [*Viper*] is urban and upscale," Kenney said. "It will be a much tonier piece."

WASHINGTON

CHAIRMAN HUNDT?

Reed Hundt's stock as the next FCC chairman has been rising of late. Although the Latham & Watkins attorney told BROADCASTING he wasn't interested a few months ago, his name is being heard with increasing frequency in connection with the slot. He is one of Clinton-

Gore's common denominators, having attended high school with Gore, Yale Law with Clinton. As litigator, he has represented cellular and wireless cable clients. He helped raise funds for the campaign, and has been involved in telecommunications policymaking for the transition.

HDTV HAIL TO CHIEF

HDTV competitors General Instrument Corp. and NHK will cooperate this Wednesday to videotape the presidential inauguration in high definition. With HDTV production equipment still in its early generations, the two want to pool resources for the best results, including the latest Sony HD camera, owned by NHK. Japanese will see the event within NHK's eight-hours-daily satellite HiVision feeds. General Instrument wants the video for future demonstrations of its digital transmission system—and for posterity. "When you see video of the Kennedy inauguration, it's in black and white, as if he were from another era," says GI HDTV development head Robert Rast. "In 20 years, Americans with widescreen TV's will see a widescreen Clinton inauguration."

NEW YORK

GROUP W DUOPOLY?

Don't count Group W Radio out of the duopoly sweepstakes. Sources close to the company say Group

'WINGS' TAKES OFF FOR CABLE

According to sources, USA Network is expected to announce, possibly as early as this week, that it has acquired the off-network rights to the Paramount-produced comedy *Wings*. The main sticking point to the completion of the deal involves when the cable channel can begin airing the episodes of the show, which debuted in mid-season of the 1989-90 broadcast season. USA wants to activate the series this year, while Paramount is apparently holding to a 1994 start date. The deal calls for five year's worth of shows, expected to total 116 episodes. If the series continues on NBC beyond five seasons, then USA would have to renew the deal for any additional episodes. USA Network is co-owned by Paramount and MCA.

W is taking a serious look at buying WYNY-FM New York, the country station owned by Westwood One. The deal would give Group W three New York stations—WYNY-FM, WNEW-FM and WINS-AM—and the market's first FM-FM combo.

LEVIN ON TURNER AND TELCOS

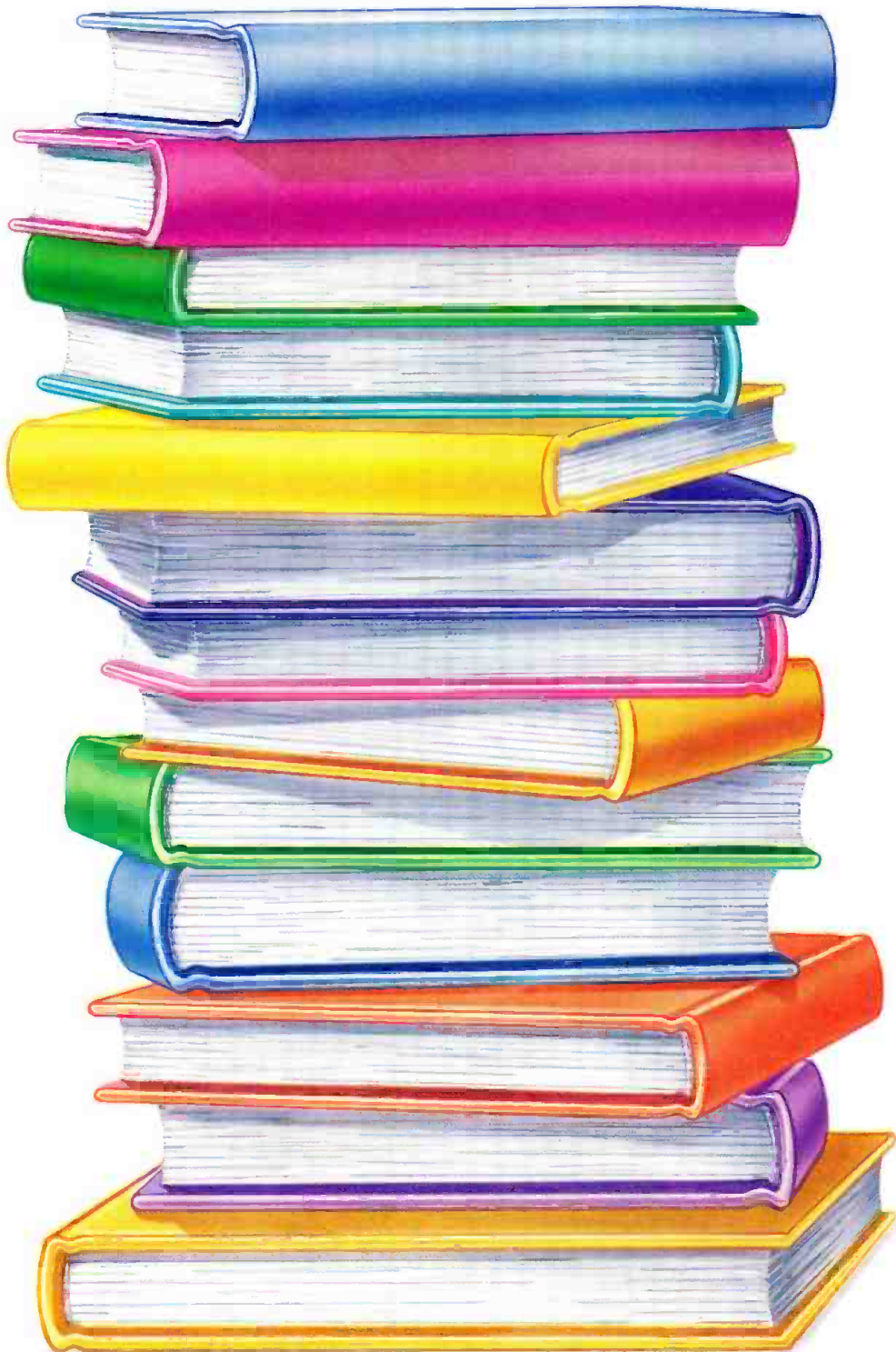
In a rare public appearance, Time Warner CEO Gerald Levin made it clear to analysts at last week's Goldman Sachs conference in New York that TW intends to change its equity interest in Turner Broadcasting. He wouldn't say, though, if Time Warner is looking to sell or add to its 20% stake. "We're not predicting anything...but I just don't see it [the current Turner stake] existing in perpetuity." Time Warner several weeks ago announced it wanted to either buy or

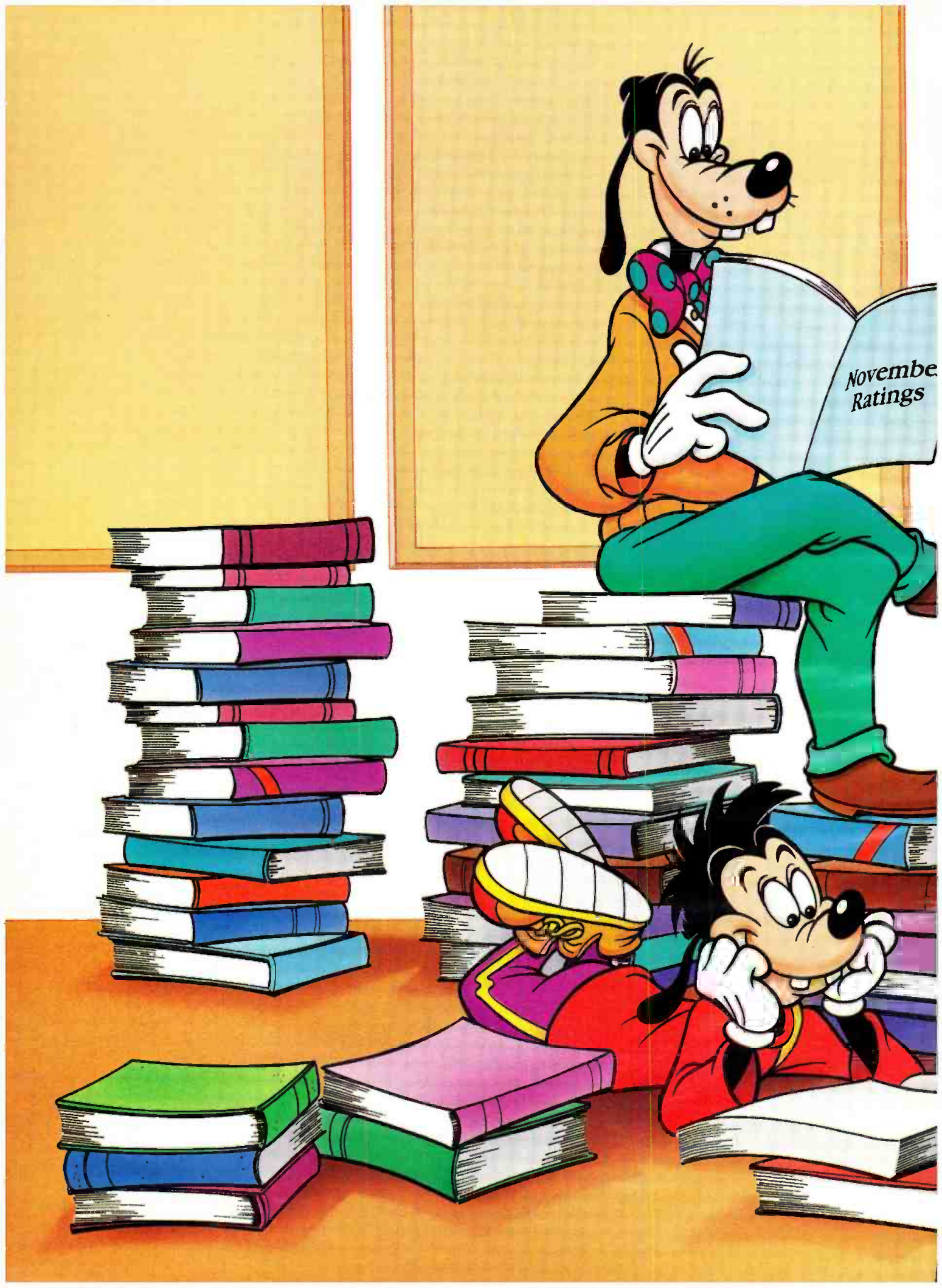
sell off some of its \$3 billion worth of non-cash contributing equity positions, of which Turner is one. Levin also said at the conference, according to attendees, that he would concentrate this year on creating additional strategic partnerships (like the ones formed with C. Itoh and Toshiba in 1991) and mentioned telcos, specifically the baby Bells, as companies with which TW would look to form some sort of alliance.

SEEING THE FORREST

ABC has finally settled on Sunday, March 7 (8 p.m.), as the debut date for the new Forrest Sawyer-hosted news magazine. The Tom Yellin-produced program also now has a title, *Day One*. Meanwhile, Phyllis McGrady is busily at work developing a second new magazine for the network, called *Moments of Crisis*.

Read any
good books
lately?





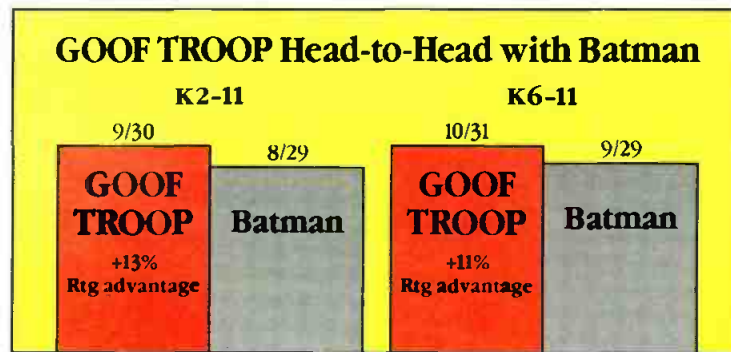
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Ratings

We have!

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For the sixth consecutive year, Disney takes the top spot in key kids demos.

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When it comes to programming success, the only thing that really counts are your local ratings. And when it comes to the November books, GOOF TROOP is #1 with kids!



Monday Memo

“Good government relations needs people at the grassroots and professionals in Washington.”

When Bill Clinton's right hand goes up to take the oath of office as President of the United States, that will also be the signal for a lot of changes in the nation's capital.

Hundreds of new Clinton-appointed officials will be moving into the top levels of federal agencies and regulatory commissions. And in Congress, even though the political balance of power changed hardly at all, 25 percent of the Senators and Representatives will be newly elected.

But two important things won't change at all. One is the historic tension between those who govern society and those who inform society. The other is the need for broadcasters and cablecasters to bridge that tension and make their views known to those who govern.

The vast majority of people high in government that I have dealt with for 40 years are decent, hard-working and concerned about the welfare of their constituents. Unfortunately, they also have about the same proportion of chiselers and charlatans as the rest of our society.

The November elections eliminated some of the worst abusers. But the enforcers of first jurisdiction have historically been the media, which this year reported widely on the rubber checks, curious House Post Office bookkeeping and allegations of sexual harassment.

As a consequence, many people in Congress and in every Presidential administration—the good guys along with the bad—look with suspicion on the media that are forever snapping at their heels and poking into private places.

It's obvious that both those in government and we in the media perform functions that are vital to our society. But it is also true that both are often trying, in different ways, to accomplish the same

things for the same people.

Those who govern try to improve the public good and sometimes succeed. What they do brings order to what might otherwise be a chaotic society. We in the media strive to inform and entertain. What we do is vital to the body politic and the extent to which the media are free often defines a free society.

Since we both perform functions that strive to make our society a little better, shouldn't we be talking to one another? I think so. But I also believe that the dialogue needs to be conducted on the basis of mutual consideration and respect, with sensitivity to the integrity of both institutions.

Let me make some suggestions from my own experience on how that dialogue works best. Good government relations needs people both at the grassroots and professionals in Washington.

First, at the grassroots, the best time to meet your legislators is before either of you have a problem. When you do meet, a Congressperson will be most responsive if you are a constituent. You will be even more welcome if you had him or her on a program. And you'd be most welcome if you, as a private person, contributed to his or her most recent election campaign.

Second, try to know what you are talking about. That means discussing your own business and its problems. Leave the legislative jargon to the professionals.

Third, a real dialogue must move in both directions. When you meet with legislators or regulators, listen carefully. They probably have their own problems. You may be one of them.

Finally there is the question of integrity. I have three rules of integrity:

Rule number one is: always tell the truth. Rules two and three are: never forget rule number one.



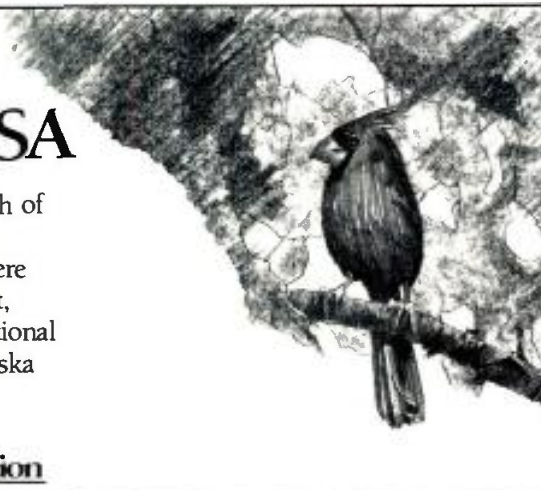
By Eugene S. Cowen, government relations consultant, Washington

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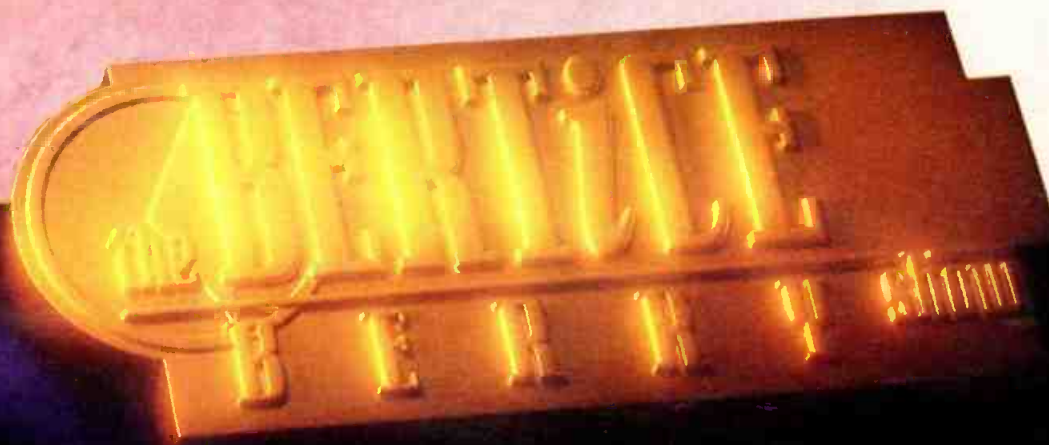
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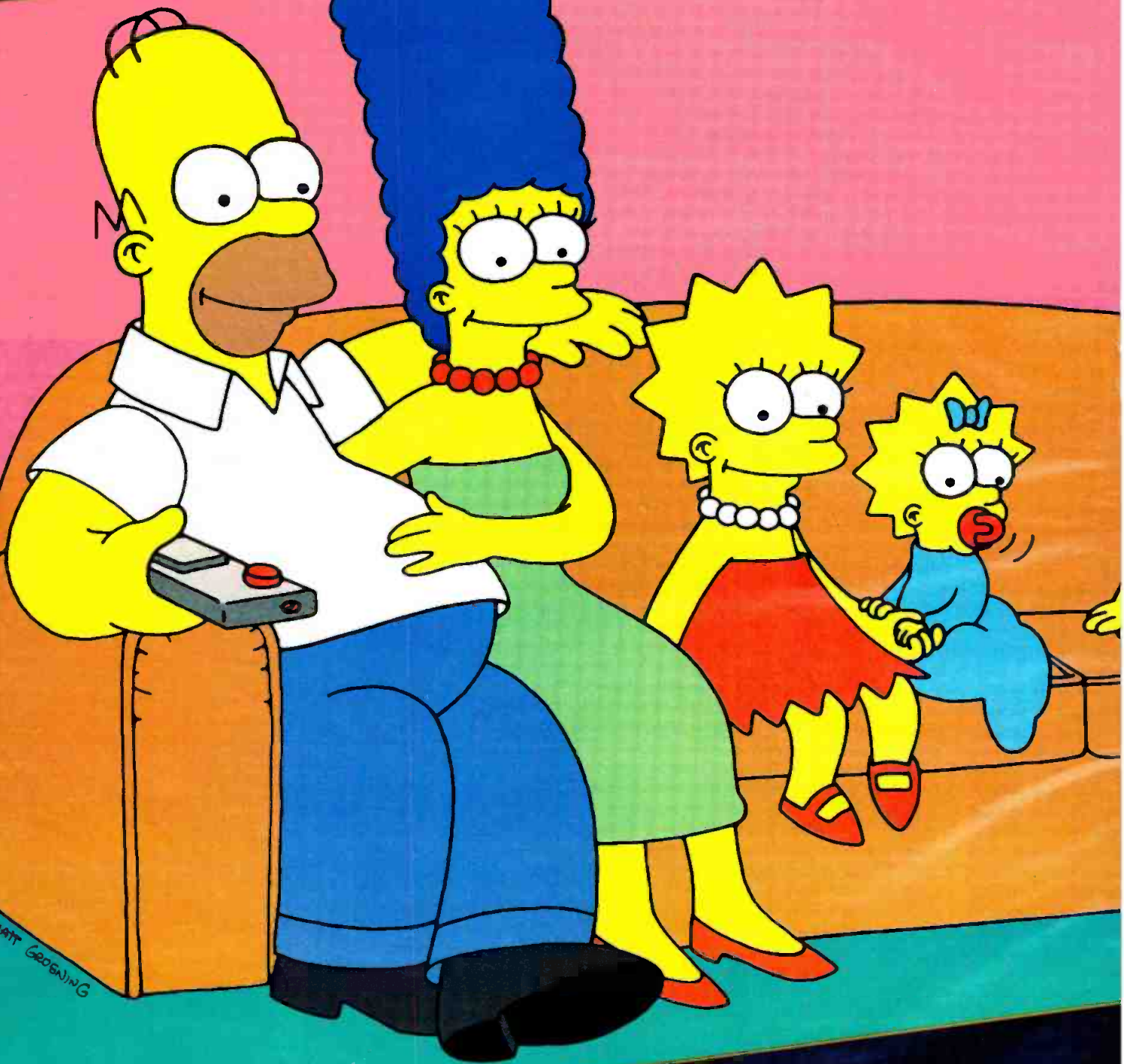
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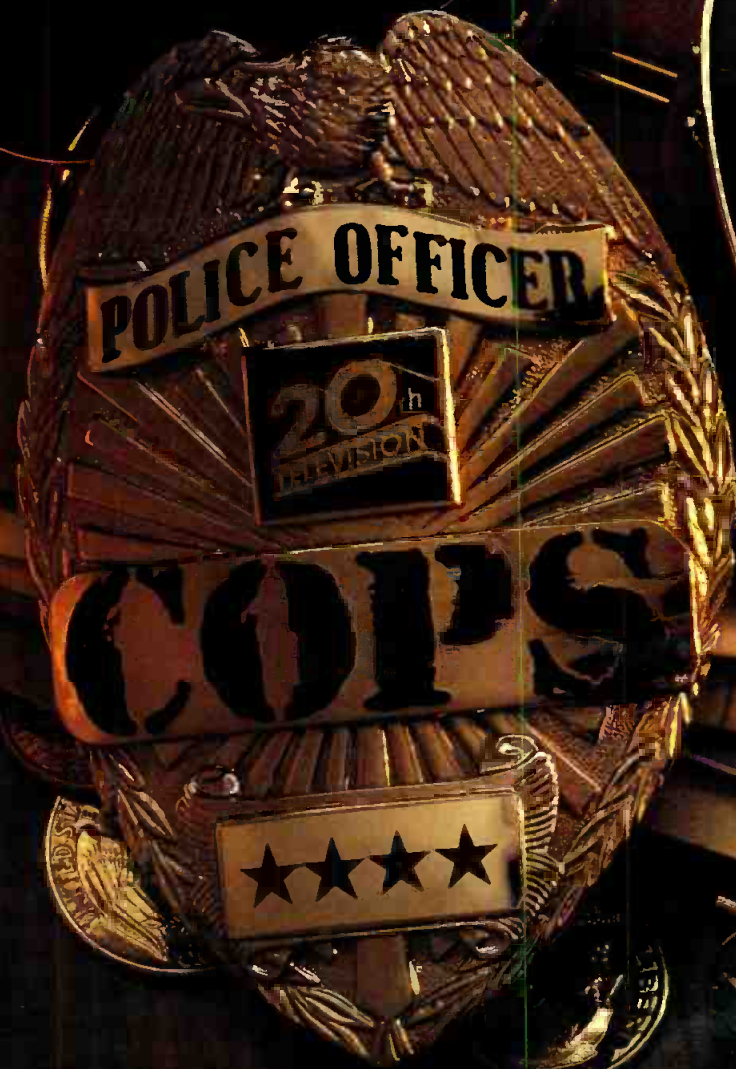
MATT GROENING

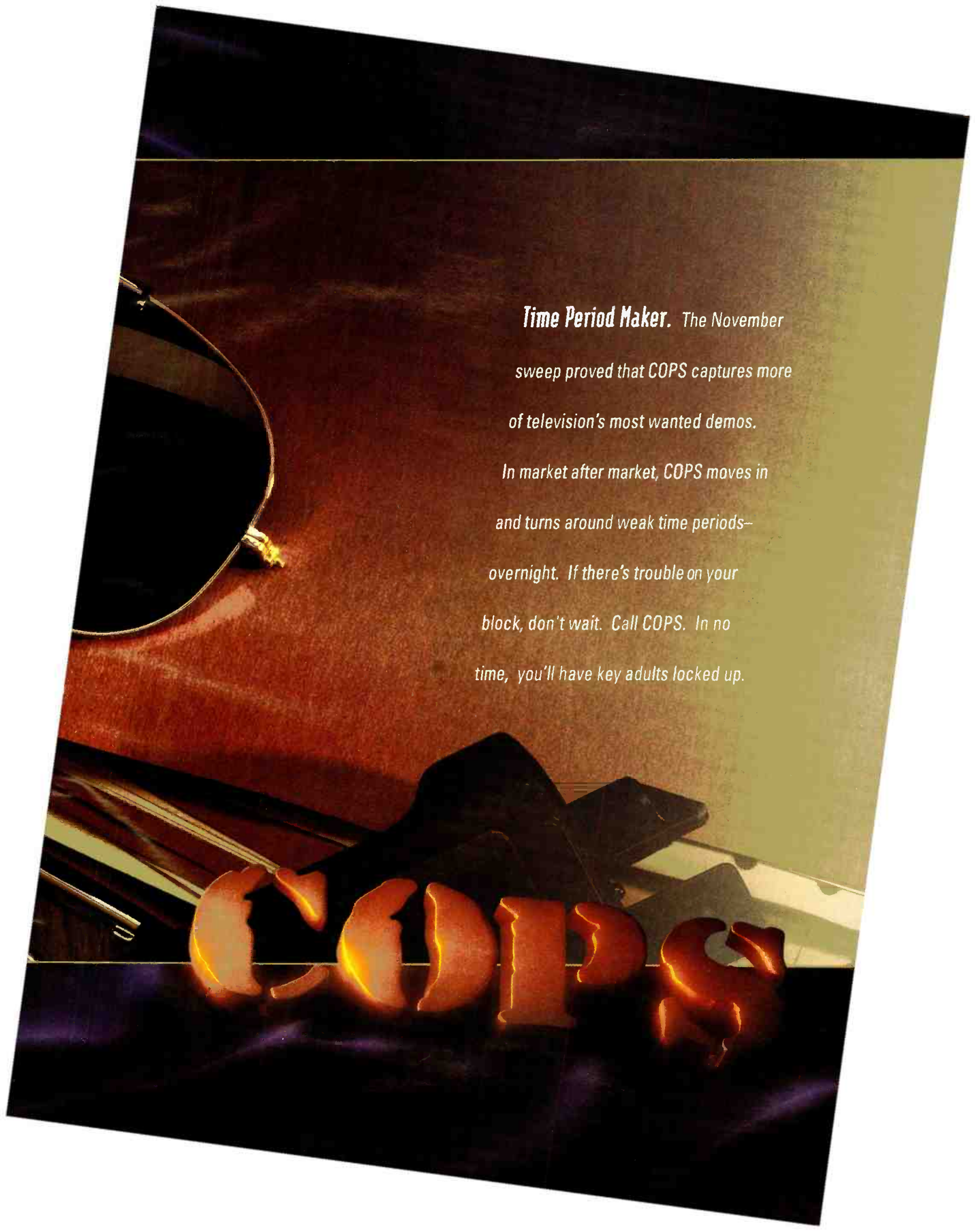


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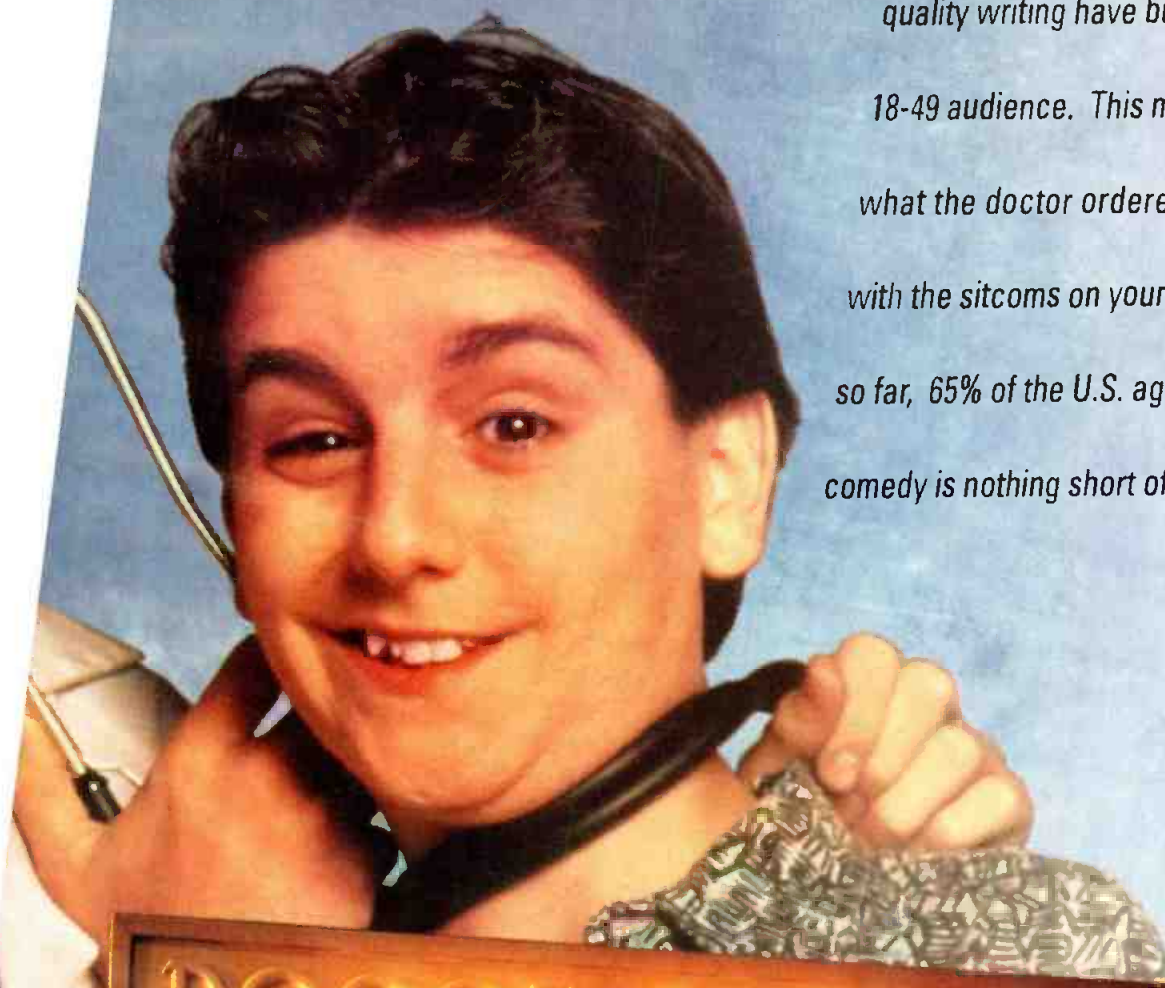
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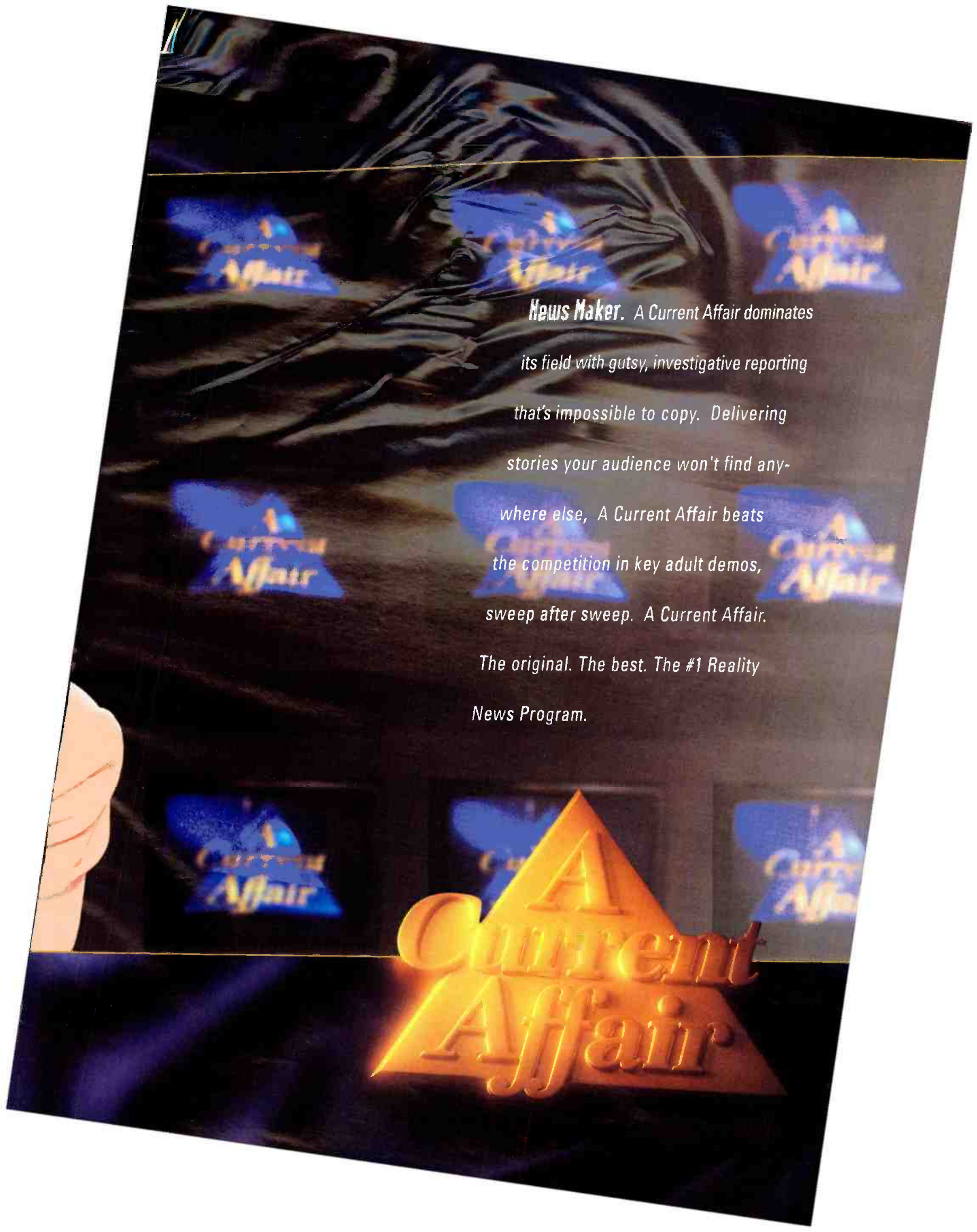


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News Maker. A Current Affair dominates its field with gutsy, investigative reporting that's impossible to copy. Delivering stories your audience won't find any-

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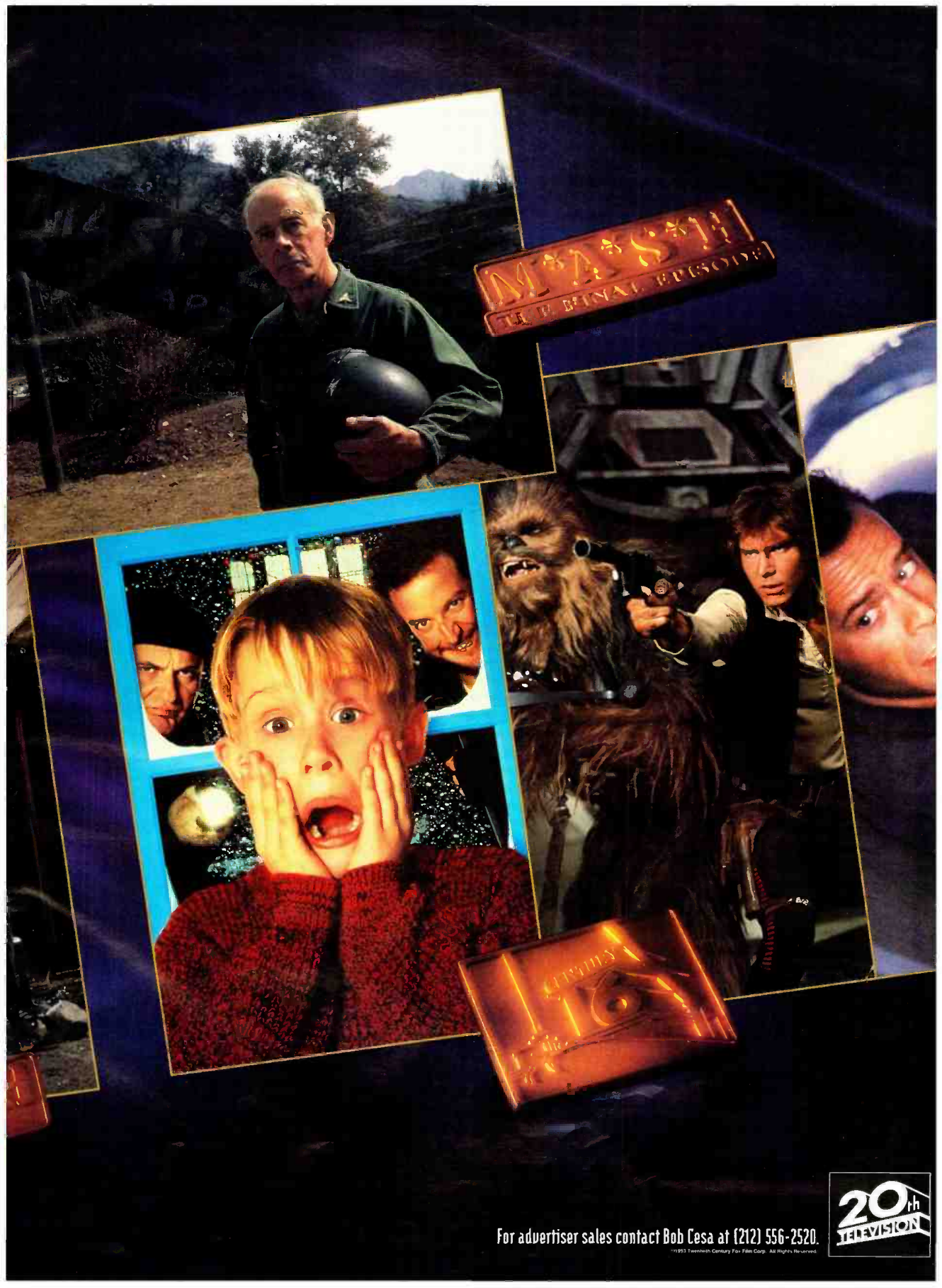
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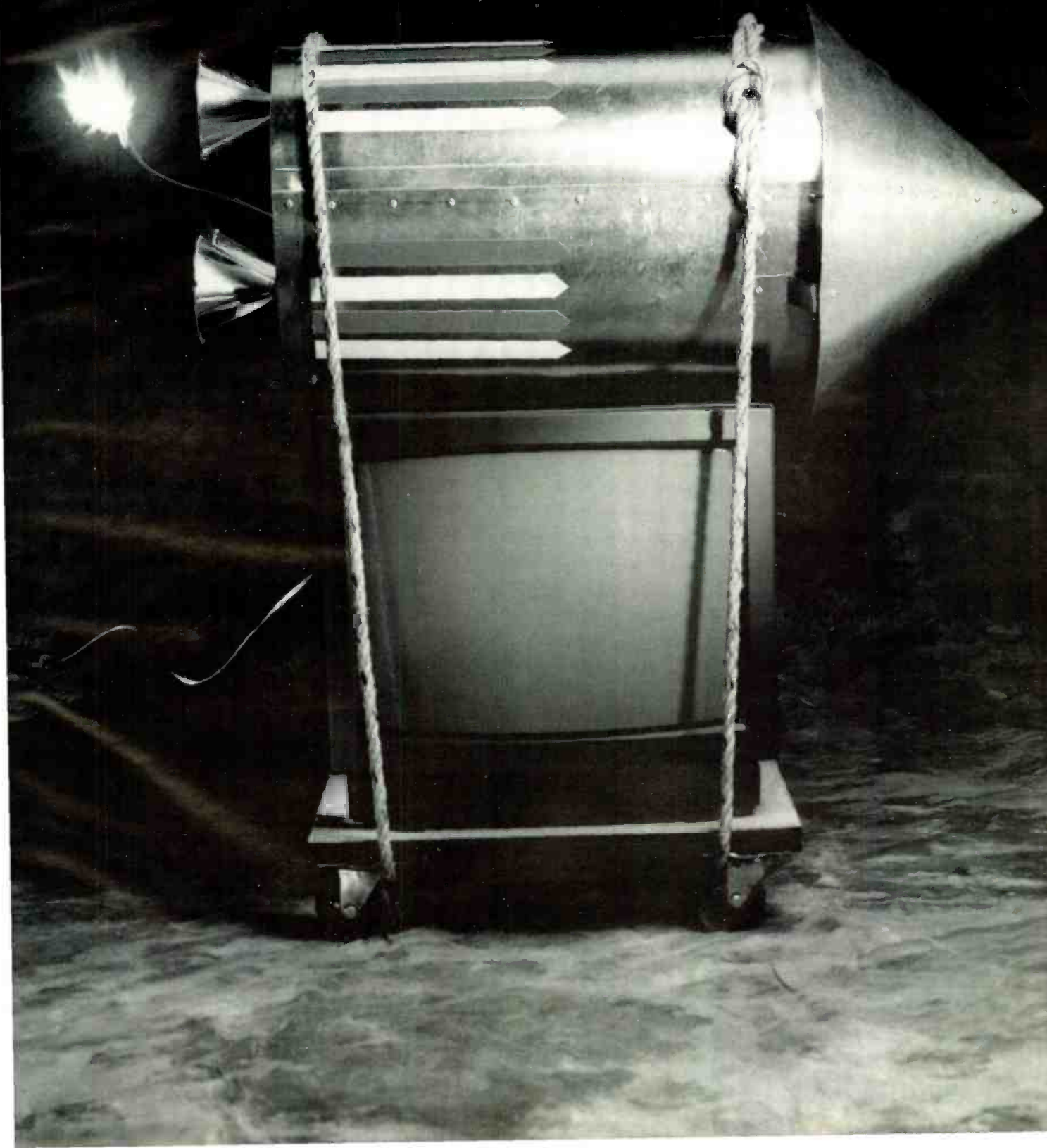
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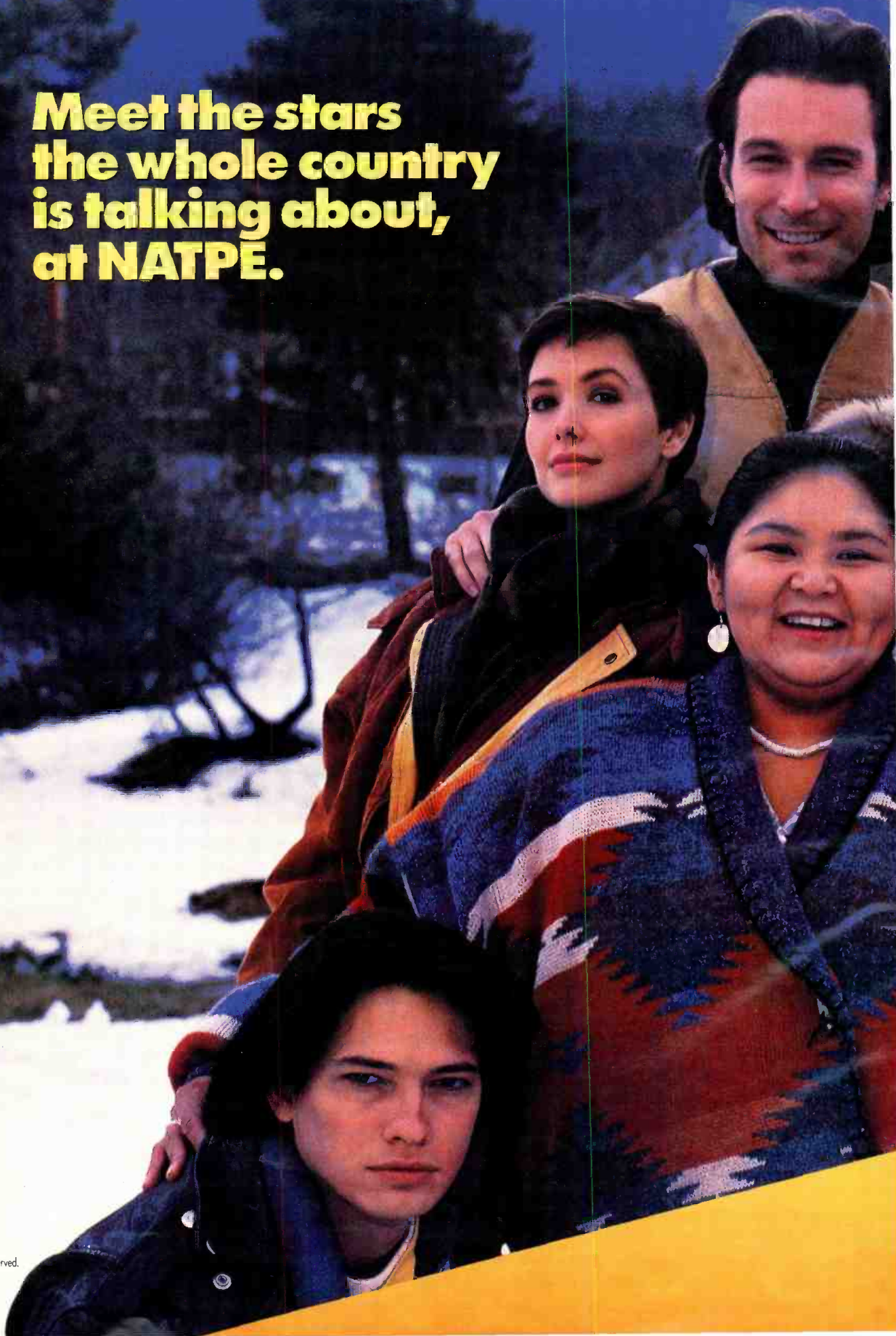
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EVOLUTIONARY

No, BROADCASTING is not going tabloid. But this issue and the next will be published in that format, due to the heavy volume of programing news and advertising that characterizes this NATPE time of the year. BROADCASTING will resume its customary format with the Feb. 1 issue.

But there are other changes up our editorial sleeve. "Watch this space," as the saying goes, to follow the next steps in BROADCASTING evolution.



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GREAT

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Keep your eye on
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Ten years old
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PROGRAMS

THAT PULL IN

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SHOW.

YEAR AFTER YEAR.

PROGRAMS

THAT DELIVER

WHAT THEY

PROMISE.

THE PRODUCT.

THE KNOW HOW.

THAT'S THE

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ENTERTAINMENT.

AND, AS

YOU'LL SEE,

IT'S JUST THE

BEGINNING.

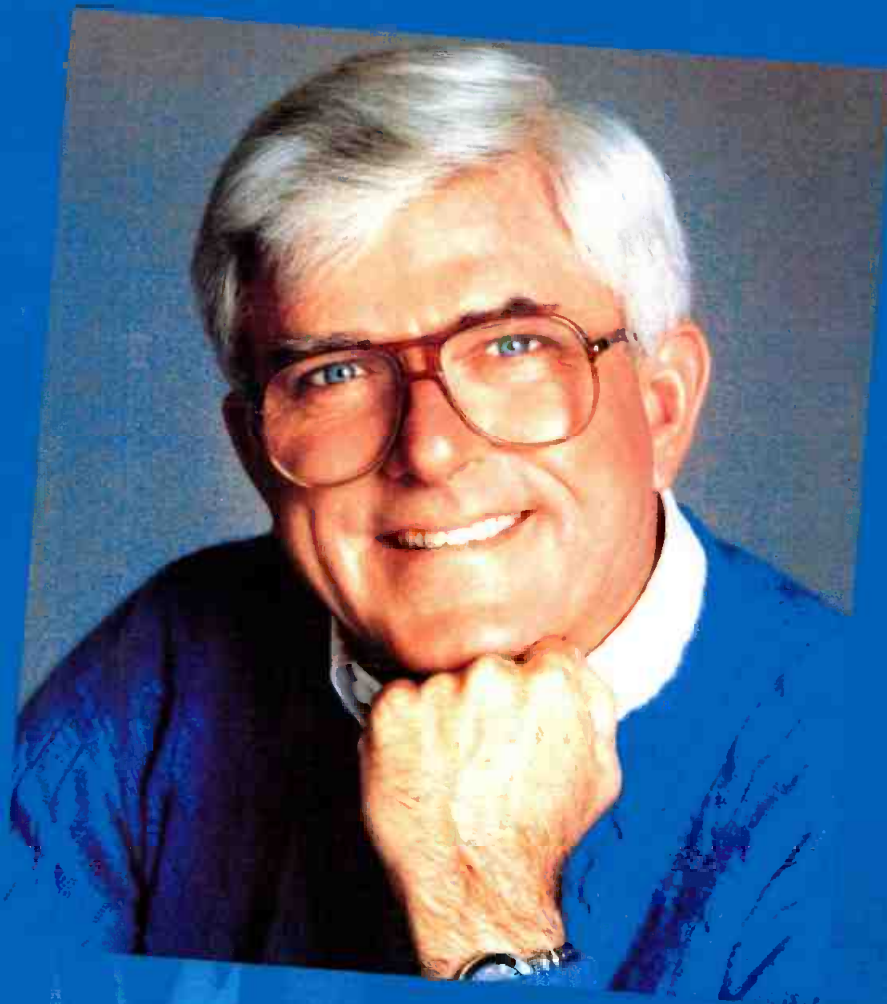
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START WITH A WINNER

25 years of
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Who says
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He's the new
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The man who
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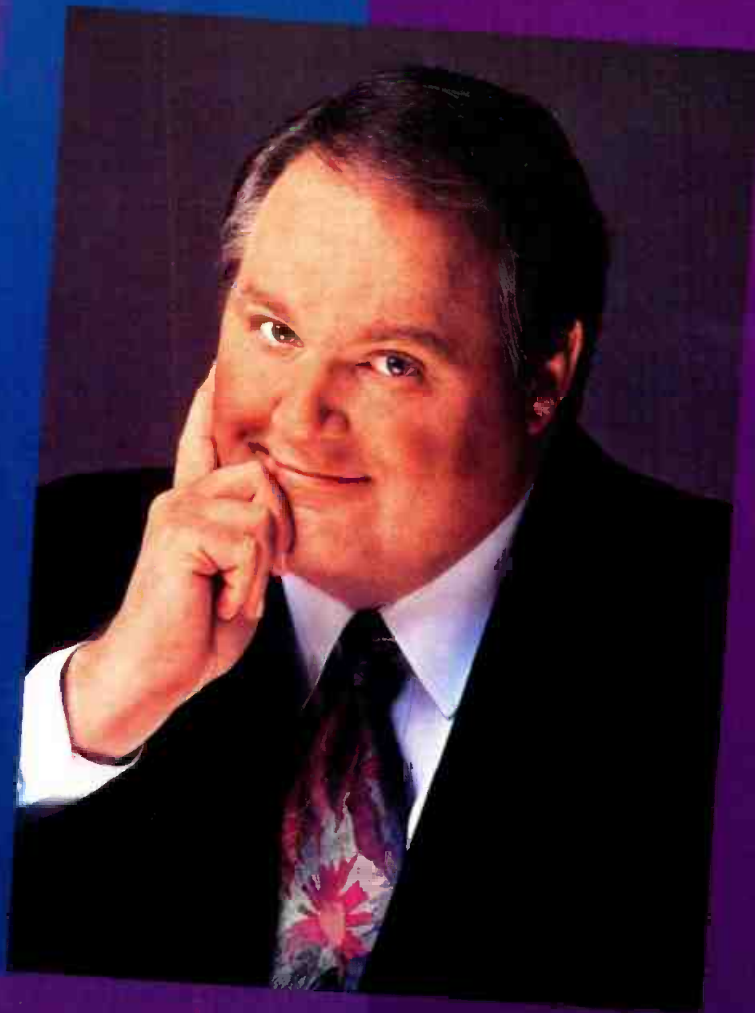
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Weekday



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SPECIAL REPORT

NATPE '93

NATPE'S SPOTLIGHT
ON INTERACTIVE
TV TECH

'Programming Global Village' theme includes ongoing, on-demand demonstration

By Mike Freeman

On the eve of the 30th annual NATPE International/INTV Program Conference and Exhibition next week in San Francisco, the intended drawing card is "programming for the global village," which is likely to lure in more international TV programmers.

For some of the broadcast executives who may be growing wary of the possible mass consumer acceptance of interactive, programming-on-demand television, a newly created Technology Pavilion on the exhibition floor is intended to illustrate that interactive TV can be a partner, rather than an adversary, of the established media powers.

Certainly, as some of the major computer software companies, multiple system cable owners, broadcast operators and Hollywood studios begin forging new alliances (with the telcos on the sidelines, earnestly lobbying for FCC-approved entry), the much-talked-about marriage of the television, telephone and computer is a force to be reckoned with.

According to Nick Orfanopoulos, NATPE's vice president of conference activities and special events, some of those major interactive players planning on conducting demonstrations in the Technology Pavilion are IBM, Call Interactive, the Interactive Network, TV Answer and Arbitron, which is apparently branching out from its traditional audience research business with a new "under wraps" interactive service. And, Orfanopoulos says, an interactive TV program called *The Game Challenge*, from a newly formed company sporting the same title, will be uncharacteristically screened and sold out of NATPE's high-tech pavilion.

"This was something that the NATPE Conference Committee came up with so programmers and software providers will get to see these emerging technologies firsthand," Orfanopoulos says. "The NAB and SMPTE conventions have been showcasing interactive programming for some time, but it is almost entirely focused on engineers. That's not to say some general managers did not have a chance to see those technology exhibits, but the overall programming constituency at NATPE may not have had a chance to see what these amazing technologies can do."

"Certainly that's our desire, to give attendees a chance to prove these technologies don't bite," added NATPE Chairman Pat Patton, program di-

Continues on page 72



'ET' and 'Wheel' are members of the exclusive over-70% clearance club

DISTRIBS BATTLE FOR
SLIVERS OF ACCESS PIE

By Steve McClellan

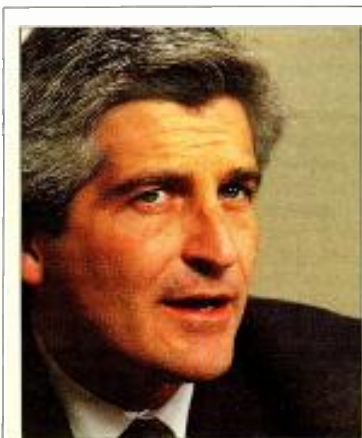
Prime time access (7 p.m.-8 p.m.) continues to be the most hotly contested daypart in syndication.

Key statistics from November's Nielsen Cassandra report (a compilation of Nielsen local market ratings data for syndication programs) support that premise. Distributors of 28 programs battled each other for access clearances, and only two shows airing in the daypart could claim coverage of 70% or greater—*Wheel of Fortune* (95.1%) and *Entertainment Tonight* (76.8%).

Another indication of the toll of doing battle in Monday-Friday access—two of this season's key players in the time period, Carsey-Werner Distribution (CWD) and Television Program Enterprises (TPE), are retreating from the daypart, with no plans to introduce new projects there next season.

And CWD doesn't plan to launch any new first-run programs for next season. The company entered syndication this season with the launch of a *You Bet Your Life* revival with host Bill Cosby.

Continues on page 36



BROADCASTING's exclusive interview with Paramount Television Group Chairman Kerry McCluggage begins on page 59.

Eye on INTV: Hedlund
on ups, downs of '92

By Joe Flint

The Association of Independent Television Stations managed to dodge a few bullets in 1992, leaving INTV President James Hedlund upbeat heading into the association's 1993 convention, which for the first time will be merged with the NATPE International conference.

The year got off to a bad start when the seven Fox-owned stations pulled their membership from the association, raising questions about INTV's long-term viability and taking away an estimated \$150,000 to \$200,000 in

annual dues.

"The departure of the Fox-owned stations was not welcome, certainly, in terms of the impact it had on our budget, but I think that the feeling among many in the organization—including Fox affiliates—was that in the end it was a positive."

One reason for that may have been that Fox came with a network agenda and was also much more cable-friendly than INTV.

To save money, the association closed its New York and Los Angeles offices and with the convention merger

Continues on page 68

After some initial sampling, the show sputtered in the ratings and its cancellation (effective at the end of the season) was announced two weeks ago. Last week, CWD President Bob Jacobs confirmed that he had been given permission by his bosses, Marcy Carsey and Tom Werner, to explore other job opportunities.

Asked about CWD's future first-run program development plans, Jacobs said, "I don't think there is anything on the boards at this point. I think it's fair to say that [first-run development plans] are on hold for now."

TPE tried this season to take its decade-old weekend staple *Star Search* and turn it into a daily franchise, *Star Search...The Strip*. By early November, it was clear the show wasn't working and the strip was canceled, although the weekend version will continue. Company officials said they would look for other opportunities in first-run, but that developing access strips wasn't in the cards for the near term. "At this point, given the lack of time periods, that just doesn't make sense," TPE chief executive officer Al Masini said at the time.

Indeed, only six programs of the 28 shows airing in the daypart last November could claim access coverage of 50% or greater. In addition to *Wheel* and *ET*, those shows include *Jeopardy!* (65.8%), *A Current Affair* (54.7%), *Roseanne* (50.9%), and *Married...with Children* (54.5%).

In the magazine category, King World's *Inside Edition* was, on average, the highest rated first-run magazine in access, with a 9.7/16, although its access coverage was only 31.4%. *ET*'s access rating was an average 9.5/15, while *Affair* scored an 8.1/13 and *Hard Copy* a 7.9/13.

Hard Copy's access coverage in November was 24.9%, down about 10 percentage points from a year earlier, due largely to stations picking up *You Bet Your Life*, which had an access clearance rate of 48.4%.

Despite having perhaps the best station clearance list of any new first-run show, *You Bet* failed to catch on with viewers after some initial sampling and won't be back for year two. Meanwhile, *Hard Copy* has already made up some of the ground it lost in November in terms of access clearances and should be at or near the 35% level in access by the February book. Stations in New York, Washington, Dallas, Cincinnati and Orlando have already cleared the show in access time periods.

According to Jacobs, part of *You Bet*'s problem was that "it couldn't handle all the hype promotion that other shows like *Hard Copy* were getting during the November sweeps. It was more difficult to promote our show than it was to promote an episode about Amy Fisher."

Many critics felt that *You Bet* also had a pacing problem. That is, it was too slow and not terribly funny. And for a show that was really supposed to be more about comedy than a game, those problems had a major impact. Jacob's response: "It was what it was. The viewers are all-powerful, and ultimately they just didn't want to watch it."

Ditto *Star Search...The Strip*. When the company canceled the show in November, *Search...The Strip* was being cleared by only about 35 markets. And only nine stations gave the show an access clearance during the November sweeps, where it averaged a 2.7 household rating, placing 27th out

of 28 access shows.

TPE's Masini was as straightforward in his assessment of *Search*'s demise as Jacobs was of *You Bet*. "We thought it would work as good counterprogramming," Masini said shortly after pulling the show. "The numbers were disappointing. It's that simple."

Among off-network (and off-Fox) programs airing in access, *The Cosby* show was top performer, albeit only in 24 markets around the country. In the daypart, the show, now in its fifth season in syndication, averaged an 8.8/15. Warner Bros' *Full House* was second with a 7.8/13. *Roseanne*, which was the top off-network show across all dayparts in November, was third in access with an average 7.6/13.

Cops, the off-Fox reality strip, which aired in six markets in access during the sweep, averaged a 7.4/10, finishing 10th among all shows in the daypart.

Family Feud lost both clearance and ratings ground in access during November, although its distributor, All American LBS, expects to regain some of that lost ground in the coming weeks, following downgrades for *You Bet* and *Search...The Strip*.

In 25 markets where the show aired in access, *Feud* averaged a 5.7/9 in November. A year earlier, the show had 39 access time periods and averaged an 8.1/13. "That show has really been plagued by stations that can't leave it in a time period for more than one book," said a program executive at a rep firm. "That's one show that would probably grow if people would just leave it alone."

TALK OF THE TOWN: MORE FACES CROWD MIKE IN 92

How low sustainable ratings can go is a key question facing the many returning talkers

By Mike Freeman

If imitation is indeed the sincerest form of flattery, then talk veterans Oprah and Phil should consider themselves duly flattered. But this highly competitive, hard-knock sector of syndication is more familiar with cannibalization than collegiality.

Even though more than a dozen talk show strips are airing in daytime currently (and another three are waiting in the wings for launch next season), the viewing public has continued to fuel the genre's growth to a level that most broadcasters would have thought unimaginable three decades ago, when Phil Donahue first defined the issue-oriented talk show in 1967.

"Well, I never dreamed there would be this many talk shows," says Jim Coppersmith, vice president and general manager of WCVB-TV Boston. "As somebody once said, 'Every man, woman and child in America would not only want, but eventually have, a talk show.'"

This abundant population of syndicated talk shows has aligned itself in roughly



L-r: Whoopi, Arsenio, Jenny Jones and Vicki Lawrence are working night and day to catch top talker Oprah (below).

three tiers: Gold—*The Oprah Winfrey Show*; Silver—*Donahue*, *Sally Jessy Raphael*, *Geraldo*, *Live with Regis & Kathie Lee*, and bronze: *Maury Povich*, *Montel Williams*, *Vicki!* [Lawrence], *Jenny Jones*, *Jane Whitney*, *The Joan Rivers Show* and *Jerry Springer*.

Whatever the rating and revenue disparity may be between the gold standard (as high as \$190 million in annual gross revenues for *Oprah*) and the bronze class (ranging from \$15 million grosses to deficits nearing that amount), the present class structure seems to be capable of supporting the sitting incumbents and may have some openings for the new, intrepid talk show talent.

But, depending on which captains of the syndication industry are queried, the question of whether a 2-rated talk show can survive financially in today's highly fractionalized television universe is a topic of much debate.

For King World Productions President and CEO Michael King, whose top-ranked *Oprah Winfrey* talk show averaged a 12.2 rating/32 share in Nielsen's latest Cassandra report (NSS, November 1992), the answer is, not surprisingly, no. He believes some of the newer talk shows that range between a 1 and a 3 rating are having a "detrimental effect" on local broadcasters' lead-out and lead-in programming.



"I think that there are several marginal shows," King says. "In this environment of 45 channels in 60% of the country and more, you as a broadcaster cannot allow mediocrity. You have to try and get the biggest audiences that are available, and 2 and 3

ratings are just not acceptable. [Broadcasters] have to try and get the 6 and 7 ratings. It doesn't mean you'll get them, but you have to try and get them.

"If by chance you can get that phenomenon like an *Oprah Winfrey*, look at how

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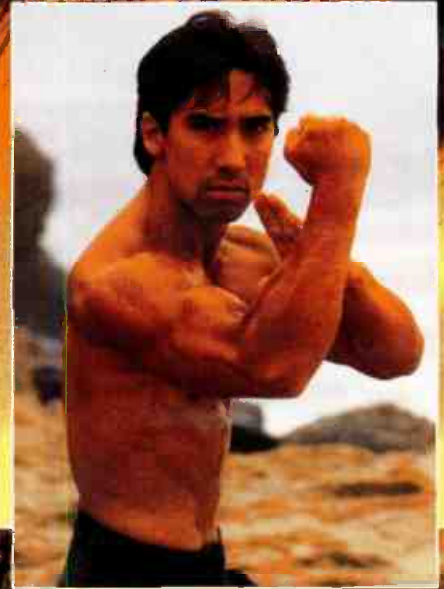
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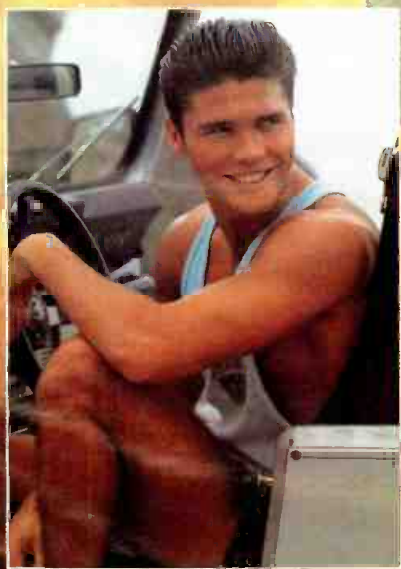
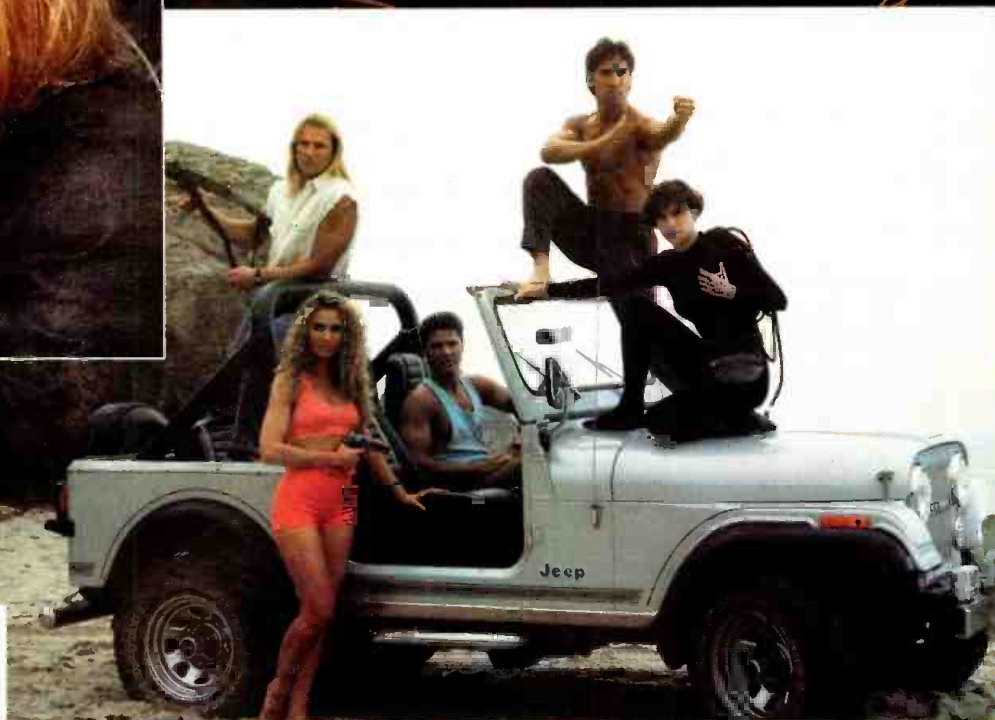
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successful the stations are that have it," King says. "It builds blocks. When you have a major locomotive like that leading into your news, it makes you the number one news station. And in that environment, that's going to be the difference between profit and loss over the next ten years. As we have said before, winning is infectious. So is losing."

The importance of HH ratings

Other syndicators would counter that far from losing, their shows are simply attempting to build ratings in a genre that is known to have a slower pattern of growth than other stripped programming. However, John Spinola, vice president and general manager of WBZ-TV Boston (newly named VP, operations, for Group W Television), is concerned over how some under-performing talk shows are making it more difficult to sell sub-3 ratings in a weakened spot market.

"I know for us there is an acceptable level of sale, and you really want the program to deliver a 3 household rating," Spinola says. "Once you get into the lower 2's, you're dealing with decimal points, and when the [media] buyer's computer system is taken down to decimal points, it gets harder. It's why you're more than willing to change [the program]. You might as well try something different."

Different is certainly what Group W Productions wanted to emphasize earlier this season with the launch of its soft talk vehicle, *Vicki!*, which is hosted by veteran comedienne Vicki Lawrence. Again, like most newcomers, *Vicki* started out with a sub-2 rating but is now flirting with a mid-2, which has given Group W's syndication president, Derk Zimmerman, cause for optimism heading into year two.

"Certainly, like other distributors bringing new product into the market, you've got to be prepared to carry a deficit through the first season," Zimmerman says. "We knew we had something special in *Vicki!*, so stepping up to bat is a little less difficult when you know that you have a franchise with long-term potential. Taking into consideration the production and distribution costs associated with taking out a talk show, I think most syndicators are highly cognizant of the fact that second-year renewals and time peri-

od upgrades are crucial to reaching a break-even or profit position."

The importance of patience

However, Buena Vista Television President Bob Jacquemin says that while *Regis & Kathie Lee* was able to "firmly" establish itself as a soft talk alternative five years ago, that segment of the market, he thinks, is not sufficiently large to support another soft talk vehicle.

"I don't know if I would say it's a growing genre," Jacquemin says. "I would say that when we brought *Live with Regis & Kathie Lee* into the marketplace, it clearly was counterprogramming, so there was an opportunity for us. The problem with that type of genre is it takes longer for it to catch hold because it's not as promotable, it's not as titillating, and therefore it requires time to establish a relationship with the personalities. And we have been afforded the luxury of time and patience, and it's paid off."

Patience has also been a key ingredient in Warner Bros. Domestic Television Distribution's strategy with its *Jenny Jones* and *Jane Whitney* talk show strips. Just last week, Warner Bros. proclaimed its sophomore *Jenny Jones* strip a firm go for distribution in 1993-94 (see story, page 92) with over 40% of the country going into next week's NATPE convention. And the studio has taken on similar ambitions with its first-season run of *Late Night with Jane Whitney*, launching a complementary national daytime run of *The Jane Whitney Show* this month.

"The real test of any show is when you go out and actually have to do it five days a week, week in and week out, and then put it on real television stations in real time periods and get real rates," says WBTD President Dick Robertson, adding, "That's what we did with *Jane Whitney*. The show is working great, the demos are off the charts. It primarily is going to be in about 30 percent of the country in daytime and 60 percent late night."

Multimedia Entertainment's *Rush Limbaugh* talk show has a time period composition similar to *Jane Whitney's*, but the former has surprised many in the industry by averaging a season-to-date 3 rating (NTI, period ending Jan. 3), put-

ting the opinionated host in a neck-and-neck battle with Paramount's *Arsenio Hall* for honors as the top-rated syndicated show in late night.

"I think what is surprising most people is that Rush has a very good split between the male and female demographics," says Multimedia President Bob Turner. "Most of the critics thought that Rush would only appeal to a male audience, but he's just proven there is a female segment of the audience that is just as well-informed, or better informed, than the male audience."

Turner similarly contends that *Jerry Springer*, Multimedia's freshman daytime talk vehicle, has strong ap-

peal with female demographics, but his household ratings have been hovering at a 1.6-1.8 rating. Like *Donahue* and *Sally Jessy Raphael*, *Springer* was sold in a package deal to four of the NBC-owned stations at last year's NATPE convention, and is cleared in 73% of the country overall this season.

As for *Donahue*, which is second-ranked to *Oprah* with a 6.7/16 average (NSS) in the November 1992 Cassandra book, Turner says recent rumors that the veteran talk show host is considering retirement after the 1993-94 season could be "traced to competing syndicators." Many of the incumbent *Donahue* stations have signed long-term renewal agree-

ments through the 1995-96 season, and Donahue is signed to host for another year and a half, according to Turner.

"If you look at the afternoon talk shows, there was an average four to five percent erosion in their ratings," Turner said of *Donahue's* similar erosion. In recently explaining why Multimedia has postponed the launch of *Weekday* with Robb Weller and Dana Flemming ("Closed Circuit," Jan. 11), Turner says the talk show market is "too glutted" at this time. "It was my belief, in this environment, that *Weekday* will have a better shot if we wait until mid-season [1993-94] or fall of 1994." ■

BARTER MAKES BEDFELLOWS OF STATIONS, SYNDICATORS

All-barter sitcom is off-net's big news of '92



"[W]e chose the all-barter route for 'Dinosaurs' versus the cash-plus-barter [plan] because we thought it made it much more acceptable and easy to sell."

—Randy Reiss, executive VP, Walt Disney Studios.

By Mike Freeman

The off-network debut of Columbia Pictures Television Distribution's *Designing Women* marked a watershed for off-network syndication, a new fact of life that national advertisers and TV stations are becoming well aware of: the all-barter sitcom.

Depending on whom you talk to, it seems that national advertisers are more than willing to support them; and stations, well, some of them are more than willing to keep their wallets in-pocket, but others wonder if the local ad inventory they're giving up

today will cost them dearly tomorrow.

As the local spot advertising economy remains depressed and the major studios are finding it more difficult to sell perceived narrower-demographic appeal sitcoms for suitable cash fees, a good deal of the burden (or risk) has shifted to the syndicator's court. And with another 16 or 17 off-network sitcoms anticipated for launch from the 1993-94 season through 1996-97, sitcoms with all-barter or cash-plus-barter licensing terms are likely to be a fixture of the market into the next century.

While all-barter marketing terms were originally introduced in the launch of such off-network hours as *Highway to Heaven*, Warner Bros. Domestic Television Distribution followed Columbia's *Designing Women* family barter offering by taking out *Family Matters* for fall 1993 on an all-barter basis. This past fall, Buena Vista Television followed suit with *Dinosaurs*, which is perceived to have a narrower kids demographic appeal.

By making the decision to take *Family Matters* all-barter for fall 1993, Warner Bros. Domestic Distribution President Dick Robertson

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says the studio faced a tough decision in accepting "a lot of extra work and a lot of extra risk" on the Tom Miller—and Bob Boyette—produced sitcom.

"We would have much preferred to have sold the show for a straight cash license fee," Robertson says. "Instead, we have to go through the chemical process of converting this time that we've retained into cash via the barter method, because who knows where the marketplace is going to be. Either this will turn out to be the smartest decision we ever made or the stupidest decision we ever made, but it's all based on the ratings of *Family Matters*, which we're very confident will be extremely strong.

"The thing we don't know is the health of the advertising community," added Robertson. "If it's very bad, we're going to look like we're not so smart. But the beauty of this deal is that if we did guess right and the market is strong, and the ratings turn out the way we expect them to, based on its performance on Friday night on ABC, we can do very well because it's a two-year deal. We could then go back to the stations and re-license for cash without barter."

When Buena Vista Television immediately took out *Blossom*, independent station executives stepped up for it because it is perceived to have the strong crossover appeal with adults, teens and kids, while *Dinosaurs* has a relatively narrower teens and kids demographic make-up.

"*Dinosaurs* was a much more difficult sale," Randy Reiss, executive VP, Disney Studios, says in retrospect, but he adds that the live-action puppet series is now sold in 40% of the country (as is *Blossom*). "They both have their own challenges, and we chose the all-barter route for *Dinosaurs* versus the cash-plus-barter [plan] because we thought it made it much more acceptable and easier to sell.

"Years ago, the syndicators sold the show and while they always wanted their show to do well, it didn't make much of a difference," Reiss adds. "They got their money and ran with it. Now, the relationship goes from the day the sale is made, not just through even when it premieres but for a year or two after it premieres because the syndicator has to help the stations promote it

TO LIVE AND PROGRAM IN L.A.

Greg Nathanson, general manager of Tribune's KTLA(TV) Los Angeles, talks about his station's growing interest in off-net sitcoms and the price of doing barter business.

KTLA has traditionally programed early afternoons with hour dramas to counterprogram sitcoms on other independents. You're now programing more sitcoms there.

Right. If you go back to when I was here before, history was that KTLA could never compete in the half-hour arena because the other stations in the market were owned by groups. RKO owned one station, Metromedia another and Chris-Craft had a group also. We were the only single independent. Thus, we couldn't get into a bidding war for sitcoms. So, by accident, we got into the hour business. It started with *Bonanza* and kept going with *CHIPS*, *Emergency* and so on to *Love Boat*, which wasn't as successful, *Starsky and Hutch* and *Charlie's Angels*. And then *Magnum* was a gigantic success and *Hunter's* probably even been the most successful show. And so it was an alternative to the sitcoms, which was also an alternative to the network newscasts. What happened though, is that the networks stopped producing a lot of action hours for a lot of reasons, economics for one, and maybe ratings. So the supply of hour shows—probably the most likely one for this station would have



been *McGyver* or something like that—went away to cable. So either you had to find product or figure out another way of going. So the station was almost forced to go into sitcoms. Also, we're a group now since Tribune bought us, and thus we have the buying power of a group.

Tribune's WPIX(TV) New York has traditionally gone after sitcoms aggressively. So it appears that for each of the Tribune stations it's an individual market decision. You don't traditionally consult with each other and formulate a group programing strategy then.

No, but WPIX's formula is working, and we see that. We also see that the Fox stations, I think, generally, even though they bought *The Simpsons*, are tending, especially the New York station, to

more news, informational, and I think eventually they will get away from sitcoms. They bought *Bertice-Berry's* show, which I think will play at 5 p.m. in New York. So it leaves an opening for a young adult-skewing sitcom lineup, which is a great alternative. Our game plan is to have young-skewing sitcoms at 5-7 and

Continues on page 74

because they're both making their revenues off of the same ad dollars."

In fact, Columbia Pictures Television's head of marketing, Bob Cook, hired and teamed up with veteran promo producer Steve Sohmer to mount a multi-million-dollar on-air promotional blitz (tied in with several major national retailers) on the launch of *Designing Women* last September. Since the all-barter sitcom is a relatively new phenomenon in the market, Columbia and station executives were highly cognizant of the fact that *Designing Women* had to break out in the ratings to meet national and local guarantees to advertisers. (CPTD executives declined to comment on *Designing Women* for this story.)

As part of the licensing deal on *Designing Women*, stations had to agree to double-run the sitcom so Columbia could sell the national inventory on a cumulative (cume) national rating. And at least on the national front, the strategy has paid off, with *Designing Women* averaging a season-to-date 6.9 gross aggregate average (GAA) rating in the Nielsen

Syndication Service ranking report (NSS, Sept. 19, 1992-Jan. 3, 1993).

The inventory question

Some station executives are satisfied with *Designing Women's* local rating performance, but others are concerned by the ad inventory that is accruing to distributors by their increased use of barter for off-network and drama programing, as well as for first-run strips and weeklies.

"Someone else is selling half of our inventory and I don't care where it comes from, it's coming from out of our money," says KTLA(TV) General Manager Greg Nathanson (see box above), whose Tribune-owned Los Angeles independent has nonetheless acquired such all-barter offerings as *Designing Women*, *Family Matters*, *Dinosaurs* and *In the Heat of the Night*.

"Eventually," says Nathanson, "there's a pot of money, whether it goes national or spot or somewhere else. And spot tends to be one of the last buckets in a barrel. The barrel fills up at the top and if there's excess,

it spills over into the next barrel, and if there's excess it spills into the next. And spot dollars are at the bottom, with network dollars and syndication dollars ahead of us. And so we have to fill those two buckets before we're there. And if we keep giving them more inventory, we're making their buckets so big that there will never be any drips into our inventory, so that bothers me."

Warner Bros.' Robertson, while acknowledging that some media buyers may tilt their budgets toward national advertising, feels that is a rare occurrence with little or no consequence to the spot market for stations. "They really do come out of two separate pools of money," Robertson says. "I'm sure that sometimes there is some spot money that goes into barter. And I am sure that a lot of times there is barter money that gets transferred to spot, when spot gets less expensive. But, by and large, it comes out of two separate planning departments and two separate pools."

In the Heat of the Night, distributed by MGM Televi-

sion Distribution, made its hour off-network debut this season by turning in a season-to-date 2.8 rating (NSS, through Jan. 3) and in the latest weekly ranking posted a 3.0 rating (NSS, week ending Jan. 3). MGM's president of domestic sales, Sid Cohen, emphasizes that since *Heat* was sold in one-year licensing deals, stations had little to risk in taking the series.

"One thing people keep forgetting is that stations had to make only one-year commitments, which gives them a good deal of flexibility in deciding if we'll go back out the next season on an all-barter basis or switch to a cash-plus arrangement," explained Cohen, who noted that MGM decided to seek renewals of *Heat* (50 of the 160 incumbent markets have reupped). "Broadcasters have been concerned for some time over all the dramas running off to cable, but we decided to talk to stations and we clearly saw that there is still a strong demand for action-adventure series. Barter enabled us to even out the balance sheet. You have to take a crapshoot, but you will get more in broadcast—than on cable—in the long run." ■

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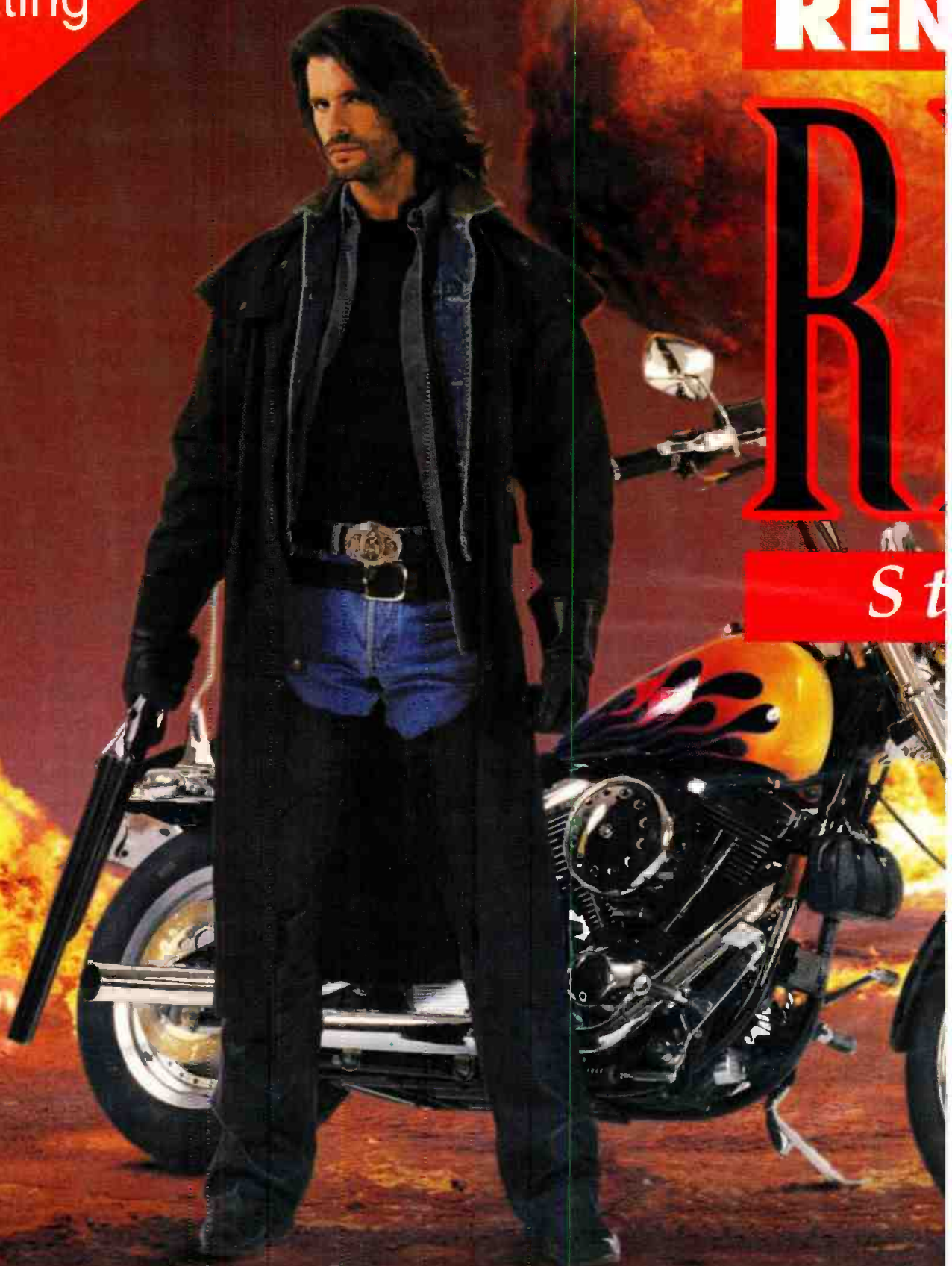
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HOURS: WHERE THE ACTION-ADVENTURE IS

Once-declining genre is now on a rebound with success of 'Star Trek: The Next Generation' inspiring new entries

By Steve Coe

In the class of syndicated weekly action hour series, Paramount's *Star Trek: The Next Generation* has been far and away the leader of an ever-growing field. The series, now in its sixth season, is locked in a weekly battle with King World's *Wheel of Fortune* for the top spot in Nielsen's syndicated rankings. However, the show no longer operates without competition from other weekly action hours, as that genre is expanding rapidly.

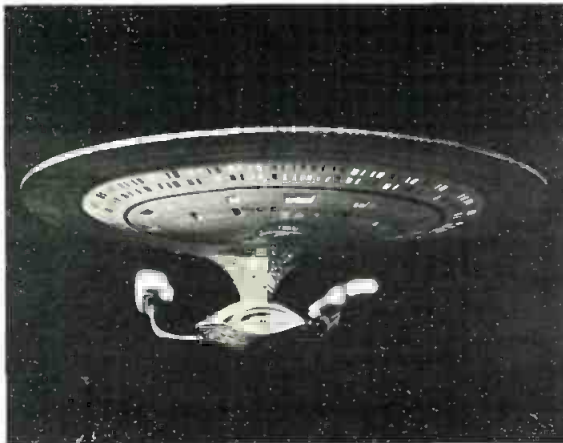
Basking with Baywatch

Ranked second among action hours and 19th overall is All American's *Baywatch*. The beach-and-bikini drama that had a brief run on NBC nearly three years ago is averaging a 5.7 Nielsen household rating since its season premiere on Oct. 4, 1991. The show's performance last year has helped All American in signing renewals.

George Back, All American chairman, said the show is "in many cases in a two-year renewal phase starting with the 1993-94 season." He said many stations have upgraded *Baywatch* and that affiliates are finally beginning to take notice of syndicated action hours. "We have more affiliates signed up than expected. I think they finally woke up this year with regard to hours. They saw erosion on Saturday night faster than they thought, so there's more interest from them lately. But we want to stay with incumbent stations, rather than jumping to affiliates, if they're treating the show properly," said Back.

In the top 50 markets, *Baywatch* currently clears on 23 affiliates, with most using the show on Saturday night as a prime time lead-in. The show is cleared in just over 93% of the country, and Back expects that when the renewal process is completed *Baywatch* will air in 95%. The show's success has also yielded talk from All American about a spinoff later this year or early 1994.

Renegade is averaging a 4.5 household rating in its first year since its debut on Sept. 27 last year. The series



Clockwise from left: In the wake of the new Star Ship Enterprise's success, Baywatch, Catwalk and Street Justice have capitalized on the resurgence of hours



is ranked 30th among all syndicated programming and third among action hours. Distributed by Stephen J. Cannell Productions, the hour is cleared on nearly 130 stations representing 92% of the country. The show has eclipsed the company's other action hour, *Street Justice*, now in its second season. *Street Justice* is averaging a 3.8 household rating, putting it 49th among all syndicated programming. Pat Kenney, president, Cannell Distribution, says the success of both shows has prompted Cannell to launch another hour that will fit with the first two.

"There's no question that we enjoyed success with *Street Justice* last year. The show was the number one-ranked new first-run show. We averaged a 4.5 NTI for the season. This season, *Renegade* is even surpassing that. Thus far this season *Renegade* has averaged a 4.7 NTI and as high as a 5.9. That leads us to believe that we have the ability to capture

that action-adventure viewer on the weekend with good demographics. And so, consequently, we will have a new third piece of a trilogy for the 1993 season. Lots of people have promised to deliver new stuff. We've been the ones who have executed and delivered material that people are proud to have on their station."

Kenney is bullish on the business of first-run action hours as well as the part played by Cannell in growing that side of the business. "I think there's a renaissance in the hour business. As you recall, a few years ago people said you could not take a first-run action hour and do it. You could only confine yourself to the network area. We proved it with *21 Jump Street*, then we did it with *Street Justice* and everybody said, 'Well, now you'll finally bankrupt the company.' And by the time we got around to doing *Renegade*, Warner Bros. said: 'Let's see, I'll have two of

those,' and Paramount said: 'I'll have two of those,' and everybody else decided to participate. So we must be doing something right."

Co-production conundrum

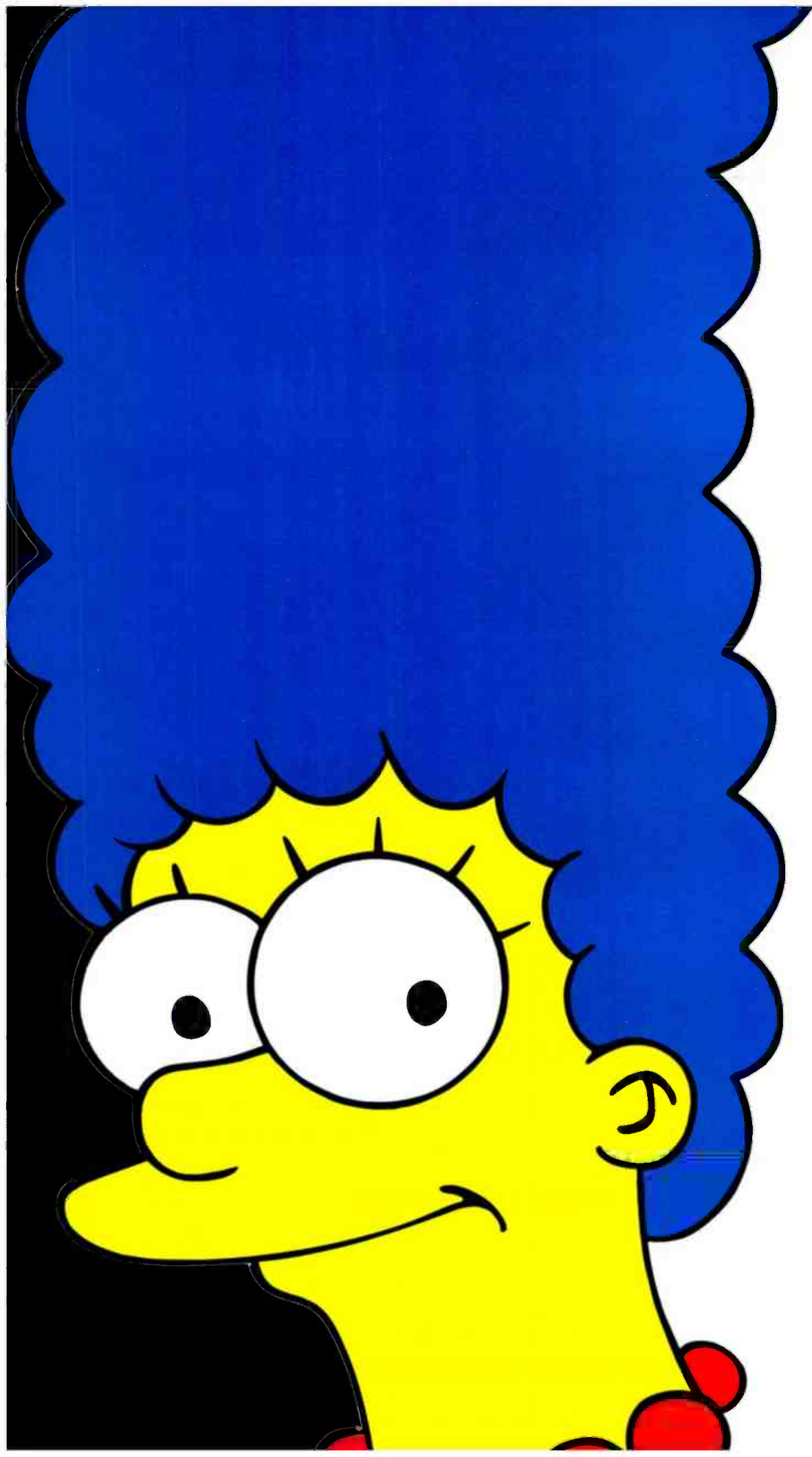
Rysler's *Highlander* is the fourth highest-rated action hour series, ranking 44th overall among syndicated programs. The show is averaging a 3.9 rating on 134 stations representing 93% of the country. Like many action hours being produced for syndication, the show is put together financially through overseas partners. Keith Samples, president, Rysler Entertainment, says while the structure makes shows such as *Highlander* economically feasible, the process is a difficult one.

"In the beginning when it was all starting to come together, I was thinking, I wonder why more people don't do these international co-productions? After living with it a year now, I know why more people don't, be-

cause it's tough to bring all of these elements together and keep everyone happy. We've been lucky."

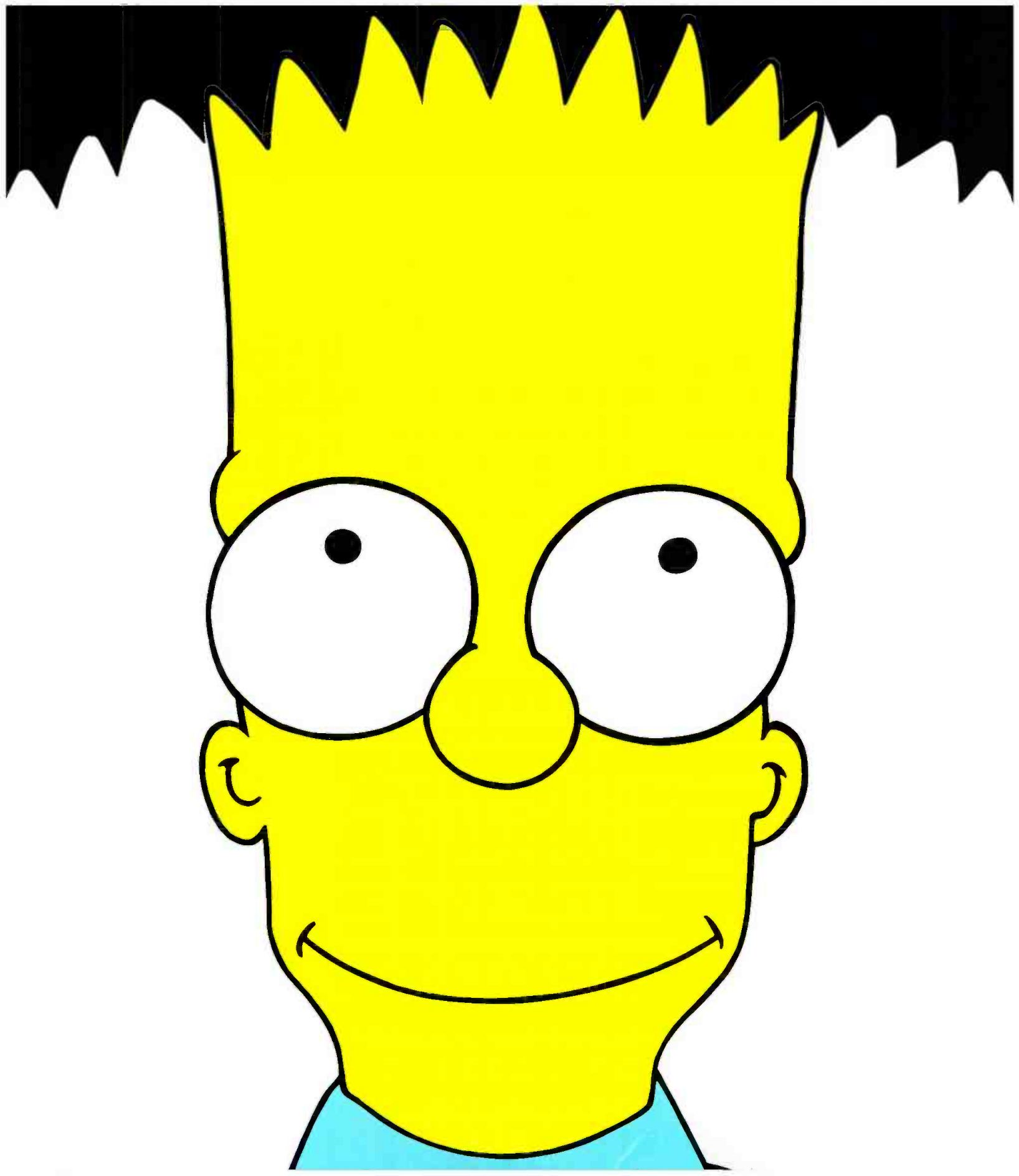
With the show's creative financing arrangement coupled with its almost 4 national rating, Samples says the show will return for a second season "and we'll have a second hour to go with it." Samples says the companion show will try to distinguish itself from the other action hours already in the marketplace. "We decided the only way we could do it was not to do what everybody else is doing. So our show will not be a cop at the beach with a gun and a lot of assistants in bathing suits. We will not be an international SWAT team with three girls who look great in bikinis. There seems to be plenty of those in the marketplace already, so we won't try to compete with that. Instead, we will have a show that has a little bit more

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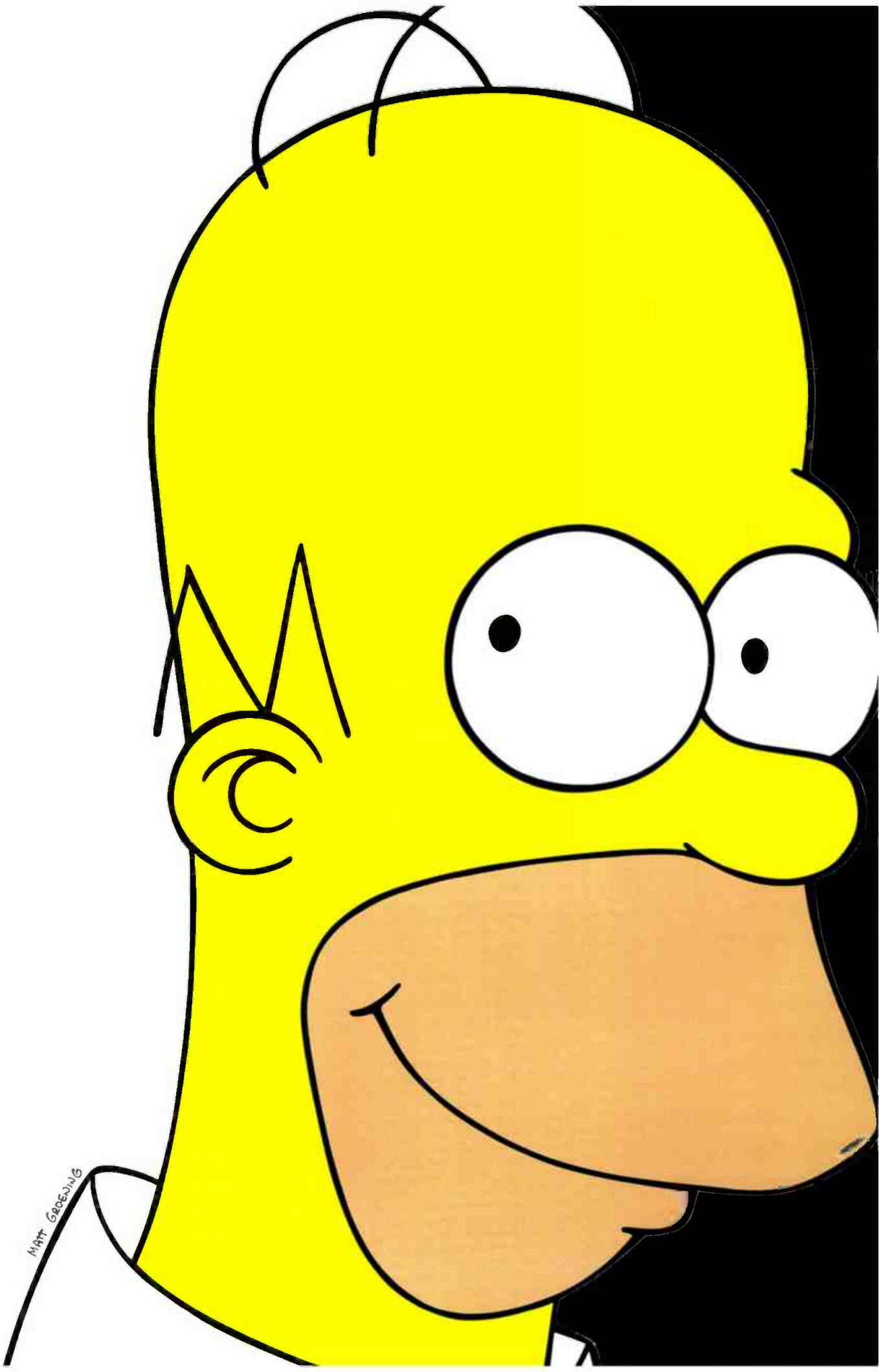


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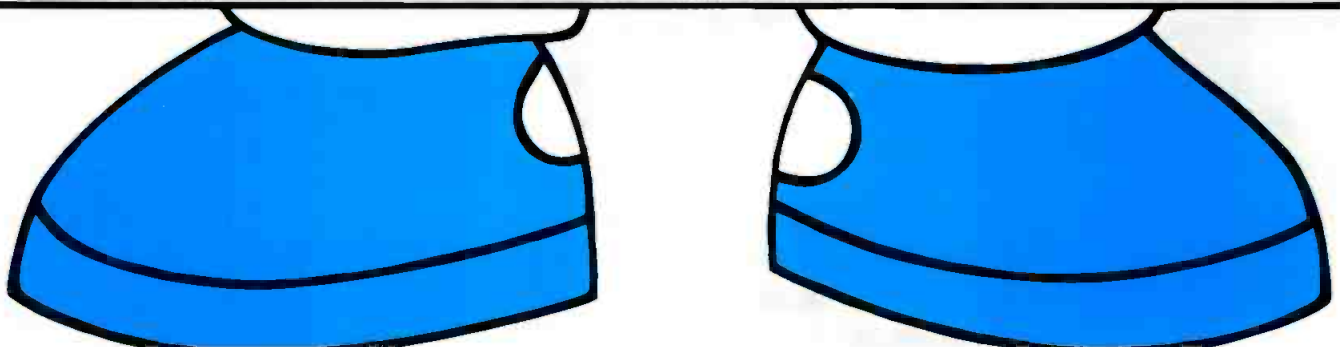
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that. Instead, we will have a show a little bit more of what we hope is a fantasy element to it, like *Highlander*."

Claster's *Catwalk*, geared to a young audience, has experienced time period shifts in some markets, but John Claster, president, Claster

Television, says those moves aren't necessarily downgrades. The series is ranked 65th overall, averaging a 2.9 rating on 108 stations representing 85% of the country. "We're moving time periods in some markets to improve delivery. We have some

good performances such as on Fox. We do well behind Fox on Wednesday nights because they're similar shows. This show wasn't known like *Baywatch* or *Highlander*, which was a series of theatricals. The time period moves represent our

efforts to find the best place for the show," he said.

Claster will bring out another hour series possibly at NATPE, but Claster says the new project will not be a companion piece to *Catwalk* and the company will proceed with caution. "It will

probably have some reality elements involved," he said of the new show. "The marketplace is such that you'll have to be very careful with what you bring out. Our deals will have overseas involvement and allow us to produce without a loss." ■



IT'S GOOFY VS. THE CAPED CRUSADER

Disney and Fox duke it out for the lion's share of children on weekdays

By Steve Coe

Children's television, once the sole domain of the networks, has now been overrun by syndicators, cable channels and home video. Emerging as the leaders in Monday through Friday programming for children are the Disney Afternoon and the Fox Children's Network. With the afternoon lineups of many independent stations locked up with either Disney or Fox, many smaller distributors are left scrambling to pick up the remaining afternoon slots or morning clearances.

Fox Children's Network

The Fox Children's Network product, supplied primarily by Warner Bros., airs three hours Monday through Friday and four hours on Saturday. The Fox weekday product boasts three shows in the top five overall, including number-one ranked *Batman: The Animated Series*. The show, in its first season, is the most watched program among children 2-11, teens, young adults and households.

Overall, the Fox afternoon lineup ranks just ahead of the Disney Afternoon with a 5.3 rating among kids 2-11 against Disney's 4.7 rating

in the same category. Fox's Saturday schedule (8 a.m.-noon) is ranked second overall among the networks with four Fox series in the top 10 among kids 2-11. In the season-to-date ratings, Fox is 1.1 rating points behind first-place CBS with a 5.1 rating.

Margaret Loesch, president, Fox Children's Network, says the strong performance of the FCN, and specifically *Batman*, so soon out of the blocks is not surprising. "We expected it. We knew early on that it was the right property because our business is filled with trends, and it was a trend a long time not to have action adventure. Now is the time for it. We also, having been involved with the development of the scripts, knew how strong the stories were. "No, we weren't surprised—we were delighted."

With *Batman* performing so well, Loesch says Fox and Warner Bros. are already turning an eye toward spin-off projects. "I see a lot of potential for *Batman*. Clearly, I think Catwoman has some potential, maybe her own series, and I think Robin has potential. There may be others I'm not thinking of, but we see life after *Batman* and Warner shares the

enthusiasm for that, of course," she said.

Buena Vista/Disney

As Buena Vista is locked in a neck-and-neck battle with Fox, Bob Jacquemin, president, Buena Vista Television Distribution, says he expected immediate competition from Fox. "As a matter of fact, when you look at their lineup it's a very powerful one, but we think we're holding our own. It's sort of a horse race right now as to who's going to wind up on top. For the first time in many years I think kids have had a real choice to select from. Half seem to be going for Fox, and the other half seem to be going with Disney," he said.

Disney, which drew the blueprint for constructing an ad-hoc weekday children's network, is working on renewing the Disney block. The two-hour block is being sold with two-year renewals starting with the 1995 season. Jacquemin says most of the stations carrying the product clear all two hours, with about 35% of the clearances split between at least two stations in some markets.

Currently, the highest-rated Disney show of the block is *Goof Troop*, which ranks

second among weekly kids shows. The series is averaging a 6.5 rating among kids 2-11. The remaining three shows—*Darkwing Duck*, *Tale Spin* and *Chip 'n' Dale*—ranked fourth, sixth and ninth, respectively.

The rigors of daily syndication

Indicative of the increasing competition in the children's marketplace is Group W's recent decision to move *Teenage Mutant Ninja Turtles* from syndication to ca-

ble's USA Network. The show has performed well against giants Disney and Fox, averaging a 3.6 rating among kids 2-11 this season, its fifth in syndication. Also dropping from the weekday syndication scene is Zodiac's *Widget*, which moves from a Monday-Friday schedule to a weekend airing. The show, which is in its third season, started as a weekly and was stripped its two previous seasons. Another Zodiac series enters the weekday arena just



Zodiac's 'Widget' strip moves to weekly.

CBS'S KAREN MILLER ON THE MARKETPLACE

Karen Miller, vice president of programming for the CBS-owned television stations, talks with BROADCASTING's Mike Freeman about programming, regulation and the importance of local productions.

We want to ask you a general question about barter versus cash. Obviously there have been a lot of different mixes and matches. Do you have any thoughts, now that we may be coming out of the recession, about what works best in the station's interest?

I don't think we favor one over another. A lot of it depends on the kind of program it is, our ability to sell that program and the ability of a syndicator to sell the program outside our markets. There has to be equal opportunity for the program distributor and station to profit from a program. So whatever business deal makes the most sense, whether it's cash or barter, that's what works best for us.

Is there a minimum level below which barter doesn't make sense?

For a station or for a distributor?

For a station.

No, I don't think so.

Turning to talk shows for a moment. Are there too many out there?

I think as long as people watch them here'll never be too many. I think what we're seeing is a lot of the same show over and over again. What I would like to see is a little more diversity. Because one works, does that mean that 14 should work equally well? And I think that we're going to saturate the marketplace.

On the other hand, if you're going to take a topic and move it a little bit to the side, then that is far more interesting and I think it's able to attract again a different audience base. There are certain programs that many would consider unbeatable. So, after you fall off that unbeatable level, then there's a lot of room for everybody else.

Are we talking Oprah?

Yes, I think we are.

In terms of performance, obviously what constitutes acceptable ratings has changed over the past five years.

Particularly in larger markets.

Can you comment on that?

We've seen a real fractionalization of the marketplace. I think that, by and large, when you are competing in some of the large markets, again the New Yorks, Chicagos, Philadelphias, you have more, and as a result your shares are divided much more broadly. I think that what we have to be better at is finding the right kinds of programs that bring television viewers back to traditional television stations and find programs that appeal to viewers we may have lost to other activities.

Do you see a return to more locally produced programming?

Yes. I think there is a lot more local programming being produced than most programmers or station executives realize. There are certain station groups who have been very ambitious about it and those that are able to connect with a major distributor. But I'm particularly interested in some of the things that are happening for once-a-week-type programs. You know, they see an opportunity, they have a good idea and they are able to take that good idea, maximize it locally, and

then they have found an opportunity outside.

A lot of people feel that under a Democratic administration there may be a more rigorous definition of public interest. Do you feel that broadcasters have an obligation to provide public service programming?

I think that responsible broadcasters respond to the issues, needs and problems of their own community, and that the diversity of their programming reflects the diversity of the marketplace.

Of course there are the new children's TV regulations. How does your station react to those legislative responsibilities? Do you have any plans to do more children's programming in the future?



"Is it possible to have a level playing field? Frankly, I don't think so. But can we make it a very interesting game? I think so."

Well, CBS as a group and as a company has always been very strict about the kinds of programs that were produced. The rules and policies of this company could be perceived as being much more stringent than the rules and regulations by which the FCC or other groups would influence us. I do think we're going to be doing more children's programs. But we do a number of children's programs now. The problems you run into are finding an opportunity to air those programs on a continuing basis.

Some would argue that the terms of the Children's Television Act literally specify that you have to put a regularly scheduled children's program in the daypart when children are watching. Do you see a time when you'll have to essentially blow away a talk or game show to put in a regularly scheduled children's program?

No, I don't. I think that television stations are going to have to be very careful in the way that they program their stations. And they're going to have to prove that they are actually working again in the public interest. And the interest in this case is of children. In terms of the choices that you're making, I think you'll still make good business decisions. And the FCC is going to be friendly to the business side of it as well, and is going to grant a certain amount of flexibility for the stations to honor that. But our stations for the most part, and for a number of years, have been providing what we considered to be general family viewing. Some people would call it children's programming in access time periods. I mean, we have regulated ourselves that way in locally produced programs as well as syndicated fare that we buy.

It's widely perceived that the FCC and the courts are going to loosen the financial interest and syndication rules in favor of the networks. Do you

think that it will possibly allow the CBS stations to eventually produce, develop and syndicate their own programming in the near future?

Yes, I do. I mean I think we're able to do all that now. The problem is in the actual distribution of the program. We still have to go through a third party distributor. And I think that we'll take advantage of any opportunity we have to profit from programs that we did in fact develop.

Speaking of third parties, for the Christina Saralegui show, you worked with Columbia Pictures Television. Did you mind having a third-party distributor?

Not at all.

Wouldn't you rather have the whole pie?

That's a business question. You'll have to ask a business affairs person. What we got was an awful lot of firepower that you get by working with a Columbia Pictures. For me, as a program executive working with seven television stations, my job is to try to position those stations the best way possible to win in their markets. To do that, if we're required to buy programs or make our own, then we'll do that because it works for the television stations. You've got another part of our company who may find it much more profitable to own a piece and distrib-

ute those programs.

I think their decision is going to have to be based on whether they can do as well doing it themselves, or should they put together a company in competition with some of the people who have been distributing programs for so long. I think what you're going to see is that entree into distribution will be slow and calculated.

Do you think it will eventually become a level playing field with the studios?

Is it possible to have a level playing field? Frankly, I don't think so. But can we make it a very interesting game? I think so. And the question is, Will we choose to distribute programs that we don't own and don't develop? It takes a lot of money to develop a program. And the issue again I go back to is this being a business decision. At what point are we willing to invest in the distribution of our programming beyond our own air? And are we willing to spend \$10 million or \$20 million in the first year as some of our distribution friends do?

Does a Larry Tisch or a General Electric have the wherewithal to start a distribution company and create what producers in Hollywood say is their biggest fear: that the networks as gatekeepers will become giant distribution monoliths?

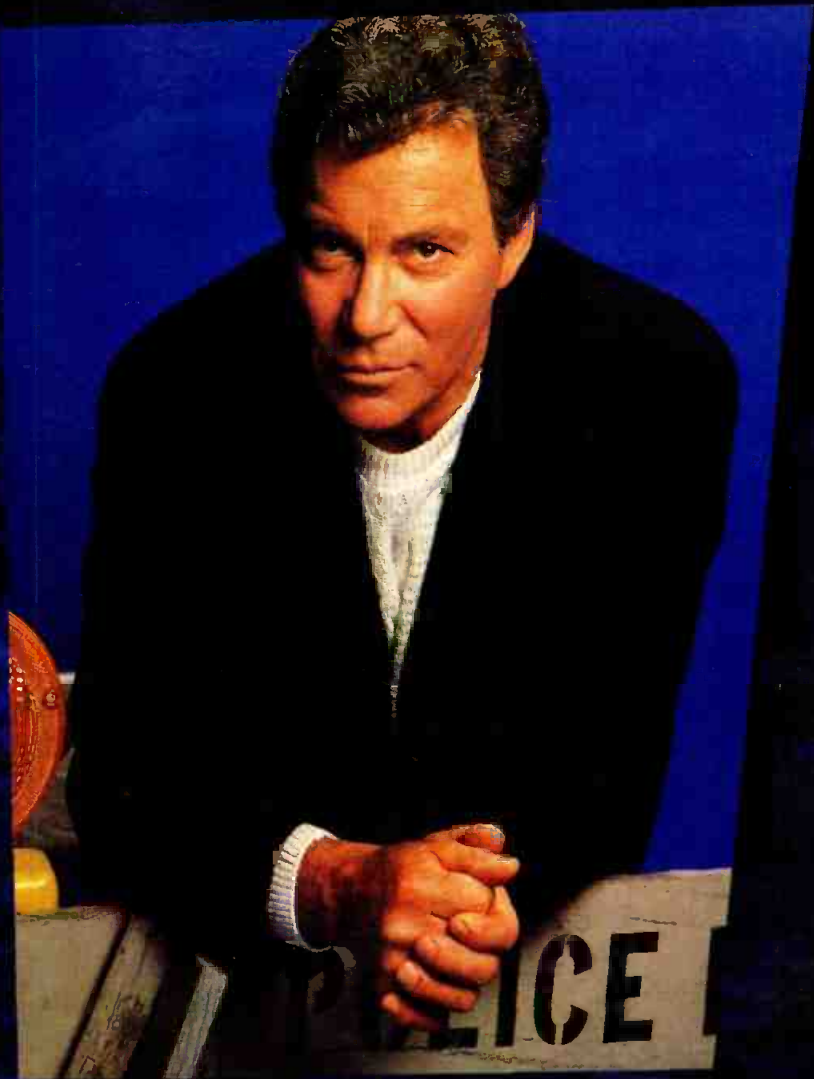
You're asking me two questions. Is it possible? Yes. There's enough money to do that. The question is: Do we want to?

And there may not be that intense desire to get into wide-scale production.

Right. And again, you pick and choose what it is you want to do, what makes the best business decision. And I think what we are really arguing with in financial interest is the right to choose what we do and what we don't do. ■

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get leaves. *Mr. Bogus*, now in its first season, moves to strip basis beginning in the fall. The show is currently cleared on 141 stations representing 82% of the country.

One of the other leading independent animation distributors, Claster Television, is looking to fill the void left by *Ninja Turtles'* departure by bringing an established character, *Pink Panther*,

back to the broadcast marketplace in new adventures for fall 1993. In a similar deal, where Claster distributed *James Bond Jr.* for producer MGM Television beginning last season, the pair

have teamed up again on *Pink Panther*.

As one of the few independents able to carve a niche outside of the studio-driven kids blocks, Claster is similarly serving notice that

Stunt Dogs will return as a strip in fall 1993. Claster is also eyeing an expansion in the mornings with its *Conan the Adventurer* moving from weekly distribution by producing new episodes. ■

SYNDICATION BOOKKEEPING CHANGES CONSIDERED

Methods of recording barter and cash program transactions among topics on table

By Geoffrey Foisie

The success of syndication sales is measured in dollars, and how those dollars are reported is a matter of current discussion.

Just two weeks from now a committee of industry and professional finance executives will discuss changing programing financial reports. Among the topics to be discussed are the different methods of recording barter and cash programing, and how companies estimate future revenue.

Already, at least five subcommittees have been formed, including one to examine how total revenue estimates, present and future, called "ultimates," are arrived at. Another issue the committee has targeted is whether projected future revenue should be "discounted" by some factor reflecting inflation or interest rates, when it is reported in current financial statements. Franklin R. Johnson, with Price Waterhouse in Century City, Calif., and a member of the committee, said that most programing sold for television is discounted, while many theatrical films are not.

Other subcommittees are looking at which production costs are expensed as they occur and which are "capitalized." And one subcommittee will discuss how a company formally presents its results and explains its accounting methods.

Perhaps the most controversial subject the society will review is "income forecasting," a practice that allows programing companies to delay the recording of production expenses—which include direct costs, certain overhead and interest charges—and instead allocate those expenses to future years to the same degree that revenue is expected to be received.

Currently, entertainment companies use different "income forecast" methods, making it difficult for ana-

lysts and others to compare financial statements. Some analysts claim the rules also allow some companies to be too liberal in their estimates of future revenue, thus pushing out into the future the recognition of costs.

The industry-specific rules by which publicly reporting companies abide are formulated by a private organization, the Financial Accounting Standards Board (FASB), which has shown no intention of changing its income forecasting rules.

Another potential influence on industry accounting is the Securities and Exchange Commission. The SEC, in fact, recently reviewed income forecasting, but "limited itself" to suggesting that entertainment companies provide greater disclosure in the footnotes to financial statements.

One other organization that can more directly influence how companies actually record their sales, costs and profits, the American Institute of Certified Public Accountants (AICPA) intends to take a look at the question of income forecasting. But Robert McClendon, a partner with Ernst & Young, and the panel's designated chairman-to-be, said AICPA's budget problems currently prevent the hiring of staff to work on the issue. Even after the panel is formed, the process of reviewing Hollywood accounting could take several years, because the issue, according to McClendon, is not a high-priority one within the accounting profession. Any AICPA recommendations could influence industry practices, but they will not have the strength of changes FASB itself could—but has not yet wanted to make.

The California Society does not issue standards that companies must abide by. Instead, said Johnson, "...the thought is just to provide greater guidance on implementation of FASB 53 [the accounting rules governing the film production in-



If a syndicated program is sold for cash, all the future revenue can be recorded in the first quarter in which the program is available for airing. Thus a 'Murphy Brown,' sold for four to five years on a cash basis, might have generated perhaps \$90 million in revenue. Some of that money might have actually been paid in future years, but the accounting rules allowed Time Warner to record it all right away.

dustry]."

At least one of the California society subcommittees will examine "revenue recognition," referring to when specifically a company records as revenue commitments or payments it has received from its customers.

For in accounting, unlike the world of syndication sales, a sale is not a sale until it is "recognized," or recorded as such. And that, it turns out, depends a great deal on whether the program is sold for cash or barter.

As the barter component of sales has grown, the special accounting rules accorded barter have likewise become more important. At a recent corporate presentation for Time Warner, Senior Vice President Geoffrey Holmes told investors that the increase in barter means "...there will be a change in the way all of us in the TV business record our profits."

If a syndicated program is sold for cash, all the future revenue can be recorded in

the first quarter in which the program is available for airing. Thus a *Murphy Brown*, sold for four to five years on a cash basis, might have generated perhaps \$90 million in revenue. Some of that money might have actually been paid in future years, but the accounting rules allowed Time Warner to record it all right away, in this case in the last quarter of 1992.

What Holmes and others are telling observers is that while Warner has sold another show set for airing in fall of this year, *Family Matters*, that show will not generate an equivalent amount of revenue for the division in the fall of 1993. The reason is that revenue for barter shows, unlike for cash shows, is recorded steadily over the life of the show, as the barter advertisements are run. Thus *Family Matters* revenue, instead of being recorded all in one quarter, will appear in 12 quarters extending through at least 1995.

The logic in the two methods is that revenue from cash shows is derived from the sale, to stations, of programing, all of which is theoretically available to be aired at any time. That method especially applies, said Twentieth Television's chief financial officer, Robert Fleming, to off-network shows that are sold into syndication after they have already been produced. Companies that have only first-run product are less likely to record several years of sales at once, since most of their shows are still not produced, explained Tribune's entertainment controller, Tony Gupta.

On the other hand, barter revenue is derived from the sale of advertising time to advertisers, who do not pay until their commercials actually air, which occurs throughout the license period. The rules for recording revenue for cash-plus-barter TV shows, not surprisingly, are a combination of both of the other two methods. ■



PARAMOUNT CONCERNS OF KERRY MCCLUGGAGE

Kerry McCluggage, chairman, Paramount Television Group, talks with BROADCASTING's Steve Coe about his two new high-profile, first-run hours—one of the most ambitious syndication efforts in recent memory—as well as the changing faces of late night, daytime and more.

What has been your high point as chairman of Paramount Television Group?

One of the first decisions I made when I came was to get going with the launch of *Star Trek: Deep Space Nine* and *The Untouchables*. The idea for those had been kicking around the studio for quite a while, but no one had made a decision to take them out to the market and see what we could do. Everyone tries to pre-gauge what the market reaction will be. I wasn't sure we would get the kind of reaction we did, but we started to plunge ahead. Make the presentations, line up the auspices to do the two shows. In terms of the first year, for us to be able to get those two shows launched, have the kind of response that we've had in the marketplace and reap the ratings rewards, that's been the highlight of the first year.

Any unexpected difficulties?

In terms of the scope of the job here at Paramount, it's a big job. And there's a lot, just on an administrative level, in terms of all the various businesses that are part of the television group, getting them all to work in sync—and they have to in today's economics to try to make all of the pieces of the television business fit together. It just requires a lot of coordination, but I'm real pleased with where we are a year later. If I could have put a schedule on where I wanted Paramount Television Group to be at the end of one year, I think we're ahead of at least my own schedule and, I

think, well positioned for the future. We've obviously got some very successful shows in first-run syndication. I think we've laid the base in terms of the roster for a lot of successful shows to come in both network and first-run with the people that are here.

You mentioned that the challenge of the job is to make the dollars work. How well does *Deep Space Nine* have to perform? Is there a specific number you need to get in order to make it work, given that Paramount is spending \$1.2 million to \$1.5 million per episode for each of the new first-run series?

In the case of *Deep Space Nine* and *The Untouchables*, both, I think, are going to have a lot more on the screen in terms of production value than, well, let's say, in comparison to The Television Consortium [now the Prime Time Entertainment Network]. Fortunately, we have a different stream of revenue. We've pre-sold the back end, we have foreign revenues and we've done very well in terms of what Premier Advertising Sales [Paramount's national barter advertising sales arm] has put together. In terms of the CPM's [cost per thousands], we're sold out on the shows and sold out at very good levels. So with those three streams of revenue, we can afford to put more on the screen and do so at a level that's profitable for the studio. In terms of ratings, obviously some of the barter income is dependent on delivering a certain rating and a certain demographic. That

remains to be seen. We have two goals, in terms of ratings performance. One obviously is to make the economic model work, and given how well we've done in terms of coordinating those revenue streams, you don't have to do overwhelming ratings to make these shows profitable for us. But we have a partner in this venture. It has to work for Paramount and also has to work for the stations that we're in business with. So our concern about ratings is not just, "Are we going to generate ratings that are great enough for Paramount to come out with a profit?" We want our stations to profit by these shows too. The stations that have had *Next Generation* have certainly done very well with those shows, both in terms of ratings and what they've been able to sell their ad time for [in the national and local spot markets]. It isn't a great partnership if it works for one partner and doesn't work for the other, so we're concerned about the ratings on both levels.

Is there anything left in the *Star Trek* franchise? Can you spin off another show?

Potentially, I suppose. We refer to *Star Trek* as one of the crown jewels here at Paramount, and we're very protective because it has been an asset for the studio for over 25 years now. The last thing we would want to do is overexploit it.

We launched this new version of *Deep Space Nine*. The original *Star Trek* moved to the motion picture arena, and there are tentative plans for that to happen with *The Next Generation*, for them to

move to the bigger screen. We were real concerned about launching another animated series at this time, both in terms of the time it would take to craft it and make it good and in terms of the appearance.

So you're not ruling out the possibility of a companion to *Deep Space Nine*?

Well, right now *The Next Generation* is scheduled to go seven years. This season is its sixth season, and right now we are not planning to continue *The Next Generation* beyond the seventh year. I suppose those plans could change. It's not written in concrete, but I mentioned that they're planning a *Next Generation* movie, and I doubt that we would release a movie feature of *The Next Generation* cast while that show was still on the air. So, for these two seasons, or a season-and-a-half, since we're starting in January, there will be two *Star Trek* series on the air. We're certainly not rushing to the market with yet another version of *Star Trek*. We're putting all of our time and effort into keeping the quality up on the two versions that we have out there.

One key to the success of a theatrical *TNG* might be making sure the TV series leaves with people wanting more.

The *Star Trek* audience has grown over the years. [The original series] was canceled because it had

Untouchables feature created a new and broader audience for it. But another reason we believe there will be an audience for this kind of show is that the action-oriented show has disappeared from the network schedule as a result of the cost and the networks' position, relative to license fees, such that they just became an economic albatross. The audience that hasn't been able to get that kind of entertainment from the networks' schedules has found it in the movies they rent on Friday and Saturday nights. The cop movie used to be death. I think when *Miami Vice* came back, and a couple of others, all of a sudden the cop movie was alive and well, and with the "Lethal Weapon" franchise they went back and did more "Dirty Harry"s, and all of the "Diehard" crowd. There's a young audience that goes to see all those pictures. I think they will be more than satisfied with what we're doing on *The Untouchables*. I don't want to reduce it in conversation to just an action show. What we're trying to do certainly has action in it, but it's much more dramatic than that. The bad guys are not thumb-your-nose, twirling-moustached heavies. One of the things that we're doing on *The Untouchables* is we're being faithful, or more faithful, in terms of reality and research. Part and parcel of that is that we're showing that Chicago was a violent town. It was also a town that was ethnically diverse. There weren't

petrated by both the good guys and the bad guys. I think that's a responsible way to portray violence in television.

Are these the kinds of hours we can expect from Paramount from here on in, shows that have a lot of money put on the screen with the clear intention of gaining overseas sales appeal?

I think you will see more shows like that from Paramount. I don't think it is the only solution. I work as a television company, and let's divorce it for a second from whether or not the end means of distribution is for first-run or network. I believe in both ends of this business, and I hope that some of what we're doing will encourage the network marketplace to rethink some of the way they've been doing business. And I think there's some evidence of that in what ABC did on *Young Indiana Jones* and what some of the other networks are doing in terms of hour shows. But that's not the only way to address the problem. I think you have to be realistic about what the back-end potential of the show is and what the foreign potential is and kind of work backward from there to say: "What are all the different sources of revenue we can put together on this show?" From merchandising to foreign [sales] to your best estimate of what the back end is going to look like, whether you can pre-sell that or not, and figure out a way to make it work. We

"Everyone talks kind of misty eyed about the good old days, but there is some truth in that. It used to be, in a simpler time, that you could develop almost any kind of show...and know that if it went five years, and you reached 100 episodes, you were going to make a lot of money. Some would earn a little bit less, but you'd be arguing about whether you had a medium-sized pie, not whether or not there would be any crumbs left at all."

too small a share to sustain it on the air while it had to have a 30-plus share. Now as the network shares have decreased, the audience that hasn't decreased relative to other series is this loyal *Star Trek* audience. And they are a very demanding audience. If you make a mistake, they'll let you know immediately. Or if they feel you're not going in the right direction, they're very vocal. They are also an audience that wants more, and the last thing we want to be guilty of is oversaturating that desire. We would not want them to feel like there was too much of it out there, but their appetite seems to keep growing over time. I'm amazed that they continue to show up at the *Star Trek* conventions. They do novelizations of *The Next Generation*, and it seems to be a phenomenon that is finding a new audience as opposed to just holding on to that audience that was there for the original 79 episodes. It's interesting, though—we talked a lot about *Star Trek* and, given the success of *The Next Generation* in the past seasons and what it's doing this year, everyone was looking to what that show was going to do. I think that *The Untouchables* and the impact that's had on the marketplace is surprising. We sent out a promo, and the reaction to that has been in many ways stronger than the reaction to *Deep Space Nine*, which just may be a question of expectation versus what they're actually saying.

Are you concerned about *The Untouchables* possibly skewing older than you would like?

I don't know. I guess I might be more concerned about it if there hadn't been a theatrical. *The*

just Italian bad guys, there was the Irish mob and a Jewish mafia and all of these elements. At a time when—you'll hear people referring to people in the shows as "micks" and "dagos," which was just common language. So we're really putting a spotlight on what happened in Chicago. It was really kind of a lawless town, and we hope that people draw some conclusions from that thematically about the relevance of what happened there to what's going on in some of our cities today.

Do you think that when you talk about depicting the violence of the time, that it is at such a level on your show that it may cause problems, especially given the recent agreement by the three networks to try to limit violence on programs?

I don't know, but I'll tell you my own theory about violence on television, and I know it's shared by Chris Crowe, executive producer on *The Untouchables*. I think that the most harmful kind of television violence is television violence without consequences. An almost cartoon kind of violence where people shoot but never get hurt. Where you don't deal with the consequences of violence. There is violence in *The Untouchables*. I think we would be disappointing the audience that wants to see this show, and certainly unfaithful to the reality of Chicago in the 1930's, if violence was not a part of this show. But we're very scrupulous about dealing with the consequences of violence, and we use the violence to make a thematic point about what can happen when law breaks down in a town. We deal with the heavy emotional impact that violence has when it's per-

did a show for CBS this summer called *Middle Ages* that certainly was not in as a 10 o'clock show. We knew going in it probably was not going to have the huge back end. We figured out a way to make that work. It didn't work in the ratings, but there's always that risk when you're doing a new show.

Are you finding yourself more selective and careful in the way you select hour projects?

I think in general you have to be today, whether you're talking about hours or half-hours or reality shows. I think you have to spend a lot more time figuring out how you can make the economics of television production work than you ever did before. Everyone talks kind of misty eyed about the good old days, but there is some truth in that. It used to be, in a simpler time, that you could develop almost any kind of show, whether it was a serial like *Dallas* or *Dynasty* or a 10 o'clock show, an 8 o'clock show, any kind of a half-hour, and know that if it went five years, and you reached 100 episodes, you were going to make a lot of money. Some would earn a little bit more, some would earn a little bit less, but you'd be arguing about whether you had a medium-sized pie or a large-sized pie. Not whether or not there would be any crumbs left at all. I don't believe that luxury exists anymore. You do have to be more selective about what you do. But I don't believe that the solution to all the woes of this business is just to cut production costs. I do hope that technology is going to help us do some of that, but let me separate it from production values. I don't believe

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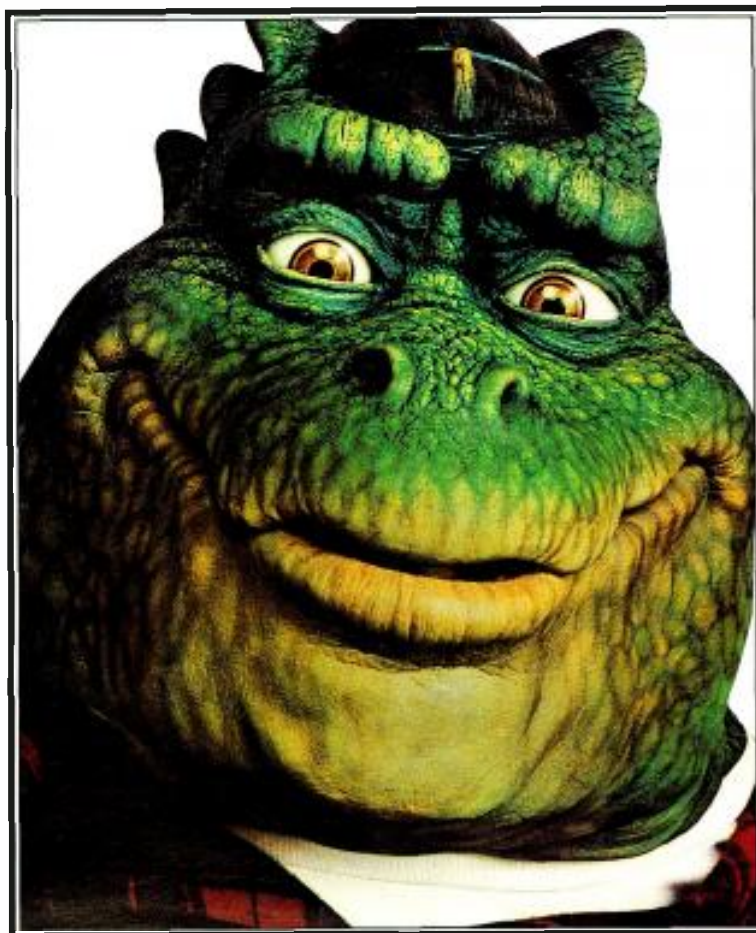
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that the only way to solve the problems of the television business is simply to cut production value. We're trying to find ways to keep production value on the screen, in all genres. Different kinds of shows require different solutions.

Let's move to late night and talk a little bit about what's going on there with what looks to be the possible emergence of *Letterman* at 11:30 on CBS.

It's not a done deal yet. I think NBC is going to have some hard decisions to make, and maybe they feel that that shift is sound. I don't know. They do have matching rights.

Right. They can give up *The Tonight Show*. I think all along that they've pretty much said they wouldn't be willing to do that.

Yes, but there are two factors there. One, NBC had matching rights and two, David Letterman is free to choose whatever offer, and if NBC put together a counterproposal, whatever it was, that made more sense to him for whatever reasons, he's free to do that.

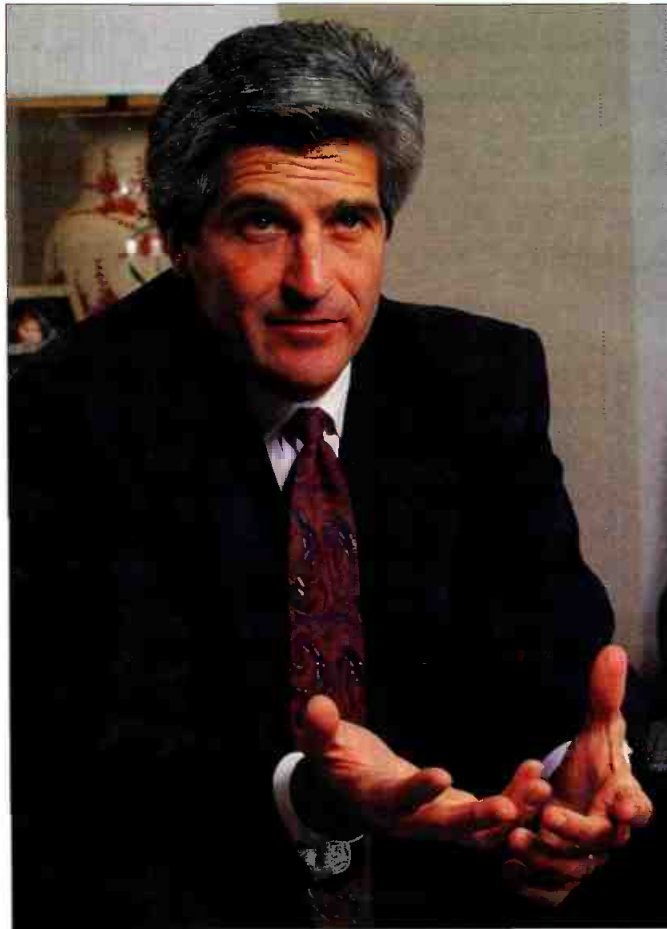
Would you prefer that *Letterman* stayed at NBC at 12:35 a.m., rather than going to CBS at 11:30 p.m.?

I don't know that my preferences are clearly relevant here, but when *Arsenio* came out—we're in our fourth season—it kind of reinvented the late-night scene. It became a huge success, and I think to a certain extent we've seen a lot of it this year. Clearly, whether Letterman moves or not, we're going to see more of it next year; a lot of people have come to the realization, both syndicators and networks alike, that there's a lot of money to be made in late night. CBS has aggressively bid for Letterman because they haven't really had a late-night franchise—and I don't mean to dismiss *CrimeTime After PrimeTime*, but that was an afterthought, after they failed with [Pat] Sajak and they lost a lot of their affiliates that were with them before. NBC has certainly done very well with their combination of *Tonight Show* and *The David Letterman Show*. We were very successful with *Arsenio*. I think to a certain extent we and everybody else that's in late night—ABC has developed *Nightline* as their response—are victims of that success. A lot of people have jumped into the pool this year—*Rush Limbaugh*, *Whoopi Goldberg*, *Jane Whitney* and *Studs*—and certainly we were affected by that during the sweeps. We're seeing *Arsenio* start to come back from that.

From our point of view, we're in the late-night scene. *Arsenio* is our flagship, and it's better for us to have less competition than more. So I guess I would prefer that Letterman stay at NBC than move to CBS.

What kind of effect would a *Letterman* at 11:30 have on *Arsenio*?

That's hard to say. The core strength of *Arsenio* will remain even. That core 18-49 strength, particularly with the female demographic, has never wavered with *Arsenio*. I don't believe that Letterman directly attacks that audience, at least in the audience composition studies our research department has prepared. There's room for them to compete and serve different audiences. But there's no question there are more and more alternatives. Even if it's just an audience sampling through deciding what they're going to like, everyone's going to have a smaller share of the pie. Long-term, I believe *Arsenio* is a franchise that's going to be around.



"I think you've probably seen studio agendas on prime time access change depending on what the mix of product is."

The John Tesh-Leeza Gibbons project—Paramount decided to go with NBC on that rather than through syndication. What was the motivation behind that?

Well, we were planning that show for syndication and had no plans to make it as a network show. In fact, we had sold it in a number of the top markets. We talked to a lot of stations over the past year, and prepared a teaser demonstration reel to get them to start thinking about John and Leeza in another light, because people know them from what they do on *Entertainment Tonight* and the show we were planning is a radically different show. It really exposed a different side of their personalities and their on-screen chemistries, so we shot this demonstration footage over a weekend to show the stations what we were planning. The reaction to them in the marketplace was electric. It got everybody's attention and we signed up a bunch of stations right away. It also happened to get the attention of not one but two networks, both NBC and ABC. First NBC and we started with them, then after we had started having a discussion with NBC, ABC came into the frame and both ended up bidding on the show.

You asked why we decided to go network versus syndication. This deal is somewhat of a hybrid. We're making presentations to the various NBC affiliate stations nationwide, just as we would if we were doing a full syndicator launch. The deal that we've struck with NBC is unique.

We have some ability to market the show elsewhere relative to NBC markets that may not clear it. It also has an upside built into it in terms of its ratings components. It protects our downside and it also gives us a significant upside.

Can you give me an estimate how many markets you'll be booking this show to?

The NBC affiliates are very excited about this show. We've been making this presentation. We'll be continuing to make them through NATPE and beyond. I'm not sure there will be exceptions, but I think it's going to receive—just based upon the early response—a complete 90%-plus of the NBC network, if not 98%.

The network division of Paramount, is that an area of concern? Are you seeing as much output there as you would like?

I think we have put in place the elements—as a television group—to produce a lot more television product than we have seen coming out of Paramount Television. Frankly, I am less concerned about the scorecard, if you will, between what's on network and what's in syndication and what's going to cable, as I am with where we are, overall, as a group. Obviously, if you just look at it from a network perspective, we needed to put in place the replacements for some of our hit comedies, like *Cheers* and *Taxi* that are no longer with us, and *Dear John*. I think we have a couple of those building blocks in terms of *Bob Newhart*. I know even though we're talking about a show that's averaged about an 11 share, I believe in the long-term potential of *Flying Blind*, and

I think it's a very smart show that's laboring in a difficult time slot, but Fox believes in it, as do we, and I think it's going to be around for a while.

What are your thoughts on the prime time access rules, especially given that Paramount is a major player in first-run and comparatively not as big in off-net?

Well, I think you've probably seen studio agendas on prime time access change depending on what the current mix of product is. I think that to a great extent, and it took awhile for it to take hold, the prime time access rule has created some very interesting programming in access. And beyond what's in access, it has created an example that has expanded to other dayparts of syndicators getting involved in producing shows first-run that can work in all dayparts. To that extent, I think that prime time access rule has been a great success. I'm not anxious to see it go. We have a couple of the most successful shows in access in *Entertainment Tonight* and *Hard Copy*, and I'm anxious to see those shows continue.

In addition, I think it gave some stations confidence in looking to other sources for new programming. I think *Star Trek: The Next Generation* probably wouldn't have happened without stations finding that via the prime time access rule.

Some in Hollywood were disturbed by Twentieth Television's selling *The Simpsons* to the seven Fox O&O stations. Did that bother you?

Let me put it this way. Fox is involved in the station business and the network business and the program supply business. We are not in the network business, but we have stations. Some of those stations are buyers of Paramount product, whether you're talking about *Arsenio Hall* or *Maury Povich* or *Star Trek* or *The Untouchables*. Whenever you're dealing with an inter-company transfer pricing kind of issue, I just think it's important that companies are very scrupulous. For

The background of the page is a stylized night sky. A large, bright, white, triangular shape, possibly representing a beam of light or a celestial body, dominates the left and center. To the right, a dark blue night sky features a thin, yellow crescent moon. The bottom of the image shows dark, silhouetted hills or mountains.

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those kinds of deals to work, it has to be filling a real need on the station's part. And there has to be genuine desire. If there weren't, or if they were playing games with the pricing, they would have real problems with participants. The people involved in the creation of these shows did it for creative glory, but they also did it, in most cases, for some promise of a participation in the profitability of the show. I think there are a lot of forces in the marketplace to keep all of that on the up-and-up.

On the other hand, the whole issue of financial interest has been highly debated. As a studio, we have supported retaining the financial interest and syndication rules. Personally, I do believe that there is a good reason to retain those rules, but part of my own rationale is that as zealously as the studios have defended their participation and financial interest in syndication and defended their back end, if you will, the story that doesn't really get talked about is that the networks have just as zealously protected the front end. Their advertising revenues they have absolutely, steadfastly refused to share with program suppliers. Now I think there could be a quid pro quo there. First-run syndication has proved that there is still profitability in genres of shows that people thought weren't profitable, inherently not profitable. There is a partnership that exists between stations and program suppliers that works for both parties. And that's just a different sharing of risk and return.

Are the three hours (in syndication) that you have now the seeds for a fifth network?

Well, what we've created on these shows is an ad hoc network, but it's not a network in terms of day and date. We try to find the best time periods for those shows in each market and support them. We try to do as good a job or better than the networks. But no, we're not in the network business. We

"[A]s zealously as the studios have defended their participation and financial interest in syndication and defended their back end, if you will, the story that doesn't really get talked about is that the networks have just as zealously protected the front end."

think there is going to continue to be a demand for that kind of programming among stations, and we'd like to be there to supply it, probably on an ad hoc basis.

With Brandon Tartikoff's recent resignation, did you lose a television ally?

Well, he certainly was a friend of television, but the television group has other friends. And when I say friends, I just think that the management of Paramount Communications Inc. recognizes the importance of the television group, both its profitability and hopefully its profitability in the future.

Does it make sense to produce half-hours for syndication?

It may. It's certainly one of the things that we're looking at. The television industry, as a whole, is undergoing a lot of change, and I think the pace of

that change is accelerating. So I don't think there are many rules that you can count on being in place even a year from now. So it's one of the things that we're looking at, and I'm sure we're not alone in that.

Any time frame, or is there any specific thing?

Not yet. First of all, when we decide to do things, two things are coming together: one is a market need and the other is matching that need with a program that we're excited about. There are a lot of companies that go ahead and do things based upon one of those elements. For us, we like to think that we have both in place when we're going.

Is your executive staff as you would like it now? Are all the people in place?

Paramount was in good shape before, and I like to think we're in better shape today than we were a year ago, and we'll be in better shape a year from now. But there are always going to be changes. There have been a lot of changes in the past year, even though not necessarily by design. As we continue to react to a marketplace, as people's careers take different paths, I'm sure there will continue to be changes. I'm a firm believer in helping people try to realize what their roles within the overall goal of the company are. We're creating more opportunities for that, so I'm hopeful that most of the people will continue to be with us for a long time, even if that's outside of the television group. As a company, I think Paramount is in a growth mode. And that's going to create a lot of opportunities, and part and parcel to those opportunities, I suppose, is change and people moving in different jobs and restructuring and all of that, but I see that as a positive and not a negative thing. It's not going to be stagnant, I guarantee you that. ■

INTV UPDATE

Continued from page 35

with NATPE, was able to reduce staff that had worked solely on the show.

Membership actually increased slightly last year to 120 stations with some operators, including the Meredith Broadcasting stations, signing up with the association. However, those stations do not pay the same dues that Fox did, so while membership may be up, that may not necessarily mean higher total membership dues.

On the legislative front, a cable bill passed with the must-carry and retransmission-elements that INTV lobbied hard for, and the association has also managed so far to keep the FCC from reviewing the prime time access rule.

But it remains to be seen how long PTAR can be kept from FCC review. And it is also likely the financial interest and syndication rules will be changed yet again, and this time not as favorably toward Hollywood and independent stations as they were in 1991.

Attendance at the INTV



INTV President James Hedlund

"The go-go days are over. What once had been incidental expenses like travel and entertainment is now one of the most controllable expenses from the station's perspective. You could not expect them to spend money to go to INTV and then NATPE two weeks later."

portion of this year's show will be over 300, down dramatically from last year's 700-plus crowd. The principal reason for the decline is the absence of the syndicator contingent, which is setting up shop at the NATPE end of the dual conference.

Still, the merger means less expenses for INTV in

terms of screening rooms and space costs. Hedlund also says he is seeing stations sending more than one executive to the show, a tradition that had all but died over the last two recession-filled years with the shows in different venues.

All in all, Hedlund says, INTV should make more

money on this year's conference than last year's. That includes an undisclosed payment from NATPE as part of the merger agreement.

"The business is changing and our attendance was falling," says Hedlund. "The go-go days are over. What once had been incidental expenses like travel and enter-

tainment is now one of the most controllable expenses from the station's perspective. You could not expect them to spend money to go to INTV and then NATPE two weeks later."

From the syndicator standpoint, Hedlund points to the various mergers and closings that have become commonplace in the business over the last five years as another reason an INTV/NATPE show made sense.

"While gross revenue will be down, our net income will probably exceed what we did last year," Hedlund predicts.

It is a shrinking industry—of just over 1100 commercial TV stations, 422 are either Fox or independent station. "The whole industry is smaller, but much healthier. We have gotten rid of a lot of excess stations, says Hedlund."

Getting rid of the excess has also led to reduced programming costs. And many new independent operators were able to acquire programming from their bankrupt predecessors at lower costs, since Hollywood was looking to recoup what it could.

Over the last few years, several groups looking at in-

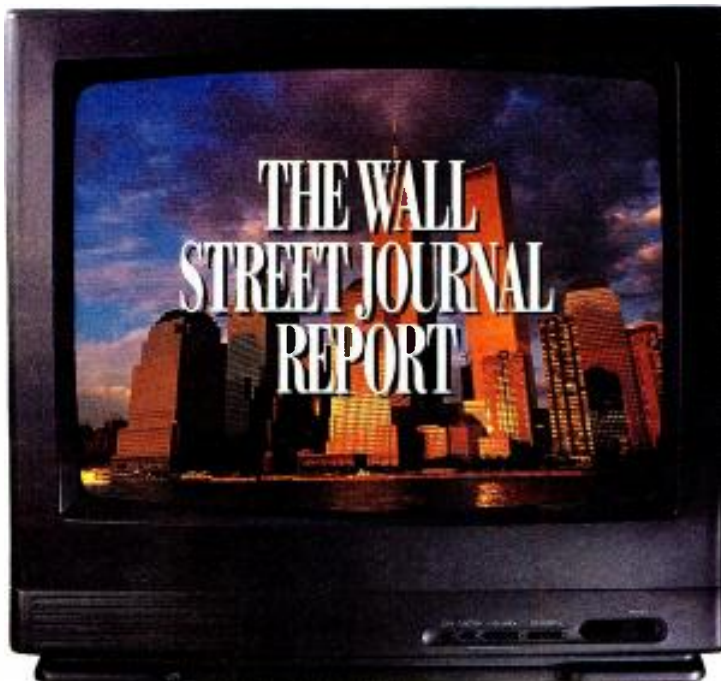
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dependent television as the future have popped up, including ABRY Communications, Renaissance Communications and River City Broadcasting.

"The supply of programming inventory is getting more in line with what the demand is," explains Hedlund, adding that "occasionally, there is a high price for a show like *Roseanne*, but overall it is a buyer's market for programming."

With a foggy regulatory front ahead, it's no wonder that when it comes to independent television, it is programming that most excites Hedlund.

"The hour-long genre was pronounced dead. There was no back end on it, and stations were reluctant to buy network hours. Now there is exciting programming. Paramount found a way to make it pay for itself, and all at once there is the top-notch programming for independents."

Hedlund also sees the growth of first-run hours as the inevitable result of more feature film packages going to cable first.

Independent stations that carry sports may also get a break come next contract renewal. The networks' attitude toward skyrocketing sports rights is well-known,

"Since independent TV started to appear on the horizon some 30 years ago, its image has changed significantly, and that change, Hedlund says, is now reflected by the new generation of media buyers and industry executives."

and Hedlund feels that local rights may also come down the next time around.

"The largest single baseball advertiser, Anheuser-Busch, is reducing its buys in baseball and moving into other sports and doing other forms of promotion at the same time these teams want more and more money. Stations are not likely to be willing to have hemorrhaging losses."

Hedlund says he does not fear cable cutting any further into local sports coverage. "The teams would be ill-advised to think they can substitute the buckets of money broadcasters have paid with cable money," he warns.

Still, the relationship between team and station has been changing, especially in basketball, where more teams are selling more advertising themselves. It is a change that Hedlund does not think is in the long-term interest of either party. "Companies make a mistake of deciding somehow that they can save money by go-

ing into somebody else's business. It is the station that does the best at selling inventory."

Hedlund knows that times are likely only to get harder on both the business and the regulatory front in the next year.

On PTAR: "This commission does not want to get into another food fight on this issue. We have been very successful in keeping this off the agenda, and we're still working hard to keep it off the plate right now."

On fin-syn: "Our concern remains the same: that the networks would manipulate the syndication side of the business. We don't care if the money goes to [CBS head] Larry Tisch or [Warner Bros. head] Bob Daly. We're worried about the networks selling to their stations first."

On must carry: "If must-carry is found unconstitutional, it will mean a very serious rethinking on our parts of telco investment in cable." For Hedlund, it

would appear that must carry is more important than retransmission consent, especially with Hollywood determined to get a cut of any retransmission money.

Hedlund, like network executives and others, says the programmers will get more money if the stations get more money indirectly from retransmission consent. But if Hollywood gets very involved in the actual retransmission-consent negotiations, he wonders how it will work for the stations.

"If 90 cents of every dollar in your retransmission consent is going out the door to programmers, why the hell would you take the risk of renouncing your must-carry rights and attempt negotiations with the cable operators, when there may not be any money at all—or not a lot—and 90% of it is going back to the program suppliers? What is the incentive?"

The future of the television industry in terms of how the signal is delivered is also of great concern to Hedlund.

High-definition TV (HDTV) is still a question mark and gamble, according to Hedlund.

"Clearly, this is an effort by the FCC Chairman [Al Sikes] to force-march broadcasters into something for which we don't know what the consumer demand will be and if it will support the investments necessary."

But Hedlund knows that these questions can no longer be put off. "Tomorrow has caught up to everybody, and it's time to focus on these decisions."

Since independent television appeared on the horizon some 30 years ago, its image has changed significantly, and that change, Hedlund says, is now reflected by the new generation of media buyers and industry executives.

"We have kids who grew up watching independent TV, and now they are adults in decision-making positions. As a consequence, the poor images that these stations had has disappeared."

The question for Hedlund and INTV is what will happen when the image is so far removed that there may no longer be a need for a separate trade association. But as long as PTAR and fin-syn are under fire, the association should remain a key player in communications. ■

INTERACTIVE TV

Continued from page 35

rector at ABC affiliate KMBC-TV Kansas City. "Philosophically, we feel that if you are in the software business, you should be interested in being well-versed about what's happening in all sectors of the communications business."

How seriously broadcast and cable executives consider interactive—not to mention digital and fiber optic—technologies, is dependent on how willing they are to make potential expenditures at a time when operating budgets remain extremely tight in a still shaky domestic economy.

Although the advertising economy is showing signs of a recovery, NATPE's Wednesday (Jan. 27, 9:30 a.m.) panel session, "Can the Network/Affiliate Marriage Be Saved?" may serve to illustrate the decline of that relationship. Medium-to smaller-market network affiliates have vented anger previously over compensation cuts instituted by the Big Three networks. (The panel moderator will be Rush Limbaugh, the highly rated syndicated radio and TV host.)

"The CBS affiliates were up in arms over the last set of network compensation cuts [and there are similar quarrels that ABC and NBC affiliates have with their networks], so this should be a particularly timely panel," Patton says. "There are some pressing differences between the affiliates and networks, which we hope can open a channel of free-flow discussion on how to best equalize the risk/reward relationship. Right now, that relationship is definitely in a state of flux."

Although Patton says he has no advance word

on how former Paramount Pictures and NBC Entertainment Group Chairman Brandon Tartikoff will address the affiliate/network relationship in his opening keynote address on Jan. 26 (9:15 a.m.), he will likely provide a strong segue to the "Syndication Goes Prime Time" panel session immediately following his speech (at 10 a.m.).

Bets are on that Tartikoff will likely spotlight the breakout success of Paramount's two-hour

"We hope [we] can open a channel of free-flow discussion [between networks and affiliates] on how to best equalize the risk/reward relationship."

NATPE Chairman Pat Patton

Star Trek: Deep Space Nine syndicated debut last week (BROADCASTING, Jan. 11), which took away the record its forerunner, *Star Trek: The Next Generation*, held as the highest-rated syndicated series premiere.

"I wouldn't be surprised if Brandon got a plug in for *Deep Space Nine*," jokes Patton, noting that Tartikoff was one of the Paramount executives who green-lighted development of the spin-off. "For the first time since *The Next Generation*, Paramount has proven that *Deep Space Nine* and *The Untouchables* are of equally sufficient quality to convince some affiliates to pre-empt network

programming. It could create further opportunities for other hour suppliers promising increased spot revenues," says Patton.

In related organizational news, it had been reported that NATPE recorded a half-million-dollar deficit for 1991, but NATPE President Phil Corvo says that the red ink was from its NATPE*Net online computer service, which he added the agency will assume full ownership of (and any accompanying debt) in 1993. Corvo now claims that the non-profit programming organization has a budget surplus of "several million dollars" coming out of 1992.

"We're in good shape," emphasizes Corvo, who will be turning over the presidency in February or March, when the executive committee is expected to name a successor. "We're going to have a strong reserve fund for future endeavors."

Corvo says pre-registration for next week's conference is running 10% ahead of last year's, which tallied 8,700 registrants, but he couldn't say how much of the increase was due to the meeting merger with INTV, which is holding its portion of the proceedings at the Fairmont Hotel just prior to the start of NATPE.

Orfanopoulos says a record 285 exhibitors have booked floor space for the convention, compared with 274 exhibitors at last year's conference in New Orleans. Some of the new exhibitors—mainly newly formed domestic distributors—are Saban Domestic Distribution, ACI (Allied Communications Inc.), Main Street TV (a partnership between Raymond Horn and comedian Milton Berle) and The Family Channel (which, like MTM Television Distribution, is owned by Pat Robertson's International Family Entertainment). ■

WANTED: TV'S MULTIMEDIA STORYTELLERS

High tech, broadcast headhunters team to find new "interactive" executives

By Peter Lambert

It is a sign of the times: A high-technology headhunter and a television broadcast and production headhunter are forming a co-venture called First Interactive Recruiting Specialists (FIRST)—with emphasis on "interactive."

Like bees, they intend to "cross-pollinate" among industries, says Neil Fink of San Francisco-based Fink and Blakely Associates. Their clients may find themselves hiring new executives with backgrounds heretofore thought an odd fit. Computer companies may hire broadcasters to guide forays into multimedia delivery over the air. Broadcasters may hire multimedia software designers to develop programming for a new age of user-viewers.

"This whole industry seems to be one of strategic alliances; it's the only way it's going to work," says Fink, who will attend his first NATPE convention this year.

Lipson & Co.'s Howard Lipson will attend his first computer shows. And the two executive search veterans will pool their resources with the aim of helping everyone—from the largest media company to the smallest local broadcaster—participate in defining his own fate in a new age of interactive services. Perhaps even a re-defining of television programming. Or, as the National Association of Broadcasters told the FCC in Jan. 12 comments on high-definition television, "broadcasters could deliver data at least 10 times faster than computer information services such as IBM's Prodigy, allowing participation in "an estimated \$400 million data broadcasting market."

Like the Association for Maximum Service Television, NAB argues such flexible, revenue bearing use of digital channels will facilitate the birth of HDTV (BROADCASTING, Jan. 11).

Indeed, the right man or woman for the unique job of creating a new age of programming may best be identified as a technically savvy creative. Or at least a storyteller willing to become technically savvy.

programming, selecting mixtures of video, audio and data.

Viacom Networks has founded a New Media Division. Paramount, Time Warner, AT&T, IBM, Matsushita and Apple are only a few that have started similar ventures, many of them hiring people with backgrounds almost entirely outside those companies' given identities.

Of the candidates to create this brave new world, "some come out of educational

"Sometimes we find ourselves unclear about whether to identify certain individuals

"Some of the software people coming out of the traditional interactive environment—that is computer games that go 'boop, boop, boom'—are not going to go over in media as we know it."

backgrounds, some out of publishing backgrounds and advertising," says Lipson.

as on the 'creative' side or 'technical' side." Indeed, the right man or

woman for the unique job of creating a new age of programming may best be identified as a technically savvy creative. Or at least a storyteller willing to become technically savvy.

"Some of the software people coming out of the traditional interactive environment—that is computer games that go 'boop, boop,

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(Source: NSI/SNAP, NOV. 92, Sun.-Sat. 7am-1am)
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boom"—are not going to go over in media as we know it," says Fink. "People want to hear and see stories—stories that have a beginning, middle and end.

"Good storytellers aren't necessarily going to know about technology. Hopefully, we can get these people together so the technologist can say: This is how we can implement your story."

Arguing that interactivity will become increasingly localized, Lipson and Fink also believe local broadcasters can begin to think about playing in the interactive, multimedia game too. Just as NBC and IBM are "drawing on the resources of their partners" in a venture to deliver repackaged NBC-TV news to computers in multimedia form, says Lipson, "a local-level news director might be able to make his station some new revenue with a concept like that."

The question, they say, is: "What are the individual broadcasters doing to find out what kinds of needs they may be able to use—in conjunction with other community broadcasters—to hook up and provide a little interactive network?"

Lipson obviously hopes busy general managers who have usurped many of their program directors' duties in recent times will decide to bring someone aboard "to monitor the what, who and how of getting involved in these alternative ways of interacting with their community of users.

"Viewers will become users," Lipson says. And the question is, "Will they be using the television set or some other media? They had better get on board at some point to better understand and participate in the types of programs that will be offered." Those who cannot afford additional staff might instead designate a person as multimedia watchdog, or set up contacts with consultants, he says. "Their economic viability may depend on it."

For now, though, many clients are beginning to call for this new breed of program and service developer. But, Lipson concedes, "we're not hearing from broadcasters. If broadcasters don't participate, they will find themselves going up against other alternatives that will draw viewers," he says. "If they get involved early enough and creatively enough, they will be a part of it." ■

NATHANSON AT LARGE

Continued from page 42

then go with more adult sitcoms at 7-8 like *Cheers*, *Murphy Brown* and *Coach*.

Are you going to stay away from acquiring further hours?

We've got *Beverly Hills, 90210*. The uniqueness of our station, unlike WPIX or the other stations, is we don't own animation. We don't own the Disney Afternoon. There is a Disney-owned station in the market, and so we don't own animation. And so we are probably going to continue with our life of running hours, which we've been very successful in selling, and the ratings of *Hunter* and *The Heat of the Night*, currently from 3 to 4. And so we think *Beverly Hills* is a good transition into younger sitcoms if we run it at 3 or 4 in the afternoon. So there will be a slightly younger-skewing hour in that time period, and we think that will help us.

Do you think the younger-skewing 90210 is something of an anomaly? The general rap on hours is that they're too slow-paced and appeal to more of an older-skewing audience.

Right, although the demos of the hours, the *Starsky and Hutch*s, the *Charlie's Angels*, even the *Magnums* and *Hunter* have been good. Maybe not kids, but good young women and men numbers. The bigger question on *Beverly Hills* is: "Is it a soap opera?" Soap operas like *Dallas* and those kind of shows never have worked. So is *Beverly Hills* a soap opera or is it a drama that can work, though there's not a lot of action in it? Our hope is that *Beverly Hills* is still fresh and it can work in the time period.

Maybe I'm mistaken, but I think you've mentioned before that you're not particularly fond of taking all-barter hours. I notice you have *In the Heat of the Night* on the schedule, and I'm not sure if *Beverly Hills* is barter...

It has 90 seconds of barter in it, but otherwise it was cash. And *Heat of the Night* is pure barter. I'm not sure about Tribune, but personally, I'm anti-barter. I think our inventory is precious, and I don't need competitors selling—or even allies selling—inventory in the market. There's enough people trying to sell commercials in our market and we don't need to give it away to a distributor to sell.

So you think syndicators having more national barter in the ad market takes away from the national spot market?

Yes. It's just logic. We own some barter shows where we own half the inventory and someone else owns half the inventory. Someone else is selling half of our inventory and I don't care where it comes from, it's coming from our money. Eventually there's a pot of money, whether it goes national or spot or somewhere else. And spot tends to be one of the last buckets in a barrel. The barrel fills up at the top and if there's excess, it spills over into the next barrel, and if there's excess it spills into the next. And spot dollars are at the bottom, with network dollars and syndication dollars ahead of us. And so we have to fill those two buckets before we're there. And if we keep giving them more inventory, we're making their buckets so big that there will never be any drips into our inventory, so that bothers me.

Do you think that some smaller-market independents might not have realized when barter became popular how much of their own inventory they were leveraging?

Yes, but it depends on how much people sell out or not. L.A. historically has been a very tight market, a very growth market, and thus inventory is very valuable in L.A. In some markets where they have a lot of openings the spots could be given away because they weren't going to sell them anyway. I'd rather use it for promotion if I had the openings. But I think that for the first time, L.A. is softer, for the last couple of years the market hasn't grown. In fact, it's declined. And thus we do see there are some more openings and we do have some unsold inventory for the first time. But at a smaller station that has lower ratings, of course they have even more inventory available, so it probably is less expensive for them to give away the inventory than hard cash.

What's your feeling on first-run hours, the Stephen J. Cannell product, *Renegade*, *Street Justice*, the Warner Brothers Consortium programming. Is there room for all these first run hours? Is there a big demand?

Well, they wouldn't be making them if they weren't anticipating a demand for them, but we run a very successful movie in prime time. In fact, in the November book our movie averaged an eight rating and tied the CBS prime time lineup in this market. And it tied Fox prime time in at 8-10 p.m. as well, and it was only a half a rating point away from NBC. So our ratings, even running movies, are almost equal to the other networks and the so-called network. But our spot rate, because it's a movie, is maybe a fifteenth or a sixteenth of theirs, even though the ratings are the same, because they're first-run. And the image of first run is so valuable. So if you can come up with a *Star Trek* or *Deep Space*, that's a very valuable product.

Now the other stuff has performed well for the syndicated markets, the *Highlanders* and *Street Justices* have performed well, which is to say about a four rating. And I guess they can make money on a four rating. Truthfully,

"We own some barter shows where we own half the inventory and someone else owns half the inventory. Someone else is selling half of our inventory and I don't care where it comes from—it's coming from our money."

for us, we feel that a show to run in our prime time has to be better than our prime time average, which is about an eight. So, for us to give up half the inventory and get premium dollars for that, the show must do a nine or ten rating, which is hard to do. There are certain shows that can do that, and we will always look for those shows, because we are dying to get into that first-run, so-called network buy, even though I think our movies are the best buy in television today in this market, if there are any buyers out there. But because the buyer wants this first-run look, we are actively looking.

Do you produce a lot of local programming, and if so, how important is it to enhancing your image?

I think our whole future is in local programming. I mean, because the truth of the matter is that when we run a movie or an off-network sitcom, even though we run a lot and we're very successful with it, every cable system, every USA Network or Nickelodeon can bring you rerun programming. Our only uniqueness and our only future is local programming. So we do the sporting events, two hours of local news at 7-9 in the morning, which wins the time period against the three networks because it's local, and a 10 p.m. news and three different public affairs shows on Saturday. But we think we need to do even more, because our strength and our future growth is purely with local.

Are you troubled by the growth of interactive technology and the potential for people to call up and replace your signal with a range of programs on demand?

A lot of technology is interesting and a lot of it, hopefully for the people investing in it, will work. But there's only one thing I know people will watch, and that's good programming. I don't know how many people are going to do an interactive local news show. I think people want to watch local news, or the local baseball team, and that's our niche. ■

NATPE/INTV AT A GLANCE



INTV (FAIRMONT HOTEL)

SATURDAY, JAN. 23

7 p.m.—Pre-convention planning dinner—Fourno's Ovens (International Bar), Stanford Court Hotel First Floor.

SUNDAY, JAN. 24

4 p.m.—Welcome: Edward G. Aiken, WTOG-TV St. Petersburg, Fla., 1993 convention chairman. Chairman's report: Al DeVaney, WPWR-TV Chicago, chairman, INTV board of directors. President's Report: James B. Hedlund, president, INTV. The Gold Room (lobby level).

4:30 p.m.—Keynote Address: FCC Commissioner James H. Quello.

5 p.m.-6:30 p.m.—"Politics and Public Policy in 1993"—Featuring senior FCC and congressional staff. Wide-ranging debate of broadcast policy issues moderated by Shaun Sheehan, Tribune Co., Washington. The Gold Room.

7:45 p.m.—INTV Night on the Town. Dinner at Trader Vic's. Meet at main lobby of the Mark Hopkins hotel at 7:30.

MONDAY, JAN. 25

9-10:30—"The Changing Face of Independent Programming." Produced and moderated by David Pulido, Abery Communications. Panelists: William Frank, KCOP-TV Los Angeles; Steve Goldman, Paramount Domestic Television; Edward Karlik, Chase Communications; Richard Robertson, Warner Bros. Domestic Television Distribution; Keith Samples, Rysher Entertainment.

10:30-10:45—Coffee Break.

10:45-noon—"Off the Air with Howard Stern?" Moderator: Roy Stewart, Mass Media Bureau, FCC. Panelists: Charles Kelley, enforcement division, FCC; Andrew Schwartzman, Media Access Project; Susan Wing, partner, Hogan & Hartson.

Noon-12:30 p.m.—Reception. The Gold Room (Lobby level).

12:30 p.m.-2:30 p.m.—Luncheon. Speaker: FCC Commissioner Ervin S. Duggan. The Gold Room.

2:45-4 p.m.—"Can You Profit from the Digital Revolution?" Moderator: James C. McKinney, chairman, Advanced Television Systems Committee. Panelists: Dr. Thomas P. Stanley, chief engineer, FCC; Dr. James E. Carnes, president, David Sarnoff Research Center; Gregory DePriest, VP, Toshiba America Consumer Products. The Venetian Room.

7:30 p.m.—INTV Board of Directors Dinner. Moose's Cafe, 1652 Stockton Ave. Meet in main lobby of Mark Hopkins Hotel at 6:45 p.m. (dress: business attire).

TUESDAY, JAN. 26

Joint NATPE/INTV Governmental Policy Session. Produced by Randall E. Smith, WPHL-TV Philadelphia and Patrick Patton, KMBC-TV Kansas City. Moderator: Star Jones, NBC News. Panelists: FCC Commissioners

James H. Quello, Sherrie P. Marshall, Andrew C. Barrett and Ervin S. Duggan; (invited) Representatives Jack Fields (R-Tex.) and (invited) W.J. Billy Tauzin (D-La.). Moscone Center.

11:30 a.m.-5 p.m.—Afternoon in Sausalito.

NATPE/INTV (MOSCONE CENTER)

MONDAY, JAN. 25

9 a.m.-8 p.m.—Registration. Moscone Convention Center North Lobby.

TUESDAY, JAN. 26

7:30 a.m.—Total Quality Management (Part I), "Staying Tuned for the 21st Century." Presented by U.S. Chamber of Commerce and the Juran Institute. Room 102.

8 a.m.—Continental Breakfast. Moscone Center Ballroom.

8:15 a.m.—NATPE/INTV Joint Session. (see above).

8:30 a.m.—International Orientation. NATPE Survival Kit. Esplanade Room 300 (International lounge). Moderators: David Kenin, USA Network; Fred Cohen, King World.

9:15 a.m.—Opening General Session. President's Report: Phil Corvo. NATPE Anti-discrimination PSA's. Keynote Address: Brandon Tartikoff. Moscone Center Ballroom.

10-11 a.m.—Three Concurrent Sessions

"Syndication Goes Primetime." Moderator: Jane Whitney, *Night Talk with Jane Whitney*, Warner Bros. Panelists: Scott Carlin, Warner Bros.; Steve Goldman, Paramount; Paul Krimmer, The Family Channel; Rick Reeves, WTAJ-TV Altoona, Pa.; Steve White, ACI. Gateway Room 103.

"The New Era of Children's Programming." Moderator: Marc Summers. Producer: Ed Wilson, Columbia Pictures Television. Panelists: John Claster, Claster Television; Betty Cohen, The Cartoon Network; Bob Jacquemin, Buena Vista Television. Barbara Kreisman, FCC; Margaret Loesch, Fox Kids Network; Becky Mancuso-Winding, Sony-Wonder; Judy Price, CBS. Gateway Room 104.

"Finding Your Niche." Moderator: Jay Isabella, Telerip. Producer: Will Davis, WSMH-TV Flint, Mich. Panelists: Sandra Butler-Jones, wusa-TV Washington; Ajit Dalvi, Cox Cable; Pat Fili-Krushel, Lifetime Television; Dennis FlitzSimons, Tribune; Jon Mandel, Grey Advertising; Perry Simon, NBC. Gateway Room 102.

11 a.m.-6:30 p.m.—Exhibition floor open.

WEDNESDAY, JAN. 27

7:30 a.m.—Total Quality Management (Part II), "Quality Improvement of Ratings and Revenues." Presented by the U.S. Chamber of Commerce and the Juran Institute. Gateway Room 102.

8:15 a.m.—Continental Breakfast. Esplanade Ballroom.

8:30 a.m.—General Session. Education Foundation Report/Award. Presented by Lew Klein, president, NATPE Education Foundation. Educational Foundation Award to

Ken Burns for *Civil War*. "Tuning in the Global Village." Moderator: Bobbie Battista, CNN International. Panelists: Dan Fisher, John Lippman, Jonathan Weber, *Los Angeles Times*. Esplanade Ballroom.

9:30-11 a.m.—Three Concurrent Sessions

"The Great Debate: PTAR, Retransmission and More." Moderator: Nancy Glass, *American Journal*, King World. Panelists: Andy Fisher, Cox Broadcasting; Jay Kriegel, CBS; Greg Meidel, 20th Television; Bruce Paisner, Hearst Entertainment; Dan Sullivan, Clear Channel Communications; Andrew Tow, Century Communications. Gateway Room 103.

"Can the Network/Affiliate Marriage be Saved?" Moderator: Rush Limbaugh, Multimedia. Producer: Phil Jones, Meredith Broadcasting. Panelists: Phil Jones, Meredith Broadcasting; Robert Leider, wsvn-TV Miami; Anthony Malara, CBS; Robert Niles, NBC; Preston Padden, Fox; Bryce Rathbone, ABC. Gateway Room 104.

"Can You Afford to be Number One?" Moderator: Charlie Rose, PBS. Producer: Mary Bracken, WHO-TV Des Moines. Panelists: Frank Biondi, Viacom; Ted Harbert, ABC; Michael King, King World; Dennis Leibowitz, Donaldson, Lufkin, Jenrette; Bill Ryan, Post-Newsweek; Jim Waterbury, kwwl-TV Waterloo, Iowa. Gateway Room 102.

"Making Global Partnerships Work." (International seminar). Moderator: Pat Ferns, Primedia Releasing Inc., Canada. Producers: June Dromgoole, BBC; Bruce Johansen, Multimedia Entertainment. Panelists: Patrick Dromgoole, independent producer, UK; Norman Horowitz, independent producer/US. Esplanade Ballroom.

6:30 p.m.—International Reception. Gateway Ballroom.

11:30 a.m.-6:30 p.m.—Exhibition.

THURSDAY, JAN. 28

7:30 a.m.—Total Quality Management (Part III), "Programming a Winner: Leadership for Quality." Presented by U.S. Chamber of Commerce and the Juran Institute. Gateway Room 102.

8:15 a.m.—Continental Breakfast. Esplanade Ballroom.

8:30 a.m.—General Session. "TV Since L.A." Moderator: Carole Simpson, ABC News. Producer: Matt Mixon, WFSB-TV Hartford, Conn. Panelists: David Chase, Brand and Falsely Productions; David Crippens, KCET-TV Los Angeles; Tim Reid; Van Gorton Sauter, Fox; Regina Taylor, *I'll Fly Away*. Esplanade Ballroom.

9:30 a.m.—Iris Awards Celebration. Host: Burt Reynolds. Lifetime Achievement Award: Milton Berle. Esplanade Ballroom.

9:30 a.m.—Distributor's Meeting/Breakfast. Gateway Room 102.

11 a.m.-6:30 p.m.—Exhibition.

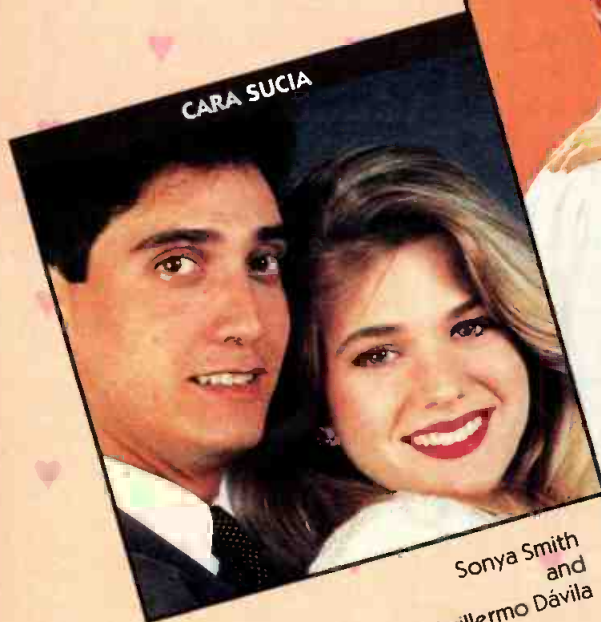
7 p.m.—NATPE Business meeting/elections. Gateway Room 102.

TUESDAY, WEDNESDAY, THURSDAY

9-5 p.m.—Concurrent, On-going Demonstrations: Technology 2000.

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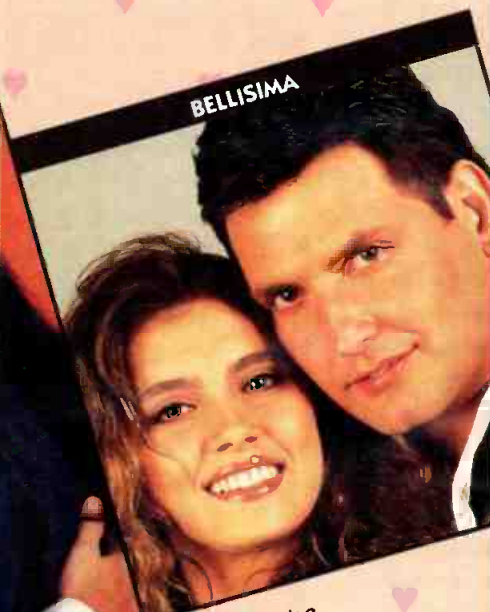
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Northbrook, IL 60062

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825 Seventh Ave.

New York, NY 10019

Staff: Archie C. Purvis, Joseph Y. Abrams, Paul D. Coss, Maria D. Komodikis, Michael Dragotto, Celeste Panepinto, Mara Sternthal, Dan Willis, June Shelley. **Programs:** *Wild Palms**, *Class of 96**, *Sirens**, *Beyond Control: The Amy Fisher Story**, *Firestorm: A Catastrophe in Oakland**, *Jackie Collins' Lady Boss**, *Running Delilah**, *Stolen Children**, *The Sinking of the Rainbow Warrior**, *Baby on Board**, *Camp Wilder**, *Canvas**, *Dangerous Curves**, *Elvis & the Colonel: The Untold Story**, *Kiss of a Killer**, *Majority Rule**, *Salomon's Choice**, *Connections**, *The Wild West C.O.W.-Boys of Moo Mesa**, *The Barbara Walters Specials**, *Features—'Cabaret,' 'The Flamingo Kid,' 'Heaven Tonight,' 'Hoodwinked,' 'Immortal Sins,' 'Milk and Honey,' 'Prizzi's Honor,' 'Silkwood,' 'SpaceCamp,' 'Straw Dogs,' 'Young Doctors in Love,' 'Made-for-TV—Acceptable Risks,' 'Best Kept Secrets,' 'Captive,' 'Death Dreams,' 'Fugitive Among Us,' 'The Heroes of Desert Storm,' 'Infidelity,' 'Ladykillers,' 'Live! From Death Row,' 'Miller and Mueller,' 'Million Dollar Hijack,' 'My Son Johnny,' 'Notorious' (1992 remake), 'She Woke Up,' 'Stop at Nothing,' 'To Save a Child,' 'Who Will Love My Children?' Miniseries—'An Inconvenient Woman,' 'Baby M,' 'The Burden of Proof,' 'Ike,' 'In Search of the Dream,' 'Inside the Reef,' 'Out on a Limb,' 'Un-*

known Australia. Series—*America's Funniest Home Videos*, *Crosstown*, *The Eagle and the Bear*, *Globe TV*, *Great Circuses of the World*, *Great TV News Stories*, *Heroes*, *The Inside Track with Graham Nash*, *Moonlighting*, *My Life and Times*, *Secret Weapons*, *Timberwood Tales*, *Wildlife Tales*, *ABC/Kane World of Discovery*, *News—World News Tonight with Peter Jennings*, *Nightline*, 20/20, *This Week with David Brinkley*, *PrimeTime Live*, *World News Now*, *Business World*, *Sports—The Iditarod Trail Sled Dog Race*, *The Kentucky Derby*, *Professional Bowlers Winter and Spring Tours*, *Atlanta 500*, *The Sugar Bowl*, *The Florida Citrus Bowl*, *The Aloha Bowl*, *Specials—Academy Awards*, *The Extreme Edge*.

Accu-Weather Inc. 904
619 W. College Ave.
State College, PA 16801

Staff: Dr. Joel N. Myers, Jim Burke, George Harnett. **Programs:** FirstWarn automated weather warning system; UltraGraphix 486 Animator weather graphics system; Amiga UltraGraphix System; UltraGraphix; Accu-Weather Fax. **Accu-data:** The Exclusive Accuweather Forecast; WeatherShow; satellite delivery for graphics and weather data.

ACI 913
6100 Wilshire Blvd.
Los Angeles, CA 90048

Staff: James S. Bennett, Michael Weiser, Brian Harris, Robert Oswaks, Betsy de Bevec, Harriette Schwartz, Michael Turner, Michelle Waxman. **Programs:** FilmLeader Premieres, FilmLeader 1.

Action Media Group 2219
5855 Topanga Canyon Blvd.
Suite 210
Woodland Hills, CA 91367

AIP Studios Television 2634
10726 McCune Ave.
Los Angeles, CA 90034

Staff: David Winters, Sergei Yershov, Zac Reeder. **Programs:** *Night Trap**, *Double Threat*, *Center of the Web*, *Firehead*, *Raw Nerve*.

Alice Entertainment 908
1693 Mission Dr.
Suite 201
Solvang, CA 93463

Staff: Rick T. Wardell, George Beatie, Larry Jones, Doug Dornseil, Janet Giese. **Services:** Program Management System, Media Synergy, Broadcast Management System.

All American/LBS Comm. 405
875 Third Ave.
New York, NY 10022

Staff: Henry Seigel, George L. Back, Joseph E. Kovacs, Michael Weiden, Tony Intelisano, Carl W. Menk, Rand Stoll, John Storrer, Louise Penillo, Bruce Casino, Bill Smither, Marc Goodman, Mimi Munns, Jo Prestianni, Richard L. Mann, Donald Barnett, Alicia Rosenfeld, Jim Gronfein, Fred Norris, Beth Bodkin, Paul Siegel, Aian Winters, Christie Hawks, Molly Diamant. **Programs:** First-run series—*Baywatch*, *Baywatch: Telenovela*, *Baywatch Summerfest II*, *Acapulco H.E.A.T.**, *Family Feud*, *The New Divorce Court*, *Top 21*

Countdown, *Johnny Bench's All American Sportsclub*, *Live Event Specials—The Jackson Family: The Price of Success*, *Madonna: Overexposed*, *Children—The Adventures of T-Rex*, *Heathcliff*, *Robotech*, *Movies—I Nearly Wasn't Christmas*, *All American Feature Theatre III*, *LBS Theater II*, *Bob Hope Summer Festival*, *Coming Attractions I*, *The Grey Fox*, *The Janus Collection*, *The Skouras Collection I & II*, *All American News Services—Conus*, *Steve Crowley's MoneyPro News*, *The Wall Street Journal Report*.

Alliance Communications 433
355 Place Royal
3rd Floor
Montreal, Quebec, Canada H2Y 2V3

Staff: Robert Lantos, Jay Firestone, Stephanie Sperry, Michael Welsbarth, Steven DeNure, Roia Zayed, Charlotte Mickie, Patrice Theroux, Elsa Rothstein, Jean-Michel Ciszewski, Bill Alexander. **Programs:** *North of 60*, *The Odyssey*, *Trial and Error*, *The Boys of St. Vincent*, *ENG IV*, *Counterstrike III*, *The Adventures of the Black Stallion III*.

Anobase 305

Applied Information Management 540
98 Cuttermill Rd.
Suite 473N
Great Neck, NY 11021

Staff: David Isacowitz, Shari Neuwirth, Barbara Fultz, Bryan Coville.

Arbitron Co. 134
312 Marshall Ave.
Laurel, MD 20707

Staff: Bob Hyland, Eric Schindler, John Ferrari, Julie Girocco, John Hegelmeyer, Lynn Hendy, Alan Kraut, Barbara McFarland, Jim Mocariski, Thom Mocarisky, Chris Werner, David Bright, Carl Dickens.

ASI Market Research Inc. 614
2600 West Olive Ave.
Suite 700
Burbank, CA 91505

Staff: Paul S. Lenburg, Ellen C. Ryan, Elizabeth Atondo.

Associated TV International 245
650 N. Bronson St. #300
Hollywood, CA 90004

Staff: David McKenzie, James Romanovich, Sam Weprin, Steve Webster, Laura McKenzie. **Programs:** *TravelAmerica*, *American Adventurer*, *Citizen Crimefighter*, *Mysteries, Magic & Miracles*, *A Hollywood Fantasy Christmas*, *Red, White & Boots*.

Atlantis Releasing Inc. 433
Cinevilleage
65 Heward Ave.
Toronto, Ont., Canada M4M 2T5

Atlas Media Corp.
441 Lexington Ave., Suite 1008
New York, NY 10017

Staff: Bruce David Klein, Dick Ostlander, Wilma Crespo, Ed Baruch. **Programs:** Mini-series—*Shark Terror*, *First-run series—Golfing*, *Pyramids and Gods*, *Maneaters of the Wild*, *Specials—The Al Lewis Specials*, *The Tax Show with Tony Randall*, *The Best of Golfing America*, *The Fish Library*, *Program Inserts—Golfing America: Quick Tips*.

B

Baruch Entertainment 2618
1331 F St. N.W.
Suite 800
Washington, DC 20004

Staff: Ed Baruch, Mark Dork, Steve Smallwood. **Programs:** Features—*Packages—African American Movie of the Month**, *Movies*, *Movies, Movies**, *Mini-series—Shark Terror*, *Series—PCTV**, *Specials—Success Through Education: A Salute to Hispanic Excellence*, *Success Through Education: A Salute to Black Achievement*, *Grampa's Summer Horror Flick*, *Danny Kaye's International Children's Awards Specials**, *Miss Collegiate African American Pageant*, *Stomp*, *Very Special Arts Presents*, *The Ultimate Field Trip**, *African American Men of Courage**.

Bavaria Film GmbH 1015
Bavariafilmplatz 7
8022 Geseisgasteig, West Germany

Staff: Rosemarie Dermuhl. **Programs:** *The Investigator*, *Lethal Computer Games*, *Despair*, *Lives of a Cat*, *The Snowman*.

Bender, Goldman & Helper Inc. 2218
11500 W. Olympic Blvd.
Suite 655
Los Angeles, CA 90064

Staff: Lee Helper, Larry Goldman, Anne Cochran, Karen Wood, Maryann Ridini, Maryanne Lataif, Shawn Blake, Lea Sloan, Donald Draper. **Services:** Full service domestic and international public relations and marketing communications firm that specializes in the development and implementation of corporate and consumer-oriented campaigns for syndicated, network and cable companies and programs, as well as media concerns and related industries. Clients include Twentieth Television, MG Perin, New Line Television, TPE, ACI, Mark Goodson Productions, Call Interactive, Grosso Jacobson Enter.

BIB Sourcebooks Worldwide 443
401 North Broad St.
Philadelphia, PA 19108

Staff: Avra Fliegelman, Eva Baroth, Ned Borowsky. **Programs:** BIB Television Programming Sourcebooks, BIB World Guide to Television & Programming, Sourcebooks CD-ROM demonstration.

Biznet/U.S. Chamber of Commerce 1140
1615 H St. N.W.
Washington, DC 20062-2000

Staff: Robert L. Adams, Meryl Comer, Carl Grant, Scott Huitts, Larry Kraus, Suzi Montes de Oca, Frank Allen Philpot, Mercedes Sandoval-Beene. **Programs:** *It's Your Business*, video production services, quality learning services.

Blair Television 2431
1290 Ave. of Americas
7th Floor
New York, NY 10104

Staff: Tim McAuliff, Bill Breda, Floyd Gellini, Jim Kelly, Jim Rosenfield, Jack Poor, John Rohr, Keni Donnelion, Garnett Losak, Terry Luke.



BROADCASTING's *Television Today*, a video news-magazine produced in association with Arthur Greenwald Productions and chronicling what's new and newsmaking in syndication, will be available for viewing at BROADCASTING's booth # 1953.



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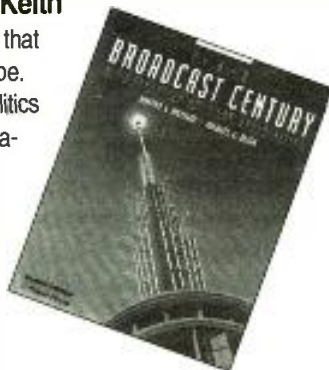


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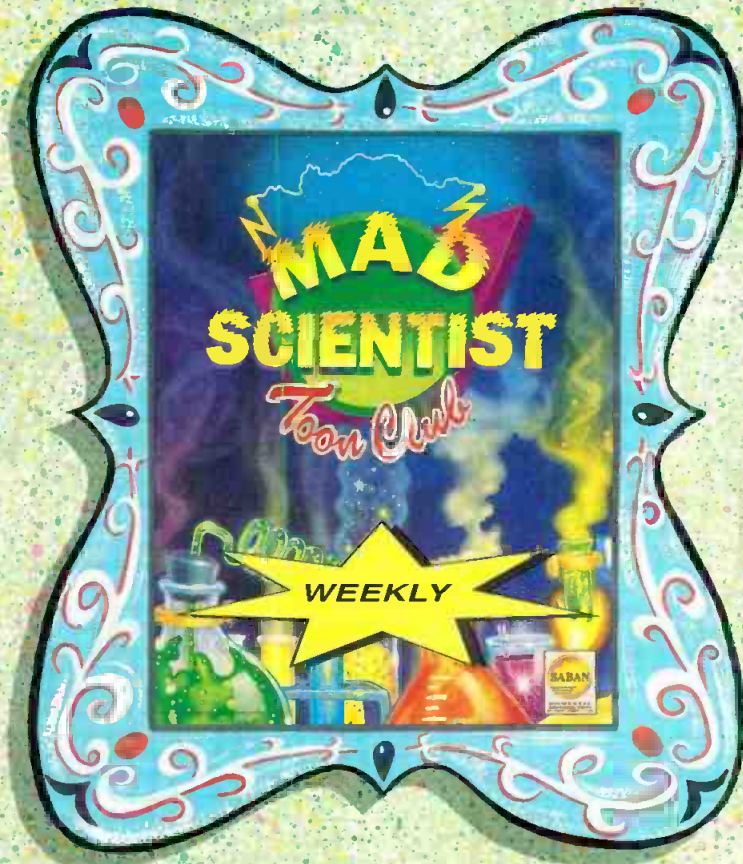
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son Special. College Football Preview. College Bowl Preview. Race for #1 College Football Series. A Year in Review: Images of 1993. Super Bowl XXVIII Special.

Globe-Trotter Network 305

Globo TV Network-Brazil 444
909 Third Ave.
21st Floor
New York, NY 10022

Granada LWT International 1853

South Bank Television Centre
London, U.K. SE1 9LT
Staff: Sydney Perry, Nadine Nohr.
Programs: Prime Suspect 2, Fool's Gold, Sherlock Holmes: The Last Vampire, Hale & Pace 5.

GRB Entertainment Savoy Hotel

12001 Ventura Place, Suite 201
Studio City, CA 91604
Staff: Gary Benz, Lise Romanoff, Laura Law. Programs: Movie Magic*, Stuntmasters, Only in Hollywood, Extreme Sports Adventures, Swimwear Illustrated's Bikini Model Search*.

Great Chefs TV/6SI Inc. 1105

421 Frenchmen at Esplanade
New Orleans, LA 70116
Staff: John Shoup, Frank Liebert, Linda Anne Nox. Programs: Salute to Jelly Roll Morton*, Great Chefs of the East*, Great Chefs: Louisiana's New Guard*, Down Home Cookin' Southwest Style*, Great Chefs: Chocolate Edition I, Great Chefs: Chocolate Edition II*.

Greater Miami Convention & Visitors Bureau 1750

701 Brickell Ave.
Suite 2700
Miami, FL 33131

Group W Productions 2373

Staff: Derk Zimmerman, Don Loughery, Lynn Alford, Owen S. Simon, Luisa Guidi, Esther Greif, Brock Kruczic, Barry Stoddard, Doug Martz, Karyn Bolger, Dan Cosgrove, Richard Sheingold, Peter Gimber, Glen Burnside, Steve Parker, Elizabeth Koman, Scott Collins, Jim Blueweiss, Robert Luag, Maryann Martin, Patricia Brown, Brian R. Fleming, Sean A. O'Boyle, Jeff Hoops, Tim Lavender.
Programs: Vicki, That's Amore, On Scene: Emergency Response, Bob Vila's Home Again, Teenage Mutant Ninja Turtles, Teen Court, You Are Here, The New Adventures of Speed Racer.* Treasury II

Group W Productions Media Sales 2373

Group W Television Sales 2373

90 Park Avenue
New York, NY 10016

Group W Videoservices 2373

310 Parkway View Dr.
Pittsburgh, PA 15205
Staff: Ted Barajas, Lee Salas.

Grove Television Enterprises 833

2001 South Barrington Ste 114
Los Angeles, CA 90025
Staff: Richard Grove, Shelly Markoff, Mei Smith, Steve Holder, Carl Dietz, Tom Sieracki, Peter Yaman, Richard Hammer, Vicki Jo Hoffman, Reggie Jester, Bill Featherstone. Programs: First-run strips—Heartline*, The Land of I*, Prevention*. First-run weekly—Firefighters*. Off-cable series—The Class of the 20th Century*, The Edison Twins. New inserts—The

Video Encyclopedia of the 20th Century.

Grove Television Rest Area 2160

H

Haje, Haje & Haje Productions 2435

P.O. Box 8750
Universal City, CA 91608-0750

Staff: Reta Burns, Chi Lang, Paul Haje. Programs: Marshal Charley.*

Harmony Gold 805

7655 Sunset Boulevard
Los Angeles, CA 90046

Harrington, Righter & Parsons 2443

805 Third Avenue
New York, NY 10022

Staff: Jay Walters, Peter Ryan, Steve Raffel, Jim Curtin, Dale Kendall Browne. Services: Station representation.

Hearst Entertainment 522

235 East 45th St.
New York, NY 10017

Staff: Bruce L. Paisner, Gerald Isenberg, William E. Miller, Gerald Abrams, Terry Botwick, William A. Kunkel, Sam Gang, Michael Doury, Tom Devlin, Robert J. Corona, Steven Weiser, Stacey Valenza, Laurie Tritini. Programs: First-run series—Mouth Off*, Features/packages—Marquee III*. International—Mrs. Aris Goes to Paris, "Getting up and Going Home," "Darkness Before Dawn," "Bonds of Love," "Blind Angel," "The Good Fight,"

"Those Bedroom Eyes," "Love, Lies and Lullabies," "Exclusive." Animated—Phantom 2040, What Happened, The World of Nature*, The Red Green Show.* Returning Product: International: The Veronica Clare Collection. Animated—The Legend of Prince Valiant, All New Popeye, Original Popeye, Popeye & Son, Animated Flash Gordon, Cool McCool, Beetle Bailey, Barney Google & Snuffy Smith, Krazy Kat, Defenders of the Earth, G-Force, Adventures of the Galaxy Rangers, Animated Specials. Off-network series—Eerie, Indiana, Blondie, Flash Gordon, Perspective on Greatness, Brewster Place, Other—Creature Features, Hearst Reports, Time Capsules, Cosmo Videos, Esquire, Chronicle, Domestic: First-run series—Family Works, Great Expectations. Animated—Popeye, Cool McCool, Beetle Bailey, Barney Goo-

gle & Snuffy Smith, Krazy Kat. Off-network series—Blondie. Features/packages—Marquee II, The Performers Marquee, The Performers II, The Performers I. Other—Hearst Reports, TV Time Capsules

Hollywood Reporter 204

6715 Sunset Blvd.
Hollywood, CA 90028
Staff: Bob Dowling, Lynne Segall, Barbara Bergman, Debbie Scott, Merry Elkins, Steve Brennan, Bob Marich, Barry Layne.

Home Shopping Network 1107

11831 30th Courth North
St. Petersburg, FL 33716
Staff: Alan Gerson, Todd Cralley, George Penavis. Programs: Live, discount, shop-at-home service.

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2644 30th St.
Santa Monica, CA 90405

Staff: Roger Buriage, Barry Barnholtz, David Bowers, Armando Nunez, Victor Sun, Steve Williams.
Programs: Domestic features. Packages—*Kung Fu Features, Vol. 1, Kung Fu Features, Vol. 2, The Pacific Package, Series—Phoenix, Journey Across the World, Captain Power and the Soldiers of the Future, Red, Hot & Cool, That French Show, Children—Animated Classics, Cupido, Sophie & Virginie, Squire Rushnell's Kingdom Chums, The Original Top Ten, Squire Rushnell's Kingdom Chums, Little David's Adventure, Specials—A Laugh, A Tear, Imsa, Crash & Learn, Sudden Impact, Ladyflex, Mysteries of the Ancient World*.*

IIDH 1942

426 Rue La Bortif
Paris, 75008
Staff: Bruno Rene Huchez, Caroline Guicheux, Murie-Laure Hebrard, Jeanne Auffray.

Programs: *Little Dracula, Barnyard Commando, Denver, Clementine, Prince Valiant, Retour Vers Le Futur*... All animated series.

INA 305
France

Independent Producers Group 2437
Sumatralaan 47
Ag Hilversum, The Netherlands 1200

INI Entertainment Group Inc. 105
11150 W. Olympic Blvd.
Suite 700
Los Angeles, CA 90064

International Droits et Divers Holding 1942
124 Ru de la Boetie
Paris, France 75008

International Tele-Film Enterprises 433
47 Densley Ave.
Toronto, Ontario, Canada M6M 5A8

Staff: Stuart Grant, Randi Perry.
Programs: *The Hound of London, The Cowboys, Thirteen of the Best, Hollywood Specials, Paper Camera*.

ITEL 1853
48 Leicester Square
London, England WC2H7FB

Staff: Andrew Macbean, Joel Denton, Chris Fletcher, Joe Kennedy.
Programs: *Framed*, Unnatural Causes*, Riders*, Wild India*, Power Plays*, National Geographic Television Catalogue*.

Intersound Inc. 805
8746 Sunset Boulevard
Los Angeles, CA 90069

Staff: Kent Harrison Hayes, Garry Morris.
Service: post-production studio specializing in dubbing and subtitling programming into different languages. Current projects include *The Young Indiana Jones Chronicles, Cheers, Flying Doctors, Neon Rider*.

Intertelecom/Stafford Enright 106
1341 Ocean Ave. Ste. 544
Santa Monica, CA 90401

Ironstar Communications Inc. 433
65 Heward Avenue, Suite 107
Toronto, Ontario, Canada M4M 2T5

Staff: Derek McGillivray.
Programs: *Housecalls, Wonder Why?, Everyday Workout*.

JTC Distribution 300
12711 Ventura Boulevard
Studio City, CA 91604

Staff: Ritch Colbert, Jim Marrinan, Henry Urick, Mike Russo, Armando Nunez, Richard Easthouse, Janet Bass, Charlie Keys, Sam Peck, Dora-lea Rosenberg.
Programs: *Motor-Week*, The George Michael Sports Machine, Every Breath You Take*, Action 11*, Movie of the Month III*, Mini-Gold**.

J E International 103
Van Kleefkade 15
Ba Aalsmeer, The Netherlands 1431

J.A.C. 305
93 Champs-Elysees
Paris, France 75008

Jams Productions Inc. 433
1262 Don Mills Rd. #203
Toronto, Ontario, Canada M3B 2W7

Staff: Marion Schwarz, Alan Schwarz, Susan Schwarz.
Programs: *The Bubble Break** (series devoted to issues and concerns of grandparents).

Jim James Productions 2210
7822 Salt Lake Drive
Huntington Park, CA 90255

Jingle 305
Domaine de la Combe
Saint Yreux, France 16710

Katz Television Group 505
125 West 55th St.
New York, NY 10019

Staff: Peter Gouliazian, Tom Olson, Paul Anzen, Lucille Luongo, Jim Beloyianis, Jim Joyella, Jack Higgins, Marty Ozer, Michael Hugger, Jay Friesel, John von Soosten, Bill Carroll, Ruth Lee, Bill Hall, Janet May, Joyce Rodriguez, Lisa Hollaender.
Services: Advertising sales representatives and programing consultants.

Keystone Communications 1855
303 East South Temple
Salt Lake City, UT 84111-1226

Staff: David Simmons, Barry McCann, Charles Fedorko, Douglas Jessop, Keith Buckley, Lorelei Hibbert, Diane Lewis.
Services: Satellite transmission services. K2 Skylink—full-time circuit for occasional video to Japan & the Pacific Rim. Satellite media tours.

King World Productions 2173
1700 Broadway, 35th Floor
New York, NY 10019

Staff: Roger King, Michael King, Stephen W. Palley, Fred Cohen, Scott Towle, Jeffrey Epstein, Erni DiMassa, Moira Farrell, Allyson Kossow, Donald Prijatel.
Programs: *American Journal*, The Les Brown Show*, Wheel of Fortune, Jeopardy, The Oprah Winfrey Show, Inside Edition*.

Koch Communications 2351
1650 Broadway
Suite 408
New York, NY 10019

Staff: Leonard Koch, Lori Koch, Nina Koch.
Programs: Features/packages—*Koch Movie Package, Colorized Classics, Sports—Bill Flemming's College Football Previews, Bill Flemming's College Basketball Previews, Specials—Zooing, Dick Clark's Golden Greats, Komedie U All Stars, Soundcheck*. First-run series—*Zooing*.

Larry Harmon Pictures Corp. 813

7080 Hollywood Boulevard, Suite 202
Hollywood, CA 90028

Staff: Larry Harmon, Susan Harmon, Jerry Digney, Marci Breth, George Leon.
Programs: Syndicator, producer, program distributor, licensor.

Le Tassili Productions and Distribution 433
687 Querbes Ave. #7
Outremont, Quebec, Canada H2V3W6

Leda Films SA 155
Av Paseo Colon 221
2 Piso
Buenos Aires, Argentina 1399

Staff: Pedro Felix Leda, Renato Leda, Roberto Garcia Barros.
Programs: *Telenovellas—Princesa Celeste, Rebelde*. Series—*Mi Orro Yo*.

Leo Productions 305

Litton Syndications Inc. 1991
600 Fairmont Ave., Suite 100
Suite 310
Towson, MD 21204

Staff: David Morgan, Bill Behrens, Bob Neece, Carol Hayes, Joann Kreit, Tracy Seifert, Sandra Bowie, Robin Yasinow.
Programs: *The Extremists, Greatest Sports Legends*, Life Choices with Eric Chapman*, Star Kids Challenge**.

Logos 305

M&M Syndications Inc. 2622
1000 Laurel Oak Corp. Center
Suite 108
Voorhees, NJ 08043

M.A. Kempner Inc. 2073
11820 Fountainside Circle
Boynton Beach, FL 33437

Staff: Marvin A. Kempner, Glenn Seger.
Programs: *Escape 600*, 45 hours of first-run cartoons, seven feature films, documentaries.

M.C. Stuart & Associates 2073
88 Hightett St.
Melbourne, Victoria, Australia 3121

Staff: Max Stuart, Marvin Kempner.
Programs: *Documentary—Taronga—Wildly Different, Heartbeat of the Coral Coast, Shark vs. The Great White Shark*. Features—*The Long Line*. Animation—*Sotex* nonviolent animation package.*

M5 305
168 Rue Saint-Charles
Paris, France 75015

Major League Baseball Productions 1005
3 Empire Blvd.
4th Floor
South Hackensack, NJ 07606

Marathon 305
France

Marketing Resources Plus 544
Suite 350
Redwood City, CA 94065

Staff: Dennis L. McNeill, Eugene F. Sokol, Roger Cooper, Brian Brady, Peter Chislett, Brenda McMahon, Neil Epstein, Peter Wickwire.
Services: Broadcast Management Plus (BMP) TV station products—*Xpresspot, Salesbeat, Caliberplus*. Program Scheduler, Station Asset Manager. Swapware (SWAP) products—*Swap, Swaptrac, Swaplan, Swapline*.

MCM Communications 2274
23418 Blythe Street
West Hills, CA 91304

Staff: Linda McMann, Michael McMann, Judith L. Bernat.
Program: *News/Educational/Children: News 101*.

MCM Entertainment 2274
23418 Blythe St.
West Hills, CA 91304

Medallion TV Enterprises Inc. 2043
8831 Sunset Boulevard
Suite 100
West Hollywood, CA 90069

Metro-Goldwyn-Mayer 109
1000 W. Washington Blvd.
Suite 5046
Culver City, CA 90232

Staff: Sid Cohen, Josh Elbaum, Bill Lee, Gary Marenzi, Gilberte de Turenne, Lyle Foster, Noranne Frisby, Bob Greenstein, Ken Meyer, Donald Mirisch, Deborah Snyder, Joy Abbott, Honey Bertram, Ada La Greca, Jack Smith, Steve Bradbury, Susan Austin, Sue Rayner, Mindy Rothstein, Lee Aranow, Don Golden, Wendy Kravitz, Ed Monahan, Lyle Foster, Bill Wineberg, Mira Quinn, Andrew Lerman, Sylvie Lebosse, William Wells, Greg Ell, Osvaldo Barzelotto, Felipe Vial.
Programs: *The Lion's Pride** (19 theatrical features), *In the Heat of the Night*, *MGM/UA Features, The New Twilight Zone, Fame, Sea Hunt, thirtysomething, Rat Patrol, Bat Masterson, Highway Patrol, Patty Duke Show*. MGM International Television Distribution. **Programs:** *Freshman Dorm, Nightmare Cafe, James Bond Jr., In the Heat of the Night, The Young Riders, thirtysomething, Against the Law, Dark Shadows, Fatal Memories, Miss America: Behind the Crown, In the Arms of a Killer, Lady Against the Odds, Those Secrets, Finding the Way Home, Night Visions*, various new theatricals, United Artists Features Library. Cartoons—*The Pink Panther, The Ant and the Aardvark, Roland and Rat-fink*.

Metro-Goldwyn-Mayer 109
1000 W. Washington Blvd.
Suite 5046
Culver City, CA 90232

Staff: Sid Cohen, Josh Elbaum, Bill Lee, Gary Marenzi, Gilberte de Turenne, Lyle Foster, Noranne Frisby, Bob Greenstein, Ken Meyer, Donald Mirisch, Deborah Snyder, Joy Abbott, Honey Bertram, Ada La Greca, Jack Smith, Steve Bradbury, Susan Austin, Sue Rayner, Mindy Rothstein, Lee Aranow, Don Golden, Wendy Kravitz, Ed Monahan, Lyle Foster, Bill Wineberg, Mira Quinn, Andrew Lerman, Sylvie Lebosse, William Wells, Greg Ell, Osvaldo Barzelotto, Felipe Vial.
Programs: *The Lion's Pride** (19 theatrical features), *In the Heat of the Night*, *MGM/UA Features, The New Twilight Zone, Fame, Sea Hunt, thirtysomething, Rat Patrol, Bat Masterson, Highway Patrol, Patty Duke Show*. MGM International Television Distribution. **Programs:** *Freshman Dorm, Nightmare Cafe, James Bond Jr., In the Heat of the Night, The Young Riders, thirtysomething, Against the Law, Dark Shadows, Fatal Memories, Miss America: Behind the Crown, In the Arms of a Killer, Lady Against the Odds, Those Secrets, Finding the Way Home, Night Visions*, various new theatricals, United Artists Features Library. Cartoons—*The Pink Panther, The Ant and the Aardvark, Roland and Rat-fink*.

MGM/Perin Inc. 2157
104 East 40th St.
Suite 303
New York, NY 10016

Staff: Marvin M. Grieve, Richard Perin, Fran Reiter, Charlotte Sweet.

Stephanie Beatty, Steve Blechman, Donna Tracey. **Programs:** *Mental Soup*, The Clever Cleaver Bros.*, Night Flight, Nash & Zullo's Offbeat Sportsbeat, Story of a People...A Dream Deferred, The Other Side of Victory, Mrs. America Pageant, Tribute to the Stooges, The Gathering Storm, Churchill and the Generals, Heartstoppers...Horror at the Movies*.

MTM Sales Inc. 2550
150 E. 52nd St.
New York, NY 10022

Staff: Jack Oken, Charles Lizzo, Don Gorman, Ted Van Erk, Matthew Shapiro, Lou Dennig.

Montreux Int'l TV Symposium 1754
19 Murray Ave.
Port Washington, NY 11050

Moving Pictures International 138
5225 Wilshire Blvd.
Suite 900
Los Angeles, CA 90036

MTM Television Distribution 705
4024 Radford Ave.
Studio City, CA 91406

Staff: Kevin Tannehill, Marc Grayson, Tony Dwyer, Peter Preis, Rick Shae, Steve Orr, Steve Barbour, Brad Bennett, John Buckholz.
Programs: *Xuxa, Rescue 911, Evening Shade*.

MTV Networks 1032
1515 Broadway
New York, NY 10036

Muller Media 623
23 East 39th St.
New York, NY 10016

Staff: Robert B. Muller, Daniel E. Mulholland, Gergory Muller, Dolly Ciriona.
Programs: *Smoke Screens* (package of 10 theatricals)*, *The Wild Ones* (10 theatricals)*, *Scratch, AFT Colorized Classic 7*.

Multimedia Entertainment 1973
45 Rockefeller Plaza
35th Floor
New York, NY 10111

Staff: Robert Turner, Richard C. Cooney, Bruce Johansen, Tom Shannon, Diane L. Sasse, Fred Petrosino, Ethan J. Podell.
Programs: *Donahue, Sally Jessy Raphael, Jerry Springer, Rush Limbaugh, Weekday with Rob Weller and Dana Fleming*, The I-File*, Sweating Bullets*.

Multimedia Group of Canada 433
5225 Berri St.
Montreal, Quebec, Canada H2J 2S4

Staff: Jacques Bouchard, Michael D. Murphy, Michel Zgarka, Sari Buksner.
Programs: *Documentary—The Embrace of the Samurai, Stopwatch, Cultural/Social Trends—Shaman Never Die, Turning Sixteen, Montreal Off, Growing Up In The South, Horn of Africa, USSR: The State of A Nation's Soul, Scouts, Science—Omni Science! The Science Show, Fiction—Love And Bananas, Once Upon A School Night, Comedy—Just Kidding, Children—Kitty Cats, Cirkissimo, A Touch Of Genius, Animated—Just Say No!, The Joy Of Life, The Wonderful Series—Tale of the Wonderful Potato, The Wonderful Tale Of Music, Sex: A Guide For The Young, Safe For Life, A Journey Towards Birth: So, That's How, Trouble. Open Book: Shorts—The Globe, Animal/Nature—Northern Lights, In Wilderness, Profession Nature, Lake That Fell To Earth, Variety/Music—Cirque Du Soleil, Ballroom Dancing, World Philharmonic Orchestra. In Production: Animated—Tale of the Wonderful World, Mine De Rien, Frontiers of The Mind, Cultural/Social Trends—Clip Art, Animal/Nature—Prairie Grasslands, Profession Nature. In Development: Animated—The Wonderful Matter Of Hats, The Won-*

derful Old Testament. Comedy—*Local World Stories.* Documentary. *Stop-watch Phase.* Cultural/Social Trends—*Gold Diggers.* *Malamba.*

N

N.I.B. Inc. 1751
12301 Wilshire Blvd.
Suite 414
Los Angeles, CA 90025

Staff: Sam Ashenofsky, Kerry Andrews, Nancy Garrett, John Donahue, Melody Walton, Laura Griffin.

NBA Entertainment Inc. 2042
450 Harmon Meadow Blvd.
Secaucus, NJ 07094

NBCU 305
48 Rue Montmartre
Paris, France 75002

NDR International TV-Produktions GmbH 1015
Rutersbarg 46
D-2000 Hamburg 54

Staff: Heinz Lehmann, Christiane Wittlich, Christiane Welger. **Programs:** *High Society.* *Harry & Sunny.* *The Mail Train Robbery.* *The Fight for the Holy Mountain.* *Rescuer.*

Nelvana Limited 147
32 Allantlc Avenue
Toronto, Ontario,
Canada M6K 1X8

Nest Entertainment Inc. 147
6100 Colwell Blvd.
Irving, TX 75039

Network Programs International 1843
11811 North Tatum Blvd.
Suite 3031
Phoenix, AZ 85028

Staff: Richard Shaw, Jeff Morris. **Programs:** *The Greatest Race on Earth* (miniseries); *America's Biggest Oil Spill**; *Alaska at War* (special); *Great Railway Adventures of Europe**; *The Alaska Series.* *Thomas & Beulah* (special). *Science and Technology Today* (specials). *Ride the Rails—America's Living History** (series).

New Visions Syndications Inc. 1954
P.O. Box 599
Aspen, CO 81612

Staff: Jack Brendlinger, Carolyn Smith, Anne Perez, Debra Demin, Rodney Jacobs, Klaus Lehmann. **Programs:** *Performance.* *All the Kings Horses II.* *Pedal to the Medal: The Rusty Wallace Story.* *Courage and Defiance: The Scott Pruett Story.* *Legacy of Speed: The Andretti Story.* *The Fast Frontier: The World of Hydroplane Racing.* *Nascar Racing with Bill Elliott**. *Travelin' On: Smoky Mountains**. *Bobby Rahal: Strategies and Tactics**. *Mountain Top Ski Series.*

News Travel Network 513
747 Front Street
San Francisco, CA 94111

NHK (Japan Broadcasting Corp.) 422
2-2-1, Jinnan, Shibuya-Ku
Tokyo, Japan 150-01

Staff: Yasuji Hara, Tsunehiko Ikegami, Toru Hirota, Toru Uchida, Satoru Noguchi, Shigeru Nakada, Nobuo Isobe, Masaru Yoshida, Hirokazu Nishimiyama, Mayumi Akane. **Programs:** *The Crator Lions in*

Ngorongoro. *Chemical Weapons.* *The Whale Shark.* *World Music Album: The Newest Trend.* *Fun with Science.*

Nippon Animation/Fuji Eight 1945
10-11, Ginza 7-Chome
Chuo-Ku
Tokyo, Japan 104

O

Orion TV International 432
1888 Century Park East
Los Angeles, CA 90067

Staff: Diane Keating, Kathleen Hrick, Dawn Snyder. **Programs:** Feature films—"Love Field"; "The Dark Half"; "Robocop 3"; "Clifford"; "Car 54, Where are You?"; "Married to It"; "The Favor"; "China Moon"; "There Goes my Baby"; "Blue Sky".

P

Pandora International 333
10 Rockefeller Plaza
Suite 609
New York, NY 10020

Staff: Christian Bourguignon, Howard France, Ken Dubow, Jesse Weatherby, Ray Yincer, Len Soglio, Catherine Frizat, Liliana Lombardero. **Programs:** *Hollywood Babylon**. *Passport I**. *Hot Tickets**. *Empire of Terror**. *First Images**. *Love and Adventure**.

Paragon International Inc. 433

119 Spadina Ave.
Suite 900
Toronto, Ontario
Canada M5V 2L1

Paramount Television 1111
5555 Melrose Avenue
Los Angeles, CA 90038

Staff: Kerry McCluggage, Steve Goldman, Frank Kelly, Joel Berman, Meryl Cohen, Carole Harmon, Mike Mellon, Phil Murphy, John Nogawski, Bruce Pottash, Bob Sheehan, Emeline Davis, Stan Justice, Rich Iazetta, Dick Montgomery, Mike Kerans, Richard Golden, Mindy Kaplan, Robert Wussler, Maura McDonough, Liz Firalio, Dave Jacuemin, Carole Zerback, Mark Dvornik, Stuart Marcus, Lisa Chandler, Al Rothstein, John Morrow, Susan Stamm, Bruce Gordon, Joe Lucas, Susan Bender, Patrick Stambaugh, David Coombes, Julie Wineberg, Stephen Carey, Malcolm Orme, Kevin Keeley. **Programs:** *Dear John.* *Brothers.* *Webster.* *Cheers.* *Family Ties.* *Taxi.* *Happy Days.* *The Complete Star Trek.* *Mission Impossible.* *The Untouchables.* First-run series—*Arsenio Hall Show.* *Star Trek: The Next Generation.* *Star Trek: Deep Space Nine.* *Entertainment Tonight/Entertainment Tonight 60.* *The Maury Povich Show.* *The Untouchables.* Features/ packages—Portfolio XV, Portfolio XIII, Portfolio XII, Portfolio XI Special Edition III, Special Edition II, Special Edition I, Preview V, Preview IV, Preview III, The Untouchables, Paramount Family Festival III. Miniseries—*Winds of War.*

Peter Rodgers Organization Ltd. 704
P.O. Box 2759
Beverly Hills, CA 90213

Petry Television Inc. 2390
3 East 54th Street
New York, NY 10022

PM Entertainment Group Inc. 244
16780 Schoenborn St.
Sepulveda, CA 91343

Staff: George Shamieh, Jim Stern, Dee Chavez. **Programs:** *C.I.A. code Name Alexa.* *Street Crimes.* *Maximum Force.* *Final Impact.* *Deadly Bet.* *Ring of Fire II: Blood & Steel.* *Intent to Kill.* *A Time to Die.* *Alien Intruder.* *Quiet Fire.* *American Born.* *Deadly Breed.* *Out for Blood.* *Shotgun.* *Sinners.*

Producers Group Intl (USA) 1051
11110 Ohio Ave., Suite 200
Los Angeles, CA 90025

Staff: Mel Giniger, Rosamaria Gonzalez, Maricarmen Rebolgar. **Programs:** *Radio Detectives**. *The Girl from Tomorrow.* *It's a Knockout.* *Dust & Blood.* *Rock Around the World.* *Jose Carreras-A Life Story.* *The Little Kidnappers.*

Producers Syndication Co. 2376
11080 West Olympic Blvd.
Los Angeles, CA 90064

Staff: Sy Shapiro, Andrea Miller. **Programs:** Features/Packages—"Midnight Witness." "Silent Victim." "The Killing Streets." "Rage." "Trespass." "Cold Heat." "Scared Stiff."

The Program Exchange 315
375 Hudson St.
New York, NY 10014-3620

Staff: Allen Banks, Jack Irving, Chris Hallowell, Susan Radden, Beth Kempner, Esther Sloane, Jane Myer-

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 State Farm Insurance
 One State Farm Plaza
 Bloomington, IL 61710-0001
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 (309) 766-2063
 State Farm Fire and Casualty Company Home Office: Bloomington, Illinois

son, Josephine Ho, Deborah Sheldon. **Programs:** Children's—*Dennis the Menace*. *The Woody Woodpecker Show*. *The Flintstones*. *Garfield and Friends**. *Bullwinkle*. *Rocky and his Friends*. *Underdog*. *Uncle Waldo's Cartoon Show*. *Tennessee Tuxedo and his Tales*. *Dudley Do-Right and his Friends*. *Young Samson*. *Space Kidettes*. *King Leonardo*. *The Bear Family*. *Inch-High Private Eye*. *Wheeler and the Chopper Bunch*. *Goober & the Ghost Chasers*. *Where's Huddles*. *Bufoad Files/Gallop-Ghost*. *Jana of the Jungle*. *Bisketts*. *MGM*. *Warner*. *Tom & Jerry Cartoon Show*. *Popeye*. *Off-Net Series*—*Bewitched*. *I Dream of Jeannie*. *Abbott & Costello*. *The Partridge Family*. *The Brady Bunch*. *Laverne & Shirley*. *The Odd Couple*.

The Protele 605
2121 Avenue of the Stars
Suite 2300
Los Angeles, CA 90067

R

Radiotelevision Espanola 304
Govelas 35-37
La Florida
Madrid, Spain 28023

Staff: David Nogueira, Javier de Paul, Paloma Anula. **Programs:** *Brigada Central II*. *Una Gloria Nacional (A National Glory)*. *La Fiebre Del Oro (Gold Fever)*. *Tango*. *Hasta Luego Cocodrilo*.

Raycom Inc. 2643
P.O. Box 33367
Charlotte, NC 28233

Staff: Rick Ray, Dee Ray, Ken Haines, Pat LePlatney, Jim Duncan, Michael Fanning, Beth Ann Davis, Peter Moore, Ray Warren, Judy Jenkins. **Programs:** *Specials—America Comes to Graceland**. *Elvis: His Life and Times**. *Sports—Atlantic Coast Conference Basketball*. *Big Eight Conference Basketball*. *Metro Conference Basketball*. *Pac-10 Conference Basketball*. *Southwest Conference Basketball*. *Southwest Conference Football*. *Houston Oilers Preseason Football*. *Kickoff Classic*. *Disneyland Pigskin Classic*. *Freedom Bowl*. *Blockbuster Bowl*. *Alamo Bowl*. *Diet Pepsi Tournament of Champions*. *Nat Smith Award Show*. *Pizza Hut College Bowl on ABC*.

RCH Television/INTV 916
Avenida De Las Americas No. 65-82
Bogota, Columbia

Reel Movies International 1843
8235 Douglas Avenue, Ste. 770
Dallas, TX 75225

Staff: Tom T. Moore, Dena Moore. **Programs:** *Reel Diamond* (300 motion pictures). *Reel Gold* (500 motion pictures). *Iditarod 1991—Gold and Glory* (documentary). *America's Biggest Oil Spill* (documentary).

Republic Pictures Corporation 2243
12636 Beatrice Street
Los Angeles, CA 90066

Staff: Russell Goldsmith, Chuck Larsen, Joe Levinsohn, Glenn Ross Sr., Laurie K. Turner, Paul Surmi, Ryan Shiotani, Linda Lieberman, Lisa Woodcock, Diana Foster, Gene Lavelle, Brian Neimark, Larry Garrett. **Programs:** *Features/packages*—All Nite Movies, Republic Premiere One, Republic Premiere Two, Republic Premiere Three, Republic Premiere Four, Color Movies 3, Color Movies 4, Color Movies 5, Showcase One, Take 3, John Wayne Collection, Hollywood Stars, Hollywood One, Action-Packed Package, Classic Comedy, Republic Senials, Home of the Cowboys, Serial Movies, Holiday

Features. *Animated Features*. *Animated Cartoons*. *Off-net series*—*Beauty and the Beast*. *Bonanza*. *Get Smart*. *The High Chaparral*. *Victory at Sea*. *Car 54 Where Are You?*. *Bill Cosby Show*. *Dr. Kildare*. *I Spy*. *Specials*—*Cliffhanger* *Serial Specials*. *Champions*. *Theatrical Cartoons*. *Mini-series*—*Son of the Morning Star*. *Separate But Equal*. *Love*. *Lies and Murder*. *Born to Lose*. *Overkill*. *Somebody's Daughter*. *Child of Rage*. *Shades of Gray*. *One Against the Wind*. *I Posed for Playboy*. *Bare Essentials*. *Fire: Trapped on the 37th Floor*. *Lucy & Desi: Before the Laughter*. *Class Cruise*. *Fulfillment*. *Liberace*. *Indiscreet*. *Jesse*. *Mistress*. *Promised a Miracle*. *When the Time Comes*. *Eye on the Sparrow*. *Family Sins*.

RHI Television Sales/ New Line Television 336

RHI Television Sales
156 West 56th St.
New York, N.Y. 10019

Staff: Robert Shaye, Michael Lynn, Robert Halmi Jr., Robert Friedman, Rolf Mitweg, David Spiegelman, Marc Brody, Vicky Gregorian, Dennis Boyle, Don Tillman, K.C. Schuberg, Alison Shallcross. **Programs:** *First-run series*—*Earth Works*. *Dracula-The Series*. *Film packages*—*New Line One*. *New Line Cinema*. *Hal Roach Classics Volume I*. *Colorized Classics*.

Richard Kidd Productions Inc. 200
1111 Bagby, Suite 2690
Houston, TX 77002

Staff: Holly O'Dell, Lisa Carroll, Richard Kidd, Barbara Ratliff. **Programs:** *Texaco Star National Academic Championship* (offered free).

The Ritzy-Carlton Hotel Company 2423
3414 Peachtree Rd. N.E.
Suite 300
Atlanta, GA 30326

Rosnay International 612
6 Rue Robert Estienne
Paris, France 75008

Staff: Guy de Rosnay, Jacqueline de Rosnay. **Services:** Rosnay is attending to acquire product for Europe.

Rysler Entertainment 2052
3723 W. Olive Avenue
Burbank, CA 91505

Staff: Keith Samples, Tim Helfet, Richard Nailling, Ami Hope Witt, Joe Mirabella, Jerry Jameson, Mark Lipps, Dawn Rosenquist, Joy Ibarrientos. **Programs:** *Wavelength**. *Highlander*. *Prime Suspect*. *Sports Illustrated Specials**. *Okavango**. *Saved by the Bell*. *Uptown Comedy Club*. *Rysler Premiere Network I*. *When it Was a Game*. *Desperate Passage Series*. *Secret Files of J. Edgar Hoover*.

S

SFM Entertainment 902
1180 Avenue of the Americas
10th Floor
New York, NY 120036

Staff: Stan Moger, Jordan Ringel, Cyndy Wynne, Amy Sauterieg. **Programs:** *Features/packages*—*Ten Gentlemen From West Point*. *Anything Goes*. *The Luck of the Irish*. *The Big Fisherman*. *The Phantom Tollbooth*. *Grank Prix*. *Take Me Out to the Ballgame*. *Animals Are Beautiful People*. *The Flame and the Arrow*. *The Desert Song*. *Lassie Come Home*. *Anchor Aweigh*. *Jungle Book*. *Animated*—*The Yum Yums*. *Dennis the Menace*. *Mayday for Mother*. *Here Comes The Grump*. *Documentaries*—

March of Time. *Crusade in the Pacific*. *Crusade in Europe*. *Dayan's Israel*. *The Indomitable Teddy Roosevelt*. *The Golden Twenties*. *The Vatican*. *The Made-For-TV Election*. *Pillar of Fire*. *Visions of Light*. *Children*—*Zoobilee Zoo*. *Cooking*—*Diene Lucas Cooking*. *New Series*—*Hot Country Nights*. *Marriage Counselor with Dr. Judith Kuriansky*. *Series*—*Wichita Town*. *American Wit & Humor*. *The Adventures of Jim Bowie*. *The Joe Bishop Show*. *The Barbara Stanwyck Show*. *All Family Musical Specials*—*Sea World Summer Adventure Preview*. *Sea World Miracle Babies & Friends*. *Sea World All-Star Lane Star Celebration*. *Sea World Summer Night Magic*. *Sea World Star Spangled Summer*. *Sea World Mother Earth Celebration*. *Sea World Family Spectacular*. *A Busch Gardens/Sea World Summer Safari*. *Farm Aid IV: An All-Star Concert For America*.

Saban Entertainment 523
4000 W. Alameda Ave.
Burbank, CA 91505

Staff: Haim Saban, Mel Woods, Bill Josey, Lance Robbins, Ron Kenan, Eric Rollman, Joel Andryck, Elie Dekel, Ellen Levy, Winston Richard, David Goodman, Nan Halperin, Mark Lieber, Peter Schmid. **Programs:** *The Halo Spencer Show**. *Mad Scientist Toon Club**. *Saban's Toon of the Month**. *Films*—*Saban Movie Network**. *Saban Entertainment Movies**.

Saban International 523
4000 West Alameda ave.
Burbank, CA 91505

Staff: Haim Saban, Stan Golden, Michel Welter. **Programs:** *X-Men**. *Tic Tac Toons**. *Journey to the Heart of the World**. *Huckleberry Finn**. *Saban's Gulliver's Travels**. *Saban's Around the World in Eighty Dreams**. *Three Little Ghosts Afraid of the Dark**. *Telefilms*—*Silent Thunder**. *A Nightmare in the Daylight**. *Shattered Silence**. *Black Death**. *Victim of Beauty**. *Stranded**. *Prime time series*—*Jack's Place**. *Unsolved Mysteries**. *Dangerous Desire**. *Round Trip to Heaven**. *A Passion for Murder**. *Blind Vision**. *Anything for Love**. *Prey of the Chameleon**.

Sachs Film Distribution Inc. 1763
12301 Wilshire Blvd, Suite 611
Los Angeles, CA 90025

Staff: Jerry Sachs, Bill Vertin, Barbara Schewcke.

Samuel Goldwyn Television 323
10203 Santa Monica Blvd.
Los Angeles, CA 90067

Staff: Samuel Goldwyn Jr., Meyer Gottlieb, Dick Askin, Casey Lanken, Adam Lloyd, Audrey Chan, Leonie de Picciotto, Dan Gelfand, Richard Bornstein, Michelle Abbrecht, Gary Perchick, Hans Turner, Jill Osaka, Norman Flicker, J. Michael Byrd, Gary Phillips, Jeri Sacks, Ronald Geagan, Laura Edelman, Stephanie Kluff, Saralo MacGregor, Bob Quintero. **Programs:** *Features/packages*—*Samuel Goldwyn Theatre II**. *November Gold 4**. *November Gold 3*. *November Gold 2*. *Series-first run*—*Showtime Comedy Spotlight**. *American Gladiators*. *Why Didn't I Think of That?*.

San Francisco Film & Video Arts Commission 1742
City Hall Room 200
San Francisco, CA 94102

Staff: Lorrail Rominger, Joe O'Kane, Dawn Keezer, Julie Armstrong. **Services:** *Location services**. *production services**. *locations for filming**.

Scott Entertainment Inc. 629
P.O. Box 554
Westbury, NY 11590

Staff: Scott Sobel. **Programs:** *Features/*

packages—*Movie/TV catalog* (over 700 films). *Haunted Hollywood* (16 features). *Drive In Theater* (teen B movies). *Off-net series*—*Movie/TV catalog*—over 1,000 half-hours. *Nostalgia Network*. *Casebook of Sherlock Homes*. *Program Inserts*—*TV Facts* (50, one-minute inserts). *Specials*—*When the Applause Died*. *Death in Hollywood*. *The Dealers in Death*. *The Many Faces of Sherlock Homes*.

Select Media Communications 2642
152 West 57th Street
New York, NY 10019

Staff: Mitch Gutkowski, Claire Scully, Marc Juris, Carol Blank, Linda Vaccarino, Michael Haigney, Paul Fiore, Pam Politano, Man Kimura, Joe Sangillo, Sonia Zachary. **Programs:** *Ask Professor Nutrition*. *Beauty of Success*. *Behind the Wheel*. *Breathtaking Moments*. *Earth News*. *Healthbreak*. *How Sweet It Is*. *The Inside Scoop*. *Inspirations*. *Intermission*. *Music Quiz*. *Music Scoupe*. *My Favorite Book*. *One Across*. *Portrait of a Teacher*. *Quick Schtick*. *The Real Scoop*. *Seasides*. *Secrets of the Horror Hall of Fame*. *Stanley's Helpful Hints*. *Sweet Dreams*. *To Be Or Not to Be*. *Today in Music History*. *We're Talking Country*. *Whodunit*. *Women of Worth*. *Specials*—*The Horror Hall of Fame III*. *The Horror Hall of Fame IV*. *Triumph & Tragedy*. *Espy Awards*. **Feature Films:** *The Select Collection*. *The Select Collection II*.

Select Inc. 1959
575 Fifth Avenue
11th Floor
New York, NY 10017

Staff: L. Donald Robinson, Raymond J. Johns, Janeen Bjork, Tom Bumbiera, Lanie Richberger, Andrea Kocerha, David Schwartz, James Murtagh, Steve Jones, Dave Ware. **Service:** Station representation.

SFM Entertainment 902
1180 Ave. of the Americas
10th Floor
New York, NY 10036

SFP 305
36 Rue Des Alouettes
Paris, France 75019

SNI Sports Network Inc. 903
7000 Chippewa, Ste. 200
St. Louis, MO 63119-0000

Son & Lumiere 305
France

Sprint Telemedia 2610
6666 West 110th Street
Overland Park, KS 66211

Staff: Sharon Lundeen, Ray Hill, Steve Wasserman, Al Michaels, Mike Klein, Nick Sample. **Services:** *FON Promotions*. *Opinion Plus*. *SprintFAX*.

Sunbow International 2391
130 Fifth Avenue
New York, NY 10011

Staff: Thomas L. Griffin, Joe Bacal, C.J. Kettler, David Wolfos, Ellen Postman, Carolie Weitzman, Nina Hahn, Arthur Heller. **Programs:** *Conan the Adventurer**. *My Little Pony Tales**. *Bucky O'Hare*. *Transformers**. *G.I. Joe**. *My Little Pony N' Friends*. *Game Shows*—*Connect Four*. *Gueststars*. *Pictionary*. *A Question of Scruples*. *Specials*—*Sunbow Super Specials*.

Sur Corporation 1055
601 Brickell Key Drive
Suite 100
Miami, FL 33131

System TV 305

Talk Productions 1013

Box 253
Elmhurst, IL 60125-253

Staff: Jerry Ostry, Joel Silverman, Andy Malsiner. **Programs:** *Hollywood One Minute Pet Tips*. *Hollywood Celebrity Animals*. *Animal Doc*.

T

Taurus Media Sales Inc. 900
1133 6th Ave.
New York, NY 10580

Telefilm Canada 433
9350 Wilshire Blvd, Suite 400
Beverly Hills, CA 90212

Telemages 305
France

Telemundo Group Inc. 1103
2470 W. 8th Ave
Hialeah, FL 33010

Telepool 1015
Sonnenstrasse 21
D-8000
Munich 2, Germany

Staff: Horst Vetter. **Programs:** *Sites of the World's Cultures*.

Telerap Inc. 723
875 Third Avenue
New York, NY 10022

Staff: Al Masini, Steve Herson, Jay Isabella, Tom Tilson, Larry Goldberg, John McMorrow, Andy Feinstein, Lisa Brown, Amy Carney, Murray Berkowitz, Cindy Augustine, Bob Miggins, Jim Monahan, Dave Hills, Mary Jane Kelley, Ed Kroninger.

Television Program Enterprises 823
1 Dag Hammarskjold Plaza
30th Floor
New York, NY 10017

Staff: Al Masini, Phil Flannagan, Mary Jane Hastings, Rick Meril, Harvey Gamm, Noreen Donovan, Maureen Noonan, Peggy Woop, Delores Difilippi, Darrylane Oliva, Ken Kolb, John J. Tierney, Richard Buck, Dick Brown, Jack Steng, Frank Di Graci, Mayre K. Williams, Len Spagnoletti.

Programs: *Ed McMahon's Star Search*. *Lifestyles of the Rich and Famous*. *Runaway with the Rich and Famous*. *Entertainment Tonight*. *Emergency Call*. *The Judge*. *Off-Net Series*—*Highway to Heaven*. *Fame*. *Fortune & Romance*. *Highlander*. *Animated*—*Widget*. *Mr. Bogus*. *Specials*—*The Rich and Famous World's Best*. *United States Air Show*. *Supermodel of the World 1993*. *SFM Holiday Network*.

The Television Syndication Company 2230
501 Sabal Lake Dr. #105
Longwood, FL 32779

Staff: Cassie M. Yde, Robert E. Yde. **Programs:** *First-run series*—*The Best is Yet to Come**. *Entertainment Time Out**. *Kingdom of the Wolf**. *Lifestyle**. *Robin H. d**. *TVS Presents**. *TVS World Showcase**. *Specials*—*Bangkok*. *Bali and Beyond*. *Beluga**. *Bimini by the Sea*. *Countdown to the New Year**. *Cowboys*. *Indians and UFOs*. *Crucified for his Conscience**. *Dolphins*. *Home to the Sea**. *East Entrance**. *Elvis—A Portrait by his Friends**. *Eye on Ecology*: *Saltwater Fish Farming*. *Girls on Fire*—*The Hottest Strippers of the Year**. *Heaven or Hell**. *How to Do Business in Eastern Europe**. *I Am Staying**. *The Incredible Camel**. *International Dance Competition*. *Julian Lennon & Friends*. *The Mangyans**. *Metros of the World**. *Money*. *Money*. *Money**.

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TRT Communications Inc. 2612
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Ste. 1100
Washington, DC 20004-1789

The TV Executive 1943
216 East 75th Street
New York, NY 10021

Twentieth Television 2091
P.O. Box 900

Beverly Hills, CA 90213

Staff: Lucie Salhany, Greg Meidel, Ken Solomon, Len Grossi, Peter Marino, David LaFontaine, Howard Green, Steven Nalevansly, Vance Van Patten, Lucy Hood
Programs: First-run series—*The Bertice Berry Show**, *The Chevy Chase Show**, *A Current Affair*, *A Current Affair Extra*. Studs. Off-net series—*The Simpsons*, *Cops*, *Doogie Howser, M.D.*, *M*A*S*H**, *L.A. Law*, *Mr. Belvedere*, *Small Wonder*. Special—*M*A*S*H**—*The Final Episode*. Feature Film Package—Century 16, Fox Hollywood Theatre '93-'94.

U

United American Video Corp. 1743
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Ft. Mill, SC 29715

U.S. Army Reserve 912
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Arlington, VA 22209

Staff: Mark Zimmer, Al Schilf, Bernadette O'Leary, Karen Haines
Programs: PSA's, video news releases, short subjects.

Univision Holdings Inc. 345

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12th Floor
New York, NY 10158-0180

USPA 305
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Paris, France 75009

V

Variety/Daily Variety 344
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2nd Floor
New York, NY 10016

Television Week 136
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London, ENgland EC1R 0DA

Telexiv International 2065
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Los Angeles, CA 90068

Staff: Hugo Rose, Eileen Cimorell, Steve Calderon, Anl Lam.

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New York, NY 10019

Thunderbird Productions 1766
12030 Sunrise Valley Drive
Reston, VA. 22091

Staff: Marjorie Griffin, Dwight Griffin, Curt Turner. **Programs:** *Halloween**, *92607**, *School's Out**, package of 24 features.

Trans Atlantic Entertainment
1440 Sepulveda Blvd. Suite 118
Los Angeles, CA 90025

Staff: *Children of the Corn II, Claude, Death Ring, Nervous Ticks, Hellraiser III, I Don't Buy Kisses Anymore, A Day in October, Gas Food Lodging, One False Move, My New Gun, The Music of Chance, Mr. Myself.*

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Video Yesterday 1758
31 Glenn Road
Box C
Sandy Hook, CT 06482

Visicom Corporation 145
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Los Angeles, CA 90024

Staff: Livia Antola, Giannina Antola, Marilyn Madrid. **Programs:** *Sonic the Hedgehog*, *Are You Afraid of the Dark?*, *Stories from the 13th Floor*, *It's Nothing Personal*, *Drive Like Lightning*, *Lakota Moon*, *Willing to Kill: The Texas Cheerleader Story*, *Lethal Exposure*, *When No One Would Listen*.

Vista International 1036
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Coral Gables, FL 33146

Staff: Gustavo Nieto Roa, Maria E. Ceballos, Adriana Castaneda. **Programs:** Mini-series—*The Baroness of Galapagos*. Series—*Zurich: Secret of Bancario*, *Duenos de la Carretera*, *Marc & Sophie*. Short series—*La Isla*, *Children's—Captain Blue Bear's Fishy Stories*, *King Arthur*. Entertainment series—*Only in Hollywood*, *Movie Magic*, *VH-1 Top 21 Countdown*. Entertainment specials—*Hollywood's Golden Night*. Feature packages—*Tatori—Scene of the Crime*, *Werner Herzog's Features*. Feature Films—*"Laser Mission"*, *"River of Diamonds"*, *"Largo Desolato"*, *"Le Vent et la Toussaint"*. Documentary series/specials—*Expediciones Submarinas*, *Palabra Mayor*.

Smithsonian World, Wall Street Journal Intl. Report. Sports—Extreme Action Sports Series.

Vista Street Entertainment 1036
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Los Angeles, CA 90035

Staff: Jerry Feiffer. **Programs:** Package of 20 features, *Divorce Law*, erotic comedy.

W

Wall Street Journal Television 1949
200 Liberty St. 14th Floor
New York, NY 11209

Staff: Robert B. Rush, Michael Conner, Chris Graves, Consuelo Mack, Susan Strekel. **Programs:** *The Wall Street Journal*, *Wall Street Journal Business Briefs*, *The Wall Street Journal International Reports*.

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P.O. Box 10000
Lake Buena Vista, FL 32830

Staff: Caroline Nicholas, Tom Kennington, Phil Lengyel, Jim Felber, Tim Klein, Scott Tanner, Michael Waggoner, Bob Allen, Laura Nilon, Bruce Brown, Jim Washburn, Lisa Chappel. **Services:** Production facilities and sound stages, locations for all types of shows, post-production facilities, parks.

Warner Bros. 110
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Tower Building
Burbank, CA 91522

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Warner Bros. International 110
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Tower Building
Burbank, CA 91522

Staff: Michael Jay Solomon, Jeffrey R. Schlesinger, Josh Berger, Donna Brett, Kevin Byles, Brenda Gefner, Lisa Gregorian, David Guerrero, Michel LeCourt, Richard Milnes, David Peebler, Jorge Sanchez. **Programs:** *Bodies of Evidence**, *Exposed**, *Getting By**, *How'd They Do That?**, *The Jackie Thomas Show**, *Kung Fu: The Legend Continues**, *Shaky Ground**, *Time Trax**, *Angel Street**, *The Ben Stiller Show**, *Crossroads**, *Going to Extremes**, *Handling with Mr. Cooper**, *Martin**, *Renegade**, *Tales from the Crypt*, *Las Dos Dianas**, *Divina Obsesion**, *La Loba Herida**, *Piel**, *Algo Paso en el Cielo**, *Amarte**, *La Mujer en la Playa**, *Reencarnacion**, *Babylon 5**, *Bay City Story**, *Black Widow: The Blanche Taylor Moore Story**, *The Comfort Tragedy**, *Condition: Critical**, *Danger of Love**, *Deliver Them from Evil: The Taking of Alta View**, *Different Worlds: A Story of Interracial Love**, *A House of Secrets and Lies**, *Just my Imagination**, *A Killer Among Friends**, *Killer Rules**, *Marina's Story**, *Men Don't Tell**, *The Owl**, *To Grandmother's House We Go**, *Rio Shannon**, *You Must Remember This**, *With a Vengeance**, *Afterburn**, *Citizen Cohn**, *The Comrades of Summer**, *The Last of His Tribe**, *A Private Matter**, *Running Mates**, *Teamster Boss: The Jackie Presser Story**, *Queen**, *Ninja Murders**, *Sidney Sheldon's The Sands of Time**, *Sinatra**, *The Wild West**, *The Big Apple Circus**, *Sports Illustrated Swimsuit '92**, *HBO Comedy Hour: Andrew Dice Clay: For Ladies Only**, *HBO Comedy Hour: Garry Shandling: Stand Up**, *HBO Comedy Hour: Larry Miller: Just Words**, *HBO Comedy Hour: Pauly Shore**, *HBO Comedy Hour: Playing the Nuttroll: Robert Townsend and His Partners in Crime IV**, *HBO Comedy Hour: Whoopi Goldberg: Chez Whoopi**, *HBO Comedy Hour: Women of the Night III**, *The Paula Poundstone Show**, *The 13th Annual Young Comedians Show**, *The 14th Annual Young Comedians Show**, *The 15th Annual Young Comedians Show**, *Batman: The Animated Series**, *Bugs Bunny's Lunar Tunes**, *Tiny Toons Adventures: It's a Wonderful Tiny Toons Christmas Special**, *Tiny Toons Adventures: How I Spent my Vacation**, *Steven Spielberg Presents Tiny Toon Adventures**, *Taz-Mania**, *Emperatriz**, *Maria Maria**, *La Traidora**, *Andrea**, *El Angel Mas Viejo**, *Atentado a Romula Betancourt**, *Dracula**, *Un Grito en la Oscuridad**, *La Poseida**, *Peligro en la Sombra**, *La Sayona I**, *La Sayona II*, *American Detective*, *Dark Justice*, *Down the Shore*, *Family Matters*, *The Fresh Prince of Bel-Air*, *Full House*, *Homefront*, *I'll Fly Away*, *In Concert*, *Knobs Landing*, *Life Goes On*, *Murphy Brown*, *Perfect Strangers*, *Reasonable Doubt*, *Roc*, *Room for Two*, *Sisters*, *Step by Step*, *Jenny Jones*, *World Entertainment Report*, *Arresting Behavior**, *Bill & Ted's Excellent Adventures*, *Billy* (aka *Immediate Family*), *Growing Pains*, *Hearts are Wild*, *Human Target*, *Night Court*, *Pros & Cons*, *Scorch*. Feature Films—1,700 titles

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Western International Syndication 2630
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Staff: Dennis Holt, Ronald Glazer, Chris Lancey, Mark Ratajowski, Mike McHugh, Dan Zilkun, Joe Weber. **Programs:** *Guess TV**, *Knights and Warriors*, *The Ed Sullivan Show*, *1st & 10*, *It's Showtime at the Apollo*, *The Young Matchmakers*, *Specials—Rock for Life*, *Magic Johnson's All-Star Slam-N-Jam*

Westinghouse Broadcasting International 2373
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Los Angeles, CA 90068

Staff: Catherine Malatesta, Joseph G. Matesevac, Barbary Bocek, Sanja Broda, Ling Chan. **Programs:** *New Adventures of Speed Racer*, *The Classic Speed Racer*, *WBI Cinema I*, "Deuce Coupe," *Anything for a Laugh*, "Smoothtalker," *The E Report*, *Global Youth*, *Gerbert*, *The Adventurers*, *Bon Voyage*, *To Be a Hollywood Stuntman*, *Those Incredible Animals*, *Wheel Power*, *Power on Wheels*, *NASCAR Racing*, *Golf in Paradise*, *Red Ghosts*, *A Comic Salute to Michael Jordan*, *Sparks of the Catalan Swords*, *Teenage Mutant Ninja Turtles*, *The Bird*, *The Box*, *The Breath*, *The Top*, *It's a Wacky World*, *Ticket to Paradise*, *The Royal Report*, *Time to Care*, *Save the Earth*, *When the Stars Come Out*, *Fire in Their Hearts*, *The Discovery Year*, *Friends in the Holy Land*, *A Survival Kit for Parents*, *The Wrong Stuff*, *Drugs in Black and White*, *Jenny's Song*, *Kids Under the Influence*, *A Rock and a Hard Place*, *Secrets of Success*, *Suffer the Little Children*, *When I was Your Age*, *Every Kid's a Winner*, *Drop Everything and Read*, *Heromania*, *Everything*, *Teeny Time Tune Ups*, *The Draw Squad*, *Proudly We Heal*, *The Situation*, *The Middle East*, *The Mad Housers*, *WBI Sports*, *On Scene*, *Seasons of Peace*, *Missing/Reward*, *Home Again with Bob Vila*, *LifeQuest*, *There Really is a Santa Clause*, *After School Specials*, *Couch Potatoes*, *Stage and Drama Specials*, *PM Magazine*, *Rendezvous*, *Taking Off*, *Travel Shorts*, *Weekend Travel Update*, *Mac and Mutley*, *Pull Back the Covers*, *Vicki*, *That's Amore*. Features—*"Mafia Princess"*, *Fatal Judgment*, *"Lost in London"*, *"The Ravine"*, *"Outback"*, *"Squeeze a Flower"*, *"Baxter"*, *"Eagle in a Cage"*, *"One Day in the Life of Ivan Denisovich"*, *"Amsterdam Affair"*, *"Limbo Line"*, *"The Man Outside"*, *"Violent Enemy"*, *"Why Would Anyone Want to Kill a Nice Girl Like You?"* Series—*The Character Builder Series*, *Children's Animation—The Amazin Book*, *The Amazin Children*, *The Amazin Attic* (parts 1 and 2), *Amazing Miracles*, *The Music Machine*, *The Good Samaritan*, *The Story of Joseph*, *The Forbidden Forest*, *Everlasting Adventures*, *Benny's Biggest Battle*, *Billabong Tales*.

World Events Productions, Ltd. 2240
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World Wrestling Federation 2631
Titan Towers
1241 East Main Street
Stamford, CT 06902-3521

Staff: Basil DeVito, Michael Ortman, William Datre, Davin Glicksman, Sharon Kurtzman, Rosanne Eve, Amy Van Kooten Bonke, John Howard, Joseph Perkins. **Programs:** *WWF Superstars*, *WWF Wrestling Challenge*, *WWF Wrestling Spotlight*.

Worldvision Enterprises Inc. 2090,
2090A
1700 Broadway
New York, NY 10019-5992

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cal—*Showcase Network II*, *Carollo IV*, *Carollo III*, *Worldvision 2*, *Worldvision 1*, *Fantastic Fantasies*, *First-run daily kids series—Camp Candy*, *Beverly Hills 90210*, *Tarzan*, *Starring the Actors*, *Return to Eden*, *Starting from Scratch*, *Mini-series—Voice of the Heart*, *Sword of Honour*, *On Wings of Eagles*, *Holocaust*, *Return to Eden*, *Off-network—Beverly Hills 90210*, *Night Heat*, *The Streets of San Francisco*, *The Love Boat II*, *The Love Boat*, *Little House on the Prairie*, *Barnaby Jones*, *Douglas Fairbanks Presents*, *The Doris Day Show*, *N.Y.P.D.*, *Ben Casey*, *The Mad Squad*, *Combat*, *The Rebel*, *Wendy and Me*, *People's Choice*, *The Invaders*, *One Step Beyond*, *Flying A Series*. Features—*Star Performers* (12 made-for), *Prime Time*, *All the Time* (16 theatricals), *Prime VIII* (20 features), *Hour series—Streets of San Francisco*, *Love Boat*, *Love Boat II*, *Little House on the Prairie*, *Barnaby Jones*, *Return to Eden*, *Ben Casey*, *Breaking Point*, *Combat*, *Don Lane Show*, *The Invaders*, *Mad Squad*, *Tarzan*, *Starting from Scratch*, *Love Boat II*, *Annie Oakley*, *Buffalo Bill Jr.*, *Adventures of Champion*, *Come Along*, *Dickens & Fenster*, *Doris Day Show*, *Douglas Fairbanks Presents High Road*, *It Pays to Be Ignorant*, *Mickey Rooney*, *Next Step Beyond*, *N.Y.P.D.*, *On the Mat*, *One Step Beyond*, *People's Choice*, *Range Rider*, *The Rebel*, *Starring the Actors*, *Take my Word for It*, *Wendy and Me*. Children's programs—*Discovery*, *George of the Jungle*, *Jackson Five*, *Jerry Lewis*, *King Kong*, *Milton the Monster*, *Professor Kizel*, *Reluctant Dragon* and *Mr. Toad*, *Smoke the Bear*, *Specials—Dick Smith: Master of Makeup*, *Shark's Paradise*, *A Christmas Carol*, *Amahl & The Night Visitors*, *Bay City Rollers*, *Children of the Gael*, *Echo I*, *Herbie Mann/Roland Kirk*, *Fabulous Sixties*, *Irish Rovers Special*, *Is it Christ?*, *Jack Nicklaus at Home of Golf*, *Last Nazi*, *Musical Ambassadors*, *New Fangled Wandering Minstrel Show*, *The Night the Animals Talked*, *Raphael*, *Roberta Flack/Donny Hathaway*, *Ron Luciano's Lighter Side of Sports*, *Russian Festival of Music and Dance*, *Sunshine Specials*, *A Little Bit of Irish*, *World of Miss World*, *The Bobby Vinton Show*, *An Evening with Irish Television*. Feature packages—*Prime I*, *Prime II*, *Prime III*, *Prime IV*, *Prime V*, *Prime VI*, *Prime VII*, *Prime VIII*. Miniseri-*es—Holocaust*, *Return to Eden*, *Voice of the Heart*, *Sword of Honor*, *On Wings of Eagles*.

Y

Yorkshire-Tyne Tees TV Int'l 1853
32 Bedford Row
London, England WC1R4HE

Staff: Sarah Poole, Martin Dean, John Fairley, Susan Crawley, Clive Leach. **Programs:** *The Man who Cried*, *Brezhnev's Daughter*, *Great Royal Ceremonies*.

Z

ZDF 1015
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Zodiac Entertainment Inc. 414
4400 Coldwater Canyon, Suite 200
Studio City, CA 91604

Staff: Kevin Morrison, Brian Lacey, Peter Keeffe, Andrew L. Spitzer, Rob Taffner, Joe Kiselica, Glen Hagen, Nancy Aries Koff. **Programs:** *Widgit*, *The Mr. Bogus Show*, *Twinkle*, *The Dream Being**

Broadcasting

Television

FOX'S NEW GUARD MEETS THE PRESS

Salhany and Grushow outline projects in works at the fourth network

By Steve Coe

With new leadership at the helm of Fox Broadcasting in the form of Lucie Salhany, who takes over for Jamie Kellner as chairman of Fox Broadcasting Co., and Sandy Grushow, who succeeds Peter Chernin as president of Fox Entertainment Group, most of the discussion at the Fox portion of the Television Critics Association press tour focused on their plans for the future of the network.

Salhany, as the first woman to head a network, was asked whether Fox would reflect a change in sensibility with a woman in charge. She said: "Somebody asked me: 'Does this mean FBC is going to resemble Lifetime?' And I said no, because when you look at the kinds of programs that I've been involved with—*Star Trek*, *Arsenio*—those shows are very broad in appeal and are not targeted toward a real narrow female audience. I may bring a different sensibility, but I don't think the viewer is going to notice a change."

Salhany also addressed the topic of Hollywood being an "old-boys' club" and the difficulty for women to break into that circle. "It wasn't always easy. And, you know, someday we'll all talk about that. But it wasn't any harder for me than it has been for any of you out there trying to rise in your jobs. I mean, I faced different things, but everybody faces something and some difficulty.



Fox's Sandy Grushow and Lucie Salhany

Whether or not it's a boys' club, I think it's just a club. And I'm in it."

One of the big challenges for Fox and Salhany will be the successful launch of the proposed late-night show with Chevy Chase. She said more

details about the project would be forthcoming in the next month, and that "we've hired Steve Binder [as executive producer], and Chevy's in every day working on the show right now." Salhany also dispelled any speculation that the show wouldn't be ready for its targeted September launch. "It absolutely will go on the air in September, absolutely."

Grushow unveiled two new series projects, announcing that Dame Edna and Robert Townsend would be developing series for Fox. Townsend, the comic/writer/producer, will develop and star in a variety show, while Dame Edna, most recently seen in a series of specials on NBC, will appear in a special on Fox next month. Grushow said the special would serve as a pilot for a series. He did not say when either show would be ready to air.

Grushow acknowledged that *In Living Color* would return next season but without either Keenan Ivory Wayans or his brother and co-star Damon Wayans. He likened the show to *Saturday Night Live* and said the series could survive cast changes. Grushow denied that Keenan Ivory Wayans, the show's creator and executive producer, left because he was upset at not having been notified Fox was planning to air repeats of the show on Thursday night. Rather, he said Wayans's decision to leave coincided with his desire to devote more attention to his feature film career. ■

MARKETING A PRIORITY FOR ABC'S IGER, HARBERT

Executives tell press tour network's keys to success are better programming and marketing; exclusive Michael Jackson interview by Oprah Winfrey set for February sweeps

By Steve Coe

Although vague on the specifics of his course of action as president of the ABC Network Group (having been in the position a scant two weeks), newly promoted Bob Iger was clear in his intention to take an activist stance toward his new job. He declared that broadcasting "is not a business that can save itself into profitability, but rather, has to program itself to profitability. I don't think we're going to make this a better business simply by saying we're going to do it cheaper, we're going to do it with

less. I think we have to maintain a strong belief in the fact that the program is, in fact, the thing." Iger also said one of his top priorities will be to "find a better way to market our product."

Iger made his remarks to the nation's television critics who are in Los Angeles for the winter version of the Television Critics Association press tour. It was his first appearance in front of the group since his promotion from president of the entertainment division late last year.

Although still making the transition from the West Coast to the East Coast and

from old to new responsibilities, Iger said: "One priority I'm going to have as head of the ABC Television Network is figuring out a way to better market our product. I think cable has done a brilliant job in the last dozen years or so at marketing their product—their product meaning cable television. I think the networks by and large sat back and maintained the attitude that they were invulnerable. I think the overall network image, the overall network marketing approach, has to be unified, centralized—and I think we have to be more aggressive about it. I have

already had discussions about that, and establishing that as a priority."

With regard to ABC's prime time performance this season, specifically the inability of the network to successfully launch a new one-hour drama, Iger acknowledged that "it has been a bad year for the hour drama on ABC. Probably the most disappointing thing I've experienced in the job," he said. ABC's most visible disappointment in the hour form this season was the mediocre numbers pulled in by *Going to Extremes*, the highly touted project from Emmy-winning producers

Joshua Brand and John Falsey. The show failed to attract a sizable audience and never seemed to catch its creative footing.

Despite the failure of *Going to Extremes* and the apparent demise of other dramas such as *Homefront*, *Young Indiana Jones Chronicles* and *Crossroads*, Iger said: "We are going forward with an ambitious slate of new dramas for the fall. We have every intent of maintaining, or trying to find, a healthy drama form on ABC. It would be very difficult to program 22 hours in prime time with comedies and news programs and mov-



ABC Network Group President Robert Iger says decision on fate of *The Jackie Thomas Show* will not come until May.

ies.”
As for another high-profile series with an uncertain future, Iger said *The Jackie Thomas Show* starring Tom Arnold and produced by Tom and Roseanne Arnold is “fulfilling its promise creatively, and I don’t see any specific trend right now, in terms of the audience liking or disliking the show. It’s still a little early.” The show has been dropping an average of 15% of its lead-in from *Roseanne*, and Iger admits that “we look at the audience fall-off carefully, but we don’t say, ‘this is a number it must achieve in order to come back [in the fall].’” A decision on the show’s future will not be made until May, said Iger.

Iger was followed on the podium by Ted Harbert, president, ABC Entertainment, who was making his first appearance before the critics as the network’s top programmer. The most immediate news item, especially for the consumer press corps, was that Oprah Winfrey had secured an agreement with Michael Jackson

to do a live, 90-minute interview, which is scheduled to air during the February sweeps on Wednesday, Feb. 10, at 9:30-11 p.m. Harbert said the appearance would be the eccentric singer’s first live interview on television, and that “it will be broadcast live around the world.”

Harbert also confirmed the network is talking to HBO about the cable entity producing a two-hour, live program that would air on Saturday night. He was vague about the format of the project but said the HBO series was one of several innovative formats being considered as a remedy to ABC’s woes on Saturday night. “Suffice it to say we are talking about doing several things that are not on television now, and haven’t been on for a long time. We are also discussing different types of variety, comedy variety, some reality with different types of producers. I would love it if it ends up being this HBO show. It’s also a very difficult, a very big show to pull off. And if we can pull it off, great.” ■

BI-COASTAL

Keeping up with the TV set
from Burbank to Sixth Avenue

Group W magazine

Group W Productions is said to be in the closing stages of a deal to distribute Time-Life Television’s *Martha Stewart Living Magazine* as a weekly syndicated half-hour “lifestyles” magazine for fall 1993. Besides serving as publisher of her own magazine, Stewart is best known to television viewers as contributing correspondent for NBC’s *Today show*. Group W Productions President Derk Zimmerman confirmed that discussions are ongoing with the Time Warner production division.

Oprah rumors fly

Does Oprah Winfrey want to syndicate her own talk show? That was the speculation traveling New York media circles last week—speculation that was denied flatly as untrue by Jeff Jacobs, who runs Winfrey’s Chicago-based production house, Harpo Productions. “That’s the last business I want to be in,” Jacobs said last week, responding to rumors that Harpo was exploring the possibility of distributing the top-ranked talker *Oprah Winfrey* itself, after August 1995, when King World’s rights to distribute the show expire. Jacobs

also flatly denied reports that the company had talked to Carsey-Werner Distribution President Bob Jacobs (no relation) about possibly joining Harpo, perhaps to start up a distribution arm. “Not true,” said Jeff Jacobs. “I talked to Bob Jacobs for the first time about 10 minutes ago when he called, as a courtesy, to let me know that that was a rumor circulating,” he said last Wednesday. “We couldn’t be happier with the job that King World has done distributing *Oprah*.” As for the fact that KWP next fall is launching its own talk show *Les Brown*, Jacobs said there wasn’t a conflict. “Not unless they put it in *Oprah* time periods, and it’s a morning show so that’s not going to happen. The more hours they have [on the air] the more effective they’ll be” in distributing all their shows, Jacobs said.

C-SPAN mugging

The first caller to C-SPAN following its live coverage of the presentation of the electoral college vote to a joint session of Congress on Jan. 6 was Bill Clinton, calling from Little Rock, who talked on a number of topics for about five minutes and then passed the phone to Al

Gore, who chatted for about the same length of time. After Gore hung up, one of his staffers called C-SPAN back to pass along a question from Gore: Did his five minutes qualify him to receive the etched glass C-SPAN mug given to call-in guests? he lost the one he got in 1988 and would really like another. C-SPAN Promotion Director Nicole Vanasse sent off two red, white and blue Election '92 mugs post haste.

Trek' fans

TV station executives were not the only ones impressed with Paramount’s *Star Trek: Deep Space Nine*. PaineWebber analyst Chris Dixon said the success of the show is the “most interesting story” in the industry and warns that the networks could face losing more audience and perhaps programming time if such success continues—and could also change the structure of network-affiliate relations. “Will the syndication displace the network affiliate model?” Dixon wondered. In this venture, Dixon said, Paramount is “not dependent on any back end, it can be break even from the beginning—it’s not a tough decision to make.” ■

'UNTOUCHABLES' DEBUTS TO STRONG NUMBERS

While no match for *Deep Space*, show improves on past time period performance

By Mike Freeman

Paramount Domestic Television Distribution’s third big-budget, action-adventure series, *The Untouchables*, marked its two-hour feature presentation debut last week with strong rating stories in the metered markets, but it faced the unenviable task of being gauged against *Star Trek: Deep Space Nine*’s outer-galactic premiere ratings one week earlier in those markets (BROADCASTING, Jan. 11).

(For the record, *Deep Space Nine* closed out its two-hour premieres in the 28 Nielsen metered markets with a 16.8 rating/25 share [NSI, Jan. 3-10], representing a 150% improvement in share over November 1992 programming in those time periods. However, the national Nielsen Syndication Service report due out this week is expected to have *DSN*’s premiere-week averaging ahead of

Star Trek: The Next Generation’s record 17 rating debut-week average in 1987.)

In its first-day bow in nine metered markets Jan. 11, *Untouchables* scored a healthy 10 share average (NSI, Jan. 11), improving time period shares by 43% over November 1992 sweeps levels (7 share). In New York, *The Untouchables* posted a 7.1/10 on Chris-Craft/United’s independent WWOR-TV, where it improved the station’s share 43%, but dropped 23% of its share from lead-in *Married ...with Children* (8.5/13). On Chris-Craft’s Los Angeles independent KCOP(TV), the show ranked second at 8-10 p.m. with a 9.2/13, holding even with its *Star Trek: The Next Generation* lead-in (9.1/13) and *Star Trek: Deep Space Nine* regular series debut (8.6/15) lead-out.

As for Al Capone’s old haunt, Chicago, *The Untouchables* held even versus its *Murphy Brown* lead-in (6.9/10) and November 1992 time period

levels (8.0/11) with a 7.8/11 first-day average. The first affiliate station in the metered markets to trigger the drama in prime time early last week (Jan. 11), ABC affiliate WJZ-TV Baltimore delivered a 9.1/13. The next evening, CBS-affiliate WJBK-TV Detroit posted one of *The Untouchables*’ strongest local stories with a 14.8/20 unveiling.

Paramount’s two O&O stations, WTXF(TV) Philadelphia (8.1/11) and KTXA(TV) Dallas (7.6/12), turned in the strongest time period improvements, up 120% and 100% in share, respectively, from the most recent sweeps measuring.

Other major market premiere performances: WLVI-TV Boston, 5.5/8 (up 14% in share from November 1992); XETV(TV) San Diego, 7.8/11 (up 38%); WDCA(TV) Washington, D.C., 7.8/11 (up 83%); WBFS(TV) Miami, 6.6/9 (up 50%); KSHB(TV) Kansas City, 9.2/12 in Arbitron (up 33%); and WXIX(TV) Cincinnati, 6.7/10 (up 25%). ■

JENNY JONES RETURNS AS CASH PLUS BARTER

By Mike Freeman

Warner Bros. Domestic Television Distribution officially gave the *Jenny Jones* talk show strip the green light for a third season of production last week, reporting that the studio has completed renewals in all top 10 markets. Despite losing 40 station clear-

ances from its first season (1991-92) and struggling with a sub-2 rating, a reformatting of *Jenny* to an issue-oriented talk program has bolstered *Jenny's* ratings, which WBDT officials claimed was the determining factor in sticking with the hour daytime strip.

In possibly the biggest major market shift, KNBC-TV

Los Angeles will be surrendering *Jenny* so it can most likely use its 2 p.m. slot for either of Multimedia Entertainment's *Sally Jessy Raphael* or *Jerry Springer* talk strips, which the NBC O&O stations acquired in a group deal with *Donahue*.

Warner Bros. Domestic Television President Dick Robertson confirmed that

KCOP(TV), the Chris-Craft/United-owned independent in Los Angeles, has signed on to pick up *Jenny*, which he says will be inserted in an afternoon talk show block (with Chris-Craft's *Richard Bey Show*, Viacom's *Montel Williams* and Columbia Pictures Television Distribution's upcoming fall 1993 *Ricki Lake* talk shows).

The major market renewals include Chris-Craft's WWOR-TV New York, NBC O&O WMAQ-TV Chicago, WGBS(TV) Philadelphia, KTUV(TV) San Francisco and WHDH(TV) Boston.

Robertson says that *Jenny* has recorded 38% household share growth (from an 8 to an 11 share in the November 1991 to November 1992 NSI sweeps), enabling the program, which airs in 132 markets, to secure renewals in 42% of the country. Also, among the coveted 18-49 female demographic group, *Jenny* increased its share by 31%, from a 16 to a 21 share.

On the incumbent stations, where *Jenny* has remained in the same time period, the talker scored a 30% year-to-year improvement in household share (13 share), while women 18-49 demos improved 33% to a 28 share.

As a result of the ratings growth, Robertson says Warner Bros. has made the decision to switch *Jenny* from an all-barter marketing plan (seven minutes national/seven minutes local ad splits) to a cash-plus-barter plan, with Warner Bros. retaining three-and-a-half minutes of national advertising time.

"In the research we did on *Jenny*, people really liked her but didn't like the soft talk format," Robertson said. "The little-known but amazing story here is that *Jenny* was able to score these time period improvements despite having 40 fewer stations than the first season. Certainly, the major turning points were bringing in Ed Glavin and Debby Harwick [former *Donahue* executive producers] this season and the strong convictions [executive producer] David Salzman and [Telepictures president] Jim Paratore had in *Jenny* to turn the corner on this new format."

When asked about rumors that Warner Bros. has deficit financed the talk show for a reported \$15 million, WBDT's senior vice president of sales, Scott Carlin, had a somewhat bemused response. "If we were \$15 million in the hole, we would be out selling ice cream in Venice Beach," Carlin responded. "I would be pushing the cart and Dick would be scooping out the cones."

Ratings Week : Broadcast

The World According to Nielsen, Jan 4-10

| | abc ABC | CBS | NBC | FOX |
|---------------------|---|--|---|----------------------------------|
| MONDAY | 11.0/16 | 16.6/25 | 14.9/23 | NO PROGRAMING |
| 8:00 | 42. FBI: Untold Stor 11.0/16 | 15. Evening Shade 15.9/24 | 24. Fresh Prince 14.6/22 | |
| 8:30 | 35. American Det. 12.3/18 | 23. Hearts Afire 14.7/21 | 27. Blossom 14.1/21 | |
| 9:00 | | 6. Murphy Brown 19.1/28 | | |
| 9:30 | 48. ABC Monday Night Movie—The Running Man 10.7/16 | 12. Love and War 16.4/24 | 20. NBC Monday Night Movies—Pure Luck 15.1/23 | |
| 10:00 | | 10. Northern Exposure 16.8/27 | | |
| 10:30 | | | | |
| TUESDAY | 14.9/23 | 15.1/24 | 8.1/13 | NO PROGRAMING |
| 8:00 | 9. Full House 17.2/26 | 19. Rescue: 911 15.3/23 | 88. Quantum Leap 6.7/10 | |
| 8:30 | 16. Hangin w/Mr. C 15.8/24 | | | |
| 9:00 | 2. Roseanne 23.9/35 | | 85. Reasonable Doubts 7.1/11 | |
| 9:30 | 10. Jackie Thomas 16.8/25 | 21. CBS Tuesday Movie—In the Company of Darkness 15.0/24 | 53. Dateline NBC 10.6/18 | |
| 10:00 | 79. Going to Extremes 7.9/13 | | | |
| 10:30 | | | | |
| WEDNESDAY | 12.9/20 | 13.0/20 | 12.9/20 | 9.0/13 |
| 8:00 | 48. Wonder Years 10.7/16 | 48. Space Rangers* 10.7/16 | 13. Unsolved Mysteries 16.2/25 | 42. Beverly Hills, 90210 11.0/17 |
| 8:30 | 54. Doogie Howser 10.5/16 | | | |
| 9:00 | 5. Home Improvmt 20.7/30 | 28. In the Heat of the Night 13.9/21 | 36. Seinfeld 12.2/18 | 86. Melrose Place 6.9/10 |
| 9:30 | 8. Coach 17.6/26 | | 65. Mad About You 9.5/14 | |
| 10:00 | 72. Civil Wars 8.8/15 | 26. 48 Hours 14.4/25 | 41. Law and Order 11.5/20 | |
| 10:30 | | | | |
| THURSDAY | 11.2/18 | 11.5/18 | 12.6/20 | 8.5/13 |
| 8:00 | | 32. Top Cops 12.7/20 | 73. Out All Night 8.7/14 | 37. Simpsons 12.1/19 |
| 8:30 | 55. ABC Movie Special—Smokey and the Bandit 10.3/16 | | 48. A Different World 10.7/17 | 70. Martin 9.0/14 |
| 9:00 | | 44. Street Stories 10.9/17 | 18. Cheers 15.5/24 | 83. ILC: First Season 7.7/12 |
| 9:30 | | | 24. Wings 14.6/22 | 93. Down the Shore 5.2/8 |
| 10:00 | 30. Primetime Live 13.0/22 | 45. Knots Landing 10.8/18 | 31. L.A. Law 12.9/21 | |
| 10:30 | | | | |
| FRIDAY | 12.7/21 | 10.1/17 | 8.0/14 | 6.7/11 |
| 8:00 | 32. Family Matters 12.7/21 | 45. Golden Palace 10.8/18 | | 81. America's Most Wanted 7.8/13 |
| 8:30 | 38. Step By Step 11.9/20 | 59. Major Dad 10.1/17 | 73. NBC Movie of the Week—Revolver 8.7/15 | 87. Sightings 6.8/11 |
| 9:00 | 58. Dinosaurs 10.2/17 | 55. Designing Wm 10.3/17 | | 95. Likely Suspects 4.3/7 |
| 9:30 | 73. Camp Wilder 8.7/15 | 61. Bob 9.9/17 | 89. I'll Fly Away 6.5/11 | |
| 10:00 | 13. 20/20 16.2/28 | 64. Picket Fences 9.6/17 | | |
| 10:30 | | | | |
| SATURDAY | 8.3/14 | 10.7/18 | 10.2/17 | 8.2/14 |
| 8:00 | | 22. Dr. Quinn, Medicine Woman 14.9/24 | 76. Empty Nest 8.2/14 | 65. Cops 9.5/16 |
| 8:30 | 81. ABC Movie Special—Columbo: Murder, A Self Portrait 7.8/13 | | 78. Nurses 8.1/13 | 59. Cops 2 10.1/16 |
| 9:00 | | 68. Raven 9.1/15 | 40. Empty Nest 11.6/19 | 79. Code 3 7.9/13 |
| 9:30 | | 76. The Hat Squad 8.2/15 | 39. Nurses 11.7/19 | 92. The Edge 5.3/9 |
| 10:00 | 67. The Commish 9.2/16 | | 48. Sisters 10.7/19 | |
| 10:30 | | | | |
| SUNDAY | 15.2/22 | 22.2/32 | 10.0/14 | 7.8/11 |
| 7:00 | 55. Life Goes On 10.3/15 | 1. 60 Minutes 25.2/38 | 34. NFL Post Game 12.4/20 | 91. Batman 5.8/9 |
| 7:30 | | | 84. Secret Service 7.5/11 | 90. Shaky Ground 6.3/9 |
| 8:00 | 16. Am Fun Home Vid 15.8/22 | 4. Murder, She Wrote 20.8/29 | | 45. In Living Color 10.8/15 |
| 8:30 | 29. Am Fun People 13.5/19 | | 62. I Witness Video 9.8/14 | 71. Roc 8.9/13 |
| 9:00 | | | | 34. Married w/Childn 12.4/17 |
| 9:30 | 7. ABC Sunday Night Movie—Dead Before Dawn 18.0/26 | 3. Carol Burnett: A Reunion 21.4/31 | 62. NBC Sunday Night Movie—Elvis's Colonel: The Untold Story 9.8/14 | 68. Herman's Head 9.1/13 |
| 10:00 | | | | 93. Flying Blind 5.2/8 |
| 10:30 | | | | 96. Ben Stiller Show 3.6/6 |
| WEEK'S AVGS | 12.4/20 | 14.5/23 | 10.9/17 | 8.0/12 |
| SSN. TO DATE | 12.4/20 | 13.2/22 | 10.9/18 | 7.7/13 |

RANKING/SHOW [PROGRAM RATING/SHARE]

*PREMIERE

SOURCE: NIELSEN MEDIA RESEARCH

YELLOW TINT IS WINNER OF TIME SLOT

Broadcasting Technology

SATELLITE DAB'S PROJECT AD SUPPORT

Five new applicants propose combination of pay and commercial digital services

By Peter Lambert

Five more entities have joined Satellite CD Radio (SCDR) in applying for permits to deliver digital radio to the U.S. via satellite. Several are well-heeled, and, unlike SCDR, which envisions only pay-radio service, several propose to deliver ad-supported formats sure to compete head-on with FM and AM broadcast-

ers. But at least one of them—newly formed Digital Satellite Broadcasting Corp. (DSBC)—proposes using satellite spot beams to deliver local and national services into coverage areas 230 miles in diameter. DSBC says its satellite would offer 31 regional beams, each carrying 32 CD-quality channels, and a total of 512 channels nationwide. Like most applicants, the company expects to lease some channels and program some itself—adding up to a mix of subscription and ad-supported services.

It is also inviting local radio stations, as well as syndicators, on board. "DSBC has designed its system to spur, rather than inhibit, the conversion of terrestrial broadcasting from analog to digital [and] has sufficient capacity to accommodate some local broadcasters within each spot beam [to] improve service quality and even expand coverage."

The Seattle-based principals, Richard Anglin and Joseph Walter (founder of the Walter Group consultancy), say syndicator Broadcast Programming and business music service AEI (both Seattle) intend to negotiate capacity with DSBC, which estimates its \$622 million project could launch five years after FCC approval.

With an eye toward making satellite DAB affordable to a wide range of program-

ers, several applicants propose a range of data rates and channel bandwidths.

Primosphere Limited Partnership projects nearly \$200 million in annual revenue by year six from its two-satellite system delivering 23 "near-CD" and six "talk" channels—all ad-supported.

Founded by Clifford Burnstein and Peter Mensch (owners of three California FM's and the Q Prime Inc. music talent management firm), Primosphere says its "commercial broadcast service will create a number of large and small national radio audiences, each with its own valuable demographic

characteristics.... Entirely new markets will be created for advertisers" with such niche formats as "classic soul," it says.

American Mobile Radio Corp.—a co-venture among Hughes Aircraft (the world's largest satellite manufacturer), McCaw Cellular and Mobile Telecommunications Technology Corp.—proposes to deliver a combination of 11 CD-quality, one data, five FM stereo and five FM mono signals—a mix of "channels of varying capacity" and at varying costs that it says can be altered in orbit. (Two years ago the same consortium became North

America's only mobile satellite system permittee.)

Typical mass volume-DAB/AM/FM receivers will cost \$250-\$350, says AMRC, which projects its own costs at \$528 million. Planning to launch services four years after approval, AMRC projects first-year annual revenue of \$25 million will level off at \$148 million in year six, when 15 million listeners will be tuned in to AMRC and third-party programs.

Loral Aerospace Holdings (formerly Ford Aerospace), the world's third-largest satellite builder, proposes to spend \$354 million on a one-satellite system to deliver 32

CD-quality channels nationally within four-and-a-half years. And direct broadcast satellite (DBS) permittee Charles Ergen proposes launching a 15-channel subscription DAB service aboard its DBS satellite, thereby eliminating the costs of building and launching separate spacecraft.

The FCC may have to decide among diverse technologies. Although the proposals agree that standard AM/FM automobile radios can be outfitted for DAB for an additional \$50-\$100, each approach involves unique multiplexing techniques and bandwidth requirements. ■

DUGGAN ON HDTV: RESPECT MARKETPLACE

Advocating 'realistic pace' for HDTV rollout, FCC commissioner cautions EIA on high-tech incompatibility, consumer confusion

By Peter Lambert

Echoing word-for-word Capital Cities/ABC President and CEO Daniel Burke's warning during last fall's MSTV HDTV Update (BROADCASTING, Oct. 5, 1992), FCC Commissioner Ervin Duggan says U.S. government and industry must avoid falling victim "to the law of unintended consequences" by anticipating both "marketplace and regulatory dangers" in the high-technology revolution—a revolution he believes the Clinton administration will accelerate.

Addressing the Government Affairs Council of the Electronic Industries Association at the latter's Winter Consumer Electronics Show in Las Vegas, Duggan warned against presumptions about consumer acceptance of high-definition TV, interactive TV, 28 ghz multichannel TV and other new products and services. "No one—no one—can say with certainty that they will achieve critical mass in the marketplace. They could flop."

Duggan said: "I strongly believe that our encouragement for this new technology should show a healthy respect for the marketplace and consumer choice. Our approach to HDTV shouldn't assume we do know [it will] capture the imagination of 90 million families—and their dollars.

"One of my New Year's resolutions, therefore," he con-

tinued, "is to be sensitive—and to encourage my colleagues to be sensitive—to two facts: first, that television broadcasters need a realistic pace for launching HDTV over the air. Next, that consumers will need time to make their judgments about HDTV. They deserve to be the ultimate arbiters."

At the same time, he conceded, "the AM stereo case" proves "that sometimes the marketplace needs our help with standard-setting." Praising the Advisory Committee on Advanced TV and its chairman, Richard Wiley, Duggan said he is "convinced that we should rely more heavily on...expert panels like this to gather information and recommend the right choices."

The commissioner took time as well to chide both the cable and consumer electronics industries for drawing congressional intervention on the equipment compatibility front. Noting the commission will adopt rules aimed at addressing incompatibility among TV's, VCR's and cable equipment, he said: "Congress, in other words, has now seen fit to reverse its deregulation of cable equipment in 1984. Could this scenario have been avoided? I believe that it could, if warning signs from disgruntled consumers had been anticipated and heeded."

Additionally, Duggan encouraged hardware and software providers to avoid burying consumers under an "avalanche" of approaches. "Success," he said, "will belong to those who help the consumer make calm and simple choices." ■



Marketplace advocate Ervin Duggan

Broadcasting

Washington

SIX TV'S HIT FOR VIOLATING KIDS TV RULES

Three stations fined, three admonished for program-length spots or exceeding ad limits

By Harry A. Jessell

The FCC has slapped three television stations with hefty fines and admonished three others for exceeding commercial limits or airing "program-length commercials" in children's TV programming.

KWHE Honolulu (\$20,000) and WFTS Tampa and WTTA St. Petersburg, both Florida, (\$10,000 each) drew the fines; KITV Honolulu, WAYK Melbourne, Fla., and cable superstation WTBS Atlanta, the admonitions.

The actions are tentative. Before the FCC acts to finalize them, the stations will have a chance to make their cases for reduction or dismissal of the sanctions.

The FCC is still weighing action against three cable systems for overstepping the limits in carrying programming from TNT, which, like WTBS, is owned by Turner Broadcasting System.

The actions stem from an "audit" of 141 stations and 27 cable systems in January 1992 to check for compliance with the limits—12 minutes per hour on weekdays and 10½ minutes per hour

on weekends—contained in the Children's Television Act of 1990.

The audit turned up seven stations and three cable systems in apparent violation of the law. They were sent notices of inquiry last summer asking for explanations.

The only TV station in the group not to be fined or admonished was Tribune's KWGN-TV Denver. Marcia Diamond, an attorney in the FCC Mass Media Bureau's enforcement division, said the FCC took no action against the station because the commercial excess was "inadvertent and isolated."

Peggy Charren, the children's television proponent who pushed for passage of the 1990 law, called the fines "appropriate." The Commission should take "this legislation seriously," she said.

The broadcasters ensnared by the FCC had been "relatively careless," Charren said. But they are now going to be careful in the future, she said, "if they think it's going to cost them money."

Charren added she hopes broadcasters learn to comply with the "more important part of the legislation—the requirement to serve the educa-

tional needs of children in their programming."

Charren cited a report by the Center for Media Education that concluded broadcasters are not making "a serious effort" to meet the educational programming requirement (BROADCASTING, Oct. 5, 1992).

The conclusion was based on an analysis of 58 TV license renewal applications, in which stations cited everything from *GI Joe* cartoons to the *Donahue* talk show to reruns of *Leave It to Beaver* as fulfillment of the requirement.

"Great," said Larry Irving, counsel to the House Telecommunications Subcommittee, which spawned the children's television law, when told of the fines. "It will bring a warm glow to members' hearts to know the FCC is taking enforcement of the law seriously," he said. "And perhaps it will spur better behavior on the part of broadcasters."

KWHE and WFTS were fined for airing commercials tied to the programs in which they appeared—in other words, for airing "program-

Continues on page 96

House Telcomsubcom gets five new members

By Randy Sukow

The Subcommittee on Telecommunications and Finance, the one group within the House of Representatives with the most direct influence on broadcast radio and television, cable and telephone regulation, will welcome five new members tomorrow (Jan. 19) during its first scheduled hearing of the new 103rd Congress.

Telecommunications is considered a prestigious assignment within the subcommittee's parent Energy and Commerce Committee. For the two new Democratic members—Marjorie Margolies-Mezvinsky and Lynn Schenk—the appointment is considered an honor. Both are part of the 1993 freshman class, and they will add balance to what was an all-male subcommittee last year.

The three new minority members—J. Dennis Has-

tert, Alex McMillan and Paul Gillmor—reached the subcommittee in a more traditional manner, after having already served two or three terms in other assignments.

The hearing that returning Chairman Edward Markey (D-Mass.) gavels in tomorrow will be an overview of telecommunications distribution technology and the steps to be taken to build a new digital "superhighway" connecting businesses and consumers across the country.

The five new members ap-

pear to share Markey's willingness to get a new start on the telecommunications infrastructure issue. They are solidly in favor of taking control of the issue in anticipation of a jurisdictional battle with House Judiciary Chairman Jack Brooks (D-Tex.), who last year nearly brought his Antitrust Reform Act (H.R. 5096) to a House vote. The Brooks bill would have severely limited the ability of the regional Bell operating companies (RBOC's) to enter many of

the new digital communications businesses.

"Last year, Energy and Commerce did not take the initiative on this and Chairman Brooks did," McMillan says. "Now I think the challenge before Energy and Commerce is to get out front and deal with it."

As for the key issue facing cable and broadcast TV—whether to allow telco ownership of cable systems and programming in their local telephone service areas—the new members say they either

solidly support the idea or are still studying it.

What follows is a brief introduction to the new subcommittee members and their views on communications policy and regulation:

Twenty years as a reporter for NBC made **Marjorie Margolies-Mezvinsky (D-Pa.)** and the Telecommunications Subcommittee "a perfect fit." Along with a chance to use her television experience, the subcommittee also allows her to pursue her interest in consumer issues, she says.

One of the subcommittee's key consumer debates over the next two years will be over the construction of new digital superhighways. Margolies-Mezvinsky is still studying and undecided on details such as cable-telco crossownership. "I want to concentrate on what will allow the average consumer to

Continues on page 96



Margolies-Mezvinsky (D-Pa.)



Harstert (R-Ill.)



McMillan (R-N.C.)

KIDS TV FINES

Continued from page 95

KWHE aired *Quigley's Village*, a puppet show, with direct response spots for membership in the *Quigley Village* club and tapes of the show.

In its letter notifying KWHE of the fine, the FCC also tentatively admonished the station for violating the host-selling rule, which prohibits "the use of program characters in commercials run within the program in which the characters appear."

WFTS aired commercials for *GI Joe* toys during a broadcast of the *GI Joe* cartoon show, according to the FCC.

The other four stations were cited for exceeding the commercial limits. WTTA, the only one of the four to receive a fine for its infraction, allegedly exceeded the limits by two and a half minutes in one hour and by one and a half in another.

The station's earlier admission that the excesses were due to the traffic manager's belief that the

limits applied only to local spots suggests that the stations may have regularly exceeded the limits, Diamond said.

Although admonitions do not require stations to send money to the federal treasury, Diamond said, they do constitute a "blot" on a station's record that could cause the FCC to impose steeper fines than it otherwise would for any reoccurrences.

Tony Boquer, general manager of KHWE, said LeSea Broadcasting, the station's licensee, would dispute the fine in hopes of persuading the FCC to drop or reduce it.

Boquer said the troublesome spots in *Quigley Village* had been added by the show's producer and distributor, Television Associates of Mountain View, Calif. "Unfortunately, we aired it," he said.

The FCC crackdown on children's advertising has made broadcasters "a little bit" scared about running children's programming, he said. "And that's not fair to children. You may end up with less [children's] programming."

Ed Carlstone, president of Television Associates, said that when he first distributed the weekly half-hour series, he was unaware the spots would convert the show into program-length commercials. After KWHE received the FCC notice last summer, he said, he recalled the substituted spots unrelated to the program. The show, which is aimed at teaching values to children, is now airing on 45 stations, he said.

That the show has caused problems is "sad," Carlstone said. The number of orders has been "virtually zero," he said. "It's never been a money-making type of operation."

Donald Zeifang, Washington attorney for WFTS, said licensee Scripps Howard has not decided whether to fight its fine.

Except for action on the three cable systems, the FCC has closed its book on its first children's TV audit. Will there be a second? "I wouldn't rule it out," Diamond said.

"But I'm certainly not going to tell you when we would do it."

NEW HOUSE MEMBERS

Continued from page 95

access digitized information the best and the cheapest way," she says.

Margolies-Mezvinsky's consumer concern also extends to areas such as federal regulation of broadcasters. She hopes that the industry will practice some form of self-regulation of beer and wine advertising, but in the final analysis: "I don't want beer and wine pitched to children. It is a First Amendment question, but at what point is the health and safety of American children in jeopardy? It's a very subjective call."

At license renewal time, she would like to see a better accounting of stations' children's programming and other public-interest items. "If one can argue that the *Flintstones* can be considered an educational program because it teaches kids about prehistoric times or that the *Jetsons* teaches kids about the future, I seriously question that. A comic is a comic," she says.

Margolies-Mezvinsky, 50, was a longtime news reporter for NBC's WNBC-TV New York and WRC-TV Washington, and later an occasional contributor to the *Today*

show and other NBC News programs before resigning from the network last February. She won one of the closest elections of the year, beating out Republican John Fox by 1,089 votes to take the traditionally Republican 13th Pennsylvania district.

She has been married for 18 years to former Representative Edward Mezvinsky (D-Iowa), whose four years of House service (1973-77) included a seat on the House Judiciary Committee during the Nixon impeachment proceedings.

J. Dennis Hastert (R-Ill.) is beginning his fourth term in the House and third term in the Energy and Commerce Committee, where he was a member of the Energy and Power and Health and the Environment subcommittees last session. But Telecommunications was his first choice. "Before he was ever even on Energy and Commerce, he was talking about getting on Telecom," a Hastert aide says.

As a member of the Illinois General Assembly in the mid-1980's, Hastert's early experience in telecommunications matters included rewriting and passage of a key Illinois state telephone regulation bill. "He really kind of cut his teeth on that

one," the aide said. "It turns out it was a good, solid bill. He put in a provision to review it every five to seven years just because the technology was moving so quickly."

Last year, Hastert supported bills to allow RBOC's to enter the telephone equipment manufacturing business (H.R. 1523) as well as cable-telco cross-ownership.

Hastert's philosophical approach tends to follow a traditional Republican, deregulatory line. He consistently opposed reregulation of the cable industry last year, voting against the 1992 Cable Act when it came before the House last July, against the conference report released in September and in support of President Bush's veto in October. "This bill's regulatory scheme will unquestionably adversely affect the quality and quantity of programming available to consumers. Simply, it will restrict choice," Hastert said during the September Cable Act debate.

Before entering politics, Hastert, 51, was a high school teacher and coach in Yorkville, Ill., where he and his wife still reside. The family also owns a restaurant there.

Alex McMillan (R-N.C.) has waited patiently for assignment to the subcommittee since his first term in 1985, as much to deal with the group's finance responsibilities as telecommunications issues. His Charlotte-area district is headquarters to two of the nation's top-10 banks, and was the city in which he was a business leader.

But telecommunications is

RETURNING TELCOMSUBCOM MEMBERS

(In order of seniority)

Democrats: Chairman Edward Markey (Mass.); Mike Synar (Okla.); Billy Tauzin (La.); Ron Wyden (Ore.); Ralph Hall (Tex.); Bill Richardson (N.M.); Jim Slattery (Kan.); John Bryant (Tex.); Rick Boucher (Va.); Jim Cooper (Tenn.); Thomas Manton (N.Y.); and Richard Lehman (Calif.). *Ex officio:* John Dingell (Mich.).

Republicans: Ranking minority member Jack Fields (Tex.); Tom Bliley (Va.); Michael Oxley (Ohio); Dan Schaefer (Colo.); and Joe Barton (Tex.). *Ex officio:* Carlos Moorhead (Calif.).

also of interest to his constituents. Charlotte is the 31st largest TV market and is headquarters for major cable, newspaper and telephone companies. "My natural interests lie in the committee in many ways," he says.

The early attention the subcommittee is paying to communications technology advances this year is appropriate, McMillan says: "I think what we need to do is develop a structure that allows competition. That may mean [cable-telco] cross-ownership. It may mean breaking down legal obstacles that exist right now contrary to our current regulated monopoly philosophy." He opposes Brooks's H.R. 5096 as something "that would have limited our options rather than solved the problem."

McMillan was among the few Republicans in 1992 to favor cable reregulation in 1992, each time it came to a vote in the House, including a vote last Oct. 5 to override President Bush's veto of the 1992 Cable Act.

Also last year, as ranking Republican on Energy and Commerce's Consumer Protection and Competitiveness Subcommittee, McMillan had a role in the passage of a compromise Digital Audio Home Recording Act (H.R. 3204), which he called "landmark legislation which clears the way for the next generation of home audio equipment." The Act, which establishes a royalty compensation plan for audio program copyright holders and at the same time protects manufacturers of digital audiotape recorders from copyright infringement suits, could serve as a guide for drafting of future consumer digital video equipment legislation.

As a congressman from a tobacco-producing state, McMillan has extensive experience with commercial speech issues. Limitations on broadcast advertising for beer and wine, like current limitations on cigarette advertising, violate the First Amendment and are counter-



Gillmor (R-Ohio)



Schenk (D-Calif.)

productive, he says. McMillan says he prefers to ask tobacco, beer or wine companies to "responsibly conduct their advertising in a manner that doesn't direct it to vulnerable segments of the population and has an educational component in it about the misuse of the product. I think we've seen a good bit of that occur."

McMillan, 60, was a Charlotte business leader for 14 years before his congressional career, including seven years (1976-83) as president/CEO of a supermarket chain. He is a 1954 graduate of the University of North Carolina, Chapel Hill, with an MBA from the University of Virginia. He and his wife live in Charlotte.

Like Hastert, **Paul Gillmor (R-Ohio)** generally holds a deregulatory policy. Because he was not an Energy and Commerce member last year, he stayed out of the cable reregulatory battle, but consistently voted against the 1992 Cable Act. The act's supporters made promises of savings for cable consumers that will not be kept, he says.

"It's that kind of hype and oversell that has a lot to do with the great disfavor and distrust a lot of people hold government in," he says.

Gillmor was still studying the details of communications issues and preferred not to comment on them last week. But he was appreciative of a rare opportunity to sit on both Energy and Commerce and the subcommittee. "I was very happy to get on it because we already have one [GOP] member from Ohio on [Michael Oxley]."

A relative newcomer to Washington, Gillmor is a veteran of Ohio politics. He was first elected to the state senate in 1966 at the age of 27 and held the seat for the next 22 years. During the last 10 years (1978-88), he was the Republican leader and spent six years as Senate president.

Gillmor is an attorney, a 1964 graduate of the University of Michigan Law School. He and his family live in Port Clinton, Ohio.

San Diego-area attorney **Lynn Schenk (D-Calif.)**, like Margolies-Mezvinsky, a newcomer in the 103rd Congress, opted for assignment to the Telecommunications Subcommittee out of a general interest in communications matters, an aide says. (Schenk was in her home

district last week dealing with the aftermath of recent flooding in the San Diego area and was unavailable for comment.)

Of the five new members, she comes to the subcommittee with the least experience in telecommunications matters but with vast experience in regulatory policymaking at state and federal levels. Schenk won last November

with 52% of the vote, 10% ahead of her nearest competitor in a four-candidate race, to win the newly created 49th district. At the time, she was vice chairwoman of the San Diego Port District and head of the board's environmental committee. She was also a board member for the Long Beach (Calif.) Bank and a board member of several of academic institutions.

Schenk, 48, was born in the Bronx and moved to California in the late 1950's with her parents, Hungarian immigrants. She worked her way through UCLA as a telephone operator, received her law degree from the University of San Diego in 1970 and soon landed an appointment as deputy attorney general, criminal division, for California Attorney General.

In 1976-77, she was a White House fellow and a special assistant to Vice Presidents Nelson Rockefeller and Walter Mondale. She became the first woman to hold the position of California Secretary of Business, Transportation and Housing in 1980, a job she held until 1983. Schenk is married to C. Hugh Friedman, a University of San Diego law professor. ■

FCC GETS TOUGH TASK: CUSTOMER SERVICE

Following mandate in Cable Act, FCC receives comments on how to regulate industry; NCTA's urge 'flexible national benchmark'; cities, states say that's too vague

By Joe Flint

CThe National Cable Television Association gave the FCC its recommended guidelines for the implementation of customer service standards last week and while the commission praised the standards last December, NCTA's efforts came under attack by several states and cities as being too vague and ambiguous.

Several cable operators, including Time Warner and Tele-Communications Inc., told the commission to adopt NCTA's standards, but Continental Cablevision submitted standards of its own as well.

The Cable Act, passed last October, requires the commission to adopt customer service standards, including cable system office hours, telephone availability, installations, outages, service calls and communications between cable operators and subscribers, including billing and refunds.

The act does not give the commission sole enforcement authority. State and local governments can adopt and enforce their standards or more stringent customer service standards.

NCTA asked the FCC to approve standards that are based on a "flexible national benchmark." If a franchising authority wishes to amend customer service terms, NCTA said, it should not be allowed to do so before renewal of said franchise.

"Each of these provisions would be undermined if a franchising authority were allowed to impose whatever customer service standards it deemed appropriate at any time."

Franchising authorities, the association said, should also not be allowed to impose any form of punitive damages that are unrelated to actual loss by subscribers.

Standards by franchising authorities should also not be unilaterally imposed or exceeded by franchising authorities. Said NCTA: "Recent industry experience shows that ordinances adopted or proposed by franchising authorities, with little or no opportunity for the cable operator to participate, tend to impose costly burdens without regard to the balance between these costs and the demonstrated need for or benefit from regulations."

Subscriber rates, the association argued, would be exposed to unwarranted cost pressure, and the "operator's ability to earn a fair rate of return on its investment" would be undermined by the unrestricted discretion of the franchising authority.

One reason for the industry's need for flexibility is cost. According to NCTA, Continental Cablevision systems of 10,000 or more subscribers incurred start-up costs of \$5.5 million [\$1.93 per sub] and annual costs of \$7.6 million [\$2.66 per sub] annually to meet the NCTA standards.

NCTA says its standards are not easy. As proof, the association said in the last three years only half of the 1,300 cable systems seeking a certificate of compliance have received one.

Specifically, NCTA said under "normal operating conditions," telephone calls should be answered by a customer service representative and the call transferred in 30 seconds or less. Automated answering services should answer the

phone in four rings or fewer.

Customers will be told in 30 days in advance of any rate or channel change, provided the change is within the control of the operator.

Customer service center and bill payment locations, NCTA said, will be open during "normal business hours Monday through Friday and, based on community needs, will schedule supplemental hours."

Repair work, NCTA said, should be performed within seven business days after an order has been placed.

Bills, NCTA said, will be "clear, concise and understandable and will include at the time of installation and on request, products and services offered, price and service options, installation and service policies and how to use the cable service."

It is the issue of billing that the attorneys general of Pennsylvania, Massachusetts, New York, Ohio and Texas took issue with.

"The NCTA standards are so ambiguous as to be useless. It is patently insufficient to promulgate a standard which states that bills will be clear, concise and understandable and that refund checks 'will be issued promptly.'"

The FCC should, the attorneys general said, require that each cable bill list each charge and credit separately, be due 15 days after billing date and not "due on receipt."

Continental Cablevision has philosophical differences with NCTA and the association's use of "content" standards versus the MSO's use of "performance" standards. Said Continental: "Content standards dictate what is to be done, while performance standards prescribe the results that are to be achieved."

Small systems should also not be required to buy expensive phone equipment that would require being financed through a rate increase. ■

SEN. METZENBAUM FIGHTS HSN MERGER

Senate Judiciary Committee member Howard Metzenbaum (D-Ohio) last week asked the Justice Department's Antitrust Division to disapprove the proposed merger of the Home Shopping Network (HSN) and Liberty Media Inc. The deal would result in a virtual monopoly of the home shopping market by Tele-Communications Inc., Metzenbaum said in a Jan. 12 letter to the department. TCI, which together with Comcast Cable Communications owns a controlling interest in the QVC Network, HSN's only competitor, also holds a controlling interest in Liberty, Metzenbaum said. "Allowing TCI and Comcast to acquire monopoly control of the cable home shopping market would increase further their dominance of the cable television industry, and thereby increase the risk of anticompetitive conduct." —RMS

Broadcasting

Cable

KIDDING AROUND IN THE UNITED KINGDOM

Children's channel to be launched in Britain by Nickelodeon and British Sky Broadcasting partnership

By Rich Brown

Nickelodeon and British Sky Broadcasting Limited have formed a joint venture to launch the first overseas version of the children's cable network, marking cable's latest effort to tap into the growing international marketplace.

"We don't see this as a one-directional pipeline," said Geraldine Laybourne, Nickelodeon president, who said the network will look to the arrangement as a way of developing coproductions overseas.

As planned, Nickelodeon and BSB beginning in October will launch the UK version of the network as a 12-hour-a-day, ad-supported service delivered to homes primarily through direct broadcast satellite. Programming will include a mix of British programs as well as shows from Nickelodeon and elsewhere around the world.

BSB is handling ad sales and distribution of the service, which is projected to reach 3 million households through DBS subscribers at launch and is targeted to add

one million households in the first year through a combination of DBS and cable households. Nickelodeon plans to share with BSB its existing relationships with advertisers now seen on the U.S. service, said Laybourne.

Nickelodeon's overseas expansion is the latest in a series of announcements from domestic cable programming services that are aggressively building their overseas presence. Nickelodeon parent MTV Networks already reaches about 200 million subscribers worldwide through overseas versions of its MTV music video network.

Nickelodeon is making its move toward overseas expansion through country-by-country deals with local partners rather than the region-by-region arrangements made abroad for MTV, as expected (BROADCASTING, Dec. 14, 1992). There is no word yet on additional overseas markets for the service.

"We have to see how this works in the UK," said Lay-



Rights for 'Ren and Stimpy,' now broadcast on BBC, will shift to new UK channel.

bourne. "Once we've got that down, you'll see a more rapid expansion."

Nickelodeon has already been in the international marketplace about five years, selling product and formats abroad. Some original Nickelodeon animated product, *The Ren & Stimpy Show* and *Rugrats*, are currently available in the UK through the BBC, although those rights will eventually shift to Nickelodeon's new UK channel. Laybourne said

there is also interest in offering its Nick at Nite classic reruns network overseas, although she says MTV Networks' worldwide rights on much of that product are "uneven."

Nickelodeon's new venture will operate as an independent business under the direction of a yet-to-be-appointed chief executive officer/managing director who will report to a board of six directors, three each from MTV Networks and BSB.

The venture also plans to name a creative/program director and chief financial officer.

Elsewhere in the industry, Discovery Communications Inc. earlier this month reached an agreement with Telecommunications Inc. increasing DCI's ownership stake in The Discovery Channel-Europe from 30% to 100%. TDC-Europe—a London-based cable and satellite network that provides eight hours a day of nonfiction entertainment programming to the United Kingdom, Ireland

and six countries on the European continent (Belgium, Denmark, Finland, Holland, Norway and Sweden)—was previously 70% owned by TCI's United Artists International Programming (UAIP). Ownership of The Learning Channel overseas, a three-hour-a-day educational TV service available only on cable in the UK and created by UAIP, has also been consolidated under DCI. Both channels will be managed via contract by UAIP. ■

NAB offers stations course in must carry, retrans negotiating

By Rich Brown

The National Association of Broadcasters is encouraging its membership to start talking with cable operators about must carry and retransmission consent, but at the same time it is telling those stations to be careful what they say.

TV executives representing about 50 stations from the New York State Broadcasters Association and the Pennsylvania Association of Broadcasters were the latest to get that advice last Wednesday in New York at a Cable Act seminar given by the NAB. The presentation marked the most recent stop for the NAB, which is visiting with broadcasters around the country in an effort to prepare them for the potentially difficult negotiations dictated by cable deregulation.

"You should be thinking and planning now for what is going to start happening in April," said NAB Special Counsel Jack Goodman, referring to the April 5 date when the FCC issues rules placing must carry into effect. Must carry requires cable operators to carry local stations; retransmission consent, in which cable operators must negotiate with those local broadcasters seeking compensation for their signal, takes effect Oct. 5.

One key theme in the NAB discussions with its members is the importance of setting a value for their signals. Chuck Sherman, NAB senior vice president, warned stations that by agreeing to must carry they will "immediately devalue" their signal in such a way that could take years to recover. He added that stations pursuing retransmission consent need to be particularly careful in deter-

FAMILY EXTENDS OFFER FOR TVS

International Family Entertainment has extended to Jan. 21 its offer to purchase preference shares of MTM parent TVS Entertainment PLC. IFE, parent company of the Family Channel, had earlier extended the deadline to Jan. 12 and last week had sweetened its offer for preference shares to 60 pence from 43 pence in its attempted purchase of the company.

EUROPEAN SPORTS CHANNELS PLAN MERGER

European sports channel rivals Eurosport and The European Sports Network (TESN) have announced plans to merge into a single service, Eurosport, reaching almost 40 million households abroad. Partners include a number of European broadcasters and U.S. cable sports network ESPN, already a shareholder of TESN.

NEGOTIATING**Continued from page 98**

mining the right value.

"If you begin to set the market low, then three to five years from now you could be in trouble," said Sherman. "You have to look at the long haul. You can't look at this as a one-term negotiation."

In suggesting a value for stations, the NAB demonstration included a videotape in which Wertheim Schroeder analyst David Londoner suggested that broadcasters should be paid 15 cents per sub per month for network-affiliated stations and five cents per sub per month for independent stations for a market aggregate of about 65 cents per subscriber per month.

"As much as cable is willing to, it's a good idea to start talking," said Sherman. "It may be a way of breaking down some of the heat of battle that has built up."

Sherman said stations should be prepared to counterattack public statements made by operators about retransmission consent and must carry, but stations should not open such public attacks and should try to "keep an even hand" as much as possible.

Stations should remember that everything they say to their local cable operators will be played back at the headquarters of the nation's top multi-system operators, said Jay Kriegel, senior vice president, CBS Inc., which hosted last week's meeting. Kriegel said nine out of the nation's top 10 MSO's have told him that they plan to make centralized decisions on their retransmission-consent deals with stations.

Kriegel also said those top 10 MSO's, which represent about 70% of the nation's cable systems, appear to be a long way from making a decision on how they plan to handle retransmission consent. Some want three-year deals, he said, while others talk of 10-year deals.

"What you say influences the market in the end," said Kriegel. "Talk a good game until the closing days. What signals everybody sends early affects what everybody will be able to do."

Kriegel said that a number of those operators he has visited have privately told him that a lot of their heated talk in the press about retransmission consent has been rhetoric.

"I think they recognize that they're playing a game in the public arena," said Kriegel. He added that operators he has met with have been "extremely confident" that the cable industry will be successful in lawsuits against retransmission consent and must carry that have been filed by Turner Broadcasting System and others.

The NAB plans to send a mailing to its membership in early March encouraging stations to begin talking to their cable operators as soon as possible about the rules. ■

BRAVO TO RUN COMPLETE 'TWIN PEAKS'

Short-lived network television shows that were critically acclaimed but did not succeed commercially will now be given a second chance on *TV Too Good for TV*, a new programming showcase on the Bravo cable network. The series kicks off in June 1993 with the complete run of the cult television series *Twin Peaks*.

"We're not subject to the same constraints as network TV," says Josh Sapan, president, Bravo, which traditionally offers American independent and international films as well as specials in

the performing arts. Sapan said acquisitions for the new Bravo series will be chosen based on unique artistic vision and critical acclaim rather than ratings or volume of episodes. Bravo has licensed all 32 hours of David Lynch's *Twin Peaks* from Worldvision, which holds rights to the former ABC series (September 1990-April 1991).

Bravo has not yet determined how *TV Too Good for TV* will be positioned on the network's schedule. Bravo currently reaches 10 million homes, primarily as a basic service. —RB

BROADCAST MAGAZINE JUNIOR PAGE

This notice appears as a matter of record only.

December, 1992

FALCON VIDEO COMMUNICATIONS, L.P.

has acquired the assets of

OUTER BANKS CABLEVISION ASSOCIATES LIMITED PARTNERSHIP

*Serving approximately 22,000 basic subscribers
in the Outer Banks region of North Carolina.*

*The undersigned initiated this transaction,
served as financial advisor to
Outer Banks Cablevision Associates Limited Partnership
and assisted in the negotiations.*

WALLER CAPITAL CORPORATION

Andrew J. Armstrong, Jr.

President

WALLER CAPITAL

CORPORATION

30 Rockefeller Plaza
Suite 4350
New York, NY 10112
(212)632-3600

Broadcasting Radio

CONTROVERSY OVER 'HATE RADIO' FLARES AGAIN IN NEW YORK

By Peter Viles

If you think Howard Stern is the most controversial topic in New York talk radio, think again. The latest controversy is so-called hate radio, in which the city's simmering racial tensions are nearly bubbling over on talk stations.



The issue flared again last Monday (Jan. 11) when about 30 members of the Jewish Action Alliance protested outside the offices of Inner City Broadcasting, charging that the black-owned company's New York talk station, WLIB-AM, allows guests and callers to air racist and anti-Semitic views.

WLIB General Manager David Lampel denied the group's charges but agreed to meet with leaders of the group and scheduled a series of meetings aimed at resolving the dispute.

Mayor David Dinkins, meanwhile, reportedly embarked on a behind-the-scenes campaign to convince radio hosts and guests on certain stations to repudiate racially divisive or otherwise bigoted comments by callers.

The issue revolves largely around two talk stations—WLIB, which has a heavy black listenership, and WABC-AM, whose hosts include former New York mayor Ed Koch and Bob Grant, an outspoken conservative and a vocal critic of Dinkins.

Dinkins, who is beginning what promises to be a hard-fought campaign for re-election, addressed the issue on WCBS-TV's *Sunday Edition*, when he was asked what he would do to tone down racially

Continues on page 101



Larry King moves to afternoons: "I realize that night people are a special breed. They look at themselves as different."

LARRY KING FACES THE DAY SHIFT WITH MIXED EMOTIONS

Show cleared on 200 stations, but only two of top 10 markets

By Peter Viles

Fifteen years after it began, Larry King's long journey into the American night is coming to an end.

The undisputed King of overnight radio is giving up the crown. And while King says he's looking forward to his switch to afternoons, which takes effect Feb. 1, he acknowledges that he will miss the wee hours and the night people who made him radio's most famous talk show host in the 1980's.

"I have mixed emotions," King told BROADCASTING last week. "You know, I'm 59 years old and I've had an extraordinary career. I wouldn't change jobs with anyone. I consider myself lucky."

"But I feel very badly because there's so many people who listen at night. I get mail every day from people saying, 'Larry, please don't go.' From people who are sad that I won't be there."

"I realize the audience during the day is much larger, and I understand Mutual's desire to reach a

Continues on page 101

Stern starts strong in Dallas, soft in Chicago

By Peter Viles

The fall ratings are in and the results are overwhelming: shock jock Howard Stern didn't suffer a bit from his well-publicized run-in with the FCC. In fact, the self-proclaimed "King of All Media" appeared to benefit greatly from the notoriety.

In addition to his market-leading showings in the New York and Los Angeles Arbitron surveys (BROADCASTING, Jan. 11), Stern moved into first place in Philadelphia among listeners 12-plus, into first place in Washington among adult listeners, and finished a surprisingly strong fourth in Dallas in his debut there.

Chicago, however, proved a tougher market for Stern to crack. In his Windy City debut on WLUP-AM, the Outrageous One drew just a 1.9 share, good for 17th in morning market and off slightly from the station's 2.6 share in the summer survey.

Stern's first book in Dallas proved especially strong. He

doubled KEGF-FM's morning 12-plus share from 2.5 to 5.1, taking KEGF from 14th to fourth in morning drive, according to KEGF General Manager Donna Fadal. She said Stern also finished tops in the market among listeners ages 18-24.

"He even did well with women, so I have no complaints about Mr. Stern,"

Fadal said. "It was a surprise to the market because his reputation is that he doesn't do well among women."

She said Stern's strong showing should quiet skeptics who said his humor would not play well in Texas. "Dallas is not the unso-

Continues on page 101

LARRY KING

Continued from page 100

larger audience. But you get used to something and it's hard to change away from it. So I have mixed emotions."

Westwood One reported last week that the show has been cleared on more than 200 stations for its Feb. 1 debut, which would make it the largest-ever launch of a network program. The overnight show now airs on nearly 400 stations. But among the top 10 markets, where stations are loath to part with daytime commercial inventory, the afternoon show had cleared last week in only two markets, Dallas and Washington.

As much as he will miss his overnight audience, King says he's confident that the afternoon show, airing from 3 p.m. to 6 p.m. ET, will find its audience and its major-market affiliates.

"I realize that night people are a special breed," King says. "They look at themselves as different. And I've found certain extraordinary things at night. But I think if you do a good show, you have good guests and you ask good questions, the audience will follow you."

"If you're good, you're good," King says. "I'm me. I would be me at 4 o'clock in the afternoon and me at midnight."

King's move to days came about for several reasons. The unprecedented daytime success of EFM Media's Rush Limbaugh proved that a national talk show can work during the day. And

larger daytime audiences should allow Mutual to reap significant revenue gains over the overnight show, which has never been known as a financial success. Accordingly, Westwood renegotiated King's contract, increasing his annual salary from \$600,000 to well over \$1 million, a network source said.

King says the afternoon show will be slightly faster-paced than his current overnight show. Instead of one guest for the first two hours, King will bring on two guests, one for the first hour and another for the second. And for the first time since he last worked a day job in radio, King says he'll do time checks.

But in general, King says, the show won't change, nor will his style. The final hour will still be devoted to open phones, and, as always, none of the calls will be screened.

"I feel if you dial in, you've got the right to get on," King says. "I don't like the idea of asking people what they're going to ask. The more unplanned the show can be, the better for me. I've always liked the freewheeling aspect. I like the looks calling in every once in a while. I like spontaneity—true spontaneity."

The switch to afternoons comes at a time when King increasingly owes his fame to his television show on CNN, especially after his coverage of last year's presidential campaign. It also comes as the King's dominance of the talk radio world is on the wane, giving way to relative newcomers Limbaugh and Howard Stern.

Of Stern and his historic fines for allegedly

indecent broadcasts, King says flatly. "The FCC is dead wrong." But King has little respect for Stern's show. "I could phone that show in...I think it's cheap and easy. I went on that show once and I thought I destroyed him. It was like a joke. Anyone with talent, if you're glib, can do that kind of show."

And as for Limbaugh, King says he has little use for hosts who spout their own political beliefs.

His favorites in talk radio are the more tradition-bound hosts—Michael Jackson in Los Angeles, Bob Costas and Tony Kornheiser of the *Washington Post* and WTEM-AM Washington. And, of course, ABC's Paul Harvey.

"I find him impossible to turn off," King says. "If I'm in the car and he comes on the radio, forget it. I can't turn it off."

So how long will King stay with radio?

"I could leave radio tomorrow," he says. "I have a wonderful deal at CNN which has three years to run. But if this afternoon thing works and I don't get tired and it's not interfering with my life, who knows? Certainly these next two years. Then I'll be 61. Probably 'til I'm 65."

"I've been in radio 36 years in May. I've been in television 33 years. I've always done both. And I've always regarded them as two children. Radio is the oldest and television is the youngest."

King will say good-bye to his overnight audience in typical show-biz style, with a star-studded 15th anniversary party on Jan. 28 in Washington. Among the scheduled guests are Bob Costas, Bill Cosby and by then-Vice President Al Gore. ■

HATE RADIO

Continued from page 100

divisive rhetoric on the city's airwaves, particularly on WLIB.

"What I would do is go to the leadership, and this suggestion has already been made to the leadership of WLIB," Dinkins said, adding that he believes WLIB should not be singled out as the only station allowing divisive talk.

Dinkins has often been linked to WLIB because he was a founder of Inner City Broadcasting and, in a transaction that drew criticism during the 1989 mayoral campaign, later transferred his stock in the company to his son.

Dinkins also spoke last week with John Mainelli, programing director at WABC-AM, about the

issue. "Mainly we just talked about general things, but the mayor reminded us that racial tensions remain high in the city and that all of us, the mayor included, should do our best to keep our cool," Mainelli said.

"I agreed with him on that, but that's always been the case at our station," Mainelli said. "We have opinionated people, but we don't have racists. We don't allow callers to spew racism."

Although Dinkins has not publicly criticized WABC, and still appears as a guest on some of its shows, he has made it clear that he does not forgive Grant for comparing him to a "washroom attendant" on the air.

Grant originally made the comment as a way of criticizing Dinkins's habit of wearing casual jackets, but the remark caused some offense, and the station acknowledges asking Grant to stop using

the phrase.

"We asked Bob to stop it, and he did," Mainelli said. "We know he didn't mean it racially, but it does bring to mind racial stereotypes in many people's minds."

At WLIB, meanwhile, Lampel said the station's hosts have clear instructions to cut off callers who cross the line into racist tirades.

"We have a policy that people must sign before going to work for us that they must cut off any caller who is attacking people of other races, nationalities or religions," he said. "We really do try to get a foothold and to make sure that things don't get out of hand."

But at the same time, Lampel said, the station has an obligation to the public to allow honest discussion of the city's problems, which include racial tensions. ■

RATINGS

Continued from page 100

plicated Baptist mecca that it once was," she said. "There's no reason Dallas audiences wouldn't enjoy the same humor that a New York or Los Angeles audience will enjoy."

The fall survey also brought

good news for another nationally syndicated talker: Rush Limbaugh now has the top-rated show in Los Angeles radio, according to an Arbitron analysis done by EFM Media. Limbaugh's three-hour show, which airs in Los Angeles on KFI-AM from 9 a.m. to noon, dominated its time period with an average 12-plus share of 8.0 in the Arbitron survey. ■

Arbitron

| Station | Format | Summer Share | Fall Share |
|--------------------|---------|--------------|------------|
| Chicago (3) | | | |
| WGN-AM | MOR/Tk. | 6.8 | 8.5 |
| WGCI-FM | Urban | 7.2 | 7.6 |
| WUSN-FM | Country | 4.3 | 5.7 |
| WBBM-FM | CHR | 5.6 | 4.6 |
| WBBM-AM | News | 4.0 | 3.9 |
| WLIT-FM | AC | 3.6 | 3.7 |
| WNUA-FM | NAC | 2.6 | 3.5 |
| WBBZ-FM | AOR | 3.7 | 3.4 |
| WJMK-FM | Oldies | 2.8 | 3.1 |
| WLUP-AM | Talk | 3.5 | 3.0 |
| WJJD-AM | Nost. | 4.0 | 3.0 |

Strategic AccuRatings

| Station | Format | Recalled Share | Fall Share | Partisans |
|--------------------|----------|----------------|------------|-----------|
| Chicago (3) | | | | |
| WBBM-FM | CHR | 9.3 | 8.7 | 543,800 |
| WGCI-FM | Urban | 8.7 | 8.7 | 542,000 |
| WGN-AM | MOR/Tk. | 7.9 | 7.3 | 457,400 |
| WUSN-FM | Country | 5.1 | 5.6 | 352,200 |
| WBBM-AM | News | 4.7 | 4.9 | 304,000 |
| WBBZ-FM | AOR | 4.5 | 4.8 | 299,900 |
| WXRT-FM | AOR | 4.6 | 4.3 | 268,900 |
| WNUA-FM | NAC | 3.4 | 3.4 | 215,500 |
| WJJD-AM | Nost. | 3.2 | 3.1 | 193,000 |
| WCKG-FM | Cl. Rck. | 3.4 | 3.0 | 187,800 |
| WJMK-FM | Oldies | 3.2 | 3.0 | 189,100 |

Arbitron

| Station | Format | Summer Share | Fall Share |
|--------------------------|----------|--------------|------------|
| San Francisco (4) | | | |
| KGO-AM | News/Tk. | 7.2 | 9.6 |
| KCBS-AM | News | 4.9 | 5.8 |
| KMEL-FM | CHR | 5.4 | 4.9 |
| KIOI-FM | AC | 4.2 | 3.9 |
| KFRC-AM | Nost. | 4.8 | 3.9 |
| KNBR-AM | Talk | 3.9 | 3.6 |
| KSAN-FM | Country | 3.4 | 3.6 |
| KOIT-AM/FM | AC | 3.0 | 3.6 |
| KBLX-AM/FM | AC | 2.7 | 3.5 |
| KSOL-FM | Urban | 3.3 | 2.9 |

Strategic AccuRatings

| Station | Format | Recalled Share | Fall Share | Partisans |
|--------------------------|----------|----------------|------------|-----------|
| San Francisco (4) | | | | |
| KGO-AM | News/Tk. | 9.5 | 9.7 | 458,500 |
| KCBS-AM | News | 6.6 | 7.0 | 329,000 |
| KMEL-FM | CHR | 7.8 | 6.9 | 327,600 |
| KQED-FM | Public | 4.0 | 4.1 | 193,700 |
| KIOI-FM | AC | 3.8 | 4.0 | 190,500 |
| KSAN-FM | Country | 3.9 | 3.9 | 184,100 |
| KITS-FM | AOR | 3.9 | 3.9 | 182,400 |
| KBLX-AM/FM | AC | 3.0 | 3.7 | 172,400 |
| KNBR-AM | Talk | 3.8 | 3.4 | 160,200 |
| KSOL-FM | Urban | 3.4 | 3.0 | 143,300 |

Philadelphia (5)

| Station | Format | Summer Share | Fall Share | Partisans |
|---------|----------|--------------|------------|-----------|
| WYSP-FM | Cl. Rk. | 6.9 | 7.7 | 369,800 |
| KYW-AM | News | 7.2 | 7.0 | 357,500 |
| WIOQ-FM | CHR/Dnc. | 5.3 | 6.4 | 252,500 |
| WXIU-FM | Country | 5.0 | 5.2 | 237,300 |
| WMMR-FM | AOR | 5.8 | 5.1 | 228,200 |
| WUSL-FM | Urban | 6.0 | 4.8 | 198,000 |
| WPEN-AM | Nost. | 4.4 | 4.8 | 195,700 |
| WYXR-FM | AC | 4.7 | 4.6 | 191,500 |
| WEAZ-FM | AC | 4.1 | 4.6 | 177,600 |
| WEGX-FM | CHR | 4.5 | 4.4 | 161,800 |

Sources: Arbitron fall survey, Sept. 24-Dec. 16, total week, persons 12-plus, average quarter hour share. © 1993, Arbitron; Strategic AccuRatings fall survey, Nov. 11-Dec. 22, share of partisanship (persons 12-plus). © 1993, Strategic Radio Research. Ratings for markets 6-10—Detroit, Washington, Dallas-Fort Worth, Boston and Houston-Galveston—will appear next week.

Broadcasting

Business

TAK CREDITORS TAKE CONTROL OF COMPANY

By Sharon D. Moshavi

Tak Communications, in bankruptcy for nearly two years, is now operating under a plan of reorganization. Its creditors are taking over as owners, and Michael Eskridge, currently president of GE Capital Corp.'s Pegasus Broadcasting, has been hired as operating agent to run the stations. The reorganized Tak, however, is still awaiting transfer of the FCC licenses, for

which there is some competition.

Sharad Tak, stripped of his ownership, will hold the title of chairman of the board of directors. However, he will not sit on the board and, according to court papers, "shall not have the power to bind debtors or to perform any duties other than as requested by the operating agent."

Eskridge, who says he is leaving his current employ gradually and will be fin-

ished there by mid-February, was hired to run the company until and after the company obtains the FCC licenses, if that happens. Until then, Sharad Tak remains the official licensee.

The reorganized Tak Communications' new owners (assuming the licenses are granted) are all former creditors. They are: Teachers Insurance and Annuity Corp., which will have the largest stake; Equity Linked Investors, a venture capital

firm; the Lutheran Brotherhood, and a representative of the former senior lenders, for whom Chemical Bank has acted as agent. Teachers will hold two board seats; the rest will hold one each.

Eskridge, who spent 25 years with General Electric, including a position as the first president of CNBC, will likely be offered an equity stake in the company, should the FCC approve the license transfer.

But the reorganized Tak is

not assured of gaining all the licenses. Shockley Communications, a Madison, Wis.-based group owner with four radio stations, is competing for Tak's licenses for its four Wisconsin TV stations: WQOW-TV Eau Claire, WXOW-TV La Crosse, WKOW-TV Madison and WAOW-TV Wausau. (Tak also owns KITV[TV] Honolulu and WGRZ-TV Buffalo, as well as three FM stations.)

Continues on page 103

A tale of two cities: metered ratings come to Baltimore, Kansas City

By Sharon D. Moshavi

Independent and Fox stations have traditionally seen their ratings go up when their markets became metered, and the newly metered markets of Kansas City and Baltimore are no exception. But other unusual things have happened: network affiliate news leaders have lost ground to other affiliates, although ratings changes have not yet been felt in the advertising marketplace.

Since metering by both Arbitron and Nielsen came to Baltimore in November, decades-long news leader WJZ-TV, the ABC affiliate, has some competition. Although it won the November sweeps, in December it relinquished its long-held position as 11 p.m. news leader to WBAL-TV, the CBS affiliate. "The days of a popularity contest where you vote for your favorite station are over," says Emerson Coleman, director of broadcast operations at WBAL-TV. But WJZ-TV vice president and general manager Marcellus Alexander does not place much stock in the numbers. "There are reasons that the ratings services choose not to measure for a book the month of December. December is a very atypical viewing month [because of the holidays]."

Nonetheless, as a result of the change in the

Continues on page 104

CABLE BLOWS ITS OWN HORN

The Cabletelevision Advertising Bureau unveiled its new advertising campaign last week, aimed at advertisers and the business community, called "America's Sold on Cable." The first of the three 30-second spots, a high-tech ad dubbed "Awesome Device," aired this past Sunday during the CableAce Awards on Lifetime Television. The rest of the commercials are being rolled out to cable networks and systems during the month. The ads have a five-second tag at the end, to let networks and systems customize the spots if they choose. The CAB said it did not yet have a list of MSO's and networks that would carry the spots.

The ads were created by SMASH Advertising of Boston. A print campaign will also run.

—SDM



GROUP W PROMOTES SPINOLA, ZEYEN

By Sharon D. Moshavi

John Spinola, vice president and general manager of Group W's WBZ-TV Boston, has been named to the newly created position of vice president of operations for Group W Television. Debra Zeyen, currently vice president of Group W Television Stations, will replace Spinola. Both positions are effective Feb. 1.

Spinola will be responsible for regulatory and technology-related issues, as well as MIS computer development for Group W stations. He will remain based in Boston, but will also spend time in the company's Washington office and its Philadelphia headquarters.

The Washington topics Spinola said he will be focusing on include retransmission consent,

PTAR, duopoly and group ownership limits. "The company wants to get out in front on these things. We want to be proactive, not reactive," he says.

While Spinola will be working solely for the television stations, he does not rule out the possibility of his working on behalf of Group W's other entities as well, such as production and cable network programming.

The second area of Spinola's responsibility will be to learn more about and explore co-ventures with emerging TV technology companies, such as telcos, DBS operations and interactive companies.

Last on the list will be overseeing the building of MIS systems for Group W's television stations, the goal of which is to consolidate and make manageable all the data that stations use on a daily basis.

TAK COMMUNICATIONS

Cont. from page 102

The competitive applications have been approved for consideration by the FCC, says owner Terry Shockley.

Shockley says his argument for obtaining the licenses is that "the public would be better served by our local ownership." He is the former CEO of Liberty Television, which, prior to Tak, owned the four Wisconsin stations.

Judge Robert D. Martin of U.S. Bankruptcy Court for the western district of Wisconsin approved the plan of reorganization. This is the third reorganization plan submitted: the first two, one submitted by Sharad Tak and the other by the creditors, were both withdrawn.

The latter had also unsuccessfully filed a suit to permit themselves, as lenders, to hold security interest in Tak's FCC licenses. In March 1992, Judge Barbara Crabb, also of the U.S.



Michael Eskridge

Bankruptcy Court for the western district of Wisconsin, upheld a lower court ruling and agreed that the senior creditors could not place a lien on Tak's broadcasting licenses. The lenders now have tuned their debt into equity, so they are no longer barred from holding the FCC licenses.

In his position, Sharad Tak will get \$300,000 per year until the transfer is ap-

proved by the FCC. Then, he will get a maximum of \$1.5 million, less his salary and office expenses. That amount drops to \$700,000 (and does not deduct salary and expenses) if it takes more than a year to get FCC approval.

Eskridge says that Tak has no plans to sell any of the stations, but he does not rule out the possibility either. As for any changes at the stations, Eskridge says he has not had a chance to closely examine their operations, but says that they have "fared well financially, considering the economic circumstances."

Several group owners, including A.H. Belo, Allbritton, ABRY and Clear Channel Communications, had also been contacted last year about possibly managing the properties ("Closed Circuit," Sept. 7, 1992). The latter had also been rumored to have been interested in acquiring some of the Tak stations. ■

Changing Hands

WJZE(FM) Washington □

Sold by United Broadcasting Co. to Colfax Communications for \$19.5 million. **Seller** is headed by Gerald Hrobak, and recently purchased WJMO-AM-FM Cleveland ("Changing Hands," Oct. 26, 1992). It also owns KSOL(FM) San Francisco, KAL(AM) Los Angeles, WKDM(AM) New York and WYST-AM-FM Baltimore. **Buyer** is headed by Steven Rales, and recently purchased WCTS-FM and KQQL(FM), both Minneapolis ("For the Record," Jan. 11). It is also licensee of WTEM(AM)-WGMS-FM Washington. WJZE has progressive AC format on 100.3 mhz with 36 kw and antenna 574 feet. **Broker:** Star Media Group Inc.

WOLF-TV Scranton, Pa. □

Sold by Scranton TV Partners Ltd. to Pegasus Broadcast Television for approximately \$12.5 million. Assignment includes satellite station WWLF-TV Hazelton, Pa. **Seller** is headed by Douglas J. Donatelli, and general partners George W. Kimble, Craig L. Fox and Guyon W. Turner. Kimble has interests in one AM, two FM's and three TV's. Fox has interests in two TV's.

PROPOSED STATION TRADES
By volume and number of sales

This Week:

AM's □ \$587,174 □ 2
FM's □ \$20,355,700 □ 6
AM-FM's □ \$7,500,000 □ 2
TV's □ \$12,882,849 □ 3
Total □ \$41,325,723 □ 13

1992 to Date:

AM's □ \$191,813,018 □ 241
FM's □ \$493,050,254 □ 315
AM-FM's □ \$375,569,895 □ 187
TV's □ \$1,441,205,936 □ 62
Total □ \$2,501,639,103 □ 805

For 1991 data see Jan. 27, 1992 BROADCASTING

Turner has interests in one AM, four FM's and one TV. **Buyer** is headed by Marshall W. Pagon and Howard E. Verlin, and recently purchased WDBD(TV) Jackson, Miss. ("Changing Hands," Jan. 4). Pagon has interests in cable TV systems and newspapers. WOLF-TV is Fox affiliate on ch. 38 with 3,700 kw visual; 370 kw aural and antenna 1,261 feet.

WTAR(AM)-WLTY(FM) Norfolk, Va. □ Sold by Landmark Communications Inc. to Benchmark Communica-

tions for approximately \$4.5 million. **Seller** is headed by Frank Batten and John Wynne, and operates cable networks Weather Channel, Travel Channel, and publishes newspapers and magazines. **Buyer** is headed by general partners Joe Mathias and Bruce Spector, and recently purchased WDCK(FM) Richmond, Va. ("Changing Hands," Nov. 2, 1992). It also owns WVGO(FM) Richmond and WUSQ-AM-FM Winchester, both Virginia, WDOV(AM)-WDSD(FM) Dover, Del., and WZNY(FM) Augusta, Ga. WTAR is full-timer with news, sports format on 790 khz with 5 kw. WLTY has oldies format on 95.7 mhz with 40 kw and antenna 881 feet. **Brokers:** Richard Foreman Associates and Blackburn & Co.

KJRB(AM)-KEZE-FM Spokane, Wash. □ Sold by Apollo Radio Ltd. to Citadel Communications Corp. for \$3 million cash. **Seller** is headed by William L. Stake-lin, and recently purchased KALL-AM-FM Salt Lake City ("Changing Hands," Oct. 12). It also has interests in one AM and four FM's. **Buyer** is headed by Lawrence Wilson, and recently sold KQMS(AM)-KSHA(FM)

CLOSED!

KZKX (FM), Lincoln, NB, from KXKZ, Inc., Jay Meyers, President, to KXKZ-FM, Inc., Terry Robinson, Principal, for \$2,850,000 cash.

Elliot B. Evers brokered this transaction.

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Redding, Calif. ("Changing Hands," Sept. 21, 1992). It is also licensee of five AM's and seven FM's. KJRB is fulltimer with solid gold format on 790 khz with 5 kw. KEZE-FM has AOR format on 105.7 mhz with 10 kw and antenna 1,910 feet. **Broker:** *Communications Equity Associates.*

KWEZ(FM) Trumann, Ark.
 □ Sold by Eagle Communications Inc. to O.L. Bayless and Dan D. Moulds for \$525,000. **Seller** is headed by John J. Shields and James R. Adkins, who also have interests in licensees of KDRS(AM)-KLQZ(FM) Paragould and KSRB(AM) Hardy, both Arkansas. **Buyer** O.L. Bayless has 50% interest in CP for new KXRC(FM) Clarendon, Ark. KWEZ has beautiful music format on 106.7 mhz with 6 kw and antenna 354 feet above average terrain.

KIZZ(FM) Minot, N.D. □ Sold by Meyer Broadcasting Co. to DCP Broadcasting Corp. of Minot for \$450,000. **Seller** is headed by Judith E. Johnson, and is licensee of KFVR-AM-TV and KYYY(FM) Bismark, KMOT(TV) Minot, KUMV(TV) Williston and KQCD(TV) Dickinson, all North Dakota, and KYVA(FM) Billings, Mont. **Buyer** is headed by



Tribune Broadcasting Co. closed on its purchase of KEZW(AM)-KOSI(FM) Denver from D&D Broadcasting for \$19.9 million ("Changing Hands," June 8, 1992) on Jan. 5 and 6. The combo gives Tribune three AM's, three FM's and seven TV's. Pictured at the closing at Tribune headquarters in Chicago are (l-r): Wayne Vriesman, vice president, radio, Tribune Broadcasting Co.; John J. Shepard, Shepard Communications Partner, D&D Broadcasting, and Steven Dinetz, president, D&D Broadcasting. H.B. La Rue, Media Brokers, brokered the sale.

Christopher T. Dahl, and is sole shareholder of licensees of KKA(AM)-KQAA(FM) Aberdeen and KJJQ(AM)-KKQQ(FM) Volga, both South Dakota; KRRZ(AM)-KZPR(FM) Minot, N.D.; KQHT(FM) Crookston, KKBJ-AM-FM Bemidji and KLGR-AM-FM Redwood Falls, all Minnesota, and KNUI-AM-FM Kahalua, Hawaii. KIZZ has AC format on 93.7 mhz with 98 kw and antenna 571 feet. **Broker:**

Johnson Communication Properties.

WTAC(AM) Flint, Mich. □ Sold by Gore-Overgaard Broadcasting Inc. to Midwest Broadcasting Corp. for \$400,000. **Seller** is headed by Harold W. Gore, and is also licensee of WTMR(AM) Camden, N.J., and WRDZ(AM) Cleveland. Gore also has interests in WTLK(TV) Rome, Ga., WCEE(FM) Mount Vernon,

Ill. and WDKA(TV) Paducah, Ky. **Buyer** is headed by Ralph D. Van Luven, who recently purchased WNNY(AM) Charlotte, Mich. ("For the Record," Dec. 14, 1992), and is applying for new FM at Flint, Mich. WTAC has Christian AC format on 600 khz with 1 kw day and 500 w night.

WJXY-AM-FM Conway-Myrtle Beach, S.C. □ Sold by Kingston Broadcasting

Corp. to Downs Satellite Broadcasting of South Carolina Inc. for \$400,000 cash. **Seller** is headed by Tommie W. Grainger and has no other broadcast interests. **Buyer** is headed by Paul Downs, former radio group owner who currently owns WAFX(FM) Montgomery, Ala. WJXY(AM) has gospel format on 1050 khz with 5 kw day and 473 w night. WJXY-FM has country format on 93.9 mhz with 6 kw and antenna 328 feet above average terrain. **Broker:** *Snowden Associates.*

WSMT-AM-FM Sparta, Tenn. □ Sold by Heartland Broadcasting Inc. to Austin Broadcasting Corp. for \$375,000. **Seller** is headed by Charles W. Davidson III and has no other broadcast interests. **Buyer** is headed by Wylie G. Austin and has no other broadcast interests. WSMT(AM) has country, gospel format on 1050 khz with 1 kw day. WSMT-FM has classic rock format on 105.5 mhz with 3 kw and antenna 35 feet above average terrain.

KATP(FM) Amarillo, Tex. □ Sold by MB Radio Inc. to Meyer-Baldrige Radio Inc. for \$350,000. **Seller** is headed by Deborah Corbett, and is subsidiary of Woods Communications Group,

Heartland Broadcasting, Inc.

has acquired the stock of
KJSK-AM & KLIR-FM
 Columbus, Nebraska
 from
KJSK, Inc.

Bob Austin and Al Perry
 represented the seller
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TWO CITIES

Continued from page 102

Nonetheless, as a result of the change in the numbers, WBAL-TV is attempting to promote itself anew. "We're trying to reinforce who the talent is, and essentially re-establish ourself in the market," says Coleman.

In Kansas City, where metering began in May by both Arbitron and Nielsen, NBC affiliate WDAF-TV, the early news leader, has seen its ratings drop by as much as 50% in its 5 p.m. and 6 p.m. news, according to competitive stations.

But none of these viewership changes will translate into gained or lost advertising dollars for some time, if at all. One general manager, Joseph Koff of WNUV-TV Baltimore, says the ad market has a 90-to-180-day lag time before advertisers begin to accept the metered numbers. But other stations and some advertising executives say the lag time is closer to a year, that agencies want to see several metered ratings books before they begin allocating their dollars differently.

Even when that happens, it will not bring new advertisers into a market, says Howard Nass, senior vice president, corporate director of local broadcast, Foote Cone & Belding. Ad dollars will be redistributed into dayparts and stations that are seeing higher viewership as a result of the meters, but the existence of meters "[does] not add a market to a [spot advertiser's list]," he says.

Both Kansas City and Baltimore, like newly metered markets before them, have seen ratings rise for independent stations, particularly off-peak viewing hours such as weekends and late night. The rise, however, does not appear to have been at

the expense of affiliates, but rather has come through higher HUT levels; the feeling among stations and advertisers is that HUT levels are artificially low during off-peak viewing hours in non-metered markets because viewers are less careful about filling in diaries at those times.

Some affiliates were worried when metering came to their markets, but their fears have been somewhat assuaged. "We were concerned we would drop, as some other affiliates have as their markets have been metered. But so far, we're OK," says John Rose, vice president and general manager, KCTV(TV) Kansas City, a CBS affiliate.

Stations are adjusting, nevertheless, in both their programming and promotional attitudes. KCTV(TV) will be more careful about airing low-rated public service-oriented programming in key time periods. "We'll still run them, but we'll be more careful about when we schedule them, and they will also require more promotion," says Rose.

Pat Patton, programming director at KMBC-TV, the ABC affiliate in Kansas City, is also rethinking and retooling the station's promotional efforts. "Since the meter measures every 7½ minutes, you tease items in your news shows to pull viewers through to the next 7½ minutes," he says.

None of the stations has made programming changes yet. "You have to be careful that you don't move too quickly and dump shows when you're metered," says WBAL-TV's Coleman. Nevertheless, he adds, the meter can make a difference. WBAL is already getting returns from the meter that indicate its early fringe *Designing Women* and *Golden Girls* block is not performing well.

RISING STOCK IN INTERACTIVITY

By Sharon D. Moshavi

Two publicly traded interactive companies have seen their stock prices rise in the past few weeks amid intense public interest in the burgeoning interactive medium.

ACTV's stock has more than doubled; two weeks ago it was trading at 1 15/16, about what it had been for the past several months, but as of the middle of last week it had risen to 4%. In the

same period, Interactive Network has seen its stock rise from 11 1/2 to 12 3/4; at the end of October it had been at 6 3/4.

The activity, according to observers and interested parties, is due to a host of reasons: interest in the medium at the Western Cable show in early December, Barry Diller's purchase of QVC Network and the recent Consumer Electronics Show. "Interactive's the buzzword of the future. Good enthusiasm" is the

reason for the rising stock prices, says Peter G. Mintz, vice president, Josephthal Lyon & Ross, who follows ACTV.

Mintz says there is good reason to be enthusiastic about interactivity, and companies such as ACTV and Interactive Network are reaping the benefits because there are no other publicly traded solely interactive properties. He says he thinks the stock has the potential to go even higher, particularly

ACTV, which he says is undervalued.

William Samuels, ACTV president, says the company has no major announcements or changes planned. "It's a very stable situation here." The company has had 200,000 interactive subscribers for three years in Montreal, and is doing interactive educational programming for schools in conjunction with the Washington Post Co., which owns 15% equity in ACTV. ■

headed by Charles Woods, and is also selling WACV(AM) Montgomery, Ala. It is also licensee of WTVY-FM-TV Dothan, Ala.; WTVW(TV) Evansville, Ind.; KDEB-TV Springfield, Mo., and KATP(FM) Amarillo, Tex. Woods also owns licensee of KLBK-TV Lubbock, Tex. KATP has classic rock format on 101.9 mhz with 100 kw and antenna 1,007 feet above average terrain.

WULF(AM)-WKXH-FM Alma, Ga. □ Sold by The Hays Group Inc. to Sunbelt Media Inc. for \$335,000. **Seller** is headed by Page Peary, and recently sold KRKY(AM)-KRKM(FM) Granby-Kremmling, Colo. (see "Changing Hands," Jan. 4). It is also licensee of WPSO(AM) New Port Richey, Fla. **Buyer** is headed by Robert Williams Jr. and has no other broadcast interests. WULF is fulltimer with country format on 1400 khz with 1 kw. WKXH-FM has country format on 104.3 mhz with 1.9 kw and antenna 397 feet above average terrain. *Broker: The Connelly Co.*

WFVT(TV) Rock Hill, S.C. □ CP sold by Rock Hill Broadcasting Corp. to Family Fifty-Five Inc. for \$314,000. Assignment following settlement between six competing applicants; **seller** was formed through merger between several of those applicants. **Buyer** is headed by Gene Hood, and has no other broadcast interests. WFVT is assigned to ch. 55 with 5,000 kw visual and antenna 1,952 feet.

WMOC(AM) Chattanooga, Tenn. □ Sold by Johnny Godgiben to Grace Media Inc. for \$307,174. **Seller** is licensee of LPTV in Chattanooga, TN. **Buyer** is headed by Robert L. Wilkins, who is 100% shareholder of KLNG(AM) Council Bluffs, Iowa. WMOC is fulltimer with gospel format on 1450 khz with 1 kw.

WADN(AM) Concord, Mass. □ Sold by Walden Communications Co. Inc. to Assabet Communications Corp. for \$280,000. **Seller** is headed by Thomas Kiley and John Hurley Jr., and has no other broadcast interests. **Buyer** is headed by Edward K. Crecelius, who recently sold his 51% of Crecelius-Lundquist Communications, licensee of four AM's and three FM's in Wyoming (see "Changing Hands," Nov. 9, 1992). WADN has contemporary folk format on 1120 khz with 5 kw day and 1 kw night.

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RADIO

HELP WANTED MANAGEMENT

If you are just looking for a job do not answer. If you want to own a radio station in next few years we are looking for a man or woman to work with older owner who is retiring. Then an easy step to ownership. Station KVBR, Brainerd, MN 56401. EOE.

Are you a top-producing sales manager in a major market or at a network? We're a national broadcasting organization looking for a professional manager to bring experience and proven success to the position. If this sounds like you, please drop your cover letter and resume to Box A-8. EOE.

Proven management person: To join financially sound small market group operation! We want to get acquainted now looking towards a future opening. Must be team oriented, with strong sales background. Mid-America Radio group, Box 17166, Indianapolis, IN 46217-0166 or Fax 317-342-3569. EOE.

Growing Western broadcast group seeks proven leader/general manager for small market profitable FM that should be performing better. This job requires previous general manager experience, strong people skills, past proven sales management track record, and the ability to create a plan and execute. Send past history, salary requirements and all the reasons why you are the person for this job to: Broadcast Opportunity, Box A-28. M/F EOE.

Radio management position open in attractive market. Sales and marketing experience required. Send resume with references to Box A-29. EOE.

Opportunity of a lifetime: Top 30 with exclusive all news format and major sports. Need seasoned broadcaster who knows how to sell! As GM/GSM key responsibilities are selling, managing sales staff. Excellent compensation-benefit package. Great company, people in a growth market. Send to Box A-30. EOE.

Proven general manager. Top-rated, underperforming, small-market station in southeastern US seeks strong leader/manager with additional GSM and limited AT responsibilities. Located in great area. Competitive salary and bonuses with opportunity for equity. Send resume, achievements and air check to Box A-32. EOE.

HELP WANTED SALES

Well rated metro combo in small market seeking street smart general sales manager. Must be go getter in radio time sales, promotion and training. EOE. Send resume to Box A-31.

Most respected FM on the Mendocino coast is hiring an AE with a strong small market track record. Resume to GM, Box 2269, Fort Bragg, CA 95437. EOE.

HELP WANTED NEWS

Sports station top 40 market seeking entry level talent for producing, news, and possible Sportstalk slots. Send resume/tape, salary needs to John Woodstock, Sports 610 WAQS, Charlotte, NC 28216. No calls! EOE.

Clear channel, 50,000 watt AM in New York's capital district seeks a forward-thinking news director to lead the region's largest radio news department. Must possess superior people skills, be computer literate, and understand the positioning of radio news in the 1990s. Some on-air work is required. T&R: General Manager, WGY Radio, 1430 Balltown Road, Schenectady, NY 12309. M/F. EOE. No calls, please.

Reporter/correspondent: National Public Radio seeks journalist with experience covering national political and government issues. Must have degree and 4-6 years broadcasting or specialized journalism experience. Candidate must be able to develop speciality in Pentagon/defense reporting while remaining available for general assignment tasks. Journalism experience must be recent and candidate must have references from bona fide organizations. Superior writing skills are a must. Excellent salary and benefits. Send resume and cover letter to: NPR Personnel Department - #117, 2025 M Street, NW Washington, DC 20036. EOE.

HELP WANTED PERSONALITY/TALENT

Show host, radio: East Babylon, NY. Host Indian radio show providing entertainment directed towards Indian ethnic audience. Research, prepare and write different themes for each show including Indian music, film personalities and gossip. Provide on-air commentary. Conduct in-person interviews with well known Indian personalities. Answer the telephone calls on-air from listeners. Develop and produce commercials for sponsors. Tape interviews, commercial advertisements as required. Must be able to speak, read and write Hindi, Kannada and Marathi Indian languages. 2 years experience. 36 hours. Sat: 4 am-10 am; Sun 6 am-12 noon; Wed-Fri 9 am-5 pm. \$23,000/yearly. send letter or resume in duplicate to: GH #530, Room 501, One Main Street, Brooklyn, NY 11201. EOE.

SITUATIONS WANTED MANAGEMENT

Successful manager looking to earn sweat equity managing a sun belt property or group. Strong track record in network, station and syndication management in NYC, FL and TX. Reply to Box A-3.

Unique combination of general management experience, programing and sales know-how looking for new challenge. Stable, bottom line oriented family man looking for quality-conscious station to take to the top. Reply to Box A-12.

GM/GSM vigorous, talented 59 year old career broadcaster with high success rate in start-ups and turnarounds available January 18 to lead your station or group to financial dominance. Donald 904-585-6060.

General manager: Sales driven, programing & creative track record. Excellent references. 28 years success in hot AC/CHR/Oldies. KXXR/Kansas City, WVSR, WKPE, WJXQ. All regions welcome. Jack Alix 816-941-3532.

Turnaround specialist: I've turned around 2 AM/FM combos in the past 3 years. From 200K revs with neg cash flow to over 500K revs and 150K+ cash flow each. Looking for next challenge. If you need help, I'd love to meet. Reply to Box R-35.

Seeking general manager/sales manager position in small to medium market with possible buyout interest. Ambitious. Conscientious. Top biller. Currently in radio and real estate management. Call Ted. 914-357-4861 or 914-357-3100.

Group controller: Why not *rent* your next controller? Successful broadcasters continually look for ways to reduce overhead and improve their bottom line. Bill McEntee has been doing this for the past 21 years for numerous stations. Your broadcast group can also have centralized accounting, standardized reporting, tax preparation, and the benefit of Bill's experience. McEntee & Associates, P.A., 407-640-3585.

SITUATIONS WANTED ANNOUNCERS

Looking for PD/MD position with morning/mid-day. Ten years experience, proven numbers and looking to settle down. All areas. Dave 216-562-2076.

Interesting talk: Trekie, atheist, music trivia wiz, fitness nut. Everybody will be talking about "Orlando" 412-244-0815.

SITUATIONS WANTED TALENT/PERSONALITY

Talented talk host. Experienced, dedicated, informed. Seeking new opportunities. Have been hosting national show with big name guests. Rick: 1-800-257-6556.

Format change will leave me unemployed very soon. Family man, 16 years experience, seeking Eastern medium or major AC/Oldies/Country. Mark Anderson 302-994-3934.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

CHR programer with 15 years successful track record searching for medium or large market as PD/operations. Specialist in maturing format to sellable demos and working with sales on promotions that increase listenership and revenue. Expertise in focused product, music scheduling, talent development, and marketing. Employed with industry-wide references. Please reply to Box T-21.

Veteran talk show producer, and survivor of New York ratings war; looking to expand into programing. Very familiar with talk and entertainment format. Promise to motivate staff and boost ratings. Northeast preferred. Box 228, 81 Pondfield Road, Bronxville, NY 10708. Anthony 914-376-3144.

MISCELLANEOUS

Stand-out ad copy sizzles, sells, 24-hour turnaround. Our low prices beat your production in-house. Details: Paul Carson Communications, 305-726-3924.

Need to lease time on FM radio station in NY metro area. Please call Mr. David at 718-527-8594. 11AM-4PM EST.

TELEVISION

HELP WANTED MANAGEMENT

KATV, dominant ABC affiliate in the 58th ADI, seeks local sales manager with ability to train, direct and motivate, effective new business development, presentation and computer skills. Five years of broadcast sales and B.S. degree or equivalent required. No phone calls please. Send resume to Personnel Director, PO Box 77, Little Rock, AR 72203. EOE M/F.

Local sales manager: Business development oriented manager sought for WSET, ABC affiliate in Roanoke, Virginia. We are looking for a leader, both of our staff, and in the business community. Two years plus of local sales management experience preferred. Send resume with sales philosophy to Michael Brunette, GSM, WSET, 2116 Colonial Avenue, Roanoke, VA 24015. EOE, no phone calls please.

Operations manager to work with a professional management team and staff at a dominant network affiliate. Must possess strong management skills and the ability to work closely with an expanding news operation. Experience at a top 50 market network affiliate desired. If you wish to be a part of a dynamic television station and live in an area that has a superior quality of life, send your resume before February 1, 1993 to Judy Baker, Administrative Assistant, WCYB-TV5, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V.

General sales manager: WEYI-TV seeks a proven leader with combination of local and national sales management experience. Demonstrated leadership combined with a winning track record and high level of commitment. College degree and national rep experience preferred. Send cover letter, resume and salary history to: Eric S. Land, VP/GM, WEYI-TV, 2225 West Willard Road, Clio, MI 48420. M/F EOE.

PUBLIC RELATIONS

Community relations manager: Fox affiliate TV station seeks community relations manager to research community needs; develop, coordinate and produce public affairs and children's informational programming, public service announcements and multi-media campaigns; serve as liaison to community organizations; prepare various FCC reports. Candidate should have strong written and verbal communications skills, college degree in communications or related field, two years experience in media, public relations or related position. Electronic media experience preferred. Send resume, a brief statement (one page) of your vision of television's role in the community, and relevant print or video samples to: Operations Manager, KPDX Fox 49, Portland, OR 97207. No telephone calls please. EOE.

HELP WANTED SALES

Marketing consultant: If you've grown all you can at the station you're with now and are too young to retire, send a cover letter and resume today. Affiliate in top 50 market close to several major cultural centers. Big city living without the big city problems. Responses to Box A-17. EOE.

National sales manager: N.W. Fox TV affil seeks experienced detail oriented NSM. Bdcst. rep. and/or sales management experience valuable. Travel, organization, follow-up. Must be able to create a tight follow-up system that fits our reporting structure. Letter & resume to Walt Adler, General Sales Manager, PO Box 49, Portland, OR 97207. No phone calls please. EOE.

Local sales manager: N.W. Fox TV affil seeks a team leader who will go one step beyond. Communicator, teacher, motivator. Sales management and research experience valuable. Ability to develop and implement a new business plan a must. EOE. To apply: Letter & resume to Walt Adler, General Sales Manager, PO Box 49, Portland, OR 97207. No phone calls please.

Sales marketing opportunity, self starter with great deal of enthusiasm. Income commensurate with experience. Send resume, no phone calls, WJET-TV, Mike George, 8455 Peach Street, Erie, PA 16509. Affirmative action, EOE.

HELP WANTED MARKETING

Marketing producer: Oklahoma's #1 TV and news station is looking for an energetic and creative person to help promote news, station image and programming. If you think you've got what it takes, then let's talk! 1 year or related broadcast experience required. Send resume and tape to: Rick Buchanan, Marketing Director, KWTW, 7401 N. Kelley, Oklahoma City, OK 73111. No phone calls, please! EOE-M/F.

Development associate: WBGU-TV, Bowling Green, OH. University licensed station seeking development professional who will be responsible for the planning, implementation and evaluation of all membership fundraising activities, including on-air, direct mail, telemarketing and personal solicitations. Bachelor's degree, one year's experience in professional fundraising, computer literacy required. TV production experience preferred. On camera audition and examples of written work will be requested during interview. Salary: \$21,000-\$23,000. Submit application letter, resume, three professional references postmarked by February 8, 1993 to: Personnel Services, Search M-03 Bowling Green State University, Bowling Green, OH 43403. AA/EEO. Applications from women and minorities are encouraged.

HELP WANTED NEWS

News photographer: Needs to be aggressive, creative with one year experience shooting/editing news. Must be serious about living/working in Alaska. Send resume and non-returnable tape to T. Hiebert, KTVA-TV, 1007 W. 32nd Avenue, Anchorage, AK 99503. EOE.

News producer: #1 station in the market needs a take-charge news professional to produce fast-paced, well-written newscast. BA/BS and two years experience needed. Send tape and resume to Desiree Newhart-Hill, KWTW, PO Box 14159, Oklahoma City, OK 73113. No phone calls please. EOE-M/F.

Reporters: Chattanooga's number one news team is looking for experienced reporters. In 1992 we chased hurricanes, presidential candidates, trains and hot vacation spots. We have the area's best staff equipped with ENG, SNG and a computerized newsroom to help you be the best. If you are up to the chase in '93 send non-returnable tapes and resumes to: Jim Church, News Director, Box 1150, Chattanooga, TN 37401. No phone calls. EOE/M/F.

Weekend news anchor-reporter: Join the top rated newscast on the Gulf Coast. Applicant should be experienced in producing and anchoring, a good writer and a hard worker. Send letter, resume and non-returnable tape to Veronica Bilbo, EEO Coordinator, KLPC-TV, PO Box 1488, Lake Charles, LA 70602. No phone calls. EOE.

Field producer needed to join investigative unit for national newsmagazine. Ideal candidate has local I-team or network newsmag A/P background. Extensive resources available to help you generate first-rate stories. Rush resume/cover letter to Box A-18. EOE.

Main anchor: Midwest affiliate market 60-95. Resume to Box A-19. EOE.

We're looking for an aggressive, self-starting reporter to work in our ratings-dominant, NBC-affiliated newsroom on California's central coast. Minimum one year experience. Must be an excellent writer, use video to best advantage, and be a team player in all respects. Send resume and non-returnable tape to Maria Barrs, KSBW-TV, PO Box 81651, Salinas, CA 93912. Absolutely no phone calls. EOE.

A number one northeastern station is looking for an experienced and creative newscast producer. This producer must have strong news judgment and be able to dig out stories from a variety of sources and then be able to create dynamic, informative and interesting broadcasts. The assignment calls for a producer who will work with anchors, reporters, assignment desk editors, graphic artists and directors to produce newscasts that combine a commitment to journalism with a flair for production. Superior writing skills a must. Resume to Box A-20. EOE.

Reporter: Top 20 independent. Aggressive, three years minimum live experience. Strong writing skills a must. Reply to Box A-21. EOE.

Reporter/anchor: Great station seeks long-lasting relationship with great journalist. You must have personality, plus demonstrated ability to run, gun, and stun the competition. Rush creative letter, resume, and non-returnable tape to: Dean and Bob's News Haven, KCRG-TV, 501 Second Avenue, S.E., Cedar Rapids, IA 52401. EOE.

Executive producer: Great executive producer needed for great station. Are you the news animal who can help us take the mountain? Major market experience preferred. Show us why you're the one. Rush letter, resume, references, and non-returnable tape to: Dean and Bob's News Haven, KCRG-TV 9, 501 Second Avenue, S.E., Cedar Rapids, IA 52402. EOE.

Executive producer: CBS affiliate in the nation's most livable mid-sized city seeks an experienced show producer for the No. 2 job in our newsroom. Duties include supervision of producers and reporters, advance planning for sweeps and special projects. This job is a great growth opportunity for a solid writer, creative story-teller and all-round solid journalist. Send tape, resume and statement of news philosophy to Scott Parks, News Director, KOTV, 302 S. Frankfort, Tulsa, OK 74120. EOE M/F.

News director: Responsible for editorial content, administering the budget, managing the news staff, and maintaining compliance with regulatory standards. Minimum 5 years major market news mgt. exp. Contact: Jim Masucci, President & General Manager, KTRK-TV, PO Box 13, Houston, TX 77001. No phone calls please. An equal opportunity employer M/F/H/V.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Got the winter hues? Head for a Paintbox under Southern skies. We're an award winning creative team in search of a dynamic designer. If you're a state-of-the-art artist who's ready for the big time, send your resume and tape to: Jeff McInnis, Art Director, KDFW-TV, 400 N. Griffin, Dallas, TX 75202. EOE.

Promotion manager: Network "Boomer" MKT 100-125 seeks aggressive, progressive, creative promotion manager to join our winning team. Knowledge of all areas of promotion and "creative services" a must. Programming and sales marketing experience a big plus. Great southeast sunbelt market. Group owner. Women and minority candidates are encouraged to apply. Letter, resume, samples to general manager. Reply to Box A-23 EOE.

Producer/director: Requirements include strong experience in directing newscasts, live special events, commercial and promotion productions. Must be able to switch own shows. Applications accepted through 1/29/93. Send resumes to Chad Craig, Business Manager/Personnel, KSAT-TV, PO Box 2478, San Antonio, TX 78298. EOE.

Exec. producer/managing editor: Nationally syndicated daily news program. Must be creative producer, skilled organizer, hands-on news writer. Experience in medium/large market or equivalent. Supervise small staff. Wonderful opportunity for someone turned on by having your own program and life in a small community away from the bright lights. Include tape in reply: Box 233; 163 Amsterdam Ave; New York, NY 10023-5001. EOE.

Production supervisor: Night shift. Five years minimum news production experience, including directing, TD, MC; Three years minimum supervisory experience including hiring, training. Reports to manager/news operations. Send resume and salary requirements by January 31st to Personnel, WAVE-TV, 725 South Floyd Street, Louisville, KY 40203. No calls please. EOE.

Production manager: Central Illinois top post-production and edit facility seeks an accomplished organized director/cinematographer who is ready to move into management as "player/coach" of our successful team. Good people, leadership, and marketing skills a must; no beginners, please. Send reel, resume, and salary requirements to Dennis Upham, President & GM, WEEK-TV, 2907 Springfield Road, East Peoria, IL 61611. EOE. No phone calls please.

Post production supervisor: The University of Mississippi is seeking an individual to supervise a new post production facility. Applicant must be able to demonstrate a high level of capability in all aspects of the post production process including computer graphics, animation, editing and digital video effects systems such as Abekas, ADO, etc. A college degree is required. This position is currently funded through sponsored funds for nine months and may be extended for an additional year. Prospects for continuing employment on other projects are excellent. Full range of University benefits are applicable to this position. The University of Mississippi has a strong institutional commitment to the principle of diversity. In that spirit, it is particularly interested in receiving applications from a broad range of people, including women, members of ethnic minorities and differently able individuals. Open until filled. Submit resume and other supporting materials, such as demo tapes, to Neil Novello, University Teleproductions, 201 Bishop Hall, University, MS 38677. The University of Mississippi is an AA/EEOE.

Promotion writer/producer: UHF CBS affiliate making historic gains on 2 UHF competitors... now #2 and moving up fast! WLKY-TV expanding promotion department, seeks creative writer/producer also ready to move up. Use edit suite, paint system, audio suire, betacam and more. 24 hour news source station, 5 newscasts per day, award winning attitude. Top 50 market, great city with affordable housing, friendly people and management supports our work. Don't pass this one by, send non-returnable tape and resume to Bruce Burns, Promotion Director, WLKY-TV, Box 6205, Louisville, KY 40206. EOE.

Production paradise! Seeking several full-time producers/directors, program hosts, videographers / editors, segment producers, reporters, and production assistants. On-going projects include commercials/music/corporate video, documentaries, syndicated programming, infomercials, and much more! Relocation provided. For consideration, rush demo tape and complete presentation. No freelancers, please. PO Box 22607, Tampa, FL 33622-2607. EOE.

Assistant promotion director: If you take pride in writing copy that sells, in producing high energy, top quality news and programming promotion and you thrive on working in a fast paced, creative environment, then an Austin, Texas TV station is looking for you. Successful candidates will have at least 3 years experience in television promotions or a related field, strong writing skills, and hands-on Beta editing ability. Send resume by January 15th 1993 to: Box A-22. EOE M/F.

Production photographer/editor: WVEC-TV is seeking an experienced shooter who can deliver the highest quality video and film product for commercials, promotion and long form. Must be able to take direction from producer/directors or shoot alone. Post production and computer editing experience desired. May occasionally be needed to assist news department or serve as standby member of studio production crew. Send non-returnable tape and resume to Production Manager, WVEC-TV, 613 Woodis Ave., Norfolk, VA 23510 or WVEC-TV Hampton Bureau, 774 Settlers Landing Road, Hampton, VA 23669. EOE.

Promotion producer/director: Applicant must be strong in news promotions and have flair for the creative. Must have 1 years experience and skilled in all aspects of promotions production. Good voice a plus. Send cover letter and resume to: Personnel Dept., WICS-TV, 2680 E. Cook Street, Springfield, IL 62703. EOE.

Immediate opening for commercial videographer/producer. Successful candidate must possess an excellent client rapport. One inch and three quarter inch post production knowledge. Good voice helpful. Neat appearance a must. Please submit resume, salary history and non-returnable tape to: KOAM-TV, Production Manager, PO Box 659 or Highway 69 & Lawton Rd. Pittsburg, KS 66762. No phone calls please. EOE/M-F.

SITUATIONS WANTED MANAGEMENT

GSM with independent television sales plan: Experienced major-market GSM with sales/marketing plan designed for second (or later) indie which, due to unusual circumstances, can't be implemented at present situation. This retail-intensive independent sales strategy can: Enlarge revenue opportunities well beyond existing television dollars by capturing other media budgets; sell directly against affiliates while leaving them no competitive response; capitalize on the growing trend of advertisers toward integrated marketing programs and away from advertising campaigns; coordinate your entire sales effort with comprehensive strategy rather than a patchwork of tactics. This sales plan will not only boost billing, it will significantly enhance the asset-value of your station with long-term client relationships and an impregnable market position. I've got a solid track record of superior performance that will satisfy the most demanding criteria, and can implement this sales plan at your station. Reply to Box A-24.

SITUATIONS WANTED TECHNICAL

25 years broadcast engineering. 14 years as hands-on television chief engineer. Experienced people management and departmental budgeting. Extensive technical and construction experience both studios and transmitters. Please reply to Box A-25.

SITUATIONS WANTED NEWS

Major market sportscaster: Twenty years experience, 10 as full-time sportscaster. Seeking opportunity in Mid-Atlantic area. Home base Washington, DC. Excellent play-by-play and studio anchor. Impressive resume. Network experience. Returning to full-time sportscasting following business career. Call Steve Bassett at 301-596-9538.

Aggressive reporter looking for an entry level TV reporter's job. 3½ years radio news experience and TV news internship. Will go anywhere. Tim 216-888-4493.

Enthusiastic reporter at S.C. daily newspaper with 3 years journalism experience seeks position as TV reporter. Strong writing skills and on-air presence. Tape available. Jay 803-223-3459.

Recent Newhouse graduate: Seeking entry level reporting position in TV (radio). Great on-air personality, but willing to work behind the camera. Knows the business; needs the experience. Works well under pressure. Willing to relocate. Shayna Wolf, Reply to Box A-27.

Only interviewer in the U.S. that can consistently identify fundamental truths and mistakes in our national leader's thinking, is interested in working for TV station or network that doesn't mind shaking things up. Send for demo or complete interview of Mike Wallace, Senator Biden, Congressman Henry Hyde or others to see for yourself. Call Jan Helfeld 809-791-5664.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Seeking production position in small to middle market. Creative excellence always under budget. Eighteen years producing, directing, strong post skills. Read my biography in Who's Who in Entertainment. Deborah Brown, 903 N. Bracewell Dr., Plant City, FL 33566, fax: 813-759-0741.

Lighting director looking for new opportunities. Currently employed in major market as lighting director/studio crew person. Excellent camera operator, sound person, and stage manager. I have supervisory, budgetary, computer experience, and excellent references. All market sizes considered. Reply to Box A-26

Producer/director who knows production, creative, and can write! 14 years experience in station, cable, production house, freelance remote environments. Looking to relocate to the Rocky Mountain area. 513-241-8869.

MISCELLANEOUS

Career Videos: Our broadcast professionals prepare your personalized resume tape. Unique format, excellent rates, success record, job search assistance. 708-272-2917.

Syndicator needed for distribution of a fully produced 30 minute weekly series with national sponsors. MTV format featuring Gospel videos. Call Joe Love 1-800-285-3787.

CABLE

HELP WANTED SALES

Account executive/advertising sales: National entertainment medium expanding again seeking qualified, energetic self-starter to sell local and regional advertising in Houston, New Jersey & Phoenix markets. 1 to 2 years advertising sales experience (cable or radio preferred). Base plus commission, great benefits package, comprehensive training program. EOE. Please send resume to: National Cinema Network, 5109 Leesburg Pike, Suite 912, Falls Church, VA 22041 Attn: Stuart Hoffman.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Broadcast communications: Westminster College, New Wilmington, PA 16172. Non-tenure, continuing appointment; begins late August 1993. Rank and salary based on experience and education; MA or MS and experience in radio required. Will teach introduction to radio/television, broadcast writing, mass media, plus advanced courses. Position includes supervision of college's non-commercial radio station. Commitment to the liberal arts and participation in interdisciplinary and January term programs required. Send complete vita, transcripts of most recent graduate work, evidence of successful teaching and experience, and have three letters of recommendation sent to: Mr. David L. Barner, Chair, Department of Communication Arts. Review of applications to begin January 29 and continue until position is filled. Westminster College is an AA/EEO employer.

Miami University seeks graduate assistants to pursue work on M.A. or M.S. degree. Assistant duties include work in video production or support of faculty teaching and research. Assistant stipend for the 1993-94 academic year will be at least \$6,800, plus a \$500 summer scholarship and tuition waiver. Send inquiries immediately to Dr. Howard Kleiman, 150 Williams Hall, Miami University, Oxford, OH 45056. Miami University is an AA/EEO employer.

Broadcast management position: The University of Akron School of Communication. Duties: Teach television station management, sales, regulations and programming. All faculty members advise graduate and undergraduate students, participate in curriculum development and departmental governance and pursue an individual program of research and professional creative activity. Qualifications: Ph.D. in Communications or related field. Applicants should have college level teaching experience and have or show promise of scholarly or creative productivity. Professional broadcasting experience desirable. The University of Akron encourages applications from the disabled and veterans as well as minorities and women. Rank: Assistant professor, tenure-track. Salary: Dependent on qualifications. Deadline: February 15, 1993. Send applications to Dr. Richard E. Caplan, Search Committee Chair, School of Communications, The University of Akron, Akron, OH 44325-1003. The University of Akron is an equal education and employment institution.

HELP WANTED NEWS

Broadcast specialist: WUFT-FM has an opening for an energetic journalist willing to work for an award-winning station that has a commitment to news and public affairs programming as well as the daily training of college broadcast journalism students. This person will help supervise and train student producers and reporters for daily newscasts which include feature length and spot news gathering. The broadcast specialist will also be responsible for the features unit which include voicing stories as well as assigning reports to students. Minimum qualifications: A high school diploma and five years of appropriate experience. Appropriate college coursework or vocational/technical training may substitute at an equivalent rate for the required experience. Two years public radio experience, long-form and spot news experience, and the ability to work well with students are desired. Computer literacy is preferred. Salary is \$17,873, commensurate with experience. Please send resume, cassette tape with feature and spot stories and references to Kevin Robertson, University Personnel Services, 4th Floor Stadium, Gainesville, FL 32611-2033 by January 29, 1993. If an accommodation is needed to apply for this position, please call 904-392-4621. AA/EEO.

PROGRAMING SERVICES WANTED

Utah State University is seeking proposals from responsible and responsive vendors for license to provide the university with live network radio broadcasts of its football and basketball games or competitions. Interested parties should contact Utah State Universities purchasing department for proposal specifications. Ray J. Larsen, Director, Purchasing Department, Utah State University, Logan, UT 84322-8300. Phone 801-750-1033. Quotation #R-1032. EOE.

FINANCIAL SERVICES

Immediate financing on all broadcasting equipment. If you need \$2,000-\$500,000. Easy to qualify, fixed-rate, long term leases. Any new or used equipment & computers, 100% financing, no down payment, No financials required under \$50,000, refinancing existing equipment. Call Mark Wilson at Exchange National Funding, 800-275-0185.

EMPLOYMENT SERVICES

Government jobs \$16,040-\$59,230/yr. Now hiring. Call 1-805-962-8000 Ext. R-7833 for current federal list.

EDUCATIONAL SERVICES

On-camera coaching: Sharpen TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart, Eckhart Special Productions.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Video specialist: Columbia Gas Distribution Companies, with operations in a five-state area, are Columbus-based subsidiaries of one of the largest natural gas systems in the U.S. This newly-created position will offer the chosen professional an opportunity for involvement in dynamic changes affecting our industry. Seeking a talented professional to create broadcast quality video programs. Work with producers, writers and talent to develop and produce a wide variety of communications, training and broadcast programs. Will be responsible for pre-production activities such as studio/location set up, lighting, props, directing; and all audio and editing functions including graphics and animation. Requirements: extensive experience in the use of broadcast quality CCD cameras/recorders, using Betacam SP format; skilled lighting and audio techniques; experience directing on-location and in-studio shoots and working in a one- or two-person crew arrangement; hands on knowledge of A/B roll editing using a computerized desktop editing system (AmiLink) working with a Video Toaster in a Betacam SP suite; experience with conceptualizing and creating 2D and 3D graphics and animation using the Video Toaster and Amiga paint, graphics and Lightwave programs; knowledge of Arexx, MS-DOS, and Word-Perfect is preferred; minimum of two years of experience in a broadcast, corporate or production setting; must be able to work with minimum supervision; some travel required. Excellent benefits package and starting salary. Qualified and highly-motivated individuals should forward a detailed resume and cover letter by Monday, February 1 to: Placement Office (VS), Columbia Gas Distribution Companies, PO Box 117, Columbus, OH 43216-0117. Your cover letter must include an outline of your qualifications as they relate to the requirements of the position. Unfortunately, we are unable to respond to telephone inquiries, but will acknowledge by mail the receipt of credentials. We value work force diversity. EOE.

WANTED TO BUY EQUIPMENT

Used videotape—cash for 3/4" SP, M2-90's, Betacam SP's. Call Carpel Video 301-694-3500.

FOR SALE EQUIPMENT

AM and FM transmitters, used, excellent condition, tuned and tested your frequency. Guaranteed. Financing available. Transcom. 800-441-8454, 215-884-0888. Fax 215-884-0738.

Lease-purchase option. Need equipment for your radio, television or cable operation? NO down payment. NO financials up to \$70,000. Carpenter & Associates, Inc. Voice: 501-868-5023. Fax: 501-868-5401.

Broadcast equipment (used): AM/FM transmitters, RPU's, STL's, antennas, consoles, processing, turntables, automation, tape equipment, monitors, etc. Continental Communications, 3227 Magnolia, St. Louis, MO 63118. 314-664-4497. FAX 314-664-9427.

Used/new TV transmitters, full power-LPTV, antennas, cable, connectors, STL's, etc. Save thousands. Broadcasting Systems 602-582-6550.

RADIO SITUATIONS WANTED MANAGEMENT

V.P./General Manager

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Applicant should send completed application form, CV and copy of passport to:

The Dean
Faculty of Arts
Kuwait University
P.O. Box 23558 Safat
13096
KUWAIT

FAX: 965-484-6512/483-7108
EOE

**University of Pittsburgh
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The University of Pittsburgh at Bradford invites applications for a tenure-track position as assistant professor of radio-television beginning August, 1993. Responsibilities: Teach 12 hours per semester of non-production subjects in the Radio/Television sequence, including broadcast writing, advertising, programing / management, and history. Yearly course(s) in mass media and/or public speaking also possible. Engaging in university service and professional development activities, and sharing in advising and other departmental activities expected. Qualifications: Doctorate or ABD in Mass Communication preferred. College teaching experience required, media experience desirable. Competitive salary, excellent benefits. Send letter of application, resume, and official transcripts to: **Jeffrey Guterman, Chair, Radio/Television Search Committee, Department of Communication Arts, University of Pittsburgh at Bradford, 300 Campus Drive, Bradford, PA 16701.** A review of applications will begin after February 3, 1993 (extended from January 25, 1993), and the position will remain open until filled. The University of Pittsburgh at Bradford is located in beautiful rural Northwest Pennsylvania, within easy driving distance to Buffalo, Rochester, Pittsburgh, Toronto and other cities. The University of Pittsburgh is an affirmative action, equal opportunity employer.

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All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036. For information call (202) 659-2340 and ask for Mitzi Miller.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must accompany all orders. All orders must be in writing by either letter or Fax 202-293-3278. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at noon 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.

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Rates: Classified listings (non-display). Per issue: Help Wanted: \$1.60 per word, \$32 weekly minimum. Situations Wanted: 80¢ per word, \$16 weekly minimum. All other classifications: \$1.60 per word, \$32 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. A phone number with area code and the zip code count as one word each.

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Confidential Service. To protect your identity, seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting Magazine, at the address above.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

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SOUNDING OFF ON STERN

EDITOR: Over recent weeks there have been many letters from station managers concerning the FCC's decision to fine Howard Stern. I would now like the chance to voice my opinion.

As a person entering the business of broadcasting, I find this ruling to be an outrage as well as downright discouraging to persons like me. What's the world coming to?! While taking broadcast law in school, I was always told of the importance of the First Amendment and its relation to the broadcasting industry. In the same law book there are, unfortunately, many cases involving Infinity. With this in mind, I'd have to agree with Stern in saying the FCC's constant harassment is more personal than business. If that's the case, perhaps he and Al Sikes should put on boxing gloves and fight out their differences. But don't tell me what I should and shouldn't hear on my radio.

Stern is said to be violating "contemporary community standards." I invite Mr. Sikes to examine television talk shows. What Stern does in his hours on the air is no different (or worse) than what's on TV. The beauty of it all is, if I don't want to listen to that nonsense, I simply turn my radio or TV off. If the committee is worried about the children in the audience, I invite Mr. Sikes to examine the programming schedule here in Chicago.

"Take a look at Stern's ratings. People like what they hear."

David J. Sypniewski

go. Sally, Phil and Montel air in the afterschool and evening hours, with plenty of kids flipping through the channels. Not only do you get to hear Donahue talk to strippers, you get to see them perform their acts. There seems to be a discrepancy here.

I'm sure that Infinity will give in and pay the \$600,000, but I think this whole issue is a dirty shame. As a broadcaster, I don't want to have to keep looking over my shoulder for Al Sikes. I hope that the FCC comes up with some new definitions over what to, and what not to, say over the air. Take a look at Stern's ratings. People like what they hear. To those that don't, there's a thing on your radio called a "dial." Change the station.—David J. Sypniewski, Calumet City, Ill.

EDITOR: The FCC has served Infinity Broadcasting with a notice of "apparent liability" in the amount of \$600,000.

That is commendable, but then they engaged in what can be classed only as malfeasance in office by approving the purchase of stations in Boston, Chicago and Atlanta by Infinity.

They justify their decision by saying that failing to approve the sale would unjustly penalize the sellers, Cook Inlet Radio Partners. Just what kind of moronic hypocrites serve on the commission? To fine a station and then turn around and hand them a plum defies analysis. Clearly this action is kowtowing to the Fifth Estate and not in the public interest. The acquisition will no doubt bring Howard Stern's malodorous and obscene programming into many more homes where teenagers and children will be exposed to that language.

The commission is to serve the public but it is clear that the rights of the Fifth Estate take precedent. The proper conduct would have been for the FCC to start revocation proceedings of the Infinity licenses. Only the threat of losing a license will eliminate the pollution of the airwaves engaged in by Infinity and their personnel.

The burden of proceeding in a revocation case rests upon the commission. It would have to prove that the airings are not in the public interest, and that should not be hard to prove. Infinity keeps hiding behind its First Amendment Rights to air what it pleases, but those rights must yield to the

Continues on page 116

Date Book

JANUARY

Now through Jan. 31—"The Glaring Light: Television Coverage of the American Civil Rights Movement," exhibition sponsored by *The Museum of Broadcast Communications*, Chicago. Information: (312) 629-6000.

Jan. 17-20—*Pacific Telecommunications Council* 15th annual conference. Sheraton Walkiki, Honolulu, Hawaii. Information: (808) 941-3789.

Jan. 19-21—48th annual Georgia Radio-TV Institute sponsored by *Georgia Association of Broadcasters*, Athens, Ga. Information: Marlene Sanders, (404) 395-7200.

Jan. 21—"Salute to the Super Bowl," newsmaker luncheon sponsored by *International Radio and Television Society*. Speakers: Dick Ebersol, president, NBC Sports; Terry O'Neil, executive producer, NBC Sports; Bill Parcells, O. J. Simpson and Bob Trumpy, commentators, NBC Sports. Waldorf-Astoria, New York. Information: (212) 867-6650.

Jan. 21-23—*Women in Cable* annual leadership conference. San Antonio, Texas. Information: Cathy Pena, (312) 661-1700.

Jan. 22-24—Entry deadline for *Academy of Television Arts and Sciences* and the *National Academy of Television Arts and Sciences* 20th Annual Daytime Emmy Awards. Information: Murray Weissman or Mark Rosch, for ATAA, (818) 763-2975, or Bob Blake, for NATAS, (212) 586-8424.

Jan. 22-24—"Economic Challenges of the Next Four Years," seminar sponsored by the *Foundation for American Communications, The Ford Foundation, Los Angeles Times, Society of Professional Journalists* and the *California Society of Newspaper Editors*. Sheraton La Reina, Los Angeles. Information: Chris Garder, (213) 851-7372.

Jan. 23—*Associated Press TV-Radio Association of California-Nevada* regional seminar. KESQ-TV, Palm Desert, Calif. Information: (213) 626-1200.

Jan. 25—Entry deadline for *Academy of Television Arts and Sciences* 45th Annual Los Angeles Area Emmy Awards. Information: Murray Weissman or Mark Rosch, (818) 763-2975.

Jan. 25-26—*Corporation for Public Broadcasting* board meeting. Washington, D.C. Information: (202) 879-9600.

Jan. 26-27—15th *International Sport Summit* trade show and conference. Beverly Hilton, Beverly Hills, Calif. Information: Scott Easton, (301) 986-7800.

Jan. 26-27—Fifth annual *Pennsylvania Cable Academy*. Harrisburg Hilton Hotel and Towers, Harrisburg, Pa. Information: (717) 234-2190.

Jan. 28—"TV 2000: Goals for a New Age," *Alfred I. duPont-Columbia University* forum. Keynote speaker: John Chancellor, NBC News. Scheduled speakers: Chris Whittle, Whittle Communications; Ed Turner, CNN; Philip Balboni, Hearst Corporation; Davie Poltrack, CBS; Douglas Bennet, NPR, and Jennifer Lawson, PBS. Kellogg Conference Center, School of International and Public Affairs, Columbia University, New York. Information: (212) 854-5047.

Jan. 28-29—*North American National Broadcasters Association* annual meeting. Corporation for Public Broadcasting, Washington, D.C. Information: (613) 738-6553.

Jan. 29—*New York Festivals* 1992 television advertising and public service announcements awards banquet. Sheraton New York Towers, New York. Information: (914) 238-4481.

Jan. 29—*Alfred I. duPont-Columbia University Forum* presents "The Winners Circle," discussion of the duPont-Columbia Award winners with producers and reporters as well as excerpts from their broadcasts. World Room, Journalism School, Columbia University, New York. Information: (212) 854-5047.

MAJOR MEETINGS

Jan. 16-19—*National Association of Broadcasters* winter board meeting. Ritz Carlton, Naples, Fla. Information: (202) 429-5300.

Jan. 24-28—*NATPE International/Association of Independent Television Stations*. NATPE's 30th annual program conference and exhibition and INTV conference. Moscone Convention Center, San Francisco. Information: Nick Orfanopoulos, for NATPE, (310) 453-4440, and Angela Giroux, for INTV, (202) 887-1970.

Feb. 4-7—*Radio Advertising Bureau* managing sales conference. Loews Anatole Hotel, Dallas. Information: Gail Steffens, (800) 722-7355.

Feb. 5-6—*Society of Motion Picture and Television Engineers* 27th annual Advanced Television and Electronic Imaging conference. Sheraton Hotel and Towers, New York. Information: (914) 761-1100.

Feb. 5-12—*33rd Monte Carlo Television Festival*. Loews Hotel, Monte Carlo. Information: (33) 93-30-49-44.

Feb. 7-11—*National Association of Broadcasters* legislative forum. Ritz Carlton, Naples, Fla. Information: (202) 429-5300.

Feb. 13-16—50th annual *National Religious Broadcasters* convention. Los Angeles. Information: (703) 330-7000.

Feb. 24-26—*Texas Cable Show* sponsored by *Texas Cable TV Association*. San Antonio Convention Center, San Antonio, Tex. Information: (512) 474-2082.

Feb. 24-26—*Satellite XII*, annual conference and exhibition, sponsored by Phillips Business Information, Inc. Sheraton Washington. Information: 800-777-5006.

March 3-6—24th Country Radio seminar sponsored by *Country Radio Broadcasters*. Opryland Hotel, Nashville. Information: (615) 327-4487.

April 16-19—*Broadcast Education Association* 38th annual convention. Las Vegas. Information: Louisa Nielsen, (202) 429-5354.

April 16-21—*MIP-TV*, international television program marketplace. Palais des Festivals, Cannes, France. Information: (212) 689-4420 or 750-8899.

April 18-20—*Television Bureau of Advertising* annual marketing conference. Las Vegas Convention Center, Las Vegas. Information: Lynn McIntyre, (212) 486-1111.

April 18-20—*Cabletelevision Advertising Bureau* 12th annual conference. New York Marriott Marquis, New York. Information: (212) 751-7770.

April 19-22—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Information: (202) 429-5300. Future convention: March 21-24, 1994, Las Vegas.

April 21-24—*American Association of Advertising Agencies* annual convention. Ritz Carlton, Laguna Niguel, Calif. Information: (212) 682-2500.

May 5-9—*Public Radio* annual conference. Washington. Information: (202) 822-2000.

May 16-19—*Broadcast Cable Financial Management Association and Broadcast Cable Credit Association* 33rd annual conference. Buena Vista Palace Hotel, Lake Buena Vista, Fla. Information: (708) 296-0200. Future conference: May 22-25, 1994, San Diego.

For the Record

As compiled by BROADCASTING from January 4 through January 8 and based on filings, authorizations and other FCC actions.

OWNERSHIP CHANGES

Applications

■ **KWEZ(FM) Trumann, AR** (BTCH921210GF; 106.7 mhz; 6 kw; ant. 354 ft.)—Seeks transfer of control from Eagle Communications Inc. to O.L. Bayless and Dan D. Moulds for \$525,000 (see "Changing Hands," p. 102). Filed Dec. 10, 1992.

■ **KTYD(FM) Santa Barbara, CA** (BALH921216HA; 99.9 mhz; 34 kw; ant. 1,278 ft.)—Seeks assignment of license from Canalino Broadcasting Corp. to Criterion Media Group Inc.; purchase agreement to be filed as amendment. Seller is subsidiary of Home News Co., headed by William M. Boyd, and licensee of WKPT(AM)-WTFM(FM) and WKPT(TV) Kingsport, and WKTP(AM) Jonesboro, TN. Boyd also has interests in KMCL-AM-FM McCall, ID. Buyer is headed by James F. McKeon, and has no other broadcast interests. Filed Dec. 16, 1992.

■ **WOLR(FM) Lake City, FL** (BALED921223HP; 91.3 mhz)—Seeks assignment of license from Christian Family Cinema Inc. to WOLR 91.3 FM Inc. for \$75,000. Seller is headed by Peter Swartz, and has no other broadcast interests. Buyer is headed by Gordon C. Lund, and has interests in licensee of WAPN(FM) Holly Hill, FL. Filed Dec. 23, 1992.

■ **WYDP(TV) Orange Park, FL** (BAPCT921223KE; ch. 25)—Seeks assignment of CP from Clay Television Inc. to University of North Florida for \$68,849. Seller is headed by Charles R. Fellows and Joan J. Bazley, and has no other broadcast interests. Buyer is headed by Alec P. Courtelis (chairman, Florida Board of Regents), and is licensee of WAMF(FM), WFSU-FM-TV and WFSQ(FM) Tallahassee, WRUF-AM-FM and WUFT-FM-TV Gainesville, WSPF-FM-TV Fort Myers, WUCF-FM Orlando, WUSF-FM-TV Tampa and WUWF(FM) Pensacola, all Florida. Filed Dec. 23, 1992.

■ **WLYV(AM)-WJIT(FM) Fort Wayne, IN** (AM: BAL921215HC; 1450 khz; 1 kw-U; FM: BALH921215HD; 101.7 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of license from Fairfield Broadcasting Co. to Sarkes Tarzian Inc. for \$1.5 million ("Changing Hands," Jan. 4). Filed Dec. 15, 1992.

■ **New FM Belle Plaine, KS** (BAPH921217GW; 92.7 mhz; 4.60 kw; ant. 230 ft.)—Seeks assignment of CP from Belle Plaine Broadcasters Inc. to Daniel D. Smith for \$10,700. Seller is headed by Gary L. Violet, who is permittee of new FM at Clearwater, KS. Buyer has no other broadcast interests. Filed Dec. 17, 1992.

■ **KZXL(FM) Great Bend, KS** (BTCH921218GY; 107.9 mhz; 100 kw; ant. 886 ft.)—Seeks transfer of control from ST Broadcasting Co. to MJD Communications Inc. Assignment is part of merger by and among four entities, total consideration of which is \$20 million. Seller is headed by Joseph Ellzey. Buyer

is headed by Daniel G. Bergstein and Meyer Haberman. One entity involved in merger, ST Enterprises Ltd., is licensee of KGNO(AM)-KDCK(FM) Dodge City, KS. Filed Dec. 18, 1992.

■ **WMME-AM-FM Augusta, ME** (AM: BAL921224HN; 1400 khz; 1 kw-U; FM: 92.3 mhz; 50 kw; ant. 500 ft.)—Seeks assignment of license from Tri-Group Inc. to Pilot Communications of Augusta Inc. for \$1.1 million ("Changing Hands," Jan. 11). Filed Dec. 24, 1992.

■ **WADN(AM) Concord, MA** (BAL921210EA; 1120 khz; 5 kw-D, 1 kw-N)—Seeks assignment of license from Walden Communications Co. Inc. to Assabet Communications Corp. for \$280,000 (see "Changing Hands," p. 102). Filed Dec. 10, 1992.

■ **WSSH-FM Lowell (Boston), MA** (BALH921218HF; 99.5 mhz; 32 kw; ant. 600 ft.)—Seeks assignment of license from Noble Broadcast of Boston Inc. to GCI Lowell II Inc. for \$18.5 million ("Changing Hands," Jan. 11). Filed Dec. 18, 1992.

■ **WTAC(AM) Flint, MI** (BAL921204EB; 600 khz; 1 kw-D, 500 w-N)—Seeks assignment of license from Gore-Overgaard Broadcasting Inc. to Midwest Broadcasting Corp. for \$400,000 (see "Changing Hands," p. 102). Filed Dec. 4, 1992.

■ **WGNR(FM) Grand Rapids, MI** (BALED921222HE; 88.9 mhz; 3 kw; ant. 170 ft.)—Seeks assignment of license from The Moody Bible Institute of Chicago to Blue Lake Fine Arts Camp for \$200,000. Seller is headed by Joseph M. Stowell, and is licensee of WMBI-AM-FM Chicago; KMBI-AM-FM Spokane, WA; WDLM-AM-FM East Moline, IL; WCRF(FM) Cleveland; WMBW(FM) Chattanooga, TN; WAFS(AM) Atlanta; WMBV(FM) Dixon's Mills, AL; WXYB(AM) Seminole, WKES(FM) St. Petersburg and WRMB(FM) Boynton Beach, all Florida.

■ **WGNB(FM) Zeeland, MI, and WJSO(FM) Pikeville, KY.** Buyer is headed by William F. Stansell, and is licensee of WBLV-FM Twin Lake, MI. Filed Dec. 22, 1992.

■ **WFAE(FM) Charlotte, NC** (BALED921229HQ; 90.7 mhz; 100 kw; ant. 760 ft.)—Seeks assignment of license from University of North Carolina at Charlotte to University Radio Foundation Inc.; asset transfer agreement to be filed as amendment. Seller is headed by Harry H. Arnold, and has no other broadcast interests. Buyer is headed by Roger Sarow, and has no other broadcast interests. Filed Dec. 29, 1992.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aut.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; per. for recon.—petition for reconsideration; PSA—presumable service authority; pur.—power; RC—remote control; S.A.—Scientific Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; U or unl.—unlimited hours; vis.—visual; w—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

■ **KIZZ(FM) Minot, ND** (BALH921221GZ; 93.7 mhz; 98 kw; ant. 571 ft.)—Seeks assignment of license from Meyer Broadcasting Co. to DCP Broadcasting Corp. of Minot for \$450,000 (see "Changing Hands," p. 102). Filed Dec. 21, 1992.

■ **WWLF-TV Hazleton, PA** (BALCT921203KX; ch. 56; 1,000 kw-V; 10 kw-A; ant. 872 ft.; see WOLF-TV Scranton, PA, below).

■ **WOLF-TV Scranton, PA** (BALCT921203KW; ch. 38; 3,700 kw-V; 370 kw-A; ant. 1,261 ft.)—Seeks assignment of license from Scranton TV Partners Ltd. to Pegasus Broadcast Television for approximately \$12.5 million. Assignment includes satellite station WWLF-TV Hazleton, PA (see "Changing Hands," p. 102, and above). Filed Dec. 3, 1992.

■ **WFVT(TV) Rock Hill, SC** (BAPCT921224KE; ch. 55; 5,000 kw-V; ant. 1,952 ft.)—Seeks assignment of license from Rock Hill Broadcasting Corp. to Family Fifty-Five Inc. for \$314,000 (see "Changing Hands," p. 102). Filed Dec. 24, 1992.

■ **WMOC(AM) Chattanooga, TN** (BAL921214EE; 1450 khz; 1 kw-U)—Seeks assignment of license from Johnny Godgin to Grace Media Inc. for \$307,174 (see "Changing Hands," p. 102). Filed Dec. 14, 1992.

■ **WPYR(FM) Millington (Memphis), TN** (BALH921217HJ; 98.1 mhz; 100 kw; ant. 700 ft.)—Seeks assignment of license from Diamond Broadcasting Inc. to Barnstable Broadcasting for \$4.25 million ("Changing Hands," Jan. 4). Filed Dec. 17, 1992.

■ **WSMT-AM-FM Sparta, TN** (AM: BAL921208GJ; 1050 khz; 1 kw-D;

FM: BALH921208GI; 105.5 mhz; 3 kw; ant. 35 ft.)—Seeks assignment of license from Heartland Broadcasting Inc. to Austin Broadcasting Corp. for \$375,000 (see "Changing Hands," p. 102). Filed Dec. 8, 1992.

■ **KATP(FM) Amarillo, TX** (BALH921210HY; 101.9 mhz; 100 kw; ant. 1,007 ft.)—Seeks assignment of license from MB Radio Inc. to Meyer-Baldridge Radio Inc. for \$350,000 (see "Changing Hands," p. 102). Filed Dec. 10, 1992.

■ **KWOG(FM) Douglas, WY** (BALH921221GX; 99.3 mhz; 813 w; ant. 530 ft.)—Seeks assignment of license from Lonnie M. Horton to Douglas Broadcasting for \$120,000. Seller has no other broadcast interests. Buyer is headed by Sherry Fields, and has no other broadcast interests. Filed Dec. 21, 1992.

Actions

■ **KRTY(FM) Los Gatos-San Jose, CA** (BALH921002GY; 95.3 mhz; 370 w; ant. 860 ft.)—Granted assignment of license from Royal Broadcasting of California Inc. to Empire Broadcasting Corp. for \$3.31 million ("For the Record," Oct. 26, 1992). Action Dec. 22, 1992.

■ **WEEJ(FM) Port Charlotte, FL** (BALH921001HE; 100.1 mhz; 3 kw; ant. 150 ft.)—Granted assignment of license from Chambersburg Broadcasting Co. to Kneller Broadcasting of Charlotte County Inc. for \$1.5 million ("For the Record," Oct. 26, 1992). Action Dec. 23, 1992.

■ **WSOY-AM-FM Decatur, IL** (AM: BAL921102HI; 1340 khz; 1 kw-U; FM: BALH921102HU; 102.9 mhz; 54 kw; ant. 495 ft.)—Granted assignment of license from WSOY Decatur Inc. to Ballston Trust Services L.C. Assignment represents restructuring of debts owed to senior lender while permitting continued operation of stations. Includes WDUR(AM)-WFXC(FM) Durham and WRNS-AM-FM Kinston, both North Carolina; WYAV(FM) Conway-Myrtle Beach, SC, and KAMA(AM)-KAMZ(FM) El Paso and KLLL-AM-FM Lubbock, both TX (see below and "For the Record," Nov. 23, 1992). Action Dec. 22, 1992.

■ **WIDE(AM)-WSTG(FM) Biddeford, ME** (AM: BAL921030HV; 1400 khz; 1 kw-U; BAPLH921030HN; 94.3 mhz; 13 kw; ant. 449 ft.)—Granted assignment of license from Gold Coast Broadcasting Inc. to Fuller-Jeffrey Broadcasting Corp. for \$600,000 ("Changing Hands," Nov. 23, 1992). Action Dec. 18, 1992.

■ **KWEB(AM)-KRCH(FM) Rochester, MN** (AM: BAL921027EA; 1270

khz; 5 kw-D, 1 kw-N; FM: BALH921027EB; 101.7 mhz; 810 w; ant. 565 ft.)—Granted assignment of license from Rochester Communications Corp. to KRCH of Minnesota Inc. for \$2 million ("For the Record," Nov. 16, 1992). Action Dec. 27, 1992.

■ **KVIO-TV Carlsbad (Albuquerque), NM** (BALCT921027KE; ch. 6; 26.3 kw-V; 5.3 kw-A; ant. 1,200 ft.)—Granted assignment of license from Marsh Media of El Paso to Pulitzer Broadcasting Company for \$1.75 million ("For the Record," Nov. 16, 1992). Action Dec. 27, 1992.

■ **KKTO(TV) Santa Fe, NM** (BALCT920723KF; ch. 2; 89.1 kw-V; 8.91 kw-A; ant. 2,000 ft.)—Granted assignment of license from Corona Communications Company to KGSW-TV Inc.; price was not included in application ("For the Record," Aug. 10, 1992). Action Dec. 22, 1992.

■ **WDUR(AM)-WFXC(FM) Durham, NC** (AM: BTC921102HM; 1490 khz; 1 kw-U; FM: BTCH921102HN; 107.1 mhz; 1.2 kw; ant. 490 ft.; see WSOY-AM-FM Decatur, IL, above).

■ **WMYI(FM) Hendersonville, NC** (Greenville, SC) (BALH921105HA; 102.5 mhz; 35 kw; ant. 3,117 ft.)—Granted assignment of license from AmCom Radio of the Carolinas Inc. to Capstar Communications of South Carolina (WMYI) Inc. for \$10.25 million ("For the Record," Nov. 30, 1992). Action Dec. 23, 1992.

■ **WRNS-AM-FM Kinston, NC** (AM: BAL921102HK; 960 khz; 5 kw-D, 1 kw-N; FM: BALH921102HL; 95.1 mhz; 95 kw; ant. 1,499 ft.; see WSOY-AM-FM Decatur, IL, above).

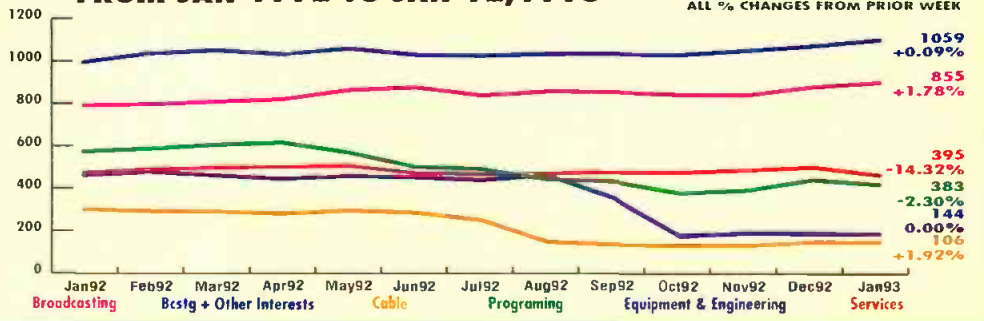
■ **WRTQ(FM) Harrisburg, PA** (BAPED920618HO; 88.1 mhz; 260 w)—Granted assignment of CP from Temple University to trustees of University of Pennsylvania for \$5,000 ("For the Record," July 6, 1992). Action Dec. 18, 1992.

■ **WYAV(FM) Conway-Myrtle Beach, SC** (BALH921102HC; 104.1 mhz; 100 kw; ant. 600 ft.; see WSOY-AM-FM Decatur, IL, above).

■ **WZJQ(FM) McClellanville, SC** (BTCH920824HT; 96.9 mhz; 50 kw; ant. 492 ft.)—Granted transfer of control of Gilchrist Communications Inc. to Kenneth R. Noble II for \$100,000 ("For the Record," Sept. 7, 1992). Action Dec. 24, 1992.

■ **KAMA(AM)-KAMZ(FM) El Paso, TX** (AM: BAL921102EC; 750 khz; 10 kw-D, 1 kw-N; FM:

STOCK MARKET PERFORMANCE AVERAGES FROM JAN 1992 TO JAN 12, 1993



BAPLH921102ED; 93.1 mhz; 30 kw; ant. 1,190 ft.; see WSOY-AM-FM Decatur, IL, above).

■ **KLL-L-AM-FM Lubbock, TX (AM):** BAL921102EA; 1590 khz; 1 kw-U; FM: BALH921102EB; 96.3 mhz; 100 kw; ant. 817 ft.; see WSOY-AM-FM Decatur, IL, above).

■ **KDOE(FM) Brigham City, UT (BALH920923GT);** 100.7 mhz; 100 kw; ant. 1,968 ft.; see KBBX(AM)-KUMT(FM) Centerville, UT, below).

■ **KBBX(AM)-KUMT(FM) Centerville (Salt Lake City), Utah (AM):** BAL920923GR; 1600 khz; 5 kw-D, 1 kw-N; FM: BALH920923GS; 105.7 mhz; 7.3 kw; ant. 921 ft.—Granted assignment of license from Radio Property Ventures Inc. to U.S. Radio IV Inc. for \$1.65 million. Assignment includes CP for KDOE(FM) Brigham City, UT (see above and "Changing Hands," Sept. 14, 1992). Action Dec. 18, 1992.

NEW STATIONS

Applications

■ **Arnold, CA (BPH921214MG)—**Clear Mountain Air Broadcasting Co. seeks 95.9 mhz; .5 kw; ant. 334 m. Address: P.O. Box 708, Twain Harte, CA 95383. Applicant is headed by Sylvia B. Leutz and Donald E. Leutz Jr., and has no other broadcast interests. Filed Dec. 14, 1992.

■ **Columbia, CA (BPH921214MF)—**Gold Country Radio seeks 98.9 mhz; .3 kw; ant. 440 m. Address: P.O. Box 1001; Columbia, CA 95310. Applicant is headed by Mike Neill, and has no other broadcast interests. Filed Dec. 14, 1992.

■ **L'Anse, MI (BPH921218MA)—**WSHN Inc. seeks 106.1 mhz; 50 kw; ant. 16 m. Address: 517 North Beebe Street, Fremont, MI 49412. Applicant is headed by Stuart P. Noordyk, and is licensee of WSHN-AM-FM Fremont and WTIQ(AM)-WCMW(FM) Gulliver, both Michigan. Filed Dec. 18.

■ **Rogers City, MI (BPH921221MA)—**David Karschnick Jr. seeks 99.9 mhz; 50 kw; ant. 145 m. Address: 1495 M 32 West, Alpena, MI 49707. Applicant has no other broadcast interests. Filed Dec. 21, 1992.

■ **Slayton, MN (BPH921216MC)—**Wallace Christensen seeks 103.1 mhz; 3 kw; ant. 82 m. Address: Box 456, Pipestone, MN 56164. Applicant is licensee of KLOH(AM)-KISD(FM) Pipestone and KOSZ(AM)-KVHT(FM) Vermillion, both South Dakota. Filed Dec. 16, 1992.

■ **Dyer, TN (BPH921204ME)—**F. Darrell Boyd seeks 94.3 mhz; 6 kw; ant. 100 m. Address: P.O. Box 112, Humboldt, TN 38343. Applicant is licensee of WHMT(AM)-WLSZ(FM) Humboldt, TN. Filed Dec. 4, 1992.

Actions

■ **Maite Bend, MO (BPH920616MA)—**Granted app. of Miles J. Carter for 97.5 mhz; 3.42 kw; ant. 268 m. Address: 802 E. 12th St., Carrollton, MO 64633. Applicant has no other broadcast interests. Action Dec. 22, 1992.

■ **Murrysville, PA (BPED900606MC)—**Granted app. of He's Alive Inc. for 88.1 mhz; 1 kw; ant. 67 m. Address: 1000 Springs Rd., Grantsville, MD 21536. Applicant is headed by James D. Johnson, and is licensee of WAJ(FM) Grantsville and WLIC(FM) Frostburg, both Maryland, and WRJ(FM) Masontown, PA. Action Dec. 24, 1992.

■ **Ivanhoe, VA (BPED911216MB)—**Granted app. of Ivanhoe Civic League Inc. for 90.1 mhz; 25 kw; ant. address: P.O. Box 201, Ivanhoe, VA 24350. Applicant is headed by S. Maxine Waller, and

has no other broadcast interests. Action Dec. 16, 1992.

FACILITIES CHANGES

Applications

AM's

■ **Griffin, GA WKEU(AM) 1450 khz—**Dec. 17, 1992 application of Design Media Inc. for CP to correct coordinates to 33 14 24 - 84 14 55.

■ **Grants Pass, OR KAGI(AM) 930 khz—**Dec. 21, 1992 application of Southern Oregon State College for MP (BP850911AD) to reduce nighttime power to 123 kw; make changes in antenna system; change to ND-1 and change from class B to class D.

■ **Trenton, TN WTNE(AM) 1500 khz—**Dec. 21, 1992 application of Wireless Group Inc. for CP to make changes in antenna system and correct coordinates: 35 58 52 - 88 55 32.

FM's

■ **Los Altos, CA KHQT(FM) 97.7 mhz—**Dec. 9, 1992 application of San Jose Broadcasting Corporation for CP to change ERP: 3.2 kw H&V.

■ **Baldwin, FL WXKL(FM) 105.7 mhz—**Nov. 24, 1992 application of Peaches Broadcasting Ltd. for mod. of CP (BPH-891214MN) to make changes; change TL: 3.5 km east of Baldwin, Duval County, FL.

■ **Bay Minette, AL WFM(FM) 106.5 mhz—**Dec. 14, 1992 application of Baldwin Broadcasting Company for mod. of CP (BPH-880805MW as mod.) to change ERP: 7.3 kw H&V; ant.: 185 m; TL: 150 m. NW of junction of U.S. Hwy 31 and AL Hwy 181, Spanish Fort, AL (Baldwin County).

■ **Sullivan, IL WKJR(FM) 106.7 mhz—**Nov. 20, 1992 application of Superior Broadcasting Inc. for mod. of CP (BPH-900320IB) to make changes; change ERP: 7.3 kw (H&V); ant.: 95 m.

■ **Red Oak, IA KOAK-FM 95.3 mhz—**Dec. 14, 1992 application of Montgomery County Broadcasting Co. Inc. for CP to make changes; ERP: 20.4 kw H&V, ant.: 111 m; TL: 1.62 mi. east of state highway 48 on U.S. Route 34, Red Oak Township, IA; antenna supporting-structure height and main studio location.

■ **Glen Arbor, MI WGFN(FM) 98.1 mhz—**Nov. 25, 1992 application of Michael E. Bradford for CP to make changes; change ERP: 4.9 kw (H&V); ant.: 226 m.

■ **Nashwauk, MN WKKQ(FM) 650 mhz—**Dec. 15, 1992 application of WKKQ Inc. for CP to increase nighttime power to 1 kw and change antenna parameters.

■ **Columbus, OH WOSU-FM 89.7 mhz—**Dec. 15, 1992 application of The Ohio State University for CP to make changes; change ERP: 13.3 kw (H&V); ant.: 286 meters; TL: Stimmel Road, 1 km west of I-71, Columbus, OH.

Actions

AM's

■ **Beaverton, OR KEZF(AM) 1040 khz—**Granted app. of Educational Media Foundation Inc. (BMP-920715AC) for MP (BP830823AE) to increase power to .20 kw night-2.2 kw day; change TL to Oaks Park, Portland, OR; make changes in antenna system and change from class B to class D: 45 28 24 - 122 39 36. Action Dec. 22, 1992.

■ **Eugene, OR KUGN(AM) 590 khz—**Granted app. of Combined Communications Inc. (BP-920806AD) for CP to increase nighttime power to 5 kw, make changes in antenna system and change TL to

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

| Service | ON AIR | CP's* | TOTAL* |
|--------------------|---------------|--------------|---------------|
| Commercial AM | 4,963 | 184 | 5,147 |
| Commercial FM | 4,742 | 927 | 5,669 |
| Educational FM | 1,570 | 299 | 1,869 |
| Total Radio | 11,275 | 1,410 | 12,685 |
| Commercial VHF TV | 557 | 13 | 570 |
| Commercial UHF TV | 587 | 157 | 744 |
| Educational VHF TV | 124 | 5 | 129 |
| Educational UHF TV | 237 | 8 | 245 |
| Total TV | 1,505 | 183 | 1,688 |
| VHF LPTV | 466 | 139 | 605 |
| UHF LPTV | 825 | 922 | 1,747 |
| Total LPTV | 1,291 | 1,061 | 2,352 |
| FM translators | 1,923 | 386 | 2,309 |
| VHF translators | 2,517 | 81 | 2,598 |
| UHF translators | 2,426 | 433 | 2,859 |

CABLE

| | |
|-----------------------------|------------|
| Total subscribers | 55,786,390 |
| Homes passed | 89,400,000 |
| Total systems | 11,254 |
| Household penetration† | 60.5% |
| Pay cable penetration/basic | 79% |

* Includes off-air licenses.

† Construction permit.

† Penetration percentages are of TV household universe of 92.1 million.

Source: Nielsen, NCTA and Broadcasting's own research.

89699 N. Game Farm Road, Eugene, OR 97403 - 123 03 06. Action Dec. 17, 1992.

■ **Arlington, TN WGSF(AM) 1210 khz—**Granted app. of Arlington Broadcasting Company (BP-920127AC) for CP to change city of license to Bartlett, TN; change TL to: 1.2 km ENE of intersection of Old Brownsville Rd. and Ellendale Rd. near Bartlett, TN, and make changes in antenna system. Action Dec. 22, 1992.

FM's

■ **Savannah, GA WHCJ(FM) 88.5 mhz—**Granted app. of Savannah State College (BPED-920312MC) for CP to make changes; change ERP: 6 kw H&V; frequency 90.3 mhz. Action Dec. 18, 1992.

■ **Hardinsburg, KY WHIC-FM 94.3 mhz—**Granted app. of H.I.C. Broadcasting Inc. (BPH-920915IA) for CP to make changes; change ERP: 30 kw (H&V); ant.: 160 m; TL: 2 km southwest of intersection of Route 60 and Sam Dowell Road, on southeast border of city of Irvington, KY, Breckinridge County; change to class C2 (per MM docket #88-315). Action Dec. 21, 1992.

■ **Columbia, LA KCTO-FM 103.1 mhz—**Granted app. of KCTO Broadcasting Co. (BPH-910211IB) for CP to make changes; ERP: 25 kw (H&V), change to channel 276C3 (per docket #89-399). Action Dec. 21, 1992.

■ **Tracy, MN KARL(FM) 105.1 mhz—**Granted app. of Plum Creek Broadcasting Company (BPH-901029IA) for CP to make changes; ERP: 4.3 kw (H&V), ant.: 118 m. Action Dec. 17, 1992.

■ **Englewood, OH WZJX(FM) 94.5 mhz—**Granted app. of Miami Valley Communications Inc. (BMPH-920831II) for mod. of CP (BPH-890928MH) to make changes; ERP: 6 kw (H&V) TL: 1 km due S of County Line Road, 1.8 km from 211 degrees true to Bethel, Montgomery County, OH. Action Dec. 18, 1992.

■ **Pittsburgh, PA WRCT(FM) 88.3 mhz—**Granted app. of Carnegie-

Mellon Stud. Govt. Corp. (BPED-891108MA) for CP to change ERP: 1.50 kw (H&V) joint request for settlement agreement and amendment filed 9-30-92. Action Dec. 24, 1992.

■ **Woonsocket, RI WWKX(FM) 106.3 mhz—**Granted app. of Ten Mile Communications Inc. (BPH-920805IC) for CP to make changes to ant.: 158.6 m. Action Dec. 15, 1992.

■ **Columbia, SC WMHK(FM) 89.7 mhz—**Granted app. of Columbia Bible College Broadcasting Co. (BPED-910208MC) for CP to make changes; ant.: 426 m; TL: WLTX-TV site, Screaming Eagle Rd., 17 km NE of Columbia, SC, change to channel 209C. Action Dec. 21, 1992.

■ **Mercer Island, WA KMIH(FM) 104.5 mhz—**Granted app. of Mercer Island School Dist. No. 400 (BPED-920602MA) for CP to make changes; frequency: from 90.1 mhz to: 104.5 mhz. Action Dec. 23, 1992.

■ **Charlottesville, VA WVUT(FM) 89.3 mhz—**Granted app. of Virginia Tech Foundation Inc. (BPED-920211MB) for CP to make changes; to ERP 3.2 kw H&V; class B; directional antenna pattern. Action Dec. 18, 1992.

TV

■ **Sitka, AK KTNL(TV) ch. 13—**Granted app. of Sitka News Bureau Inc. (BPCT-9204C6KI) for CP to change ERP (vis): 2.25 kw; ant.: 257 m; TL: atop Cathedral Arms at 239 Lincoln Street, Sitka; antenna: Scala 8HDCA-10EB YAGI(DA) 57-03-02 - 135-20-03. Action Dec. 24, 1992.

ALLOCATIONS

■ **Erratum to Notice of Proposed Rulemaking** released November 24, 1992, in matter of Amendment of Table of Allotments, FM Broadcast Stations (Alturas, CA, DA 92-1490).

■ **Ketchum, ID** Proposed substituting channel 284C for channel 284A at Ketchum, and modifying license

of KYAA(FM) accordingly. Comments are due March 1; replies March 16. (MM docket 92-300 by NPRM [DA 92-1667] adopted December 9 by Chief, Allocations Branch, Mass Media Bureau).

■ **Lumberton, MS** Effective February 22, substituted channel 237C1 for channel 237C2 and modified license WLUN accordingly; terminated proceeding. (MM docket 92-211 by R&O [DA 92-1656] adopted December 7, 1992, by Chief, Allocations Branch).

■ **Tarkio, MO** Effective February 22, substituted channel 228C3 for channel 228A and modified license KTRX(FM) accordingly; terminated proceeding. (MM docket 92-219 by R&O [DA 92-1683] adopted December 11, 1992, by Chief, Allocations Branch).

■ **Henderson, TX** Proposed substitution of channel 260C3 for channel 260A and modifying the license KGRI-FM accordingly. Comments are due March 1; replies March 16. (MM docket 92-301 by NPRM [DA 92-1670] adopted December 9 by Chief, Allocations Branch).

■ **Appleton, New London and Suring, all Wisconsin** Proposed reallocation of channel 14 from Suring to either Appleton or New London and modification of its authorization accordingly. Comments are due March 1; replies March 16. (MM docket 92-299 by NPRM [DA 92-1660] adopted December 8 by Chief, Allocations Branch).

ACTIONS

■ **GTE Operating Companies** Denied petition filed by Florida Cable Television Association to reject GTE Operating Companies Tariff F.C.C. No. 1 - Transmittal No. 745 to establish new fiber-optic video transport service, Videoband - Type II, which will be available in Florida. (By Order [DA 93-8] adopted January 7 by Deputy Chief (Policy), Common Car-

nier Bureau).

■ **Conducted** during week of December 7 - 11, 1992, nationwide effort to ensure radio towers are properly marked (painted) and lit so that they do not present air safety hazard.

■ **Initiated** second round of proceedings to implement 1992 Cable Act; proceeding expands Commission regulation of equal employment opportunity policy and practices in cable and broadcast television industries. Comments are due February 15; replies March 4. (MM docket 92-261 by NPRM [FCC 92-539] adopted December 10 by Commission).

■ **Proposed** standard for stereophonic AM broadcast radio service. (ET docket 92-298, by NPRM [FCC 92-546] adopted December 10 by Commission).

■ **Seeks** comment in response to court's financial interest and syndication decision in Schurz Communications Inc. v. FCC. Comments are due February 1, replies February 16. (MM docket #90-162, Report DC-2299, Action by Commission December 31, 1992, by Second NPRM [FCC 92-573].)

■ **Athens, AL** Reduced from \$52,000 to \$26,000 monetary forfeiture assessed against Madison Communications Inc. for operating on 26 unauthorized frequencies. (Report No. GN-119, General Action, by Commission January 6 by Order [FCC 93-7].)

■ **Florence, AL** Notified Tri-State Inspirational Broadcasting Corp. Inc., licensee of station WBHL(FM) of its apparent liability in amount of \$5,000 for violation of Commission rules which prohibit noncommercial stations from broadcasting announcements that promote sale of goods and services of for-profit entities in exchange for remuneration. (By MO&O [DA 92-1748] adopted December 28 by Chief, Mass Media Bureau).

■ **Kingman, AZ** Rescinded forfei-

ture assessed in Notice of Apparent Liability issued against New West Broadcasting Systems Inc., licensee of station KGMM(FM) Kingman, AZ, and admonished station for its participation in unauthorized transfer of control. (By MO&O [DA 92-1741] adopted December 28 by Chief, Mass Media Bureau).

■ **San Francisco** Upheld \$25,000 Notice of Apparent Liability (NAL) assessed against San Francisco Century Broadcasting Ltd., licensee of KMEL(FM), for broadcast of indecent material. (Report No. MM-697, Mass Media Action, by Commission January 5 by MO&O [FCC 93-4].)

■ **Holly Hill, FL** Dismissed with prejudice applications of Holly Hill Radio Partners, and WALO Broadcasting Limited Partnership for failure to prosecute. (MM docket 90-633 by Order [FCC 92R-94] adopted December 17, 1992, by Review Board).

■ **New Port Richey, FL** Upheld earlier decision granting short-term license renewals for WGUL-AM-FM, and assessing \$15,000 forfeiture for failure to comply with Commission's EEO rules. (Report MM-691, Mass Media Action, by Commission December 30, 1992, by MO&O and Notice of Forfeiture [FCC 92-574].)

■ **Moultrie, GA** Ordered Radio Moultrie Inc., licensee of station WMGA(AM) to forfeit \$10,000 for willful and continuing violation of Communications Acts which require prior FCC consent to transfers of control; and for violation of requirement to file an annual ownership report. (By MO&O [DA 92-1742] adopted December 28 by Chief, Mass Media Bureau).

■ **Hudson, MI** Denied John M. Sator's application for review and petitions for leave to amend, and his application for new FM returned. (Report MM-688, Mass Media Action, by Commission December 23, 1992, by MO&O [FCC 92-565].)

■ **Newark and Jersey City, NJ** Upheld approval of joint settlement agreement which resulted in grant-

ing application of Multicultural Broadcasting Inc., to operate deleted facilities of WHBI(FM) on channel 290 at Newark, NJ. (MM docket 84-115, et al, by MO&O [FCC 92-558] adopted December 18, 1992, by Commission).

■ **Cortland, NY** Notified State University of New York, licensee of WSUC-FM, of apparent liability for forfeiture of \$12,000 for violating Communications Act by broadcasting indecent material. (By Letter [FCC 93-3] adopted January 5 by Commission).

■ **Cortland, NY** Issues \$23,750 NAL for indecent broadcast by WSUC-FM. (Report MM-695, Mass Media Action, by Commission January 5 by Letter [FCC 93-3].)

■ **Glens Falls, NY** Denied application of Normandy Broadcasting Corp. to renew license of WYLR(FM); granted application of Lawrence N. Brandt for new FM on 95.9 mhz, WYLR's frequency, at Glens Falls. (MM docket 92-6 by Initial Decision [FCC 92D-72] issued December 18, 1992, by ALJ Richard L. Sippel).

■ **Greensboro, NC** Denied Murray Hill Broadcasting Co.'s application for review of staff action rejecting its proposal to change transmitter location of station WQMG-FM. (Report MM-696, Mass Media Action, by Commission December 30, 1992, by MO&O [FCC 92-576].)

■ **Cleveland** Granted renewal applications of Malrite Communications Group Inc. for WHK(AM)-WMMS(FM) over objections of NAACP. (Report MM-690, Mass Media Action, by Commission December 23, 1992, by MO&O [FCC 92-564].)

■ **Goodlettsville, TN** Granted application of Heidelberg-Stone Broadcasting Co. for new FM on channel 246C2 at Goodlettsville; denied applications of Goodlettsville Broadcasting Co. Inc., SAR Broadcasting Inc., Bledsoe Communications Ltd., Goodlettsville Community Broad-

casting Inc., William E. Bennis III, Tennessee Women in Broadcasting Inc. and Richard S. Francis. (MM docket 88-487 by Decision [FCC 92R-95] adopted December 17, 1992, by Review Board).

■ **Knoxville, TN** Notified Sequoyah Communications Inc., licensee of station WQBB(AM) of apparent liability for forfeiture of \$6,250 for violating anti-lottery rule. (By Letter [DA 92-1723] adopted December 21, 1992, by Chief, Mass Media Bureau).

■ **Crozet and Dilwyn, both Virginia** Denied petition filed by Commonwealth Audio Visual Enterprises Inc. seeking reconsideration of allotment of channel 278A instead of channel 230A at Crozet and reservation of channel 278A for noncommercial use. (MM docket 90-644 by MO&O [DA 92-1688] adopted December 11, 1992, by Chief, Policy and Rules Division, Mass Media Bureau).

■ **Trion, GA** Denied Safe Broadcasting Corporation's petition for reconsideration of its Order affirming Review Board decision to grant application of Tri-State Broadcasting Company for new FM on channel 239A in Trion, GA. (MM docket 88-580 by Order [FCC 92-505] adopted November 10 1992, by Commission).

■ **Cottage Grove and Brownsville, both Oregon** Denied petition filed by McKenzie River Broadcasting Corporation seeking reconsideration of Report & Order which allotted channel 263A to Cottage Grove and substituted channel 272C1 for channel 272A at Brownsville; terminated proceeding. (MM docket 90-494 by MO&O [DA 92-1546] adopted November 9 1992, by Chief, Policy and Rules Division, Mass Media Bureau).

CALL LETTERS

Grants

Existing FM's

- KDKS-FM KDKS FM Broadcasting Corp.; Alexandria, LA
- KDSS(FM) KBXS Stubbs Broadcasting Co. Inc.; Ely, NV
- KDZR(FM) KJZY Broadcast House Inc. of Texas; Denton, TX
- KFCL-FM KFCL Ionosphere Broadcasting Ltd.; Woodlake, CA
- KGKO-FM KAKI Bridges Broadcasting Service; Benton, AR
- KHSL-FM KCHH KRIJ Partners, California Ltd. Partnership; Paradise, CA
- KIXW(FM) KQEH Turquoise Broadcasting Inc.; Lenwood, CA
- KKPS(FM) KVSE Sunbelt Radio Acquisition Inc.; Brownsville, TX
- KLMP(FM) KVSR Fisher Broadcasting Partners; Rapid City, SD
- KLUB(FM) KVMK Tschirhart Broadcasting Inc.; Bloomington, TX
- KNFR(FM) KKPL-FM Alpha Radio Inc.; Opportunity, WA
- KOKE-FM KSUR-FM Mt. Wilson FM Broadcasters Inc.; Greenfield, CA
- KRGQ-FM KZQQ-FM Kargo Broadcasting Co. Inc.; Roy, UT
- KRVA-FM KSSA-FM Radio Plano Inc.; McKinney, TX
- KTSL(FM) KAAR The Word In Music Inc.; Medical Lake, WA

- KXOK-FM KHTK WPNT Inc.; Flomissant, MO
- KYYX(FM) KHTH Reiten Broadcasting Inc.; Minot, ND
- WAYB-FM WAYB Richard C. Wagner; Graysville, TN
- WBWN(FM) WRXZ McLean County Broadcasters Inc.; Leroy, IL
- WDAB(FM) WBBR Piedmont Broadcasting Co. Inc.; Travelers Rest, SC
- WDEV-FM WDOT-FM Radio Vermont; Warren, VT
- WEQL(FM) WKFM WKFM-Syracuse Inc.; Fulton, NY
- WFRY(FM) WFR1 Limaland Radio Inc.; Lima, OH
- WGOR(FM) WMTZ CSRA Broadcasters Inc.; Martinez, GA
- WJZD(FM) WWUB Beach Broadcasting Ltd.; Long Beach, MS
- WLYZ(FM) WRDQ Greer Communications, Ltd.; Greer, SC
- WNBX(FM) WNTK-FM Radio South Burlington Inc.; Lebanon, NH
- WNEW(FM) WNEW-FM Group W Radio Inc.; New York
- WNNX(FM) WAPW Susquehanna Radio Corp.; Atlanta, GA
- WNTK-FM WRJE Koor Communications Inc.; New London, NH
- WQIC(FM) WUFM Lebanon Broadcasting Co.; Lebanon, PA
- WQKL(FM) WAMX MW Blue Partnership; Ann Arbor, MI
- WQUB(FM) WWQC-FM Quincy College Corp.; Quincy, IL
- WQMB(FM) WGNR The Moody Bible Institute of Chicago; Grand Rapids, MI
- WSHZ(FM) WPBC Penobscot Broadcasting Corp.; Bangor, ME
- WSTF(FM) WUVU Todd Communications Inc.; St. Augustine, FL
- WTND(FM) WVVY Taylor Communications Corp.; Gritton, NC
- WULS(FM) WXE A Rountree Carver Enterprises Inc.; Broxton, GA
- WUSD(FM) WOTC White Broadcasting Co. Inc.; Wiggins, MS
- WWDZ(FM) WZMF Rollings Communication of Danville Inc.; Danville, IL
- WXZL(FM) WHVY Vision Broadcasting Co. Ltd.; Grasonville, MD

Existing TV's

- KGMC(TV) KSDI Gary Cocola; Clovis, CA
- KOFT(TV) KOAV Pulitzer Broadcasting Co.; Gallup, NM

Corrections

- KDCC(AM) KEDD Dodge City Community College; Dodge City, KS
- KSVI(TV) KPQD Big Horn Communications; Billings, MT

Recession

- WLMY(FM) Commonwealth Radio Ltd.; Garapan (Saipan), MP

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 - President/Owner/CEO Program Director
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 - General Sales Manager Other (please describe)
 - Station Manager

OPEN MIKE

Continued from page 112

codified rights of the public to receive only programming that is in the public interest, convenience and necessity.

By what stretch of the imagination can Infinity justify and hold that its airings are, for example, necessary? The airings, which were published in BROADCASTING, are patently obscene and/or indecent and as such in violation of Title 18, U.S.C. Section 1464 and also Section 309 or 47 U.S.C.

When an entity is granted a license for the free and exclusive use of a valuable part of the public domain it is burdened with enforceable obligations and that exclusive franchise requires operations in the public interest. That obligation is codified by the Communications Act. Furthermore, the Court of Appeals, D.C. Circuit, when it upheld the FCC's rights to terminate Berlin Communications franchise, issued an injunction that requires the FCC to bring violations of federal statutes to the attention of a U.S. Attorney. This has apparently been blindsided by the commission.

The commission has no right to adjudicate statutory violations and the decision as to whether or not licensee has violated a law rests with a Grand Jury and/or a U.S. Attorney. Infinity's flagship station is WXRK(FM) New York.

When is the commission going to abide by the injunction handed down in the Berlin case? Not until there is a general mandate by the public to do so, and the time for such an outcry is now, before the Stern airings reach Boston, Chicago, Atlanta and many more communities under planned syndication.

As Ellen Goodman of the *Boston Globe* once stated, paraphrasing: "...song lyrics (porno) drift, like cigarette smoke, polluting everyone within range, doing the worst to the youngest."

When is the commission going to exercise its responsibilities to the public and take action against

these polluters of the public's property, the radio and TV Channels?

The Clinton Administration should make it a high priority to staff the FCC with personnel who place their public trust ahead of the kowtowing to the Fifth Estate, as is evident here. Anything short of complete and continuing protection of the public from obscene and indecent airings would make a mockery out of the 'Family Values' campaign promises.

In the meantime, Infinity and Howard Stern are laughing all the way to the bank.—*Vincent L. Hoffart, Spokane, Wash.*

REFERENCE SCAM

EDITOR: Your Dec. 14, 1992, "Monday Memo" by Holland Cooke on recruiting and hiring prompts me to write.

"Buyer beware" is my advice to owners, managers and department heads when it comes to hiring, in any department, particularly news.

Here's why. Many of the younger people in broadcasting these days are giving the name of a close friend as immediate supervisor or news director as a reference. That way, it's easier to hide the truth when an individual has been a troublemaker or discharged.

When following through on a reference, go directly to the general manager or check the BROADCASTING YEARBOOK for names. Let's stop this thing now before you end up with a bad apple.—*John Radeck, owner/manager, KTVH(TV) Helena, Mont.*

POLITICAL POINT OF VIEW

EDITOR: The Sept. 7 BROADCASTING carried an editorial titled "Most Favored Poohbahs." It described the lowest-unit-rate rule, which governs the sale of political advertising, as "expropriation of property."

I would say that was one of the most fatuous

comments I have read in BROADCASTING. It was equalled only by a question posed by a station manager in a letter to "Open Mike" that appeared a little more than a year ago. He asked, "What good are the airwaves without radio and TV stations?"

From time to time, station managers, and their trade magazine apologists, should be rapped across their snouts and reminded the airwaves are owned by the people, licensed to a few persons and companies, supposedly for the benefit of the people. The airwaves are not station property, even though access to them is sold by the stations. Without the right to utilize them, the transmitting equipment owned by radio and television stations is so much expensive junk.

Moreover, the use of the word "expropriation" implies confiscation of property without payment. Political advertisements are not broadcast at no charge. They are bought at a price that the station has certified to be fair by offering it to business advertisers.

Several years ago, I was attending one of the annual meetings of the American Association of Political Consultants. One of the sessions was given over to broadcast law, with emphasis on the equal-time and equal-access regulations. One consultant described the problems he had in a recent campaign with a radio station manager with respect to the lowest-unit-rate rule. He noted stations made money on political advertising, but their managers' complaint was that their profit was not as great as they would like it to be.

He concluded his remarks by declaring with deep feeling, "Station managers are a greedy bunch of bastards!" As one, all the political consultants, Democrats and Republicans, liberals and conservatives, were on their feet wildly cheering and applauding those sentiments.

I do not believe their unanimous opinion has been mitigated in the slightest since then.—*Christian Schock, Christian Schock & Associates, Elgin, Ill.*

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Fates Fortunes

TELEVISION

Richard Weinstein, VP, corporate planning, Katz Communications, New York, named executive director, Electronic Media Ratings Council, there.

Margery Baker, producer, special events unit, CBS News, New York, named national editor.

Appointments at Tribune Entertainment Co., Chicago: **Michael Adinamis**, director, broadcast operations, named VP; **Larry Hutchings**, division manager, west-

ern region, and **Steve Mulderrig**, northeast sales manager, named regional VP's, western and eastern regions, respectively; **Wil Allmendinger** and **Daniel MacKimm**, division managers, named central region sales managers.



Margery Baker
CBS News

Marc Schacher, director, program services, Tribune Broadcasting Co., Chicago, named VP/director, programming.

Allen Berkelhammer, director, financial planning, analysis, Viacom Broadcasting, New York, named VP, financial planning, analysis, Viacom Broadcast Group, there.

Lise Markham, director, marketing/station manager, KMPH-TV Fresno, Calif., named VP/GM.

Mark Hoffman, news director, WBBM-TV Chicago, joins KNBC-TV Burbank, Calif., as VP, news.

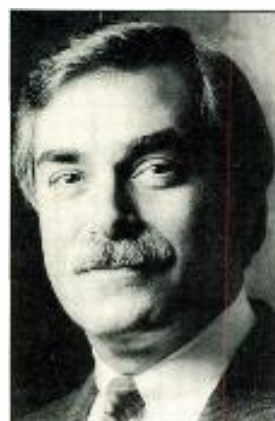
Nick Winslow, president,

Wintech, Los Angeles, joins Warner Bros. Recreation Enterprises, Burbank, Calif., as executive VP.

Bruce Mundt, director, program management, PBS, Alexandria, Va., joins WNET-TV New York, as director, programs.

Mark Buckley, director, production/operations, executive producer, WNIT-TV Elkhart, Ind., joins KETC-TV St. Louis as executive producer.

Jerry Hellard, director, broadcast publicity, special projects, ABC, Los Ange-



Michael Adinamis
Tribune

les, named VP, public relations, West Coast.

Appointments at KTVH-TV Helena, Mont.: **Pam Bailey**, **Charlene Murdo** and **Marquerite Rylander**, account executives, named VP's, sales.

Appointments at WNEM-TV Saginaw, Mich.: **Peggy Madigan**, national sales manager, named local sales manager/operations, and **Julie Zoumaris**, account executive, named national sales manager.

Michael Lawrence Blinder, VP, sales, WLAM(AM)-WKZS-FM Portland, Maine, joins WVII-TV Bangor, Maine, as GSM.

Michael McManus, assistant vice chancellor, university communications, UCLA, Berkeley, Calif., joins Northern California Telecommunications Consortium, Sacramento, Calif., as executive director.

Randa Minkarah, local

sales manager, WXIN-TV Indianapolis, Ind., named national sales manager.

Appointments at KTXL-TV Sacramento, Calif.: **Terri Chappell**, morning anchor/reporter, KGAN-TV Cedar Rapids, Iowa, joins as weekend anchor/reporter; **Debra Steele**, reporter, KCBA-TV Salinas, Calif., joins in same capacity.

Appointments at KOIN-TV Portland, Ore.: **Richard Schafbuch**, VP/GM, named executive VP, and **Greg Veon**, station manager, named VP/GM.



Larry Hutchings
Tribune

Appointments at KPTM-TV Omaha, Neb.: **Howard Shrier**, VP/GM, named executive VP/GM, and **James McKernan**, station manager, director, marketing, named VP/station manager, director, marketing.

Appointments at WNYW-TV New York: **Marie Hickey**, executive producer, named associate news director; **Bruce Perlmutter**, executive producer, WTVJ-TV Miami, joins in same capacity.

Randall Jump, national sales manager, WIS-TV Columbia, S.C., joins WCTV-TV Tallahassee, Fla., in same capacity.

Joy Tashjian, VP, DIC Merchandising Enterprises, Inc., Burbank, Calif., named president, DIC Worldwide Merchandising, there.

Matthew Gross, director, development, Wilshire Court, Hollywood, named VP.

Appointments at KSL-TV Salt Lake City: **Greg James**, director, engineering, technical operations, named VP, news services/broadcast operations; **Bruce Lindsay**, co-anchor/ managing editor, named assistant news services director/anchor.

Michael Donaldson, anchor/reporter, WJR(AM) Detroit, joins WXYZ-TV there as associate producer, news.

Garry Kelly, assistant news director, WTVF-TV Nashville, joins WAFF-TV Huntsville, Ala., as news director.



Steve Mulderrig
Tribune

Ann Burr, president, Time Warner Cable, San Diego, named chair of government, industry liaison, San Diego Communications Council.

Laura Washington, editor, acting publisher, *The Chicago Reporter*, joins WTTW-TV Chicago as part-time general assignment reporter.

Gene Doody, manager, operations, training, EA Engineering, Science and Technology Inc., Baltimore, joins Katz Media Data, New York, as PC Manager.

George Siegal, freelance weathercaster/producer, KCAL-TV Los Angeles, joins KOMO-TV Seattle as weekday morning weathercaster/reporter.

Ed Bradley, national sales manager, KCTV-TV Kansas City, Mo., joins WTVH-TV Syracuse, N.Y., as VP/GM.

William Ford, president, Metroplex Mobile Data,

Pompano Beach, Fla., elected chairman of the board, WPBT-TV Miami.

Rob Rosenthal, director, television promotion, special projects, Katz Communications, New York, named VP, corporate communications.

Bert Wasserman, executive VP/CFO, Time Warner, New York, elected to board of directors, John A. Reisenbach Foundation, there.

John Zanotti, executive VP/director, Great American Communications Co., Cin-



Bruce Mundt
WNET-TV

cinnati, named CEO.

Appointments at Fox Broadcasting Co., Beverly Hills, Calif.: **Rebecca Swett**, associate director, affiliate relations, named director; **Michael La Vaccare**, manager, scheduling, named director.

Linda Douglas, political reporter/editor, KNBC-TV Burbank, Calif., joins CBS News, Washington, D.C., as general assignment reporter.

Election of new officers, The Caucus for Producers, Writers and Directors, Burbank, Calif.: **Jerry Isenberg**, chairman, Hearst Entertainment, Los Angeles, elected chairman; **Phillip Barry**, president, Phillip Barry Productions, Los Angeles; **Charles Fries**, chairman/president, Fries Entertainment, Los Angeles, and **Roger Gimbel**, president/executive producer, Gimbel-Adelson Produc-

tions, Los Angeles, elected co-chairmen; **Alan D. Courtney**, president, Alan D. Courtney Productions, Los Angeles, elected treasurer and **David Levy**, president, Wilshire Productions, Los Angeles, elected secretary.

RADIO

Mike Chires, VP, stations, Midwest division, Katz Radio, Detroit, named president, Banner Radio, New York.

Samuel Weller, director, sales, KEZW(AM)-KOSI-FM Denver, named VP/GM.

Michael Johnson, GSM, WKQL-WOKV Jacksonville, Fla., joins WOLZ-FM Fort Myers, Fla., as GM.

Douglas Sutton, station manager, WJTH(AM) Calhoun,

tion manager, KYYS-FM Kansas City, Mo., named GM.

Robin Davidson, local sales manager, WEAZ(AM)-FM Philadelphia, Pa., named GSM.

Jay Supovitz, national sales manager, WWMX-FM Baltimore, named director, national sales radio group, Capitol Broadcasting Co. Inc., there.

Dave Abbey, operations manager, WPNF(AM) Brevard, N.C., joins WWNC(AM)-WKSF-FM Asheville, N.C., as anchor/reporter.

Nancy Stevens, account executive, WRQX-FM Washington, D.C., named national sales manager.

Appointments at KTMS(AM) Santa Barbara, Calif.: **Gerry DeWitt**, councilman, Santa Barbara, Calif., joins as program di-

Appointments at Lifetime Television, Astoria, New York: **Janice Watson**, director, marketing, Lifetime Medical Television, named affiliate relations sales executive, eastern region; **Jim Ackerman**, producer, NBC's *Dateline NBC*, New York, joins as executive producer; **Lisa Nees**, director, original programing, named director, documentaries, specials.

Appointments at Showtime Networks Inc., New York: **William Fowkes**, VP, advertising, promotion, named VP, sales support, trade marketing; **Jackie Ioachim**, senior publicist, WNET New York, joins in same capacity.

John Deferios, correspondent, bureau chief, western region, PBS's *The Nightly Business Report*, Los

RODRIGUEZ NEW HEAD OF NLCC

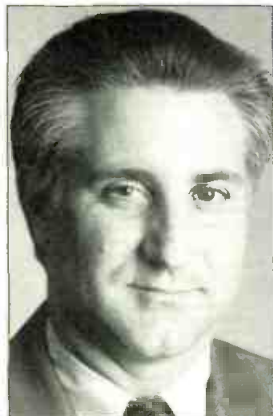
Jay Rodriguez, president of the Hafif Family Foundation in Claremont, Calif., has been elected chair of the National Latino Communications Center, Los Angeles. Rodriguez is a former VP, corporate information for NBC, and a former manager of press and community relations for KNBC-TV Los Angeles. He also served two terms as president of the Greater Los Angeles Press Club and is on the board of directors of the Entertainment Industry Council. The NLCC is funded through the Public Telecommunications Act of 1988 and its primary focus is Latino programing. —MB

dising; **Rick Eriksen**, previous owner, Magic Eye Visuals, Higganum, Conn., and **Wayne Elliott**, graphic designer, Video Man & Co., Needham, Mass., join as Graphic Art Operators I; **Eric Fleming**, assistant athletic director, varsity sports, Yale Universi-

television during broadcasting's formative years, died Jan. 5 at his home in Dobbs Ferry, N.Y. CBS said that Lodge had been in declining health since a stroke in 1981. Lodge joined CBS as an engineering assistant in 1931. He became director of radio engineering



Mike Chires
Banner Radio



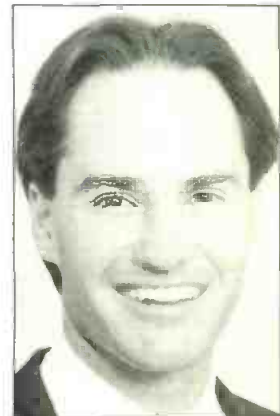
Greg Moyer
Discovery Communications



Randy Brown
ESPN



Sue Delia
ESPN



Steve Raymond
ESPN

Ga., joins WBCU(AM) Union, S.C., as GM.

Thomas Terry, operations coordinator/engineer, WXPN-FM Philadelphia, joins Public Radio Center, Tallahassee, Fla., as operations manager.

Bob Roof, GM, WDVE-FM Pittsburgh, named president.

Carl McNeill, GSM, WRVA(AM) Richmond, Va., named GM.

Daniel Gorby, GSM, WSOK(AM)-WAEV-FM Savannah, Ga., assumes additional responsibilities as GM, WLVI(FM) Hardeeville, S.C.

Dave Gibson, GSM, WKLC-FM Charleston, W. Va., joins WSOK(AM)-WAEV-FM-WLVI-FM Savannah, Ga., as GM.

Alisa Clancy, former announcer, KCSM-FM San Mateo, Calif., rejoins as director, radio program operations.

Michael Campbell, sta-

rector; **Sandra Gonzalez**, assistant news director, named news director.

Joe Namath, sportscaster, NBC, former quarterback, New York Jets, named host, Sports Radio Network's *Talk Sports with Joe Namath*, Tequesta, Fla.

Richard Boland, Jr., director, financial administration, WKYS-FM Washington, D.C., named VP/CFO.

Bill Stairs, program director, KFMB(AM) San Diego, Calif., named program/operations manager.

Bob Ardrey, regional manager, Unistar Radio Networks, Los Angeles, joins NSE Radio Network, Penfield, N.Y., as associate, affiliate sales.

CABLE

Greg Moyer, senior VP, programing, Discovery Communications, Inc., Bethesda, Md., named executive VP, programing.

Angeles, joins *CNN Business News*, New York, as correspondent/anchor.

Richard Rexroat, director, engineering, Tele-Communications, Englewood, Colo., named VP.

Appointments at ESPN, Bristol, Conn.: **Randy Brown**, national accounts director, midwest region, Chicago, named VP, central division, there; **Sue Delia**, national accounts director, northeast region, Bristol, Conn., named VP, eastern division, there; **Steve Raymond**, national accounts director, Rocky Mountain region, Denver, named VP, western division, there; **Steve Fapka**, local sales manager, WBBM-TV Chicago, joins as account executive, there; **Josh Krulewitz**, intern, joins as staff publicist; **Margery Walker**, scenic coordinator, United Scenic Artist, New York, joins as manager, promotions, merchan-

ty, New Haven, Conn., joins as financial analyst; **Jennifer Murray**, planning analyst, named commercial sales analyst; **Todd Hansley**, account executive, named senior account executive, supervisor, production facilities, named production/operations manager; **John Buckley** and **Dave Dennis**, studio techs I, named studio techs II.

DEATHS

William Lodge, 85, executive with CBS Radio and

in 1937 and VP of engineering in 1949. He was named VP of engineering for CBS television in 1952 and became VP of affiliate relations and engineering in 1957. Lodge was responsible for the introduction of high-quality taping technology, which enabled delayed broadcasts to the West Coast, the transformation from black and white to color and the introduction of microwave relays. Survivors include his wife, Margaret, and a brother.

John Davenport, 62, veteran journalist, died Jan. 9 of

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complications from diabetes, at his home in Houston. Davenport's television career began in Washington at WRC-TV, where he won three Emmys in 1965 and 1966 for co-writing and producing documentaries on the judicial system. He was the creator and the first moderator for PBS's *Washington Week in Review*. After *WWIR*, Davenport became a correspondent for ABC News. Davenport returned to Houston in 1970

and worked as news director at KHOU-TV and as an investigative reporter at KRTR-TV. Davenport was also an adjunct professor at the University of Houston-Clear Lake. He was most recently host of KUHT-TV Houston *J.D.'s Journal* and jazz DJ on KTSU-FM Houston. Survivors include his mother, Mary Wademan, a son and a daughter.

James Conley, 71, retired television executive, died Jan. 3 of pneumonia at

Courtland Garden Residence, Stamford, Conn. Conley served as president of Meredith Corp.'s Broadcasting Group in 1974-83, retiring as a senior VP in 1985. Conley was VP of ABC spot sales in 1962 and president of ABC-owned television stations in 1966. Survivors include his wife, Nancy, three sons and one daughter.

Dagmar Reem, 92, radio pioneer who along with her husband, Clifford, founded

KFPV(AM) Coeur d' Alene, Idaho, in the 1930's, died Dec. 30, 1992, of pneumonia at Solheim Retirement Home, Eagle Rock, Calif. Survivors include her son, Lee, president of Lee Reem Entertainment.

Thomas Todd, 46, former director, special projects, Turner Broadcasting System, Atlanta, died Dec. 27, 1992, of heart failure. Todd also worked with Time-Life Television and WBTV-TV, both Charlotte, N.C.,

and WFBC-TV Greenville, S.C. He retired from Turner in 1990. Survivors include his wife, Janet, and two daughters.

Daniel Kelleher, 53, disc jockey, WALK(AM) Patchogue, N.Y., died Dec. 7, 1992, of cancer at Southampton Hospital, Long Island. Kelleher also worked in magazine advertising for *McCall's* and *Cash Flow*. Survivors include his mother, Margaret, two brothers and two sisters.

Fifth Estater

JOHN FRANCIS KAMP

Those who create and place advertising are as aware as anyone of the power of perception. So the fact that the American Association of Advertising Agencies chose John Kamp in 1989 to defend Madison Avenue in the halls of the FDA, the FTC and on Capitol Hill speaks volumes of his ability to present the business in a favorable light while influencing and informing.

"I think it's terribly misunderstood in Washington," he says. "Communications policymakers think much of what is wrong with America is Madison Avenue. As a matter of fact, I think much of what is right with America is the advertising that brings to American consumers cheap products and services.

"Advertising," Kamp says, "increases competition, provides a tremendous amount of information to consumers that they wouldn't have, and spurs innovation in the development of new technologies in ways we would never have in a socialistic kind of system."

In order to convince Washington of this, Kamp is aided by his training as a journalism professor, training that has served him well as special assistant to two chairmen at the FCC and at the 4A's. "I don't think I really ever left teaching. At the commission, it was helping people understand how the spectrum was allocated. Here, it's telling [government] how the advertising industry works and trying to boil it down into 30- and 45-second sound bites for congressmen and their staff, so they can begin to cope with the complexity of all this stuff that's going on."

According to Kamp, the regulation battle advertisers will be waging this year with Washington will be made up of food and drug fights, car fights and tax fights.

If a bill proposed last year surfaces that would apply food labeling rules "willy-nilly, I think," to food advertising, Kamp expects the major media to join with the ad agencies in combating it.

He sees legislation that would attach warnings to beer and wine commercials as "just stupid. It would mean that much of the free sports programming... would either not be there or migrate to pay television—kind of media. What possible good is that?"

Kamp looks forward to joining with the NAB, INTV and the Tribune Co. to try and eliminate federal statutes that require lease arrangement disclosures in car advertising. "The practical result is, car dealers don't use broadcast for leasing



sales, because it's too complicated." One alternative Kamp favors is displaying an "800" number in the ad for further information.

The perennial issue of tax deductibility for advertising expenses is also expected to rear its head, an issue Kamp will monitor closely this year as the Clinton administration takes control. Proposals to change that deductibility have so far been beaten back. "I think these proposals are preposterous as a matter of good business sense, because they suggest advertising is not an ordinary and necessary business expense. But any time we're looking at deficits of over \$300 billion a

year, and a promise to reduce it [by \$145 billion] within a few years, anybody who can be taxed should be worried."

A member of the District of Columbia and Federal Communications bar associations, Kamp engaged his legal side for the benefit of broadcast advertisers before the Supreme Court in *Texas v. Morales* last spring, when the 4A's, the NAB and others joined with the airlines and eliminated requirements for lengthy price disclosures, which had made it impractical for airlines to compete using pricing on television.

Since his days at the University of Tulsa instructing budding journalists, Kamp's "juices have flowed" when defending the First Amendment. While on leave from teaching, he saw the same vigorous support in the early 1980's at the FCC from commissioners defending the rights of broadcasters, and it encouraged him to continue down the FCC path instead of returning to Oklahoma, after his initial stint as a staff attorney in the policy and rules division.

One of the biggest victories for the First Amendment came while Kamp was director of what is now the Office of Public Affairs, with the elimination of the Fairness Doctrine from FCC regulations in 1987. Since then, he says, "broadcasters have continued to supply a very responsible voice."

No less responsible, Kamp says, are advertisers, who he believes are held to even higher standards. "Advertisers are under a legal burden to insure that their advertising is understood to be truthful. Others can lie by implication; advertisers can't."

Kamp's priorities take a turn when away from the office. He is a volunteer at a suicide hotline, and leads a group of "buddies" who serve as primary support for AIDS patients at the Whitman Walker Clinic in Washington. As an actor in community theater, his hair once underwent six months of color changes while he waited for a bad dye job to grow out. He also sails on the Chesapeake Bay. "That's just to get the Washington toxins out of my system from time to time."

Kamp still sees himself as a teacher, and plans to spend the last five to 10 years of his career back in the classroom. "Teaching is too much fun for me to give up forever." If he were to leave Washington, he would be leaving behind, among others, a contingent of "500 of my closest friends at the FCC."

Vice President, Washington office, American Association of Advertising Agencies; b. Feb. 26, 1946, Le Mars, Iowa; BA, communication art, University of Notre Dame, 1968; PhD, mass communications, University of Iowa, 1975; JD, University of Tulsa, 1979; reporter/photographer, *Pacific Stars and Stripes* (Tokyo), 1969-70; teaching assistant, University of Iowa School of Journalism, 1971-73; managing editor, *Iowa City Daily Iowan*, 1974-75; assistant professor, University of Tulsa, 1974-80; staff attorney, FCC Policy and Rules Division, 1980-85; legal assistant to the chief, FCC Mass Media Bureau, 1985-86; special assistant to FCC chairman, 1986; director, FCC Office of Congressional and Public Affairs, 1986-89; FCC Inspector General, April-September 1989; current position since October 1989; m. Sue Hoyt, Aug. 29, 1973; children: Elizabeth, 19, Matthew, 16.

Broadcasting

In Brief



The Bob Dylan 30th Anniversary Celebration, recorded last October in New York, will be broadcast on public television March 6 and 7 as the kick-off for the eight-part In the Spotlight, the first public TV music series designed specifically for baby boomers, and produced by WNET(TV) New York. Subsequent performers include Elton John, Billy Joel and the music of the Beatles. Richie Havens (l) and Kris Kristofferson (r), featured in the Dylan concert, announced the series with In the Spotlight Executive Producer David Horn at the Television Critic's Association Press Tour in Los Angeles Jan. 6.

The Board of Governors of the Academy of Television Arts & Sciences voted last Wednesday night to make several changes in the Emmy Awards rules including allowing prime time animated series to compete in the outstanding comedy series category. The rule most directly affects *The Simpsons*, which many in the academy and in the television industry felt should be competing against other comedies rather than just against other animated programming. The new rule states that producers may enter their programs "according to their choice of emphasis on content, without regard to whether the program's medium is live-action or animation."

At the Television Critics Association press tour last week, CBS Entertainment President Jeff Sagansky announced two new reunion projects reteaming Bill Cosby and Robert Culp in an *I Spy* retrospective and Jack Klugman and Tony Randall in *The Odd Couple*. He said the *I Spy* and *Odd Couple* projects, as well as future reunion shows, would be two-hour made-for-TV movies, with the actors reprising their original roles.

CBS may air as many as four new summer series this year, with Sagansky announcing one project, *Return to Plum Creek*, an hour western written and produced by Bill Witliff, whose credits include *Lonesome Dove*.

"Great Deliveries from Domino's and CBS" is the name of the new Friday night promotion the two companies have put together. The deal does not include an additional media buy, but is what CBS describes as a "value added extension" of Domino's upfront media buy for the 1992-93 season. The main feature is a watch-and-win contest; viewers must watch CBS between 8 and 10 p.m. on three Friday nights, Feb. 26, March 5 and March 12, to identify a comedy clip from one of the night's lineup—*Golden Palace*, *Major Dad*, *Designing Women* and *Bob*—that will be aired twice nightly. Viewers enter by completing entry forms appearing in the Feb. 20 issue of *TV Guide* or buying a Domino's pizza, starting Feb. 22.

Los Angeles-based Prime Ticket Network has signed a five-year exclusive deal with the California Angels giving the regional sports

network rights to televise 20 home games on basic cable TV beginning with the 1993 season, and as many as 36 games per season by the end of the contract term. The deal marks the first time that Major League Baseball will be presented on Prime Ticket and the first time the Angels will be on basic cable.

The first of CBS-TV's two next-generation distribution satellites is now on line. Hughes Communications' Galaxy VII satellite, launched Oct. 27, completed payload testing a day early and is now in service at 91 degrees west longitude. Galaxy IV, which will carry most of CBS's capacity, as well as National Public Radio, is scheduled for a Feb. 2 Ariospace launch.

On April 21 in Las Vegas, NAB will honor three engineers for contributions that have "measurably advanced the state of the art of broadcast engineering": Herbert Schubarth, VP, engineering, Gannett Broadcasting, for developing model broadcast TV plants in Washington and Denver; consultant Robert Silliman, for contributions to AM and FM antenna designs, and Stanley Baron, managing director of technical development for NBC, for contributions to the advancement of digital video signal processing and graphics.

The Family Channel unveiled a marketing strategy for 1993 on Friday that includes a 25-cents-per-subscriber cash incentive for channel realignment between 2 and 20; a 15% rebate on paid sub fees for channel positions 2-20, and a 75% reimbursement for co-op advertising for channels 2-20. All systems will also qualify for promotions including a "Big Brother Jake Fitness Mall Tour" and a "Rin Tin Tin Mall Tour." Network officials say the plan is designed to "assist cable operators in easing the pain of regulation."

Hollywood proponents of fin-syn, meeting last Wednesday at Warner Bros., decided to take a hard line in the new FCC proceeding to rewrite the 1991 fin-syn rules, said an attorney for the group. The consensus was to oppose a sunset of the rules. A sunset presumes the "networks will one day magically become good guys and no longer seek to unfairly extract backend rights from producers," the attorney said. The pro-fin-syners also received good news from the federal appeals court in Chicago, which triggered the new FCC proceeding by finding fault with the 1991 rules. The court asked parties for comment on Hollywood's request for a rehearing by the full court, meaning at least one judge is considering it.

Texas Instruments says its plans to develop integrated circuit chips based

on Advanced Digital HDTV—the system developed by Sarnoff/NBC/Thomson/Philips—for use by TV manufacturers worldwide. TI expressed support for AD-HDTV just weeks before a special panel of the FCC's Advisory Committee on Advanced TV meets in Washington (Feb. 8-12) to pick a winner, or winners, of lab tests on one analog and four digital HDTV systems. TI (which has developed chips with Thomson for DirecTV's digital DBS receivers), stressed that AD-HDTV's use of the International Standards Organization's MPEG processing standard, will provide consumers and industries with "advantages including compatibility with what cable is doing with its own digital standard," said spokesman Ted Jernigan.

A group of computer companies including Apple, IBM and Hewlett-Packard

GI, NHK SET FOR HDTV SWEARING-IN

Most Americans may have to wait several years to see it, but the swearing-in of the 42nd President of the United States will be recorded for posterity in 1,125-line, widescreen television.

The somewhat unlikely duo of high-definition TV competitors General Instrument Corp. and NHK initiated the project. With HDTV production equipment still in its early generations, GI and NHK decided to pool resources, which include three NHK-owned Sony HD cameras.

Washington-based Professional Video Transmission Services (PVTs) is handling the shoot. It will have two production trucks and cameras at each of the two major venues—the Capitol for the swearing-in and the White House reviewing stand. Its many hours of coverage will be distilled into a 15-minute tape.

Taping special events in high definition is becoming old hat for NHK (Japan Broadcasting Corp.), which has taped summer and winter Olympics and, for the past year, has broadcast eight HDTV hours a day to Japanese viewers via direct broadcast satellite.

General Instrument wants the video for demonstrations of its digital transmission system—and for posterity. "When you see video of the Kennedy inauguration, it's in black and white, as if he were from another era," says GI's Robert Rast. "In 20 years, Americans with widescreen TV's will see a widescreen Clinton inauguration."

—POL, HAJ

presented Clinton Commerce Secretary Ron Brown with policy proposals for public/private creation of a national information highway. Chaired by Apple CEO John Sculley, the Computer Systems Policy Projects urges Clinton to create a council to address policy issues (including competition and access) and to fund pilot projects. It urges industries to forge network interconnection standards. Sculley is one of three witnesses scheduled to appear tomorrow (Jan. 19) at a House Telecommunications subcommittee hearing on telecommunications and information infrastructure, to-

gether with Craig Fields, chairman, Microelectronics and Computer Corp. and Mitchell Kapor of the Electronic Frontier Foundation and founder of Lotus Development Corp.

The FCC last week launched an **inquiry to insure compatibility between cable systems and consumer electronics equipment** such as televisions and VCRs. FCC Commissioner Sherrie Marshall warned that government involvement "should not stifle innovation."

ABC has signed actor William Devane to produce and

star in a new prime time series for the network.

Viacom has joined the trend toward media companies opening their own **Washington offices**, posting **Mark Weinstein** in the nation's capital as senior vice president, government affairs. He had been senior VP and general counsel, based in New York.

As expected, **Clinton last week named George Stephanopoulos director of communications** and Dee Dee Myers, press secretary. Other no-surprise appointments last week: Melanne Verwee, formerly People for the American Way, deputy

chief of staff to Hillary Clinton; Roy Neel, chief of staff to Vice President Gore; Susan Brophy, former top aide to Senator Timothy Wirth (D-Colo.), deputy director of legislative affairs.

Seth Davidson, legislative counsel, NCTA, is joining the Washington law firm of Fleischman & Walsh, whose broad telecommunications practice includes NCTA and such major cable operators as Time Warner and Newhouse Broadcasting.

WKTT-FM Cleveland, Wis. (Manitowoc-Sheboygan), **was sold** by WKTT Inc. to Tri County Radio Inc. for **\$425,000**. Seller, headed

by Harry Jacobs, also owns WIBU(AM) Madison, Wis. Buyer, headed by Chuck Mills, also owns WTTN(AM) Madison. Broker: Kozacko-Horton Co.

The U.S. State and Commerce Departments last week approved **significant new freedoms for non-Intelsat international satellite operators**. The new policy will allow separate systems access to public switched telephone networks via 1,250 circuits per satellite—from a maximum 100 circuits allowed since 1990. In 1991, the Bush administration established a goal of removing all interconnection restrictions by January 1997.

COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Editorials

HERE COMES HISTORY AGAIN

In recent years, whenever the National Association of Broadcasters held a joint board meeting, this page was tempted to call it a "historic moment" or a "pivotal time." We regret sounding like a cliché, but this year's winter meeting in Naples, Fla., fits those criteria. Broadcasting is about to go through the looking glass, whether the NAB does anything about it or not.

The most dramatic change is technological: how to deal with the digital revolution, which everyone else may have before broadcasting. Cable (through TCI) is planning to have one million subscribers on line to compressed digital plants next year. Direct broadcast satellites may have a similar digital presence by 1995. At the moment, broadcasting's only hope of getting on board the digital bandwagon is through high-definition TV, which could prove to be a Catch-22. Were it forced to devote all of its new spectrum to HDTV, and if the public were to sit on its hands when that medium arrives, the over-the-air industry might have broken its bank for an Edsel.

The sane, safe way out is scalability—that is, building flexibility into the extra channel so that broadcasters may participate widely in the digital universe, from data transmission to standalone sports channels. It's a concept that's growing in popularity—note endorsements by the NAB, Association for Maximum Service Television, Electronic Industries Association, AT&T and Sony. The FCC is at least open to the possibility.

With any luck, the question won't be whether to go digital, but how.

Another sea change involves the First Amendment—or lack thereof—in terms of the program content of broadcasting. The FCC, in the Howard Stern case, is embarked on the most serious chal-

lenge to freedom of speech since Red Lion, and is running rampant over the rights of broadcasters to march to a drummer other than that in the middle of the road. The NAB, speaking for the majority of broadcasters, could do history a service by wholeheartedly opposing the establishment of a Federal Censorship Commission on M Street.

The NAB may be forgiven for spending a few moments in Naples in self-congratulation for its splendid public policy victory in the Cable Act. Regrettably for its leadership, there will be little time to rest on the oars. Given the flank speed with which the future is approaching, Eddie Fritts and crew will have all they can do to keep broadcasting ahead of the breakers.

OFF WITH THEIR HEADS!

The fines levied by the FCC last week against violations of the Children's Television Act serve as yet another reminder to broadcasters that editorial decisions must pass through Washington. The airwaves, far from being the people's, are fast becoming the province of the politicians and the plaything of social engineers.

Three stations were fined and three admonished—which puts a black spot on their record at renewal time—for exceeding commercial load limits and violating prohibitions on program-length commercials. The "offenses" occurred in the first year of unclear regulations. We don't like content regulation in the first place, but given that these are on the books, we have argued in the past for warning broadcasters the first time around. The FCC instead has slapped hefty fines for breaches like the following:

KWHE-TV, a UHF in Honolulu, had the audacity

to run a spot for membership in a children's puppet show fan club in the show itself, rather than, say, in a bass fishing show airing at one in the morning. It would be funny if it weren't so serious. Had the station merely been targeting its most likely audience for fan club and related paraphernalia (remember Little Orphan Annie decoder rings?), the \$20,000 fine levied for a first offense would have been ludicrous enough, but they weren't even the station's spots. They had been inserted by the show's distributor, which was making use of some of the advertising time it retained in the show.

The station still has a chance to make its case for reducing or dismissing the FCC fine, which has yet to be finalized. That will likely mean more lawyers' fees and undoubtedly more paperwork for an FCC that has more than it can handle now. Attorneys and anticid manufacturers do well in times of stepped-up content regulation. Broadcasters continue to suffer, but not, if this page can help it, in silence.



Drawn for BROADCASTING by Jack Schmidt

"When he asked me how many people it took to change a light bulb, I thought he was joking."

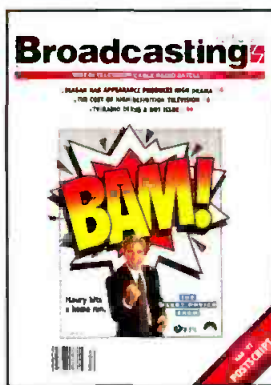
"I want my Broadcasting."

Recently, the Summit Research Group asked TV General Managers: "If you could receive only one trade magazine each week, which one would you choose?"

By far, they chose *Broadcasting*.

Probably because *Broadcasting*, among all these books, is the only one that covers every aspect of the business.

Everything. Including television, radio, cable, satellites, technology, journalism, advertising and marketing, the FCC, the courts, Congress.



Everything a successful executive needs to know about the business.

It follows that an ad in *Broadcasting* carries with it a power that is unique among trade journals. The fact is, more TV and radio general managers read and rely on *Broadcasting* than any other magazine.

And advertisers recognize its value by continuing to place more advertising lineage in *Broadcasting* than in any of its competitors.

Broadcasting

Nothing even comes close.

Source: 1991 Summit Research Group Survey TV General Managers Purchasing Decisions and Publication Reading Habits.
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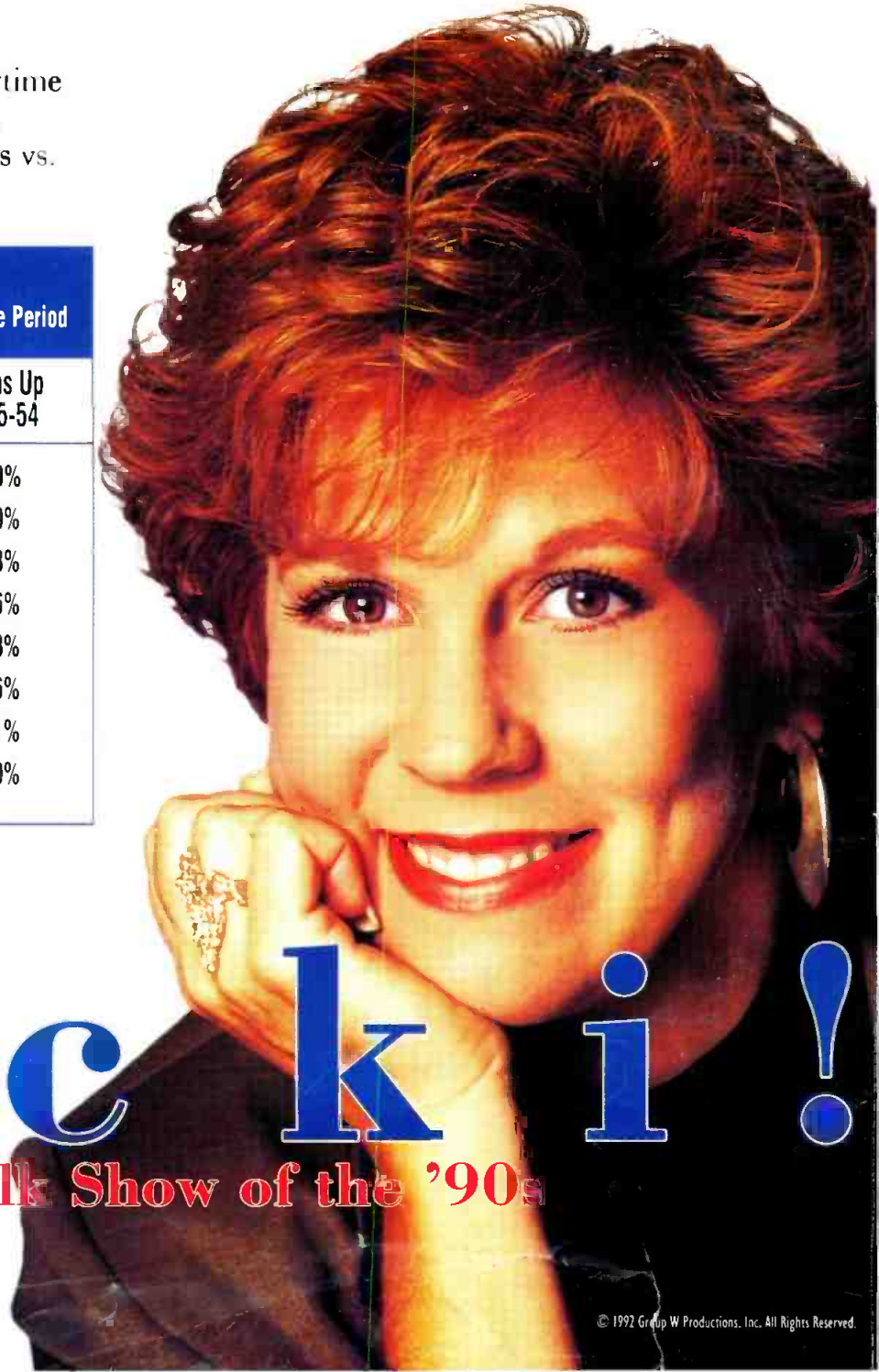
The best performing new talk show since Oprah!

67% of VICKI! stations improved household share!
70% improved women 25-54 share!

Not since Oprah's premiere has a daytime talk show shown a greater percentage of stations with improved time periods vs. previous year in its first major sweep.

| Talk Show Strips - First Major Sweep | | | | |
|---|---------|----------|------------------|--------|
| Percent of Stations That Improved Versus Year-Ago Time Period | | | | |
| Program | Sweep | Stations | % of Stations Up | |
| | | | HH | W25-54 |
| VICKI! | Nov.'92 | 129 | 67% | 70% |
| Jerry Springer | Nov.'92 | 86 | 48% | 49% |
| Montel Williams | Nov.'92 | 107 | 47% | 58% |
| Jenny Jones | Nov.'91 | 157 | 16% | 26% |
| Maury Povich | Nov.'91 | 136 | 39% | 53% |
| Joan Rivers | Nov.'89 | 127 | 39% | 46% |
| Regis | Nov.'88 | 122 | 42% | 51% |
| Geraldo | Nov.'87 | 100 | 49% | 60% |

Source: NSI as dated. Based on first sweep with barter.



V i c k i !

The Talk Show of the '90s

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