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Broadcasting



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- INTERVIEWS WITH QVC'S DILLER, DISNEY'S REISS
- NAB CHARTS DIGITAL COURSE FOR TV AND RADIO
- COMPUTER INDUSTRY TO CONGRESS: ACCELERATE DIGITAL UPGRADE

Comedy on the wild side.



NORTHERN EXPOSURE

Break the 30 minute laugh barrier.

Syndication, Fall 1994. **MCATV**

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SPECIAL REPORT

NATPE

Vol. 123 No. 4

GO!

YEAR #3!

**jenny
jones**

NEW FORMAT!



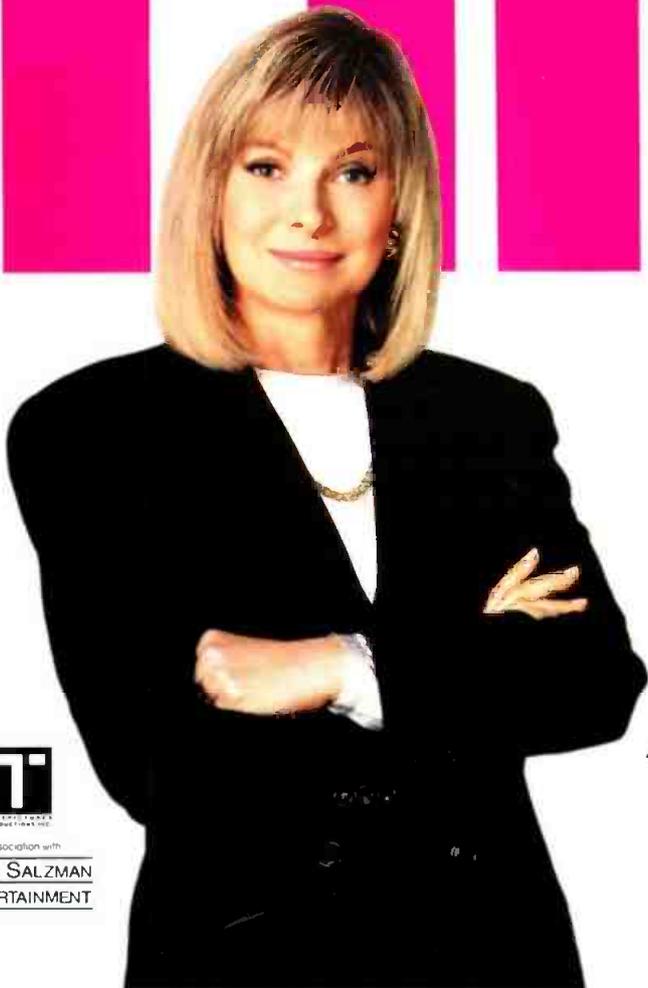
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FOR



**ALREADY RENEWED
IN 10 OF THE TOP
10 MARKETS!**



in association with

DAVID SALZMAN
ENTERTAINMENT

**There's Only One
Talk Show That Grew
38% In Households And
31% In Women 18-49
From November '91
To November '92.**

**And, In Markets Where It
Stayed On The Same Station,
In The Same Time Period, It
Boosted Households 30%
And Women 18-49 33%
Over Last Year.**

**It's Because Of
This Phenomenal
Turn-Around Performance
That We're Pleased To
Announce It As A...**



Broadcasting

Top of the Week

In Brief

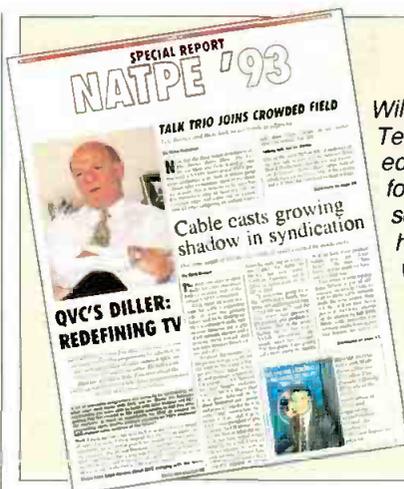
Is the nation's largest home video chain teaming with the nation's largest telephone company to lead the video-on-demand charge? Maybe. The *Washington Post* last week reported that **Bell Atlantic was talking with Blockbuster Entertainment Corp.** about the home video giant providing programming and marketing the telco's planned video-on-demand service in suburban Washington next summer. Neither side would confirm the report, but they stopped far short of denying it. "We've had discussion with a wide range of program providers," said Bell Atlantic's Larry Plumb. "We're not ready to name any vendors at this time." Blockbuster spokesman Wally Knief said "several telephone companies" contacted Blockbuster soon after the FCC adopted its video dialtone rules last summer, looking for a program supplier. Blockbuster, already a force in Hollywood by virtue of its 3,000 video stores worldwide, announced last Thursday it had agreed to acquire a \$25 million minority stake in Republic Pictures.

Tele-Communications Inc. Chairman Bob Magness is reportedly considering a sale of his 19% stake in spinoff company Liberty Media Corp. TCI is the nation's largest MSO; Liberty has programming interests in American Movie Classics, Court TV, QVC, Black Entertainment Television and several regional sports services. A TCI spokesman said the company does not comment on Liberty or on Magness's personal investments; a Liberty spokeswoman did not return calls by press time.

The FCC amended its rules on when so-called indecent programming may be broadcast. Specifically, the commission has prohibited the broadcast of indecent material on all commercial and non-commercial stations from 6 a.m. to midnight. PBS stations that go off the air at or before midnight cannot broadcast indecent programming from the hours of 6 a.m. to 10 p.m.

The FCC fined T. Kent Atkins, controller of three noncommercial FM stations and applicant for three more, \$250,000 for constructing and operating without commission authorization KLMN(FM) Amarillo, KAMY(FM) Lubbock and KENT-FM Odessa, all Texas. The commission has also designated those stations and Atkins's KRGN(FM) Amarillo, KENT(AM) Odessa and his application for KOJO(FM) Lake Charles, La., for license renewal hearings. Atkins, the FCC said, "misrepresented facts and/or lacked candor with respect to his activities by knowingly submitting fraudulent documents to the commission."

For more late-breaking In Briefs, see page 133.



YOUR TICKET TO THE SHOW

Will the new talkers from King World, Twentieth Television and Columbia Pictures get a word in edgewise? How major a player has cable become for syndicated product, including the wealth—some would say glut—of off-net sitcoms on the horizon? And what is Barry Diller's fascination with electronic retailing? BROADCASTING answers these questions and much more in a special NATPE '93 section chronicling what's new and newsmaking in the syndication marketplace. From the new emphasis on local programming to the new economics of global partnerships, it's all here, and it all begins on page 36.

HDTV: \$1.7 MILLION TO START

Advisory Committee draft estimate is up slightly from 1990 CBS projection, assuming ad insertion and network pass-through

By Peter Lambert

Broadcast television stations will probably spend \$1.7 million to \$1.79 million to start delivering advanced digital television (ATV) over the air in the earliest stages, a working party of the Advisory Committee on ATV Service (ACATS) estimates.

The figures assume a startup that includes insertion at the station of local advertising and graphics, upconversion of standard NTSC programming, and pass-through of network and syndicated ATV programming. It does not include facilities to originate ATV programming locally.

The estimate is \$50,000-\$140,000 higher than a CBS projection made two years ago that stations would spend \$1.65 million for ATV pass-through and local ad insertion capabilities (BROADCASTING, Nov. 5, 1990).

At the time, both CBS and PBS projected that stations would spend \$5 million-\$12 million for a full-blown ATV origination facility over time, depending on market size and on whether a station entered early, when prices would be highest.

Submitted for drafting last week, the report from Implementation Subcommittee Working Party 3 (IS WP-3) started with information, provided by system proponents, on each of the five ATV systems tested in Advanced Television Test Center labs.



Five major professional equipment manufacturers—Amplex, Hewlett-Packard, Panasonic, Sony and Toshiba—analyzed the information and submitted cost projections, which were then analyzed by working-party members.

The study assumes each station will require at least one

digital ATV en-

coder, and the working party estimates that each of the first 25 encoders to roll off assembly lines will probably cost between \$200,000 and \$280,000, depending on which standard is chosen.

A comparative ranking of encoder costs puts General Instrument and NHK at \$200,000, MIT/GI at \$220,000, Zenith/AT&T at \$240,000 and Sarnoff/Philips/Thomson/NBC at \$280,000.

But those differences in the costs of implementing the five proposed systems become less disparate when folded into total startup facility costs, says Laurence Thorpe, vice president, production technology for Sony Advanced Systems and chairman of IS WP-3.

Thorpe emphasizes that, among the proponents and manufacturers, "there is still a lot of discomfort on so many unknowns." Nevertheless, praising the participants for completing "a monumental task," he describes them as "a good cross-section—the right sorts of people" to bring real-world experience to bear.

WHO'S IN CHARGE?

Did the White House stage a coup at the FCC last week? That's what some agency watchers and insiders were saying after two emissaries from the White House set up offices at the FCC the day after the inauguration and assumed the titles of "special assistants" to a non-existent chairman.

Douglas Wilson and Maurice Goodman do not intend to run the agency, said FCC Deputy Managing Director Alan McKie. "They are channels of communication."

But FCC staffers who talked to them said Goodman intends to direct the Office of Public Affairs, controlling the flow of information from the FCC. "The first thing that happens in a coup is the rebels take over the means of communication," said one staffer.

What the White House last week failed to do was to designate an interim chairman, leaving the agency without a head. Commissioner James Quello, the senior Democrat on the commission, is odds-on favorite to be named acting chairman and take over from Alfred Sikes.

BLAIR RATES NEW SYNDICATED PROGRAMS

By Steve McClellan

In evaluating the new crop of shows for syndication, Blair Television's programming team raised questions about several shows, including Worldvision's *Beverly Hills, 90210*, MCA's *Northern Exposure* and Twentieth Television's *Doogie Howser, M.D.* and *The Simpsons*.

The sharpest barb was reserved for Buena Vista Television's marketing plan for *Blossom*. Blair described the show as a "solid transition vehicle" between kid and adult fare but said, "the deal is spoiled by the greedy barter element of three years with 90 seconds in years one and two and a 30 in year three."

Blair Television program analysts, led by vice president John Rohr, will present a rundown of the new syndication season to client stations today at the NATPE convention in San Francisco, as will most of the other major rep firms.

As for *90210* and *Exposure*, Blair said a question for both is their status as serialized dramas, which have been "notorious flops" in syndication. *Exposure*, said Blair, "may have enough of a comedic element to make it work in syndication."

Another potential problem is *90210*'s strong appeal among teens, who "are as quick to reject a show as they are to find it, and the 1994 start date could mean the difference between a hit and a flop." Blair said this week's NATPE convention "will be

absolutely critical if Worldvision is to get *90210* on broadcast television."

Blair said it had many of the same questions about *Doogie* as it did for *Wonder Years*. "Will adults who watched in prime time follow it to syndication, and is it kiddie enough to survive without adults?" Blair also said the terms (two years of two barter minutes and four years of back-end cash) "is weighted toward Fox."

Similar questions loom for *The Simpsons*. Blair said, suggesting "Fox has a tough row to hoe in getting this sold." Whether adult men who have watched the show on Fox will still be there when it runs in syndication is a key question, Blair said. Although the show is clearly written for adults, "cartoons always make programers nervous," the rep said. And the heavy price tag Twentieth is reportedly asking will force stations to air it in adult-driven time periods, rather than early fringe.

Blair said it liked the new talk shows from Twentieth and King World, *Bertice Berry* and *Les Brown*, respectively. It also had high praise for Hearst's weekly game show, *Mouth Off*.

For stations in the reality business, Blair said, there's good news, in that the genre continues to be a hot one. One cautionary note: "Concerns about format burnout suggest a trio of *Cops* [Twentieth], *Rescue 911* [MTM] and *Highway Patrol* [Genesis] may be a bit much for one season. ■

This Week



NATPE Chairman Pat Patton profiled (p. 132)

FILMS FIGHT FOR SPACE / 58

Growing competition from PPV, pay TV and VCR's, as well as from first-run syndication, means movie-package distributors must work toward more creative deals.

'SIMPSONS' NEXT MOVE / 62

With the battle lines drawn over its demographic appeal, the syndication market eagerly awaits the sales strategy for *The Simpsons*.

SMALL SYNDIE STRATEGIES / 64

Smaller distributors try inventive programming approaches to survive in the land of the giants.

DISNEY'S REISS / 66

Walt Disney Studios Executive Vice President Randy Reiss talks about the ups and downs of barter.

KIDS MARKET / 72

Eight new animation projects come to NATPE to join the crowded kids field.

ACTION IN ACTION / 72

Action hours have returned to television via syndication, and there is no genre being pushed more aggressively. Also, independent producer Stephen J. Cannell talks about the new economics of program production (page 74).

PTAR'S FUTURE / 78

The anticipated tide of change from the new administration is not likely to carry with it any modification of the prime time access rule, at least for now.

BARTER FOR KEEPS / 80

An economic rebound will probably not change the barter equation in the near term.

BALANCE OF PROGRAMING / 80

Maturing commercial markets abroad are changing a balance of trade once most favorable to U.S. program producers.

THINK OF ENGLAND / 84

Accelerating growth in British channel capacity is creating a big market for program suppliers.

NATPE/INTV AGENDA / 90

A schedule of convention events and exhibitor listings.

SYNDICATED 'GUTS' / 100

Viacom hopes to take Nickelodeon's live-action game show *Guts* into broadcast syndication in fall 1993.

PHILLY'S 'PRIVILEGE TAX' / 103

Philadelphia wants to augment its revenues by taxing announcers and reporters who come to town to cover sports.

CABLE'S SPRING / 108

Basic cable networks unveiled some of their major projects for the Television Critics Association.



New from Discovery: 'Submarines' (p. 108)

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Disney's Reiss on barter (p. 66)

SHOPPING COMES TO BROADCAST

By Mike Freeman and Steve McClellan

Before the Home Shopping Network became a household name and before infomercials, there was direct-response TV, which made small fortunes for companies selling products such as Ginzu knives. In the 1980's, the cable industry took the concept several steps further, devoting entire channels to direct-to-home selling. Broadcasters have been struggling ever since to adapt home shopping, or transactional TV, to shorter formats, and it appears the next wave of syndicated home shopping projects is here.

NBC's six owned-and-operated stations have linked up with Preview Media to roll out a customized transactional weekly called *Preview Travel Bargains*, which promises to sell discounted vacation packages; long-time sports and lifestyles specials distributor, GGP, is getting into the series business with *Sports Snapshots*, a weekly half-hour transactional game show for fall 1993, and Hearst Entertainment Distribution (HED) is teaming up with Transactional Media Inc. (TMI) to develop a series of home shopping programs for syndication that will be similarly introduced at this week's NATPE convention in San Francisco.

The NBC O&O deal with Preview Media is as untraditional as any the station group has ever undertaken. An initial 13-week run of *Preview Travel Bargains* is slated to begin Feb. 13 on four NBC O&O's (with the other two owned stations triggering the show in March), whereby each of the stations will essentially turn over all their half-hour inventory in return for an unspecified "participatory" percentage of gross revenues derived from Preview Media's 800-number regional phones sales of vacation packages, as well as promotional fee spot and national advertising revenues.

Credit card giant, Visa, has signed on as the national cash sponsor for the interstitial advertising and promotional fee spots, while such travel service giants as American Airlines, Hyatt Resorts, Busch Entertainment, United Airlines, Budget Rent-A-Car, Wyndham

Hotels and USAir have jumped aboard to offer their services in "vastly discounted" travel packages in return for major market exposure, according to Preview Media President Jim Hornthal.

"We're promising that viewers will save a minimum of 20% and up to 50% on our travel packages," Hornthal proclaimed.

Essentially, Preview Media, which is the nation's largest producer of syndicated travel programing (including the *News Travel Network*), will produce a pair of locally customized half-hour episodes for insertion on weekend afternoons in each of the six NBC O&O stations.

From last August through November 1992, four of the NBC O&O's—WNBC-TV New York, KNBC-TV Los Angeles, WMAQ-TV Chicago and WRC-TV Washington—participated in a test rollout, which Hornthal claimed an average 3.5 to 4 in cume ratings. It was apparently good enough, he says, for the NBC group to sign a "multi-year" commitment with minimum performance out-clauses if they go "considerably" under those levels.

NBC's head-first jump into the "direct revenue programing business," as defined by WRC President-General Manager Allan Horlick, who was given the charge, by NBC Station Group President John Rohrbeck, to develop new revenue streams, is a major philosophical change in favor of what may still be perceived as another form of infomercial programing.

Said Horlick: "I think this year and next, we'll see more local stations and major groups getting into direct revenue programing. Is it going to work? It really depends on how well it is produced and what type of public service it is to the consumer."

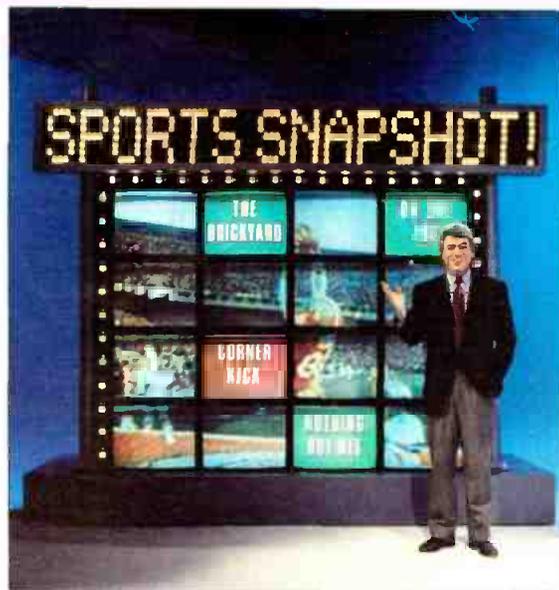
GGP's *Sports Snapshots* is a half-hour series that it feels will have compatible entertainment value to weekend sports programing on network affiliates. By taking out the show nationally this week at NATPE, GGP is betting it has a strong enough core game show element that any stigma suggesting "infomercial" will effectively be removed from broadcasters' preconceptions once they view GGP's seven-minute

presentation tape.

In the game show format, it has physical similarities to *Jeopardy!*, where a 16-monitor "video wall" holds pictorial clues to trivia questions about famous athletes and particular feats of athletic endeavor they accomplished in a particular sporting event. As the contestants try to guess who is in picture, an 800-number is flashed on the screen and viewers at home can order that piece of memorabilia from Upper Deck, which, in turn, GGP Vice President-GM Bob Horowitz says will return to stations 5%-10% of the gross sales revenues from their ADI coverage area. But the strongest lure GGP is dangling to stations is the five-and-a-half minutes local advertising time they will retain, while GGP keeps just one-and-a-half minutes of national ad time to cover production costs, according to Horowitz.

"We own the show and we're getting a percentage of merchandising sales, also," said Horowitz, who added that theme-week shows tied to major sports events (World Series, Super Bowl, etc.) are being planned to further spur ratings and revenues.

Hearst Entertainment Distribution and Transactional Media's agreement, on the other hand, will allow both



In GGP's 'Sports Snapshot,' stations get a 5%-10% cut from orders placed by viewers via an 800 number

to brainstorm on different transactional shows for possible development that TMI would produce. Hearst would have "first look" distribution rights.

One of the shows in development is one with infomercial baron Mike Levey, whose *Amazing Discoveries* programs are said to have generated \$300 million in direct sales business.

The program that Levey's company, Positive Response Television, is developing with TMI would be a one-hour daytime syndicated strip called *The Mike Levey Show*.

According to Earl Green-

burg, president, TMI, the show would have a segmented "Regis and Kathie Lee feel to it," with a transactional component. While the show would be clearly designed to move product, Greenburg insists it would be entertaining first and home shopping second. "Mike is an entertainment host," he said. "He has a huge following and a TVQ. He is as much a consumer advocate" as he is a product hawk, said Greenburg.

At deadline, Hearst was still evaluating whether to take the show into syndication. A decision could be made this week. ■

BROADCASTING'S FCC CHAIRMAN WATCH

With the new commander-in-chief in place, inquiring minds want to know who will be his pick to lead the troops at the FCC. The latest read:

- Toni Cook** ↔ All the right stuff. Confirmation hearing would last 20 minutes. Broadcasters back her, but cable worries she really believes in that rereg business.
- Geoffrey Cowan** ↔ Does it all. Public interest lawyer and lecturer at UCLA, author, TV producer. Member of Carter's CPB. His father, Louis, was one-time CBS president.
- Ervin Duggan** ↔ Fact that he is Bush appointee does him no good, but he has deported himself as LBJ Democrat while at agency.
- Reed Hundt** ↑ Went to high school with Gore, law school with Clinton. Member of transition's economic team. Antitrust litigator. FCC may not be senior enough for him.
- David Leach** ↓ Cable likes House Energy and Commerce aide. But some say there's already too much John Dingell mindset at FCC.
- Sharon Nelson** ↓ Now head of Washington state PUC, she is accomplished regulator—too accomplished for telephone industry.
- Lew Paper** ↓ Communications attorney handled FCC work for campaign. Fellow Renaissance along with Clinton.
- Unknown Candidate** ↑ Everybody's top choice, although lacks experience in communications matters. Comes from provinces (Arkansas?). For-real FOB.



The Media Wall: At Lincoln Memorial gala three days before the inauguration photographers and cameramen strive to catch Clinton's every move.

WE ARE THE WORLD, WATCHING

Clinton inaugural was a feast for all eyes as media gave it full-court press

By Joe Flint; photos by Jorge Palmieri

The inauguration of President Bill Clinton last week in Washington drew both unprecedented media coverage and media participation in the event itself.

Besides the big three networks, Fox and CNN, scores of local stations across the country wheeled their satellite trucks down Pennsylvania Ave. to provide their own coverage of the events.

On the news front, for the most part network executives had to endure only routine hassles and no major disasters, unless one counts trying to juggle coverage between the new President's welcome and the old President's last efforts in Iraq. Perhaps Saddam Hussein's cease-fire was as much a goodwill gesture to the networks as it was to the incoming President.

"I'm glad this is over," said Lane Venardos, vice president, hard news and special events, CBS News. "Having to pay attention to Iraq took away from a lot of work we would have liked to have done for this thing. You never want to do that, but there was no way around."

The only technical problem Venardos could recall was the occasional camera that panned off. "That's live TV for you."

As is often the case in such wide-ranging coverage, the little things often turn out to be the biggest headaches. "Just to park our satellite trucks we had to talk to 10 different agencies and get permits, only to be told we needed permission," said Linda Karas, a senior producer at CBS News and overseer of the network's affiliate news service, CBS Newsnet. "Things are not always as smooth as they would be in your dreams."

Clinton's full schedule also presented problems for setting up crews. Said Phil Alongi, coordinating producer, NBC News: "Venues were spread all over. This man [Clinton] was very aggressive in planning and went for maximum exposure."

The inauguration committee also put up its share of hurdles, the networks said. "It was a difficult organization to deal with. You can't tell who to get authorization from. I can't tell you how many times we walked the parade route [looking for spots to shoot]. We wanted to shoot from the Lincoln Memorial on Jan. 20, and did not get approval until 1 a.m."

While CBS and NBC staked out rooftop office-building space within blocks of the Capitol, ABC and CNN opted for broadcasting out of their Washington offices. All the networks had tents or trailers set up in Lafayette Park, across from the White House, for coverage of the parade.

The massive amount of coverage did not go unnoticed by the new President, who noted during his speech that "when George Washington first took the oath I have just sworn to uphold, news traveled slowly across the land by horseback and across the ocean by boat. Now, the sights and sounds of this ceremony are broadcast instantaneously to billions around the world."

"Communications and commerce are



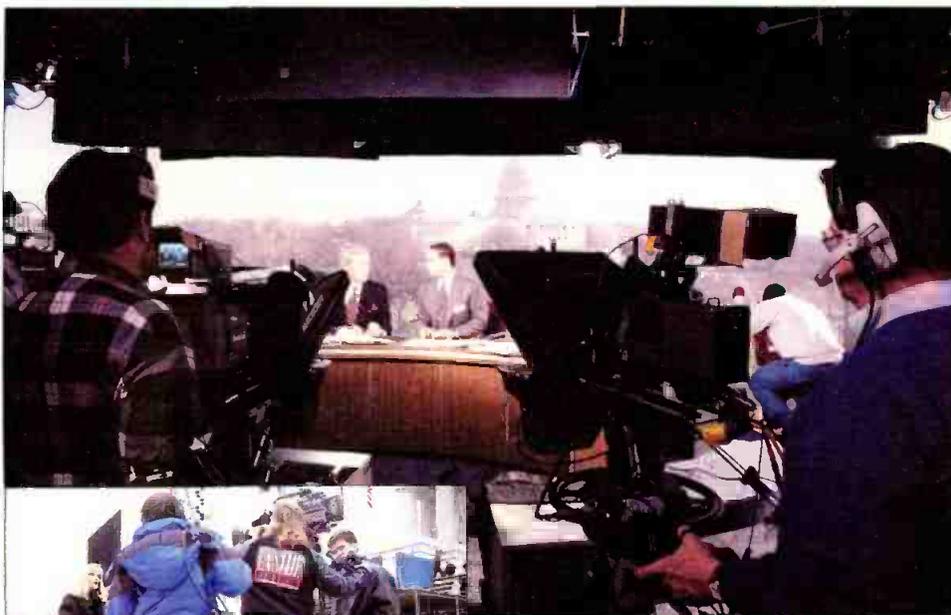
Bill, Hillary and Chelsea Clinton bask on HBO's big screen.

global; investment is mobile; technology is almost magical; and ambition for a better life is now universal. We earn our livelihood in peaceful competition with people all across the earth."

Coverage was not enough for the media this year, especially when it came to cable. MTV's inaugural ball was the hottest ticket in town on Wednesday night, and guests included ABC News's Peter Jennings, NBC's Maria Shriver, and actor/director Peter Horton (*Class of 96*).

HBO had the rights to and aired the Lincoln Memorial gala on Saturday which was also carried by TV stations, and CBS aired the Inaugural Presidential Gala concert Tuesday night, which was put together by Clinton's inaugural team, including producers Harry and Linda Bloodworth Thomason. NBC and CBS hosted parties. The Motion Picture Association of America teamed up with the Recording Industry Association of America to host a "Rock the Vote" fundraiser whose guests included Sony's Peter Guber and Disney president Frank Wells and scores of movie stars.

The three networks relied on crews of around 100 for their coverage and took over Lafayette Park across the street from the White House for parade coverage. ■



"When George Washington first took the oath I have just sworn to uphold, news traveled slowly across the land by horseback and across the ocean by boat. Now, the sights and sounds of this ceremony are broadcast instantaneously to billions around the world.

Communications and commerce are global; investment is mobile; technology is almost magical, and ambition for a better life is now universal. We earn our livelihood in peaceful competition with people all across the earth."

President Bill Clinton

Counterclockwise from top: NBC's Tom Brokaw and Bryant Gumbel behind the cameras and in front of the nation. ■ Even the syndicators came to town: Inside Edition's Nancy Glass gets ready for an interview. ■ MTV's Rock 'n' Roll Ball was the hottest ticket in town inauguration night. Even Clinton staffers, including campaign strategist James Carville, had to beg for tickets. ■ The trend of local stations doing it themselves was evident. Among the out-of-town stations on hand was Miami's WSVN(TV). ■ Composer Quincy Jones (back to the camera) conducts the performers at HBO's Lincoln Memorial gala that included the Clintons, Michael Jackson, Diana Ross and the Gores.



POST-NEWSWEEK, SOURCE TEAM FOR SHOW ON AD INDUSTRY

Producers ponder whether to take half-hour 'Hot Spots' to networks, cable or syndication; presentation tape at NATPE

By Geoffrey Foisie

Non-program material is about to become programming. A weekly magazine show exploring the world of television advertising is on the drawing boards of Post-Newsweek Stations and the Source, the latter a Boca Raton, Fla.-based company that maintains a database of credits and other television advertising details. To be titled *Hot Spots*, the half-hour show would present news and examples of TV ads, from international productions to "quirky regional ads."

Jim Dauphinee, Post-

Newsweek production executive and the show's co-executive producer, will be taking a presentation tape to this week's NATPE convention to discuss the show's syndication possibilities. But he told BROADCASTING that he and *Hot Spots'* other co-executive producer, Pamela Maythenyi, president of the Source, also plan to talk with cable and broadcast networks.

An advertising compilation special recently aired on NBC, and one is about to be aired on ABC, said Dauphinee. But he said *Hot Spots* would do more than show ads, and in fact "will



A 'Hot Spots' ad featuring Cindy Crawford for Pepsi

probably never run a commercial in its entirety." Rather, he said, the show will have news about the industry, placing advertising in a larger context. Said Maythenyi, "Advertising now in-

volves people like Michael Jackson and Madonna. If you look at the news, there is often some controversy in the business related to our culture. We intend to cover all of that."

The show does not expect to have to pay for the advertising material, nor does it expect to have to pay advertisers for the rights to run the spots.

Dauphinee said he would expect the show, if syndicated, to be sold on a barter basis. Maythenyi said she has already talked with potential advertisers on the show, and that they were not worried about their commer-

cial running adjacent to a show about commercials: "Their reaction has been very positive."

Dauphinee added that he thought the show would do well sometime in the 6-8 p.m. slot on Saturday: "We think it is a very young skewing program, with mass appeal."

Even with the show still not sold or in production, its producers are already thinking ahead. Dauphinee said they are considering a spin-off of an annual special, with the audience picking the best commercials—"a People's Choice Awards kind of thing." ■

Closed Circuit

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

HOME SHOPPING ON HOLD

ABC-TV has put its home shopping program plans on hold. Last fall, the network aired an experimental late-night transactional show called *Nitecap*. ABC has spent the last two months evaluating the four-week test. Reached last week, Phil Beuth, president, early morning and late-night entertainment programs, at ABC, said the network has decided not to go forward at this time. "We learned a lot from the test," Beuth said. "And much of what we learned I really don't want to talk about because we're still very bullish on the concept and consider it proprietary information." The ABC show was carried by about 50 of the network's affiliates, which had varying degrees of success (or lack thereof) with the program. "I firmly believe this will be an element in network programming in the future," said Beuth.

DIGITAL IBM

IBM wants to be a player in every digital field, including building professional HDTV encoding and processing equipment. Within the past several weeks, that computer giant unilaterally approached experts involved in pricing HDTV hard-

ware for the Advisory Committee on Advanced TV. Three or four other manufacturers dropped out of that arduous task along the way, but IBM expressed a desire to participate, although too late for the latest report. In the digits business for decades, said an IBM spokesman, "We have a lot of capability we can bring to the digital party."

HARRISBURG

JORDAN, BECKER BUYING WHP

A letter of intent to acquire WHP-TV Harrisburg, Pa., has been signed by Media One Inc., a newly formed company put together by former Media General executive David Jordan and Television Station Partners general partner Ralph Becker. The parties are currently negotiating an asset purchase agreement for the CBS affiliate. Funds for the acquisition, price of which neither buyer nor seller, Commonwealth Communications, would disclose, are being raised by Stamford, Conn.-based CF Capital. Becker said that Media One will form a limited partnership, although only one or two limited partners are expected to be invited to participate. He added that Media One may be interested in acquiring additional top-50 market stations.

CANNELL FINDS 'MISSING PERSONS'

As reality-based cop and rescue series continue to proliferate on the networks and in syndication, Stephen J. Cannell Productions is in the pre-production stages of a series it will shoot in Chicago titled *Missing Persons*. Starring Daniel J. Travanti of *Hill Street Blues* fame, the two-hour back-door pilot for ABC features the exploits of Chicago Police Department detectives assigned to the missing persons division. According to Cannell Productions President Kim LeMasters, former president of CBS Entertainment, production on the pilot begins Jan. 30. LeMasters says ABC will likely air the pilot in September 1993 and has an option on six more episodes. Gary Sherman (who wrote the theatrical "Vice Squad") is creator of *Missing Persons*.

WASHINGTON

WHO'S FOR THE DEFENSE?

Zoc Baird's decision last week to relinquish her nomination as U.S. attorney general adds a new wrinkle to the question, "Who will defend must carry?" After the Bush Justice Department declined to defend one of the key provisions of the 1992 Cable Act against its five cable-industry challengers, must-carry supporters hoped the Clinton administration would quickly step in after Jan. 20. With no attorney general to make the decision, any Justice Department involvement in the must-carry case depends on direct intervention by the White House.

If the government does not take up must carry's defense, which begins Feb. 12 with written brief to

the Court (oral arguments begin March 4), staff counsel for the House and Senate may be assigned the task.

SAN FRANCISCO

MR. MAIN STREET

Milton Berle, who will receive the television industry's Lifetime Achievement Award at the NATPE convention this week in San Francisco (Jan. 26-28), will be wearing two hats at NATPE (knowing Berle, they're probably funny hats). He will also be in attendance as chairman of the executive committee of exhibitor Main Street Television Network, which distributes "family" programming, including a series of Berle specials, to 85 stations.



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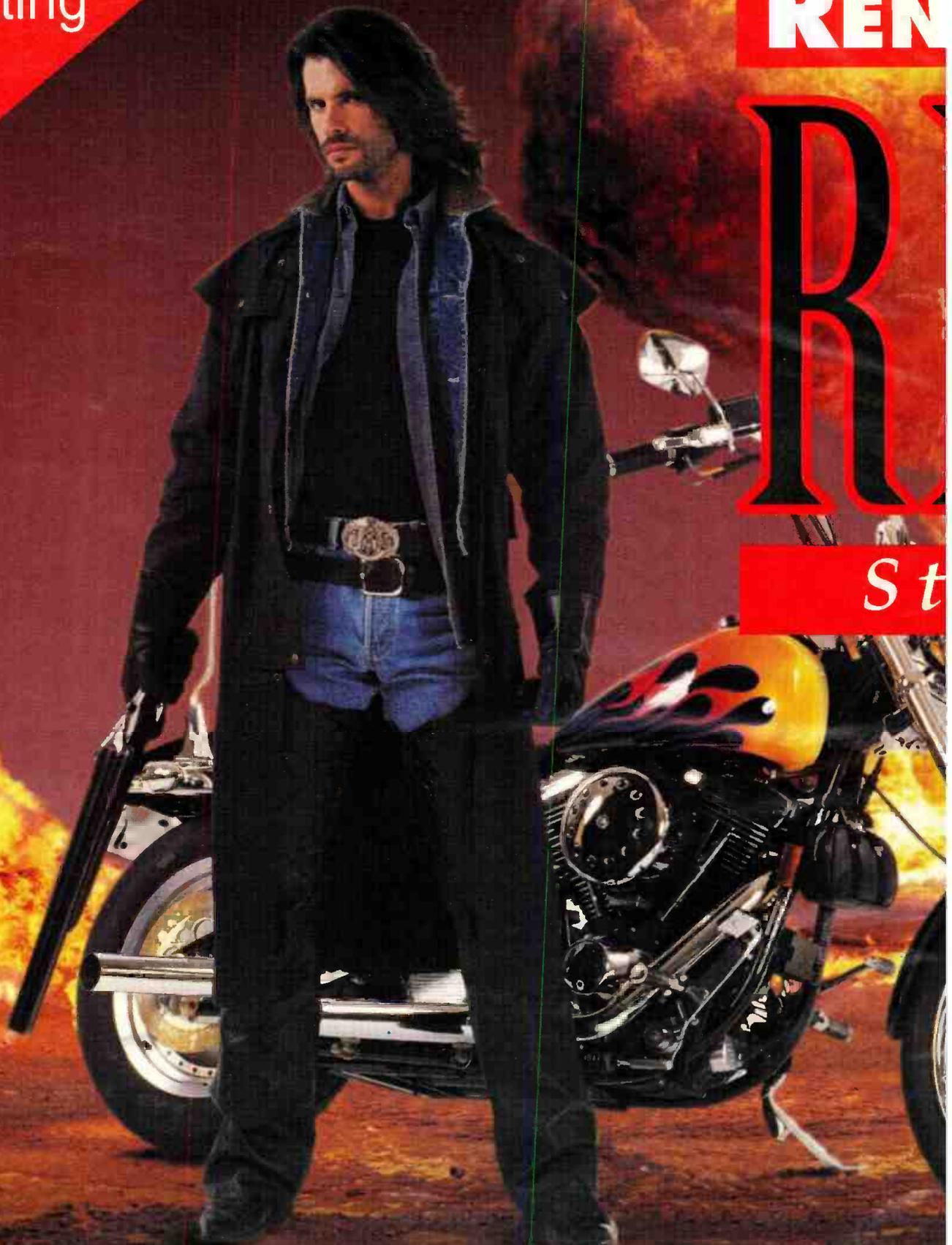
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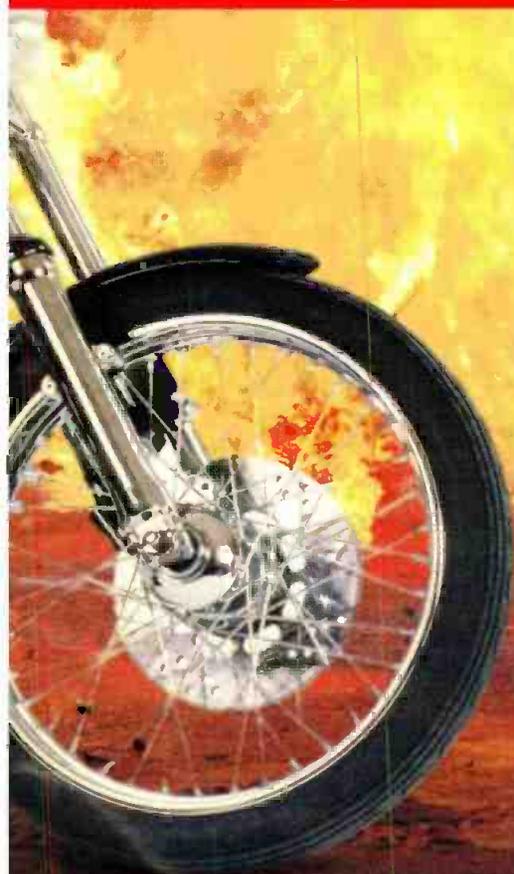


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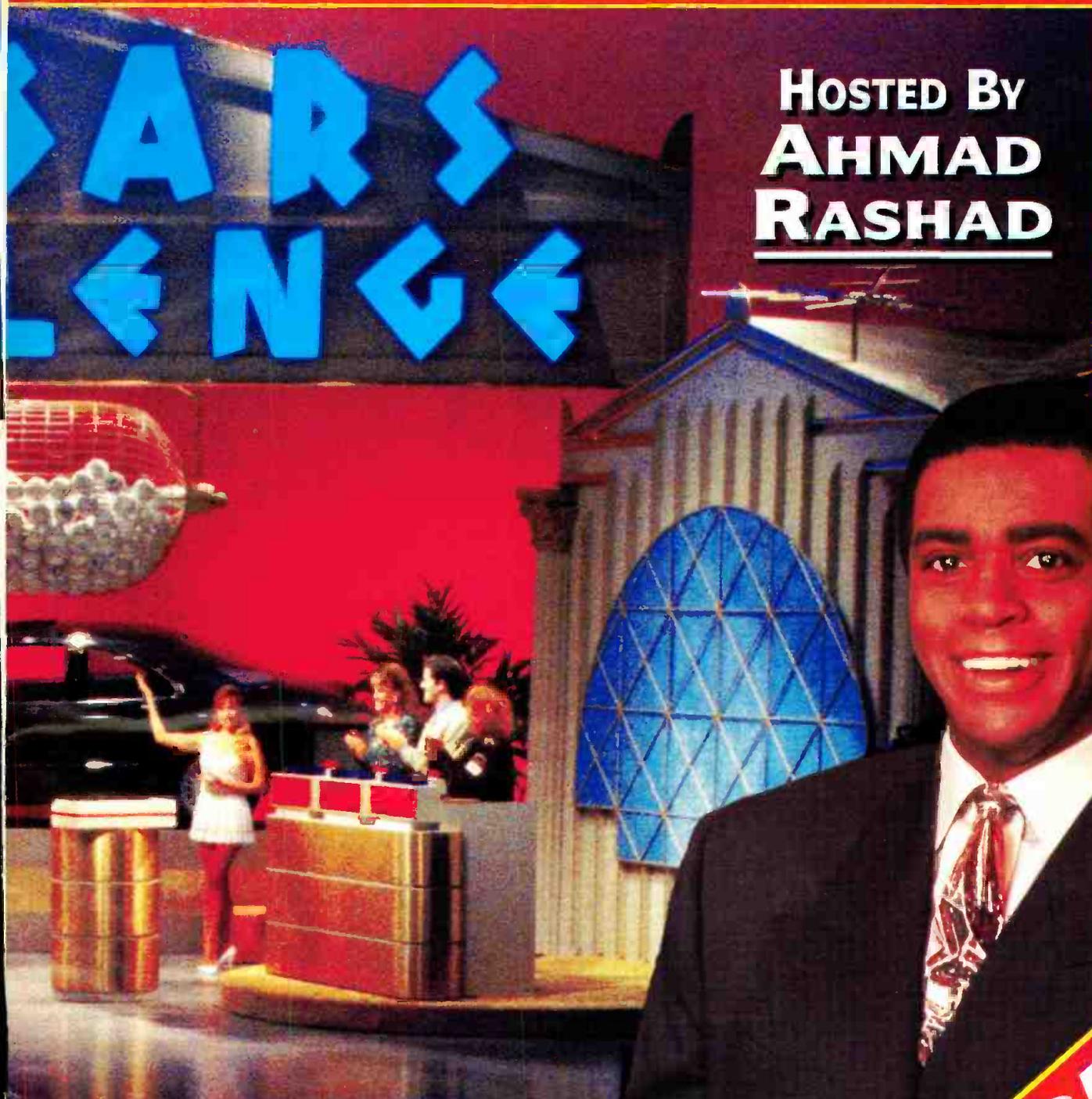
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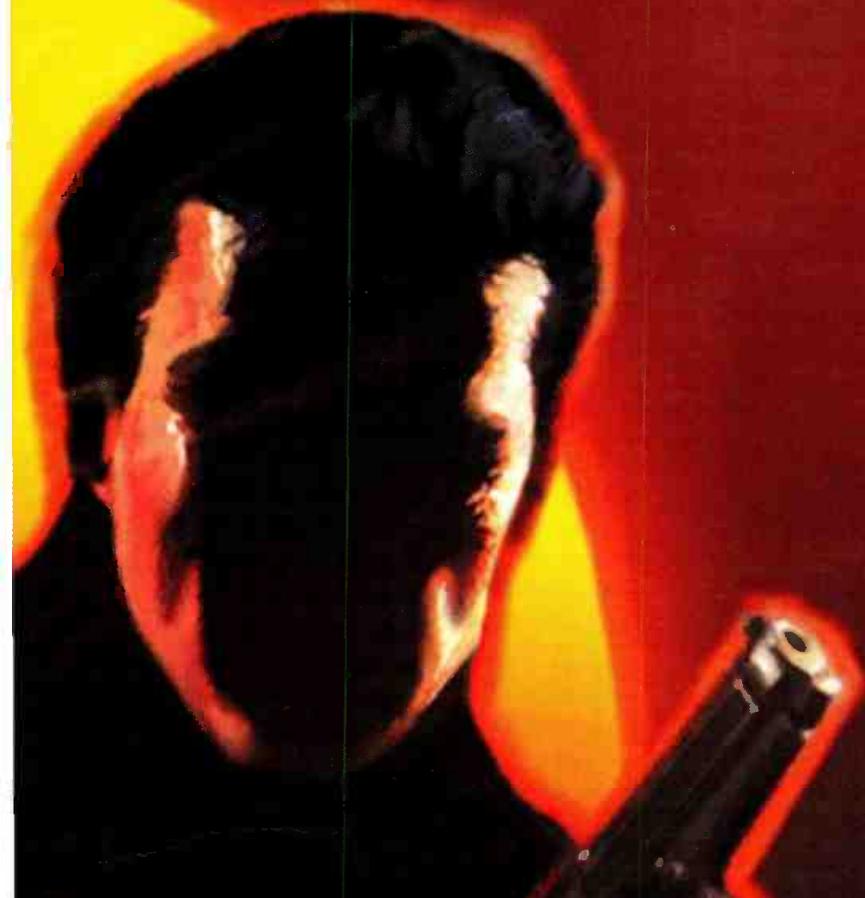
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Monday Memo

"With a less confrontational President in the Oval Office, look for quick enactment [of the fairness doctrine] and an immediate challenge in court."

A new administration has come to town, bringing with it a renewed enthusiasm for all forms of program content regulation.

President Clinton has said in response to questions from this magazine that he favors communications regulation only as a last resort. Don't believe it. Twelve years of pent up demand from a host of special interest constituencies will not be so easily satisfied.

While Mr. Clinton may not have content regulation at the top of his personal agenda, don't count on him to pick fights with the powerful Democratic congressional leaders who see it as their mission in life to control what goes out over radio and television.

The most important deregulation victory of recent years was, of course, repeal of the fairness doctrine. Despite ample evidence that the doctrine's disappearance has not brought about the destruction of democracy as we know it, the zeal of the doctrine's congressional supporters is undiminished. Bills to enact the fairness doctrine into law are introduced in every Congress. Only the threat of a veto has kept supporters of the doctrine at bay. With a less confrontational President in the Oval Office look for quick enactment and an immediate challenge in court.

The last time the fairness doctrine faced a First Amendment challenge, in the infamous *Red Lion* case, the Supreme Court decided that radio and television were not entitled to full First Amendment protection. But the world has changed since 1969. The notion of scarcity in the radio and television marketplace has been discredited by a quarter century of extraordinary technological developments. If content regulation were to be argued again today, the First Amendment might just prevail. At the very least, a solid challenge to the

fairness doctrine would give the Supreme Court the opportunity, once and for all, to declare that a First Amendment is good enough for newspapers and magazines should be good enough for radio, television and any other electronic medium.

Despite repeal of the fairness doctrine, plenty of content regulation remains on the books. Cable television makes no use of the spectrum. But it is subject to most of the same content regulations that apply to broadcasting. Candidates for federal office still have the right to demand discounts and

other special privileges not available to ordinary advertisers. Radio and television stations are still forbidden from editorializing for or against political candidates without granting opponents free time to reply.

Is it all that far-fetched to suggest that the increasing convergence of the print and electronic media may tempt government regulators to impose the same content controls on the printed word that have long been applied to radio and television broadcasting?

The new President and his advisers appear to believe quite sincerely in their responsibility to exercise the power of government on behalf of a political agenda. The implications for journalism, especially

ly electronic journalism, could be ominous. Absent an unequivocal ruling from the Supreme Court, the tide of content regulation will continue to rise until it engulfs all media, not just those with a lesser standard of First Amendment protection. When Big Brother comes calling, don't look for him to kick down the front door or sneak in through the basement window. You might very well invite him into the parlor for a civilized discussion of "responsible journalism" or "indecent programing," never imagining what he really has in mind.



By David Bartlett, president, Radio-Television News Directors Assoc., Washington

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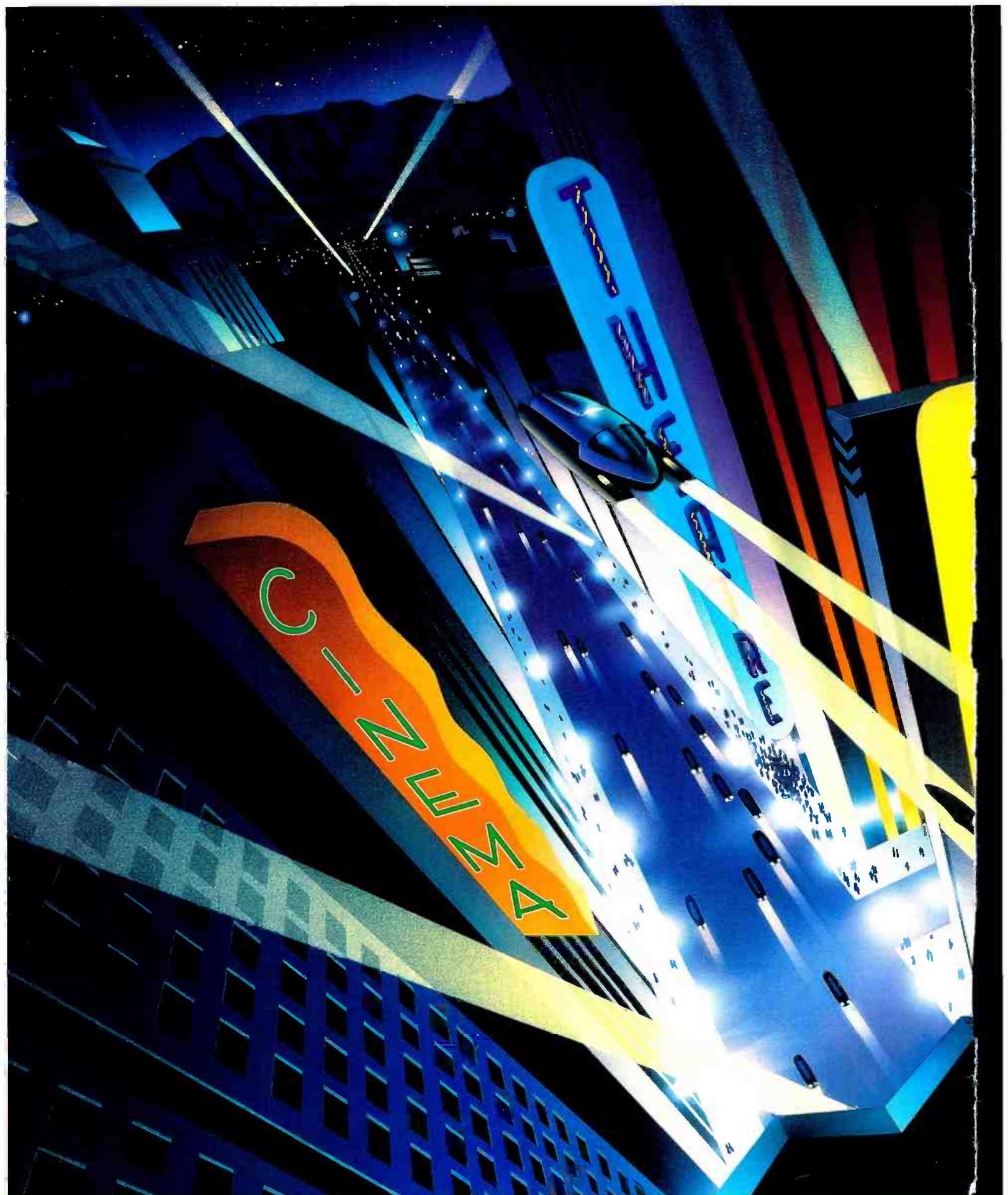


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From the fantasyland of Hollywood to the dreamscape of Broadway, there's only one show with an opening night. In fact, the #1 access show with adults 18-49 and 25 - 54 is

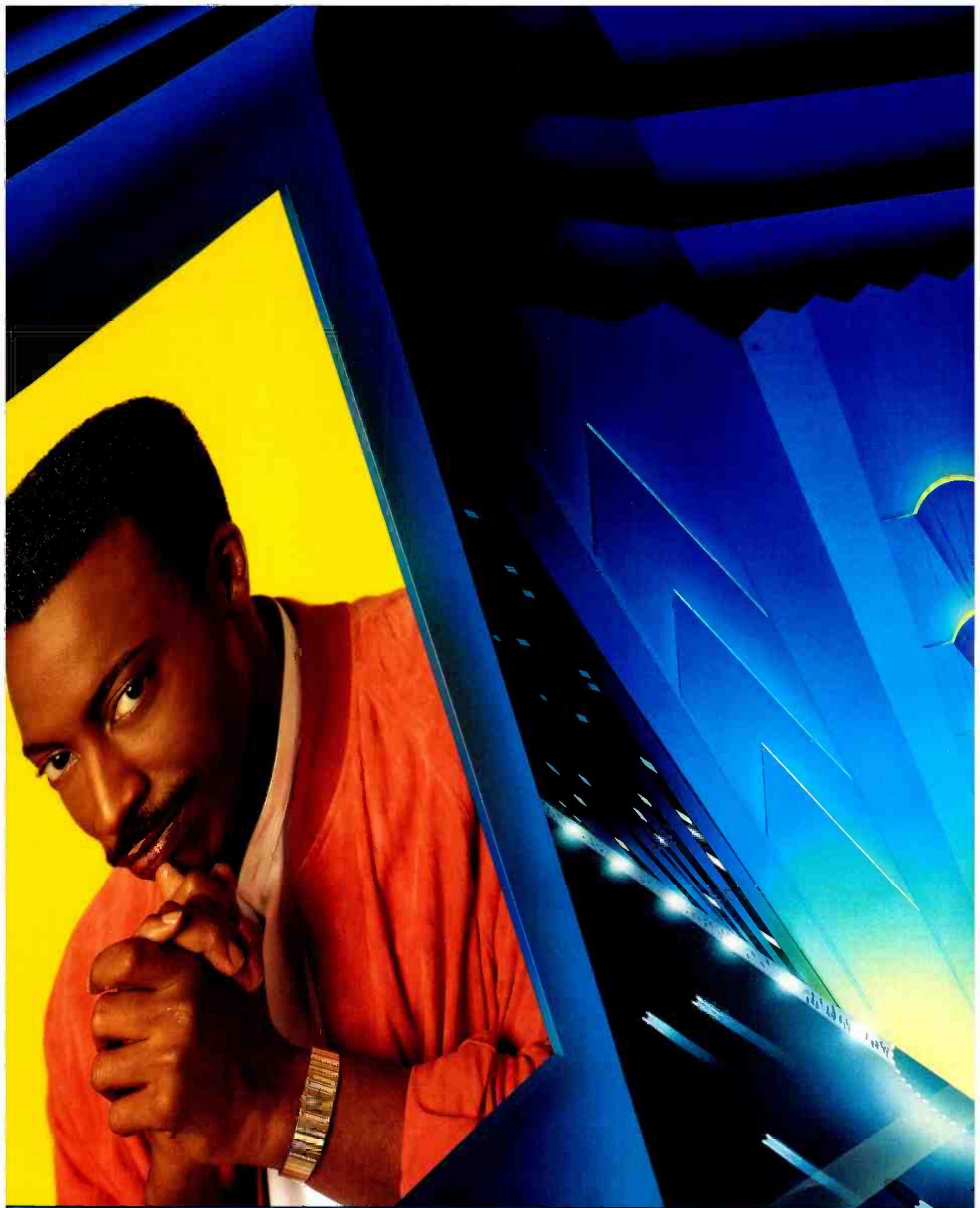
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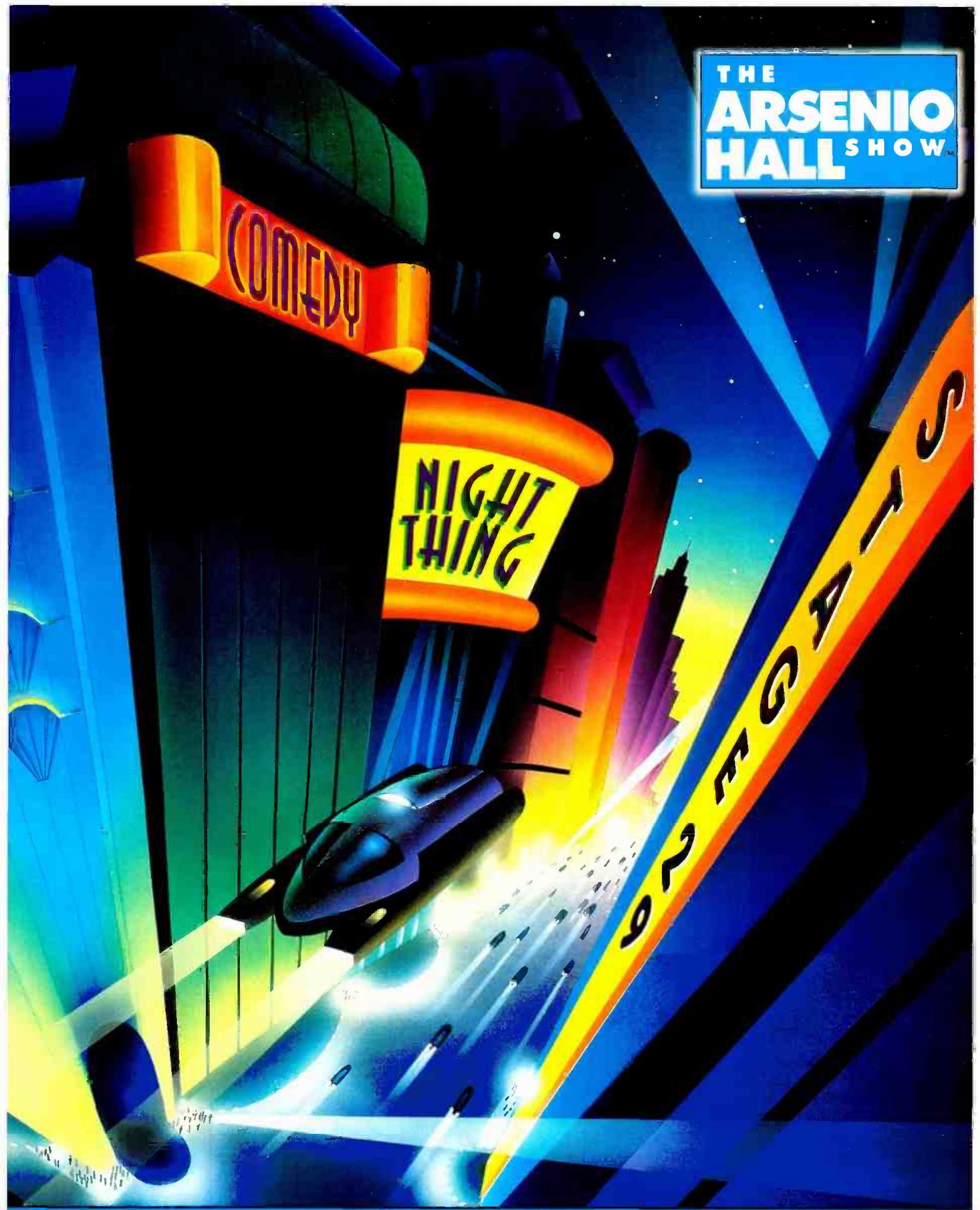
COMING. AND WE NEVER MISS A PREMIERE.

The name "will always" be up in lights. For 12 seasons, Entertainment Tonight has never missed just getting warmed up. After all, we haven't even finished our first millennium.



IMAGINE NEW YEAR'S EVE IN THE YEAR 1999.

The posse's jammin'. The audience is going wild. And the party never stops
it's the only place to be. And by the time the clock strikes midnight



THE
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ON STAGE 29, THE PARTY'S ALREADY STARTED.

Welcome to Arsenio's *night thing*. For a new generation of late-night viewers, in the year 2000, everybody who's anybody will have been here, too.



THE TALK SHOW OF THE 21ST CENTURY W

Two years ago, the destiny of Daytime began taking shape in the form of a new talk show. With new television will be like in the 21st century. Thoughtful. Provocative. Forward thinking. After



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Topics, new energy and a new breed of host, **The Maury Povich Show** is perhaps the first glimpse of what all things will be different in the future. That's why Maury offers a sneak preview, everyday.



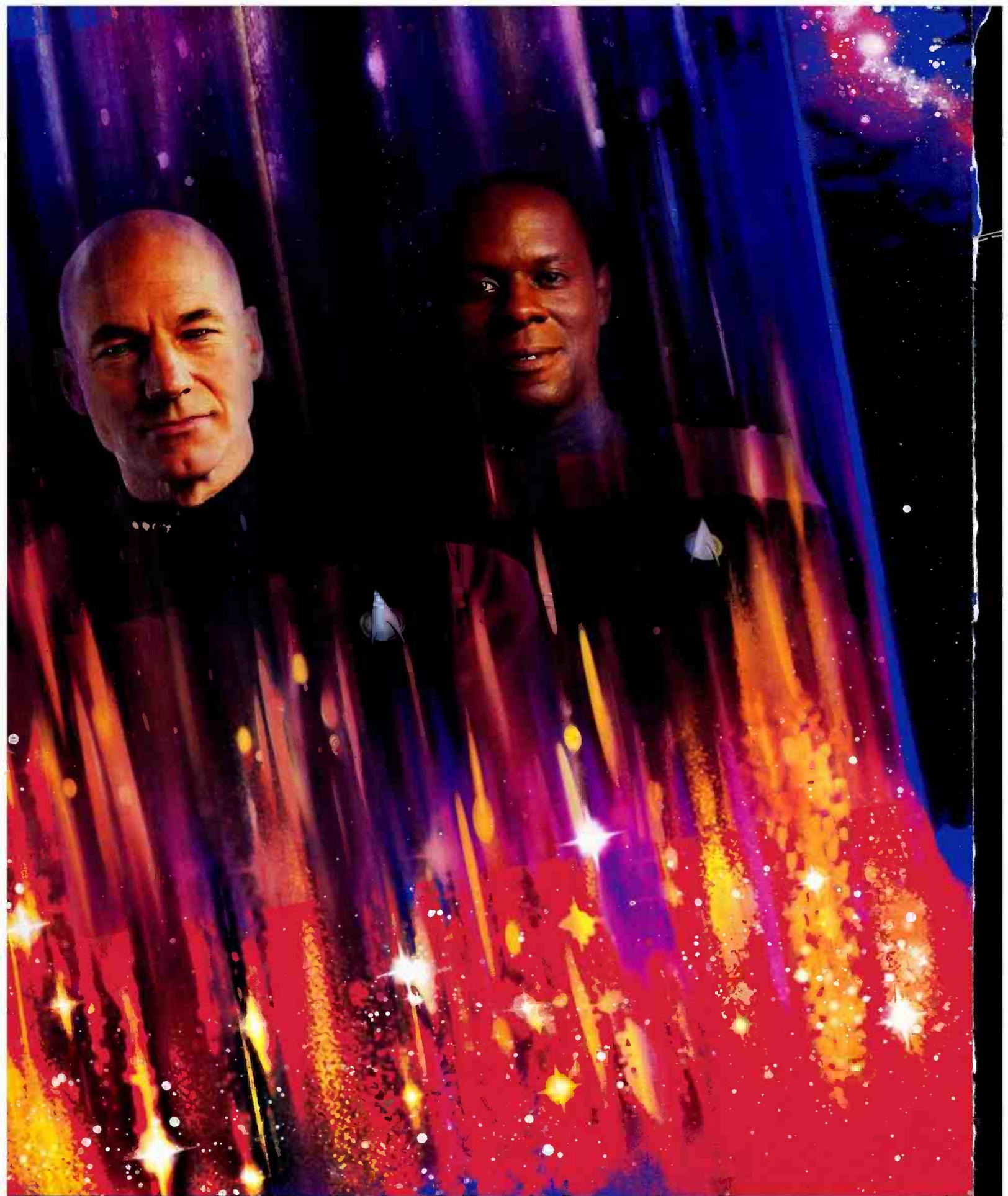
IT TAKES VISION TO PREDICT THE FUTURE

Bold as ever. Warmer than ever. **Hard Copy** is reality television that fits the changing real world. It's the most powerful news lead-in. Now in its fourth year, its audience growth has been unstoppable.



URE. IT TAKES COURAGE TO CHANGE IT.

ities of the television marketplace. Already a power in access, it's also proving itself the perfect all those headed to the future, get on board now. **Hard Copy** is moving forward. *Fast.*



IF YOU'RE JUST STARTING TO THINK ABOUT

25 years ago, a vision was born. From the first generation to the next generation that vision became a legend among young adults. And if that's not enough, when **Star Trek: Deep Space Nine** made its phenom

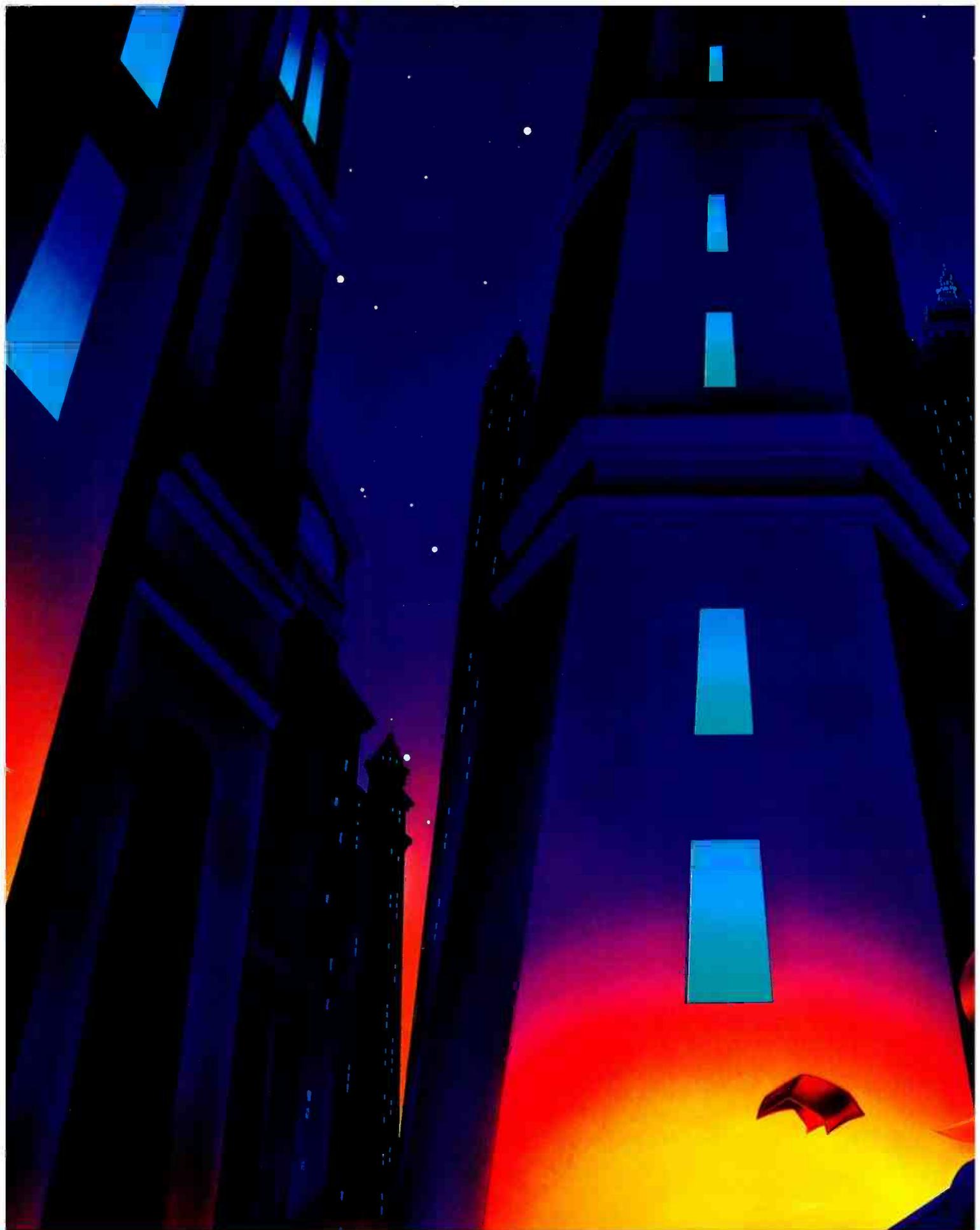
STAR TREK
THE NEXT GENERATION

STAR TREK
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THE FUTURE, WE'RE WAY, WAY AHEAD OF YOU.

end. Now in its sixth season, *Star Trek: The Next Generation* has become one of television's top rated shows. When it debuted, it marked the beginning of a new era in prime-time. And the continuation of a legend.



JUSTICE WAS A THING OF THE

They say history is destined to repeat itself. From true story to classic
Truth, Justice and the Chicago Way. For a new generation of vi

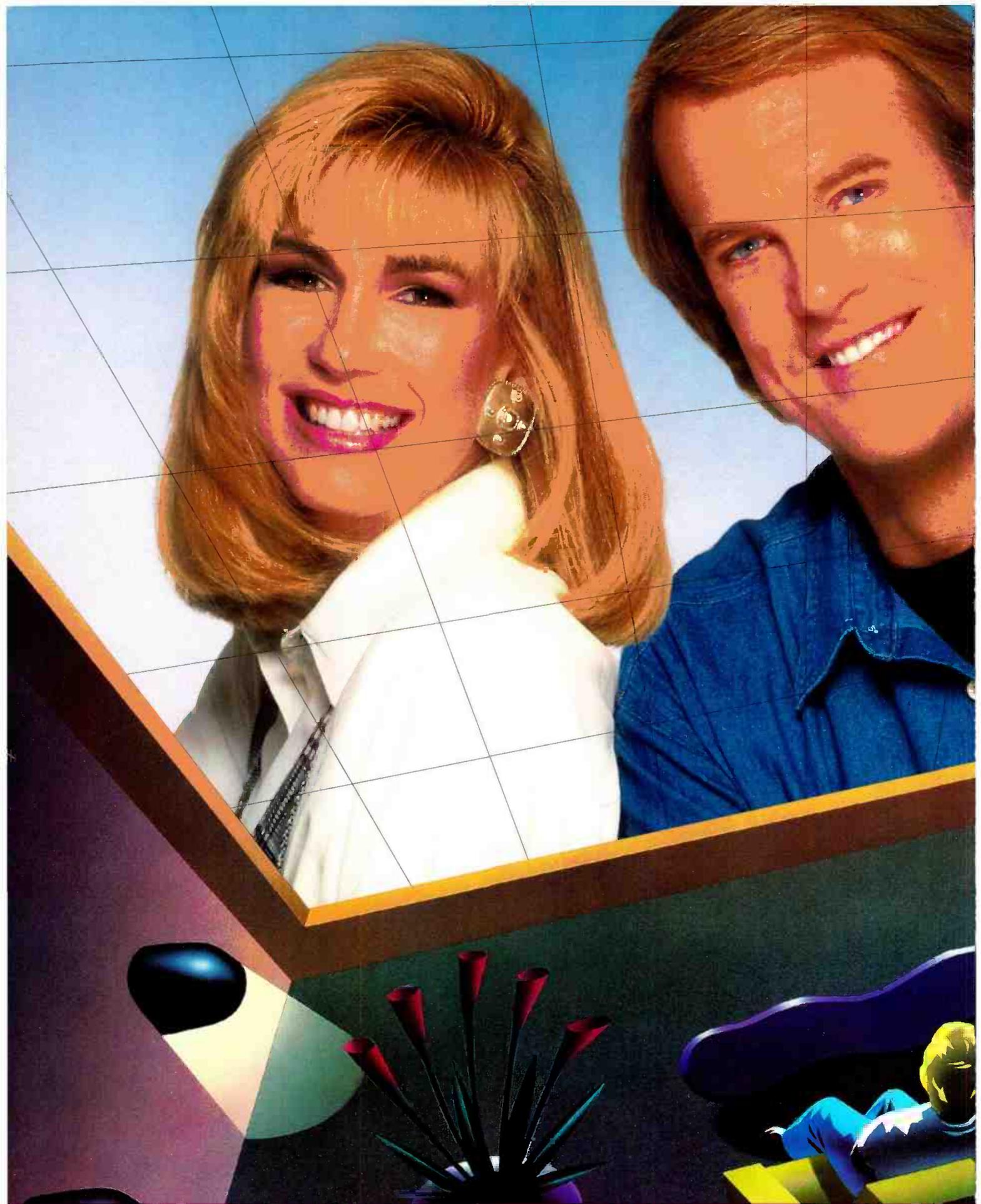
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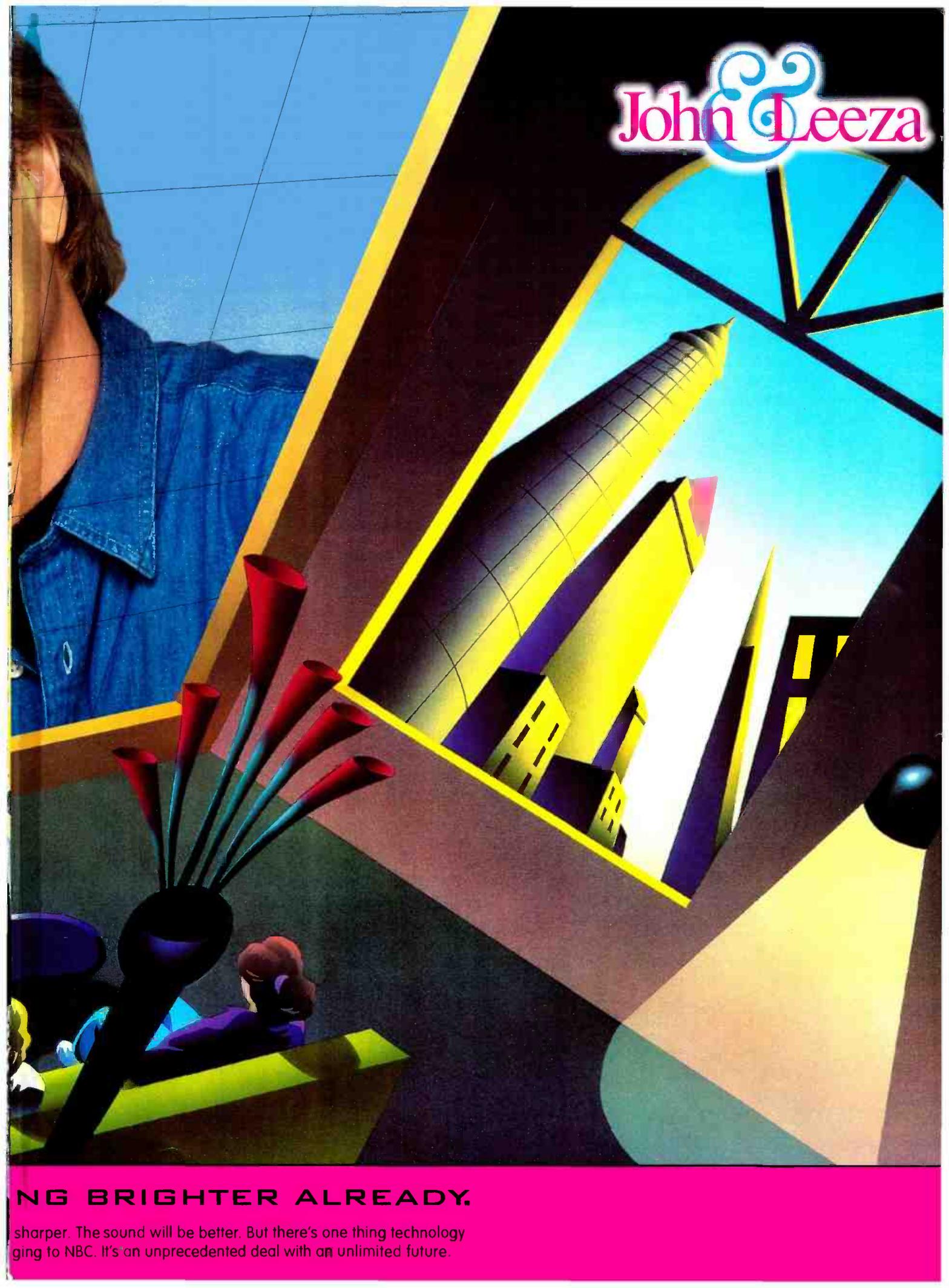
PAST. SO WE GAVE IT A FUTURE.

ic TV show to hit movie, **The Untouchables** strikes a timeless theme:
vers, the ultimate battle re-ignites in this powerful new television series



THE FUTURE IS LOOKI

In the future, television will be different. The imagery will be
can't create. Real chemistry. The kind John & Leeza are bring



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ging to NBC. It's an unprecedented deal with an unlimited future.

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PARAMOUNT ISN'T JUST TELEVISION FOR THE FUTURE.
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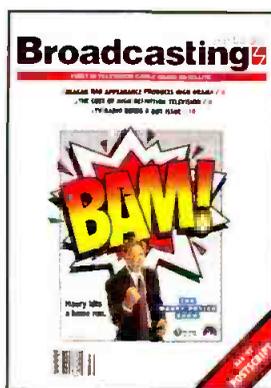
“I want my Broadcasting.”

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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EVOLUTIONARY

No, BROADCASTING is not going tabloid. But last week's issue and this one have been 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 next week's (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.

Great Performers of the 20th Century.



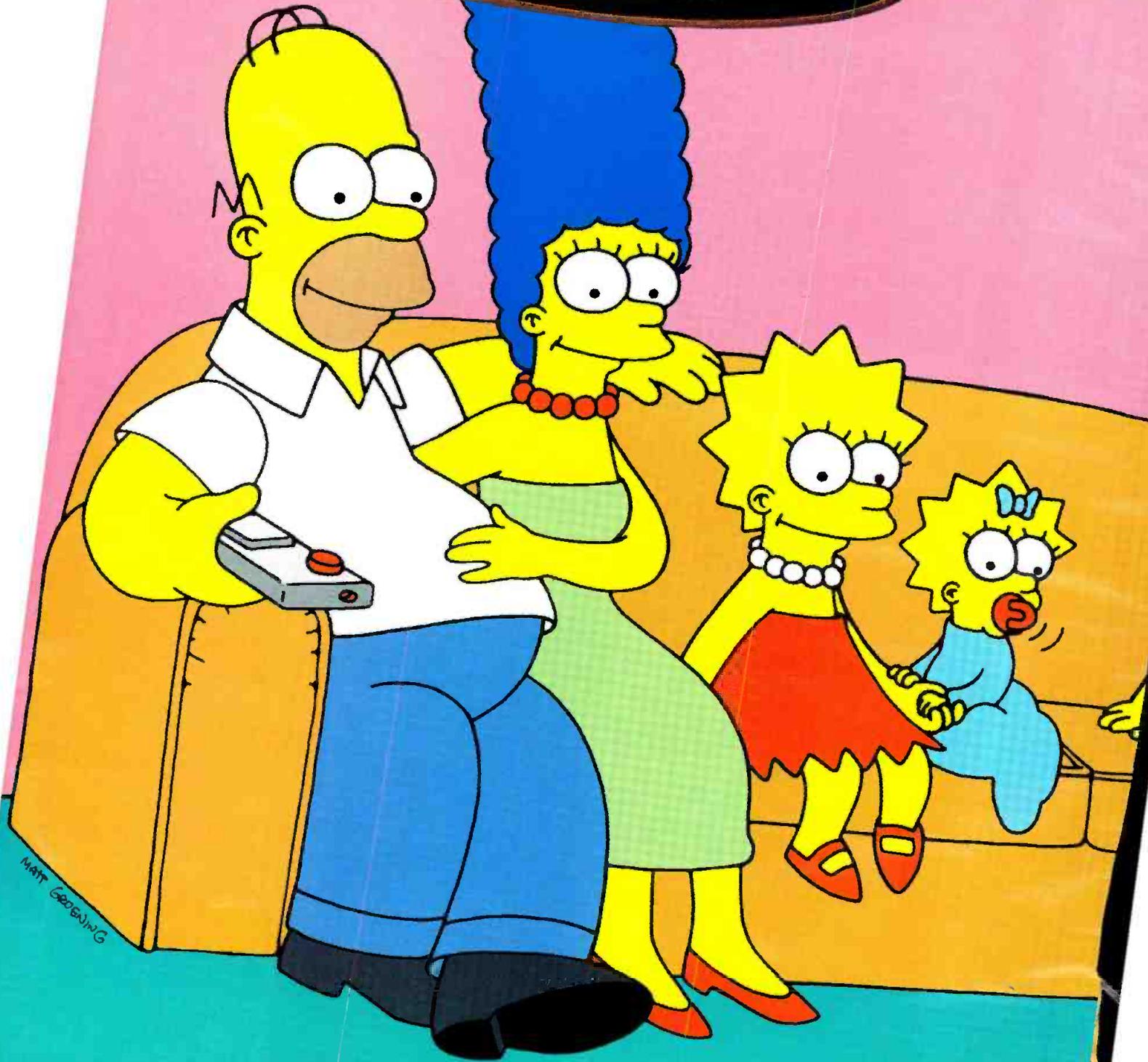
**Best Achievement by
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Day Maker. Fresh, funny, smart—
Bertice Berry is the hottest new talk
show in years. Already sold in 70% of
the country, Bertice has quickly
become a sales phenomenon. So if
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the time to speak up. Bertice Berry.
Talk with something to say. And soon
she'll be heard all across America.



Outstanding Achievement
by a Comedy Series.



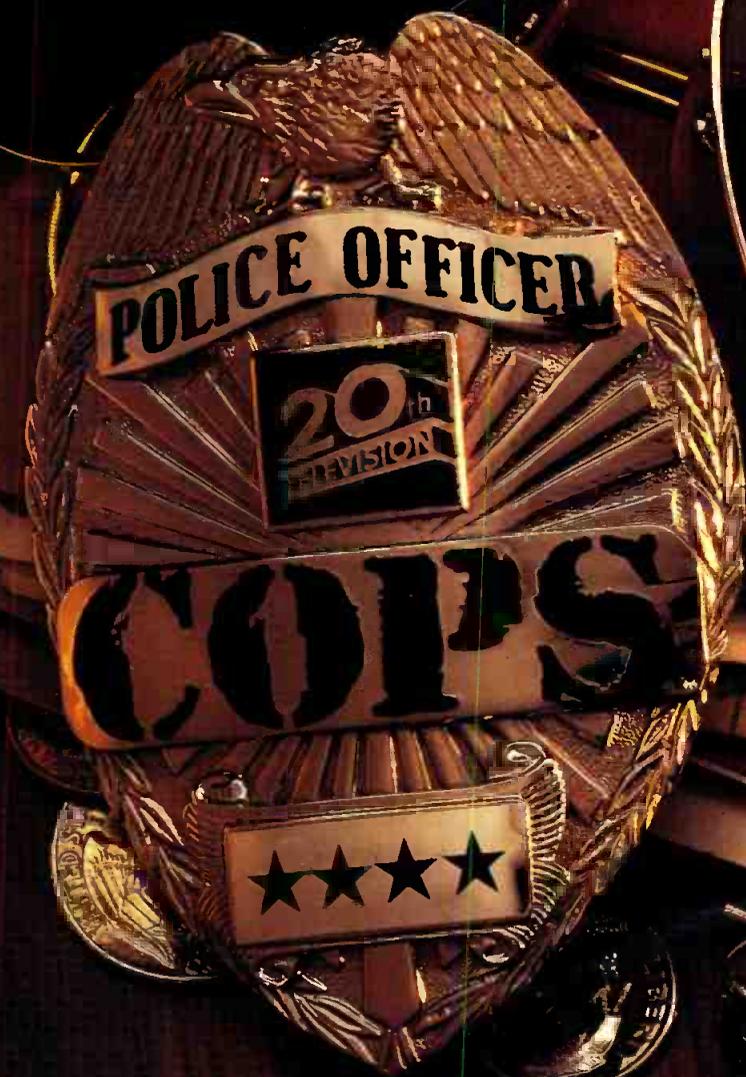
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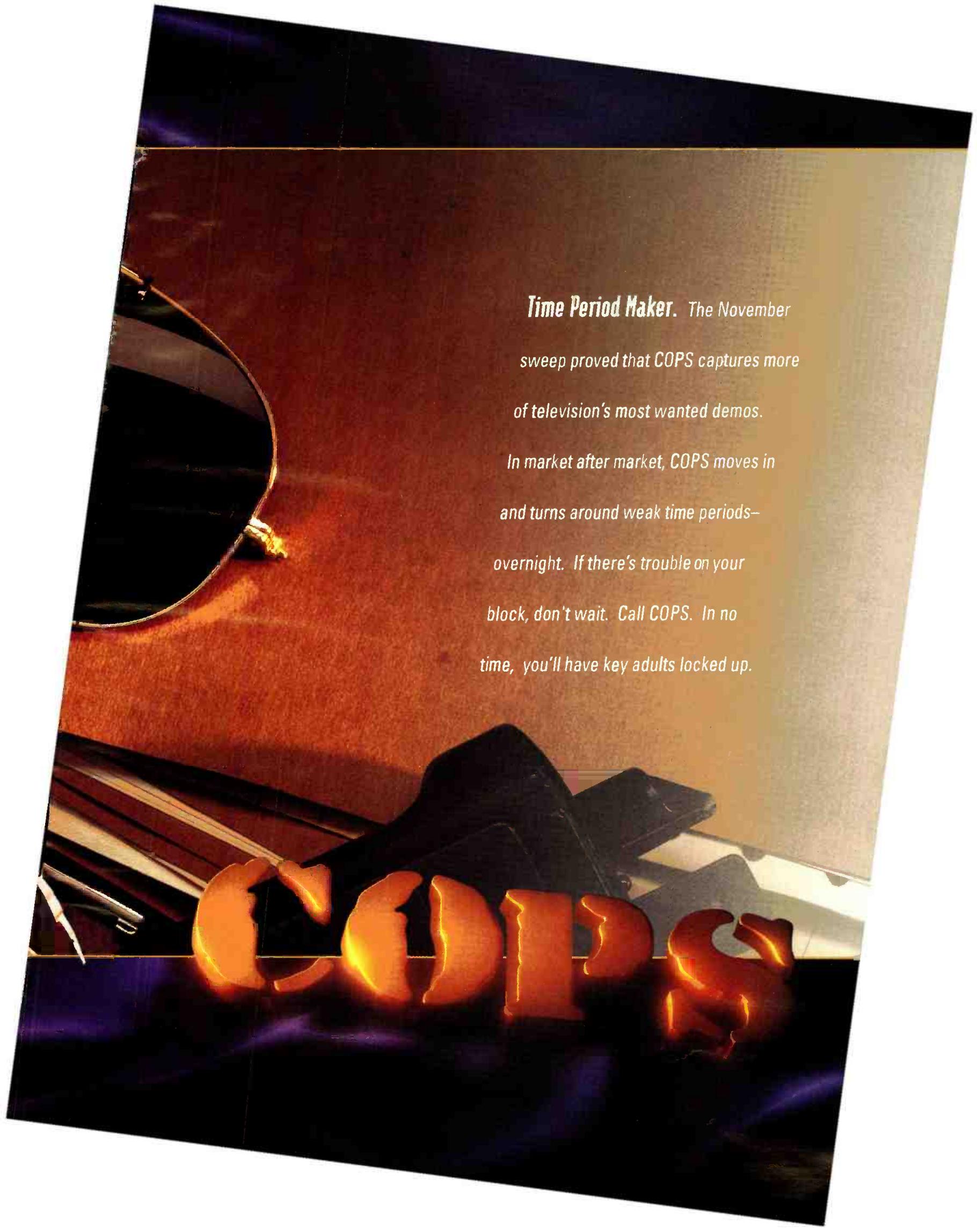


Network Maker. *The program that built the first new network in 40 years is well on its way to becoming a sitcom classic. Stronger than ever, Fox's #1 show continues to grow among all adult demos. Homer, Marge, Bart, Lisa and Maggie. They're more than a family. They're a franchise.*



Most Dramatic Turnaround
of a Time Period.



A pair of sunglasses with dark lenses and gold-colored frames is perched on a dark wooden desk. In the foreground, a glowing orange sign spells out 'COPS' in a stylized, blocky font. The background is a plain, light-colored wall. The overall lighting is warm and dramatic, with strong highlights and deep shadows.

Time Period Maker. The November sweep proved that COPS captures more of television's most wanted demos. In market after market, COPS moves in and turns around weak time periods—overnight. If there's trouble on your block, don't wait. Call COPS. In no time, you'll have key adults locked up.

Best Original
Reality News Program.





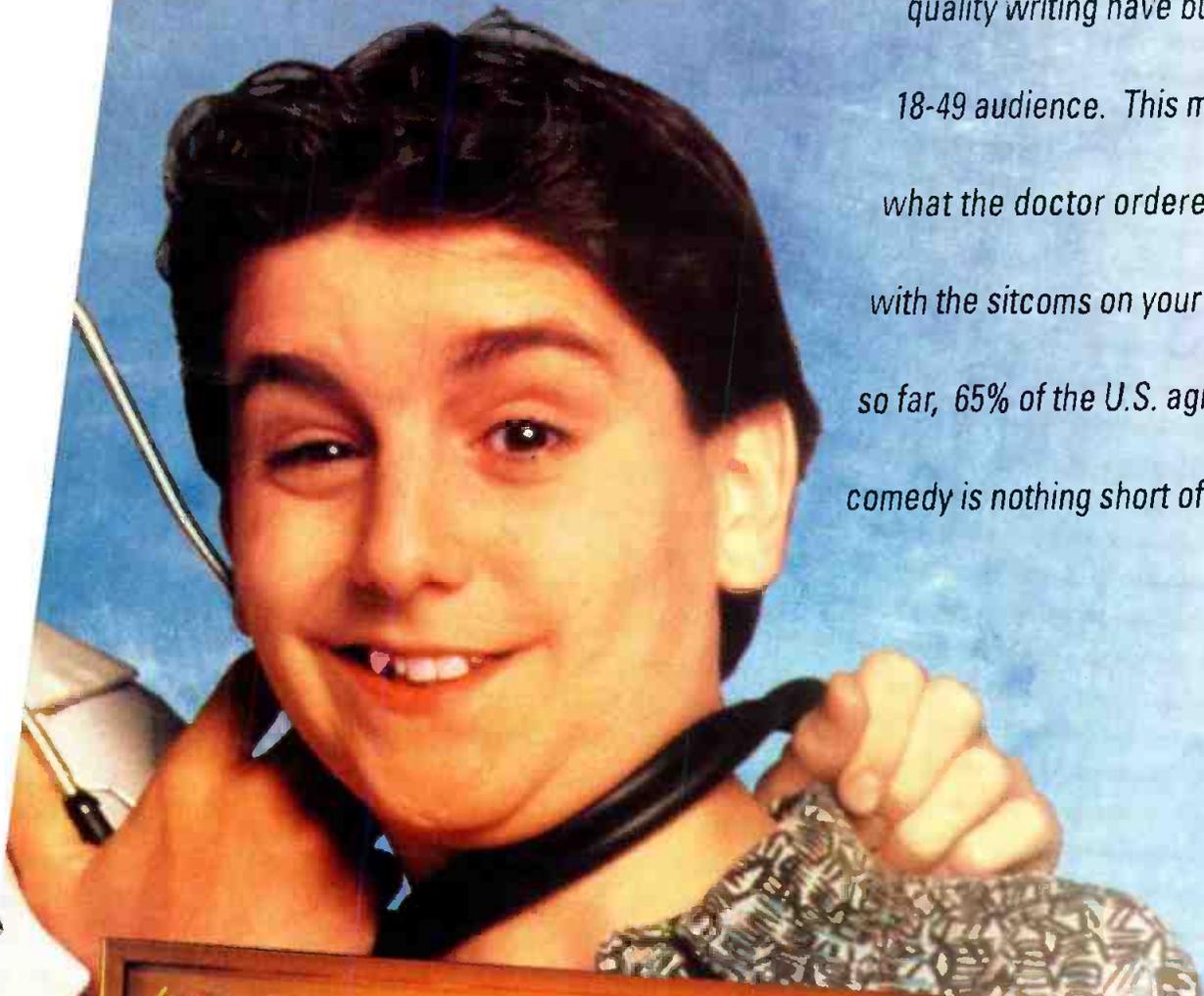
News Maker. A Current Affair dominates its field with gutsy, investigative reporting that's impossible to copy. Delivering stories your audience won't find anywhere else, A Current Affair beats the competition in key adult demos, sweep after sweep. A Current Affair.

The original. The best. The #1 Reality News Program.



Best Continuing Performance
by a Comedy.

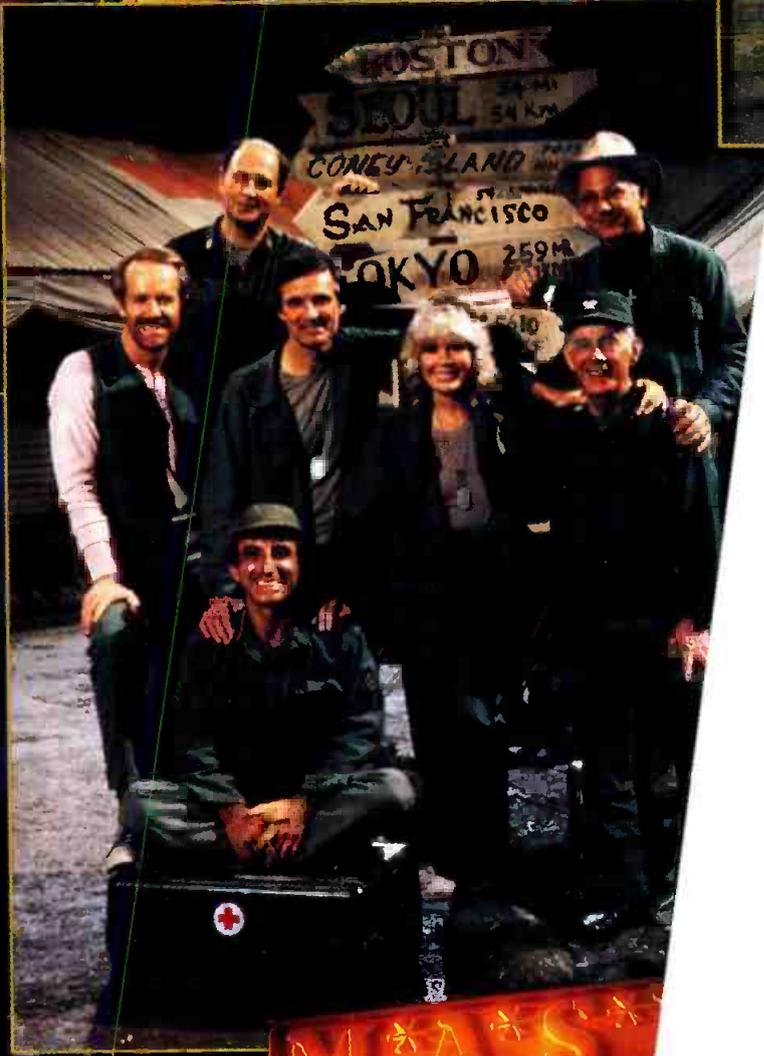
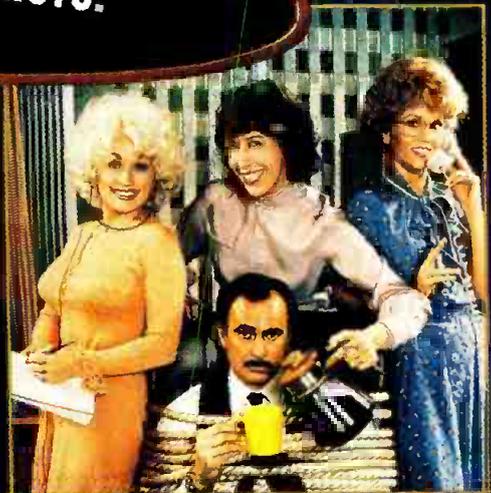




Comedy Block Maker. Now in its fourth season as a solid performer, Doogie Howser's offbeat comedy and quality writing have built a loyal adult 18-49 audience. This makes Doogie just what the doctor ordered to match up with the sitcoms on your schedule. And so far, 65% of the U.S. agrees that this comedy is nothing short of pure genius.

DOOGIE HOWSER, M.D.

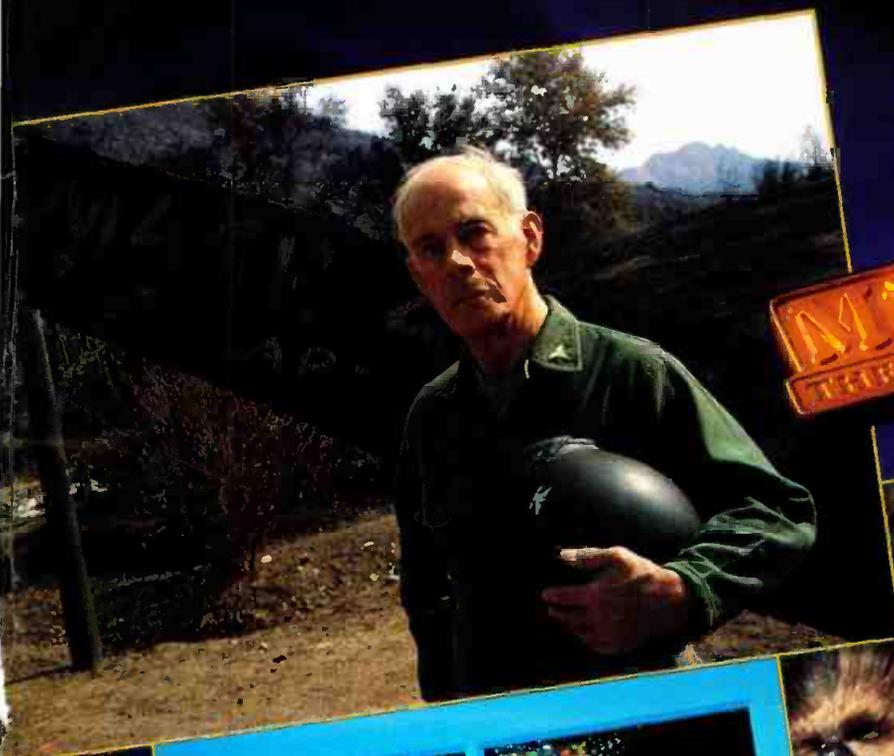
Best All Time Performers.



FOX
HOLLYWOOD
THEATRE

Record Makers. Twentieth Television brings you the most popular titles in entertainment history... including *M*A*S*H*, the series – after 13 years, still a Top 10 off network program! *M*A*S*H*, The Final Episode – the highest rated program... ever! And *Century 16* – the top grossing film package of all time! All proven performers, all ready to deliver on demand for your station.

M*A*S*H
THE SERIES



MASSIVE
THIS FINAL EPISODE



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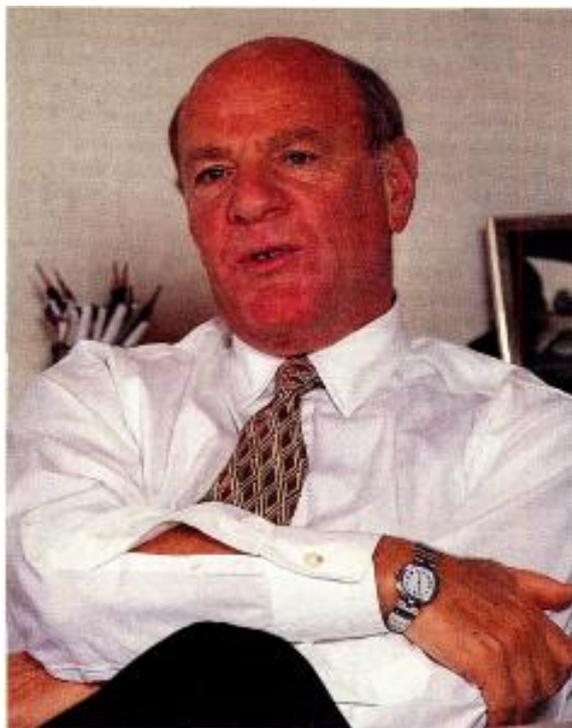
For advertiser sales contact Bob Cesa at (212) 556-2520.



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SPECIAL REPORT

NATPE '93



QVC'S DILLER: REDEFINING TV

Barry Diller, former Fox chairman and veteran network and studio programming trendsetter, is now setting up shop at cable network QVC as chairman and major investor. He talks with BROADCASTING's Mike Freeman about the evolving redefinition of television programming and the role of electronic retailing.

A lot of television programmers are going to be speculating on what your next move with QVC will be. Given the business relationship you were able to build with John Malone and TCI, getting Fox Net cleared on TCI cable systems in non-Fox affiliate markets, is there an opportunity for QVC to expand its programming menu to offer multiple channels on TCI's proposed 500-channel cable systems of the future?

Well, I think the basic business itself is going to have a period of vertical growth. I think beyond that there is an enormous opportunity for horizontal growth for discrete electronic retailing channels. The present business is sound but very young. QVC's penetration has a long way to go in terms of broadening its business, and from there, of course, everybody has an idea as to which channel will be a good channel.

There have been rumors about QVC merging with the Home

Continues on page 42

TALK TRIO JOINS CROWDED FIELD

Les, Bertice and Ricki look to get words in edgewise

By Mike Freeman

Now that the three major distributors of *The Bertice Berry Show*, *The Les Brown Show* and *Ricki [Lake]* go into this week's NATPE International/INTV program conference with built-in station group-driven sales momentum, most of the shouting is over. But it remains to be seen how this thinned-out crop of incoming fall 1993 freshmen strips will carve out an audience with 14 other competing incumbent daytime

talk show strips already in the market (BROADCASTING, Jan. 18).

Talking talk: Les vs. Bertice

One of the most high-profile showdowns of the new talk season will be between King World Productions' *Les Brown* and Twentieth Television's *Bertice Berry* strips, both of which have cleared over 70% of the country and will likely face off head-to-head in large-

Continues on page 46

Cable casts growing shadow in syndication

One-time court of last resort, cable is being courted by syndicators

By Rich Brown

The door continues to open wider for cable executives looking to make deals at the annual NATPE convention.

While there are many reasons for cable's expanding role, at least two primary forces said to be driving cable's involvement in the syndication business are a glut of off-network sitcoms and a growing trend toward dual windows between broadcasters and cable.

Whatever the reasons, cable programmers are clearly on the road to becoming a bigger and bigger force in syndicated program acquisition. For example, USA Network last year bought exclusive rights to MCA's *Major Dad* at a price believed to be about \$600,000 per episode and plans to strip the show in early fringe somewhere between 6 p.m. and 8 p.m. USA's vice president of programming, Neil Hoffman, says it is the first of what the network has long hoped would someday be a full lineup of off-net sitcoms. In more recent memory, Lifetime Television has continued cable's ongoing interest in off-net

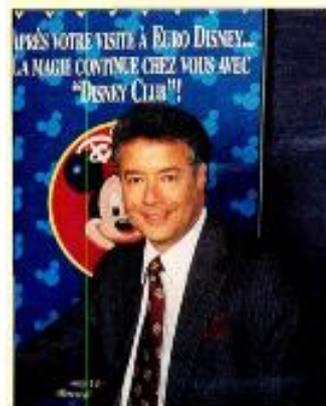
hours by surfacing as a serious bidder for rights to MCA's hot new entry, *Northern Exposure*, set to debut in syndication in the fall of 1994.

"I remember going to a big syndicator's booth four years ago and being told they would not see us," said Pat Fili, senior vice president, programming and production, Lifetime. But in the weeks leading up to this year's NATPE convention, she added, much has changed: "At this point, I am getting calls from everyone saying,

'Will you look at our product before you get down there?'" she says. "You know, in four years we have come a long way."

Executives at some top rep firms believe a glut of off-network sitcoms is likely to lead to more cable network deals. By some counts, there will be at least two dozen potential half-hour sitcoms on the market by fall 1996. While cable networks have not traditionally been aggressive bidders for newly of-

Continues on page 43



BROADCASTING talks with Walt Disney Studios Executive Vice President Randy Reiss about the state of syndication at home and expanding opportunities abroad. An exclusive interview begins on page 66.

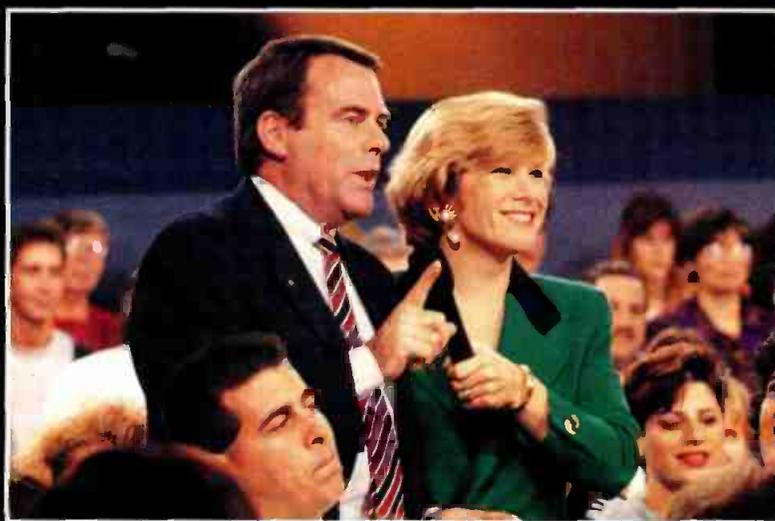
**After Ten
Months Of
On-Air Testing
In Late Night
And Daytime,
We Have
Two Major
Announcements
To Make About
The Jane Whitney
Show...**

FIRM GO!

NIGHT TALK

JANE WHITNEY

**Rolling Out Nationally In Late Night
For 52 Weeks Firm.**



**One Proven Show.
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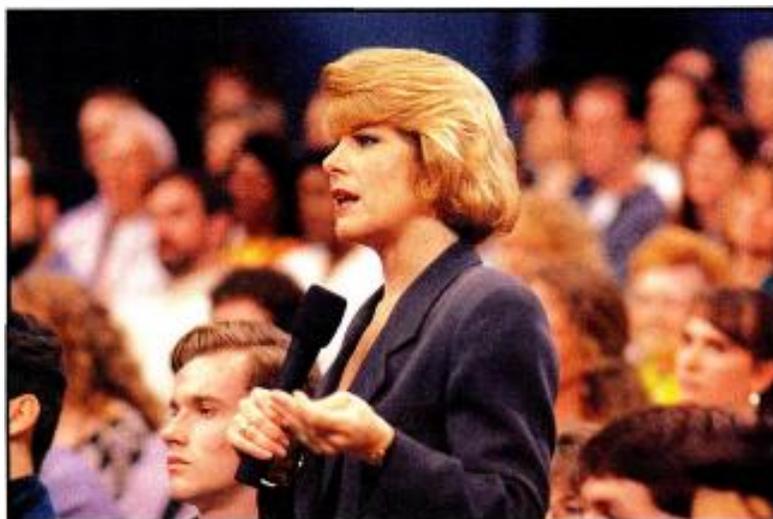
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**Rolling Out Nationally In Daytime
For 52 Weeks Firm.**

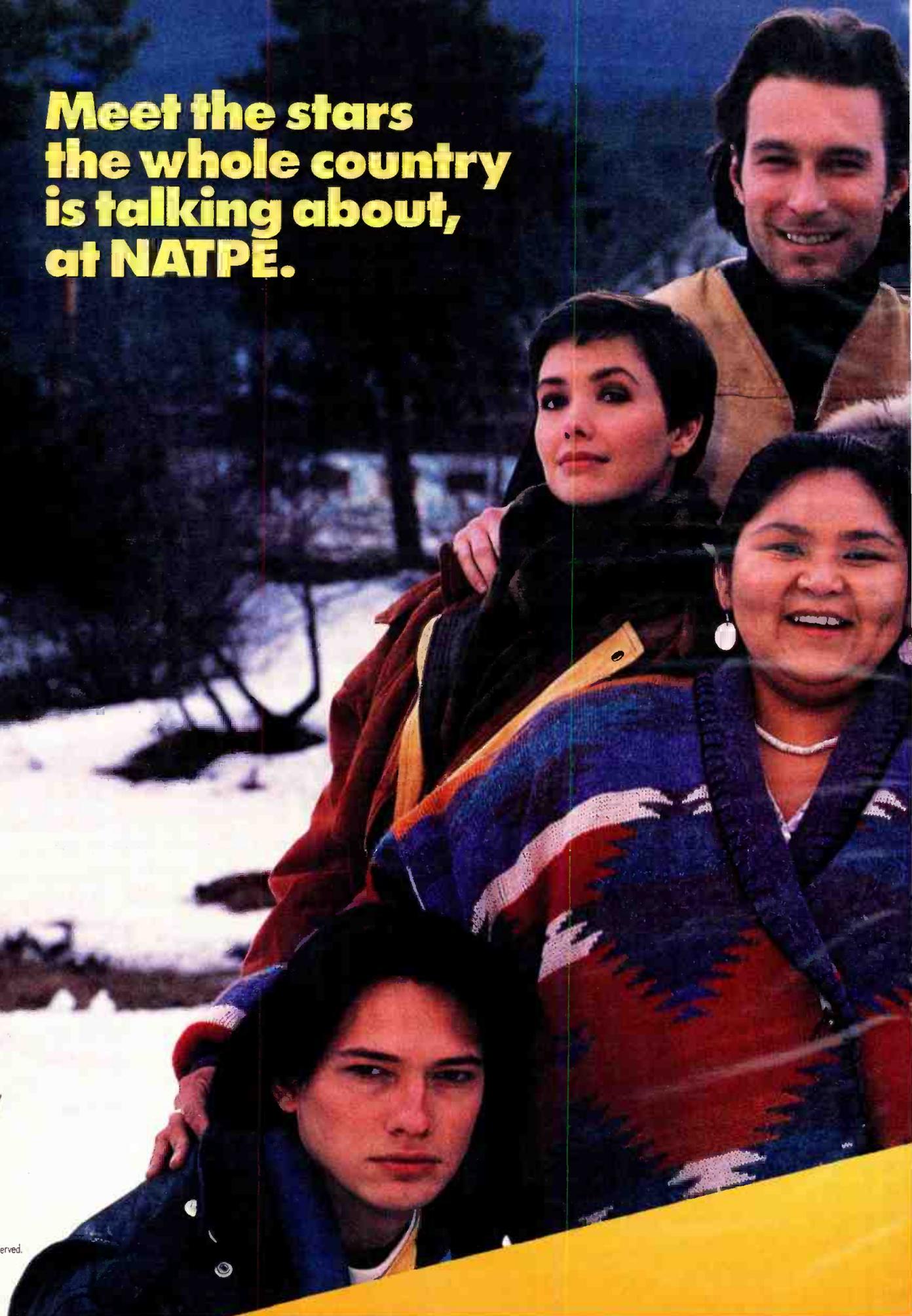


**One Proven Host.
Records Of Success.**



WARNER BROS.
DOMESTIC TELEVISION
DISTRIBUTION
A Time Warner Entertainment Company

**Meet the stars
the whole country
is talking about,
at NATPE.**





**Comedy
on the
wild side.**

**NORTHERN
EXPOSURE**



Break the 30 minute laugh barrier.

Syndication, Fall 1994. **MCATV**

DILLER

Continued from page 36

Shopping Network. Would you like to see that happen?

First, as a matter of policy, QVC is not going to comment on rumors or speculation as it relates to business opportunities. I would only tell you that I think the reason electronic retailing interests me is because it's in the very infancy of its business opportunity, and I think that it is similar to anything else that goes through a television screen. The word "programing" over the next several years is going to evolve and change. It is very difficult right now, I recognize, for everybody who's in various forms of media communications and entertainment to get the working definitions correct as it goes through this evolutionary process of defining more broadly what is a quote program, closed quote, question mark. That is going to evolve and change. The reason that this area interests me so much is because I think it's going to play a fundamental role in that change.

The speculation in this area is just providing more confusion. The things that are clear are that there are real changes taking place. They have

me, to be younger. And I meant younger not 18-20 or 18-25-year-olds, but I meant younger in sensibility. You know, I was hardly in the target group, but I was interested in every single program that Fox put on as an idea myself, which is the only way I think you can program much of anything. I thought that the definition of "younger" was an interesting, worthy definition. Now, it took on its coloration from there, but my thoughts about broadcasting in the future are that those that are going to be in the mass broadcasting business—broadcasting, instead of narrowcasting—have to take seriously the issue of who they are relevant to, and what they are, because if they simply run in herd packs, following some idealistic advertiser-demographic dream, I think they'll continue to lose audience and not be able to have a future that's worth much believing in.

On the subject of running with the herd, you recently said that the broadcast networks were on a path similar to that of domestic automakers. Is the network business an endangered species?

No. I think they have been in, and they're going to be in, a hard reconfigurative period of their lives.

As the combined broadcast network share has dipped below 60 percent, are the networks fighting

badly, depending on who they are and what their ideas are. The important thing is that I think the enablers, and they are not only in the cable business, although the cable business seems to have the people who are thinking most about all sorts of delivery issues and getting the most delivery into the home in the most reasonably efficient way for both the consumer and for the building of their own businesses. I'm not saying the cable interests aren't going to be there. I'm not saying that the DBS interests aren't going to be there. I'm not saying that other people aren't going to be there also. What I am saying is that those are all enablers. In the end, programs will pass through television screens.

If these new technologies serve solely as "enablers" in the next century, we gather what you're saying is that various media companies will continue to take advantage of certain niche opportunities?

What you're gathering is my age-old discipline. "What's the idea? Is the idea any good? If the idea is any good, then proceed on its development until it's proved not so good, and then understand that and move on to the next idea." Again, it's a television screen: It is going to be watched because people either are entertained by it, and make that choice, or it gives them an additional benefit

"[T]hose that are going to be in the mass broadcasting business—broadcasting instead of narrowcasting—have to take seriously the issue of who they are relevant to and what they are, because if they simply run in herd packs, following some idealistic advertiser-demographic dream, I think they'll continue to lose audience and not be able to have a future that's worth much believing in."

been germinating now for several years. In the next three, five, seven years they will, many of them, be deployed and it will be a world that will be more understood than it is now.

It had been rumored that you were briefly heading an investment group seeking to buy NBC from General Electric. Since you have now invested in QVC, are you no longer interested in owning a broadcast network?

Well, I don't know if it would be accurate to say I'm less interested in broadcasting. I am interested in broadcasting. I do think that the approaches to national broadcasting are going to go through some changes in the next several years. It is going to be increasingly difficult for mass program engines, like the four networks, to be able to maintain their broad audience profile unless they have some sort of distinct program philosophy that underscores all of their activities. And by that I don't mean that weird or obscure demographic profiles make much sense in broadcasting, because I don't think they do. But the foundation upon which Fox was built was as a network alternative to the three, not simply an alternative network.

The question was asked, "Can you define a network?" The only network that anybody could see a niche definition for was Fox, and about two years in, it began to take on a kind of clear definition. A niche. Now that niche was not a "narrowcasting" niche. That niche was broad, but it was not all-inclusively broad. It certainly provided Fox with at least 10 percent of the audience, and Fox is now beyond that, at about, I guess, 13 percent, 13-plus percent. It doesn't necessarily have to be demographic. Fox's demographics were really only conceived, at least by

a losing battle? Or have we seen the end of that erosion to cable?

Again, it doesn't take a mathematical genius to see that with more fractionalization, propelled by more diverse program alternatives, you can only divide 100 percent so many ways. And more program diversity is going to present a continuing challenge to the "old club" who used to control the vast majority of it.

With the various emerging DBS, digital and interactive technologies, do you think consumers could support 500 or 1,000 channels in the next century?

I think those are, frankly, silly worries and silly leaps. We're not going to be at 500 tomorrow afternoon. These are all things that will evolve over the next five to seven years. I think that to speculate what the world will be like without the evidence in hand is just a lot of people who occupy themselves in the world of babble-think. There is no way you can now say what the universe is going to look like with any clarity. The only thing you can do is say: "These are good ideas, these programs interest me, these program ideas interest me. I'll deploy them. I'll sell them the best I can, and I hope I'll come out right." That seems to me somewhat sensible. Certainly it's the path I'm following. And it's the path that I hope that the company I'm involved with will adopt and follow.

All of these issues are interesting. Certainly the cable interests are thinking about the future technologically, using it as an enabler. And that enabler will allow people who were in the program business to celebrate their process, either well or

in their lives in terms of either making a transaction to purchase something, or making a transaction to receive information the way they want it, or a whole series of goods and services. Those are essentially program ideas. Are the goods being offered any good? Is the program in which those goods lie any good? Is it better than its competition? Are the transactions in terms of news and information and other goods and services, are those good program ideas, meaning have they been well founded and well thought through and well marketed? Those are the issues. There are no other issues for me. But then, my training is in the area of institutionalizing as best you can a process that involves a program test as it's defining reality.

As that pertains to QVC, do you think there is widespread consumer acceptance of transactional television, and is there a lucrative future in it?

Well, again, it's just beginning. There's enough consumer acceptance to create a healthy and profitable business. Is it widespread? No. It's not spread wide at all. It's narrow at the moment. Does it have the potential to grow? I think so.

Some TV critics argue that home shopping adds to the commercial clutter in broadcast and cable.

It's hard to say that QVC is commercial clutter. QVC has no other service to offer other than the attractive showcasing of products. That's what it does. To say it's clutter is to misunderstand not only the term but the form. Not something that television critics don't do everyday.

You said earlier you will be taking an active role in QVC. With Jamie Kellner resigning as president of Fox Broadcasting Co., are you going to offer him a

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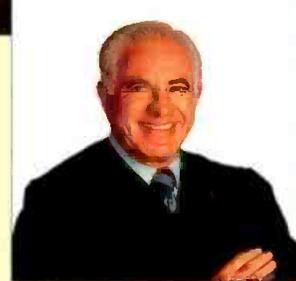
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*From HBO, The Premier
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FAMILY MATTERS

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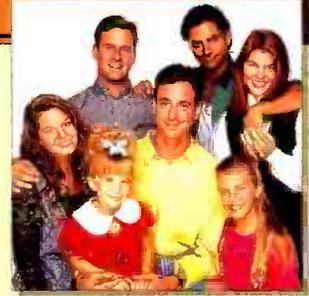
PROVEN ON ABC-TV FOR 4 SEASONS



MURPHY BROWN

*A Shukovsky / English
Production in association
with Warner Bros. Television*

PROVEN AS A STRIP



FULL HOUSE

*A Miller / Boyett Production
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Lorimar Television*

PROVEN AS A STRIP FOR 2 SEASONS



BABYLON 5

*A Rattlesnake Production
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POWER PACKAGE 2

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In today's aggressive sales environment, you hear many claims of how shows will grow once firmly planted on your station.

However, past experience tells us that most saplings don't take root.

In our bottom line broadcast business, the smart money is on proven performers. Shows that have established themselves on the air. In the most difficult time periods. Against the toughest competition.

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On stations like yours. And they're all ready to help you grow the one thing that matters the most. Your profits.



post with QVC?

That's highly speculative. I think Jamie's a wonderfully talented, creative executive, and I'd love to be associated with him. Whether that's good for him or whether there's an opportunity we could get together on for our mutual good, I don't know.

In your keynote speech at the NATPE convention last year, you called for elimination of compulsory license, which you said is going to put broadcasters "out of business" if they don't get a second major revenue stream. Now that you're an investor in a cable network, have you changed your perspective on compulsory license?

I think compulsory license should be eliminated. Absolutely. I think it's the correct public policy, and I think it will serve the interests of all the players over a period of time. I've not changed my position at all on that.

With the FCC in a state of transition until the Clinton administration nominates a new chairman, how do you think cable re-regulation should be settled, particularly in the areas of retransmission consent and must carry? Will TV stations aggressively pursue carriage fees when they might have to pass a substantial portion of it on to the studios?

It's a very complicated issue. Again, I think what should replace the whole issue of retransmission consent is the abolition of the compulsory license. That's the best law to have because that is a law of the free marketplace. The sooner you get to that and you get government out of the middle of this, the better I think it will be. I don't think the Cable Act makes much sense. It's the worst kind of legislation because it's got 150 obscure, conflicting, government-enabling, bureaucratic-enabling pieces to it that are going to drive all of the parties crazy over a long period of time. At the same time, I'm still hopeful that at some point, the compulsory license, which is retransmission consent, is ended. Then I think that people will get on the right footing. That may take some years to do, but I think it would be the best course. As far as what will happen with this cable bill and its deployment, I don't think that anybody can speculate. Which is another reason to define the bill as a bad bill. You cannot figure out in any cogent way what the developments are going to be over the next couple of years. I think that's not in the interest of the consumer. I think it's bad public policy.

Do you believe that when the FCC rewrites the financial interest and syndication rules, it might totally relax them for the networks?

One of the reasons Fox started Fox Broadcasting Company was because it believed that long-term, the financial interest and syndication rules were irrelevant and would be thrown out in their entirety. I've felt that for more than 10 years. I think that they should be thrown out. They are irrelevant and I think there's a good chance they will be. I've been proselytizing for this for a great many years. I believe it is, again, the right public policy to get the government out of determining which slice of the pie one side or the other of the pie gets. As against the other side. I don't think that a single consumer's interest is served by whether or not the broadcaster can be in the program business or the program producer can be in the broadcasting business. I don't think there is any issue of diversity. I don't think there is any issue of public policy that is served by these rules.

Some studio executives have pointed to the potential for abuses of the fin-syn rules, particularly in the case of Fox's exempt status, which allowed it to sell *The Simpsons* in back-end syndication. In that case you've got a Fox-produced and Fox-cleared program, and those critics are saying the other abuse is that Fox-owned stations were able to turn in a "pre-emptive offer" for *The Simpsons*.

The only issue for you to examine is, is there a

scarcity? And in scarcity, is there a monopolizing of the table from one side or the other? I would submit to you there's no scarcity anymore. So there is no issue. The issue of vertical integration is: Can *The Simpsons* be produced on one hand and, through the body to the other hand, be distributed to a television station owned by the producer? Where in the world is it written that that does not serve the public interest? The only issue is whether or not there is scarcity. Turn on your television set. You have got more channels and more different program voices speaking than could ever have been conceived when a Communications Act was fundamentally organized in 1934. I think that these issues are squabbling among participants. And squabbling among participants is kind of a life issue. That's something that is going to go on in every business. Distributors aren't going to like producers and producers aren't going to like distributors. That's the issue of any day, in any business. The only problem is, is

it sensible for the government to come in and say, "Well, we're going to organize this process for you." Now, if there are abuses, then fine. But one area where technology has rendered everybody's opinions and noise irrelevant is the technology of the television screen and the fact that in a majority of households in this country, there is an enormous amount of diversity and choices. It's only going to get more so. What is the government doing in there, tying one person's hand behind its back while allowing another person to have two hands or nine hands? It's none of government's business, unless there are issues that relate to whether or not the consumer has protections against not only diversity, but has a reasonable chance to get things at the lowest possible cost. We are certainly all concerned about getting things at the lowest possible cost. Some parts of the Cable Bill, or the energy that went into having a Cable Bill, dealt with consumer rights. It's not that that is invalid, ended up being, a giant, confused turkey shoot. ■

CABLE STORY

Continued from page 36

ferred off-net sitcoms, syndicators have little choice but to court cable networks in the future.

Selitel's vice president and director of programing, Janean Bjork, explains that many broadcast stations have already committed to a number of upcoming off-net sitcoms and do not have the room to accommodate more on their schedules. There are more off-net sitcoms than there were in the past, she says, and yet there are the same number of stations with the same number of available spots.

Another development that could lead to more cable purchases is the trend toward dual broadcast/cable windows, a trend hastened by the ongoing economic slump. Superstation WTBS-TV Atlanta and television stations nationally have teamed to share carriage of Buena Vista Television's *Empty Nest*. Likewise, MTM Television's *Rescue 911* is slated for carriage on both The Family Channel and broadcast stations for fall 1993.

"I think that stations have heard about this coming, and they realize that it is the way of the future, and it is the way also for them to get a show on a more favorable economic basis," says Kevin Tannehill, president, MTM Television Distribution.

Nevertheless, a number of station and cable executives have expressed interest in moving away from dual windows once the economy improves. Many cable programing executives said they place a high priority on exclusivity. USA Networks'



Lifetime was serious suitor for 'Northern Exposure.'

newly launched Sci-Fi Channel, for example, has already grabbed exclusive rights to a number of series in the genre.

"You want to be the only place they have to come to for a particular product," says Barry Schulman, vice president of programing, Sci-Fi Channel. "Every product we go after, we go after with our first request being exclusivity. Virtually everything that we have on the channel right now is exclusive to the Sci-Fi Channel. If I could get *Star Trek* and *Star Trek: The Next Generation* tomorrow, under the same terms, I'd jump for joy."

Added Lifetime's Fili: "I don't think in a perfect world people would like to share their original programing."

Despite cable's interest in becoming a bigger player in the syndication field, there is

a possibility that cable networks could see their buying power diminish in a changing cable environment. As some cable operators talk about offering basic cable networks on an a la carte basis, a number of cable networks are concerned about how that will impact their distribution and consequently their ability to spend dollars on programing. The topic came up repeatedly at the Western Cable Show last December, including at a programing panel session with, among others, USA Networks' executive vice president of programing, David Kenin.

"It would change what we do and it would be insane," said Kenin. It is a sentiment shared by other established cable networks as they look to further expand their role in the syndication marketplace. ■

The most cleared new daytime talk show of 1993

**Over 90% of the country cleared!
Over 190 stations cleared,
including all of the NBC o&o's
—and we're still counting!**

John





Leeza

TALK SHOW STORY

Continued from page 36

ly morning time periods, as well as some early fringe time slots. Withstanding some of the standard competitive rhetoric between competing syndicators, many broadcasters, station rep executives and other media analysts may draw their own comparisons of the two hosts, one a motivational speaker (Brown) and the other a lecturer and PhD in sociology (Berry).

Not surprisingly, King World President Michael King sought to differentiate Brown's background from that of Berry. "She [Berry] has a doctorate in sociology and Les [Brown] is a grassroots phenomenon," King said. "As a matter of fact, [former Paramount Pictures and NBC Entertainment chairman] Brandon Tartikoff's book talks about *Oprah Winfrey* [which King World also distributes] and what makes her so successful. Brandon says that [Oprah] is not the academic, and she doesn't try to come across as the academic. And she comes across much more like you and I, and therefore she is going to ask a lot more of the questions that you and I would be interested in. So I'm not so sure that the doctorate of sociology is a prerequisite for anybody. In fact, I think it might be a hindrance to some degree."

Asked for his assessment of Les Brown and King's comments, Twentieth Television (syndication) President Greg Meidel countered that King World had shown interest in Bertice Berry before Twentieth closed a deal for her services.

"I think Bertice Berry offers something dramatically different than Les Brown offers," said Meidel, who added, "and to Les's credit, he's a very strong personality and talent. But I think Bertice broke through the barrier first, has reached that level faster than any other show that I've ever been part of in such a short period of time. The fact that she is out doing 200 to 250 engagements a year around the country as a guest lecturer, speaker and educator at universities throughout the U.S., and, in addition to doing her standup as an entertainer, she is more of a multifaceted talent."

Take II: Bertice vs. Oprah

Bertice Berry could find her

LES IS MORE FOR KING WORLD

King World is banking on the persuasive powers of Les Brown to motivate a loyal audience for a new morning talk show to complement the afternoon dominance of the distributor's Oprah franchise. Brown talks with BROADCASTING's Mike Freeman about how he plans to stand out in the crowded talk field.

What is it about your background as a motivational speaker, which King World is emphasizing in sales presentations, that will differentiate *The Les Brown Show* from the dozen or so syndicated talk shows in the market?

I think my experience as a speaker, but more so as a trainer, helps people learn techniques of how to change their lives, to separate themselves mentally from their circumstances. Plus, I have a breadth of experience as a talk show host—when I was involved in broadcasting for many years as a state legislator—as a community activist, as well as emceeding a nightclub and just communicating with various types of audiences. I'm bringing that to the whole arena of television, and in dealing with subjects in a different kind of way that will incorporate information. We'll be able to inform people, to inspire people, as well as to empower them. I think that's the dimension that sets us apart.

You said you have been a talk show host. What forum was that in?

What we've done is produce specials for public television over the past two years, and they've been very successful. These have been motivational talks helping people to begin to realize their dreams, to activate them, to become an active force in their own lives.

Television writers at several newspapers have criticized what they see as the retreading of topics among many of the syndicated talk shows, particularly tabloid-related issues. Do you think that you will ultimately have to add some tabloid topics to drive the ratings and keep up with the competition?

No, we won't deal in the sleaze area. I think that the other talk shows should have a monopoly on that. What we want to do is give people a sense of hope. Today, there is a tremendous amount of fear and uncertainty as our country, as well as the world, is going through transition. When you have programing that can entertain people, that can be provocative, that can give them some answers to some of the problems that they're grappling with on a day-to-day basis, that's the kind of programing that will take people to the next level. When you begin to look at the masters in this industry, the pioneer Phil [Donahue], who started it, he brought information that captured the American minds. And then *Oprah* came on and she brought another touch. I think that Phil influenced public attention, but *Oprah*—she touched lives. And so I think that when you couple that, when you're bringing programing that can touch people, can inform people, then also can inspire people, then I think television would most certainly go to the next level.

Twentieth Television is positioning *The Bertice Berry Show* as a similar show to yours. She has a PhD in sociology, and her expertise is in understanding issues affecting people and helping them work out those problems. Since she is being cleared in morning time periods, many of those likely going head-to-head against your show, do you feel any additional pressure to perform well against her?

I don't have any rivalry with anyone. I'm not familiar with the time slots that other talk show hosts have. My whole piece is not about competing, it's about doing what you do best—and what I do best is connect with people and help them to see themselves differently. And I think there's enough out here for everyone. It's just that if they can have anything left after we get through, we'd be grateful.



Among the incumbent syndicated talk shows there seem to be three tiers, in terms of ratings: The A-tier is *The Oprah Winfrey Show*, which averages a 9-10 rating, then there is the B-tier with *Donahue*, *Sally Jessy Raphael* and *Geraldo* averaging 5-6 ratings and the C-tier is everybody else ranging from a 2-4 rating. Do you feel your show can score in that middle tier by year two?

Well, I think what Oprah did confirmed that what Phil was doing was only the tip of the iceberg, and she took it to the next level. All she's done is let us know that you can bring something out here that fits and meets the needs of the American people, and there's even more out here than what we are now seeing. If you look at Oprah's numbers, they're still growing, they have not peaked out, and

that's very exciting. So now the name of the game is who can come up with creative enough programing that people will look forward to seeing them every day. We feel that we have a formula to do that in A time slots that begin to hit the traditional morning talk show viewers right where they are, right where they need it—and where the need is great is right now.

Speaking of Oprah Winfrey, it is widely rumored that she has a clause in her contract with King World that gives her veto power over any new talk show host KWP is considering for national syndication. Is that true? Did your launch need a final blessing from Oprah?

Well, no, it didn't require that, but what she did say to Roger King was "that would be great." She was very supportive and encouraging.

Was Oprah "supportive" because you won't be competing against her in the afternoons and will, at least initially, be slotted in morning time periods on most stations?

Well, I like the morning time. I think that with *Oprah*, the King World approach is "let's look at what's available out here and let's make some dramatic impact and create some new standards in television and let's create a different, a new kind of phenomenon." Oprah has the afternoon and I want the morning.

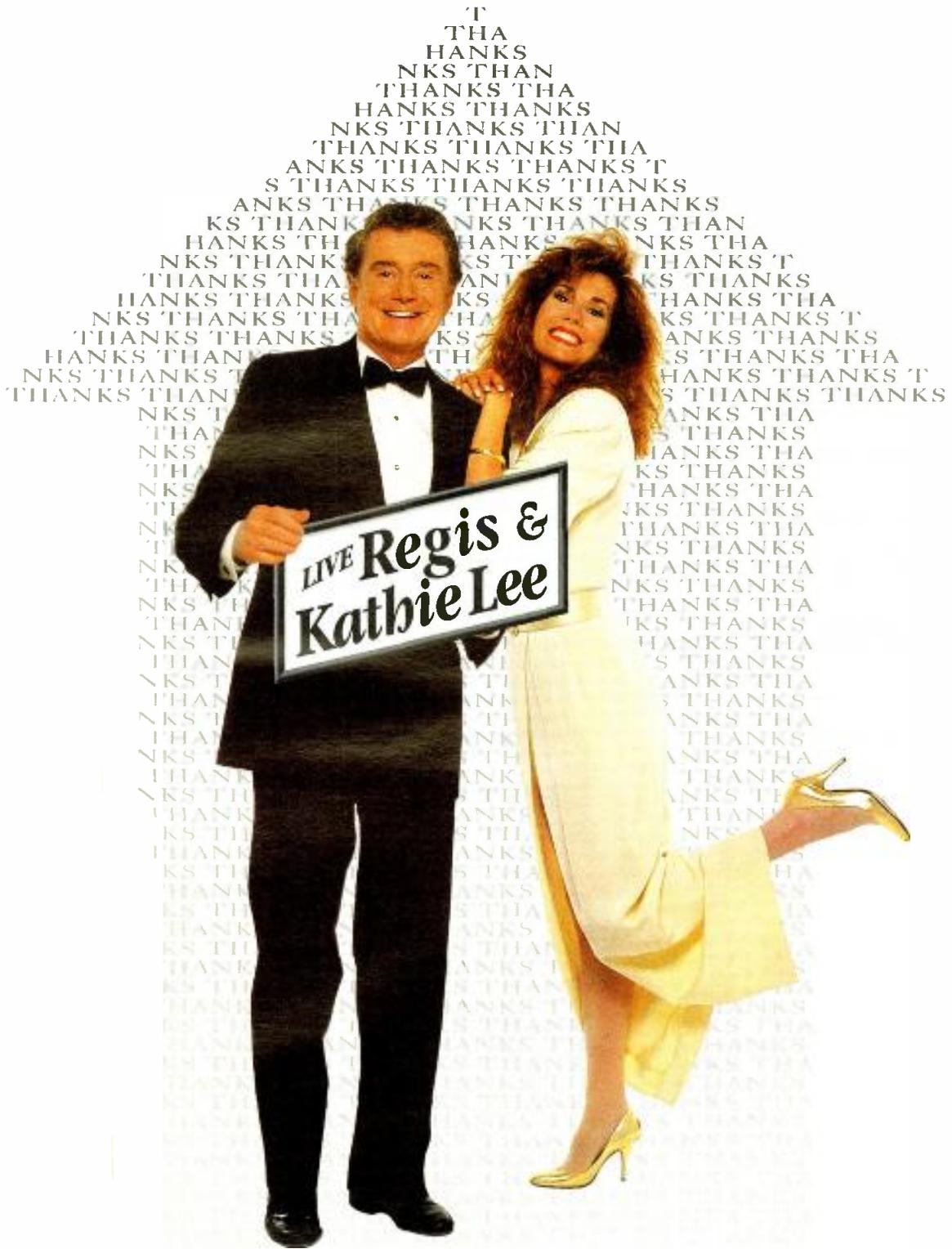
Is there a personal rating level goal you have set for next season, and like other talk shows, will your core viewers be the highly coveted 18-49 female demographic group?

Well, like you said, I've not looked at the numbers. But we know, based upon the speaking engagements we've had across the country, how people are responding to the PBS specials. The numbers, they go from all levels and we most certainly have a very strong female following; 85 percent of the people in the audiences when I speak are female. And I think that the focus of our program will touch people at all levels, but I think it most certainly will be strong in the female category.

What kind of specific show topics will be featured to lure in those female demographics?

Well, we will go the gamut, in terms of things like how people converted tragedies into triumphs. We have one particular show I'm excited about called "Love Is Not Enough: When to Leave a Toxic Relationship," giving people some strategy for how to identify when the relationship has gone downhill to such an extent that you've got to bail out because it's going to destroy your life. "How to Raise Positive Kids in a Negative World," the role we can all play in helping each other

Continues on page 86



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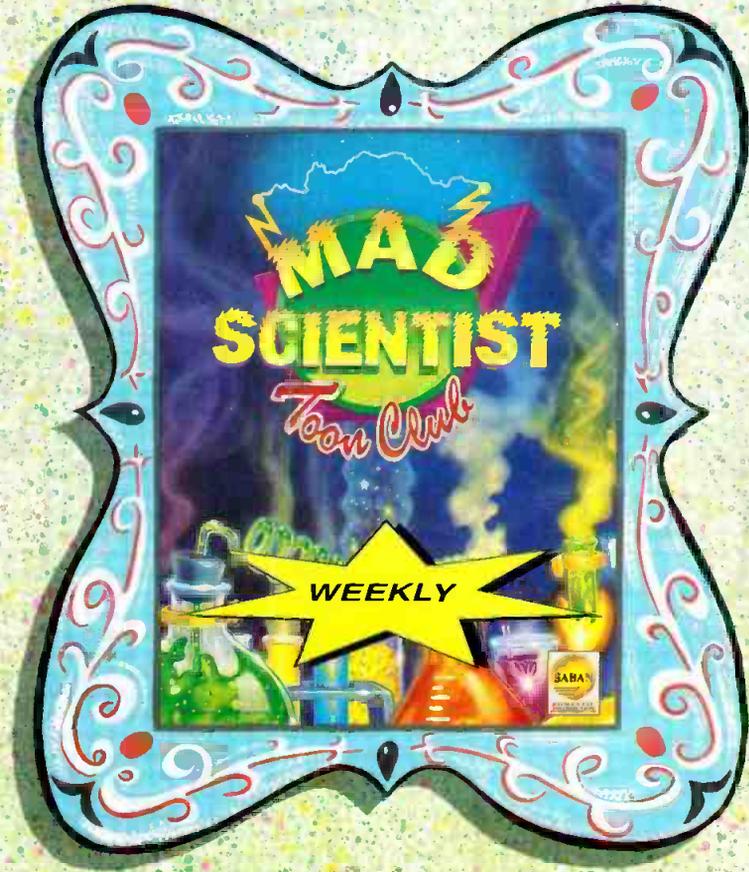


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The MAD SCIENTIST TOON CLUB is interactive television taken to a new level of fun. It provokes and educates, while showing kids far-out inventions and outrageous experiments. But that's not all, because each 1-hour episode features the hilarity and fast-paced action of the SAMURAI PIZZA CATS plus the looney adventures of TIC TAC TOONS. The Mad Scientist Toon Club is 52 original weekly hours of FCC friendly children's television that's educational, informative, fun and most of all, totally unpredictable.



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IC DISTRIBUTION

NATPE BOOTH # 523



ultimate challenge in overcoming expectations that viewers and the consumer press place on her early sampling efforts, even though she will not—for the most part—be competing against Oprah in early fringe.

"Well, you know, I always consider that a high-class problem," replied Meidel, adding, "but in no way was it our intention to go out and try to copy Oprah or mimic her success. She is a stand-alone talent and we all give her credit. She is the Super Bowl ring that we all try to achieve. So the fact that Bertice is a very smart, intelligent black woman—if that's the comparison they want to make, that's fine with me. But the two personalities are dramatically different, and both bring different things to the screen. I think that what Oprah does is incredible. She's very talented, and I think what you'll see in Bertice something that is equally an incredible talent."

Les Brown will not be going up against Oprah, because the top-rated talk show host has a clause in her contract that precludes King World from entering a competing talk vehicle in time periods that directly conflict with hers. And Michael King admits as much, but he clearly sees the opportunity for Les Brown—if his show does well in its first season in morning time periods—to achieve early fringe upgrades as a companion piece to Oprah.

"You are not going to see Les Brown up against Oprah in any market," King said. "That's our marketing strategy because it wouldn't be good for Oprah and it certainly wouldn't be good for Les."

King World and CapCities/ABC

Clearly, the success that Oprah and top-rated King World game shows *Wheel of Fortune* and *Jeopardy!* enjoy is in large part due to quality time period clearances that ABC's seven owned-and-operated stations commit to those shows. Although only two of ABC's stations stepped up for *Les Brown*, Michael King stressed that WABC-TV New York and WLS-TV Chicago will be slotting the show in "quality" morning time periods.

In the case of WABC-TV, King says the station has committed its 10-11 a.m. time period to the new talker, filling a vacancy created

DOING IT HER WAY

Bertice Berry hopes to transfer her talents on the lecture circuit to the wider audience of TV talk. BROADCASTING's Mike Freeman talked with the host of Twentieth's new first-run talk strip about her prospects, including the likely comparisons to Oprah and Berry's confidence in making her own mark.

Describe the format of your show.

It's a one-hour issue show. What sets it apart from other shows—the same thing that sets them all apart—is the personality. So I bring my personality and my life experience to the issues. We take something that you would think of one way and we kick in another perspective that brings in my personality and my ability to use humor to get issues across. And we're going to have fun with it.

From what I saw of the sales presentation tape of your show, you seem to enjoy working the audience. Do you think that working the lecture circuit is akin to hosting a television talk show?

I think the thing that makes me relaxed in the show and on tape and in person is that I do this 250 times a year. Every night—and sometimes more because I often have lectures in the afternoon—I'm in the audience, I'm interacting. I'm comfortable with people. That's what I do.

A segment of the presentation tape featured an interview with actress Lindsay Wagner. Does that mean your show will also be celebrity-driven?

Yes. We'd like to bring celebrities in to talk about the issues because you don't see Michael Jordan talking about women who wear too much makeup. What we want to do is get celebrities to talk about the issues the same way real people talk about them. And when we use experts, we want experts who experience what they're an expert about, not someone who just wrote a book. That's going to bring another kind of twist to it.

I'm a viewer with another dozen talk shows to pick from next season. How will you differentiate *The Bertice Berry Show* so I'll sample yours over the others?

Again, the difference is the personality. I bring some experience. I bring some humor, I bring a personality. No one asks that question about sitcoms. It's another show in this format with another person, with some other ideas and a great company to bring those things to fruition, that's what it is.

Since you're based in Chicago and will likely have some time periods that schedule against *The Oprah Winfrey Show*, are you worried about comparisons between you and Oprah? Could that place unreasonably high expectations for you to perform strongly in the early ratings?

People are going to make comparisons because we're in Chicago and because we're African-American women with thighs larger than Barbie's. I'm existing now because Oprah existed first. Oprah is wonderful at what she does. She's phenomenal. Compare me to Oprah, compare me to Phil Donahue. Hopefully I'll live up to what they've done.

How will your show differ from *Les Brown*?

He's a man. He's approaching the issues from the positive perspective—upbeat success stories. I'm doing an issue-oriented show.

A number of newspaper critics over the last few years have complained that the syndicated talk shows share topics, many of which are exploitive. Are there any new topics to be explored besides "Accountants Who Moonlight as Chippendale Dancers"?

Are there new topics? Certainly there are. My God, there are so many ideas and things that are floating around that are untapped. I think because we search for the sensational idea you can't see that there's a load of things that you were laughing and talking about this



morning. It's not lesbians, nuns and leather, but it's something that a lot of people can identify with. As the world is changing, and as people are changing, there are all kinds of new topics and combinations of treatments of these topics.

Why with Jenny Jones, Jerry Springer and Oprah also there was Chicago selected as the home base?

Chicago is Middle America. It's where we all meet. The first time I drove around the country and I was in Arkansas, I thought: "Oh, this is America." You don't get a sense of that in L.A. or New York. Chicago is literally the center of the country, and everybody's attitudes come from there—great audiences, great perceptions, great slice of America. Plus, I

live there. I could have gone somewhere else. I was given the choice and I said, "Could I do it in Chicago?" and Twentieth said: "Great, we love Chicago."

Is hosting a talk show the realization of a life-long dream?

Going back to my childhood in Wilmington, Del., I can remember cutting school and running over to my best friend's house to watch TV, and to see and talk and be host of shows in the mirror in the middle of the afternoon. I was so talkative in class that they'd rather have me cut and hand in my assignment than come to class anyway. I was at home practicing for this opportunity. Wilmington is a great place to grow up. It wasn't extreme, it was the middle.

So you had a relatively content childhood?

No, I didn't have a relatively happy, content childhood. You know somebody who did? No. I didn't. But you get rid of the baggage. As an adult you say, "That happened, I'm going to be happy from now on." I can choose. I can control what comes into my life now, for the most part. A year ago, I went through a divorce. And I'd go to the grocery store and cry and say, "We used to eat food together." It was my friend who said, "So what? You can eat alone and be happy." So, yeah, things happen, and I had a rough childhood. A very rough childhood. Very poor. We went sometimes without electricity for months at a time. So being able to be on TV, watch TV, is a pleasure for me. So those things have enabled me to appreciate everything I have, to strive for more, and also to value information and education. Information changes people. Are they going to change with a bunch of statistics? No, you've got to affect them emotionally at the same time. So entertainment is the way to go. I could have kept writing studies and journals forever—is anybody going to read them? Is anybody going to change and grow? No. This helped me. This brought me over. So that's why I'm encouraged to be here now.

I understand this is going to be your first time at the NATPE convention. Are you particularly excited about meeting the station executives that have bought your show?

When I told my Mom I was going to NATPE she thought it was the NAPPY convention, like nappy hair. A bunch of nappy-haired people sitting around. I am so excited. They tell me I'll get off the plane and there will be pictures of me. I'm going to meet all these people. I don't know what to expect, and that's probably best. I'm so excited, I'm going to explode. A combustible woman...on the next *Bertice Berry Show*. ■

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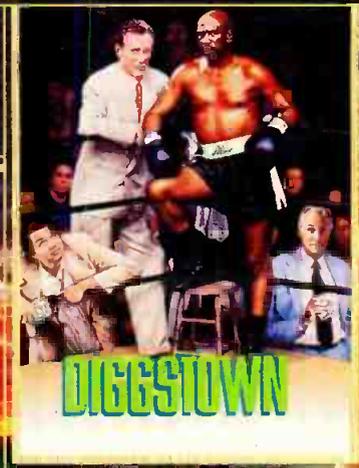
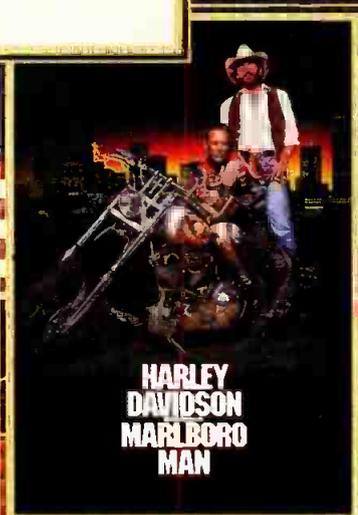
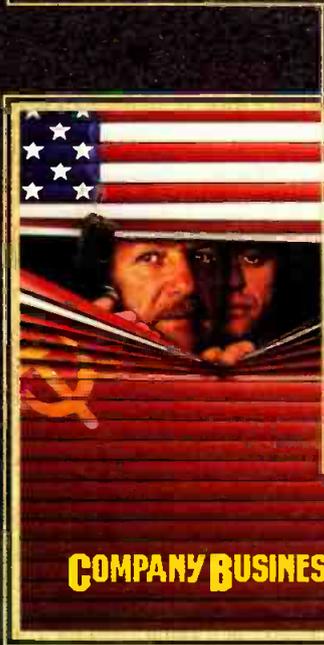
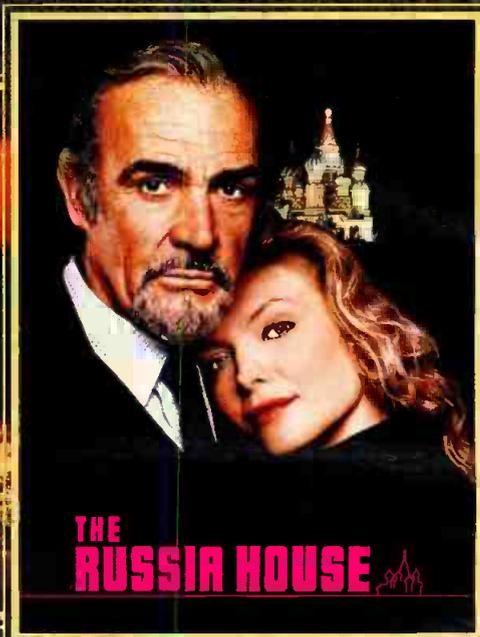
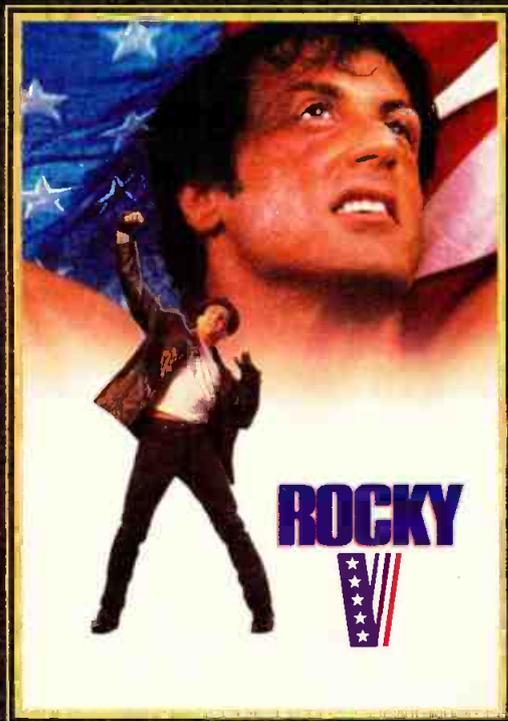
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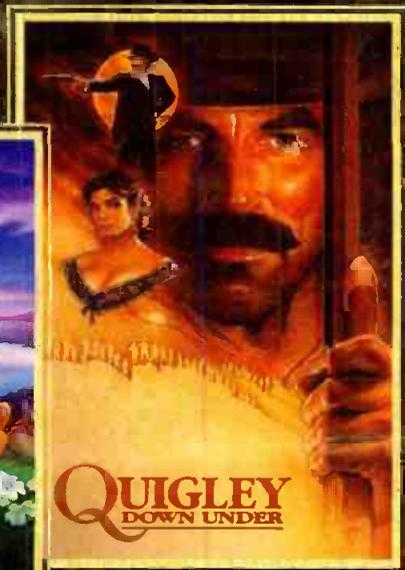
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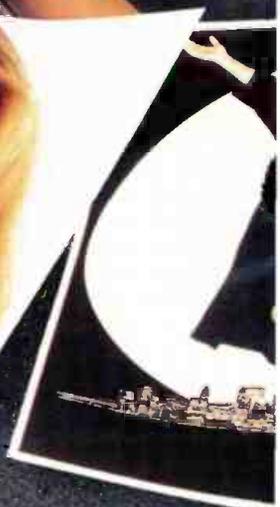
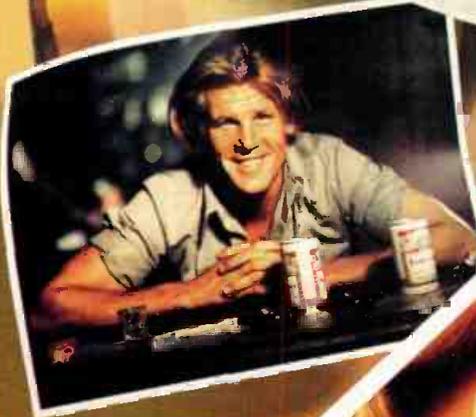
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by *Sally Jessy Raphael's* move to WNBC-TV next fall (as part of Multimedia Entertainment's recently signed group deal with the NBC O&O stations).

Despite that kind of momentum from the nation's top market, King World had a tougher time in the crowded Los Angeles market, but nonetheless obtained a rare clearance deal with an independent station, Disney-owned KCAL(TV), which will also be losing *Sally Jessy Raphael* to KNBC-TV next fall.

King World put together a cross-section of NBC, CBS and ABC affiliate clearances for *Les Brown*, with KYW-TV Philadelphia, WBZ-TV Boston, WJLA-TV Washington, D.C., and KHOU-TV Houston representing some of its top-10 market clearances.

Twentieth and Fox

For the case of *Bertice Berry*, the name of the game is station group momentum and, according to Meidel, Fox-owned stations WNYW-TV New York, WFLD(TV) Chicago and WTTG-TV Washington, D.C., "aggressively" stepped up for the show as the 5-6 p.m. foundation for a groupwide strategy to develop an early fringe information block leading into local news.

"It's a commitment on behalf of [Fox Inc. Chairman Rupert] Murdoch, who believes in *Bertice's* ability to attract an audience through the Fox television stations," said Meidel, "and the time periods that they want to develop. If you look at the progression of the Fox television station group, they're evolving into news and information.

(Perhaps, not surprisingly, interest in *Bertice Berry* was not limited to independent stations, with a solid core of traditional network affiliates KYW-TV Philadelphia, KPXTV San Francisco, WBZ-TV

Boston, KXAS-TV Dallas, WJBK-TV Detroit, WJW-TV Cleveland and KSTP(TV) Minneapolis among the top-20 stations coming aboard.)

Columbia and the independents

Columbia Pictures Television Distribution has sold *Ricki* to one of the largest independent station groups, Chris-Craft/United Television, whose WWOR-TV New York and KCOP(TV) Los Angeles provided a much-needed boost for the fledgling

talk vehicle.

Such top market affiliates as KYW-TV Philadelphia, KRON-TV San Francisco, WBZ-TV Boston, KXAS-TV Dallas and KDKA-TV Pittsburgh have also taken *Ricki*.

Columbia is generally targeting independent stations' 3-6 p.m. time periods, according to CPTD's senior vice president of first-run programming, Alan Perris, who estimates that over 60% of *Ricki's* clearances will be independents. "Many of the

indies are to going to slot *Ricki* at 5 p.m. after kids programming as transitional programming into their younger adult sitcoms," Perris said. "We're going with a topic-driven show and a host who will appeal to females 18-49, but we feel she will have a strong crossover appeal with younger male demos. I think that since *Ricki* will appeal to slightly younger demos than *Les Brown* and *Bertice Berry*, she will develop a separate audience

niche from those shows."

One other show likely to appeal strongly to viewers watching animation and sitcom programming on independents is Rysher Entertainment's *Wavelength*. Rysher President Keith Samples, categorizing the half-hour strip as a "hybrid" talk magazine, is targeting *Wavelength* to the "tween" viewers (12-34), commonly the core strength of independents' 4-6 p.m. early fringe daypart. ■

MOVIE PACKAGES STILL REELING THEM IN

Even with fewer slots available at stations, film packages remain plentiful and popular

By Rich Brown

While television stations might have less room for movies on their schedules than they once did, a wealth of new packages will be available at NATPE, including a Twentieth Television package offering two of the top three highest grossing movies of all time.

"Some of the glory days are behind us," says station rep John Von Soosten, vice president, director of programming, Katz Communications Inc., describing the market for syndicated movie packages. Fox stations, affiliates and even independents are finding less room for movies with the development of additional Fox programming and the emerging success of such new first-run syndicated hours as Paramount's *Deep Space Nine*.

But broadcast movie packages have withstood earlier challenges from pay per view and VCR's, and there will always be room for strong titles, says Ken Solomon, executive vice president and general sales manager, Twentieth Television. "Beyond *Deep Space Nine*, nothing has proven itself yet," he says.

As syndicators look to make deals in the changing environment, some observers say there could be more split packages, such as the arrangement Warner Bros. set up last year in which Lifetime Television and TV stations shared rights to its Volume 30 titles.

"Syndicators obviously look for the most amount of dollars they can generate: if they feel they can divide and conquer, they'll do so," says Von Soosten. Nevertheless,

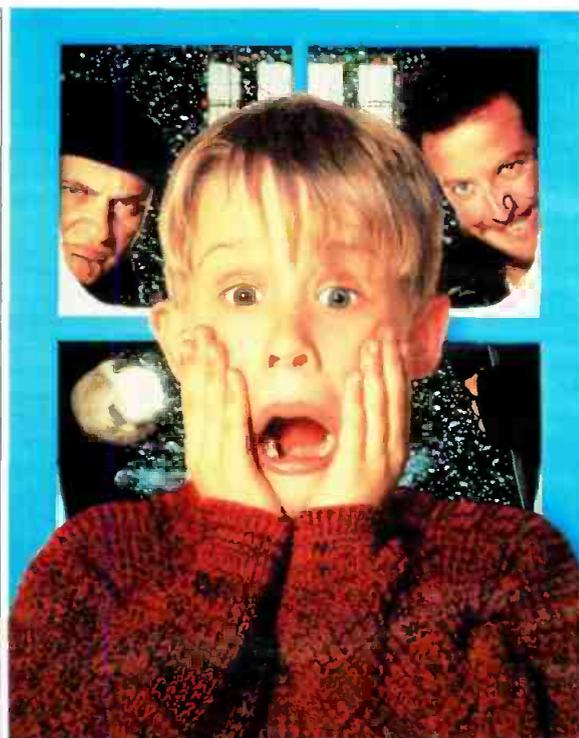
it appears that both stations and cable networks are somewhat less eager than syndicators to enter into such deals.

"We've looked at it from a lot of different angles, but we are still interested in buying the windows fully exclusive," says Neil Hoffman, vice president of programming, USA Network.

Among the major packages making their debut at NATPE this week is Worldvision 3, a collection of theatrical releases offered by **Worldvision Enterprises**. Titles include "Basic Instinct," "Terminator 2: Judgment Day," "Ramblin' Rose," "Universal Soldier," "L.A. Story" and the recently released "Chaplin." The feature film package is the first to be launched by Worldvision since the acquisition of the Carolco library by Spelling Entertainment Group.

Also making a splash at NATPE is **Twentieth Television's** Century 16 package, featuring two of the top three highest grossing movies of all time, "Home Alone" and "Star Wars." Other titles in the 26-film package include "Die Hard 2," "Edward Scissorhands," "War of the Roses," "Predator 2," "Class Action," "Downtown," "Dying Young" and "The Commitments."

Heading into NATPE, Twentieth's Century 16 package has been cleared in 67 markets, representing 68% of the U.S. Stations committing to the package include Tribune O&O's WPXI-TV New York, KTLA(TV) Los Angeles, WGN-TV Chicago, WPHL(TV) Philadelphia, KWGN-TV Denver and WGN(TV) New Orleans, as well as KGO-TV San



Alone or not, syndicators hope viewers stay home to watch their movies on television, such as Twentieth's 'Home Alone.'

Francisco, WDCA-TV Washington and KTVT(TV) Dallas. Stations are being offered the package on a straight barter basis for its premiere run and then multiple runs on a traditional cash back-end basis.

Other top studios with packages include **Warner Bros.**, with Volume 31, featuring several box office hits: Power Package 2, a collection of action theatricals, and Encore 2. **Paramount Television** has more than a dozen movie packages; **Columbia Pictures Television Distribution** and **MCA TV** each bring a full lineup of titles.

Among offerings from **Samuel Goldwyn Television** is its all-cash November

Gold 4 package of 13 titles including the original "Nightmare on Elm Street" and David Lynch's "Wild at Heart." The company also offers two other November Gold packages and a Samuel Goldwyn Theatre II package of movie classics.

New Line Cinema is coming to NATPE with its first syndicated movie package, New Line One, featuring a lineup of 18 titles including "Teenage Mutant Ninja Turtles," "Pump Up the Volume" and "A Nightmare on Elm Street 5: The Dream Child." The package is being offered on a cash-only basis and has already been cleared by five of the seven



Columbia's Ricki Lake

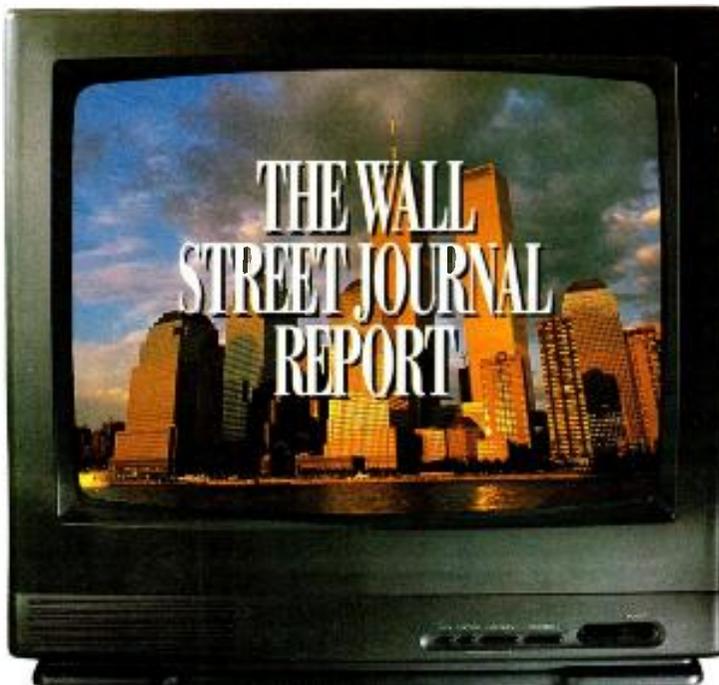
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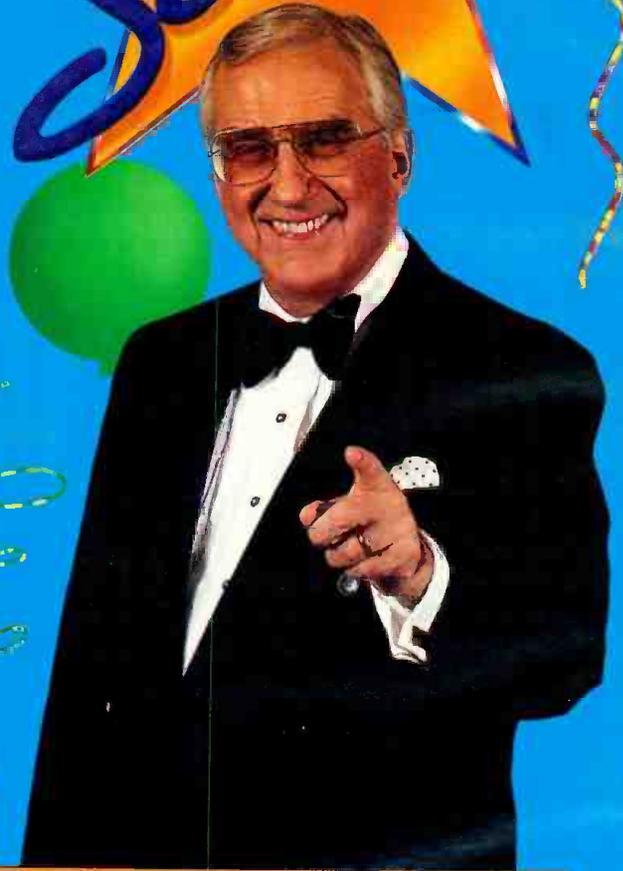
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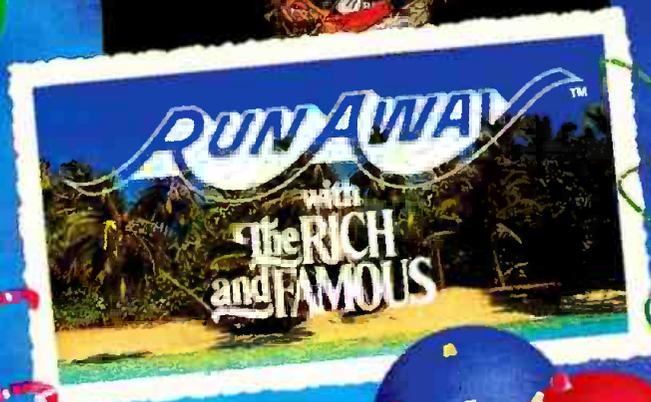
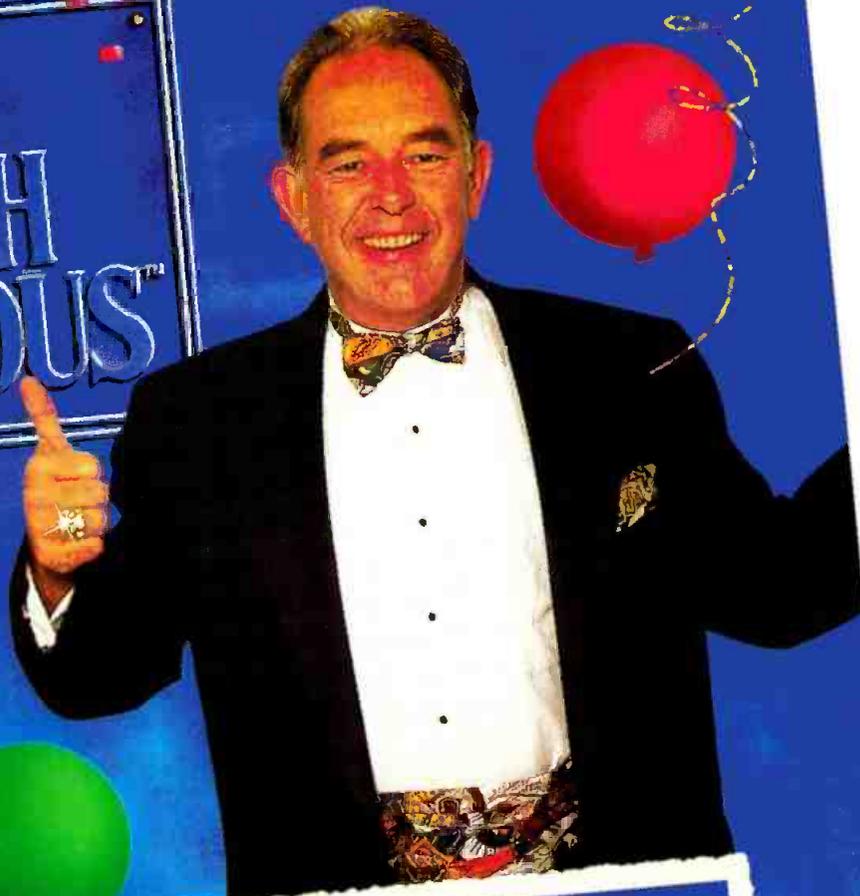
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In other offerings, **ACI's** premiere film package, *Film-Leader 1*, has already cleared 65% of the U.S., including both WABC-TV and WPIX-TV in New York, KCOP-TV Los Angeles and WPWR-TV Chicago. The package includes 18 off-network made-for-TV

movies with stars including Roseanne Arnold.

MGM Worldwide Television Group will be bringing *The Lion's Pride*, 19 theatrical titles including "Thelma & Louise," "Russia House" and "Rocky V." Packages offered by **Republic Pictures** include a collection of 16

newly colorized classics, *Color Movies 5*; another classics collection, *Republic Showcase One*, and an off-net movie package, *Republic Premiere Four*. **Century Group Ltd.** is offering a new lineup including *Lincoln*, the historical miniseries starring Sam Waterston and Mary

Tyler Moore, and several other titles. **ITC Distribution** offers *Action 11*, featuring 12 action titles; *Movie of the Month III*, a collection of 12 movies and a group of three miniseries, *Mini-Gold 1*. **Buena Vista** packages include *Disney Imagination II*, including classic titles "Old

Yeller," "Dumbo" and others. Titles being offered by **Orion TV International** include "Robocop 3" and *Car 54, Where Are You?*

Other companies with movie product at NATPE include **Viacom International**, **ABC Distribution Co.** and **Tribune Entertainment Co.** ■

WAR OF WORDS (AND DEMOS) OVER 'SIMPSONS'

Twentieth makes major push emphasizing adult attractiveness of off-net version of Fox hit to counter claims by competitors that animated series will attract more kids in 6-8 p.m. slot

By Mike Freeman

A highly unusual post-New Year's lull in the off-network syndication market has many in the TV station community wondering what kind of marketing surprise Twentieth Television has in store for the post-Fox O&O sales of *The Simpsons*. After selling the fall 1994-95 off-Fox series last month to the seven Fox-owned stations (which account for just over 20% U.S. coverage), the slow-down strategy was perceived to be a calculated move by Twentieth to further build hype for the syndicator's anticipated mass-market sales splash at this week's NATPE conference in San Francisco.

The deliberate, two-step marketing plan for *The Simpsons*, according to rep and station sources, stems from the recent wave of anti-*Simpson* research campaigns from competing syndicators. Since Twentieth technically has an exemption to work outside the prime time access rule, enabling *The Simpsons* to target 6-8 p.m. time periods on top-50 market network affiliates, competing syndicators are claiming the animated series skews to a younger audience and does not fit the classic definition of an adult-oriented situation comedy.

(In fact, one competing syndicator released a research report titled "The Short Life of Gimmicks in Syndication" that alleges *The Simpsons'* adult audience composition in prime time is 58% adults 18-plus, while the typical adult sitcom in prime access is in the higher 82% range. The report also contends that *The Simpsons* skews too young, with its 28% kids 2-11 composition in prime time much higher than the average 12% kids composition in prime access.)

Thus, Twentieth dispatched its marketing department for an all-out promotional blitz over the last month—since the Fox O&O group deal (BROADCASTING, Dec. 14, 1992)—to get out the message, "It shaped the way adults watch TV," in high-profile trade ads.

In a presentation to station reps and advertisers two weeks ago at New York's Museum of Television and Radio, Twentieth syndication executives, according to John Von Soosten, vice president and director of programming for Katz Communications, emphasized *The Simpsons'* network track record and how its "broad demographic appeal" will be borne out in syndication in prime access.

"There is no question that *The Simpsons* helped build Fox's Sunday and Thursday night prime time lineups, but it was quite evident during the presentation that Twentieth was trying to downplay the fact that *The Simpsons* is an animated series," Von Soosten said. "There is no doubt that stations are interested in it, but I still sense there is some hesitancy over how *The Simpsons* will play out in access. There just is no precedent of an animated series airing in prime access,

where stations can determine if it has the straight adult appeal of a live-action situation comedy."

Twentieth received a critical shot in the arm two weeks ago with the decision by the Academy of Television Arts & Sciences to finally include *The Simpsons* for consideration in the best situation comedy category for its Emmy awards, breaking ATAS's long-held position that the series could be considered only in animated series categories. However, Twentieth Television Syndication President Greg Meidel still has to convince stations to turn a deaf ear to competing syndicators who say that *The Simpsons* is going to sink in prime access and make comparisons to the off-network syndication of *The Flintstones* and *The Muppet Show*.

"I love the arguments when they bring up *The Muppets* or *The Flintstones*, primarily gimmick shows," Meidel retorted. "*The Muppets* was a variety show, it was never a situation comedy. *The Flintstones* was not a situation comedy. Number one, [*The Simpsons*] is written for adults, and if you look at the creators of the show and you talk about a producer like Jim Brooks, he's the brains behind some of the best situation comedies ever written—*Taxi*, *The Mary Tyler Moore Show*, etc."

The Simpsons "came out and made Sunday nights for Fox Broadcasting Co., then switched to Thursday nights, which was thought to be the craziest move in the history of the business. And what happened? It ended up dominating the night. *The Cosby Show* [then on NBC] went from the number-one show in television after six years, never losing its time period, to being tied for the

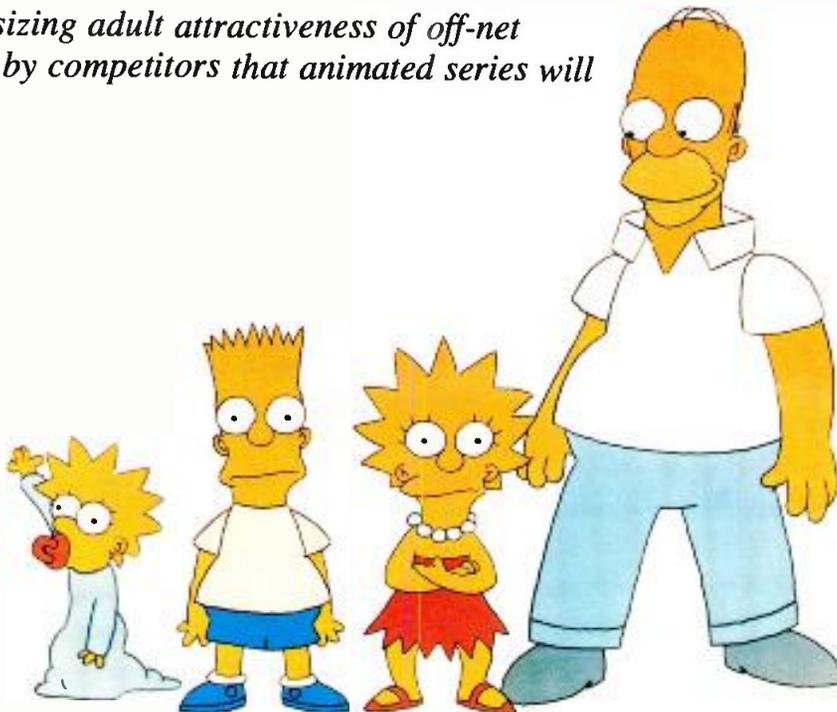
time period and then losing the race after the second year of *The Simpsons*."

Kenny Solomon, vice president of domestic sales for Twentieth, was also quick to claim that *The Simpsons* was the "number-two show" last season on network television with adults 18-34 and in the top five with men 25-54. "That's not only amazing for *The Simpsons* to be in the top-10—for any show on the Fox network—much less in the male demographics, which are the hardest to reach," Solomon claimed.

"What's more impressive here is not just the national story of *The Simpsons*, it's the local story," Meidel added. "I don't care what market you go into, but if you look at the majority of the UHF stations that have become the backbone of the Fox network, each station has become a dominant force in their marketplace."

However, in a preview of its rep presentation at NATPE this week, Blair Television cast a large shadow of doubt over the program's ability to attract adult male demos. John Rohr, vice president and director of programming at Blair, has penned the following bleak assessment for the presentation:

"Will adult men who have supported the program on Fox still be there when it runs in syndication? The price tag Fox is rumored to have placed on the show will require that stations plan for adult-driven time periods [prime access and late night], rather than early fringe. No one will argue the fact that *The Simpsons* is written for adults, but cartoons always make programmers nervous. Fox has a tough row to hoe in getting this sold." ■



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PACKAGING, INVENTIVENESS AMONG WEAPONS IN ARSENAL OF SMALL SYNDICATORS

By Steve McClellan

It's not easy being a small fish in today's estimated \$3.3 billion syndication pond. What with major studios throwing their weight around and King-sized distributors using all the leverage they can muster, it's a wonder that anyone without a hit of *Oprah*-sized proportions can last more than a rating book in the first-run syndication sweepstakes.

Of course, many don't. But many others do. By trying to come up with programs—from inserts to smaller movie packages—that the bigger players won't touch because they figure the upside on such projects is too small.

At the NATPE International convention this week in San Francisco, the exhibitor aisles will be filled with new product from small and medium-sized companies, designed essentially for time periods not in the glare of the spotlight, such as prime time access and early fringe, where the syndication behemoths lock horns.

While the studios and larger distributors appear obsessed this season with talk shows and magazines, New York-based **MG Perin**, which has a total of eight full-time employees and has been in business 15 years, is offering a new half-hour cooking and fitness strip hosted by two wild and crazy weight lifters, *The Clever Cleaver Brothers*.

No matter what else can be said about the show, one thing is for certain—there's nothing quite like it on the air today. Fitness shows have come and gone since Jack Lalanne hit the airwaves in the 1950's, and Graham Kerr and Julia Child can testify to the here-today-gone-tomorrow nature of cooking shows. But no one has combined the two concepts until now.

"There's nothing particularly new in the format" of the *Clever Cleavers*, admits Dick Perin, partner and executive vice president in the company that bears his name. But that's not the point, he said. "When you look around, everybody is doing talk shows for daytime and there's no counterprogramming. And these two guys have a sort of off-the-wall humor and have been guests on a lot of the shows out there, so we think maybe it's time for them to have their own show."

Time will tell. At this point, Perin says there's "a lot of interest" in the show, but he doesn't expect to know whether it will be a go until after the February sweeps. "I'd love to be able to tell you we're cleared in 40% of the country," said Perin, "but I can't. There are a lot of questions about current shows [returning or not]," he said, that will affect station decisions on *The Clever Cleaver Brothers*.

GGP, of Corte Madera, Calif., has carved a niche over the past 10 years as a producer/distributor of sports and entertainment specials, inserts and vignettes. This year, it too hopes to break into the weekly series arena with a game show that combines sports trivia with a home shopping element, called *Sports Snapshot*. The company is also producing a new series of health specials called *Lifewatch*.

"To survive as a small or medium-sized distributor, you have got to come up with ways to make yourself different because stations really don't need your product," said GGP partner and general manager Bob Horowitz. "Not in the way they need *Wheel of Fortune* or *Entertainment Tonight* to drive revenues."

According to Horowitz, GGP tries to find a



'The Clever Cleaver Brothers' (top) from MG Perin and *'Scratch'* from Muller Media, are two NATPE offerings.

sales hook for the product it offers. With *Sports Snapshot*, he says, in addition to the barter time in the show, stations will get a percentage of the sports memorabilia sold through the program in their markets. With *Lifewatch*, the company is offering both a series of health tip vignettes and a series of news inserts tying in to the four quarterly specials that stations can sell time with.

GGP, which started out doing a time-buy deal for a tennis tournament on superstation WTBS(TV) Atlanta, now employs 50 people. One of the things it has done to pair costs and ad revenues is to acquire its own post-production facility. "A third of our business is for outside clients," said Horowitz. "We produce 50 hours of programming a year, and we have to do it efficiently—that is, at a high quality for a cheap price. That's difficult to accomplish if you rely on an outside post-production vendor."

Rich Grove set up his own shop about two and a half years ago, after stints with Telepictures, Group W Productions, LBS, Television Programming Enterprises and Blair Entertainment. He started out distributing music specials, such as the *Global Jam* summer music series. Now, with five sales offices around the country, **Grove Television Enterprises** is focused on weekly and strip series development.

Awhile back, he received a major financing commitment from the Wall Street firm D.H. Blair

(no connection to rep firm John Blair) for between \$1.5 million and \$2.5 million. Depending on how the next several projects go, Grove, with Blair's support, may go public.

"Now we have to feed the animal we've created," said Grove. As animals in syndication go, it's still a relatively small one, with just 17 full-time staffers. "We have to find the type of shows and time periods to go after that for the most part are not in direct competition with the King Worlds, Foxs or Paramounts," said Grove. "We can't compete with their promotion and their leverage, even though I think our shows can be equally as good."

First-run is a gamble for every syndicator, said Grove, but particularly for the smaller companies. "You have to gamble, but we try to gamble in a safe fashion, with producers with a track record and on shows that are advertiser friendly."

Grove's latest gamble is the weekly reality show *Firefighters*, which debuts this week. Produced by veteran producer Al Korn, the show deploys camera crews to the scenes of raging infernos, frequently following the firefighters right into the blaze itself. If the show works, Grove expects it to go to strip, as early as the fall.

Grove has another new first-run show in the works, a late-night strip called *Heartline*, set to launch in April. With Bob Goen and Amena Fakir as hosts, the show is a call-in show where people talk about their love lives and dedicate music videos to that special someone. "We think there are opportunities behind *Letterman*, now that he's moving to CBS, and *Leno*, now that he doesn't have a lead-out," said Grove.

Bob Muller, president and founder of **Muller Media**, set up his own shop after running Technicolor's Gold Key Entertainment for many years. Muller said he went out on his own after failing to convince Technicolor to give him an equity stake in Gold Key, the company's syndication unit. "That was one of our biggest arguments," said Muller.

Looking back, Muller said he wasn't so sure he'd have left if he knew then what he knows today. "It probably happened because I was naive about what I was in for," he said. Using his house as collateral, Muller used lines of credit to put himself in business.

The company, which has four full-time employees, has found a niche in acquiring and packaging specials and small movie packages. "People in the business talk about 'A' product as distinguished from 'B' or 'C' product," said Muller. "I've never heard of getting thrown out of class for a B-plus."

In other words, the programming world is filled with lots of low-profile films and other product of reasonable quality that if packaged correctly can provide a fair return for stations and syndicators alike.

These days, however, Muller says it's a little trickier to do that, particularly with movie packages, now that the Fox network has taken away prime movie slots on about 135 stations and syndicators such as Paramount and Warner are offering more and more prime time series for non-Fox independents.

"Before you had the Fox network, you could make two sales in each of the major markets to independents that did very well with action/adventure titles," said Muller. "The key was to package it so it wasn't a big bite out of their purse, but

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something to be exploited as a profit center."

But in recent years Muller has had to alter the strategy. Instead of pure action packages targeted to independents, "we've had to come up with packages that are good for both independents and affiliates. It's kind of a fine balance," said Muller, that frequently involves finding lesser-known titles of big name, highly promotable stars.

Example: Before Patrick Swayze made a name for himself in "Dirty Dancing," he made a film called "Tiger Warsaw." The film is part of a new Muller movie package called Smoke Screens. Other stars in the package, in films they're not best known for, include Jeff Goldblum and Kathy Baker ("Mr. Frost"). Burt Reynolds and Robbie Benson ("Modern Love") and Patricia Neal and Shelley Winters ("A Remarkable Life.")

One of Muller's biggest risks in recent years was the decision to syndicate a teen-targeted weekly magazine from Belo Broadcasting's KXTV(TV) Sacramento, Calif., called *Scratch*. The show is going into its third season and now has several would-be competitors in Western International's *Guess?* and MG Perin's *Mental Soup*. In addition, Rysher Entertainment is trying to launch a teen magazine strip called *Wavelength*.

"It was a big risk," said Muller. "You spend hundreds of thousands of dollars just to get it on the air, and if it doesn't happen you lose a year of effort and investment. Fortunately, the outcome was good and the national spots sold out. If it hadn't worked, would we have been out business? No, but I would have had to go to the bank—and that puts you in a real corner."

Shelly Hirsch, a veteran advertising and kids TV syndication executive, formed his own company a year ago after stints with Sachs Family Entertainment and Bohbot Communications. His own company was called Youth Communications Group, and almost immediately Hirsch ran into the problem that besets many a would-be entrepreneur—lack of working capital (that is, no money).

Hirsch's solution was to join forces with Leisure Concepts Inc., a publicly traded merchandise licensee for such ongoing concerns as the World Wrestling Federation, Nintendo and Treasure Troops.

With Leisure, Hirsch has formed a wholly owned subsidiary called the **Summit Media Group**, which will serve as a media buying and planning consultant and a program syndicator. Hirsch's Youth Communications has been folded into Summit, which has 12 full-time staffers, and which he will co-direct with Tom Kenney, who moves over from Leisure.

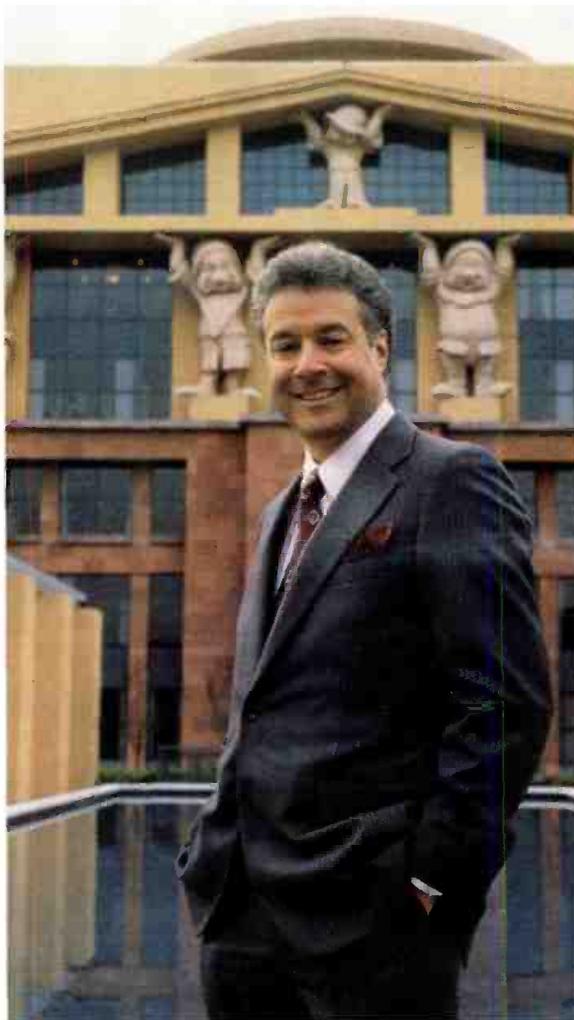
According to Hirsch, clients that the company advises on media plans won't necessarily tie into programs developed for syndication. But the opportunity is always there. "We want to create a vertically integrated licensing and entertainment vehicle," said Hirsch.

The first syndication project, to be unveiled at this week's NATPE, is a weekly sports fantasy hour called *Battle Trax*. It's an attempt to bring so-called monster trucks out of the arena.

Hirsch said the show would create human characters associated with each of the eight monster trucks featured in the program. They'll have names like "First Blood" and "Invader," and will snarl and provoke one another at various racing venues around the country. Not unexpectedly, the show is targeted to men and is being positioned as a companion to weekend sports.

Part of what Summit is trying to do is create sponsorship opportunities for in-house clients, said Hirsch. Conversely, he said, new advertising opportunities will open up for stations. "We won't commit advertising to the stations because then they tend to chase the dollars and forget there's a show. But clearly new revenue opportunities will be created for them to pursue." ■

RANDY REISS'S WONDERFUL WORLD OF SYNDICATION



Since expanding his purview in August 1990, Walt Disney Studios Executive Vice President Randy Reiss has served as a self-described "rotating point man" for the studio's domestic and overseas syndication arms, international production division and Los Angeles independent KCAL(TV). He and Disney Studios President Rich Frank regularly share information on each other's operating divisions, which also gives Reiss a unique perspective on Disney's expanding network production divisions. Reiss talked with BROADCASTING's Mike Freeman about the state of the business.

In a recent BROADCASTING story, we reported that Buena Vista Television's barter syndication sales division was approaching stations about buying back local barter time in The Disney Afternoon to make up for the alleged undercounting of children by Nielsen people-meters. Will this buy-back arrangement fundamentally change the way barter advertising deals are structured?

Yes and no. I think from Buena Vista's standpoint it was simply an attempt to help TV stations at the same time we were helping our own ad sales. It actually wasn't really helping us so much because we had to give our advertisers bonus spots because of the underdelivery that Nielsen reported, which is a whole separate issue. We thought instead of giving back money, it would be better to buy back spots from the TV stations and give them to the advertisers. So it will actually be a transfer for us to buy the spots back from the TV stations and give them to the national advertisers. The belief that stations, syndicators and advertisers are going to act more like partners is really the underlying reason for our doing this. This is just an indication of the unique fashion in which you have to deal with barter.

Is it difficult making a buy-back of local barter inventory if stations are doing quite well in selling

the local avails from The Disney Afternoon? Is Buena Vista offering to pay CPM's [cost per thousand] that are competitive with what stations get from advertisers on the national spot market?

Yes, in general; however, some markets are always tighter, and therefore have higher CPM's, than others. The reason for trying to buy back time during the first, second and third quarters rather than the fourth is that there is more inventory available as the sellout rate is lower, thereby causing lower CPM's. We knew it was a very, very long shot, because we needed almost all of the major markets to go along with it. We needed 80% of the country to be able to have a high-enough clearance level so that advertisers were interested. The chances of getting that much were not very high, and in fact, ultimately we had to withdraw the offer.

Is that something Buena Vista could structure in station contracts where there would be an option to buy back, say, a quarter of the inventory?

Yes, I think it could work either way. Stations could demand it too. A sought-after-enough show, probably last year's Cosby's "You Bet Your Life," which was the most recently sought-after show,

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Yes, I think it could work either way. Stations could demand it. A sought-after-enough show, probably Cosby's *You Bet Your Life* last year, which was the most recently sought-after show, could have put in some type of clause, as long as it wasn't too onerous. They could have done that. It's harder to do it with a show that is in less demand, obviously. On the other hand, a large group like Tribune or Fox or Chris-Craft, when they are buying a show that's being newly launched, that is less desirable, syndicators could also put in the clause that gives it a term that is very suitable to them. That's what leads me to say that I think the change is going to be the partnership. I don't think either side is going to get away with abusing the other side.

Let's talk about peplemeters for a moment: is there a large-enough undercounting of kids to be concerned about having to extend more make-goods on future national inventory? Is that the main reason behind the buy-back?

Yes, that's why we'll have to do that. It is very disappointing to us when you produce shows that are creatively as good as our shows are, and the ratings show that a lot of people are watching it—then you look at the viewers per set, the children's viewers per set, and you see that again they've gone down. It's one thing to have a low rating delivery and it's another thing to have lower view-

getting for the moment the particular time period—because that will vary per market—is yes for two reasons. I think, in the fragmentation of viewers right now, there are going to be stations that underdeliver in a particular time period and don't have the ability to do programs in the traditional way or that give a station—in this case, an affiliate producing the news—a high enough rating against the competition, and therefore they'll look for alternatives. The answer is yes, the children's market is growing and it's healthier than any other market out there right now. And when you look at a CBS affiliate like KDKA, which is dealing virtually with an untapped marketplace to them, if you just ask the station, "Would you rather compete more for news when you already have five hours a day of news, or would you rather go into an untapped marketplace like children's when you don't have any children's?" they would much rather go into a new area, especially one that's healthy.

Since the emergence of the Fox Children's Network this season with Warner Bros. Animation's *Batman* and *Tiny Toon Adventures*' helping to establish some strong early sampling, has the Disney Afternoon fared well in obtaining non-Fox affiliate clearances where it was displaced from early fringe time periods on Fox affiliates?

There are a lot of existing contracts, so we have

and this niche programming? And the way of doing it is localism.

Another area that has been a major focus of your attention has been international.

The international arena is a very exciting area for us. It's still one of the growth areas, not just in selling domestic U.S. programming there but in producing programming for the international marketplace. We have been very successful for the last several years, and we were one of the first to really address it on the level we've addressed it by opening up offices around the world. We have Disney executives in the different foreign countries that are from those countries. We are producing many Disney shows, and we are very fortunate in having a name like Disney that transcends any individual show and becomes our corporate brand identification embraced in countries throughout the world. We are continuing to expand on that even into the non-Disney branded arena. Since we have all these executives, and they have strong relationships in these countries already, the overseas networks come to us and ask us to do other types of programming for them. And we are doing that now. So we look at this area as a very exciting and very viable and profitable area for our company now and in the future.

By having production facilities in a number of Euro-

"I think we're seeing many smaller markets with smaller stations getting into local news. It's easy to see the reasoning when you look at what's happening in the cable arena, where they're talking about compression and digital broadcasting, having 500 channels. People are going to be seeking out different choices."

ers per set. I believe that current numbers are .6 or .7 to one, kids per household, and that just doesn't make sense when you look at an animated children's show to have less than .7 kids per household. It's just wrong. Even Nielsen has admitted there's potentially something wrong with that, and they keep studying and studying. They're adding a lot of what I call Band-Aids to the problem by hiring people to go into homes to educate kids on how to use the machines, but generally I think that's the flaw of the system. And it's not just Disney that thinks that—it's many of the major companies and networks: Warners and Fox and ABC and CBS, they're all very, very much concerned.

This is a drastic under-reporting of children's viewers that will cause a major, major ripple effect in the programming we produce. And it's coming at a time that the government is questioning whether producers, like Disney, are doing enough for children's programming. We're trying to do more, and Nielsen is zapping our strength by under-reporting it.

Just recently, Buena Vista Television was able to clear Disney Afternoon in its first top-20-market non-Fox affiliate KDKA-TV, the CBS affiliate in Pittsburgh. Do you think more major market affiliates are going to step up for animation to counterprogram syndicated talk?

KDKA actually picked it to pre-empt *CBS This Morning* and put it opposite the other two affiliates' morning network newscast. The answer, for-

not gone totally off Fox stations. What many of the Fox stations have done is accommodate both Fox and Disney. In markets where there was a non-Fox station, we were able to move to the non-Fox station. So there has been a very fair and appropriate dividing of the turf. I think Fox will have an advantage in that they are a network and we are a syndicator, so they will have a strength with their affiliates that we won't have. But I think our programming, and the strength of our programming over time, will ultimately win out and there'll be an even playing field.

Do you think localism is going to be the engine behind a lot of independent station growth?

I think it already has been to an extent, but it's going to be even more so in the future. People have been talking about localism for years. Some stations, in some markets, have been doing something about it, but I think there are some who are still at the tip of the iceberg. There's much more to come. I think we're seeing many smaller markets with smaller stations getting into local news. It's easy to see the reasoning when you look at what's happening in the cable arena, where they're talking about compression and digital broadcasting, having 500 channels. People are going to be seeking out different choices. Many of the channels stations and cable operators program will be very specialized. Many will be pay-per-view movies. As a local broadcaster, the challenge is how do you differentiate yourself from these movie chan-

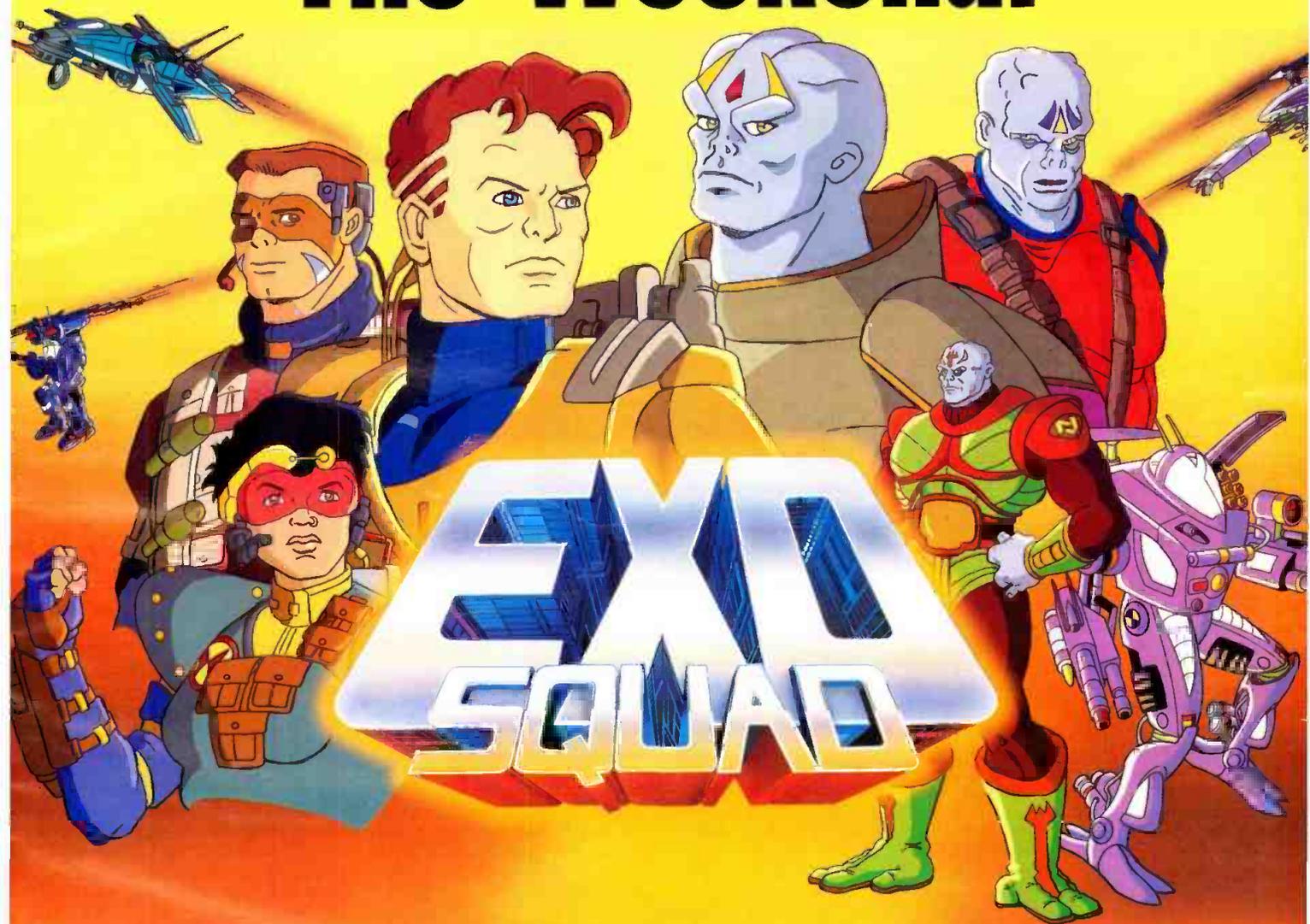
pean countries, does this effectively allow Disney to work within the EC (European Community) guidelines that require 50% of the programming U.S. suppliers sell in Europe to be produced in EC countries?

When you do something in a local country, there is no quota, you're local. It's only if we produced it here in the United States and it was then exported to a foreign country. We're a local producer, the same way KCAL is a local news producer. The Italian *Disney Club* is a locally produced Italian program. It's not a U.S. show. So there is no quota issue at all. It has removed a potential problem because many companies have problems with quotas, as we all do. When we try to sell our U.S. product, we have quota problems. We did not create it for that reason, but, in fact, you are correct—the quotas are not a problem.

Recently, Walt Disney Television and Matt Williams (the creator of hit ABC sitcom *Home Improvement*) concluded a long-term development deal with ABC in which the network will partially finance front-end production for a percentage of any back-end syndication rights. Could you shed some light on how Disney was able to turn this highly unusual deal?

I think all of that is an indication of the changing economies of network television. We still have a strong relationship with Matt Williams. He now has ABC and Disney partnered with him, and we've divided the risk differently than it was divided before, and I think that's very healthy for

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With the FCC facing an April deadline to rewrite the financial interest and syndication rules and the battles that are going on between the networks and studios, does it strike you that ABC and Disney are strange bedfellows in this Matt Williams deal?

It's nice to call fin-syn a battle. In effect, if the relationship between the studios and the networks dissolved totally, there would be no industry. They need each other. So it really isn't a battle. Both sides have their own concerns regarding the financial interest and syndication rules. We can disagree even though we are still partners with good relationships. This deal is within the bounds of what fin-syn allows ABC to do, so we both took advantage of it. The business is so complex. ABC itself is in cable [owner of ESPN and part-owner of Lifetime], in broadcasting and in production. We are in cable [the Disney Channel]. Everyone has to be able to work together regardless of their varied interests and deal with disagreements as they arise.

It almost sounds as though Disney wouldn't mind if the FCC rewrites the rules so the networks have a little bit more freedom.

Well, no. We, along with the other MPA [Motion Picture Association of America] companies are on record as to what we think we would like the government to do. However, the government will decide what's in the best interests of the public, and within that we will operate. I'm not saying I agree with some of the fin-syn changes; however, the reality is that's the business we're dealing with. So don't assume that because we're doing business that way we agree that's the way it should be done. I think there are very great dangers for the viewers because of some of the changes they're talking about with fin-syn. Forget the businesses; the government cares about the viewers, and I think the viewers could end up being hurt by the changes that are coming back.

What are some of the biggest dangers?

On the broadest overview, the problem—or challenge—becomes: "How does the government make sure that the viewers are getting the best programming possible, the most varied programming possible, versus getting programming that may be financially rewarding to an individual company?" Balancing those concerns is the challenge. When the networks were not allowed to own any of the programming, past their two runs on their own network, there was no question whether a show should stay on or off based on its popularity. Now you could question that a company may make an economic decision to continue producing a show or schedule a show in a particular time period that would be economically advantageous to them, but not to the viewer. This is one of our concerns.

Fox has really been able to play both sides of the fence on fin-syn. So you think the FCC has much choice but to put the other broadcast networks on a level playing field with Fox?

I don't know. I hope not. I think that just opens up many, many potential risks for the viewers. I think Fox has the potential of being the most abusive to their affiliates only because their affiliates—to a large extent—are very weak. Some of them are—small UHF's that in an economic recession are not that financially secure and therefore rely to a great degree on what their network mandates them to do. That leaves the potential for a lot of abuse. If you look at some of the stronger ABC, NBC and CBS affiliates, they have the ability to say no to the



network. I don't think Fox affiliates, in general, have the same ability. You see what's going on now with Chevy Chase where Fox is creating a new show, potentially a very good show—but a yet unproven show—and they are forcing, either implied or explicit, stations to take off a proven, successful show—in this case, *Arsenio*, or sometimes it's *Cheers*, *Taxi*, or whatever—and replace it with a network show. Now a lot of the Fox affiliates may want to do that, and there's nothing wrong with that. But some of them have expressed interest in not doing that, but they don't have that option. That leads to potential abuse. While Fox may or may not be doing it now, it has the potential, and that's what the government has to watch out for.

Twentieth Television kicked off the back-end syndication launch of *The Simpsons* with the seven Fox-owned stations turning in a successful "pre-emptive offer" for the sitcom. While Fox and Twentieth were within their legal rights to close such a deal, is this one of the abuses fin-syn is intended to address?

Yes, if they were a network. However, I think Twentieth ended up actually having less interest in *The Simpsons* in the marketplace than they would have liked and—quite the opposite—I think their station group saved them. It became a reverse of what you're saying. In the industry, there's always a concern of other stations looking curiously at a company that sells its product to its own stations. They look at it as: "Did they have trouble selling the show to someone else, and therefore need their own stations?" While that's not always the case, there is the question. Usually, what syndicators do is announce the sale of a show to their stations as well as other stations at the same time. So it sort of answers the question that many stations across the country would have of: "Gee was this a tarnished sale, tarnished programming, or was it really highly sought after?" When you announce 20 other sales along with your own owned-and-operated stations, it gives it the feeling of being a very desirable show. They didn't do that, I don't know why they didn't do that, but I think that could've been a mistake—and there are many people out there asking whether there is a lack of enthusiasm for the show at the price and the time periods [prime access] they're looking for. I think there is some truth to that.

Since *The Simpsons* is an "off-Fox" sitcom, it is exempt from the prime time access rules (PTAR). The Disney Company has been one of the outspoken lobbyists in Washington for repeal of PTAR. Do you feel that was another case of Fox having an unfair advantage?

Yes. I think they should have been declared a network, but they weren't and therefore are well within their rights. Since I believe they should have been a network, they should not have the ability to do what they are doing. However, as our company has stated, we think PTAR should be changed, not abolished, to allow all off-network sitcoms to air in the top-50 markets on affiliates in access. By changing the rules, you're not going to abolish first-run institutions like *Entertainment Tonight* or *Wheel of Fortune*. When you look at the difference in access between the top-50 markets and the next 50 markets, it's not that significant a difference. So it's already not happening. Plus a much bigger threat is the glut of off-network sitcoms driving down pricing so much that it's becoming a non-viable arena. We saw what happened a couple of years ago with hour programming.

There will be a glut of sitcoms hitting the market, maybe a dozen of those coming from Disney and Twentieth Television combined. Do you think the continuing flow of off-network product has had a detrimental impact on syndication to the extent that more of these new sitcoms will be looking at cable?

Yes, however there is even a bigger danger. There's only so much that you can deficit a program anymore, and therefore we are passing on doing certain half-hour shows. We're choosing not to do certain shows because they're too expensive. That is very dangerous for the networks and, I believe, ultimately for the end-user, which is the local station. And that's what's being threatened.

Speaking of Matt Williams earlier, *Home Improvement* is a show some people had speculated might be entering the market by fall 1995, or at least going into the sales market now for trigger in 1995-96; did Buena Vista decide to hold back on launching sales this season until it has seen what happens with *The Simpsons* and the PTAR rules?

There's no one reason. We have many shows that we are selling now. Every show has its own marketing plan. *Home Improvement*—we just didn't feel that it was, for a lot of different reasons, the right time to sell it. However, we will be bringing it to marketplace sooner versus later.

With digital compression, DBS, and interactive programming vying to be the leading emerging technologies, is there a particular delivery system that The Walt Disney Company will be actively involved in by the turn of the century? [Following this interview, The Disney Channel and Paramount Pictures completed an agreement to provide programming to DirecTV, a 150-channel digital DBS service planned for launch in 1994, as reported in BROADCASTING'S Jan.11 Issue].

Hopefully all of them. I don't mean that glibly. I think we are foremost a software company, and the more need there is for software, the better companies like ours will be. That does not mean that we won't address the hardware and technology side of our industry as we did with The Disney Channel and KCAL, etc., but primarily we are in the software business—a creatively driven company. ■

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NEW FACES, FAMILIAR ONES VIE FOR KIDS AUDIENCE

'Pink Panther,' 'Speed Racer,' among animated offerings for NATPE

By Steve Coe

Even with many observers talking about saturation in the kids syndication business, no other genre is showing more optimism for the future than children's programming. Although the weekends and weekdays are already jammed with animation and live-action for kids from the networks, cable channels, syndicated blocks like Disney's and other assorted syndicators, at least eight new projects will be brought to NATPE.

The new shows include two characters that are familiar in the animation ranks. Claster has teamed with MGM to bring back *The Pink Panther*. The show has been cleared in more than 56% of the country, and Claster announced two weeks ago the strip has been sold to the six Chris-Craft stations: WWOR-TV New York, KCOP-TV Los Angeles, KBHK-TV San Francisco, KMSF-TV Minneapolis, KUTP-TV Phoenix and KPTV-TV Portland, Ore. Stations clearing the show will air it between 7 a.m. and 9 a.m.

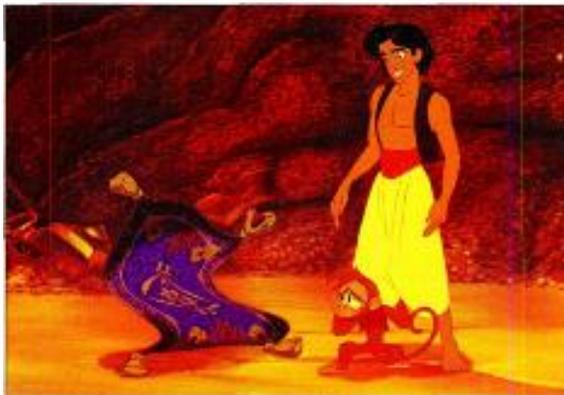
Set to debut the show in the fall, Claster is selling *The Pink Panther* on a barter basis with stations withholding four minutes and Claster selling two minutes of time for the fourth quarter. In the second quarter the split will be three-and-a-half/two-and-a-half, and in the first and third quarters, three/three.

The second familiar name returning to the kids marketplace is Group W's *New Adventures of Speed Racer*. The weekly action series is set to debut Sept. 13 and has thus far cleared more than 40% of the country, including the top three markets. The show is being sold for barter (three-and-a-half-minute local/three national split).

MTM's *Xuxa* has the advantage of being a live-action show among the wealth of animation projects. Gary Berberet, MTM's vice president, creative services, says the show's unique look and appeal provide stations with an alternative. "Because *Xuxa* is so different, we're not running into the same competition [that other syndicators with children's programming are]." Starring Xuxa, one of Brazil's most popular television personalities, the show is heavy on music and dancing. MTM has cleared the project in more than 50% of the country on 51 stations including 13 of the top 20 stations. Most of the show's clearances are for between 7 and 9 a.m. The barter split on the all-barter offering will be four/two for the fourth quarter, with the split going to three-and-a-half/two-and-a-half for quarters one, two and three.

Disney, which dominates the weekday afternoon daypart [along with the Fox Children's Network] with their Disney Afternoon block adds another piece to the lineup when *Bonkers* debuts this fall. The show will replace *Chip 'n' Dale* in the four-show block and will debut in more than 90% of the country, as does the entire Disney Afternoon. Future additions to the Afternoon block include *Aladdin*, which debuts in fall 1994, and *Duck Daze*, which premieres in fall 1995.

Following the Disney example, MCA TV is launching its own syndicated children's block with *Exosquad* the first element. The weekly half-hour, produced by Universal Cartoon Studios, is set to debut in the fall. MCA expects to expand the series to a strip for the 1994-95 season and is developing an animated version of theatrical "Beethoven" as the potential next element of the



Disney is preparing 'Aladdin' for 1994

Universal Family Network. The company expects the first clearances for *Exosquad* to come either just before or during NATPE.

Genesis Entertainment's *Biker Mice*, set to debut in the fall, projects clearances in all top 10 markets by NATPE, including Paramount-owned stations.

The other live-action offering in the mix of kids programming is Saban Entertainment's *The Hallo Spencer Show*, which has already cleared three of the top five markets. The company is distributing the 52 half-hours on a strip basis. Saban's other fall debut is the *Mad Scientist Toon Club*, 52 hour-long episodes. The weekly, which recently was brought into the market, has cleared New York (WABC-TV), Philadelphia (WGWS-TV), Boston (WLVJ(TV)), Dallas (WTXA-TV) and Miami (WDZL-TV).

Marketed as an FCC-friendly kids program is Zodiac's *Twinkle*, which debuts in the fall in weekend time slots. The show, which has just entered the market, has cleared 80 markets and over 50% of the country. In about half of those markets, Zodiac is pairing the show with either



Pink Panther returns for 1993.

Widget or *Mr. Bogus*.

Turner Program Services has two new animated series, *Two Stupid Dogs* and *Swat Kats*, for its two-hour Fantastic World of Hanna-Barbera weekend block for 1993-94.

Sonic the Hedgehog (produced by DIC Enterprises, one of the leading suppliers of network animated programming) is the fall offering from Bohbot Communications. The show has cleared the top-30 markets, and the company expects total clearances to top 145 markets by the end of the convention. Set to debut on Sept. 6, half of the show's clearances are 7-8:30 a.m. and the other half are for 3-6 p.m. ■

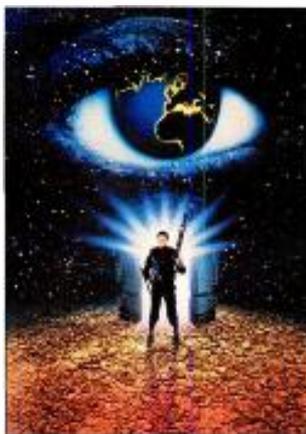
NEW SHOWS, COMPANIONS EXPAND HOUR INVENTORY

Syndicators have variety of action-adventure shows in works

By Steve Coe

As syndicators continue to look for dayparts to exploit on affiliate and independent stations, there is no genre being pushed more aggressively, and getting cleared, than the hour action series. Almost completely absent from the network schedules for the past several years, syndication companies are feeding the appetite by bringing a variety of new projects to the marketplace to go along with existing action hours that have already found an audience.

In the action-hour arena the major battle being fought in 1993 will be between Paramount, with



Warner's 'Time Trax'

its *Star Trek: The Next Generation* spin-off *Deep Space Nine* and *The Untouchables*, and Warner Bros.' Prime Time Entertainment Network, which includes *Kung Fu: The Legend Continues* and *Time Trax*. *Deep Space* is seen in roughly 196 markets representing 97.9%. *Untouchables* is cleared in 170 markets representing 94% of the country. Both debuted earlier this month. The Warner Bros. product has been cleared in 142 markets (92%). Both those shows debut in their regular one-hour formats Feb. 3.

One of the differences between the two studios' offerings are the production dollars each is

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spending. The Paramount hours are being produced at a cost of about \$1.4 million an episode while Warner Bros. is bringing in its series for between \$800,000 and \$850,000 an episode. Dick Robertson, president, Warner Bros. Domestic Television Distribution, says the cost difference for the shows won't translate to a lack of quality for the Warner series.

"I don't know what Paramount is spending on their programs and that [\$1.4 million an episode] may very well be true," said Robertson. "The only difference is they're producing it at full union rates on the Paramount lot over there. What else can I say. I'm sure they're going to be fine programs. But you don't have to spend that much money to make quality television. It doesn't mean their shows are not going to be quality television and it doesn't mean our shows are not quality television either. We've figured out a way to do them for not as much money. The shows speak for themselves. Everybody's seen them and they're pretty hot-looking shows," he said.

In addition to *Kung Fu* and *Time Trax*, Warner has *Babylon 5*, a two-hour science-fiction movie for the Consortium that will be used as a back-door pilot for future series projects. Warner Bros. is hoping the first two Consortium series will be successful so that stations clearing them will then clear a second night of programming as well. "I think they [station executives] all agree a second night is very possible and probable and is highly wished for. But nobody is going to commit yet to a second night until we see how the first night does. We have a whole development department headed by Greg Maday that is constantly developing product for a possible replacement for one of these two shows if one of them doesn't work, or for a second night. We hope to keep this thing on the air and maybe expand to a second night next year," said Robertson.

The new Paramount and Warner Bros. product will be fighting for ratings with new action hour competitors this year. All American, which resurrected the NBC-canceled *Baywatch* and gave it a successful first-run outing the past two seasons, is offering *Acapulco H.E.A.T.* this year.

The project, which stars

MAN OF THE HOURS

Independent producer Stephen J. Cannell has established himself as arguably the most prolific creator of action-adventure hours, a genre whose star appears on the rise, at least in first-run syndication. He talks with BROADCASTING's Mike Freeman about the new economics of program production.

With all the channels that new technologies promise, there are more and more outlets for your product. Does that make things easier for you?

Well, obviously, as you get more distribution outlets, you're in a much better position if you manufacture software. The question then becomes: What do you get paid when you sell it to those outlets? This has been a very interesting time in the studio business because the old formulas don't seem to work the way they used to. We used to be a deficit-oriented business and people put a lot of money into producing their shows, and then the idea would be that if you got a home run—a *Magnum*, an *A Team*, a *Hunter* or a *Cheers*—you were going to collect for all the losses you had on the programs that never got into syndication. Well, that isn't so much the case anymore. You have to figure out how to make these shows more carefully. And it doesn't mean that deficit financing is gone, but you certainly have to be very careful about how you go about it.

You were a pioneer in figuring out how to control costs.

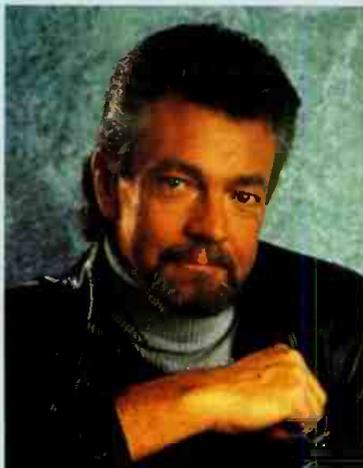
I tried to figure out how to control my costs early. But then, I'm a much more thinly capitalized company than anybody else. I'm one of the few, small, privately owned studios in this business. And if you're not owned by a major conglomerate and you don't have a publicly traded company with hundreds of millions of dollars standing behind you, you start to look at your cash reports very carefully. We've been in business since 1981, so the company is very healthy—and we've been very good about trying to figure out what our problems were and to solve them with our brains and not our pocketbook. A lot of times, when things were fat, we had a tendency to throw money at our problems and say, "Well, that's okay, we're going to make a lot of money on the *A Team* or whatever, so we'll just build sets over the weekend." And now what we're trying to do is figure out how to do our shows so that we aren't spending money in useless ways to catch up or to get our shows ready to shoot on time. That means you have to have your scripts earlier and be more flexible in terms of the way you're going to produce the scripts.

How much more cost cutting can you do?

Well, I think it's going to be pretty hard to go much beyond where we are unless there are real changes in the technology or changes in the way the contracts are written, changes in the union agreements. You get to a certain point, and that's the floor. What I think we've tried to do is not to spend money foolishly: choose places to shoot the pictures that are going to (a) benefit the film and (b) also be economic. And then, of course, one of the things that has been happening of late because of all the trouble in this business is that the above-the-line costs have been coming down. Our above-the-line costs in this industry have been horrendous. As the profit margins begin to shrink, those dollars aren't there anymore, and so everybody has to be more realistic.

Do you think that the market is driving the demand for the shows that end up on the air, or is it still primarily the creative idea that launches a successful show?

As a writer, I believe it's the creative idea. I've never tried to come up with something that was market-driven. My biggest hits out of the some 30-odd shows I've created have always been when I was taking big



chances creatively. And then, if you do those well and you happen to get lucky and those things that were entertaining in your head as a writer turn out to be entertaining to great numbers of people, and if you put the right actors and the right production elements in, then you can get a hit. But I think if you look at it the other way and ask: "What do fifty million people want to watch?" you'd be dead. And so all I can do is say: "What would I go home and watch?" And sometimes I get *The Rockford Files*, and sometimes I get shows that don't do any business at all.

How does your new game show, *Caesars Challenge*, fit into your plans?

Well, we've been interested in doing a strip and had been looking for the right show. I think it's a lot of fun. It's certainly a new place for our company to go, and I'm very excited about the show. I think Ahmad Rashad is a terrific host, and I'm really looking forward to doing it.

Are there any other genres that you think you'd like to work in if you got the right idea?

We did *Personals*, which was a late-night dating show on CBS. And I would certainly love to get into other forms of programming. But it's like anything else: If somebody brings you an idea, just to say, well, I'd like to do a talk show—I wouldn't start off by doing that. But if someone said: "Gee, here's a really interesting piece of talent, somebody that I think has something to say," then I could start to get excited. But it isn't just about putting product on. You have to like what you're doing; you really have to care about what you're doing.

It's beginning to look like the financial interest and syndication rules are going to go away, maybe in the very near future if the courts continue their present pattern. How is that going to affect your work in Cannell Productions?

Well, it's obviously going to affect it. I think those rules were very helpful to the production community, and I'm very saddened that a bunch of judges in Chicago can overturn something that was debated and talked over for years. You know, it always amazes me how people who don't operate in this business feel that they can adjudicate it. But you can't be upset and bitter about it. You just have to take whatever the new ground rules end up being, look at them, and say: "Okay, now how do I deal with this? How do I take these elements and still fashion a business of them?" But certainly I think that anybody who's been in the television business realizes that the networks are the main forces in television and will continue to be for some time in the future. And you can't really say, "Well they can't compete with cable." They certainly can compete with cable and they still are responsible for the majority of the viewers that are watching television. And of course, you know, the universe is increasing. They can say: "Well, the shares are going down, but the universe is going up."

Does it create any opportunities that you can see?

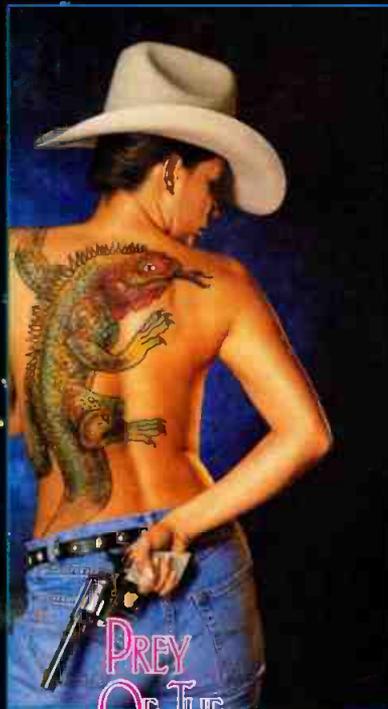
Well, I suppose every situation has an up side and a

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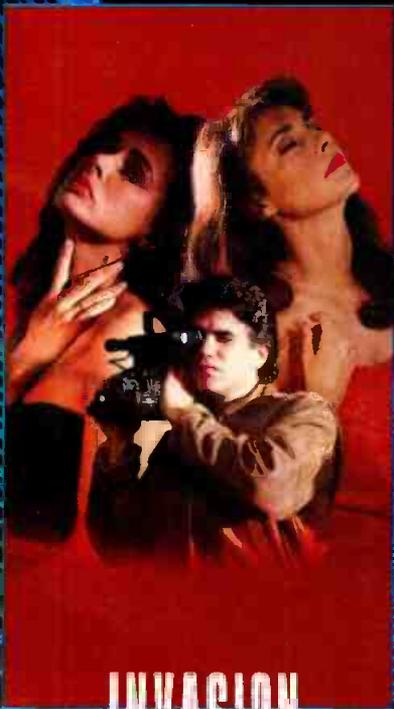
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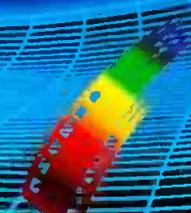
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**9:15-10:00 AM THE KEYNOTE HOUR:
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John C. Malone
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10:15-11:00 AM THE GREAT DEBATES REVISITED
MODERATOR
Donald V. West
Broadcasting
DEBATERS
Ave Butensky
Television Bureau of Advertising
vs.
Robert H. Alter
Cabletelevision Advertising Bureau

**11:00-NOON THE ADVERTISING AGENCY
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Jerome H. Dominus
J. Walter Thompson USA
Betsy Frank
Saatchi & Saatchi Advertising
Marvin Goldsmith
ABC Television Network
James L. Greenwald
Katz Communications, Inc.
Stephen Grubbs
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Philip Guarascio
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Network Heads

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Robert Jacquemin
Buena Vista Television
Dick Robertson
*Warner Brothers Domestic Television
Distribution*
John Ryan
Worldvision Enterprises
Lucie Salhany
Fox Broadcasting
Barry Thurston
Columbia Pictures Television

**3:15-4:15 PM CABLE: A KEY PLAYER IN THE
MAJOR LEAGUES**
MODERATOR
Rich Brown
Broadcasting Magazine
PANEL
Douglas W. McCormick
Lifetime Television
Winston H. Cox
Showtime Networks, Inc.
Tom Freston
MTV Networks
John S. Hendricks
Discovery Networks
David Kenin
USA Network

4:15-5:15 PM THE SUMMARY AND THE VERDICT
The Honorable Ervin S. Duggan
Federal Communications Commission

**Speakers, panelists and times are subject to change.*

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Catherine Oxenberg, is expected to be cleared in at least 70% of the country by the time NATPE opens, according to George Back, chairman, All American Television Distribution. "This is selling faster than the first year of *Baywatch*,"

he said. "In most cases the majority of the stations clearing *H.E.A.T.* are *Baywatch* stations. Many others are using it in conjunction with other hours like those from Paramount or Warner Bros."

All American may be entering the market again later

this year with a *Baywatch* spin-off, according to Back. He said if all goes well with *Acapulco H.E.A.T.*, the company will begin looking at a spin-off from *Baywatch*.

Claster, currently signing renewals for *Catwalk*, is setting its sights on developing

a second hour-long series, which John Claster, president, Claster Television, expects will be announced either just before or during NATPE. Claster said it will not be a companion to *Catwalk*. "We're not going to do a companion show, but

we will produce another." Claster was unwilling to discuss specifics of the new project, but said "it will probably have some reality elements involved" and that its per-episode budget will be in the range of *Catwalk*'s \$800,000-\$850,000. ■

PTAR PROCEEDING DOUBTFUL IN NEAR FUTURE

Majority of remaining FCC commissioners not eager to change rule

By Harry A. Jessell

With "change" the watchword in Washington these days, predicting the future of FCC policy is dubious business. But this much can be said with some assurance: Disney and others trying to convince the FCC to knock out the off-network prohibition of the prime time access rules will likely have a much harder time of it.

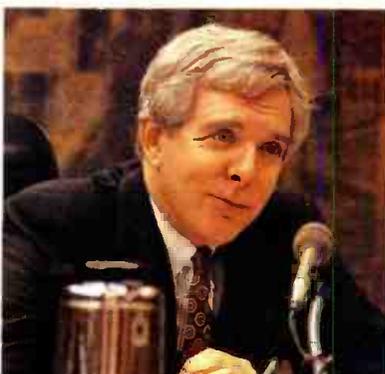
FCC Chairman Alfred Sikes, who favored relaxation of the rule, is gone (he resigned last Tuesday) and Commissioner Sherric Marshall, the only other commissioner now inclined toward relaxation, is going (she serves until Clinton appoints a successor or until she finds a new job).

And just as important, the three other commissioners who are sticking around—Andrew Barrett, Ervin Duggan and James Quello—have shown an unwillingness to tamper with the rule. Over the past several months, each has been involved in blocking the FCC from starting a rulemaking to consider PTAR reform.

"None [of the three] has said categorically they would vote against PTAR reform, but I think they are all sympathetic to our arguments," says Jim Hedlund, president of the Association of Independent Television Stations, which has been involved in the thus-far-successful efforts to scuttle the PTAR proceeding.

"It's not going to come up in the foreseeable future," says Quello, who is everybody's pick to be the interim chairman until Clinton appoints a permanent one. With the continuing erosion of the networks' market position, he added, the FCC may eventually have to reconsider the rule. "But we don't want to get out ahead of ourselves now."

The real key to PTAR's future will be the new chair-



FCC commissioners (l-r) Barrett, Duggan and Quello compose an FCC majority less than eager to address PTAR.

man. "If the new chairman comes in and has a bug in his ear about PTAR for one reason or another, it's going to come up," says one lobbyist who would prefer that it not.

But most believe whoever takes over the FCC reins will not be eager to engage PTAR, recognizing the controversy could carry over and disrupt the rest of his or her agenda. The issue not only divides the broadcasting industry, but the programing and syndication businesses as well.

Adopted along with the even more controversial financial interest and syndication rules 22 years ago, PTAR limits the number of prime time hours network affiliates in the top 50 markets may devote to network and off-network programing.

The effect has been to create a 7:30 p.m. access period at most stations and a paucity of syndicated programing to fill it. Restricted from airing off-network shows during access, top 50 affiliates have opted for first-run syndication.

With a heavy inventory of reruns, Disney, with the help of FCC lobbyist Richard Wiley, last year took the lead in trying to persuade the FCC to eliminate the off-network prohibition—in other words, to allow top 50 affiliates to buy reruns.

Disney and other off-net syndicators need to expand their market, says Randy

Reiss, executive vice president, Walt Disney Studios. "There's been a glut of off-network sitcoms to the point that prices have been driven down. It's becoming a non-viable arena."

NBC, CBS and many affiliates have joined the chorus calling for relief. Hubbard Broadcasting, a St. Paul, Minn.-based broadcast group, formally petitioned the FCC for action a year ago: "The practical effect of the off-network program ban is that 164 of the nation's 1,486 operating television stations cannot broadcast certain programing...solely because it formerly appeared on a national network."

Opposing the reforms have been first-run syndicators, who fear the competition from rerun sellers in the most lucrative markets and independent stations in top 50 market who would for the first time have to bid against affiliates for reruns.

Duggan has long been opposed to any significant loosening of PTAR, believing it has spawned a wealth of new programing and ideas. "I do not have any great enthusiasm for pulling PTAR up by the roots and doing any more than the most minor change," he said at an industry seminar last fall (BROADCASTING, Oct. 26, 1992).

The issue puts Quello in a spot he loathes: between network broadcasters and independent broadcasters. So far,

he has helped the latter, working to postpone consideration of the rule. But none would be surprised if he eventually voted for repeal or relaxation. Quello favored repeal of the fin-syn rules, which have the same legal and philosophical foundation as PTAR.

Perhaps because of his close ties to his hometown Tribune Co., a first-run syndicator and defender of the rule, Barrett has also dragged his feet on PTAR reform. Barrett voted along with Duggan and Marshall for new fin-syn rules, betraying a distrust of the networks that could carry over into consideration of PTAR.

Barrett says he would prefer to forgo PTAR as long as fin-syn is in play. A Chicago appeals court struck down the rules in November, but gave the agency until April to rewrite or come up with new justification for them.

He professes to have no feeling about the substance of PTAR and will not until he has a proposal before him. "They've had an order [launching a PTAR rulemaking] floating around here ready since August," he says. "I have never seen it so I have nothing to react to. I don't have any feelings one way or another about it."

A year ago it seemed certain the FCC would at least kick off the rulemaking to re-examine PTAR. But each time Sikes tried to place it on

the agenda, Barrett, Quello and Duggan would knock it off.

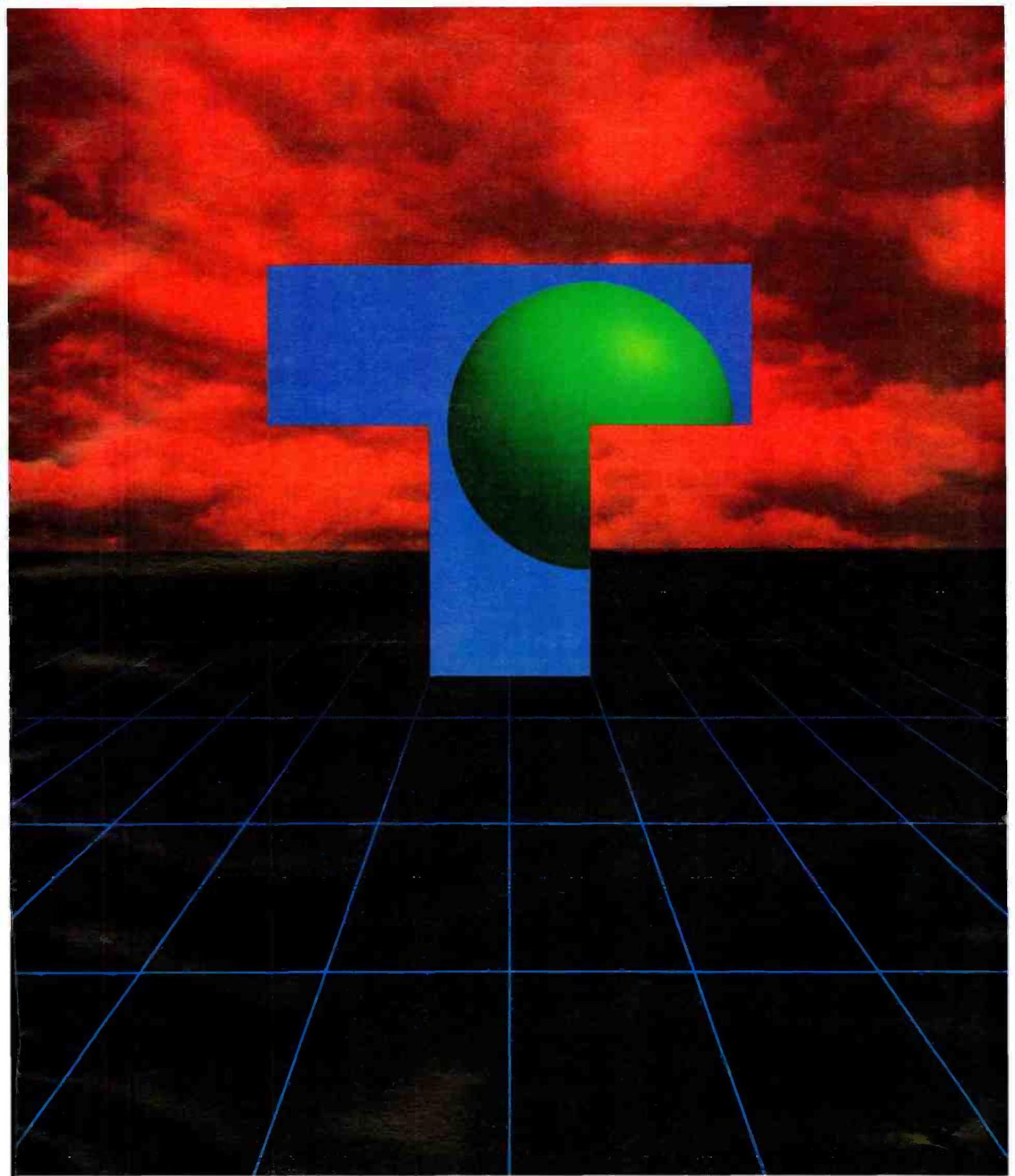
All three joined to keep it off the Sept. 17 agenda, arguing action should be postponed until after oral arguments in the appeal of the fin-syn rules were heard in Chicago Oct. 2. What one had to do with the other was never fully explained.

With Disney and Wiley egging him on, Sikes again tried to slate a PTAR rulemaking vote for the Jan. 14 meeting—Sikes's last. Disney thought it had three votes—Sikes, Marshall and a reluctant Quello.

But it all came undone when House Energy and Commerce Committee Chairman John Dingell (D-Mich.) and Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii) fired off a letter to the FCC a week before the scheduled vote saying a PTAR rulemaking would be ill-timed, given the imminent change of administrations.

Sources say the letter was ginned up by INTV and other proponents of the rules to give Quello the opportunity to withdraw his support for the rulemaking.

All told, prospects for speeding action on PTAR this year are not good. But those insistent on change choose to remain hopeful. Said one lobbyist determined to poke holes in the rule: "I don't think they can keep this bottled up forever." ■



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TELEMUNDO

Barter is here to stay, say analysts

By Sharon D. Moshavi

Although many on both sides of the table would like to see the barter/cash equation tilt more toward cash, it doesn't look like that will happen in any major way, despite an expected rebound in the weak ad market.

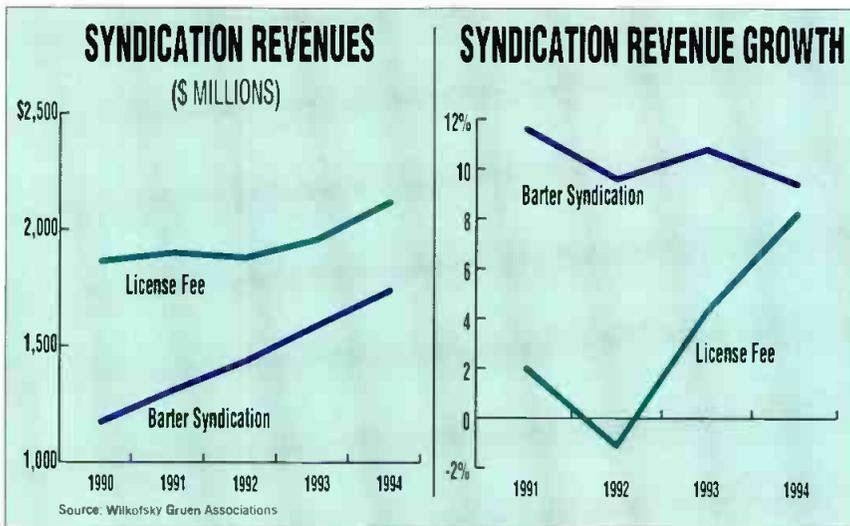
The feeling among syndication and station executives is that too much has changed in TV economics for the cash element to come back with gusto. "Will the pendulum shift if the economy gets healthy to more a cash predominance?—yes. But will there be a radical change? I don't see it," says Rich Goldfarb, senior vice president, Turner Program Syndication.

While Goldfarb and others agree the rate of barter growth will slow, it will still constitute a major percentage of the bottom line. That fits with the forecast of Wilkofsky Gruen Associates, which shows that although barter revenue will start to grow at a slower rate than in the past, the rate of growth will still be higher than that for license fee revenue. Wilkofsky Gruen estimates that barter revenues will grow by 10.8% in 1993 and dip a bit to 9.4% growth in 1994; license fees, which saw a decrease of over 1% in 1992, will grow by 4.3% in 1993, and 8.2% in 1994 (see charts).

Barter will also continue to make up a larger percentage of total syndication revenue. Wilkofsky Gruen predicts. By 1994, barter dollars will total \$1.74 billion, comprising 45% of syndication revenues, compared with 43% (\$1.43 billion) in 1992 and 38% (\$1.17 billion) in 1990.

This continued barter growth comes despite the fact that both stations and syndicators say they would prefer cash-rich deals—stations like to stay in control of their inventory, and syndicators can more easily finance their projects without worrying about the uncertainty of the advertising market.

But barter has its plus side for syndicators, according to Marc Hirsch, president, Premiere Advertiser Sales, Paramount's barter division. "Barter is one of those things that is very good because it's kept in balance.



When they have the cash, the stations will pay," he says.

But stations may no longer be able to pay, at least not as they used to. While an improved advertising economy will mean a growth in cash licenses, barter will remain a significant factor for a host of reasons, namely the permanent changes in the television station economy, according to Tim Duncan, executive director, Advertiser Syndicated TV Association. Stations have less cash

to spend because of audience fragmentation, which has reduced ratings and thereby reduced the value of ad inventory. Additionally, many affiliates have been hurt over the past few years by compensation cuts that have further compromised their ability to come up with cash for license fees. "My guess is that the cash license fees in the syndication business will never return to the way they were. The business is just so different," says Dan Cos-

grove, senior vice president, Group W Productions Media Sales.

The main area where observers expect barter to continue and perhaps expand on its role is off-network sitcoms. Few anticipate any syndicators launching an off-network sitcom without at least an element of barter in it. "Even if barter retreats in other genres, there will be expansion in barter in off-network sitcoms. The assumption is that not a single

off-network show won't have some barter in it," says Duncan.

Weaker, unproven shows will continue to be sold on a mostly barter or all-barter basis, as well as weekend programming, predicts Premiere's Hirsch. "Barter will be more and more apparent in programs that people have questions about," says Bud Carey, vice president and general manager of WCBS-TV New York.

"But it all gets back to how badly a station wants a show. If you want it badly enough, you'll pay cash. But there aren't too many shows that stations want badly enough."

Larger market stations are the ones that will be more readily able to put up cash, according to Dennis FitzSimons, president, Tribune Television. But one thing that could help affect a move away from barter is if that inventory's value goes down. "With the rush of inventory into national barter, I wonder whether cpm's [cost-per-thousand rates] will be maintained. That's a question that will work itself out in the market," says FitzSimons.

A EUROPEAN PROGRAMING PASS TO NATPE

By Meredith Amdur

As one of America's premiere export commodities, TV entertainment has long penetrated and dominated airwaves across the globe. But as these once "developing" commercial markets mature, the balance of trade is starting to tip away from U.S. product.

Co-production and format deals are taking a larger share of the international program trade while distributors on both sides of the Atlantic search for projects that will meet limited budgets and reward investors with high ratings.

Fear of overt cultural imperialism from the European Community's watchdogs as well as increased demand for high-quality domestic product is leading to a drop-off in U.S. program sales to Europe's main broadcast entities.

Nevertheless, new chan-

nels should keep U.S. product in circulation. What is currently a trickle of new satellite channel launches should increase over the next few years, as commercial broadcasters take a lesson from U.S. network fortunes by diversifying into niche satellite markets and vertical diversification into production and distribution.

Many U.S. TV enterprises have also taken the initiative to protect their international niche by investing in overseas production and broadcast entities.

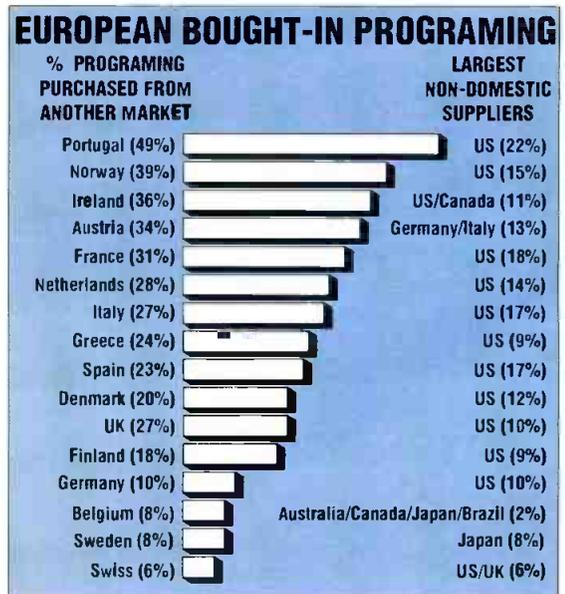
U.S. product accounts for more than 50% of TV broadcast volume on European channels, 60% of home video revenues and 70% of European box office.

Although Asia is coming on strong, Europe remains the dominant ancillary market for U.S. producers and distributors. But the boom years are fading. Mass catalog buys to fill random schedule hours are becoming

less common for most commercial and pay broadcasters in Europe. Domestic production is squeezing out imports as ratings and advertisers

command a greater allegiance than at any other time in Europe's television past.

As the U.S. syndication market began to dry up, in-



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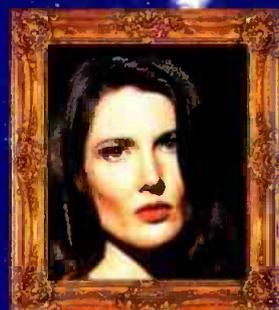
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ternational program sales gained increasing prominence. Developing shows with multiple international legs is as important as ever.

But program makers are caught in a catch-22: produce as inexpensively as possible for the domestic audience in network prime time and likely sacrifice strong international sales potential, or pay top dollar per hour for high production values that are attractive to international buyers.

Glossy action-adventure drama and miniseries are in

greatest demand internationally, but those are the same projects that often fail to make U.S. studios' final budget cuts. Those projects that are made by extensive co-financing arrangements with European distributors, such as Paramount's *The Young Indiana Jones Chronicles* and the upcoming epic *Scarlett*, often cede continental European rights.

According to Daniele Lorenzano, executive vice president of program acquisitions for Italy's Silvio Berlusconi Communications, many

American companies do not give adequate consideration to the value of the international market. "There is often a gap between the U.S. distributors and their program producers," says Lorenzano. "Many L.A.-based producers think only for the [U.S.] networks and don't realize the potential for product that also works internationally."

The evolution of the market is changing the commercial sensitivities of Europe's audiovisual industry.

Europe's broadcasting cul-

ture has evolved from a decidedly less commercial environment, where public service, education-oriented channels dictated consumer tastes and where profits were often second to cultural or political dictums. But the race for ratings and share is on, with tight programing battles between public and private networks.

Finding a niche

The most significant development is the rise of cable and satellite niche channels. Major U.S. distributors like

Worldvision executive VP Bert Cohen are repositioning themselves for an international market that will ultimately be as fragmented and varied as the U.S. one.

"In the UK, there will be less demand for U.S. product; the place to look is the new breed of satellite channels such as BSkyB and UK Gold," Cohen says (see story, page 84). "We will be rethinking the way we do business and considering more creative international alliances," says Cohen, beyond "just the traditional supplier role."

The new European commercialism in both established and emerging markets has led to new booms in format sales, particularly for sitcoms and game shows.

According to media buying specialists Carat, between 1985 and 1990 broadcast volume grew 300%; overall program budgets grew during that time by 26%, while acquisitions of rights skyrocketed 350%. But the emphasis now is clearly on developing home-made product that fits domestic tastes.

"The expected gold rush of American programing to fill slots on a parade of new channels failed to fully materialize," says Coopers & Lybrand London-based media analyst Suzanne Snowdon. But for numerous budgetary reasons, Snowdon reports, production in Europe is still fairly static. "Domestic production has kept pace with the increased number of channels, but there will still be demand for imported programing," she says.

Although the international programing market is an extremely subjective area to assess, Snowdon believes that overall, U.S. product is being judged far more critically by foreign buyers, who are coming to terms with the demands of viewers and advertisers.

Eurotrends 92

One company that has done extensive research on just how those buying decisions are made is Geneva-based Acamedia. Dr. Paulo Baldi, director of the research and consulting firm, recently published an extensive review of European TV programing trends called "Eurotrends 92." Acamedia's program research arm, Euro-monitor, compiled ratings and program analysis from 27 terrestrial channels in five primary European countries



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and 22 satellite channels.

Baldi's survey of European broadcasters over the last two years revealed six primary trends influencing the programming dynamics of terrestrial channels as well as emerging thematic ones. What he has uncovered is a pattern of competition that will emerge as markets continue to evolve:

■ **General trend toward specialization.** More and more channels will be specializing in particular thematic areas. Not just pay-TV channels but commercial and public stations as well. The "all-purpose" general entertainment channel that competes head-on with state broadcasters will further skew their programming toward entertainment, while public channels, which in many European countries compete for ad revenue with the privates, may revisit their roles in education and public service.

Currently, the U.K.'s BBC and Germany's two public networks, ARD and ZDF, are examining their changing roles in a more commercial broadcast environment.

■ **Increased commercial orientation.** Programs will be scheduled and selected with greater respect to advertiser demands. The move toward high production value was set in motion by the dramatic increase in U.S. programming in the 1980s. Imports are being replaced by domestic product in many cases, but their style broadly resembles much of the general entertainment drama style of their U.S. predecessors.

■ **Targeting.** As competition increases, even some of the generalist networks are segmenting their markets by targeting specific demographic groups. Women's and children's programs will be targeted toward specific age groups and socioeconomic groupings. Like the Fox network phenomenon in the U.S., European entertainment channels may also counterprogram by targeting young audiences to pull viewers away from traditional, older-skewing shows. This could ultimately mean fewer family-oriented variety shows, which once formed the core programming in Germany and France.

■ **Increased in-house production.** No longer the sole domain of the public broadcasters, even the relatively new commercial networks such as RTL+ and SAT1 in

Germany, Silvio Berlusconi's three channels in Italy and Antena3 and TeleCinco in Spain are producing many of their own long-form action dramas and soaps. Such programming not only boosts ratings but also helps establish channel identity.

■ **Catering to the Euro 'baby boom.'** Echoing the American youth movement that has spurred such shows as *Beverly Hills, 90210* and *The Simpsons* on Fox and *Baywatch* in syndication, Europe is seeing a similar demand for hip, young,

trendy shows. In fact, *Baywatch* in particular has proved a hit in most territories and is spurring a demand for equally slick production and fast editing.

Baldi also believes broadcasters will devote more of their schedules and program budgets to children's programming.

■ **More news and information programming** (including reality and infotainment) on commercial channels. Reality is proving popular with audiences, and better news coverage lends credibility to

new stations.

All in all, the patterns that Baldi has identified broadly follow the development of the U.S. market but, more important for international program distributors, signal a more serious use of ratings, scheduling and advertising analysis. Programming is no longer trial and error.

But where will U.S. programming fit into the new European equation?

Baldi says there will always be a demand for sophisticated American action dramas, even in prime time,

where traditionally only domestic shows garner high ratings. "European television has always been public service-oriented," Baldi explains. "The commercial channels will still need time to attain the higher production standards found in most American shows."

Non-prime time is a mixed bag. American soaps and children's animation dominate most daytime schedules around the world, but sitcoms—"synonymous with cheap," says Baldi—are failing to live up to their dis-

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tributors' promises.

The rise of reality shows will further change the commercial style. Not only do they cost less, but such shows can be more conveniently interrupted for commercial breaks than fiction and feature films.

"I think in-house production among European broadcasters will actually be down," says Snowdon. "Certainly they will be commissioning more from independent sources as well as acquiring proven shows and

formats." It's not just the overall recessionary cash crunch that's keeping program budgets in check, but political pressure as well.

Baldi believes European producers will need to program more for target audiences and less for general families. This is the formula that has made many U.S. shows successful in Europe.

"Channels are repositioning themselves to attract more specific audiences," says Baldi. "Producers will have to respond." ■

BRITISH TV MARKET BURGEONS

New satellite and cable services change viewing landscape

By Peter Checketts,
international correspondent

For years they have had to choose from only four terrestrial channels, but today's British TV viewers each month see the announcement of new services. And more services means more international opportunities for U.S. program sup-

pliers.

Hot on the heels of the launch of UK Gold was the announcement in January 1993 of the joint venture between Nickelodeon and BSKyB, Rupert Murdoch's UK pay-TV service. Together, they will broadcast a children's programming service in the UK, based on the American service. The service, to

be delivered via Astra IC satellite and due to start in October 1993, will be broadcast 12 hours a day.

The service will form part of BSKyB's planned basic tier of channels, also expected to launch in October 1993. Currently free to dish subscribers, they will be included within a basic encrypted package that will cost about 4 pounds per month. The target is to keep the total package cost down to below 20 pounds per month. Bravo, The Children's Channel and Discovery are also expected to be included.

This is Nickelodeon's first move into Europe and a departure from Viacom's strategy with its other European player, MTV, which chose to go it alone.

The British audience is not spurning these new services delivered by cable and satellite. Viewing figures released by BARB, the audience research body, show that in November 1992, cable and satellite channels took a 31.9% share of those homes where they are available (with BSKyB channels a 19.9% share). In December, 120,000 new dishes were installed, and by year end the UK registered just over 3 million dish homes, according to Continental Research.

Latest figures from the Cable Television Association (CTA) show 434,000 cable subscribers, with 2.06 million homes passed. By year-end 1993, the CTA is forecasting 700,000 subscribers.

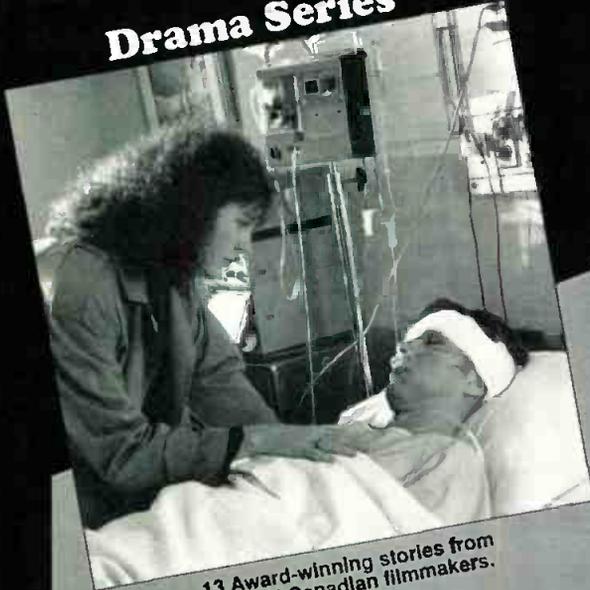
Drew Kaza, director of marketing at Comcast, commented: "Anything that increased the programming choice will be good for subscribers."

As with Canal+ in France, Murdoch controls the encryption technologies in the UK through subsidiary News Datacom, a significant entry barrier to rival services, but that could change with new technologies and antitrust concerns. However, a BSKyB spokesman commented: "We don't have an encryption monopoly."

London Interconnect

In London, viewers will be bracing for a whole slew of new services once the city's cable networks link up. Interconnect, expected to be launched in February, will comprise the London cable

Drama Series



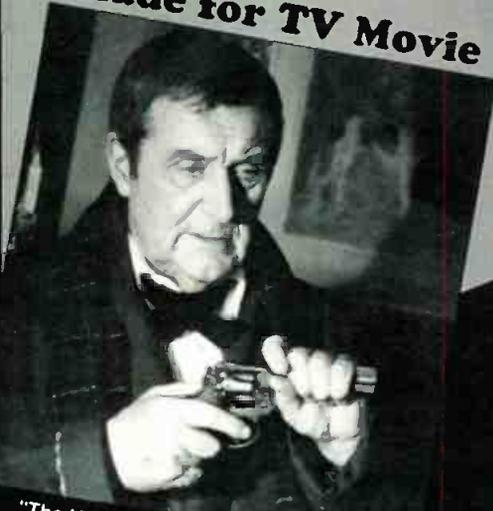
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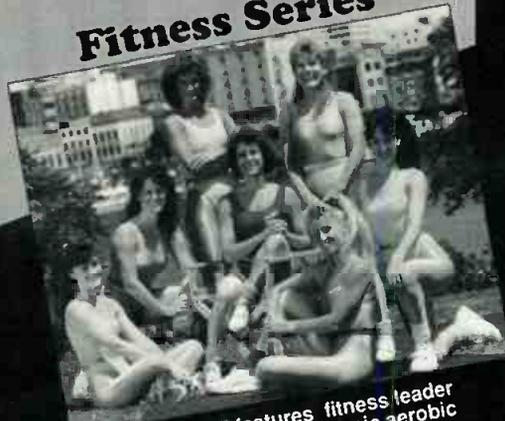
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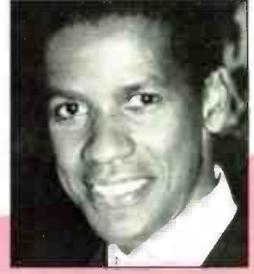
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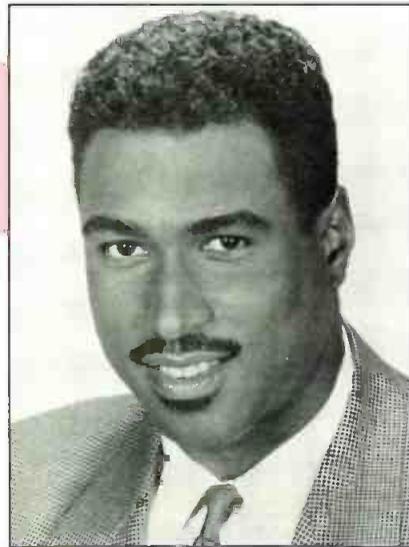


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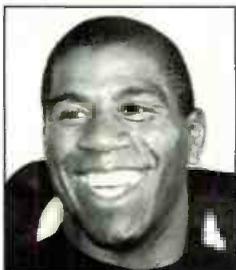
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operations of Cable London, Encom (formerly East London Telecommunications), Telewest and Videotron. Nynex, whose operations are centered in Bromley in South London, should be involved by May.

On day one there will be more than 100,000 subscribers, with over 400,000 homes. The programming opportunities are still being assessed, but the first to benefit may be some of the ethnic minorities in London. Video-

tron can already demonstrate promising viewer response to some of its ethnic broadcasts.

Pay per view will perhaps be one of the key programming drivers for Interconnect. LWT, holder of the London

Weekend franchise, is understood to be looking at the possibility of sports PPV programming with the cable operators.

One of the major logistical problems, identified by one operator, was the difficulty

getting the customer to understand, saying that "we are going to have to be slick with the communication. The last thing we want is the consumer thinking that migration to an optional service is compulsory." ■

CANNELL INTERVIEW

Continued from page 74

down side, and I will certainly be looking for opportunities. I have no problem being in co-productions with networks. I've done it in the past and it's been a very profitable venture for me in several instances. You know, I'm not adversarial by nature. I never believed that I can't be helped by other people. And so I'll be looking at the opportunities to go into business with other people, and if good deals can be made, we'll probably make them.

The climate in Washington is going to change with a Democratic administration. Are there any regulatory trends on issues like censorship that you're thinking about with the new administration coming in?

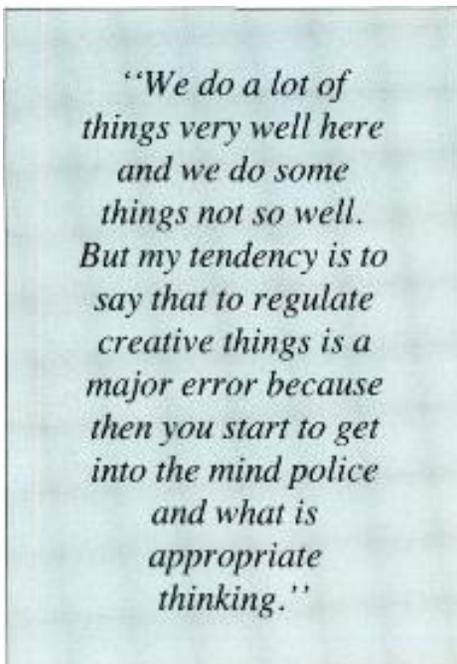
Well, I think I'd rather listen to them and see what they're going to tell us. Certainly Bill Clinton has good sources in the entertainment community to listen to and get some sense of what's going on here. We do a lot of things very well here and we do some things not so well. But my tendency is to say that to regulate creative things is a major error because then you start to get into the mind police and what is appropriate thinking. But at the same time, I think that issues of good taste do need to govern us. We can't just say: "Well, because of the First Amendment we can put anything we want on television." I think we have to look at that very carefully. And I believe that Network Standards and Practices have done a very nice job of trying to keep that in some sort of framework. There will always be people who will say they went too far on this or too far on that, and there will be special interest groups that will have problems with some of the things that they see. But if we were appealing to everybody, if we were putting stuff on the air that everybody loved, I guarantee you it would be the blandest material you would ever see. So there are going to be people who are going to disagree with some of your programming, and I think you then get back to what I said originally—which is that issues of good taste have to govern us.

You're a program supplier and station owner (WUAB-TV Cleveland). With retransmission consent a hot issue, how do you want to get your cut of what the cable systems may have to pay in retransmission?

Obviously, we've got to get more revenue streams for our product. I think it's pretty critical. We've got companies going bankrupt all over our industry. But as a supplier of programming, I believe that if my programming is aired someplace, I ought to get something for it.

Do you think it will be difficult, the amount of book-keeping that's going to have to be done to make sure you're getting your 20 cents on the dollar or whatever it may be?

Yes, it's going to be difficult, but I think the



equipment exists to monitor that. They do it in the record business.

Let's talk about *Renegade* for a moment. It's being produced in San Diego. Traditionally, most of your hours have been produced up in Vancouver. Are there certain production efficiencies you have in San Diego that you don't have in Vancouver?

Well, *Renegade* is being produced by Stu Siegel Productions and we're distributing the show. So it's obviously a different situation. But my productions are mostly being shot in Vancouver. I've

just written a script that I may shoot in another state that will be done through my company.

Any hint on what other series?

No, not until I can get them money. I hate to talk about shows until they're sold.

Is that one for the networks?

Yes, it's a network show.

With *Street Justice* doing well in syndication, with this plethora of hours coming out, with Paramount's two *Star Treks*, Warner Bros. with the two hours for the consortium block and others, is there room for all these hours?

Well, obviously somebody thinks so or they wouldn't be buying them. It will be interesting to see what happens. I think one of the things that happened was there were so many half hours that the hour became an attractive alternative, and especially one that hadn't been burned off on the networks. So I think we'll wait and see. There's a lot of this stuff just coming on now. We're doing well with *Street Justice* and *Renegade*, and I wish the best to the other companies, too. I think they're going to be quality productions and we'll see.

If a typical first-run show does a 5 or 6 rating, or even higher, in syndication and costs a million-plus per episode to produce on the front end, do you have to wait to the back end until you have 100 episodes in the can, before you see a profit?

It depends on the show. I mean, you really have to look at each one separately because if you take a show that has real foreign appeal, you know, then that's one equation. If you take a show that doesn't, then that's another. If you've got good time periods and you've got a barter situation on your show, then that's another scene. If you've got bad time periods, you might be giving money back on a barter deal.

So with every one of these things you try and make a determination of how much money you can spend, how much risk you can take, and what the profitability of the show conceivably is going to be. And the one nice thing is that you become, in a strange way, the network. I mean, you make the decision whether or not you're going to bring the show back. Now, all the stations really make the decision, but it's the economic parameters that create the decision for you. So you say: "Well, we can do another year of this," or "We're going to get skinned if we do this another year, so we won't." But at least it's a decision that you determine. ■

LES BROWN INTERVIEW

Continued from page 46

they're too old for the job market. I'm giving these people some ethics and techniques that will enable them to reinvent themselves, that kind of information. A lot of researchers are showing that people are turning on television to get information. If you can give them information and you can give it in an entertaining way, in an effective way, if you can inspire them into process where they get fired up and excited about themselves and go out and do something about their lives... Now you're talking about operating at a higher level,

really touching people in a special kind of way.

I understand that you are in the midst of doing a nationwide speaking tour. Does it also allow you to do a major tie-in promotion for the talk show?

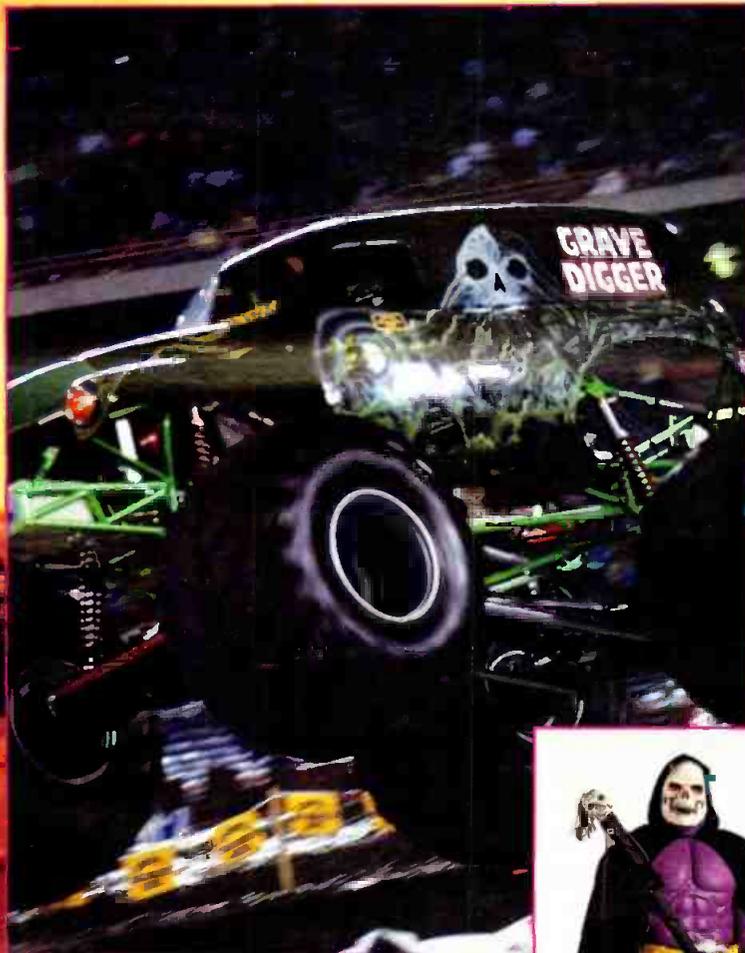
No, we haven't talked about what our promotion plans are for the show yet. I'm an author also of a book that's selling across the country called *Live Your Dreams*. We've been doing some major promotions with that. We're [Brown and King World] going to be very active from now until Sept. 6. There will be a major promotional effort involving this. Stations know what kind of promotional backing King World provides all of its programming, so I'm sure it will be big budget, with all the bells and whistles.

Have you and King World agreed on a location for originating the show?

We plan to start out with a new location and also travel when it's appropriate, going into areas and being active and visible and speaking in those communities. I think my asset as a speaker is something that I'm qualified to put forth, to most certainly enhance my show and bring awareness to the program because I do a lot of work with kids, go into prisons, juvenile detention centers. We're going to use everything that we have going for us to bring attention to the show. We have not settled on any particular location. I really prefer a warm climate, but I'll go wherever it's necessary to get the numbers. ■

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NATPE AT 30: CHARTING SYNDICATION'S RISING STAR

By Mike Freeman

As NATPE International marks its 30th year of service, it looks back on an industry that has grown exponentially.

The birth of NATPE says founding member Lew Klein, now president of Gateway Communications, was driven by program directors' desire to elevate their position on the station pecking order.

"In those days, it was the salespeople, the general sales managers, that were considered the golden boys of station management," mem-

bers Klein, who also serves as president of the NATPE Educational Foundation. "But in terms of solving problems that community leaders and civic groups were demanding to be corrected during the mid-1960's, it was the program directors who were forced to come up with programing that met the community's needs, so PD's took more of a lead role and thus enhanced their position with senior management at the stations."

NATPE's seeds were sewn, the story goes, over dinner one night in early

1963, when Harry Trigg, then program director of WGN-TV Chicago, invited Television Affiliates Corp. (TAC) President Robert Weisberg and Television Film Exhibits (TFE) co-chairman Richard Carlton to join him and four other program directors (including Klein) for an informal meeting.

At the time, there were rumors that TFE—a loosely-organized group that represented syndicators—was lobbying the National Association of Broadcasters for more open time and exhibit space for syndicators at its

annual convention.

Trigg and Klein, then a PD at WFIL-TV Philadelphia, argued that the buyers and sellers of TV programing should have a mutually convenient and separate marketplace venue away from NAB's annual convention.

They were apparently persuasive. On June 15, 1963, a group of 27 program directors, led by Klein, filed a motion that the proposed program conference be held May 11-12, 1964, in New York. The National Association of Program Directors was born. (The organization would change its name to the

National Association of Television Program Executives and eventually shorten it to NATPE and add "International" to reflect the growing importance of that sector.)

That first meeting at the New York Hilton was a small affair—membership stood at 64 people, and registration listed 71 program directors and "10 persons affiliated with film syndication companies." It was a far cry from the World Fair-like atmosphere of today's gatherings.

"The first meetings of NATPE were always held on

NEW(EST) FOR NATPE IN A NUTSHELL

FIRST-RUN STRIPS

TALK SHOWS

<i>The Bertice Berry Show</i>	(Twentieth)
<i>The Les Brown Show</i>	(King World)
<i>Ricki</i>	(Columbia)

REALITY-BASED

<i>American Journal</i>	(King World)
<i>New Divorce Court</i>	(All American)
<i>Prevention</i>	(Grove Entertainment)
<i>Real Stories of the Highway Patrol</i>	(Genesis)
<i>Teen Court</i>	(Group W)
<i>Wavelength</i>	(Rysher)

GAME SHOWS

<i>Caesars Challenge</i>	(Cannell)
<i>Hearline</i>	(Grove Television)

CHILDREN'S

<i>Aladdin</i>	(fall '94, Buena Vista)
<i>Bonkers</i>	(Buena Vista)
<i>Captain Planet</i>	(TPS)
<i>Conan the Adventurer</i>	(Claster)
<i>Duck Daze</i>	(fall '94, Buena Vista)
<i>Earthship Pyramid</i>	(Gunther-Wahl)
<i>The Hallo Spencer Show</i>	(Saban)
<i>Mr. Bogus</i>	(Zodiac)
<i>Sonic the Hedgehog</i>	(Bohbot)
<i>The Pink Panther</i>	(Claster)
<i>Yogi and Friends</i>	(Turner)
<i>XUXA</i>	(MTM)
<i>ZZ Bots</i>	(All American)

HALF-HOUR DRAMAS

<i>Paradise Beach</i>	(Genesis)††
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FIRST-RUN WEEKLIES

REALITY-BASED

<i>#1 Country</i>	(Gaylord)
<i>Battle Trucks</i>	(Summit Media)
<i>Box Office America</i>	(Skylark)
<i>Clever Cleaver Brothers</i>	(MG/Perin)
<i>Country Countdown</i>	(Kelly Communications)
<i>Crusaders</i>	(Buena Vista)
<i>Firefighters</i>	(Grove Television)
<i>Front Runners</i>	KOMO-TV Seattle/TLK
<i>Gillette World of Sports</i>	(New World)
<i>I File</i>	(Multimedia)

<i>Maria Stewart Living Magazine</i>	(Group W)
<i>Mental Soup</i>	(MG/Perin)
<i>MotorWeek</i>	(ITC)
<i>Mouth Off</i>	(Hearst)
<i>Music Scoop</i>	(Select Media)
<i>Nashville</i>	(Home Team)
<i>On Pit Road</i>	(Liberty TV)
<i>Post Time</i>	(Kelly Communications)
<i>Prime Suspect</i>	(Rysher)
<i>The Red Green Show</i>	(Hearst)
<i>Sports Snapshot</i>	(GGP)
<i>Street Machines Unlimited</i>	(Peter Rodgers)
<i>VH1 Top 21 Countdown</i>	(All American)
<i>Winston Cup Fishing Tour</i>	(Liberty TV)
<i>Guess? Television</i>	(Western Intl.)

CHILDREN'S

<i>Biker Mice From Mars</i>	(Genesis)
<i>Dirtd Clods</i>	(Gunther-Wahl)
<i>Exosquad</i>	(MCA TV)
<i>Guts</i>	(Viacom)
<i>The Land of I</i>	(Grove Television)
<i>Lionheart & Power Animals</i>	(Zodiac)
<i>My Little Pony Tales</i>	(Sunbow)
<i>Robinhood: Boyhood Adv.</i>	(TVS)
<i>Mad Scientist</i>	
<i>Toon Club</i>	(Saban)
<i>Scramble</i>	(Pandora)
<i>New Adventures of Speed Racer</i>	(Group W)
<i>Star Kids Challenge</i>	(Litton)
<i>S.W.A.T. Kats</i>	(Turner)
<i>Transformers Generation 2</i>	(Claster)
<i>Twinkle</i>	(Zodiac)
<i>Two Stupid Dogs</i>	(Turner)

HOOR ACTION-ADVENTURES

<i>Acapulco H.E.A.T.</i>	(All American)
<i>Babylon 5</i>	(Warner/PTE)
<i>Bonanza: The Legends of Ponderosa</i>	(Network Ventures)
<i>Kung Fu: The Legend Continues</i>	(Warner/PTE) 2
<i>Star Trek: Deep Space Nine</i>	(Paramount) 2
<i>Time Trax</i>	(Warner/PTE) 2
<i>The Untouchables</i>	(Paramount) 2
<i>Okavango</i>	(Rysher)
<i>Viper</i>	(Cannell)

HALF-HOUR ACTION-ADVENTURES

<i>Marshal Charley</i>	(RHD).
------------------------------	--------

OFF-NET SERIES

1993-94 HALF-HOURS

<i>1st & Ten</i>	(Western Intl.) #
<i>Coach</i>	(MCA TV) *
<i>Cops</i>	(Twentieth) **
<i>Empty Nest</i>	(Buena Vista)
<i>Family Matters</i>	(Warner) +
<i>Harry and the Hendersons</i>	(MCA TV) ***
<i>Rescue 911</i>	(MTM)

1994-95 HALF-HOURS

<i>Doogie Howser, M.D.</i>	(Twentieth)
<i>Evening Shade</i>	(MTM)
<i>Fresh Prince</i>	(Warner)
<i>The Simpsons</i>	(Twentieth)

1995-96 HALF-HOURS

<i>Blossom</i>	(Buena Vista)
<i>Dinosaurs</i>	(Buena Vista) +

1995-96/1996-97 HALF-HOURS

(No formal launch dates set)

<i>Herman's Head</i>	(Buena Vista)
<i>Home Improvement</i>	(Buena Vista)
<i>In Living Color</i>	(Twentieth)
<i>Parker Lewis</i>	(Columbia)
<i>Roc</i>	(Warner)
<i>Seinfeld</i>	(Columbia)
<i>True Colors</i>	(Twentieth)

1994-95 HOUR OFF-NET

<i>Beverly Hills 90210</i>	(Worldvision)
<i>Northern Exposure</i>	(MCA TV) +

KEY TO SYMBOLS:

1 Two-hour back-door pilot that may launch as 1993-94 weekly series

2 Weekly action-adventure hours launching in January 1993

Off-cable series

+ All-barter series

* Stations can trigger show in fall 1993, remaining launch in fall 1994

** Currently in slow rollout; many markets will trigger in fall 1995

*** Off-first-run syndicated series

† Twentieth is producing show for Fox Broadcasting, but will be selling it in syndication to non-Fox markets.

†† 13-week summer test.

weekends," Klein recalls, "because we didn't think the general managers would let us go to a convention during working hours. It was just indicative of how low program directors were on the management totem pole at stations. In those days, there were few cases of program directors being promoted to general manager. Those first meetings were really intended to help program directors understand their influence within stations and the community. It was not just finding out about new programming from distributors in the hotel suites."

Two crucial market forces fueled the phenomenal growth of NATPE during the 1970's: the FCC's creation of the prime time access rule and the NAB's insistence that program suppliers rent hotel suite space far removed from the convention floor being reserved for non-programming exhibitors. The latter spurred syndicators to NATPE as a more targeted venue.

"We got our impetus because the NAB turned its back on the syndicators," Klein says. "The timing was perfect, because at about the same time, the FCC instituted the prime time access rules [in 1970] and there was an influx of new and diverse first-run syndicated product for prime access. As the number of exhibitors jumping aboard increased substantially, the annual percentage increases in registration were equally tremendous between 1970 and 1976." (The number of registrants totaled 306 for the 1970 conference in Miami; by 1976, that number had shot up 600% to 1,891 for the San Francisco meeting.)

"Certainly the growth in popularity of the NATPE conference changed our philosophy in terms of the constituencies this organization serves, but there was never any concern about NATPE getting too big," Klein says.

As a matter of record, NATPE also had syndicators screen and sell their programming out of hotel suites from 1966 through 81. Then, in 1982 in Las Vegas, NATPE took out convention space in The Las Vegas Convention Center to accommodate the now 5,551 registrants and 262 exhibitors.

The early 1980's are likely to be remembered for the creation of such hit first-run syndicated programs as *Entertainment Tonight*, *Wheel*

of Fortune, *Jeopardy!*, *Star Trek: The Next Generation* and *A Current Affair*, shows that Klein says brought "prominence to the word 'syndication,'" and a decade in which NATPE achieved its status as a national programing organization.

"The growth of the conference in the 1970's and '80s also afforded us the opportunity to vastly increase the scope of our panel sessions in terms of the diversity of topics and the relevance

to domestic and international broadcasters," Klein says. "What's also interesting is that one of the first panel sessions in 1964 was on political advertising, and it was a subject again for our first teleconference panel in 1992. The topic title may be the same, but the content is always going to change in this business."

In 1985, when NATPE moved its conference to New Orleans (a site chosen for six of the eight succeeding years) attendance was

6,882. By last year's convention in the Crescent City, it was 8,674.

Of all the NATPE conferences, 1991's gathering may have been the most memorable, but for reasons conference organizers would probably rather forget. "I would have to say the 1991 convention was one of the strangest conferences I've ever attended," Klein says.

"When you remember that the attack on Kuwait started the same day of the beginning of the conference,

we couldn't have had worse timing." Many general managers and program directors rushed back to their stations in order to oversee the coverage.

"It changed the whole tone of the conference. My most vivid memory was seeing so many people flocking to the TV sets that CNN had set up all over the exhibit floor, which had actually turned out to be quite a coup for [Ted] Turner and his people," says Klein, ever the programmer. ■



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Totally bogus design



Widget © Zodiac Entertainment

Out of this world animation



The Moo Family © Calico Entertainment

Udderly cowlossal characters



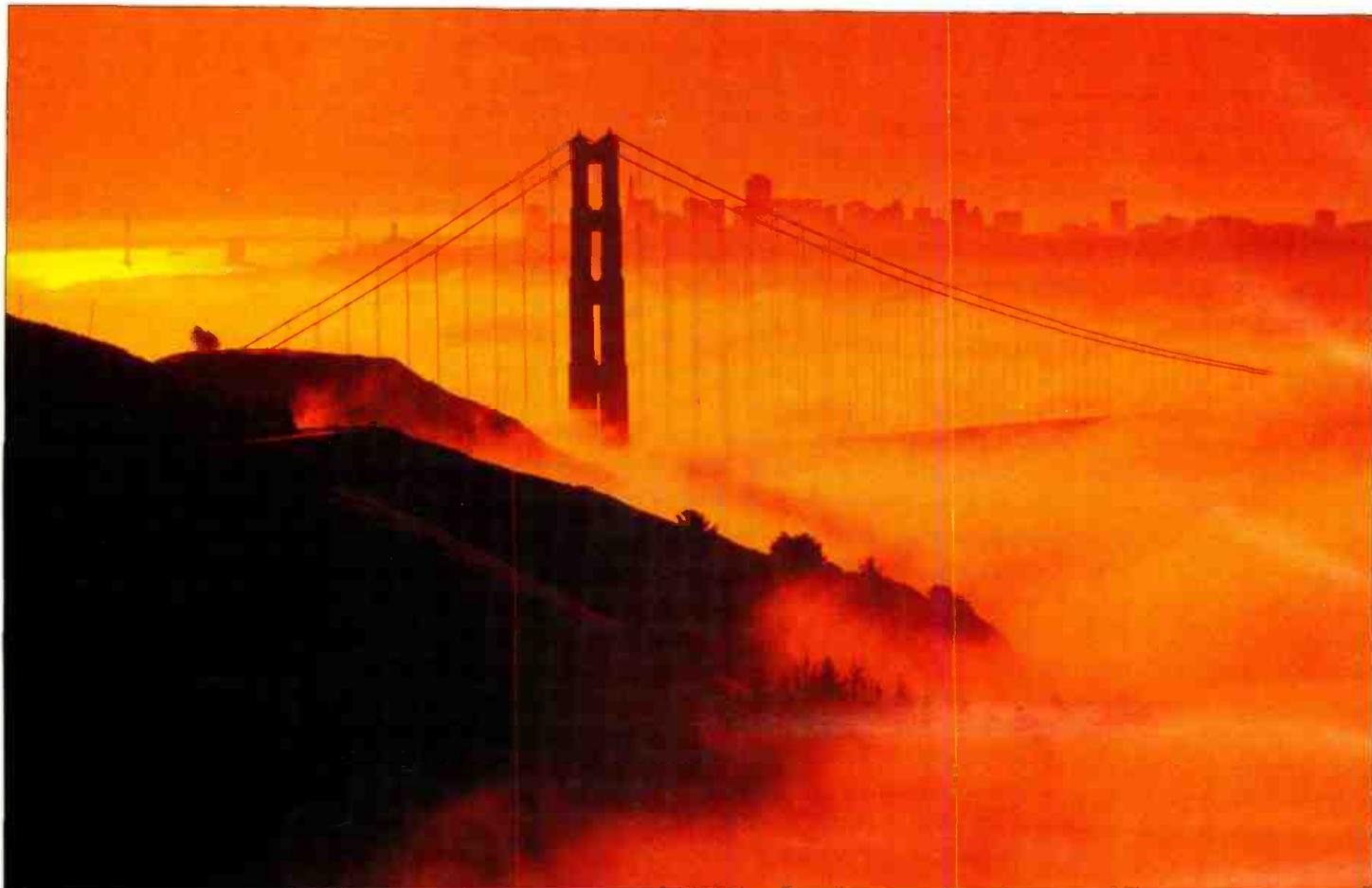
Twinkle © Zodiac Entertainment

A twinkle of cosmic color



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NATPE/INTV AT A GLANCE

INTV (FAIRMONT HOTEL)

SATURDAY, JAN. 23

7 p.m.—Pre-convention planning dinner—Fournou'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, Atry 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 Burea, 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. *Espalade 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 Krimmier, 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, Teletop. Producer: Will Davis, WSMH-TV Flint, Mich. Panelists: Sandra Butler-Jones, WUSA-TV Washington; Ajit Dalvi, Cox Cable; Pat Felli-Krushel, Lifetime Television; Dennis FitzSimons, 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. *Espalade 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*. *Espalade Ballroom.*

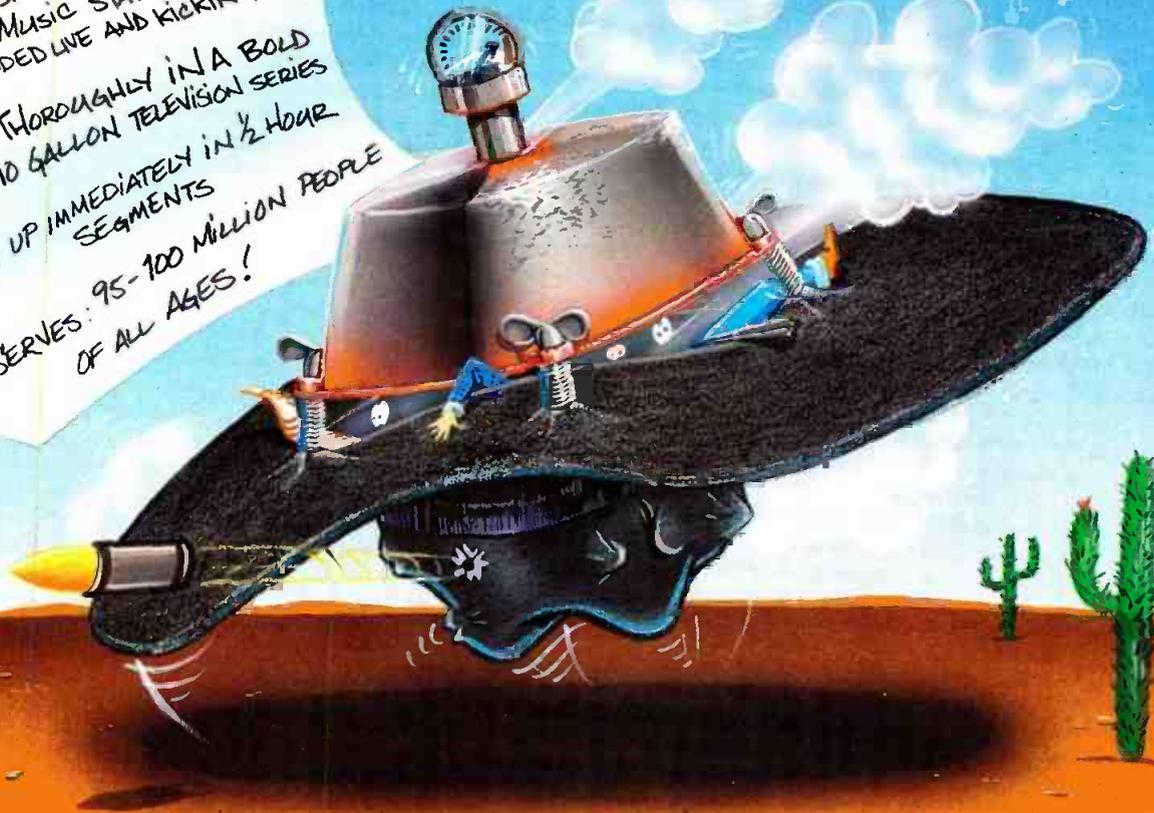
9:30-11 a.m.—Three Concurrent Sessions

■ "The Great Debate: PTAR, Retransmission and More." Moderator: Nancy Glass, *American Journal*, King

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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, KWLV-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 Falsey 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.

MINDING THE STORES AT NATPE '93

All booths are in the Moscone Center. New products indicated by an asterisk.

A

AIP Studios Television 2634
10726 McCune Avenue
Los Angeles, CA 90034

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

A.C. Nielsen 2231
Nielsen Plaza
Northbrook, IL 60062

Staff: Jon C. Holt, William G. Jacobi,

John A. Dimling, John A. Loftus, David H. Harkness, Michael J. Hudak, Marc Saputo, Doug Johnson, Lisa Fischetti, Marle Pizzimenti, Betsy Braun, Robert J. (Rusty) Taragan, Tom Hargreaves, Terrie Brennan, Fran Rossi, Ron Meyer, Stan Petersen, John Norris, Dave McCubbin, Mary Fusco, Jane Ryan, Ann Rosenberg, Denise Dear, Chris Janks, Diane Gaggiano. **Services:** TV Conquest, Ranking Plus, Tracking Plus, STAR, Monitor Plus +

AB Productions 305
114 Av. Du President Wilson
La Plaine St. Denis, France 93210

ABC Distribution Co. 905
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 Wilflis, 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**, *Solomon'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*, *Unknown 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; Weather-Show, 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, Jon Avnet, Robert Greenwald, Leonard Hill, Michael Jaffe, Jordan Kerner, Frank Konigsberg, Larry Santlisky, Robert Seriner, Steve Tisch, Frank von Zerneck, Steve White. **Programs:** FilmLeader 1—collection of 18 full-length, off-network television movies teaming such stars as Roseanne Arnold, Faye Dunaway, Delta Burke, Danny Aiello, Michael Moriarty, Robin Givens, JoBeth Williams, William Baldwin, Virginia Madsen, Jaclyn Smith and Donna Mills. **FilmLeader Premieres**—four first-run, world premiere made-for-television movies available in 1994.

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

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

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 Beatlie, Larry Jones, Doug Dornseif, 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 Storrier, Louise Perillo, Bruce Casino, Bill Smither, Marc Goodman, Mimi Munns, Jo Prestianni, Richard L. Mann, Donald Barnett, Alicia Rosenfeld, Jim Gronfield, Fred Norris, Beth Bodkin, Paul Siegel, Alan Winters, Christie Hawks, Molly Diamant. **Programs:** First-run series—*Baywatch*, *Baywatch II*, *Letenwatch*, *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—It 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—*Coms*, *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 Weisbarth, Steven DeNure, Rola Zayed, Charlotte Mickie, Patrice Theroux, Elisa 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*.

Anabase 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

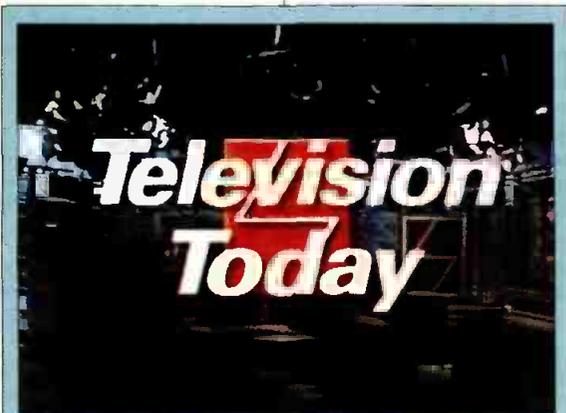
Staff: Bob Hyland, Eric Schindler, John Ferrari, Julie Girocco, John Hegelmeyer, Lynn Hendy, Alan Kraut, Barbara McFarland, Jim Mocariski, Thom Mocarisky, Chris Werner, David Bright, Carl Dickens.

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:** *Tru-*



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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Atlantis Releasing Inc. 433
Cinevillage
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 Ostrander, 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*.

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 Gelini, Jim Kelly, Jim Rosenfield, Jack Poor, John Rohr, Kenn Donnellon, Garnett Losak, Teri Luke.

Bohbot Entertainment Inc. 2563
41 Madison Ave.
New York, NY 10010

Staff: Allen J. Bohbot, Adrien A. Seixas, Nancy Evans, John Hess, Heidi Torpey, Christopher Weis, Stacey Antonino, Nancy Bruno. **Programs:** *Amazin' Adventures* ("Around the World in Eighty Dreams"), *Hurri-*

canes. *King Arthur & the Knights of Justice*. *Double Dragon*. *Adventures of Sonic the Hedgehog*. *Inspector Gadget*. *Specials: Animated Classic Showcase*. *Kids' Day Off*.

BROADCASTING Magazine 1953
1705 DeSales St. N.W.
Washington, DC 20036

Staff: Peggy Conlon, Don West, Larry Oliver, Leslie Levy, Joe Ondrick, Randl Schatz, Will Schenck, Nancy Logan, Joan Miller, Geoff Foisie, Steve Coe, Mike Freeman, Joe Flint.

Broadway Video Entertainment
1619 Broadway, 9th Floor
New York, NY 10019

Staff: Eric Ellenbogen, Adrian D. Blake, Alexander M. Drosin. **Programs:** *Saturday Night Live*. *Saturday*

Night Live (specials). *Saturday Night Live Election Day Special*. *Saturday Night Live Mother's Day Special*. *Saturday Night Live Christmas Past*. *Saturday Night Live Halloween Special*. *Saturday Night Live Goes Commercial*. *Best of John Belushi*. *Best of Dan Akroyd*. *Best of Chevy Chase*. *Best of Gilda Radner*. *Kids in the Hall*. *Best of the Blues Brothers*. *Frosty Returns*. *Broadway Film Classics*. *Wizard of Oz*. *The Mighty Hercules*. *Night Music*. *Abbott and Costello*. *Abbott and Costello's 50th Anniversary Special*. *Lassie*. *The Lone Ranger*. *Broadway Video Entertainment Comedy and Music Specials*. *Felix the Cat*. *The Cuban Missile Crisis*. *Broadway Video Holiday Classics*. *Sergeant Preston of the Yukon*.

Buena Vista Television 2583
500 South Buena Vista

Anim. 2-D-4
Burbank, CA 91521

Staff: Randy Reiss, Robert Jacquemin, Janice Marinelli Mazza, Carole Black, Ken Werner, Joanne Burns, Tom Cerio, Marian Eflinger, Helen Faust, Rick Jacobson, Andy Lewis, Sal Sardo, Amy Sacks, Mary Kellogg-Joslyn, David Simon, David Snyder, Screech Washington, Jim Packer, Jed Cohen, Gina Grant, John Rouse, Susi D'Ambrá, Andrew Bolt, Rob Winterrowd, John Bryan, David McLeod, Lloyd Komesar, Etienne De Villiers, Edward Bergerding, Travis Wynne, Orest Olinjnyk. **Series:** *Dinosaurs*. *Blossom*. *Golden Girls*. *Empty Nest*. *Magazine-Talk—Live with Regis & Kathie Lee*. First-run series—*Crusaders*. *Siskel & Ebert*. Animated—*Aladdin*. *Bankers*. *Goof Troop*. *Darkwing Duck*. *Dis-*

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*. *Grandpa's Summer Horror Flick*. *Danny Kaye's International Children's Awards Specials*. *Miss Collegiate African American Pageant*. *Stamp*. *Very Special Arts Presents*. *The Ultimate Field Trip*. *African American Men of Courage*.

Bavaria Film GmbH 1015
Bavariyalimplatz 7
8022 Geiselgasteig, 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 Perlin, New Line Television, TPE, ACL, Mark Goodson Productions, Call Interactive, Grosso Jacobson Enter.

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

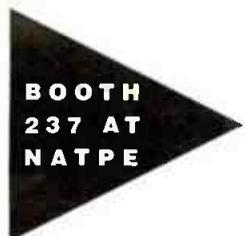
Staff: Avra Fliegelman, Eva Baroth, Ned Borowsky. **Programs:** *BIB Television Programming Sourcebooks*. *BIB World Guide to Television & Programming*. *Sourcebooks CD-rom demonstration*.

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 Hufts, Larry Kraus, Suzi Montes de Oca, Frank Allen Philpot, Mercedes Sandovat-Beene.



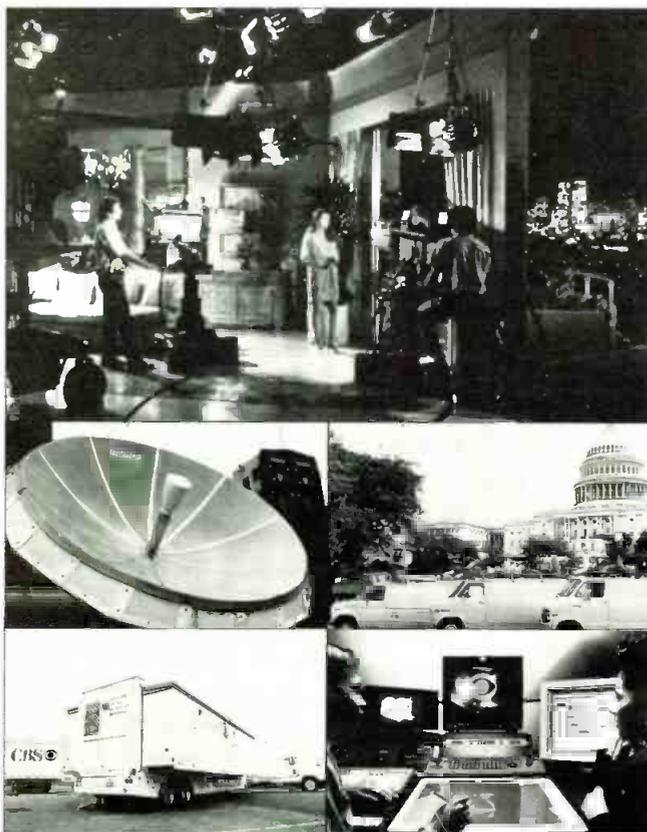
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ney's Tale Spin, Disney's Chip 'n' Dale's Rescue Rangers, Ducktales. Features—Packages—Disney Imagination I, Disney Imagination II, Disney Magic II, Disney Treasure I, Disney Magic I.

C

California Image Marketing 2425
3034 Cold Canal Dr.
Rancho Cordova CA 95670

Staff: Duane G. Thompson, Steve Rosetta, Mike Meagher, Jimmy Hand, Peter Holmes, Randall Cunningham, Nathan Kaufman, Terry Bender. **Programs:** Scramble, Ping Pong, From Tee to Green, Minor Leagues, Major Dreams.

Call Interactive 347
2301 N. 117th St.
Omaha, NE 68164

Staff: Deanna DeSmet, Chris Galazzi, Brian Rivette, Deb Poole, Rich Nelson, Eric Huff. **Service:** Interactive voice services (800 and 900 numbers).

Camelot Entertainment Sales 2172
1700 Broadway
35th Floor
New York, NY 10019

Staff: Steven R. Hirsch, Michael Auerbach, C. Dan Gasby, Jay Leon, Cynthia Irving, Robin King, Patrick Collins, Kevin Brown, Marie Coccolichio. **Programs:** Access—Wheel of Fortune, Jeopardy, Inside Edition, American Journal*. Early Fringe—The Oprah Winfrey Show, The Les Brown Show*. Weekend—Inside Edition Weekend, It's Showtime at the Apollo, The Ed Sullivan Show, Knights and Warriors, Carwalk, First & Ten*. Children—Stunt Dogs.

Canal Plus Production 305
France

Canonn Distribution Co. 211
7083 Hollywood Blvd.
Fourth Floor
Hollywood CA 90028

Staff: Patrick J. Kenney, Ed Youngmark, Bette Aofsin, Jim Ricks, Marilynada Salas, Richard Zimmer, Jerry Leifer. **Programs:** Ceasars Challenge*, Renegade, Viper* Street Justice. Series/Off-network—21 Jump Street, Wiseguy, Greatest American Hero, Tenspeed and Brownshoe.

Capa TV 305
France

CBS Broadcast International 237
51 West 52nd St.
New York, NY 10019

Central City Productions Inc. 322
One East Erie St.
Suite 540
Chicago, IL 60601

Staff: Don Jackson, Heather Davis, Rhonda Jackson, Rachel Chester, Vanessa Johnson. **Programs:** The Stellar Gospel Music Awards, Celebrate the Soul of American Music, Family Night, Roads to Success*, Hip/Hop Music Countdown and Magazine Show*, First Annual New Year's Countdown & Dance Party.

Central Television Enterprises 1853
11145 N.W. First Place
Coral Springs, FL 33071

Staff: Phillip Jones, Bill Allan, Anthony Utley, Clare Alter, Mike Watts, Mary Glanville, Dawn Airey, Kevin Morrison, Kazia Kantor. **Programs:** Drama—Inspector Morse Series 7, Telltale. Documentary—The Mystery of Morse, The Last Show on Earth, Road to Damascus. Children's—Harry's Mad.

Century Group Ltd. 2407
8436 West Third St.
Suite 650
Los Angeles, CA 90048

Staff: Phillip Smith, Harvey Reinstein, Daniel Diamond, Lydia Jamil, Robert Brand, Irving Brand, Ralph Caputo, Jacob Zilberg. **Programs:** Movable Feast—catalog of hundreds of theatricals, series and documentaries. Specials—Legends of the West with Jack Palance*, Ms. Fitness USA. Domestic—Lincoln*, Necessity*, Vengeance* (the Story of Tony Cimo), Aftermath*, Once Upon a Texas Train*, Vietnam War Stories*, Beauty & Denise*, Hostile Witness*, A Gathering of Old Men*, Dr. Fisher from Geneva*, Q.E.D.*. International—My Boyfriend's Back*, Aftermath*, Rescue of Jessica McClure*, Caroline*.

Cinar Films Inc. 433
1207 St. Andre St.
Montreal, Canada H2L 3S8

Staff: Micheline Charest, Ronald A. Weinberg, Louis Fournier. **Programs:** The Real Story*, The Legend of White Fang*, Happy Castle*, Smoggies, Clown White*, C.L.Y.D.E.*. Hockey Night*, Peter and the Wolf and Other Tales*.

Cineteve 305

Claster Television Inc. 2391
9630 Deereco Road
Baltimore, MD 21093

Staff: John Claster, Sally Claster Bell, Janice Carter, Terri Akman, Peggy Powell, Ann Vickers, Dana Feldman. **Programs:** Animated—The Pink Panther*, Conan the Adventurer*, G.I. Joe*, Stunt Dogs*, Transformers*. First-run series—Catwalk*.

CNDP 305

Colombian Government Trade Bureau 1045
1001 S. Baysmore Dr.
Suite 1904
Miami FL 33131

Columbia Pictures Television Distribution 1982
3400 Riverside Dr.
Studio Plaza Suite 898
Burbank, CA 91505

Staff: Barry Thurston, Ed Wilson, Alan Ferris, Bob Cook, David Mumford, Terry Mackin, John Rohrs, Jr., Susan Grant, Steve Mosko, Joe Kissack, David Ozer, Gerry Stynes, Stuart Walker, John Weiser, Steve Maddox, Tom Canedo, Regina Thomas, Suzy Goodman. **Programs:** Ricki (first NATPE exhibition), Beakman's World.

Coral Pictures Corp. 613
6101 Blue Lagoon Dr.
Suite 400
Miami, FL 33126

Crescent Group 2641
Box 2295
Venice, CA 90291

Staff: Stan Lipton, Jeff Rohrer, Greg Steinberg. **Programs:** Party in Progress.

CSM Production 305
6 Square Willaret de Joueuse
Paris, France 75017

D

Disney-MGM Studios 2356

Disneyland 2356

DLT Entertainment Ltd. 423
31 West 56th Street
New York, NY 10019

Staff: Don Taffner, John Fitzgerald, Bob Peyton, Don Taffner Jr., Frank Hussey, Genevieve Piturro, Mark Maxwell-Smith. **Programs:** The Russ Abbot Show, Three's Company, Too Close for Comfort, The Benny Hill Show, The World at War.

Dune 305
101 Rue Saint-Dominique
Paris, France 75007

E

Ebony/Jet Showcase 1962
820 South Michigan Ave.
Chicago, IL 60605

Staff: Ozzie Bruno, Goren Dillard, Lillian Cartwright, Colleen Applewhite, Yvette Lewis-Brown, Ava Odum. **Program:** Ebony/Jet Showcase.

Ellipse Programme 305
France

Empl. Support Guard/Reserve 350
1555 Wilson Blvd., #200
Fairfax, VA 22209-2405

Enterprise Systems Group 441
5475 Tech Center Drive, Suite 300
Colorado Springs, CO 80919

Entertainment Software Solutions 614
2820 W. Olive Avenue
Burbank, CA 91505
Staff: Tom Welch, David Mejia.

ESPN International 905
605 Third Ave.
New York, NY 10158

Staff: Andrew Brilliant, Alexander Brown, John Cuddihy, Michael Fox, Christopher Petersen, Mark Reilly, Bernard Stewart, Richard Stone. **Programs:** Latin Football Weekly, Brazilian Football, NHL Hockey, IndyCar, NFL Super Bowl, Davis Cup, ATP Championship Series, AMA Supercross, IMSA.

EVA 2 305
France

F

Family Channel 822
1000 Centerville Turnpike
Virginia Beach, Va. 23463

Fishing the West 104
5484 S.E. International Way
Milwaukie, OR 97222

Staff: Charles Goodloe, Lana LaVoie. **Programs:** Fishing the West.

4D/Marina Productions 305
55 Ay. Marceau
Paris, France 75116

Staff: Claude Berthier, Marina Berthier, Thierry Berthier, Maureen Sery, Wendy Griffiths, Valerie Saban, Jean-Luc Ayach. **Programs:** Children/teen game show—Le Chevalier du Labyrinthe. Animation—Bamboo Bears, Dog Tracer.

Fox Lorber Associates Marriott
419 Park Ave. South, 20th Floor
New York, NY 10016.

Staff: Richard Lorber, Denise Gutman, Nancy Silverstone. **Programs:** Crime International, Game of Billions, Queen of Life, Super Bloopers, Buttons & Rusty's Super Holiday Cartoons, California Raisins Show, Will Vinton's Claymation Classics, Treasure Hunters, Volcanoscapes, Rand McNally's Videotrips and Travel Guide, Kennedy Scandals. Films—Kung Fu Features.

France 3 305

France Animation 305

France Telecom STI 305
103 Rue de Grenelle
Paris, France 75700

France TV 305

Freemantle/ECTV 205
70 East 55 Street
New York, NY 10022

Fries Distribution Co. 812/Mark Hopkins Hotel
6922 Hollywood Blvd.
Hollywood, CA 90028

Staff: Charles W. Fries, Michael Murashko, Midge Barnett, Jon Ferro, Maria Veltre, Janet Brannan. **Programs:** Fries Frame 7* (18 made-fors), Woman on the Ledge*, Fries Action Premiere (action adventure package), Chance of a Lifetime, Mission of the Shark.

G

Game Challenge Inc. 2206
3200 N. Federal Highway
Coral Ridge Mall, #120
Fort Lauderdale, FL 33306

Staff: Paul Perry, Phylliss Wilson, Jeff Allen. **Programs:** interactive three-dimensional graphics of games.

Gaumont TV 305
France

Staff: Christian Charret, Marc du Pontavice, Jacques Salles, Maria Ginsburg, Jeanne Charuet, Denis Leroy, Francesca Dandolo. **Programs:** Action-adventure—Highlander, Counterstrike, Fly by Night, Benefactors Incorporated, Comedy—Private Eyes at War, Children-teen—Melo-Melo, Drama—Voice in the Garden, The Atlantic, Romance—Rags and Riches, Documentary—Masters of the Game, Haroun Tazieff, Itinerary of a Scientist, Frontline Doctors, Ablaze in Provence, Ladies of Kimberleys.

Gaylord/Syndicom 1104
65 Music Square West
Nashville, TN 37203

Staff: Jane Grams, Martin Clayton, Hal Buckley, Joyce Simmons, Candy Page, Terri Greenwood. **Programs:** #1 Country. Up on the Housetop. A Mirthworm Masquerade, Mirthworms on Stage, A Merry Mirthworm Christmas.

Ge American Communications 246
4 Research Way
Princeton, NJ 08540

Genesis Entertainment 2059
30501 Agoura Road, #200
Agoura Hills, CA 91301

Staff: Gary Gannaway, Wayne Leopoff, Douglas Friedman, Phil Oldham, Barry Wallach, Bob Berry, Gregory Barbatto, Jason Charles, John Holdridge, Marcia Boyd, Ed Wasserman, Craig Brand, Diane Galletta, Paul Magder, Michael Leifer. **Programs:** Specials—Best of National Geographic. First-run series—Biker Mice from Mars*, Real Stories of the Highway Patrol*, Paradise Beach, The Whoopi Goldberg Show, Infatuation, Emergency Call, The Judge, El Juez. Off-net series—Highway to Heaven. Variety/music—Classic Country: Featuring Grand Ole Opry Stars of the 50's. Public broadcasting series and specials—Adventures, Journeys and Archives, The Arctic, Angola: 20 Years Later, The Best of National Geographic Specials*, Birobidjan: A Jewish Lond in the U.S.S.R.

God in China, Gorbachev's Early Years, Mark, Ode to Joy and Freedom—The Fall of the Berlin Wall, The Search for Herod's Harbor. International Series and Specials—The Whoopi Goldberg Show, Infatuation, Birobidjan: A Jewish Lond in the U.S.S.R., The Grudge Match, The Judge, Classic Country: Featuring Grand Ole Opry Stars of the 50's, El Juez, The Great Escape, Mark, The Rain Forest Imperative, The Search for Herod's Harbor, A Twentieth Century Medicine Man.

German Television C/O NDR International 1015
Rutersburg 16
D-2000
Hamburg 54, West Germany

GGP/GGP Sports 1112
400 Tamal Plaza
Corte Madera, CA 94925

Staff: David L. Peterson, Robert C. Horowitz, Ken Flower, Henry Schneiderman, Jay Elliott, Ted Griggs, Hillary Mandel, Leslie Lombre, Robin Haas, Pamela Holland, Janis Neverett, Steve Morrow. **Programs:** Lillehammer 94*, Academy Awards Preview*, Sports Snapshot*, Heroes for the Earth*, Lifewatch*, NFL Pre-Season 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

Gronada LWT International 1853
South Bank Television Centre
London, U.K. SE1 9LT

Staff: Sydney Perry, Nadine Nohr. **Programs:** Prime Suspect 2, Foot'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' South-west 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 2373
One Lakeside Plaza
3801 Barham Blvd.
Los Angeles, CA 90068

Group W Productions 2373

Staff: Derk Zimmerman, Don Loughery, Lynn Allford, Owen S. Simon, Luisa Gaudi, 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 Bluewieser, Robert Liagu, 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 Villa'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, Mel Smith, Steve Holder, Carl Dietz, Tom Sieracki, Peter Yaman, Richard Hamner, Vicki Jo Hoffman, Reggie Jesler, 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 Trilini. **Programs:** First-run series—*Mouth Off**. Features/packages—*Marquee III**. International—*"Mrs. Arris 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 Google & Snuffy Smith, Krazy Kat*. Off-network series—*Blondie*. Feature-

s/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.

Home Team Inc. 1034
4029 Aberdeen Rd.
Nashville, TN., 37205

Staff: Peter Kimball, Doug Donley, Marietta Carter. **Programs:** *Nushville Skyline*.

I

IBS/Trimark 843
2644 30th St.
Santa Monica, CA 90405

Staff: Roger Burlage, Barry Barnholtz, David Bowers, Armando Nunez, Victor Sun, Steve Williams. **Programs:** Domestic features. Packages—*Kung Fu Features, Vol. I, Kung Fu Features, Vol. II, 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 & Virginia, 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**.

IIDM 1942
426 Rue La Boritf
Paris, 75008

Staff: Bruno Rene Huchez, Caroline Guicheux, Marie-Laure Hebrard, Jeanne Auffy. **Programs:** *Little Dracula, Barnyard Commando, Denver, Clementine, Prince Vallant, 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. **Pro-**

grams: *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. **Services:** 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*.

Intertelepan/Stafford Enright 106
1341 Ocean Ave. Ste. 544
Sania 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*.

ITC Distribution 300
12711 Ventura Boulevard
Studio City, CA 91604

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

J

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 Yriex, France 16710

K

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

Staff: Peter Goulazian, Tom Olson, Paul Arzen, Lucille Longo, Jim Belyianis, 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 programming 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 Prijatelj. **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, Comedy U All Stars, Soundcheck, First-run series—Zooing*.

L

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.

Lo 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 Otro Yo*.

Leo Productions 305

Litton Syndications Inc. 1991
600 Fairmont Ave., Suite 100
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*, Zoo Life with Jack Hanna, U.S. Pro Ski Tour*.

Logos 305

M

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

M.A. Kempner Inc. 2073
11820 Fountainside Circle
Boynnton 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 Hightest St.
Melbourne, Victoria, Australia 3121
Staff: Max Stuart, Marvin Kempner.

Programs: Documentary—*Taranga—Wildly Different, Heartbeat of the Coral Coast, Shark vs. The Great White Shark*. Features—*The Lang 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
555 Twin Dolphin Dr.
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.

MCA TV 533
100 Universal City Plaza
Texaco Building, 10th Floor
Universal City, CA 91608

Staff: Shelly Schwab, Jim Kraus, Ned Nalle, Steve Rosenberg, Mort Siakoff, John Goldhammer, Ken Arber, Sara Rutenberg, Lonnie Burstein, Bobbi Fisher, Neil Tepper, Bill Vrbancic, Georgia Scott, Sandy Tepeleidis, Glenn Weisberger, Pat Wells, Arthur Hasson, Paul Hoffman, Tom Maples, Bill Trotter, Tony Fasola, Mark Forgea, Michael Howard, Cameron Hutton, Phil Martzoff, Eugene McGuire, Kristine Orr. **Programs:** Feature films—*Universal Pictures Debut Network II, Universal Pictures Debut Network III, List of a Lifetime I, List of a Lifetime II, First-run series—Rogin's Heroes, Harry and the Hendersons*. Off-first-run series—*Charles in Charge, The New Droget! The New Adam 12*. Hollywood Premiere Network (*She Wolf of London* [aka *Love and Curses*]), *They Came from Outer Space, Shades of L.A., The New Leave it to Beaver, The Munsters Today, Out of This World*. Off-network series—*Coach, Amen, Gimme a Break, Kate & Allie, Leave it to Beaver, The Munsters, That's Incredible, Northern Exposure*, The A-Team, Alias Smith & Jones, The Bionic Woman, Kojak, Magnum, Quincy, Simon & Simon, Wagon Train, Mystery Movies (Columbo, McCloud, McMillan, Banacek*.

MCM Communications 2224
23418 Blythe Street
West Hills, CA 91304

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

MCM Entertainment 2224
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, Gilbert de Turenne, Lyle Foster, Noranne Frisby, Bob Greenstein, Ken Meyer, Donald Mirisch, Deborah Snyder, Joy Ab-

bott, Honey Berman, Ada La Greca, Jack Smith, Steve Bradbury, Susan Austin, Sue Raymer, Mindy Rothstein, Lee Aranow, Don Golden, Wendy Kravitz, Ed Monahan, Lyle Foster, Bill Wineberg, Mira Quinn, Andrew Lerman, Sylvie Lebosse, William Wells, Greg Eli, Osvaldo Barzellato, 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*, *Patry 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 Ralfink*.

MG/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 Soap**, *The Clever Cleaver Bros.**, *Night Flight*, *Nosh & 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*.

MMT 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 Intl 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*, *The New WKRP in Cincinnati**, Comedy series—*Newhart*, *The Bob Newhart Show*, *The Mary Tyler Moore Show*, *WKRP in Cincinnati*, *Phyllis*, *The Tony Randall Show*, *Rhoda*. Drama series—*Hill Street Blues*, *Sr. Elsewhere*, *Remington Steele*, *White Shadow*, *Lou Grant*.

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 Cirona. **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. Covery, Bruce Johansen, Tom Shannon, Diane L. Sass, 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 Wildness*, *Profession Nature*, *Lake That Fell To Earth*, *Variety/Music—Clrque 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 Wonderful Old Testament*, Comedy—*Local World Stories*, Documentary: *Stopwatch Phase*, *Cultural/Social Trends—Gold Diggers*, *Malamba*.



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

NBDC 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 Atlantic 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 Elliot**, *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
10-1-1, Ginza 7-Chome
Chuo-Ku
Tokyo, Japan 104



One World Entertainment 1032
1515 Broadway
New York, New York 10036

Staff: Harvey Ganot, Rick Levy, Michael Spalding, Tom Burke, Chris Pearce, Chip Meehan, Dana Albert, Bob Cole, Maria Berger. **Programming:** *Sonic the Hedgehog*, *Hallow Spencer*, *Conan the Adventurer*, *News*

Inserts: Nick News W/5, Weekly—*Gus*, *The Mad Scientist Toon Club*, *Monthly—Toon of the Month*, *Daytime/early fringe—Montel Williams*, *Access—Married...with Children*, *Prime Time—ACI Filmmaker 1*, *New Line Films 2*, *Late Night—VH1 Countdown Show* (weekly hour), *Showtime Comedy Spotlight* (13-week series), *Specials—MTV VMA Awards*, *MTV Movie Awards*, *Paul McCartney Special*.

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

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



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 Lombardo. **Programs:** *Scramble**, *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 Jacquemin, Carole Zerbato, 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

Staff: Tom Burchill, Dave Allen, Harry Stecker, Bill Fagan, John Heise, Jim Ganley, Bill Shaw, Dick Kurlander, Jack Fentress, Ron Martizoff, Gail Healy. **Service:** station representation and programing consultation.

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- Station Manager
- Program Director
- News Director
- Chief Engineer/Technician
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PM Entertainment Group Inc. 244
16780 Schoenborn St.
Sepulveda, CA 91343

Staff: George Sharnieh, 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, Mancarnem Rebolbar. **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 Sloan, Jane Myerson, Josephine Ho, Deborah Sheldon. **Programs:** Children's—Dennis the Menace, The Woody Woodpecker Show, The Flintstones, Garfield and Friends*, Balwinkle, Rocky and his Friends, Underdog, Uncle Waldo's Cartoon Show, Tennessee Tuxedo and his Tales, Dudley Do-Right and his Friends, Young Samson, Space Kidnappers, King Leonardo, The Bear Family, Inch-High Private Eye, Wheelie and the Chopper Bunch, Goober & the Ghost Chasers, Where's Huddles, Buford Files/Galloping Ghost, Janu 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

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 Cawodrilo.

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, Naismith Award Show, Pizza Hut College Bowl on ABC

RCN 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 Sumi, Ryan Shiotani, Linda Lieberman, Lisa Woodcock, Diana Foster, Gene Lavelle, Brian Nemark, 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 Series, 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, Specialists—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
156 West 56th St.
New York, N.Y. 10019

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

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

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

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

Rosnay International 612
6 Rue Robert Eslienne
Paris, France 75008

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

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

Staff: Keith Samples, Tim Hellet, Richard Nailding, Arni Hope Witt, Joe Mirabella, Jerry Jameson, Mark Lippis, Dawn Rosenquist, Joy Ibarrientos. **Programs:** Wavelength*, Highlander, Prime Suspect, Sports Illustrated Specials*, Okavango*, Saved by the Bell, Uptown Comedy Club, Rysher 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 10036

Staff: Stan Moger, Jordan Ringel, Cyndy Wynne, Amy Sauerrieg. **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—ZooBible Zoo, Cooking—Diane 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 Lone Star Celebration, Sea World Summer Night Magic, Sea World Star Spangled Summer, Sea World Mather 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 Andrycz, Elie Deikel, Ellen Levy, Winston Richard, David Goodman, Nan Halperin, Mark Lieber, Peter Schmid. **Programs:** The Hallo 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 Days*, Three Little Ghosts Afraid of the Dark*, Telefilms—Sileni 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 3733
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 Gagan, 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: Loral 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 Jurils, Carol Blank, Linda Yaccanno, Michael Haigney, Paul Fiore, Pam Poillano, Mari Kimura, Joe Sanguillo, 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 Schick, The Real Scoop, Seaside, 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.

Seltel 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 Wollos, Ellen Postman, Carole Weltzman, Nina Hahn, Arthur Heller. **Programs:** Canan the Adventurer*, My Little Pony Tales*, Bucky O'Hare, Transformers*, G.I. Joe*, My Little Pony N' Friends, Game Shows—Connect Four, Guestures, 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 Mainsner. **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

Teleimages 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.

Teletop 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 Production 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, Darrylanna 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—Widgit, 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 2130
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 Hood**, *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**, *One Year in Antarctica, The Russian Secret of KAL-007**, *The Secret War**, *The Secrets of Eastern Europe**, *60 Days Challenging Mr. Namjagbarwa**, *Vietnam, Cambodia & Laos Today: Asia's Last Frontier, Winter Quarters*. Features/packages—*Canterbury Cinema Classics, The Classic Collection*, "Quick Time," "The 13th Rose," *Variety/Music—Alice in Wonderland**, *Werther*. Sports—*Baseball Basics with Davey Johnson**, *riding the Jet Stream**, *Sports Celebrity Golf Shootout**, *The Stadium Talks*. Program Inserts—*America the Beautiful**, *Beneath our Seas**, *Countdown to the New Year, Entertainment Time Out**, *Magic Moments**, *Travel—Journey to Adventure*. Educational—*Cultures of the World, The Rainbow Collection**.

Television Week 136
33-39 Bowling Green Lane
London, ENGLAND EC1R 0DA

Televix International 2065
3330 W. Cahuenga Blvd., Suite 500
Los Angeles, CA 90068

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

Thames TV International Ltd. 423
c/o DLT Entertainment LTD
31 West 56th St.
New York, NY 10019

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

Staff: Marjorie Griffin, Dwight Griffin,
Curt Turner. **Programs:** *Honeymoon**,
*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, Me, Myself.*

**Transel Gesellschaft Fur
Deutsche Ferns** 1015

Tribune Entertainment Company 733
435 N. Michigan Avenue
Chicago, IL 60611

Staff: Sheldon Cooper, Don Hacker,
David Sifford, Clark Morehouse, Ger-
ry Noonan, Marcy Abelow, Carol For-
ace, Bob Cambridge, George Paris,
Gerg Miller, Allan Grafman, Bill Lyall,
Darryl Porter, Michael Adinamis, Jim
Corboy, Mary Beth Hughes, Maryann
Schulze, Megan Bueschel, Steve
Mulderigg, Scott Gaulocher, Cyndy
Jenorick, Carol Forace, Clark More-
house, Marcy Abelow, Paul Montoya,
Elizabeth Herbst, Wanda Meyers,
Gerty Noonan, Wil Allmendinger.

Dan McKimm, Gary Simcox, Larry
VanderBeke, David Sifford, Sam
Fuller, Annette Johnson, Larry Hutch-
ings, Adabele Robertson. **Programs:**
Talk—*Geraldo, The Joan Rivers
Show: Series/First Run—Apollo Com-
edy Hour, Soul Train, U.S. Farm Re-
port, Second Generation, Movies-
Mini-Series—Final Shot: The Hank
Gathers Story, Vernon Johns, Tribune
Premiere Network 2, Sidney Sheldon's
Sands of Time, Wild Justice, Pira-
nhas, Vendetta 2, Tribune Movie Col-
lection, Specials—Geraldo Specials:
The New Godfathers, Geraldo Spec-
ials: Gang Wars; Hollywood Christ-
mas Parade, Macy's Fourth of July
Fireworks, Variety/Music/Comedy—
Soul Train Music Awards, Soul Train
Comedy Awards, Winans Real Mean-
ing of Christmas, The Desi Awards,
Sports—Chicago Cubs TV Network,
Advertiser Sales—*Designing Women,
Columba Night At The Movies,
Rysner Movie Package, TV Net, Tris-
tar Showcase III.**

TRT Communications Inc. 2612
1331 Pennsylvania Ave. N.W.
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 Ma-
rino, David LaFountaine, 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 Ex-
tra, Studs*. Off-net series—*The Simp-
sons, Cops, Doogie Howser, M.D.,
M*A*S*H*, L.A. Law, Mr. Belve-
dere, Small Wonder, Special—
M*A*S*H*—The Final Episode*. Fea-
ture Film Package—*Century 16, Fox
Hollywood Theatre '93-'94.*

U

United American Video Corp. 1743
2100 Carolina Place
Ft. Mill, SC 29715

Univision Holdings Inc. 345
605 Third Avenue
12th Floor
New York, NY 10158-0180

U.S. Army Reserve 912
1815 N. Ft. Myer Dr. #501
Arlington, VA 22209

Staff: Mark Zimmer, Al Schilf, Berna-
dette O'Leary, Karen Haines. **Pro-
grams:** PSA's, video news releases,
short subjects.

USPA 305
59 Rue De Chateaudun
Paris, France 75009

V

Variety/Daily Variety 344
475 Park Avenue South
2nd Floor
New York, NY 10016

Venevision International 2606
550 Biltmore Way
9th Floor
Miami, FL 33134

Visacom International 1023
1515 Broadway, 30th Floor
New York, NY 10036

Staff: Viacom Entertainment—Neil
Braun, Deborah Beece, Michael
Kesio, Gus Lucas, Katherine A. Ho-
gan, Michael Klinghoffer, Susan Ko-
lar, Betsy Vorce, Cecilia Holloway,
Viacom Enterprises—Raul Lefcovich,
Dennis Emmerston, Steven S. Fadem,
Eric Veale, Howard Berk, Ellen Eisen-
berg, Lynn Fero, Scott H. Kolber,
Helen Nesbit, Lisa Merians, Gerald
Pinks, Julia Pistor, Christina Riley
Baksh, Laurence T. Beirne, Rosalie
Borzumato, Noreen Brittenham,
George Faber, Robert Friedman,
Ann. D. Humphrey, James Latham,
Brunella Lisi, Robin Mansfield, Laurie
Zettler, Joseph DiSalvo, Josh Bal-
linger, Rhonda Schulik, Dennis Em-
erson, Brooks Carroll, John Attebery,
Brad Liedel, Sid Beighley, Craig
Smith, Peter Press, Noreen Britten-
ham, Anthony Manton, Severiano An-
zuola, Alastair Banks, Hiro Kuno,
Manfred Metzger. **Programs:** First-run
series—*The Montel Williams Show,
This Morning's Business*. Series/off-
network, off first-run—*Roseanne,
Matlock, A Different World, The Ad-
ventures of Superboy, The Andy Grif-
fith Show, The Beverly Hillbillies, The
Bob Newhart Show, Cannon, Clint
Eastwood in Rawhide, Rawhide, The
Cosby Show, Family Affair, Gomer
Pyle U.S.M.C., Gunsmoke, Hawaii
Five-O, Hogan's Heroes, The Honey-
moons, I Love Lucy, The Life and
Times of Grizzly Adams, Marshall
Dillon, My Three Sons, Perry Mason,
Petticoat Junction, The Phil Silvers
Show, The Twilight Zone, The Wild
West, Animated—*Terrytoons, Har-
lem Globetrotters, The Alvin
Show*. Features/packages—*Viacom
Features 1-14, Thematics 2: Stories
for Men, Stories for Women, Black
Magic, Exploitable, Exploitable III,
Exploitable 4, Family Entertainment,
Guts and Glory, Gasp, The Legend
Group, Movie Greats, Perry Mason
Features, Thematics, Young and
Reckless, TV Net (Tonight Only).**

Video Yesteryear 1758
311 Glenn Road
Box C
Sandy Hook, CT 06482

Visicom Corporation 145
1100 Glendon Ave. #1235
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
Lighting, Lakota Moon, Willing to
Kill: The Texas Cheerleader Story**,
*Lethal Exposure**, *When No One
Would Listen.**

Vista International 1036
240 San Lorenzo
Coral Gables, FL 33146

Staff: Gustavo Nieto Roa, Maria E.
Ceballos, Adriana Castaneda. **Pro-
grams:** Mini-series—*The Baroness of
Galapagos*. Series—*Zurich: Secreto
Bancario, Duenos de la Carretera,
Marc & Sophie*. Short series—*La
Isla, Children's—Captain Blue Bear's
Fishy Stories, King Arthur*. Entertain-
ment series—*Only in Hollywood,
Movie Magic, VH-1 Top 21 Count-
down*. Entertainment specials—*Hol-
lywood's Golden Night*. Feature
packages—*Tatort—Scene of the
Crime, Werner Herzog's Features*.
Feature Films—*"Laser Mission,"
"River of Diamonds," "Largo Deso-
lato," "Le Vent et la Toussaint."* Docu-
mentary series/specials—*Expedi-
ciones Submarinas, Palabra Mayor,
Smithsonian World, Wall Street Jour-
nal Int'l. Report, Sports—Extreme Ac-
tion Sports Series.*

Vista Street Entertainment 1036
9911 W. Pico Blvd. PH-P
Los Angeles, CA 90035

Staff: Jerry Feitler. **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 Con-
ner, Chris Graves, Consuelo Mack,
Susan Strekel. **Programs:** *The Wall
Street Journal, Wall Street Journal
Business Briefs, The Wall Street Jour-
nal International Reports.*

Wall Disney World Co. 2356
P.O. Box 10000
Lake Buena Vista, FL 32830

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

Warner Bros. 110
4000 Warner Blvd.
Tower Building
Burbank, CA 91522

Staff: Dick Robertson, Scott Carlin,
Mark Robbins, Damian Riordan, Rob
Barnett, Mary Voll, Andrew Wier,
Mark O'Brien, Jacqueline Hartley,
vince Messina, Jim Burke, Jeff Hu-
ford, Bruce Rosenblum, Jim Molo-
shok, Lenny Bart, Yelena Lazovich,
Jim Paratore. **Programs:** Prime Time
Entertainment Network—*Kung Fu:
The Legend Continues, Time Trax,
Babylon 5, Wild West, Jane Whitney
Show, Jenny Jones Show, Fresh
Prince of Bel-Air**, *Family Matters,
People's Court, Love Connection,
HBO Comedy Showcase*. Movie pack-
ages—Volume 30, Volume 31*, *Prem-
iere Edition 3, Encore 2, Power
Package 2*. Off-net series—*Murphy
Brown, Full House, Alf, Growing
Pains, Head of the Class, The Hogan
Family, Night Court, Perfect Stran-
gers, Mama's Family, Knol's Landing,
Dallas, It's a Living, Eight is Enough,
The Blue Knight, The New Dick Van
Dyke-Mayberry R.F.D., More Real
People, My Favorite Martian, Here's
Lucy, Matt Houston, Private Benja-
min, The Dukes of Hazzard, Alice,
Welcome Back, Kotter, Chico and the
Man, F-Troop, Superman, Harry O,
Wonder Woman, Kung Fu, The Wal-
tons, The FBI, Tarzan, Maverick*.
Movie packages—Volume 29, *Prem-
iere Edition Two, Encore One, Vol-
ume 28, Premiere Edition, Volume
27, TV4, Volume 26, TV3, Volume 25,
TV2, Volume 24, TV1, Volume 22,
Volume 21, The FBI Story, Volume
20, Volume 19, Volume 18, Volume
17, Volume 16, Volume 14-15, Vol-
ume 13, Volume 2-A, Volume 1-A, 13
Classic Thrillers, 13 Classic Thrillers,
13 Classic Thrillers II, Tarzan Fea-
tures, The Bowery Boys, Starlite 6,
Starlite 5, Starlite 4, Starlite 3, Easy
Eight, Mint Edition, Ultra 4, 22 Karat,
Lormar 1, Lormar II, Telepictures 3,
Telepictures 2, Telepictures 1, Lori-
mar Family Classics, Sci-Fi Horror,
Cowboys and Indians, Bomba The
Jungle Boy, Masters of Fury, Miniser-
ies—*Hollywood Wives, Bare Essence,
The Thornbirds.**

Warner Bros. International 110
4000 Warner Blvd.
Tower Building
Burbank, CA 91522

Staff: Michael Jay Solomon, Jeffrey
R. Schlesinger, Josh Berger, Donna
Brett, Kevin Byles, Brenda Gefner,
Lisa Gregorian, David Guerrero, Mi-
chel LeCourt, Richard Milnes, David
Peebler, Jorge Sanchez. **Programs:**
*Bodies of Evidence**, *Exposed**, *Get-
ting 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**, *Hanging with Mr. Coop-
er**, *Martin**, *Renegade**, *Tales
from the Crypt, Las Dos Dianas**, *Di-
vina 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: Criti-
cal**, *Danger of Love**, *Deliver Them
from Evil: The Taking of Alta View**,
*Different Worlds: A Story of Interra-
cial Love**, *A House of Secrets and
Lies**, *Just My Imagination**, *A Killer
Among Friends**, *Killer Rules**, *Mari-
na's Story**, *Men Don't Tell**, *The
Owl**, *To Grandmother's House We
Go**, *Rio Shannon**, *You Must Re-
member This**, *With a Vengeance**,
*Afterburn**, *Citizen Cohn**, *The Com-
rades of Summer**, *The Last of His
Tribe**, *A Private Matter**, *Running
Mates**, *Teamster Boss: The Jackie
Presser Story**, *Queen**, *Ninja Mur-
ders**, *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 Shan-
dling: Stand Up**, *HBO Comedy
Hour: Larry Miller: Just Words**,
*HBO Comedy Hour: Pauly Shore**,
*HBO Comedy Hour: Playing the Nut-
troll: Robert Townsend and His Part-
ners in Crime IV**, *HBO Comedy
Hour: Whoopi Goldberg: Chez
Whoopi**, *HBO Comedy Hour: Wom-
en of the Night III**, *The Paula Poun-
dstone 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 Vacat-
ion**, *Steven Spielberg Presents Tiny
Toon Adventures**, *Taz-Mania**, *Em-
peratriz**, *Maria Muria**, *La Trai-
dora**, *Andrea**, *El Angel Mas
Viejo**, *Aientado a Romula Betan-
court**, *Dracula**, *Un Grito en la Os-
curidad**, *La Poseida**, *Peligro en la
Sombra**, *La Savona I**, *La Savona
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,
Knos Landing, Life Goes On, Mur-
phy Brown, Perfect Strangers, Reason-
able Doubts, Roc, Room for Two,
Sisters, Step by Step, Jenny Jones,
World Entertainment Report, Arrest-
ing 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

WDR International 1015
Appelhofplatz 1
D-5000
Cologne 1, Germany

**Western International
Syndication** 2630
8544 Sunset Blvd.
Los Angeles, CA 90069

Staff: Dennis Holt, Ronald Glazer,
Chris Lancey, Mark Rafalowski, Mike
McHugh, Dan Zifkin, Joe Weber. **Pro-
grams:** *Guess TV**, *Knights and War-
riors, The Ed Sullivan Show, Isi &
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
One Lakeside Plaza 3801 Barham
Boulevard
Los Angeles, CA 90068

Staff: Catherine Malatesta, Joseph G.
Mateševac, Barbary Bocek, Sanja
Broda, Ling Chan. **Programs:** *New Ad-
ventures of Speed Racer, The Classic
Speed Racer, WBI Cinema I, "Deuce
Coupe..." Anything for a Laugh.*

"Snoothalker," *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*, *Real 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 Repairs*, *Time to Cure*, *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*, *Superman*, *Teeny Time Tune Ups*, *The Draw Squad*, *Proudly We Hail*, *The Situation*, *The Middle East*, *The Mad Hours*, *WBI Sports*, *On Scene*, *Sons of Peace*, *Missing/Reward*, *Home Again with Bob Vila*, *Life-Quest*, *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 Mulley*, *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 Amazing Book*, *The Amazing Children*, *The Amazing 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
4935 Lindell Boulevard
St. Louis, MO 63108

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

Staff: Spelling Entertainment—S. Craig Linder, Ron Lightstone, John Brady, David Taylor, Michael Birnbaum, Worldvision—John D. Ryan, Bert Cohen, Robert Sigman, Elfott Abrams, Gary G. Montanus, Robert E. Raleigh, Bill Baffi, John Barrett, Gary Butterfield, Jacqueline Comeau, Paul Danylik, Gary Delfiner, Brian O'Sullivan, Mary Ann Pasante, Rita Scarfone, Bruce Swanson, Alan Winnikoff, Frank Browne, Tim Davis, David McNaney, Ed O'Brien, Marybeth Strambi, Doreen Muldoon, Linda Tobin. **Programs:** First-run theatricals—*Showcase Network II*, *Caroico IV*, *Caroico III*, *Worldvision 2*, *Worldvision 1*, *Fantastic Fantasies*, First-run daily kids series—*Camp Candy*, *Beverly Hills 90210*, *Terzan*, *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*, *Oil-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 Mod Squad*, *Combat*, *The Rebel*, *Wendy and Me*, *People's Choice*, *The Invaders*, *One Step Beyond*, *Flying A Series*, *Features*—*Star Performers* (12 made-lors), *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*, *Mod Squad*, *Terzan*, *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*, *Pea-*

ple'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*, *Smoky the Bear*, *Specials*—*Dick Smith: Master of Makeup*, *Shark's Paradise*, *A Christmas Carol*, *Anahil & The Night Visitors*, *Bay City Rollers*, *Children of the Guel*, *Echo I*, *Herbie Munn/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*. **Miniseries**—*Holocaust*, *Return to Eden*, *Voice of the Heart*, *Sword of Honour*, *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
P.O. Box 4040
Mainz-Lerchenberg,
Federal Republic of Germany

Zodiac Entertainment Inc. 414
4400 Coldwater Canyon, Suite 200
Studio City, CA 91604

Staff: Kevin Morrison, Brian Lacey, Peter Keefe, Andrew L. Spitzer, Rob Taffner, Joe Kiselica, Glen Hagen, Nancy Aries Koff. **Programs:** *Widget*, *The Mr. Bogus Show*, *Twinkle*, *The Dream Being*.

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Broadcasting

Television

VIACOM HOPES STATIONS LOVE NICK'S 'GUTS'

To further exploit in-house production, company offers cable game show in broadcast market

By Steve McClellan

Viacom is offering a syndicated version of Nickelodeon's hit live-action program *Guts* for fall 1993, and company officials hope it will play well enough in syndication to go to strip after its first season.

The weekly show will be offered on a straight barter basis. Syndicated episodes of the program will air first on broadcast stations, but Nickelodeon, which will co-produce the show with Chauncey Street Productions, retains the right to air them at a later date, says Neil Braun, president, Viacom Entertainment.

It is not the first time Viacom has taken a product developed at one of its cable networks and put it in syndication. In 1986, Nickelodeon launched a game show for kids called *Doubledare*, which Viacom subsequently put in syndication in February 1988. The show attracted enough of a following to spawn several imitators. A version of the show, now out of production, continues to air on Nickelodeon.

In *Guts*, also a type of game show for kids, players compete in a variety of sporting events. For example, in the "slam dunk" competition, players are fitted into an elastic harness and jump off a 7-foot platform toward a basketball hoop, with the object being to dunk as many shots as possible in a 60-second period.

Guts, which premiered on Nickelodeon last September, has averaged a 7.1 rating among its core target audience of kids 6-11 and has boosted the time-period average by almost 40% over the prior year. The show is hosted by Mike O'Malley, who also hosts *Get the Picture*, another Nickelodeon game show.

Continues on page 102



Viacom's 'Guts'



'CAESARS CHALLENGE' REVISED

Cannell Distribution is revising its marketing plan for the only new game show being offered for fall 1993, *Caesars Challenge*. Originally, Cannell was positioning the show as a prime time access and early fringe vehicle, on terms that included cash plus one minute of barter. Reached last week, Pat Kenney, president, Cannell

Distribution, acknowledged that marketplace realities have forced him to re-evaluate that strategy. "Getting access time periods is extremely difficult with all the shows that are working in the daypart. It will go forward," Kenney insisted. "Everybody loves the show." But he said the terms would be revised, with details to be

announced at the NATPE convention in San Francisco this week. "In thinking about the changing marketplace, there's not so much interest in barter as expectations for an improved economy continue to grow," he said. "The terms will be revised, and I would have to say that daytime will be a bigger part of the mix."

Tannehill out at MTM

Marc Grayson to head division as senior VP

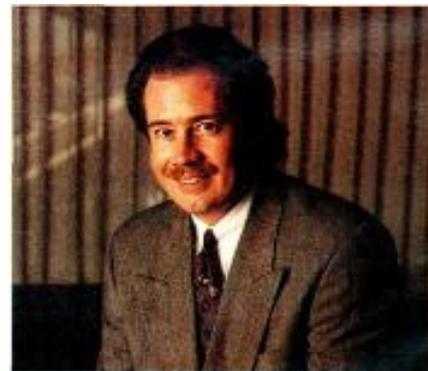
By Mike Freeman

In an apparent shakeup of the top management ranks of MTM Television's syndication division, Marc Grayson has been named senior vice president of MTM Television Distribution, replacing Kevin Tannehill, who was reportedly forced out of the top sales post.

Last Monday, MTM issued a tersely worded statement announcing Grayson's appointment, but made no mention of Tannehill or his departure.

The timing of Tannehill's ouster comes at an awkward time for MTM, heading into this week's NATPE International program conference, which led to speculation that the independent studio is under pressure to make some management changes as Rev. Pat Robertson's International Family Entertainment nears approval of its acquisition of MTM from current owner TVS (Television South of Britain).

Tim Buxton, chief operating officer of MTM Television Entertainment, countered that Tannehill "was not forced out" and that MTM, TVS and IFE had no "hidden agen-



das." He added: "There is no association between this and the IFE's pending transaction," which Buxton said could be approved by early next month. "If we make personnel changes within senior management, that's of our own choosing. Certainly, Marc Grayson is someone who we think can lead the charge

Continues on page 102

SYNDICATION UPDATE

BVT COUNTRY

Buena Vista Television, late last week, unveiled plans to launch a new fall 1993 weekly country music program, *Countdown at the Neon Armadillo*. The series is a spin-off from the hour-long special BVT produced for ABC, *Best of Country '92: Countdown at the Neon Armadillo*. Buena Vista Entertainment will be offering the show on an even seven-minute national/local barter split.

BVT, TAKE TWO

In the off-network sales arena, Buena Vista Television reported its fall 1993 sitcom, *Empty Nest*, has been sold in over 90 markets representing nearly 80% coverage of the U.S. The series, which airs Saturdays on NBC, has notched deals in seven of the top-10 markets. Also, BVT's two fall 1993 off-network sitcoms, *Blossom* and *Dinosaurs*, have

been sold in 11 of the top-20 markets.

MORE MARTHA

As first reported in BROADCASTING's Jan. 18 "Bi-Coastal" column, Group W Productions officially announced the launch of *Martha Stewart Living*, a half-weekly for debut in fall 1993. Stewart is editor-in-chief of the national magazine bearing her name, and also serves as contributing lifestyles reporter for NBC's *Today* show. Group W will be offering 30 original episodes (22 weeks of repeats) on even three-minute local/national barter splits.

FRESHMAN 'CLASS'

Grove Television Enterprises has acquired from CEL Entertainment the off-cable syndication rights to *The Class of the 20th Century*, which won a

CableACE award last Sunday night as best documentary series of 1992. The 12-part documentary, hosted by Richard Dreyfuss, which interviews 100 of the most prominent Americans who helped shape the 20th century, is being offered by Grove on a seven-minute local/ six-minute national barter basis for September 1993.

BACK TO NATURE

Action Media Group and Hearst Entertainment Distribution have joined for the launch of *The World of Nature*, a four-part series that will be hosted by former *CBS Evening News* anchor Walter Cronkite for premiere in fall 1993. Hearst will be offering each of the two-hour specials, the first of which triggers in October 1993, on an all-barter basis, while Action Media will be handling national advertising sales.

PINK PICK-UPS

Claster Television, which has linked up with series producers MGM Television and Mirisch-DePatie-Freleng Production on the syndicated launch of a new *Pink Panther* cartoon series, has completed a major group station deal with the Chris-Craft/United TV independents—WWOR-TV New York, KCOP(TV) Los Angeles, KBHK(TV) San Francisco, KMSP(TV) Minneapolis, KUTP(TV) Phoenix and KPTV(TV) Portland. All six of the C-C/United stations, who account for approximately 20% U.S. coverage off the top, have committed 7-9 a.m. weekday time periods for *Panther's* fall 1993 debut. Claster is offering the series on a barter basis: four minutes local/three minutes national for the fourth quarter, three-and-a-half/two-and-a-half for the second quarter and three/three for the first and third quarters.

BI-COASTAL

Keeping up with the TV set
from Burbank to Sixth Avenue

Weisman signs with TMI

Michael Weisman, former executive producer, NBC Sports, is reportedly close to signing with Transactional Media Corp. to produce one or more sports-oriented programs with home shopping components. Weisman, a multiple-E Emmy winner, served as executive producer of NBC Sports from 1983 to 1989. He was replaced when Dick Ebersol took over the NBC Sports helm and recruited Terry O'Neill from CBS Sports to fill the executive producer role. Subsequently, Weisman served as executive producer of CBS's ill-fated late-night talk show with Pat Sajak. TMI is developing the sports shows in conjunction with an alliance announced last week to develop a series of transactional-type shows with Hearst Entertainment Distribution, for possible play in syndication and/or cable (see story, "Top of the Week").

Weekly 'Scramble'

He may have been unable to evade blitzing defensive tackles in the Philadelphia Eagles' 34-10 loss to the Dallas Cowboys in the NFC playoffs, but Eagle quarterback **Randall Cunningham**

ham wants to prove he has the right moves to host *Scramble*, a fall 1993 weekly children's game show from New York-based distributor Pandora International. Pandora, which distributes the weekly reality-based strip *Hollywood Babylon*, will be offering 26 original episodes (with 26 weeks of repeats) of *Scramble* on a barter basis.

What's in a name?

Earlier this month, the Broadcast Promotion & Marketing Executives faxed out a memo to its members asking them to vote for a new organizational name that embraces all facets of electronic technology and not just the broadcast medium. According to one promotion executive who received the memo, the title PRO-MAX International, an acronym for Promotion and Marketing Executives of the Electronic Media, is said to have won the voting. The other three names also put up for vote were E2M2 (Executives of the Electronic Media and Marketing), IMPACT (International Marketing & Promotion Association) and IMPART (International Marketing & Promotion Association of Radio & Television).

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TANNEHILL

Continued from page 100

for MTM going into the NATPE convention."

Grayson, who has served as vice president of national (station) sales since 1992, joined MTM in 1991 as Western regional sales manager and before that spent 14 years with MCA TV.

When reached by BROADCASTING, Tannehill had no comment on the reasoning

behind his abrupt departure, but one source close to the situation speculated TVS had become increasingly wary over the "red ink" resulting from front-end production costs on the first-run syndicated *The New WKRP in Cincinnati* and recent acquisitions of the Brazilian kids show *Xuxa* and the off-network *Rescue 911*.

"Kevin [Tannehill] had made some bold moves, but it is likely going to be some time before MTM is going to

have a strong back-end cash flow on shows like *Rescue 911*, *Evening Shade* and *WKRP*," said the competing Hollywood studio source. "TVS should have given him more time because Kevin was a consummate salesman who could have pulled some of these things through in the long term."

It had also been speculated by one source that since Grayson had not been elevated to Tannehill's former president title, IFE or its-

Family Channel cable division would later place someone in that post if the TVS transaction is approved. An MTM spokesman said that there was no truth to that rumor.

One competing syndication source with contacts to Tannehill expressed shock at his exit. "Kevin Tannehill built that distribution arm from nothing when he came in [three years ago]," the source said. "If they [TVS] were looking to trim their

sails, they wouldn't get rid of the guy who's bringing cash in, so I'm clueless as to the reason they're getting rid of him.

"To take away the guy who conceptualized the entire relaunch of *WKRP*, and effectively sold the back-end repeats of *Rescue 911*, the one guy who put the company back at the forefront of syndication, makes no sense at all going into the NATPE convention [next week in San Francisco]."

VIACOM SELLS 'GUTS'

Continued from page 100

The company's announcement on *Guts* coincides with Braun's stated goal of relying more on Viacom's in-house production talent, particularly at its cable networks, for product to sell in syndication.

"Part of our pitch to stations is that we don't look at broadcasting as a competitor to Nickelodeon. We see Nickelodeon as a trademark that can be franchised in a number of media, and we hope to bring the strength of that trademark and its kids drawing power to a local station in each market. We want to take the best of Nickelodeon to syndication." That would include some of the cable network's original cartoon fare, although the company does not yet have a plan in place to export *Ren & Stimpy* and other cartoons to syndication.

The company is also trying to figure out how to export MTV News product in a viable syndication package, although Braun said that effort is in the early stages and will not be on the company's agenda at the NATPE convention.

"My view is the sharing of programs across media is inevitable," said Braun. "The smartest players will be those who find the strongest program trademarks." Compression, he said, will bring 150 or more channels, "and the way for stations to break through clutter is by having brand-name programming that has a strong identity with core audiences. That's just what Disney has done with the Disney Afternoon."

In addition to *Guts*, the talk strip *Montel Williams* will be a key priority at NATPE for Viacom, said Braun. "First and foremost is *Montel*," he said. "We've announced we're a firm go for the next season."

Ratings Week : Broadcast				
The World According to Nielsen, Jan 11-17				
	abc ABC	CBS	NBC	FOX
MONDAY	11.2/17	16.7/25	13.4/21	4.6/7
8:00	39. FBI: Untold Stor 11.9/18	19. Evening Shade 14.8/22	23. Fresh Prince 14.5/22	
8:30	34. American Det. 12.7/19	25. Hearts Affire 14.0/21	24. Blossom 14.4/21	97. Fox Night at the Movies—The Fly II 4.6/7
9:00		5. Murphy Brown 19.9/29		
9:30	55. ABC Monday Night Movie—Fire Birds 10.7/16	9. Love and War 17.4/26	33. NBC Monday Night Movies—Relentless: Mind of a Killer 12.8/20	
10:00		10. Northern Exposure 17.0/27		
10:30				
TUESDAY	15.5/24	15.4/24	8.0/12	NO PROGRAMING
8:00	15. Full House 15.7/24	13. Rescue: 911 16.7/25	86. Quantum Leap 7.3/11	
8:30	17. Hangin w/ Mr. C 15.0/22		83. Reasonable Doubts 7.6/11	
9:00	3. Roseanne 24.1/35	19. CBS Tuesday Movie—Complex of Fear 14.8/23	67. Dateline NBC 9.1/15	
9:30	12. Jackie Thomas 16.8/25			
10:00	55. Jack's Place 10.7/17			
10:30				
WEDNESDAY	12.8/20	12.4/19	11.9/18	9.0/13
8:00	42. Wonder Years 11.6/17	64. Space Rangers 9.6/14	22. Unsolved Mysteries 14.7/22	51. Beverly Hills, 90210 11.1/16
8:30	55. Doogie Howser 10.7/16	31. In the Heat of the Night 13.5/20	54. Seinfeld 10.8/15	88. Melrose Place 6.9/10
9:00	4. Home Improvmt 21.0/30	25. 48 Hours 14.0/23	75. Mad About You 8.6/13	
9:30	7. Coach 18.1/27		47. Law and Order 11.2/19	
10:00	83. Going to Extremes 7.6/13			
10:30				
THURSDAY	13.3/21	11.6/18	12.6/20	10.1/15
8:00	16. Matlock 15.5/24	45. Top Cops 11.3/17	82. Out All Night 7.7/12	30. Simpsons 13.7/21
8:30		38. Street Stories 12.3/19	71. A Different World 9.0/14	43. Martin 11.4/17
9:00	64. Jack's Place 9.6/15	47. Knots Landing 11.2/18	8. Cheers 17.7/27	74. ILC: First Season 8.7/13
9:30			14. Wings 15.8/24	90. Down the Shore 6.6/10
10:00	19. Primetime Live 14.8/24		34. L.A. Law 12.7/21	
10:30				
FRIDAY	14.0/24	9.2/16	9.7/17	6.5/11
8:00	27. Family Matters 13.8/23	62. Golden Palace 9.9/17	47. NBC Movie of the Week—Perry Mason: Case of the Defiant Daughter 11.2/19	78. America's Most Wanted 8.0/13
8:30	27. Step By Step 13.8/23	71. Major Dad 9.0/15		91. Sightings 6.3/11
9:00	52. Dinosaurs 11.0/18	61. Designing Wm 10.0/17		99. Likely Suspects 3.8/6
9:30	45. Camp Wilder 11.3/19	76. Bob 8.5/15		
10:00	10. 20/20 17.0/30	71. Picket Fences 9.0/16	89. I'll Fly Away 6.8/12	
10:30				
SATURDAY	10.0/18	10.1/18	9.7/17	7.9/13
8:00	67. ABC Movie Special—Columbo: Grand Deceptions 9.1/16	17. Dr. Quinn, Medicine Woman 15.0/25	79. Empty Nest 7.8/13	66. Cops 9.2/16
8:30		67. Raven 9.1/16	79. Nurses 7.8/13	59. Cops 2 10.2/17
9:00			43. Empty Nest 11.4/19	86. Code 3 7.3/12
9:30			52. Nurses 11.0/19	96. The Edge 4.9/8
10:00	40. The Commish 11.8/22	92. The Hat Squad 6.1/11	59. Sisters 10.2/19	
10:30				
SUNDAY	12.1/19	18.7/29	10.2/16	7.7/12
7:00	79. Life Goes On 7.8/12	1. NFL Post Game 27.4/44	83. NBC News Special 7.6/12	95. Batman 5.0/8
7:30		2. 60 Minutes 26.5/40		94. Shaky Ground 5.7/9
8:00	32. Am Fun Home Vid 13.3/20	6. Murder, She Wrote 19.1/28	77. I Witness Video 8.3/12	58. In Living Color 10.3/15
8:30	34. Am Fun People 12.7/19			67. Roc 9.1/13
9:00		40. CBS Sunday Movie—The Switch 11.8/19	37. NBC Sunday Night Movie—Marked for Murder 12.4/20	47. Married w/Childn 11.2/17
9:30	27. ABC Sunday Night Movie—Telling Secrets, Pt. 1 13.8/22			63. Herman's Head 9.7/15
10:00				92. Flying Blind 6.1/10
10:30				98. Ben Stiller Show 4.5/8
WEEK'S AVGS	12.7/20	13.7/22	10.8/17	7.6/12
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

Business

BROTHERLY LOVE'S LONG ARM

Philadelphia attempts to collect tax from TV and radio announcers and reporters who come to cover sporting events

By Geoffrey Foisie

The hometown team goes to play a game in Philadelphia. You send a play-by-play announcer or reporter to Philadelphia to cover the game. Several weeks later, you get a notice from the city of Philadelphia saying you owe tax for the privilege of doing business in the city.

That is what the municipal government of the city of brotherly love has proposed in a letter to hundreds of stations, and cable and broadcast networks over the past couple of months. Tax professionals, some of them representing broadcast companies affected by the tax compliance letter, predict the issue will end up in court, but with uncertain results.

Philadelphia's attempt to collect taxes from out-of-town television and radio outlets covering sporting events in the city is but one step in a process begun roughly a year ago. Faced with a half-billion-dollar deficit, the city decided to expand its tax base by enforcing the existing tax code to the letter. One of two relevant codes concerned wage taxes, the other, the "business privilege" tax, which, since 1985, has been intended to apply to those doing business in the city.

The city first went after suburban-based doctors performing surgery in city hospitals; then it went after suburban-based lawyers practicing in city

courts. About half a year ago, the city focused on professional athletes.

One tax expert said that, to be fair to the athletes being taxed, broadcasters, referees and others connected to the sporting event must also be included in the tax compliance effort.

Some broadcasters had already been made aware of the city's tax policy. But letters were sent out when it became apparent that stations and others were "waiting until they got caught," said Philip Zinn, a partner at Price Waterhouse. "Now, if they don't comply, all bets are off. The city wanted to notify them in time for the current tax year."

The actual dollars involved for most broadcasters will likely be small. Paul Kritzer, counsel for Journal Communications Inc., licensee of two AM's, three FM's and three TV's, including WTMJ-TV Milwaukee, said that company, including its newspapers, *The Milwaukee Journal* and *Milwaukee Sentinel*, would have roughly 10 or 12 people-days, twice a year, in Philadelphia.

Rather, the cost and time of recording travel invoices and setting up tax accounts with the city is what bothers some broadcasters. Peter Schmidt, a partner with the law firm of Willkie, Farr & Gallagher, which represents Major League Base-

Continues on page 106

Changing Hands

WKOC(FM) Elizabeth City, N.C. □ Sold by Edge Broadcasting Co. to Benchmark Radio Acquisition Fund IV Ltd. for \$2.6 million. **Seller** is headed by Paul T. Lucci, and has no other broadcast interests. **Buyer** is headed by Bruce R. Spector and recently purchased WTAR(AM)-WLTY(FM) Norfolk, Va. ("Changing Hands," Jan. 18). It also owns two AM's and four FM's. WKOC has rock, adult contemporary format on 93.7 mhz with 100 kw and antenna 940 feet.

KTGL(FM) Lincoln, Neb. □ Sold by ERM Associates Ltd. to KTGL Corp. for \$2.2 million.

PROPOSED STATION TRADES

By volume and number of sales

This Week:

AM's □ \$1,799,000 □ 10
FM's □ \$8,097,921 □ 10
AM-FM's □ \$3,268,500 □ 10
TV's □ \$0 □ 0
Total □ \$13,165,421 □ 30

1992 to Date:

AM's □ \$193,612,018 □ 251
FM's □ \$501,148,175 □ 325
AM-FM's □ \$378,838,395 □ 197
TV's □ \$1,441,205,936 □ 62
Total □ \$2,514,804,524 □ 835

For 1991 total see Jan. 27, 1992 BROADCASTING.

Seller is headed by general partner J. Taylor Monfort, and has no other broadcast interests. **Buyer** is headed by Carl T. Robinson, who is 50% stockholder of two AM's and two FM's and owns two FM's. KZKX(FM) Seward, Neb. KTGL has classic rock format on 92.9 mhz with 100 kw and antenna 809 feet above average terrain. *Broker: Blackburn & Co.*

WAKB(FM) Wrens, Ga. □ Sold by Advertisement Network Systems Inc. to Davis Broadcasting for \$1.25 million. **Seller** is headed by Betty Beard and is also licensee of WRDW(AM) Augusta, Ga. **Buyer** is headed by

CLOSED!

KPDX-TV, the Fox affiliate licensed to Vancouver, Washington has been sold by Columbia River Television, Inc., Jack F. Matranga, President to Cannell Communications, L.P., William A. Schwartz, Chief Executive Officer for \$20,000,000.

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Gregory A. Davis, and is parent company of licensees of WXFA-AM-FM Augusta and WOKS(AM)-WXFE(FM) Columbus, both Georgia. WAKB has urban contemporary format on 96.7 mhz with 1 kw and antenna 489 feet.

KNIA(AM)-KRLS(FM) Knoxville, Iowa □ Sold by Leighton Enterprises Inc. to M and H Broadcasting Inc. for \$768,000. **Seller** is headed by Alver Leighton, and is also licensee of KNSI(AM)-KCLD-FM St. Cloud, Minn. **Buyer** is headed by Mel A.

Suhr, who has 7.41% interest in licensee of KCII-AM-FM Washington, Iowa. KNIA has AC format on 1320 khz with 500 w day and 222 w night. KRLS has AC format on 92.1 mhz, 3 kw, ant. 300 ft. **Broker: LGG Media Brokers.**

WOMX(AM) Orlando, Fla. □ Sold by Nationwide Communications Inc. to Ibero American Broadcasting Corp. for \$500,000. Sale to Hispanic Prime Media last year was approved but did not close. **Seller** is headed by Steve Berger, and recently sold KSNT(AM)-KRQQ(FM) Tuc-

son, AZ, for \$4.5 million ("Changing Hands," Dec. 7, 1992). It is licensee of one AM and nine FM's. **Buyer** is headed by Anibal Torres Jr., and has no other broadcast interests. WOMX is fulltimer with AC format on 950 khz with 5 kw.

KIAK-AM-FM Fairbanks, Alaska □ Sold by Louis C. DeArias, receiver, to Community Pacific Broadcasting Co. for \$500,000. Station was purchased last year by Alpha Broadcasting Corp., with KYAK(AM)-KGOT(FM) Anchorage, for \$1.225 mil-

lion ("Changing Hands," Feb. 10, 1992). **Seller** as receiver, also holds licenses of one AM and two FM's. **Buyer** is headed by John E. Lindahl, and is licensee of two AM's and two FM's. KIAK(AM) is fulltimer with news, sports format on 970 khz with 5 kw. KIAK-FM has modern country format on 102.5 mhz with 26.3 kw, ant. 1,626 ft.

KQIP(FM) Odessa, Tex. □ Sold by KQIP-FM to KWEL Inc. for \$450,000. **Seller** is headed by Roy A. Elsner, and has no other broadcast

interests. **Buyer** is headed by Bob Hicks, who is 100% owner of licensee of KWEL (AM)-KBAT(FM) Midland, Tex. KQIP has pure gold format on 96.9 mhz with 100 kw and antenna 500 feet.

WKTT-FM Cleveland, Wisc. (Manitowoc-Sheboygan) □ Sold by WKTT Inc. to Tri County Radio Inc. for \$425,000. **Seller** is headed by Harry Jacobs, who also owns WIBU(AM) Madison, Wis. **Buyer** is headed by Chuck Mills, who also owns WTTN(AM) Madison. WKTT-FM has country format on 103.1 mhz with 3 kw and ant. 327 ft. **Broker: Kozacko-Horton Co.**

KYYA(FM) Billings, Mont. □ Sold by Meyer Broadcasting Co. to Sunbrook Communications Ltd. for \$415,000. **Seller** is headed by Judith E. Johnson, and recently sold KIZZ(FM) Minot, N.D. ("Changing Hands," Jan. 18). It is also licensee of one AM, one FM and four TV's. **Buyer** is headed by Larry Roberts, and also has interests in licensee of KGRQ(FM) Pueblo, Colo., which was recently sold ("For the Record," Jan. 4). Assignee is licensee of four AM's and four FM's. KYYA has adult top 40 format on 93.3 mhz with 100 kw and antenna 700 feet. **Broker: Johnson Communication Properties.**

WJXY-AM-FM Conway, S.C. □ Sold by Kingston Broadcasting Co. Inc. to Downs Satellite Broadcasting of South Carolina Inc. for \$400,000. **Seller** is headed by Tommy W. Grainger, and has no other broadcast interests. **Buyer** is headed by Paul H. Downs, who is 50% general partner of parent of licensee of WQIM(FM) Prattville, Ala. WJXY(AM) has southern 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.**

WBFD(AM)-WRAX(FM) Bedford, Pa. □ Sold by Kessner Broadcasting Corp. to Cessna Communications Inc. for \$350,000. **Seller** is headed by Lawrence A. Kessner and Virginia S. Carson, who are purchasing WPRW(AM) Manassas, Va. (see below). **Buyer** is headed by Jay B. Cessna, and is selling WAYC(AM) Bedford, Pa. (see "For the Record," page 126). Cessna also has interests in WAYC-FM Bed-

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So when you want to be assured of successful results, call the people with the ideas and experience to deliver them. The media specialists—First Boston.

This announcement appears as a matter of record only.

December 2, 1992

SCI Holdings, Inc.

pursuant to its Refinancing Plan has been divided among its stockholders

and three newly formed holding companies

Comcast Storer, Inc. TKR Cable I, II, and III, Inc.

and has completed its purchase through tender offers of

\$1,160,297,994

principal amount of its

Series 3-6 Zero Coupon Notes

The Company has also completed consent solicitations to amend the related indentures.

The undersigned acted as a financial advisor to SCI Holdings, Inc. in connection with the Refinancing Plan and as a dealer manager in the above tender offers.

The First Boston Corporation

This announcement appears as a matter of record only.

New Issue

October 30, 1992

\$350,000,000

TKR Cable I, Inc.

10½% Senior Debentures due 2007

The undersigned acted as co-manager in the offering of the above Debentures.

The First Boston Corporation

This announcement appears as a matter of record only.

New Issue

December 2, 1992

\$200,000,000

Comcast Storer, Inc.

a wholly owned subsidiary of

**COMCAST
CORPORATION**



Senior Secured Notes due 2002

The undersigned acted as co-agent in the direct placement of the above Notes.

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First Ideas, Then Results.



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SUPER SELLING FOR SUPER BOWL

NBC has done well with the Super Bowl, selling 30-second spots for an estimated \$900,000 apiece (BROADCASTING, Nov. 2, 1992). According to a network spokesperson, at least two new advertisers have bought time for the game: Lee Jeans and ServiStar, the hardware store chain. Demand for the game is strong enough that NBC could afford to deny exclusivity to a number of advertisers. As a result there will be at least two beer companies advertising, as well as competing soft drink manufacturers, auto manufacturers and athletic-shoe makers.

At the local level, NBC affiliates in Dallas and Buffalo, homes of the two participants, are doing well. KXAS-TV Dallas-Fort Worth is said to have at least doubled its price for 30-second spots. WGRZ-TV Buffalo has stayed with its rate card, said General Sales Manager Jim Graham. That rate card already had a pre-set escalator, rising from \$12,000 per 30-second spot for time bought before Dec. 15, 1992, to \$18,000 currently. —GF



ford. Pa. WBFD has contemporary Christian, easy listening format on 1310 khz with 5 kw day and 85 w night. WRAX has modern country format on 100.9 mhz with 3 kw and antenna 328 feet.

WGVA(AM)-WECQ-FM Geneva, N.Y. □ Sold by Eastern Radio Co. I to M B Communications Inc. for \$350,000. **Seller** is headed by Richard R. Erricola, and has no other broadcast interests. **Buyer** is headed by Russell S. Kimble, and is licensee of WYLF(AM) Penn Yan, N.Y. WGVA is fulltimer with MOR format on 1240 khz with 1 kw. WECQ-FM has AC format on 101.7 mhz with 3 kw and antenna 125 feet. *Broker: Frank Boyle & Co.*

KFXS(FM) Red Bluff, Calif. □ Sold by ERA Communications Ltd. to McCarthy Wireless Inc. for \$326,000. **Seller** is headed by Paul Aaron, and has no other broadcast interests. **Buyer** is headed by Craig C. McCarthy, and is licensee of KNCQ(FM) Redding, Calif. KFXS has AC format on 102.7 mhz with 12 kw and antenna 1,017 feet.

WPRW(AM) Manassas, Va. □ Sold by Commonwealth Communications Corp. to Capital Kids' Radio Co. for \$305,000. **Seller** is headed

by Robert C. McKee Jr., and has no other broadcast interests. **Buyer** is headed by Lawrence A. Kessner and Virginia S. Carson, who recently purchased WNTR(AM) Washington ("Changing Hands," Nov. 23, 1992), and WITH(AM) Baltimore ("Changing Hands," Dec. 21, 1992). Kessner and Carson are selling WBFD(AM)-WRAX(FM) Bedford, Pa. (see above). WPRW is fulltimer with modern country format on 1460 khz with 5 kw.

WDOT(AM) Burlington, Vt. □ Sold by Woodchuck Radio Inc. to Hometown Broadcasting Inc. for \$300,000. **Seller** is headed by Kenley D. Squier, who purchased station last year, with WDOT-FM, for \$643,000 ("Changing Hands," June 15, 1992). Woodchuck Radio, with Radio Vermont Inc., own WDEV (AM) Waterbury and is permittee of WLVB(FM) Morrisville, both Vermont. **Buyer** is headed by Mark Johnson, and is licensee of WKDR(AM) Plattsburgh, N.Y. WDOT is fulltimer with oldies format on 1390 khz with 5 kw.

KMAV-AM-FM Mayville, N.D. □ Sold by DJ Broadcasting Co. to Gary C. Pearson for \$300,000. **Seller** is headed by Gordon Dexheimer and Warren Johnson,

and has no other broadcast interests. **Buyer** has no other broadcast interests. KMAV has AC format on 1520 khz with 2.5 kw day. KMAV-FM has AC format on 105.5 mhz with 3 kw and antenna 148 feet.

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. Creelius, who recently sold his 51% of Creelius-Lundquist Communications, licensee of four AM's and three FM's in Wyoming ("Changing Hands," Nov. 9, 1992). WADN has contemporary folk format on 1120 khz with 5 kw day and 1 kw night.

WQBX(FM) Omega, Ga. □ CP sold by Sunbelt Broadcasting Inc. to Omega Broadcasting Corp. for \$280,000. **Seller** is headed by Kenneth R. Strawberry, and has no other broadcast interests. **Buyer** is headed by Ronald D. Griffin, and is licensee of WTIF(AM)-WJYF(FM) Tifton-Nashville, GA. WQBX is assigned to 107.5 mhz with 3 kw and antenna 328 feet above average terrain.

PHILADELPHIA

Continued from page 103

ball owners, said the city wants them to start withholding taxes on the players for the couple of days they are in the city: "All of a sudden, we have to file all these forms.... It is unfair to make them do allocations among 20 different states."

Asked whether the city has calculated how much in taxes it could get from broadcasters and athletes, Nicholas Panarella Jr., whose law firm has been retained to contact stations by the city's solicitor for tax enforcement, said, "If one hockey player comes here once a year, it isn't much, but taken as a whole industry, it becomes a lot."

The city has even considered trying to establish "nexus"—loosely speaking, jurisdiction to tax—over the advertising revenue a station outside of Philadelphia enjoys from carrying a game played in Philadelphia. Panarella said that depending on whether the team or the station held the rights to the broadcast, "I think there should be apportionment of that income to Philadelphia."

How and whether to comply with Philadelphia's tax enforcement is a matter many broadcasters are still considering, although some may have already paid taxes.

Although no one has yet gone to court over the issue, there will likely be a test case, said Price Waterhouse's Zinn. The central issue to a trial, he suggested, would be over the question of "nexus." Some recent Supreme Court cases, he said, have suggested there is a *de minimus* test that may be applied in tax cases: "Many states have statutes on the books that say if you are only in the state for two or three days, the rules don't apply."

None of those commenting raised the question of whether there was a First Amendment issue raised by the attempt to tax journalists.

Panarella defended Philadelphia's effort to "rebuild" its tax base: "The city has several infrastructure assets, one which is sports, which the city retained at significant cost and concession." ■

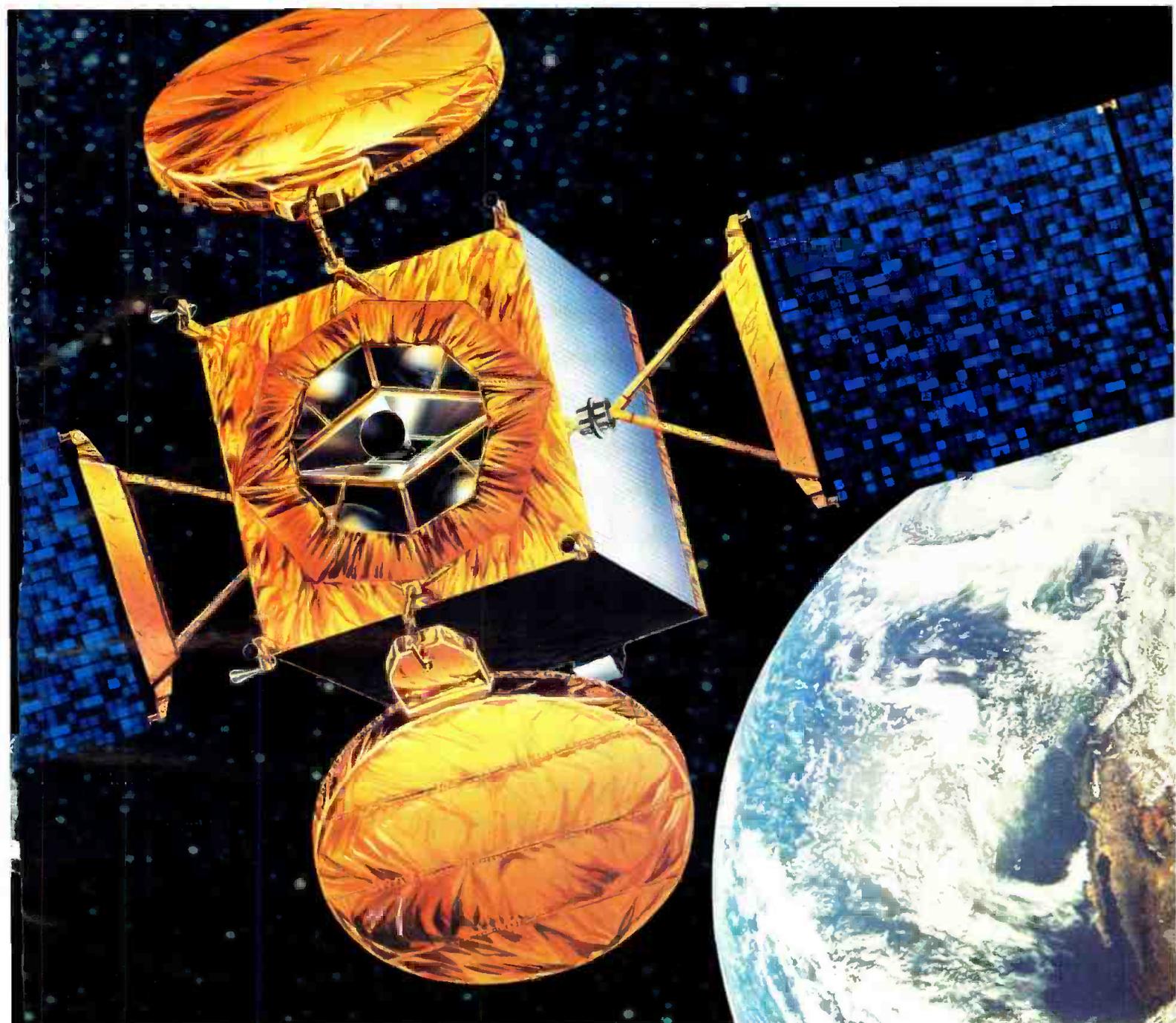
GRAY CONSIDERS SALE OPTIONS

Gray Communications has retained an investment bank to explore financial alternatives for the company, one of which may be its sale. Owners of the Albany, Ga.-based group owner and publisher have been wrestling over the firm's capital structure and continued existence since the death of company founder James Gray Sr. in 1988. The company's stock jumped roughly 40% in the week prior to last Wednesday's announcement.

In addition to James Gray Jr., a brother and a sister, who between them own roughly 24%, the other major owner of Gray stock (NASDAQ: GCOM) is New York-based investment firm Sandler Capital, which has roughly 14%. About one year ago, Sandler partner Barry Lewis joined the Gray board.

Gray said last Wednesday it has retained New York-based The Lodestar Group to advise it "as to certain of its financial alternatives, including a possible sale of the company or one or more of its subsidiaries." Its three TV stations, all NBC affiliates, are KTVE(TV) El Dorado, Ark. (Monroe, La.); WJHG-TV Panama City, Fla., and WALB-TV Albany, Ga. The publicly held company also owns *The Albany Herald* and several other businesses.

John Williams, president of the company, told BROADCASTING that some decision on the alternatives might be forthcoming in four or five months. Last week, Gray also released first-half financial results, which showed revenue of \$15 million, up 10%; net income of \$1.5 million, up 82%, and earnings per share of 49 cents. The stock was trading Thursday afternoon at 14¼. —GF



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Broadcasting

Cable

Sci-Fi answers the 10-million question

List attests to accuracy of sub count

By Rich Brown

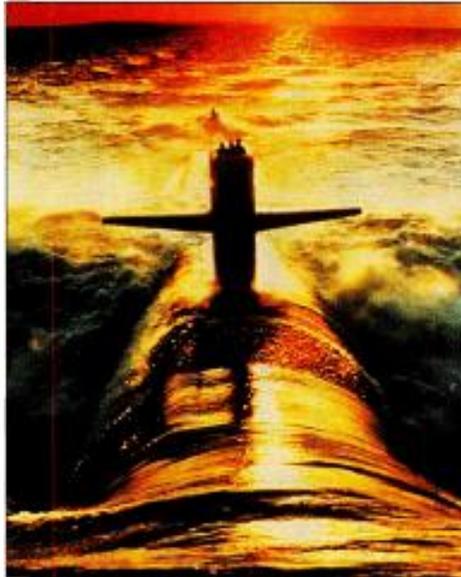
USA Networks' fledgling Sci-Fi Channel last week offered for the first time a detailed list of cable multiple system operators that have signed on to carry the service, laying to rest ongoing industry speculation about the accuracy of the network's relatively strong launch numbers.

"We felt it was imperative to wait until we could get an accurate count before releasing the details," said Douglas Holloway, senior vice president, affiliate relations, USA Networks. "Some of the deals were being done so quickly that even some of the corporate offices of the MSO's couldn't tell us what the numbers were."

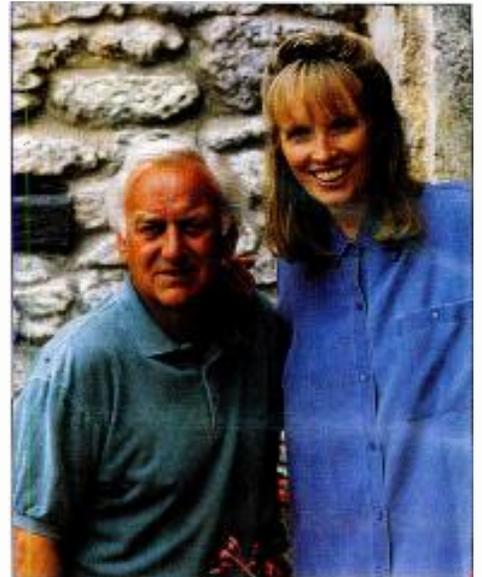
Since launching Sci-Fi four months ago, USA Networks' claim that the service could be seen in 10 million homes had been questioned publicly in the press and privately by executives at some of the competing new cable networks. Cynics argued that the sub count was unusually high for a service launched in an environment of limited channel capacity and regulatory uncertainty.

But last week the company issued a complete list of operators carrying the service, including a newly signed deal with number two MSO Time Warner Cable and 16 more of the nation's top 20 MSO's. Affiliation agreements have now been signed with 360 MSO's representing 11 million homes nationally. Major holdouts remain Tele-Communications Inc. and Jones Intercable.

Holloway said the sub numbers are on target with company projections. By year's end, he added, the Sci-Fi Channel is looking to break the 17-million subscriber mark nationally. ■



Discovery's 'Submarines: Sharks of Steel' premieres Feb. 14.



A&E's 'A Year in Provence' airs one installment each quarter.

TED'S TALES, AND OTHER FEATURES

Networks unveil list of shows for critics' association press tour

By Steve Coe

Taking a page from Disney's Michael Eisner, Ted Turner, chairman and president, Turner Broadcasting Systems, will host a quarterly series of hour-long specials on Turner's Cartoon Network under the banner of *Turner Family Showcase*. As Eisner did in acting as host of *The Wonderful World of Disney*, Turner will introduce each story of the series, which will translate many

favorite children's books to animation. The first installment debuts March 5, and several Dr. Seuss stories are on tap first.

The Cartoon Network also announced the formation of the Cartoon Network Advisory Board, consisting of animation-industry notables like John Kricfalusi, the creator of *Ren & Stimpy*, Joseph Barbera and Bill Hanna. The advisory board is scheduled to convene once a year for a two-day meeting to advise the network on packag-

HBO TOPS ACES

Home Box Office dominated the 14th annual Cable-Ace Awards last Sunday (Jan. 17) at the Pantages Theater in Hollywood by winning 32 awards, including four for the comedy series *Dream On*.

HBO's honors represented more than one-third of the total 81 CableAce prizes awarded. The Disney Channel was second with seven; Showtime followed with five, and four each went to Arts & Entertainment, ESPN and MTV. Among the winners:

- *Dream On*: best actor in a comedy series (Brian Benben); best actress (Wendie Malick); best directing (Betty Thomas) and best writing.
- *The Larry Sanders Show* (HBO): best comedy series.
- *The Ray Bradbury Theater* (USA): best dramatic series.
- *Citizen Cohn* (HBO): best movie or miniseries.
- *Charlie Rose: One on One with Roger Payne* (Discovery): best talk show special or series.
- Cathy Moriarty, *Tales from the Crypt: Seance* (HBO): best actress in a dramatic series.
- Frank Langella, *Kurt Vonnegut's Monkey House: Fortitude* (Showtime): best actor in a dramatic series.
- *HBO Storybook Musicals: Ira Sleeps Over*: best animated programming special or series.

USA postpones NBC's Tyson film

By Rich Brown

USA Network has decided to postpone its airing of the NBC made-for-television movie *Fallen Champ: The Untold Story of Mike Tyson*, supposedly under pressure from NBC. According to some observers, USA's discarded plan to air the movie one day after its NBC premiere could prompt broadcast networks in the future to consider lengthier exclusive license periods.

Following days of back-and-forth negotiations among NBC, USA and distributor Columbia Pictures Television

Distribution, USA agreed to delay its premiere telecast of the movie until Feb. 25 at 9 p.m. ET/PT. Originally, USA had planned to show the documentary Saturday, Feb. 13, less than 24 hours after its NBC premiere.

NBC executives were said to be unhappy about the original USA deal, but had little say in the matter because the broadcast network did not pay for exclusive rights beyond the Feb. 12 airing. Sources said USA's deal was particularly troubling to NBC because the cable network sent out its *Tyson* press release just hours before NBC's sched-

uled press conference at the Television Critics Association tour in Los Angeles.

"I think NBC will be more careful in the future," said New York-based media buyer Paul Schulman. "I think there's a new paragraph being made here in the contracts between the production houses and the broadcast networks."

Earlier this month, USA signed a deal for cable rights to the CBS made-for-TV *Casualties of Love: The Long Island Lolita Story*, which USA aired just four nights after its broadcast premiere. ■

ing and programing its animation library.

On April 4 (the 25th anniversary of Martin Luther King's assassination), HBO presents *Guilt or Innocence: The Trial of James Earl Ray*, a three-hour special that includes an interview with King's killer. Also on HBO, *The Roswell Incident* looks at the story of the crash landing of an unidentified aircraft in the New Mexico desert in 1947.

Showtime's SET Pay Per View announced its *Toughman World Championship* (March 27), which originates live from the Trump Taj Mahal in Atlantic City, N.J., and pits two regular tough guys in the boxing ring. In the spring, Showtime debuts its latest original production, *When a Stranger Calls Back*, a sequel to the 1979 film "When a Stranger Calls."

The Discovery Channel's four-hour documentary series *Submarines: Sharks of Steel* (Feb. 14) features archival footage and interviews with German U-boat commanders as well as some of the ranking officers in the Russian submarine corps.

MTV announced three new series: the animated *Beavis & Butthead*, featuring two heavy-metal suburban misfits who critique television and roam their neighborhood in search of low-budget fun (March 8); *You Wrote It, You Watch It*, a weekly half-hour based on letters from MTV viewers (Feb. 13), and *Comi-kaze*, a daily half-hour of sketches, character pieces, improvisations and performance art (March 22).

Singing star Tom Jones returns to television with *The Right Time with Tom Jones* on VH-1. The six-episode series, produced by Great Britain's ITV, looks at the roots of pop music through performances and interviews.

Nickelodeon announced that Linda Ellerbee's *Mick News W/5* will move to prime time effective Feb. 7 with 22 new episodes.

A&E debuts *A Year in Provence* March 21, an eight-hour, four-part series based on the best-selling book by Peter Mayle. It will also present two new productions of the *General Motors Playwrights Theater: The Whole Shebang*, starring Martin Mull and Mark Linn-Baker (March 9), and *The Parallax Garden*, starring Jean Stapleton, Judge Reinhold and Beverly D'Angelo (April 13).

Lifetime will debut a daily hour-long talk show hosted by

Sassy magazine editor Jane Pratt (March 1), and *Ms. Smith Goes to Washington*, a one-hour documentary on the first 100 days in office of the newly elected women on Capitol Hill (April 27).

The Playboy Channel series *Eden* has been acquired by the USA Network in the form of a two-hour movie and 26 half-hour episodes, edited for USA, airing Monday-Thursday in late night. USA will also premiere its original series *Matrix*, starring Nick Mancuso, on March 1.

American Movie Classics

will present a weekend-long film festival titled *The First Annual AMC Film Preservation Festival*, March 12-14.

A two-hour, two-part history of jazz kicks off March 19 on Bravo. Two installments, *Reed Royalty* and *Tenor Titans*, are hosted by jazz musician Branford Marsalis.

Comedy Central has produced 33 new episodes of *Women Aloud*.

The Nashville Network will telecast a one-hour special Feb. 8 featuring Chris LeDoux and Suzy Bogguss in *Ropin' & Rockin'*. ■

DILLER INSTALLED AS QVC CHAIRMAN

In a movie widely anticipated in the TV industry, Barry Diller was officially installed as chairman and CEO of QVC Entertainment last week, succeeding Joseph Segel, who becomes chairman emeritus. Diller, who resigned as Fox Inc. chairman last May, has been given final approval for \$25 million investment in 160,000 shares of QVC stock and will receive a \$500,000 annual salary. With Diller alluding to his desire to increase the number of channels for the transactional cable network (see interview, page 36), industry watchers are waiting to see if Diller will push for previously rumored merger talks between QVC and Home Shopping Network.

This notice appears as a matter of record only.

December, 1992

FALCON VIDEO COMMUNICATIONS, L.P.

has acquired the stock of

OLYMPIC CABLEVISION, INC.

Serving approximately 25,000 basic subscribers
in portions of Kitsap County and Mason County, Washington.

The undersigned initiated this transaction,
served as financial advisor to
Olympic Cablevision, Inc.
and assisted in the negotiations.

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Broadcasting

Radio

MERCURY'S
NEW TWIST

Station-produced and non-humorous spots to be honored at awards this year

By Peter Viles

The second annual edition of the Radio Mercury Awards, \$200,000 in cash prizes to honor the best commercials in radio, probably won't be quite as funny as the first edition.

That's because the awards have been slightly restructured to insure that humorous spots do not dominate the awards, as they did in 1992, when all 600 commercials that were entered were judged in a single category.

For the 1993 event, there will be four \$20,000 prizes, one each in four categories: humor, non-humor, radio station-produced, and music-sound design. In each category, a second prize of \$5,000 will be awarded. The Grand Prize will remain at \$100,000, which is billed as the largest cash prize in advertising.

The deadline for awards entries is Feb. 24, with late entries accepted through March 5. The awards will be presented at a black-tie gala at New York's Waldorf Astoria hotel on June 9.

"This isn't just helping radio encourage better creative work," said Gordon Hastings, president of the Katz Radio Group and event chairman for the awards ceremony. "It brings the radio industry together. The real news is that the whole industry is coalescing around these awards."

As they did last year, the Radio Advertising Bureau and the Radio Creative Fund are seeking sponsors from within the industry, both for the prize money and for the event itself, which is intended to draw a crowd of advertising and radio executives. ■



Metro founder David Saperstein: "At some point I think news will be as big for us as traffic."

METRO NETWORKS
AT A GLANCE

- Serves nearly 700 U.S. radio stations and a total of 768 radio, TV and cable operators in 48 U.S. markets and three foreign markets.
- Employs roughly 800 people, operates 50 fixed-wing aircraft, 35 helicopters and 200 road vehicles.
- Operates radio news service in Boston and Los Angeles, with plans to begin news service in New York and Chicago.
- Estimated annual revenues of \$80 million in advertising sales.
- Founded in 1978 and owned by David Saperstein, 53, a Houston businessman.

METRO TRAFFIC FLIES HIGHER

Serving nearly 700 stations, traffic service eyes news, sports and weather

By Peter Viles

When the Clinton Inaugural Committee needed up-to-the-minute advice on road and traffic conditions in greater Washington to plan inaugural events, it did what hundreds of radio stations have already done: it turned to Metro Traffic Control.

The company, which has quietly amassed such an army of traffic reporters that its air fleet calls itself the world's 19th largest air force, was happy to oblige.

"There's nobody out there who can mobilize a group of aircraft as quickly as we can," said David Saperstein, the former automobile dealer who founded Metro Traffic

in Baltimore in 1978 after being stuck in a snowstorm.

"I saw a need that certainly wasn't being filled in Baltimore, where I lived. And I was surprised that the need was so great around the rest of the country. Most of the stations we signed were stations that approached us."

Soon Metro Traffic Control will officially move be-

yond its base as a traffic watcher and change its name to Metro Networks. The transition has already begun, however, and the company is expanding into newscasts, beach and ski reports, sports and weather, and into international markets as well. It opened a London office this month, and has plans to expand to Paris and Berlin.

New York station simulcasts to Japan

Malrite Communications' WHZ-FM is going where no New York station has ever gone before—to Japan.

On Jan. 14, the station began a simulcast to Japanese listeners via USEN 440, a cable radio service that serves some 1.3 million Japanese subscribers.

The simulcast began during WHZ's morning zoo show, which was broadcast live from the Museum of Television and Radio's studio in Manhattan. It marked the first time an American radio station has simulcast continuously to a Japanese audience.

WHZ General Manager Allen Goodman said the station, which has a contemporary hit radio format, was approached by USEN 440, which was interested in adding American top-40 music to its vast programming lineup. Goodman said the Japanese system is pursuing a similar simulcast with KPWR-FM Los Angeles.

"We thought it would be a great idea," Goodman said.

"There aren't many products that America can export that are as good as its music." The simulcast officially began when Ambassador Hiromoto Seki, the Japanese consul general, pulled a symbolic switch linking WHZ to Japan via satellite. The first song broadcast, introduced by New York Governor Mario



WHZ host Ross Britain and Ambassador Hiromoto Seki launch simulcast from MTR studio.

Cuomo, who spoke via telephone, was Frank Sinatra's rendition of "New York, New York." —PV

Metro began news reports in Boston in 1991 for WCDJ-FM, and recently began providing news to WEEL-AM. A similar news service has begun in Los Angeles, and will soon be launched in Chicago and New York. The target of those and other new information services is stations that are looking to cut news costs.

"At some point I think news will be as big for us as traffic," Saperstein says. "I see it as a monster area for us. It's a big savings to a station, whether it's a music-intensive station or an all-news station that wants to use us for their overnight."

But for now, Metro's core business is traffic, and it is a surprisingly big business. While the company does not release financial information, industry sources estimate its annual revenues at \$80 million—\$10 million in the New York market alone—almost all of it from selling 10-second spots and sponsorships that go with traffic reports. If that money were considered part of network radio advertising, it would represent roughly 20% of the entire market.

The company, eager to keep good relations with its nearly 700 radio clients, maintains that the revenue is not radio revenue at all, but actually represents a separate and unique medium of traffic reporting.

"It does not come out of radio budgets at all," says Gary Lawrence, Metro's vice president, marketing. "We primarily compete with reach mediums such as newspapers and television."

While Metro has a reputation for great flexibility in its dealings with radio stations—for example, some use the Metro Traffic name and some do

not—it gives advertisers less flexibility, forcing them to buy spots that run on all stations in a given market. The spots are largely the same length—10 seconds, wrapped in a 45-second traffic report.

"When you sell radio you target a particular demographic or lifestyle or whatever," Lawrence says. "We don't do that at all. Advertisers don't pick and choose stations through Metro Traffic. They buy a network."

Some advertisers, particularly the regional telephone companies and fast-food chains, buy regionally, combining several markets. Other heavy users include gasoline companies, newspapers and airlines.

"We go in primarily at the client level to discuss each company's marketing programs," Lawrence says. "In many cases, we do annual contracts, almost a year in advance. We're a reach-and-frequency medium, and we talk about how we fit in with their marketing goals and objectives."

For stations, Metro negotiates separate deals with each station, based largely on what the station wants. Some stations want the reality that comes from a live report from a plane or helicopter; others want more of a wire-service that their own personalities can read.

Still others want a traffic personality—and Metro tries to provide those as well. For WFAN-AM New York, for example, Metro suggested dozens of female reporters until WFAN finally selected Eileen Marchese-Cohen for its morning traffic reports. On the *Imus in the Morning* program, Marchese-Cohen gives reports from what she calls the "Fanny Chopper"—which is in fact the Metro Traffic helicopter—and cheerfully endures host

Don Imus's frequent questions about her sex life. She is such an integrated part of the show that she is essentially one of the station's personalities, even though she works for Metro Networks.

"Our talent really blends in and becomes a part of the radio station's format and family," says Joe Biermann, Metro's regional operations director for New York and Boston. "The radio station program director programs the traffic to his station's needs. We are super-flexible."

In New York alone, Metro serves 23 radio stations and two television stations, has a full-time staff of 30 and flies a fleet of seven aircraft, including a \$1 million helicopter—the one WFAN listeners know as the "Fanny Chopper," but which WQHT-FM listeners call the "Hot 97 Jet Copter."

FALL ARBITRONS, MARKETS 7-10

Detroit (6)

Station	Format	Summer Share	Fall Share
WWWW-FM	Country	7.1 (2)	8.7 (1)
WJR-AM	News/Talk	7.2 (1)	7.5 (2)
WJLB-FM	Urban	6.2 (3)	6.4 (3)
WWJ-AM	News	5.0 (4)	5.7 (4)
WXYT-FM	News/Talk	4.0 (11)	5.5 (5)
WHYT-FM	CHR	4.9 (5)	4.7 (6)
WOMC-FM	Oldies	4.2 (9)	4.6 (7)
WKQI-FM	CHR	4.7 (6)	4.2 (8)
WJOI-FM	Easy	4.0 (11)	4.0 (9)
WJZZ-FM	Jazz	3.6 (15)	3.8 (10)

Washington (7)

WPGC-FM	CHR	8.9 (1)	9.3 (1)
WMZQ-AM/FM	Country	5.2 (3)	6.4 (2)
WKYS-FM	Urban	5.9 (2)	5.2 (3)
WQXZ-FM	Hot Mix	4.6 (5)	4.6 (4)
WMAL-AM	News/Talk	4.3 (7)	4.3 (5)
WJFK-FM	Talk/Jazz	3.1 (12)	4.1 (6)
WWDC-FM	AOR	4.1 (8)	3.9 (7)
WTOP-AM	News	3.0 (13)	3.9 (7)
WGAY-FM	Light AC	4.3 (6)	3.9 (7)
WMMJ-FM	AC	4.8 (4)	3.8 (10)

Dallas-Fort Worth (8)

KSCS-FM	Country	9.5 (1)	9.8 (1)
KPLX-FM	Country	5.6 (3)	6.0 (2)
KVIL-FM	AC	4.8 (6)	5.6 (3)
KJMZ-FM	Urban	5.8 (2)	5.0 (4)
KTXQ-FM	AOR	3.8 (9)	4.5 (5)
KDMX-FM	Mix AC	4.0 (7)	4.4 (6)
KKDA-FM	Urban	4.0 (7)	4.4 (6)
KYNG-FM	Young Country	5.1 (5)	4.1 (8)
WBAP-AM	Country	5.4 (4)	3.8 (9)
KRLD-AM	News	3.2 (12)	3.3 (10)

Boston (9)

WBZ-AM	Full Service	6.6 (3)	7.4 (1)
WXKS-FM	CHR	7.5 (1)	7.0 (2)
WRKO-AM	News/Talk	6.7 (2)	5.5 (3)
WMJX-FM	AC	4.7 (7)	5.4 (4)
WBCN-FM	AOR	5.4 (5)	5.3 (5)
WODS-FM	Oldies	5.5 (4)	4.7 (6)
WZOU-FM	CHR	4.9 (6)	4.5 (7)
WSSH-FM	AC	4.0 (8)	4.2 (8)
WHDH-AM	News/Talk	3.2 (11)	3.8 (9)
WBOS-FM	Classic Rock	2.5 (13)	3.8 (9)

Houston-Galveston (10)

KILT-FM	Country	8.5 (1)	8.8 (1)
KIKK-FM	Country	7.7 (2)	6.4 (2)
KBXX-FM	CHR	5.1 (4)	5.2 (3)
KHMX-FM	AC	4.2 (8)	4.9 (4)
KODA-FM	AC	4.6 (5)	4.8 (5)
KTRH-AM	News/Sports	4.2 (8)	4.7 (6)
KRBE-FM	CHR	4.1 (9)	4.5 (7)
KLLO-FM	AOR	6.3 (3)	4.5 (7)
KMJQ-FM	Urban	4.6 (5)	4.2 (9)
KLDE-FM	Oldies	3.3 (12)	4.2 (9)

Arbitron fall survey, Sept. 24-Dec. 16; total week, persons 12-plus, average quarter-hour share; © 1993, Arbitron.

RIDING GAIN

SEVERINE DEPARTS ABC

Lou Severine has departed his post as senior vice president, director of sales and marketing for ABC Radio Networks, perhaps the top post in radio network sales. ABC has not announced a replacement, and the network says it is considering candidates from both inside and outside the company. Severine, meanwhile, will work as a consultant for ABC in 1993, and says he is pursuing other options at the same time, most likely in cable television or television syndication.

STERN HEARD BY 3.5 MILLION

An analysis based on the fall 1992 Arbitron survey says that Howard Stern's syndicated morning show has a cume of more than 3.5 million people. The report, by ratings analyst Gary Bond, notes that Stern performs better in the suburbs than in cities. In greater Los Angeles, for example, Stern does better in Orange County than he does in Los Angeles County. And his ratings are higher in the Nassau-Suffolk book than in the rest of the New York Metro. More on Stern: the morning show has shuffled off to Buffalo. Stern recently made his debut on WWKB-AM, his third market in New York state.

TEXAS TALK

Is national talk radio ready for a nationally syndicated, union-backed Texas populist? Los Angeles-based Cutler Productions thinks so. Beginning sometime in February, Cutler plans to launch "Jim Hightower Commentaries," a twice-daily two-minute show featuring the humorous and political musings of Jim Hightower, the former Texas state agriculture commissioner. Charlie Quinn, an account

executive at Cutler, describes Hightower's view as "progressive and populist."

"Everyone is on the conservative lean right now with Rush Limbaugh and Paul Harvey," Quinn says. "There really isn't anything out there that goes the other direction." The show is being sold on a barter basis, with Cutler taking one minute of inventory with each two-minute segment. The exclusive sponsor for the show's launch is the AFL-CIO, Quinn says. Cutler isn't saying how many stations the show is cleared on.

NHL ON ASN

The American Sports Network, a division of Business Radio Network, has acquired U.S. radio rights to the National Hockey League's All Star Game and Stanley Cup Finals for 1993. The deal is in conjunction with the Global Radio Sports Network.

MSC PACING AHEAD OF '92

The Radio Advertising Bureau reports that registration for the 1993 Managing Sales Conference in Dallas is pacing 20% ahead of 1992. Attendance in 1992 was 1,234, the highest level in more than five years. The MSC takes place Feb. 4-7 at the Loews Anatole Hotel.

NEW KEILLOR SHOW

Midwestern humorist Garrison Keillor has a new daily show, titled *A Writer's Almanac*. The program will be distributed by American Public Radio and produced by Keillor's American Radio Company. Three to four minutes in length, the show consists of a brief calendar of the day's literary events and a short poem by an American poet.

Broadcasting

Washington

NAB BOARD SEES FUTURE AND IT'S DIGITAL

By Don West

Having gotten its cable nemesis somewhat under control, the National Association of Broadcasters turned its attention last week to (a) securing a place in the digital television and radio sun and (b) turning aside the challenge from telcos.

There was a (c) at the NAB's joint board meeting in Naples, Fla.: expressing continued resistance to FCC efforts to penalize broadcasters for programing that agency thinks indecent, and adoption of a statement of principles to guide—but not govern—broadcast programing standards.

As NAB board meetings go, this one was relatively calm. President Eddie Fritts had no challengers to his opening remark that "the NAB is a stronger, more unified and respected organization than at any time in the association's history." But despite the Cable Act victory, he said the next two years "are likely to be our most challenging in legislative and regulatory terms."

Fritts said the NAB would take on a record budget in the 1993-94 fiscal year, banking on \$18.7 million in revenues against \$18.2 million in expenses—a rise of 9.3% and 7.7%, respectively, over last year.

The upcoming digital revolution

The dimensions of over-the-air television's problem were defined by John Abel, executive vice president for operations, who described the rapidly approaching onset of a digital telecommunications universe in which all might share but broadcasters. While digital processing and compression "are the key factors that will affect future market competition," Abel called "available bandwidth" the most critical consideration.

Among the technologies against which the TV broadcaster will compete are cable, SMATV, wireless cable, DBS, telcos, multimedia videodisc and CD-ROM, he said. Current compression techniques will multiply those media by a factor of two to 10 channels, while the broadcaster could be left with one.

The imminent solution is in securing an extra channel for high-definition TV under a flexible or scalable regime that will permit its use for a number of broadcast purposes, from data transmission to HDTV itself. That approach has been endorsed by a number of broadcast and technical organizations, and is believed to be gaining favor at the FCC.

Abel described as overwhelming the scenario of telcos being admitted to the television business with the right to program. The resulting monopoly would dwarf that posed by the cable industry, he said. Even short of that, he said that telephone experiments with ADSL (asymmetrical digital subscriber line services), which permits the transmission of a VHS-quality signal over standard



The NAB board's executive committee welcomed one new member last week, Jim Rowe, NBC-TV's Washington VP. Rowe assumed the network TV seat on the committee, which alternates between NBC and CBS. Mark MacCarthy, Capital Cities/ABC VP, government affairs, held the post last year, but stepped down after ABC-TV resigned from NAB last year, in part to protest the association's position on network-cable crossownership (BROADCASTING, Nov. 9, 1992).

The full executive committee pictured above (l-r): NAB President Eddie Fritts; Immediate Past Chairman L. Lowry Mays, president-CEO, Clear Channel Communications; Radio Board Vice Chairman Robert Fox, chairman, KVEN Broadcasting Corp.; Radio Board Chairman Wayne R. Vriesman, VP of Tribune Broadcasting's radio group; Joint Board Chairman Gary Chapman, president, LIN Television Corp.; TV Board Chairman Ronald Townsend, president, Gannett Television; TV Board Vice Chairman John Siegel, senior VP, Chris-Craft/United Television, and Rowe.

Cable tells commission of anti-buy-through concerns

In comments to FCC, operators and programers say Cable Act provision will end up hurting subscribers and basic networks

By Joe Flint

Just because cable systems package networks for discounts does not mean that they are guilty of price discrimination to subscribers who want channels on an a la carte basis, and such an interpretation of the Cable Act's anti-buy-through provision will harm both basic cable networks and subscribers, cable operators and programers told the FCC in comments.

The anti-buy-through provision—which forbids cable operators from forcing subscribers to buy any tier of service other than basic to obtain per-channel programing—would also be costly to operators and delay new technologies, the National Cable Television Association said.

Compliance with the provision, NCTA said,

will cost systems \$260 million to \$580 million annually during the 10-year phase-in period. Most systems, the association said, have technical limitations that would make compliance costly and translate to higher subscription rates.

"Achieving full addressability will require the operator to install scrambling headend equipment for each channel, including intermediate tiers, and provide an expensive converter box to all homes.... While cable operators recognize that, in the long run, addressability will be needed to maximize the number and variety of programing options, it is presently outweighed by cost considerations and the need to avoid consumer inconvenience and dissatisfaction," NCTA said.

Newhouse Corp. said if the costs of compliance exceed nominal amounts, then any system ought

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to be given the full 10-year grace period for coming into compliance with the prohibition.

Digital compression, the key to the much-heralded 500-channel system of the future, could also suffer because of the provision.

"Once compression arrives, even the most up-to-date analog converters will have to be changed to accommodate digital units. The question then becomes why utilize analog descramblers on a widespread basis now when digital decompressors will be available within the next several years?" NCTA asked.

Some MSO's are already prepared to deal with the provision. The nation's largest system owner, Tele-Communications Inc., said two weeks ago that starting April 1 it will launch a new pricing structure that includes a broadcast basic tier at a cost of about \$10 a month and an expanded basic tier that includes basic cable networks for another \$10. TCI customers will not be required to buy through the expanded basic in order to receive pay per view or premium channels.

Smaller cable systems also asked for a permanent waiver of the provision because the costs would be excessive. "A system with 300 subscribers would have to pay \$203.33 per subscriber for full addressability. A system with only 50 subscribers, which is not uncommon to find among the small system operators, would have to pay an incredible \$500 per subscriber," the operator said.

Local governments told the commission that systems "should not be permitted to build, or

allowed to maintain, obsolete systems that are incapable of complying with the statute when the technology that would allow the system to comply is readily available at a reasonable cost."

Smaller systems, the localities said, that are part of large MSO's should not be granted any exemptions.

Programmers are also concerned that the commission may forbid operators from offering discounted program packages, which they argue would be detrimental to the growth of the cable industry.

Viacom, parent company of premium program channels Showtime, The Movie Channel and FLIX, gave the commission a method to determine price discrimination.

Said Viacom: "Is the cost of premium service(s) for basic service tier-only (BST) subscribers higher than the cost for such service or services to those who subscribe to the BST together with other basic services or tiers or services? If not, there is no discrimination against BST-only subscribers."

USA Network and ESPN told the commission that they believe the FCC has "fundamentally misconceived" congressional purpose and sound public policy. "In its notice the commission has suggested that the anti-buy-through provision of the Cable Act may be intended, and therefore should be implemented, to encourage the offering of cable program services on an a la carte basis to the fullest extent possible."

The provision, the two networks said, "is not meant to nor does it require or 'encourage' the

indiscriminate offering of services on an a la carte basis."

If that became law, they said, "USA's recently initiated Sci-Fi Channel is unlikely to succeed as an a la carte offering; the growth of that channel is dependent upon access to as many homes as possible and the ability of subscribers to sample the new service.... The unbundling of services will reduce the audience of each program service. In order to offset the loss of both per-subscriber and advertising revenues, the cable networks will have only one alternative—increasing subscriber fees."

The result, according to USA and ESPN, is that "consumers will either pay dramatically more for the myriad of choices now available to them or receive a lot less for what they are now paying."

Added The Discovery Channel: "If a programming service sold on a per-channel basis is to survive, it must therefore increase its subscriber rates to cable systems substantially to offset lost advertising revenues. Obviously, the differences in costs must be passed on to the consumer if systems are to survive. Thus, the most popular pay channel, HBO, charges cable operators between \$4 and \$5 per subscriber, while the Discovery Channel when included in a package charges approximately 10 cents per subscriber."

The Community Antenna Television Association also stressed packaging should not be eliminated. "It is vital that the FCC not give the provision of the act such an expansive reading as to preclude practices it was never intended to reach." ■

NAB BOARD MEETING

Continued from page 112

phone lines, could revolutionize the medium.

The NAB was of two views regarding indecency. On the one hand, it expressed strong concern over the broadcast of indecent material, and reaffirmed its 1990 statement of principles that calls for broadcaster responsibility in the areas of children's TV, indecency and obscenity, violence and drugs and substance abuse. On the other, it challenged the vagueness of the present FCC definition of indecency and the absence of a constitutionally acceptable safe harbor.

Digital audio broadcasting

Digital audio broadcasting topped the board's action-agenda on the technology front. It approved

two recommendations of the NAB DAB Task Force, first, narrowing association support of DAB development to strictly in-band, on-channel systems and, second, advocating that DAB testing and standard-setting be conducted by the National Radio Systems Committee. Those recommendations effectively add up to a boycott of the Electronic Industries Association's broader DAB tests that are to begin April 15 (BROADCASTING, Jan. 4).

The radio board discussed and adopted the in-band, on-channel position relatively quickly. A much greater amount of time was spent on how to deal with possible future satellite-delivered DAB services. Maintaining its solid opposition to satellite DAB, the board decided to redouble its efforts to persuade the new FCC that the nation needs a strong terrestrial radio service undamaged by sat-

ellite audio.

The board also passed resolutions supporting use of FM diversity technology to overcome multipath interference problems; supporting more flexible rules on the use of recorded telephone conversations over the air, and opposing the FCC's proposed adoption of AM-FM technical self-certification forms. They also resolved to file a petition with the FCC to change the ownership rules in small markets. Some small-market station owners feel they gained the least from changes in the FCC duopoly rules last year, an NAB spokeswoman said.

Additionally, Arbitron's new president, Stephen Morris, continued ongoing discussions between the ratings service and the NAB board over ways to improve confidence in its audience measurements and service to radio stations. ■

THE LAST WORD FROM COMMERCE: RELAX

Final report from NTIA recommends the FCC ease up on regulation to allow broadcasting, cable to compete internationally

By Joe Flint

Current FCC regulations are hindering the growth of the broadcasting and cable business both domestically and internationally, and change is needed if the U.S. is to be able to compete, according to a Commerce Department study released last week.

Although much of the deregulation of the past 12 years has helped the communications industries grow, much is yet to be done to encourage foreign invest-

ment in U.S. companies and vice versa, says the study, prepared by the National Telecommunications and Information Administration under the title, "Globalization of the Mass Media."

The 200-plus page study, released during President Bush's last week in office, suggests many bold relaxations of ownership limits, crossownership bans and foreign investment. Many of its recommendations were pursued unsuccessfully by former FCC Chairman Alfred Sikes. Whether the Clinton

administration and a new Democratic chairman (as well as the Department of Commerce) will be open to the policies advocated here will become clearer in the next few months.

According to the study, the rationale for limiting foreign investment in U.S. media companies no longer exists.

"Were entry barriers to foreign firms in broadcasting liberalized around the globe, it is likely that the opportunities for foreign expansion for the U.S. broadcast industry

would exceed any concomitant risks in the U.S. market," the study says.

The issue of national security, which is the rationale for the 25% cap on foreign ownership of domestic broadcasting companies, is "no longer as persuasive as it was when the precursors of the existing rules were enacted in 1912 and 1927. The American media system is sufficiently large and diverse to withstand an attempt to subvert the will of the American people through foreign-owned broadcasting."

The FCC, the NTIA recommends, should launch a proceeding to allow for greater foreign investment in the parent company of a broadcast licensee "unless the public interest would be served by the refusal or revocation of such a license."

Domestically, the FCC's relaxation of the ban on broadcast networks owning or having an interest in cable systems did not go far enough. The new rules, which are in reconsideration, allow a network to acquire up to 10% of all cable homes

passed nationally and up to 50% of homes passed in a local market.

"Concerns about networks bypassing their affiliates by providing programming directly to cable firms rather than those affiliates are speculative at best. Any such strategy would result in a significant loss of audience for the network cable owner, and thus would be contrary to the economic interests of the networks," the study says.

A total relaxation would also open up foreign investment, which the NTIA says is key for broadcasters' fu-

ture survival. "To the extent there are benefits to be derived from owning both a broadcast network and a cable company, investment in such a firm would be more attractive for both U.S. and foreign firms, thereby potentially stimulating further investment in important U.S. businesses," the report says.

If necessary, the report says, the FCC could adopt rules requiring a network to maintain an affiliate station in markets where it owns cable systems.

The ban on a broadcaster owning a cable system in the same market should also be

tossed out, the NTIA said. While the international appeal of such a move is limited, it could allow U.S. companies to combine operations and strengthen their balance sheets. If the commission opposes the idea, then it should at least consider waiving the rule in markets where there are a sufficient number of independent media voices after such a merger, the report says.

The ban on owning a TV station and a newspaper in the same market is also obsolete, NTIA argues. The rules "may impede foreign-based firms from assembling diver-

sified media holdings in the United States."

The NTIA is also calling for either elimination or substantial relaxation of both the TV and radio national ownership limits.

Elimination of the rules, the NTIA said, would strengthen the networks, which could acquire more stations, raise their bottom lines and use the revenues for foreign investment.

Relaxed rules might also allow for more broadcast networks to be created, the report says.

NTIA's position on the financial interest and syndi-

cation rules, which limit a network's ability to take part in the domestic syndication market, has changed little in the past two years. The administration is still calling for substantial relaxation, especially when it comes to foreign syndication, which the NTIA expects to be a \$4 billion business by 1995.

The telco-cable cross-ownership prohibition should also be removed, the report recommends, to create a greater demand for video programming domestically and an increase in the flow of programming abroad. ■

INDUSTRY, NOT GOVERNMENT, SHOULD DRIVE TELCOM

What's needed is elimination of regulatory barriers to facilitate development of digital network, say industry leaders testifying before Telecommunications Subcommittee

By Randy Sukow

The one thing government could do to accelerate the rollout of advanced digital video, interactive, voice and data services to business and consumers: Get out of the way.

An overflow crowd, reminiscent of the crowds for the Cable Bill hearings over the past two years, heard that conclusion from three highly respected computer-industry figures called to testify last Tuesday (Jan. 19) before the House Telecommunications Subcommittee.

Regulatory and legal movement toward telecommunications upgrade "is going very badly," said Craig Fields, chairman and chief executive officer, Microelectronics Computer Technology Corp. (MCTC), Austin, Tex. Lobbying and infighting among telephone, cable, broadcast, newspaper and several other types of companies have stalled progress. "I don't have any insight on how to untangle that mess, but unless you do, at least partly, we're just not going to free up the private investment that is necessary to accelerate the process."

"This is not one of those cases where the private sector is coming to the federal government and saying: 'You invest all the money and build it for us.' We believe that there are incentives there for the private sector to make most of the investment," said John Sculley, chairman, Apple Computer, Cupertino, Calif.

Asked for examples of specific government barriers, Sculley replied: "My sense is that we would see this [fiber] network if we opened up the competition between cable companies and telephone companies and if the onerous conditions on telcos were lifted to at least allow them to go into competitive services. But this is a highly politically charged issue."

(Subcommittee member Michael Oxley [R-Ohio] was a co-author with then-Senator Al Gore and others of an unenacted bill in the last Congress to promote construction of a full fiber-optic-to-the-home network by 2015 and—to provide incentive to the telephone industry—allow regional Bell operating companies [RBOC's] to own cable systems and programming in their local telephone service areas. He promised to soon reintroduce that legislation.)



Along with testimony, the Apple chairman presented a CSPP video on advantages of infrastructure upgrade.

Before consumers reap the benefits of a national fiber network, government could also aid in the near-term expansion of Integrated Services Digital Networks (ISDN), digital services that can be delivered with the current copper infrastructure, said Mitchell Kapur, president, Electronic Frontier Foundation, Cambridge, Mass. (founder and former CEO of Lotus Development Corp.).

Government, for example, could help mediate and set ISDN interconnect standards between RBOC's and long-distance carriers. "The RBOC's and the long-distance carriers are at each other's throats in a number of different venues, and we've already seen a slowdown in the real availability of ISDN because they're fighting over other issues," Kapur said. The subcommittee could also do something to smooth the unevenness in telecommunications tariff regulations among the 50 states, he said.

ISDN is a logical first step, Kapur said, because the cost of short-term fiber-to-the-home construction is prohibitive. But by offering first-generation digital voice, video and data services now, a large consumer market for even more advanced services can be created for the eventual full-fiber network.

Subcommittee Chairman Edward Markey (D-Mass.) said the highest priority in 1993 should be on ISDN advancement with less talk about 2010

or 2015. Rapid ISDN development could mean an economic resurgence in areas where high-tech companies operate, such as Markey's Massachusetts congressional district. ISDN "could also stand for: 'It's something we could do now.' My concern is that the debate is too amorphous," he said.

But the experts advised against focusing on ISDN alone. "ISDN is a good starting point. It would be a mistake, however, to think that ISDN is a solution to the national information infrastructure," Sculley said. "ISDN does not have the capability to give us full-motion video, eventually going to high-definition quality, which people will come to expect before this decade is over."

Kapur agreed fully with Sculley's position, but added that when the telephone industry builds the new digital platform, it must be open to all potential users. Small-business entrepreneurs inventing so-far-unimagined digital services and delivering them over the new infrastructure will be the real spur of economic growth and job creation, he said.

Sculley officially appeared last week as chairman and spokesman for the Computer Systems Policy Project (CSPP), a trade association co-sponsored by Apple and 12 other computer and telephone industry companies with an interest in telecommunications infrastructure upgrade. His presentation centered on the recommendations for congressional action in a CSPP report released a week earlier ("In Brief," Jan. 18).

Among the CSPP recommendations was the freeing of radio spectrum using outdated analog technologies for new digital services. "We cannot be held hostage by the old uses of that frequency spectrum.... There are many new emerging technologies, emerging markets, emerging businesses that could make much better use [of spectrum]," he said. He urged the subcommittee to revive efforts to transfer 200 mhz of government-controlled spectrum to private-industry use. A bill approving such a transfer passed the House in 1991 but failed to pass the Senate before the end of the congressional session last year.

As both wired and wireless technologies digitize, the industries involved are experiencing what the Massachusetts Institute of Technology calls the "communications inversion," Sculley said.

"Everything that is going through the ground will go through the air, and everything that is going through the air will go through the ground.... What has been in the air—broadcast television—is now moving into the ground with cable and fiber optics."

The CSPP is also recommending the formation of a "National Information Infrastructure Council" to be chaired by Vice President Gore, an intergovernmental group dedicated to infrastructure upgrade design and strategy, similar to a proposal made earlier to the Clinton transition team by Senate Communications Subcommittee member John Breaux (BROADCASTING, Dec. 7, 1992).

Jack Fields (R-Tex.), the new Telecommunications Subcommittee ranking minority member, questioned whether such a group would be just another layer of bureaucracy rather than a facilitator of new digital systems.

MCTC's Craig Fields agreed that such a group could potentially lead to more gridlock. "Another quorum would be fine or could be harmful, but the machinery is there now, and if you're going to put political capital in order to get something done, perhaps there are other things you could put higher on the list of priorities," he said.

MCTC is the founding company of First Cities, a consortium of computer, telephone, film and electronics companies formed to develop a national interactive communications and information system within the next two years.

Government's role, from First Cities' view, should be "setting standards for the next generation of universal service and letting the competitive marketplace decide which technologies to make available to R&D investment," Craig Fields said. ■

NO HURRY

A Seattle bankruptcy court granted A. Frederick Greenberg a 60-day continuance, until March 23, to present a restructured startup of SkyPix. Sky King Investment Corp.—including Microsoft founder Paul Allen—withdrawed a \$150 million proposal to take control of the beleaguered medium-power, digital direct-to-home satellite service Greenberg founded in 1990.

The National Cable Television Association board, meeting in Los Angeles last Monday, voted to proceed with the third year of its three-year, \$30 million PR initiative. Much of the approximately \$10 million earmarked for 1993 will go into an advertising campaign to sell cable's virtues to consumers. Another large hunk—approximately \$1.5 million—will go to the Community Antenna Television Association so it can continue its public affairs training program for cable system managers for at least another year.

NCTA called on the FCC to revamp the network non-duplication rules, saying they have become "anachronisms" now that broadcasters have the "heads I win, tails you lose" advantage of retransmission consent and must carry. The rules give network affiliates the right to force local cable systems to black out the same network programming on distant affiliates they may carry. The local affiliates retain the right regardless of whether they are carried by the local systems, NCTA complains in its eight-page petition for rulemaking.

The trade association proposes making non-duplication rights an element in the carriage negotiations between cable systems and stations that assert their retransmission-consent rights. What's more, it argues, stations that try and fail to negotiate a carriage deal should not be able to demand non-dupe protection.

"The rules cannot continue to operate as before, given the sea change in the legal status of operators' broadcast signals retransmissions," NCTA says.

Tom Sugrue has found himself top dog at the National Telecommunications and Information Administration for the second time in the past year. Greg Chapados, per instructions from the White House to all executive branch political appointees, resigned effective Inauguration Day.

Until Clinton gets around to appointing a successor, Sugrue will run the Commerce Department agency, which among other things, manages the government spectrum. He was acting director for several months early last year after Janice Obuchowski resigned and before Chapados was appointed.

That business about FCC hopeful Toni Cook and her RKO license challenge raised the question of how effective the FCC's 1989 reforms aimed at reducing speculative license challenges have been. The reforms limit the settlement payoffs prior to comparative hearings to out-of-pocket expenses; they ban payoffs altogether after the start of hearings.

According to Barbara Kreisman, chief of the video services division of the Mass Media Bureau, the numbers of challenges or "MX" applications in the current TV renewal cycle are down significantly from the pre-reform cycle. Since the beginning of the current cycle in July 1991, according to the FCC count, 674 stations in 20 states, Washington, Puerto Rico and the Virgin Islands have come up for renewal. Of those, only 11 have attracted challenges.

In its "Changing America: Blueprints for the New Administration," the liberal Citizens Transition Project calls on the incoming Clinton administration to resist following through on outgoing FCC Chairman Alfred Sikes's initiative to relax the TV ownership rules, which now limit a broadcast group to no more than 12 TV stations (14 if minority controlled). "Such rules foster diversity of viewpoints by limiting the number of channels that can be controlled by a single entity...and increase opportunities for new entrants," the book says in the telecommunications chapter written by Nolan Bowie, Angela Campbell and Andrew Schwartzman.

The chapter also calls for the FCC, in revamping its criteria for new broadcast licensees, to reaffirm preferences for minorities and restore preferences for women. The FCC should also outlaw trafficking in broadcast licensees to "insure that the applicant selected as the one who would best serve the public interest would actually operate the station," it says.

And by legislation or FCC action, the chapter says, the fairness doctrine should be brought back, particularly with regard to ballot issues. "Unless broadcasters have an obligation to air both sides of a ballot issue, the public will be aware of only the well-funded view and will not be able to make an informed decision at the polls."

It's a good bet Congress will attempt to resurrect the fairness doctrine, which the Reagan FCC repealed in August 1987. The only thing that has stopped Congress from codifying the rule over the past five years has been the veto or threats of it by Reagan and Bush. Clinton is unlikely to veto a fairness law, especially if it's backed by such powerful Democrats as House Energy and Commerce Committee Chairman John Dingell

(Mich.) and Senate Commerce Committee Chairman Ernest Hollings (S.C.).

By the time Clinton finishes appointing two new commissioners to replace Chairman Alfred Sikes and Commissioner Sherrie Marshall, there may even be a majority at the FCC to bring back fairness. Two of the three commissioners staying on—Ervin Duggan and Andrew Barrett—are fairness proponents. So all it would take is a pro-fairness chairman.

(Some anti-fairness broadcasters and First Amendment advocates would not mind if the doctrine were resurrected. They figure it would set up a strong court challenge to the second-class First Amendment status for broadcasting the doctrine exemplifies.)

Not entirely confident Congress or the FCC will bring back the fairness doctrine, Andy Schwartzman's Media Access Project has petitioned the U.S. Court of Appeals in St. Louis for an en banc rehearing on the ruling of a court/judge panel upholding the FCC's repeal of the fairness doctrine's ballot-issue corollary last year.

It's not just the departure of political appointees contributing to the brain drain at the FCC. It's also the budget crunch and the offer of early retirement. Taking advantage of the latter is Steve Sewell,

a key staffer in the Mass Media Bureau's video services division. His boss, Barbara Kreisman, chief of the bureau, has yet to pick a successor. "He's impossible to replace," she laments. A farewell party is planned for him in the FCC meeting room on his last day, March 3.

FCC Chairman Alfred Sikes, in his farewell appearance two weeks ago on C-SPAN, found himself answering a lot of questions about the rough edges of radio programming, notably Howard Stern. Sikes fielded most of the questions with equanimity, but lost it for a moment when one of Stern's loyalists suggested the FCC wasn't acting on behalf of the America people in cracking down on broadcast indecency. "You're not a majority in case you can't count past one," Sikes quipped.

Sikes also defended radio personality Rush Limbaugh's right to antagonize listeners with his harsh attacks on "feminazis" and other left-wingers. "It might be weak political thought, but it's political thought."

At a reception for the departing chairman, Sikes's fellow indecency watchdog, Commissioner James Quello, showed he was not above a little ribaldry himself. Kidding Sikes about Stern, Quello said the radio talent could hide behind the First Amendment, but not from higher authorities. "I wouldn't be surprised if a bolt of lightning came down and struck him in the crotch."

The three major broadcast networks and CNN are protesting the European Community's proposed satellite earth station licensing scheme that would bar companies or individuals from non-EC member countries from holding licenses. In a Jan. 19 letter to the State Department, the FCC and the NTIA, the networks urged the U.S. to pressure the EC to loosen the restriction, arguing it would put a crimp in their newsgathering abilities. The networks said they sometimes lease satellite gear, but often prefer to use their own. "There are many times when the networks must act with great dispatch to cover a fast-breaking news story at a remote and unanticipated location," they said.

Yet another Infinity radio personality is the subject of a listener complaint. This time it's WJFK(FM) Washington afternoon talk show host and former Watergate conspirator G. Gordon Liddy. The complainer: John Dean, former counsel to President Nixon. Dean says Liddy's repeated attacks on Dean and his wife are a violation of the FCC's personal attack rule.

"Gordon Liddy and WJFK have done for the personal attack rule what Howard Stern and WXRK have done for the indecent broadcasting rule—abandon any and all pretense of compliance in the name of profits for Infinity Broadcasting and themselves," Dean wrote.

Andy Schwartzman, executive director of the Media Access Project, would like to use the FCC's Home Shopping Network inquiry as a means to get the commission to establish a limit on the time TV stations can use for commercialization. He will also argue that a competing applicant to a shopping station willing to use the spectrum for "artistic expression in programming" should receive the advantage in any comparative hearing.

Washington Watch

Edited By Harry A. Jessell

Broadcasting

Technology

AT&T, CLI TO DEVELOP TV SET-TOP FOR TELCOS

Aiming for 1994 rollout, combined technologies would deliver video-on-demand, interactive TV over copper wires

By Peter Lambert

Compression Labs Inc. will incorporate AT&T Paradyne transmission technology in an interactive television set-top receiver CLI will manufacture for telephone companies.

The companies say they will make the combined technologies available to telephone companies in and out of the U.S. conducting video dialtone field trials.

By 1994, regional Bell operating companies (RBOC's) could be deploying the receivers and delivering video-on-demand and other interactive TV services over copper wires to the home, says Joe Crupi, vice president and general manager of AT&T Paradyne's Advanced Transmission Technologies division in Largo, Fla.

"It's hard to tell yet, but we think this will be a very, very large market for CLI," says that company's new business development director, Ed Thompson. "The final judgment will depend on what consumers will pay for. These [RBOC video dialtone field] tests will tell us what these markets will be."

Neither company would estimate costs per receiver, nor how many units might be produced how quickly. But, says CLI's Thompson, "the RBOC's would not be at a cost disadvantage to cable for a similar cable box." Crupi also expects the price per receiver at volume sales will be "comparable and competitive" with cable TV set-tops.

Each RBOC customer "literally will have his or her own interactive TV channel," says Crupi, adding that, to implement such a video dialtone system, the RBOC's would need to hook into high-volume digital video storage systems; install new, or upgrade existing,

switching equipment, and deploy the set-top receivers, which would employ connections for telephone and TV.

AT&T Paradyne's carrierless, amplitude/phase modulation (CAP) version of Asymmetrical Digital Subscriber Line (ADSL) transmission technology can deliver video at 1.5 megabits per second—one VHS-quality signal—along with two-way voice, over standard copper lines as far as 18,000 feet.

It can also support 6 mbps transmissions—meaning higher-quality signals, or up to four VHS signals—but

only over 12,000 feet. That distance still would cover a high percentage of U.S. homes, says Crupi. But a combination of market response and the speed of telco fiber upgrades would determine how swiftly a 6 mbps product would hit the market.

CLI becomes the 11th company to license Paradyne technology.

The CLI/AT&T venture would create an integrated transmission-compression package, including an MPEG-based video compression algorithm developed by CLI. It was through Bell Atlantic's continuing re-

quest for proposals that CLI and Paradyne got together.

The companies emphasized they are developing a product that will provide some compatibility with other technologies.

In March 1993, the International Standards Organization is scheduled to adopt a new Motion Picture Experts Group, MPEG-2, digital compression standard—a standard that cable television hardware suppliers have promised to build into digital cable set-top receivers, also in the 1994 time frame.

Additionally, CLI is a partner in the only MPEG-based digital high-definition

based digital high-definition television system, developed by Sarnoff and Philips Research, Thomson Consumer Electronics and NBC.

A longtime supplier of business video coder-decoders, CLI has developed SpectrumSaver compression hardware for distance learning and satellite newsgathering. Thompson described the discrete cosine transform algorithm behind SpectrumSaver as a "subset" of MPEG-2.

Bellcore and the American National Standards Institute are currently defining parameters for ADSL implementation. ■

Canadians shift L-band DAB into gear

Two digital audio broadcasting transmitters are up and running in Ontario, Canada. The Canadian Broadcasting Corp. will present preliminary tests of the 1468.75 mhz (L-band) field test results during an Interna-

tional Radio Consultative Committee (CCIR) working party meeting in Los Angeles, Jan. 14-16.

The two transmitters, pointed at each other from approximately 82 kilometers apart, are broadcasting the

same signal on the same frequency synchronously, using "second generation" Eureka-147 hardware.

One transmitter is putting out a 200 watt signal from the CN tower in Toronto; the second, a 150 watt signal

from CKVR-TV in Barrie.

Canadian broadcasters believe a single L-band transmitter can cover an area 80 kilometers across with an effective radiated powers comparable to those used in the VHF band. —PDL

SIEGENTHALER LEAVING ABC AFTER 32 YEARS

ABC's retiring broadcast operations and engineering president, Robert Siegenthaler, says he wants to reach the wilds of Maine "in time for the first robin's egg," but he has agreed to stay on until a successor is found, probably in February.

ABC Network Group President Robert Iger made Siegenthaler's departure official in a memo to network department heads, saying: "We will miss the erudite and dryly hilarious Bob Siegenthaler and can only wonder how he can go off and leave us to face HDTV without him."

Leaving a beat with the *Cincinnati Times-Star*, Siegenthaler started writing for *ABC Evening News* in 1961 and for the next 21 years served as executive producer for much of the network's major-event news coverage, including six national party conventions, President Nixon's



on's trip to China, the Nixon impeachment hearings, half a dozen presidential inaugurations, U.S.-Soviet summits, the assassination of Egyptian President Anwar Sadat and *Nightline's* "America Held Hostage."

All that field and production experience led to his appointment to vice president, production, in 1982—charging him with coordinating and expanding new technology applications in news—and to the head of BO&E in 1989.

But in the mid-1980's he wore two hats of a different cloth: the then vice president of news practices moonlighted as executive-in-charge of *Viewpoint*, a weekly network series both praising and criticizing television news.

"Bob has made very significant contributions to the company during his 32 years," said the Iger memo. "We all know about Bob's great ability to explain complex and highly technical information so lucidly that we believe—if only briefly—that we understand the material. He is currently threatening to begin a new career teaching...[and] friends are lobbying for universities in Hawaii or Bali; if you have contacts in those areas, call Bob collect." —PDL

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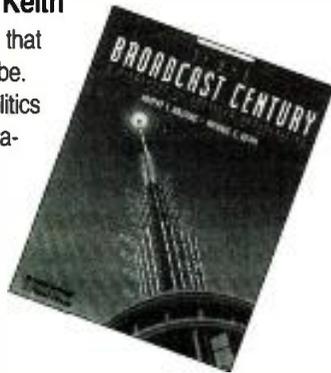


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Date Book

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. 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 Pollack, 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—"Difficulties Eastern and Central European Journalists Have Performing Their Jobs," panel sponsored by *Society of Professional Journalists, Washington professional chapter*. The Freedom Forum, Arlington, Va. Information: Anne Smith, (202) 319-5600.

Jan. 28—*Hollywood Radio and Television Society* newsmaker luncheon. Superbowl panel with NBC's Bob Costas. Beverly Wilshire Hotel, Beverly Hills, Calif. Information: Gene Herd, (818) 769-4313.

Jan. 28—"Innovative Solutions for Pay TV/Pay Per View Services in a Digital Television Environment," seminar sponsored by *France Telecom*. The Pierre Hotel, New York. Information: (212) 332-2100.

Jan. 28—"The ABC's of Soaps," seminar sponsored by *Young Professionals committee, National Association of Television Arts and Sciences, New York chapter*. Speaker: Gwyn Gillis, daytime actress. CBS Broadcast Center, New York. Information: Mike Perry, (212) 768-7050.

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.

Jan. 31-Feb. 1—*West Virginia Broadcasters Association* annual winter conference. Marriott Hotel, Charleston, W. Va. Information: (304) 344-3798.

FEBRUARY

Feb. 2—*Alaska Public Radio Network* board of directors meeting. APRN, Anchorage, Alaska. Information: Karen Cox, (907) 263-7402.

Feb. 2—"Children Without Guns: Top Quality Children's Television from Around the World," one-day workshop sponsored by *Goethe House and the Prix Jeunesse Foundation*. Goethe House, New York. Information: (212) 439-8700.

Feb. 6-11—31st music personnel conference sponsored by *Association of Music Personnel in Public Radio*. Hotel Royal Plaza, Walt Disney

MAJOR MEETINGS

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) 689-4220 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.

World Village, Orlando, Fla. Information: David Canwile, (614) 292-9678.

Feb. 7-9—First annual *Midwest Broadcasters* conference and broadcast electronics trade show. Minneapolis Hilton and Towers, Minneapolis. Information: Tascha Renken, (612) 926-8123.

Feb. 8—"Promotion Lotion—Promoting Radio Stations in the '90s," seminar sponsored by *International Radio and Television Society*. Time Life Auditorium, New York. Information: (212) 867-6650.

Feb. 8-9—*Arkansas Broadcasters Association* meeting and legislative luncheon. Capital Hotel, Little Rock, Ark. Information: (501) 227-7564.

Feb. 11-13—*American Women in Radio and Television* board of directors and foundation board meetings. Hilton Hotel at Walt Disney World Village, Orlando, Fla. Information: Donna Cantor, (202) 429-5102.

Feb. 17-21—"Close Encounters of a Different Kind: New Strategies for a New Age," 21st annual faculty/industry seminar sponsored by *International Radio and Television Society*. New York Marriott East Side, New York. Infor-

mation: Maria De Leon, (212) 867-6650.

Feb. 19—"Television: A View From the Top—The New Realities," seminar sponsored by *International Radio and Television Society* and *BROADCASTING* magazine. Waldorf-Astoria, New York. Information: Maria De Leon, (212) 867-6650.

Feb. 19-21—"Domestic Environmental Issues of the Next Four Years," seminar sponsored by *Foundation for American Communications, W.K. Kellogg Foundations, Society of Professional Journalists, and California Society of Newspaper Editors*. Pacific Grove Calif. Information: Chris Gardner, (213) 851-7372.

Feb. 22-16—"Advancing the Field of Media Studies," research and technology studies seminar sponsored by *The Freedom Forum Media Studies Center*. Columbia University, New York. Information: Shirley Gazsl, (212) 678-6600.

Feb. 22-24—Great Lakes broadcasting conference and expo sponsored by *Michigan Association of Broadcasters, Society of Broadcast Engineers, chapter 91 and Michigan Public Broadcasting*. Lansing Center and Radisson Hotel, Lansing, Mich. Information: (517) 484-7444.

April 21-24—*American Association of Advertising Agencies* annual convention. Ritz Carlton, Laguna Niguel, Calif. Information: (212) 682-2500.

May 5-11—*Public Radio* annual conference. Washington. Information: (202) 822-2000.

May 16-19—*NBC affiliates* meeting. Walt Disney World, Orlando, Fla. Information: (212) 664-2928.

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.

May 19-23—*American Women in Radio and Television* annual convention. Orlando, Fla. Information: (202) 429-5102.

May 25-27—*CBS affiliates* meeting. Waldorf-Astoria Hotel, New York. Information: (212) 975-4321.

June 6-9—*National Cable Television Association* annual convention. San Francisco. Information: (202) 775-3669.

June 8-10—*ABC affiliates* meeting. Century Plaza Hotel, Los Angeles. Information: (212) 456-7777.

June 10-15—18th *Montreux International Television Symposium and Technical Exhibition*. Montreux Palace, Montreux, Switzerland.

June 13-16—*Broadcast Promotion and Marketing Executives & Broadcast Designers Association* annual conference and expo. Walt Disney World Dolphin and Swan Hotels, Orlando, Fla. Information: (213) 465-3777.

June 22-25—*National Association of Broadcasters* board of directors meeting. Washington. Information: (202) 429-5300.

July 15-17—*Satellite Broadcasting and Communications Association* summer trade show. Opryland Hotel, Nashville. Information: (703) 549-6990.

July 18-21—*Cable Television Administration and Marketing Society* annual convention. Atlanta. Information: (703) 549-4200.

July 31-Aug. 3—*Wireless Cable Association International* 1993 exposition and convention. Marriott's Orlando World Center, Orlando, Fla. Information: (319) 752-8336.

Aug. 25-27—Eastern Cable Show sponsored by *Southern Cable Television Association*. Atlanta. Information: (404) 255-1608.

Sept. 8-11—Radio '93 convention sponsored by *National Association of Broadcasters*. Dallas.

MARCH

March 9—*American Advertising Federation* government affairs conference. Willard Hotel, Washington. Information: (202) 898-0089.

March 11—*National Association of Black Owned Broadcasters* annual awards dinner. Scheduled honorees: Bill Cosby, entertainer; Aretha Franklin, singer; Ron Brown, Commerce Secretary designate; and Spike Lee, filmmaker. Sheraton Washington, Washington, D.C. Information: (202) 463-8970.

March 18—18th annual Commendation Awards ceremony sponsored by *American Women in Radio and Television*. Waldorf-Astoria, New York. Information: (202) 429-5102.

March 23—"The Business of Entertainment: The Big Picture," third annual conference sponsored by *Wertheim Schroder and Variety*. The Pierre Hotel, New York. Information: (212) 492-6532.

March 24—*Radio and Television News Directors Foundation* banquet honoring NBC senior commentator, John Chancellor, with the RTNDF Leonard Zeidenberg First Amendment Award. Mayflower Hotel, Washington, D.C. Information: Eric Swanson, (202) 659-6510.

March 29-31—*Pan Asia Satellite and Cable Television* conference and exhibition. The Regent, Hong Kong. Information: 852 520 1481 (Hong Kong) or 65 222 8550 (Singapore).

March 30—Advertising Hall of Fame Induction Luncheon sponsored by *American Advertising Federation*. Inductee: John S. Bowen, chairman emeritus, DMB&B Plaza Hotel, New York. Information: (202) 898-0089.

March 31-April 2—*Cable Television Public Affairs Association Forum '93*. Boston. Information: (301) 206-5393.

APRIL

April 8—*The Caucus for Producers, Writers and Directors* general membership meeting. Chasen's, Los Angeles. Information: (818) 792-0441.

April 9-10—15 annual Black College Radio convention sponsored by *National Association of Black College Broadcasters*. Clarion Hotel, Atlanta. Information: Lo Jetks, (404) 523-6136.

April 14—*International Radio and Television Society* gala dinner. Honoree: Louis Weiss, chairman emeritus, William Morris Agency receiving the 1993 Gold Medal. Waldorf-Astoria, New York. Information: Maggie Davis, (212) 867-6650.

April 15—1993 *Ohio State Awards* banquet and ceremonies. National Press Club, Washington, D.C. Information: Phyllis Madry, (614) 292-0185.

April 18—"Representing Your Local Broadcaster," one day legal seminar sponsored by the *National Association of Broadcasters* and the *American Bar Association Forum on Communications Law*. Las Vegas Hilton, Las Vegas. Information: Barbara Smith-Barnes, (312) 988-5500.

April 22-25—*American Medical Association* 13th annual health reporting conference for physician broadcasters and medical reporters. San Francisco. Information: (312) 464-5414.

April 24—*Upper Midwest Communications* Conclude educational outreach program. Best Western Kelly Inn, Plymouth, Minn. Information: (612) 927-4487.

MAY

May 11-12—*Cable Television Administration and Marketing Society* fourth annual pay per view conference. Hyatt Regency, New Orleans. Information: (703) 549-4200.

May 22-25—*National Association of Minorities in Cable* annual convention. New Orleans. Information: (310) 404-6208.

Open Mike

NEW NEWS CRITICISM

EDITOR: Awaiting expectantly the arrival of WBBR(AM) to the all-news radio wars of New York City, imagine my disappointment when Santa (Michael) Bloomberg delivered not a shiny, high tech toy but an audio lump of coal.

As your article of Jan. 11 ("New All-News Marches To Its Own Newsbeat") indicated, most of us in radio were surprised when Bloomberg opted for more general all-news programming rather than the business beat his experience and reputation had lead us to believe he'd aim it. Clearly, from the first eight days of programming he should have stuck with his strengths. While WBBR's air sound is refreshingly free of the blood-and-guts, fuzz 'n' wuz heard and seen in other city media, it clearly lacks the flexibility and programming common sense necessary for success with New York's savvy audience.

Today, as the metropolitan area is hit with its first severe snow and ice storm, WBBR obliviously bubbles along with features about hibernating bears and low-dose dental X-rays—features it has been repeating in a two-hour rotation for three days now! While WCBS and WINS fire up their "Storm Centers" and advise us about road conditions and school/business closings, the digital PD at WBBR keeps feeding us softball features and puff pieces of little relevancy to listeners' immediate needs.

Even the station's business programming is stale and repetitive. At least 45 minutes after the NYSE closed on Jan. 4, the prerecorded *Market Report* was advising that "just before the close, the Dow is down." This is the timeliness that listeners come to an all-news station for? Or was it just a "technical problem" that should have been resolved in the weeks of rehearsals and dry-runs the station presumably enjoyed before sign-on.

Sadly, Michael Bloomberg is exhibiting the media hubris of would-be broadcasters that should have gone the way of the '80s. Being so very good at the business of business news on high-tech computer display terminals does not mean that you know how to program a radio station in the number-one market.—*Jim Cameron, president, Cameron Communications Inc., Darien, Conn.*

SOUNDING OFF ON STERN

EDITOR: Regarding the Howard Stern case, you seem to be missing the point of the FCC's ruling. The commission is not trying to infringe upon Mr. Stern's constitutional right of free speech. He is free to get up on a soapbox on any street corner he wants and spew his filth and vitriol. He may perform a club act where his fans would be able to hear him make death wishes against his enemies. He could set up a 900 line so people all over could enjoy his routine whenever they wanted. He's even free to put out some sort of publication where those who wanted could read his views. (After all, speech is not limited to vocal utterances.)

What the FCC is against is Mr. Stern's using the public airwaves for disseminating his garbage. What broadcasters should remember is that they do not own the frequencies, but rather, the spectrum is a limited natural resource of which they

are public trustees, and any broadcaster who is willing to let his station become a manure spreader by airing this kind of tripe should expect to be hit and hit hard.

If broadcasters don't like the rules, then change them. Go to the commission and tell them you want to talk about excretory functions and sado-masochistic acts. Tell them you want to be able to wish painful death upon people. If the commission says it's OK, then let it fly. I just can't help thinking somehow, though, that the broadcasting pioneers all the way back to Heinrich Hertz must be hanging their ethereal heads in shame over what our field has become.—*David M. Hallow, Machesney Park, Ill.*

EDITOR: A word of praise is very much in order for your publishing the "Howard Stern Cont." letter in the Jan. 4 BROADCASTING.

It is too seldom we pause to express our respect for our competition. However, in this case it's a must. Robertson C. Scott Jr.'s letter is praiseworthy, it deserves rereading over and over. How can we, as responsible broadcasters, measure the true value of our listener's souls?

We salute KDB(FM) Santa Barbara for their courage and wisdom.—*Carl L. Schuele, president, KRUI(FM) Santa Barbara, Calif.*

CALLING ALL DXERS

EDITOR: Are there any DXers out there? I ask because there's one in Finland who recently picked up our AM station in Chambersburg, Pa. (WCBG, 1590 khz, 5 kw DA, 1 kw n, DAN) with an enormous antenna consisting of 14 strands of wire, each 3,000 feet long aimed at the United States.

This gentlemen very kindly sent me a cassette of what he heard. Not bad for 1,000 watts at night with a directional antenna!

In talking to the FCC and with the engineering types in Washington, I find that DXing in the United States may well be a lost art. I'd appreciate any information from people around the country who may be involved in this field so that I could tell my friend in Finland.

Naturally, I'm interested in the amateurs who are very much involved in this activity, but the Finnish DXer is a pure out and out AM man and I'd like to reciprocate his kindness with some information from any DXers who may survive in this country.—*Michael H. Bader, Haley, Bader & Potts, 4350 North Fairfax Drive, Suite 900, Arlington, Va., 22203-1633; (703) 841-0606, and principal owner, WCBG(AM) Chambersburg, Pa.*

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RADIO

HELP WANTED MANAGEMENT

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.

General manager: COOL 101, Sacramento's Good Time Oldies franchise, seeking an exceptional general manager with natural leadership ability and winning track record. Minimum three years experience as general manager (regional experience a plus!). Fax resume, in confidence, to American Media at 415-397-1723. EOE M/F.

Proven small-mkt GM/GSM: Growing group operator seeking strong GM/GSM for top-rated, underperforming AM station in attractive southeastern small-market. Extensive general & sales mgt experience required with proven results in small mkt. \$29,000-\$33,000 salary range with excellent benefits and incentive bonuses. Opportunity for equity. Please send resume & successes to Box A-40. EOE.

Northwest FM: Dynamic sales manager for small market. Reply to Box A-41. EOE.

GSM/Director of sales: West Michigan's 1st duopoly needs a sales professional for powerhouse CHR/start-up AOR. Young sales staff needs you to lead by example. Currently #2 biller with huge growth potential. Enjoy life along beautiful Lake Michigan. Good income & great benefits. Stable/growing company. Reply to Box A-43. EOE.

HELP WANTED SALES

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 ANNOUNCERS

Mature air talent wanted by powerful KOOI. Serving Tyler/Longview and primary coverage area of more than a million people. Full service, soft AC #1 ranked 35+. Superb state of the art facilities. Great staff. Stability. Afternoons or evenings. Send tape and resume to: Dudley Waller, General Manager, KOOI Radio, PO Box 1648, Jacksonville, TX 75766. EOE.

HELP WANTED TECHNICAL

Chief engineer: WMAZ/WAYS Macon, Georgia. 50 KW, 5 tower DA; Class C FM. We are looking for an experienced RF and studio engineer who is a motivated self starter with a proven track record to maintain and fine tune our 1st class technical plant and our #1 stations. General Class license. Prefer SBE certification. Resume and references to Jerry Plemmons, VP/Engineering, Multimedia Broadcasting, 1403 East Sixth St., Cleveland, OH 44114. Multimedia is an equal opportunity employer.

Hall Communications is accepting applications for a possible future opening in central Florida. Hands-on chief engineer with minimum 5 years experience in AM, FM, remotes, RPU's, digital audio, PC literate. Must get along well with others. General Class or SBE Certification required. Resume and salary needs to: Edd Monskie, Hall Communications, Box 4368, Lancaster, PA 17604-4368. No calls. Hall Communications is an EOE. Women and minorities are encouraged to apply.

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.

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.

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.

SITUATIONS WANTED ANNOUNCERS

Interesting talk: Trekkie, atheist, music trivia whiz, fitness nut. Everybody will be talking about "Orlando". 412-244-0815.

After 12 years experience: Program director, sports director, music director. Eager to resume favorite career. First phone. Vociferous broadcaster. Super sports and play-by-play with awards (incl. Billboard and AP). Oldies encyclopedia. Willing to relocate Mid-Atlantic/Southeast region. Tape and resume on request. Frank 904-673-0757.

Job wanted: As staff announcer in small market radio station in Midwest. Also willing to do sales, custodial engineer, and "gopher" work. Please contact: Leo Ahmann, Box 2462, Benson, AZ 85602. Phone 602-586-3185 after 6:00pm.

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.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Stable station who likes stay-put quality people? Then let's talk. Sultry voiced non-nonsense lady with personality and 6+ years radio/TV production/on-air experience (major market), mass communications degree, "Benz", Box 110, Ark, VA 23003.

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.

Broadcasters: Learn how to dramatically increase sales. Call today for free booklet "How to Sell Print Advertisers." 1-800-955-9910.

FM subcarrier: Kansas City, MO 67 kHz available for lease. Contact Dennis Meier 913-677-8911.

TELEVISION

HELP WANTED MANAGEMENT

Business manager: Accounting degree required, 7-8 years experience, responsible for financial reporting, budgets, billing, collections and payables. Experience with personal computers and Jefferson Pilot a plus. Send replies to Box A-34. EOE M/F.

Southwest independent VHF TV: Dynamic sales manager. Reply to Box A-39. EOE.

Human resources manager: TV station in Baltimore is seeking an experienced East Coast human resources manager with at least two years in a television station. Hands-on position reporting to the general manager responsible for EEO/AA, benefits and wage and salary administration. Successful candidate will be a high-energy, team-player with strong interpersonal and communications skills. Must also possess management development and coaching and counseling skills. College degree in management or organizational development or equivalent experience. Must be PC proficient. Send resumes and salary requirements to: Westinghouse Broadcasting Company, Inc., 888 Seventh Avenue, New York, NY 10106, Attn: Human Resources Manager. (No phone calls please.) EOE M/F/D/V.

General and local sales managers: Sioux Falls, SD Fox affiliate seeks persons with well developed organizational and communicative skills. Must be a positive motivator and a team player. Fox affiliate experience preferred. Send your resume to Charles Poppen, KTTW-TV, PO Box 5103, Sioux Falls, SD 57117. EOE.

Production manager: Grow with us in Southern Oregon's beautiful Rogue Valley. ABC affiliate seeks experienced, creative, energetic producer with strong technical, leadership and organizational skills. We want a hands-on person to lead an award winning staff. Prefer minimum five years production and post experience and two years supervisory experience. Send resumes to Personnel Manager, KDRV-TV, Box 4220, Medford, OR 97504. EOE.

Promotion manager: Northeast Fox affiliate in a top 50 market is seeking an innovative and highly creative individual with strong communication skills to head up our promotion staff. Responsibilities include the production of advertiser and ratings building promotions, in charge of contests and prize give aways and one of the fastest growing kids clubs. You will implement the station's use of radio, print, billboards, etc. Minimum of 3 years experience. Send resume to Box A-44. EOE.

HELP WANTED SALES

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.

Marketing consultant: This could be the last station that you will ever work for. Great station, established list, fantastic top 50 market near several large cultural centers. If you're frustrated in your current position and you want to live in a quality market, send in your cover letter and resume today. Responses to Box A-35. EOE.

Marketing professional: Major independent TV station seeks salesperson with a proven track record preferably in broadcasting. Expand your potential and increase your income. Fax a copy of your resume to Ann Dahl, Local Sales Manager at 301-881-3441. EOE.

Account executive needed for NBC station in the mountains. Current list available. Great place to live. Send resume to Scott Tailboom, Sales Manager, KNAZ-TV, PO Box 3360, Flagstaff, AZ 86003. Fax 602-526-8110. EEO.

Local sales in paradise: 2-yr old independent in the nation's fastest growing market needs a "few good men & women." Candidates should have a successful background in independent sales, be hard working, highly motivated and results-oriented. Send resume to: Human Resources, WNPL-TV, PO Box 7099, Naples, FL 33941-7099. EOE.

HELP WANTED TECHNICAL

Broadcast maintenance technician: Regional 24-hour news channel needs broadcast maintenance technicians for day and night shifts. Candidates must have trouble shooting skills on audio, video, Belacam SP, etc. Computer experience in Basic programming, LANs, AutoCad, MS-DOS and computer automation. ENG and/or master control, studio experience also necessary. Five years experience along with motivated, independent attitude. Suburban Chicago location. Full benefit package included. Send resume with salary requirements to Box A-36. EOE.

Maintenance supervisor: Position with affiliate in Charleston, SC. Applicants will have outstanding studio technical skills, experience in maintaining microwave and satellite equipment, as well as effective supervision of maintenance technicians. Please forward resume and salary requirements to Box A-37. EOE M/F.

HELP WANTED NEWS

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.

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.

Reporter: Virginia Public TV station seeking reporter for its statewide weekly news magazine program. Minimum experience two years field reporting required. Bachelors degree with Journalism concentration preferred. Send resume and tape with salary expectations by February 5, 1993 to: Personnel, Dept. B, Central Virginia Educational Telecommunications Corporation, 23 Sesame Street, Richmond, VA 23235. EOE.

Small market news leader is looking for an experienced weekend anchor/reporter. Must be an enterprising reporter with strong anchor skills. Minimum two years television experience. Minority and bilingual applicants encouraged. Please send resume and non-returnable tape to John Wessling, News Director, KSBY-TV, 467 Hill Street, San Luis Obispo, CA 93405. EOE.

WBTV, the CBS affiliate in Charlotte seeks an experienced on-air, AMS "seal" meteorologist to do Monday through Friday morning weather. Work with Live 5 Astrographics Data System, Doppler radar and other state of the art weather equipment. Professional but friendly delivery. Forward resume non-returnable tape to: Cathy Lockhart Cloud, Personnel Services & Benefits Administrator, Jefferson-Pilot Communications Company, One Julian Price Place, Charlotte, NC 28208. No telephone calls, please. EOE.

News director: SNG equipped 107 market needs strong leader for young staff. If you can put 20 stories into a 6 cast, 25 stories into a late show, and if you can't stand being beaten on the big story, call Mike Smith, GM, 605-336-1300, or send resume and tape of your work to KSFY-TV, 300 N. Dakota, Suite 100, Sioux Falls, SD 57102. Will consider larger market producers and desk people with solid news background. EOE.

Associate news director: Major-market independent station seeks strong, number-two person for our award-winning newsroom. Responsible for editorial content of our nightly, 60-minute newscast. Must be able to generate creative, night-time story ideas, supervise and motivate our assignment desk, reporters and producers. Will also work closely with news director on budgeting, administration and planning. Requires minimum of five years management experience in a major-market newsroom. Send resumes to Dana Benson, News Director, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344-7258. EOE.

KTVN-TV has an immediate opening for the position of news anchor. Position requires previous anchoring experience, 3-5 years preferred. Reporting and live field skills a must. Send tapes and resumes to Steve Kremer, News Director, PO Box 7220, Reno, NV 89510. No phone calls please. Tapes will not be returned. KTVN-TV is an equal opportunity employer.

Reporter/anchor: West Texas affiliate seeks a reporter/anchor. General assignment reporting with some anchor duties; must be able to gather, write and edit three-quarter inch video tape for broadcast. Experience and degree preferred. Send tape, resume, and salary history to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

News producer: WSAV is looking for a primary newscast producer. Aggressive, take-charge person with a strong writing background and excellent news judgment. No beginners. Send non-returnable tape and resume to WSAV-TV, David Winstrom, PO Box 2429, Savannah, GA 31402. EOE.

Reporter: TV/AM/FM combo with CBS/NBC/CNN affiliation looking for experienced reporter. Send resume, salary history, references and non-returnable tape to Tom Blaz, Station Mgr. KUAM, Box 368, Agana, Guam 96910. EOE.

News director to lead a strong, motivated news staff to new heights in writing, reporting and producing. The station is WLBZ, Bangor. Send letters and resumes to Jeffrey Marks, Maine Broadcasting System, One Congress Square, Portland, ME 04101. EOE.

Aggressive Midwest NBC affiliate seeks weekday male and female anchors. Need ability to write, report, produce, make public appearances. Experience preferred. Send resume with photo, references and salary to Box A-38. EOE.

News director: WGEM AM-FM-TV seeks an experienced manager to direct our market-leading team. Good management and people skills are mandatory, anchor skills could be helpful. Excellent compensation package. Send non-returnable resume/tape to Ralph M. Oakley, VP/GM, WGEM, PO Box 80, Quincy, IL 62306. EOE M-F.

Anchor: Dominant market leader seeks strong communicator to complement our established female co-anchor. College degree and minimum three years commercial TV experience required, previous anchor experience a must. This is not an entry level position. Successful applicant will co-anchor our top rated 6 and 10pm newscasts M-F. Send non-returnable tape (3/4 or VHS) and resume to: Roy Frostenson, News Director, KNOE-TV, PO Box 4067, Monroe, LA 71211. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Assistant promotion director: If you take pride in writing copy that sells, in producing high energy, top quality news and programing 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.

Promotion manager: WCTI-TV (ABC), New Bern, NC seeks a highly creative and proven promotion manager with strong news promotion experience. Responsibilities include development of station's image, hands-on production of on-air promotional spots, publicity campaigns, along with strong writing and editing skills. Tape must be sent with resume to: Robert Salat, VP & General Manager, WCTI-TV, PO Box 12325, New Bern, NC 28561. EOE.

Reporter/producer for cable TV show responsible for interviewing, scheduling, scripting, directing studio shoots & location remotes & editing supervision. Send VHS tape of prior work & resume to 11 Cromwell Avenue, Staten Island, NY 10304. EOE.

Community affairs director: WTVD is looking for a talented producer with excellent people skills and strong organizational abilities to head up an active community affairs department. Candidate must be able to juggle multiple responsibilities and love people. If you're an experienced leader with solid writing skills send resume and tape to Tim Bennett, General Manager, WTVD, PO Box 2009, Durham, NC 27702. EOE.

Senior videotape editor: Mid-Atlantic digital component post house is seeking a creative senior editor with 5-7 years of extensive experience in longform programing editing and graphics compositing. Send resumes only to: Mike Bruchas, Roland House, 2020 N. 14th Street, 6th Floor, Arlington, VA 22201. No phone calls or tapes please! EOE.

Assistant creative services manager: Can you produce hot on air promotion for news as well as syndicated and locally produced programing? Does your background include print, radio and value added promotion? Then we should talk. This position will help manage the promotion department as well as participate in the other areas of the creative services department including programing, operations, public service, commercial production and the film departments. KMSP is one of America's leading independent stations. If you have a reel that shines send it fast to Gene Steinberg, Creative Services Manager, KMSP-TV, Channel 9, 11358 Viking Drive, Eden Prairie, MN 55344. Tapes will not be returned. No phone calls please. EOE/MF.

Promotion writer/editor: Innovative independent station seeks highly talented individual who can write and edit incredibly creative, cutting edge promotions! Previous promotions experience is a must! Applicants must be energetic and enthusiastic, and have current computer editing skills. Send resume and demo tape to: WSTR, Creative Services Director, 5177 Fishwick Dr., Cincinnati, OH 45216. No phone calls please. EOE.

Production manager: KUSI-TV, San Diego's fastest growing independent is looking for a seasoned technical professional to manage day-to-day operations in the production department. Candidate should have knowledge of all aspects of commercial, news and live (remote) production. Position requires a "hands-on" individual. Applicant should have at least 3 years prior related management experience. Send resume/non-returnable tape to Personnel Department, KUSI-TV, Production Manager, PO Box 719051, San Diego, CA 92171. No phone calls please. EOE.

Executive producer: The news and public affairs department of Twin Cities Public Television is seeking candidates for the position of executive producer of a new nightly current affairs series. The successful candidate will possess at least seven years of news management experience and a personal commitment to the creative coverage of local and regional issues. The executive producer, working with KTCV's exceptionally talented editorial and technical staff, will create and manage what will be one of the nation's most innovative local news analysis programs. Send resume and cover letter (no calls please) by March 15, 1993 to: Box 55, KTCV-TV; 172 East Fourth Street, St. Paul, MN 55101. Salary: DOE, etc. benefits. An equal opportunity employer.

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.

Maintenance engineer: Former Monitor Channel, Sony trained BetacamSP, Harris UHF transmitter experience, will relocate or travel. All areas welcome. 617-522-5033.

SITUATIONS WANTED NEWS

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.

Female sports reporter/producer: Seeks position with sports team in medium-sized market. I bring experience in on-air sports features along with creative production ideas. I seek a new and challenging assignment allowing me a growth experience. Aggressive, dynamic and willing to learn. Will relocate. Resume tape available. Reply to Box A-15.

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.

A self-starter who needs a change for the better. Seeking an entry-level position in production with a challenging schedule. Energetic, young and enthusiastic with experience. BA in Broadcasting. Willing to relocate. Phone Joe at 213-625-7112; fax 213-680-1405.

MISCELLANEOUS

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.

Anchors, reporters, sports & weather: For your personalized talent evaluation and tips for improvement, send your tape and \$27.95 to Talent Associates, 3463 State Street, PO 3000 #524, Santa Barbara, CA 93130. 1-805-937-4703.

Wacko commercials! Thirty minutes, \$65.00. Add \$25.00 for 400 drop in characters. Payable to Stu Olson, Feedback Productions, Box 922063, Sylmar, CA 91392-2063.

ALLIED FIELDS

HELP WANTED INSTRUCTION

FM station manager & instructor of Radio-Television-Film. Manage student-operated FM Classical/Jazz/alternative FM. Teach courses in FM Operations, Announcing, Radio Production, Programming, other areas. Requirements: RTVF MA, at least 4 years professional radio experience (including on-air and production) and proven supervisory abilities. Highly desirable: Solid background in Classical music, college teaching experience, proven fund raising ability. Start date: June 21, 1993 firm. Send application to Dr. Roger Cooper, Search Chair, Dept. RTVF, TCU Box 30793, Fort Worth, TX 76129. KTCU-FM/Texas Christian University is an EEO/AA employer.

HELP WANTED MARKETING

Television Technology Corporation (TTC) has openings in the marketing department for sales and customer service. Applicants should have hands-on experience in broadcast engineering. Preference will be given to those experienced in the station or broadcast equipment manufacturing environment. Some travel will be required. TTC is based just outside of Denver, CO. The positions available offer competitive compensation packages. TTC is known as the leader in solid-state FM transmitters, low power TV translators, and high-definition ready IOT UHF TV transmitters. Please send a detailed resume with salary history to Personnel Director, TTC, 650 S. Taylor Avenue, Louisville, CO 80027. TTC is an equal opportunity employer.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Video graphics department manager: Reputable Midwestern firm seeking manager for electronic graphics department. The successful candidate must have leadership ability, sales experience, strong presentation skills, and in-depth knowledge of high-end electronic graphics. Send resume to: Graphics Manager, PO Box 1291, Birmingham, MI 48012-1291. EOE.

EMPLOYMENT SERVICES

Government jobs \$16,040-\$59,230/yr. Now hiring. Call 1-805-962-8000 Ext. R-7833 for current federal list.

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.

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.

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.

New EMC-2 non linear edit system for sale: 486 25Mhz, (two) 1-Gig Optical, (one) 2-Gig Hard, 19" VGA, NTSC/S-VHS output, VLAN TX/RX pair, latest software. Contact: Mark Rhodes @ 413-637-0500.

Ampex VPR-2B 1" VTR's and Sony VO5850 Umatic VTR's for sale. Equipment in as is-where is condition. Call Rick Melamed CC/ABC 212-456-4981.

Video switchers, 3M model 101 vertical switches. Ten in, one out. \$185. Large quantity. 702-386-2844.

TV transmitter 60KW, Channel 19, RCA-TTU-60C, pulsar, extra exciter. Megastar 702-386-2844.

Radiation hazard meters: General Microwave, model 3. RF range 300MHz to 18 GHz. \$1,195. 702-386-2844.

Videotape: Lowest prices, absolutely highest quality of evaluated videotape. 1", 3/4", M2, D2, Betacam, SP, etc. We will beat any price. Call for quote or catalog. Carpel Video 800-238-4300.

Give.



American Heart Association

WE'RE FIGHTING FOR YOUR LIFE

RADIO
HELP WANTED TECHNICAL

MAINTENANCE ENGINEER

International Radio Broadcasting Company located in midtown Manhattan seeks a Maintenance Engineer to repair and maintain broadcasting and recording equipment. Must have 3 years' demonstrated experience repairing and maintaining broadcasting equipment, including: consoles, audio tape recorders, turntables, CD players, TV's, VCR's, and other analog and digital devices.

The following qualifications are desirable:

- Ability to install, repair, and maintain computer hardware.
- Ability to install, repair, and maintain electronic equipment such as telephones, TV cables, radio antennae, etc.
- Knowledge of radio production and recording.

Excellent salary and benefits offered. Please send resume and cover letter to:

Radio Free Europe/Radio Liberty, Inc.
Attn: U.S. Personnel Dept. (ME)
1201 Connecticut Avenue, NW
Washington, DC 20036



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HELP WANTED MANAGEMENT

GENERAL MANAGER

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(PBS) released RFP for Uplink Scheduling and Control System (hardware and software) for public television uplink operations. Qualified bidders must submit proposals to PBS on or before noon, March 1, 1993. This will be followed shortly by a RFP for an Earth Station control System for PBS. Copies of the RFP are available from:

Ms. Gwen C. Wood, Director
Satellite Replacement Office
PBS

1320 Braddock Place
Alexandria, Virginia 22314
(703) 739-5024

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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.**

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. **NO** make goods will be run if all information is not included. No personal ads.

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.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

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.

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For subscription information
call 1-800-323-4345.

For the Record

As compiled by BROADCASTING from January 11 through January 15 and based on filings, authorizations and other FCC actions.

OWNERSHIP CHANGES

Applications

■ **KIAK-AM-FM** Falrbanks, AK (AM: BAL921229EA; 970 khz; 5 kw-U; FM: BALH921229EB; 102.5 mhz; 26.3 kw; ant. 1,626 ft.)—Seeks assignment of license from Louis C. DeArias, receiver, to Community Pacific Broadcasting Co. for \$500,000 (see "Changing Hands," p. 103). Filed Dec. 29, 1992.

■ **KFXS(FM)** Red Bluff, CA (BALH921214HK; 102.7 mhz; 12 kw; ant. 1,017 ft.)—Seeks assignment of license from ERA Communications Ltd. to McCarthy Wireless Inc. for \$326,000 (see "Changing Hands," p. 103). Seller is headed by Paul Aaron, and has no other broadcast interests. Buyer is headed by Craig C. McCarthy, and is licensee of KNCQ(FM) Redding, CA. Filed Dec. 14, 1992.

■ **KWXU(TV)** Fort Collins, CO (BAPCT921229KE; ch. 22; 5 kw-V; 500 w-A; ant. 408 ft.)—Seeks assignment of CP from Chase Broadcasting of Denver Inc. to 31 Licensee Inc. Station will operate as satellite of KDVR(TV) Denver, which was purchased with three other TV's by assignee parent Renaissance Communications Corp. from Chase Communications last year ("Changing Hands," Sept. 14, 1992). Seller is subsidiary of Chase Communica-

tions, which is licensee of WTIC-AM-FM Hartford, CT. Buyer is headed by Michael Finkelstein, licensee of KTXL(TV) Sacramento, CA; WDLZ(TV) Miami; WTXH(TV) Waterbury, CT (Hartford-New Haven), and WPMT(TV) York, PA (Harrisburg). Filed Dec. 29, 1992.

■ **WOMX(AM)** Orlando, FL (BAL921231EB; 950 khz; 5 kw-U)—Seeks assignment of license from Nationwide Communications Inc. to Ibero American Broadcasting Corp. for \$500,000 (see "Changing Hands," p. 103). Filed Dec. 31, 1992.

■ **WQB(X)(FM)** Omega, GA (BAPH921229HU)—Seeks assignment of CP from Sunbelt Broadcasting Inc. to Omega Broadcasting Corp. for \$280,000 (see "Changing Hands," p. 103). Filed Dec. 29, 1992.

■ **WAKB(FM)** Wrens, GA (BALH921221GE; 96.7 mhz; 1 kw; ant. 489 ft.)—Seeks assignment of license from Advertisement Network Systems Inc. to Davis Broadcasting for \$1.25 million (see "Changing Hands," p. 103). Filed Dec. 21, 1992.

■ **WBBA-AM-FM** Pittsfield, IL (AM: BAL921215EA; 1580 khz; 250 w-D, 15 w-N; FM: BALH921215EB; 97.5 mhz; 10 kw; ant. 300 ft.)—Seeks assignment of license from Illinois Community Broadcasting Co. to Starlight Corp. for \$268,000 (see "Changing Hands," p. 103). Filed Dec. 15, 1992.

■ **KNIA(AM)-KRLS(FM)** Knoxville, IA (AM: BAL921228EA; 1320 khz; 500 w-D, 222 w-N; FM: BALH921228EB; 92.1 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Leighton Enterprises

Abbreviations: AFC—Antenna For Communications; ALI—Administrative Law Judge; alt—alternate; ann—announced; ant—antenna; auz—aural; aux—auxiliary; ch—channel; CH—critical; 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; pet. for recon.—petition for reconsideration; PSA—prescriptive service authority; pwr.—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.

Inc. to M and H Broadcasting Inc. for \$768,000 (see "For the Record," p. 103). Filed Dec. 28, 1992.

■ **KGNO(AM)-KDCK(FM)** Dodge City, KS (AM: BAL921218EA; 1370 khz; 5 kw-D, 1 kw-N; FM: BALH921218EB; 95.5 mhz; 100 kw; ant. 570 ft.)—Seeks assignment of license from ST Enterprises Ltd. and Affiliates Employees' Stock Ownership Trust to MJD Communications Inc. as part of merger by and among four entities, and also includes KZXL(FM) Great Bend, KS (see "For the Record," Jan. 18). Principals have no other broadcast interests. Filed Dec. 18, 1992.

■ **KFLA(AM)-KSKL(FM)** Scott City, KS (AM: BAL930104EA; 1310 khz; 500 w-D, 147 w-N; FM: BALH930104EB; 94.5 mhz; 100 kw; ant. 345 ft.)—Seeks assignment of license from West Jewell Management Inc. to Western Kansas Wireless Inc. for \$175,000. Seller is headed by Roger P. Andersen, who is 82% general partner in licensee of KRKS(AM) Denver. Buyer is headed by Robert E. Ingstad, who recently purchased KWBE(AM)-KRCH(FM) Rochester, MN ("Changing Hands," Nov. 16, 1992). Ingstad is also 100% shareholder of eight AM's and 10 FM's. Filed Jan. 4.

■ **WMLX(AM)** Florence, KY (Cincinnati) (BAL921222EA; 1180 khz; 1 kw-D)—Seeks assignment of license from WMLX Inc. to KLM Broadcasting Inc. for \$175,000. Seller is subsidiary of Hoker Broadcasting, headed by Jay Hoker, and is licensee of KCFX(FM) Harrisonville, MO (Kansas City), and WLLT(FM) Fairfield, OH (Cincinnati). Buyer is headed by K. Lawrence McDowell, who owns licensee of WVOI(AM) Toledo, OH. Filed Dec. 22, 1992.

■ **WALM(AM)** Albion, MI (BAL921218EE; 1260 khz; 1 kw-D, 500 w-N)—Seeks assignment of license from Donald R. Fox to Katherine L. Voigt for \$25,000. Fox is also selling WELL-AM-FM Battle Creek-Marshall, MI (see below). Buyer has no other broadcast interests. Filed Dec. 18, 1992.

■ **WELL-AM-FM** Battle Creek-Marshall, MI (AM: BAL921218EC; 1600 khz; 1 kw-U; FM: BALH921218ED; 104.9 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Donald R. Fox to Liggett Broadcast Inc. for \$127,500. Seller purchased stations with WALM(AM) Albion, MI, for \$340,000 (see "For the Record," Sept. 14, 1992), which is also being sold (see above). Buyer is headed by Robert G. Liggett Jr. and James

A. Jensen, and is licensee of KMGG(FM) Monte Rio-Santa Rosa, CA, and WBCK(AM)-WBXX(FM) Battle Creek, MI. Filed Dec. 18, 1992.

■ **KYYA(FM)** Billings, MT (BALH921228GJ; 93.3 mhz; 100 kw; ant. 700 ft.)—Seeks assignment of license from Meyer Broadcasting Co. to Sunbrook Communications Ltd. for \$415,000 (see "Changing Hands," p. 103). Filed Dec. 28, 1992.

■ **KTGL(FM)** Lincoln, NE (BALH921221GK; 92.9 mhz; 100 kw; ant. 809 ft.)—Seeks assignment of license from ERM Associates Ltd. to KTGL Corp. for \$2.2 million (see "Changing Hands," p. 103). Filed Dec. 21, 1992.

■ **WGVA(AM)-WECQ-FM** Geneva, NY (AM: BAL921229EF; 1240 khz; 1 kw-U; BALH921229HT; 101.7 mhz; 3 kw; ant. 125 ft.)—Seeks assignment of license from Eastern Radio Co. to M B Communications Inc. for \$350,000 (see "Changing Hands," p. 103). Filed Dec. 29, 1992.

■ **WKOC(FM)** Elizabeth City, NC (BALH921223HM; 93.7 mhz; 100 kw; ant. 940 ft.)—Seeks assignment of license from Edge Broadcasting Co. to Benchmark Radio Acquisition Fund IV Ltd. for \$2.6 million (see "Changing Hands," p. 103). Filed Dec. 23, 1992.

■ **WADE(AM)** Wadesboro, NC (BAL921221EB; 1340 khz; 500 w-U)—Seeks assignment of license from Long Pine Broadcasting Inc. to Essex Communications Partners Inc. for approximately \$157,500, assumption of debt. Seller is headed by V. Clark Ratliffe Jr., and has no other broadcast interests. Buyer is headed by Earle A. Mackenzie, and has no other broadcast interests. Filed Dec. 21, 1992.

■ **KMAV-AM-FM** Mayville, ND (AM: BAL921207ED; 1520 khz; 2.5 kw-D; FM: BALH921207EE; 3 kw; ant. 148 ft.)—Seeks assignment of license from DJ Broadcasting Co. to Gary C. Pearson for \$300,000 (see "Changing Hands," p. 103). Filed Dec. 7.

■ **WMHE(FM)** Delta, OH (BAPH921224HZ; 106.5 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of license from Dickey Broadcasting Co. Inc. to Toledo Radio Inc. for \$149,921. Seller is headed by Lewis W. and John W. Dickey, brothers, and have no other broadcast interests. Buyer is headed by Milton L. Dudley, and has no other broadcast interests. Filed Dec. 24, 1992.

■ **WBFD(AM)-WRAX(FM)** Bedford, PA (AM: BAL921223GF; 1310 khz; 5 kw-D, 85 w-N; FM: BALH921223GG; 100.9 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of license from Kessner Broadcasting Corp. to Cessna Communications Inc. for \$350,000 (see "Changing Hands," p. 103). Filed Dec. 23, 1992.

■ **WAYC(AM)** Bedford, PA (BAL921223EC; 1600 khz; 5 kw-D, 28 w-N)—Seeks assignment of license from Cessna Communications Inc. to Sherwood B. Hawley for \$15,000. Seller is headed by Jay B. Cessna, and is purchasing WBFD(AM)-WRAX(FM) Bedford, PA (see above). Buyer has no other broadcast interests. Filed Dec. 23, 1992.

■ **WWAX(AM)** Olyphant, PA (BAL921221EE; 750 khz; 1.6 kw-D)—Seeks assignment of license from MCP Group Ltd. to Carmen V. Nar-

done Inc. for \$103,000. Seller is headed by Robert C. Cordaro, who is 51% general partner of WAXH(FM) Olyphant, PA. Buyer is headed by Carmen V. Nardone, and has no other broadcast interests. Filed Dec. 21, 1992.

■ **WJXY-AM-FM** Conway, SC (AM: BAL921231EA; 1050 khz; 5 kw-D, 473 w-N; FM: BALH921231HI; 93.9 mhz; 6 kw; ant. 328 ft.)—Seeks assignment of license from Kingston Broadcasting Co. Inc. to Downs Satellite Broadcasting of South Carolina Inc. for \$400,000 (see "Changing Hands," p. 103). Filed Dec. 31, 1992.

■ **WYAK-AM-FM** Surfside Beach, SC (Myrtle Beach) (AM: BAL921221HV; 1270 khz; 5 kw-D, 500 w-N; FM: BALH921221HW; 103.1 mhz; 6 kw; ant. 325 ft.)—Seeks assignment of license from Jones-Eastern of the Grand Strand Inc. to Multi-Market Radio of Myrtle Beach Inc. for \$3 million; station is part of acquisition which includes WPXK(FM) Enfield, CT ("Changing Hands," Dec. 21, 1992). Filed Dec. 21, 1992.

■ **KHFI-FM** Georgetown, TX (Austin) (BALH921228HR; 100 kw; ant. 951 ft.)—Seeks assignment of license from KHFI Venture Ltd. to Clear Channel Radio Licenses Inc. for \$3.5 million ("Changing Hands," Jan. 11). Filed Dec. 28, 1992.

■ **KQIP(FM)** Odessa, TX (BALH921221GH; 96.9 mhz; 100 kw; ant. 500 ft.)—Seeks assignment of license from KQIP-FM to KWEL Inc. for \$450,000 (see "Changing Hands," p. 103). Seller is headed by Roy A. Elsner, and has no other broadcast interests. Buyer is headed by Bob Hicks, who is 100% owner of licensee of KWEL(AM)-KBAT(FM) Midland, TX. Filed Dec. 21, 1992.

■ **WDOT(AM)** Burlington, VT (BAL921217EA; 1390 khz; 5 kw-U)—Seeks assignment of license from Woodchuck Radio Inc. to Hometown Broadcasting Inc. for \$300,000 (see "Changing Hands," p. 103). Filed Dec. 17, 1992.

■ **WBHA(FM)** Hot Springs, VA (BAPH921228HS; 107.1 mhz; 3 kw)—Seeks assignment of CP from Koinonia Broadcasting Corp. to Pochahontas Communications Cooperative Corp. for \$2,000. Seller is headed by Clay Shelton Jr., and has no other broadcast interests. Buyer is headed by John Geiger, and is licensee of non-commercial WVMR(AM) Frost, WV. Filed Dec. 28, 1992.

■ **WPRW(AM)** Manassas, VA (BAL921221ED; 1460 khz; 5 kw-U)—Seeks assignment of license from Commonwealth Communications Corp. to Capital Kids' Radio Co. for \$305,000 (see "Changing Hands," p. 103). Filed Dec. 21, 1992.

■ **WJMA-AM-FM** Orange, VA (AM: BAL921221HX; 1340 khz; 1 kw-U; FM: BALH921221HY; 96.7 mhz; 2.7 kw; ant. 343 ft.)—Seeks assignment of license from Radio Virginia Ltd. to Piedmont Communications Inc. for \$30,000. Seller is owned by general partner Capital Radio Holdings Inc., headed by Carl W. Hurlbaeus, and has interest in licensees of WDAR-AM-FM Darlington, SC; WAPQ(FM) Crestline, OH; WMTO(FM) Port St. Joe, FL; WAXH(FM) Olyphant, PA, and WMBJ(FM) Evansville, WI. Hur-

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

Service	ON AIR	CP's*	TOTAL*
Commercial AM	4,961	183	5,144
Commercial FM	4,785	916	5,701
Educational FM	1,588	304	1,892
Total Radio	11,334	1,403	12,737
Commercial VHF TV	558	13	571
Commercial UHF TV	589	153	742
Educational VHF TV	124	5	129
Educational UHF TV	238	9	247
Total TV	1,509	180	1,689
VHF LPTV	466	140	606
UHF LPTV	844	1,004	1,848
Total LPTV	1,310	1,144	2,454
FM translators	1,954	393	2,347
VHF translators	2,529	87	2,616
UHF translators	2,431	417	2,848

CABLE

Total subscribers	55,786,390
Homes passed	89,400,000
Total systems	11,254
Household penetration†	60.6%
Pay cable penetration/basic	79%

* Includes off-air licenses. † Penetration percentages are of TV household universe of 92.1 million. Source: Nielsen, NCTA and Broadcasting's own research.

Paso Del Norte Broadcasting Corp. for CP to increase day power to 5 kw.

■ **Manitowoc, WI WOMET(AM)** 1240 khz—Aug. 20, 1992 application of Seehafer Broadcasting Corp. for CP to increase RMS to authorized value by increase in TPO (1 kw).

FM's

■ **Shingle Springs, CA KFIA-FM** 101.9 mhz—July 30, 1992 application of Olympic Broadcasters Inc. for CP to make changes: ERP: 44 kw (H&V); ant.: 159 m.; TL: approximately five km WSW of Greenwood, CA; change class from B1 to B (per MM docket #92-20).

■ **Columbia, IL WCBW(FM)** 104.9 mhz—Aug. 28, 1992 application of WCBW Inc. for mod. of CP (BPH-910624ID) to make changes: ERP: 7.8 kw (H&V); ant.: 175.3 m.

■ **Austin, IN New FM** 92.7 mhz—Aug. 27, 1992 application of Austin Radio for mod. of CP (BPH-900723MH) to make changes: antenna supporting-structure height and TL: near US Highway 31 and SR 250, at Uniontown, Jackson County, IN.

■ **Madisonville, KY WKTG(FM)** 93.9 mhz—Sept. 3, 1992 application of Sound Broadcasters Inc. for CP to make changes to ERP: 50 kw H&V.

■ **New Iberia, LA KKZN(FM)** 93.7 mhz—Aug. 31, 1992 application of Cajun Consulting Inc. for CP to make changes: ant.: 315 m., TL: 7.4 km S of Ramah, Iberville Parish, LA, exit off Interstate I-10 on Secondary Road, change class to C1 (per docket #91-57).

■ **New Iberia, LA KKZN(FM)** 93.7 mhz—Aug. 31, 1992 application of Cajun Consulting Inc. for CP to make changes: ant.: 181 m.; TL: near Youngsville, LA.

■ **Columbia, MO KCMQ(FM)** 96.7 mhz—Sept. 1, 1992 application of Greenfield Group, receiver, for mod. of CP (BPH-911021IF) to make changes: ERP: 18 kw H&V, ant.: 105 m. and TL: 405 Tower Drive, Columbia.

■ **Helena, MT KVVJ(FM)** 103.1 mhz—Aug. 31, 1992 application of HI-LINE Radio Fellowship Inc. for mod. of CP (BPED-901109MH) to make changes: ERP: 30 kw H&V, ant.: 207 m.; TL: antenna is to be located atop North Hill, approx. 11 mi. (18 km) north of Helena; change to class C.

■ **Livingston, NM KLEA-FM** 101.7 mhz—Aug. 28, 1992 application of Lea County Broadcasting Company for CP to make changes: ERP: 25 kw (H&V), TL: on Sties Rd, 3.5 mi. E of Hwy 18, N of Humble City, Lea County, NM; change to class 3 (per docket #91-305).

■ **Montauk, NY WMNK(FM)** 104.7 mhz—Sept. 3, 1992 application of C & S Radio Corp. for mod. of CP (BPH-870331MO) to change ant.: 96 m.

■ **Englewood, OH WZJX(FM)** 94.5 mhz—Aug. 31, 1992 application of Miami Valley Communications Inc. 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 at 211 degrees true to Bethel, OH.

■ **Altus, OK KEYB(FM)** 107.9 mhz—Aug. 27, 1992 application of Altus FM Inc. for CP to make changes; change ERP: 5.5 kw (H&V); ant.: 102 m.; TL: .5 km east of Victory, 1.5 km north of Interstate 62, Jackson CO.

■ **Honea Path, SC WRIX-FM** 103.1 mhz—Aug. 28, 1992 application of FM 103 Inc. for CP to change from a directional antenna to a non-directional antenna.

■ **Olney, TX KJLR(FM)** 97.5 mhz—Aug. 31, 1992 application of Stone Broadcasting Corp. for CP to make changes; ERP: 43.65 kw H&V, ant.: 160 m., TL: 4.7 km from southwest corner of Pear and Chestnut St, Archer City, TX, and to relocate main studio.

■ **Petersburg, VA WSVV(FM)** 100.3 mhz—Sept. 1, 1992 application of Sandra M. Adair Vaughan for mod. of CP (BPH-880630MQ) to make changes: ERP: 2.65 kw (H&V), ant.:

106 m., TL: Johnson Road, Petersburg.

■ **Camas, WA KMUZ-FM** 94.7 mhz—Aug. 31, 1992 application of Pacific Northwest Broadcasting Corp. for mod. of CP (BPH-880310MB as mod.) to make changes; change ERP: 3.70 kw H&V; ant. 259.4 m.; TL: 9700 S.E. Eastview Drive, Happy Valley, OR.

■ **Altoona, WI WISM-FM** 98.1 mhz—Aug. 31, 1992 application of Aipenglow Communications Inc. for CP to make changes: ERP: 25.0 kw (H&V), change to class C3 (per docket #91-353).

■ **Wausau, WI WCLQ(FM)** 89.5 mhz—Sept. 8, 1992 application of Christian Life Communications Inc. for mod. of CP (BPED-900301MB) to make changes; change ERP: 8.5 kw (H&V) ant.: 100 m.

TV's

■ **Chicago WMAQ-TV** ch. 5—Sept. 10, 1992 application of NBC Subsidiary Inc. for CP to change. ERP (vis): 20 kw; ant.: 494 m.; TL: Sears Tower, 233 South Wacker Drive, Chicago (41-52-44 - 87-38-10); antenna: Alan Dick TSC2.3FD70ND2.

Actions

AM

■ **New York, NY WNYC(AM)** 830 khz—Granted app. of WNYC Communications Group (BMP-920205AB) for MP (BP810410AH) to reduce nighttime power to 1 kw and augment nighttime pattern. Action Aug. 27, 1992.

FM's

■ **Nome, AK KNOM-FM** 96.1 mhz—Granted app. of Catholic Bishop of Northern Alaska (BMPED-920507ID) for mod. of CP (BPED-910410ME) to make changes: ERP: .088 kw H&V. Action Sept. 3, 1992.

■ **Eufaula, AL WULA-FM** 92.7 mhz—Forfeited and canceled app. of Lake Eufaula Broadcasting Inc. (BPH-870330IB) for CP to make changes; TL: Ft. Browden Rd., Eufaula, AL; change ant.: 328 ft.; 31 54 30 - 85 09 51. Action Sept. 10, 1992.

■ **Sheffield, AL WBTG-FM** 106.3 mhz—Granted app. of Slatton & Assocs. Broadcasters Inc. (BMPH-920723ID) for mod. of CP (BPH-890628IE) to make changes: ERP: 6 kw (H&V); ant.: 208 m.; TL: 183 m. west of Hawk Pride Rd., 2.9 km SSW of intersection with Rte. 72, 8.5 km WSW of Tusculumbia, Colbert Co., AL; class: C3 (per MM docket #87-451 [C2] and #88-118). Action Sept. 10, 1992.

■ **Tusculumbia, AL WVNA-FM** 100.3 mhz—Forfeited and canceled app. of Elton H. Darby (BPH-870302IE) for CP to change TL: Milk Springs Rd., 4 mi. south, NR, Tusculumbia, AL, change ant.: 995 ft., make changes in antenna system: 34 40 24 - 87 42 56. Action Sept. 10, 1992.

■ **Marana, AZ KOHT(FM)** 98.3 mhz—Forfeited and canceled app. of Cactus Broadcasting Ltd. (BPH-871113IL) for CP to change ant.: 91 m. Action Sept. 10, 1992.

■ **Weed, CA KWHO(FM)** 100.9 mhz—Granted app. of Tristar Broadcasting Corp. Inc. (BPH-901130ID) for CP to make changes: change frequency: 102.3 mhz; (per MM docket #88-28); ERP: 5.50 kw H&V; ant.: 438 m.; class: C1 (per MM docket #88-28). Action Sept. 10, 1992.

■ **Grand Junction, CO KPRN(FM)** 89.5 mhz—Dismissed app. of Public Broadcasting of Colorado Inc. (BMPED-910122IB) for mod. of CP (BPED-880920IH) to change ERP: 50 kw H&V. Action Sept. 4, 1992.

■ **Rockmart, GA WTSH-FM** 107.1 mhz—Forfeited and canceled app. of Broadcast Investment Associates Inc. (BPH-891031IB) for CP to make changes: change ERP 45 kw H&V; ant.: 158 m. Action Sept. 10, 1992.

■ **Payette, ID KQXR(FM)** 100.1 mhz—Forfeited and canceled app. of Miller-Kohl Broadcasting Inc. (BPH-870302NR) for CP to change frequency.: 100.3 mhz; change ERP: 100 kw H&V; ant.: 144.7 m., change type transmitter and change TPO. Action Sept. 10, 1992.

■ **Belvidere, IL WXR(X)FM** 104.9

mhz—Dismissed app. of Airplay Broadcasting Corp. (BMLH-891222KF) for mod. of license to increase ERP: 3.3 kw H&V (per docket #88-375). Action Sept. 4, 1992.

■ **Taylorville, IL WTJY(FM)** 92.7 mhz—Dismissed app. of USA Radio Partnership (BPH-920526ID) for CP to make changes: ERP: 25 kw (H&V), ant.: 100 m.; TL: 7.4 km NE of Pawnee, IL, in section 23 of Cotton Hill Township, Sangamon Co., IL; class 224A to 224B1 (per MM docket #90-510). Action Sept. 8, 1992.

■ **Russell Springs, KY WOEG(FM)** 92.7 mhz—Granted app. of Twinlakes Communications (BMPH-920507IF) for mod. of CP (BPH-900419MT) to make changes; change: directional antenna; TL: tower is located on south side of state road 80 in Adair Co., KY, 1.9 km from intersection of state roads 1729 and 80 at bearing of N 102.3 degrees E. Action Sept. 3, 1992.

■ **Leesville, LA KVV(FM)** 105.7 mhz—Granted app. of Stannard Broadcasting Co. Inc. (BMPH-920427ID) for mod. of CP (BPH-910422IF) to make changes; change: ERP: 9 kw (H&V); TL: .16 km west of US 171, Coopers, Vernon Parish, LA. Action Aug. 27, 1992.

■ **Gorham, ME WMPG(FM)** 90.9 mhz—Granted app. of University of Maine System (BMLED-891027IB) for mod. of license to relocate main studio to Portland, ME. Action Sept. 3, 1992.

■ **Cloquet, MN WKLF-FM** 96.5 mhz—Granted app. of QB Broadcasting Ltd. (BMPH-920519IC) for mod. of CP (BPH-900315MI) to make changes: ant.: 96 m. Action Sept. 8, 1992.

■ **Clarksdale, MS WAID(FM)** 106.5 mhz—Granted app. of Radio Cleveland Inc. (BPH-920515IE) for CP to make changes: ERP: 50 kw (H&V), ant.: 150 m., TL: 1 mi. NE of Barrksdale Community, Quitman Co., MS, change to channel 293C2 (per docket #91-989). Action Sept. 10, 1992.

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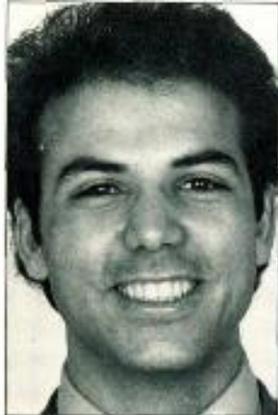
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Fates Fortunes

TELEVISION

Jerry Eaton, program coordinator, Group W Television and director, KYW Enterprises, Philadelphia, named VP, programming, Group W Television, there.

Dan Forman, independent producer, New York, joins WNBC-TV New York as executive producer, news.



Gregory Barbato
Genesis Entertainment

Don Salem, regional manager, Viacom, Los Angeles, joins Newgard Entertainment, Ltd., Beverly Hills, Calif., as VP, sales.

Lee Lazerson, account executive, WFSB-TV Hartford, Conn., joins WRGB-TV Albany-Schenectady-Troy, N.Y., as local sales manager.

Gregory Barbato, director, advertising, promotion, creative services, Genesis Entertainment, Agoura Hills, Calif., named VP, advertising, promotion.

Jeff Treeman, senior VP, United Video Inc., named president.

John Shaker, senior VP, MTV Networks, New York, joins BMI there as senior VP, licensing.

SallyAnn Mosey, weekend reporter, WTNH-TV New Haven, Conn., joins WABC-TV New York as fill-in weathercaster.

Chris Ford, special projects producer/assignment editor, WTSP-TV St. Petersburg, Fla., named weekend daytime assignment editor.

Jeffrey Hale, executive

VP, VNU Business Information Services, New York, named president of Competitive Media Reporting there.

Appointments at SFPG, San Francisco: **Jane Bunch**, account executive, named director, marketing/sales; **Jennifer Wurm**, sales representative/producer, Texas Video and Post, Houston, joins as account executive.



Jeff Treeman
United Video

Appointments at Premier Advertiser Sales, New York: **Rosanne Legano**, director, national sales, Tribune Plus, New York, joins as senior VP/GM; **Kit Simon**, VP, midwest sales, named senior VP, midwest sales; **Corey Gottlieb**, account executive, named VP/eastern sales manager; **Jennifer Casolaro**, VP, sales service, named VP, operations.

RADIO

Randy Howell, farm news director, WMAX(AM) Saginaw, Mich., named operations manager/program director.

T. Michael Craft, operations manager, WSBR(AM) Boca Raton, Fla., named GM, WTMY(AM) Sarasota, Fla.

Joel Schwartz, GSM, KRZY-FM Los Gatos, Calif., joins Shadow Broadcast Services there as president/GM.

Douglas Eichten, director, marketing, public relations, Canterbury Downs, Shakopee, Minn., joins American Public Radio, Minneapolis, as VP/director,

development.

Jim Williams, former promotions director, Santa Barbara City College, Santa Barbara, Calif., joins KTMS(AM) there as anchor, *Morning Newswatch*.

Mark Stang, VP/southeast division manager, Major Market Radio Sales, Atlanta, joins WTEM(AM) Washington, D.C., as regional sales manager.



John Shaker
BMI

Darrin Klayman, sales manager, Katz Radio Group Network, Los Angeles, named VP/manager, western region.

Elizabeth Ehrhardt, research assistant, Banner Radio, New York, named research analyst.

Andrew Rosen, account executive, Eastman Radio, Los Angeles, named sales manager.

Lisa Puzo, music director, KZLA(FM) Los Angeles, joins Premiere Radio Networks, Sherman Oaks, Calif., as writer/producer, *Country Plain Wrap Countdown*.

Carol Mayfield, regional sales manager, KMJM-FM St. Louis, named local sales manager.

Jay Michaels, creative director, WJQY-FM Fort Lauderdale, Fla., assumes additional responsibilities as morning personality.

Timothy Williams, former GM, WINZ(AM)-WZTA-FM Miami, elected to board of directors, Guy Ganett Publishing, Portland, Maine.

John Folger, northeast

regional radio executive, Associated Press, broadcast division, Boston, named regional radio executive, San Francisco.

Joe Tuttle and Norman Wondero, account executives, Banner Radio, Atlanta; **Lisa Bethoney and Nancy McCartin**, account executives, Banner Radio, Boston; **Dennis Sternitzky**, account execu-



SallyAnn Mosey
WABC-TV

utive, Banner Radio, Chicago; **Jamie Kriegel and Rodney Taylor**, account executives, Banner Radio, Detroit; **Sean McCormack**, account executive, Banner Radio, Los Angeles; **Peter Burton and Holly Wolak**, account executives, Banner Radio, New York, and **Nancy Meyer**, account executive Banner Radio, San Francisco, named senior account executives.

CABLE

Jonathan Marx, VP/GM, Viacom Cable, San Francisco, assumes additional responsibilities for operations of Viacom's Dublin/Pleasanton/Livermore, Calif., cable system and for the state-of-the-art Castro Valley, Calif., cable system now under construction.

Tim Rea, GM, Viacom Cable, Pleasanton, Calif., named VP/GM.

Madeleine Forrer, director, marketing services, The Family Channel, Virginia Beach, Va., joins Prevue Networks, Inc., Tulsa, Okla., as corporate marketing manager.

Reorganization of Cencom Cable Associates, Inc., St. Louis; and Crown Media, Inc., Dallas: **John Clark**, senior VP, marketing, Cencom, named senior VP, marketing, programming, Crown Media, Inc.; **Steve Rabbitt**, fund VP, Jones Intercable, Englewood, Colo., named senior VP, operations, Crown Media; **David Slabaug**, VP, engineering, Cencom



Jane Bunch
SFPG

Cable, named senior VP, engineering, Crown Media; **Russell Givens**, regional VP, Cencom, named senior VP, operations, Crown Media; **Mark Thompson**, senior financial analyst, Hallmark Cards Inc., Kansas City, Mo., joins Crown Media as corporate controller; **Ted Browne**, senior VP, legal, Cencom, named senior VP, government relations, legal, Crown Media; **Pamela Sankey**, VP, corporate communications/investor relations, Cencom, named VP, corporate communications/investor relations, Cencom, named VP, government relations, Crown Media; **Jerry Roth**, VP, human resources/risk management, Cencom, named senior VP, human resources/risk management, Crown Media; **Trudi Foushee**, counsel, Cencom, named VP, corporate counsel, Crown Media.

Howard Wood, former president/CEO; **Barry Babcock**, former executive VP/COO, and **Jerry Kent**, former executive VP/CFO, Cencom Cable As-

sociates, St. Louis, resign to form Charter Communications, Inc., there.

Henry Martinez, regional marketing, advertising manager, Dynamic Cablevision of Florida, Hialeah, Fla., named GM.

Appointments at MTV Networks, New York: **Andra Shapiro**, VP, law, business affairs, Nickelodeon/Nick at Nite, named VP, business affairs, deputy general counsel; **Christine Sheehan**, senior VP, affiliate sales, marketing, western region, named senior VP, market development; **Nicole Browning**, se-

southeastern region, Atlanta.

Appointments at CNN, Atlanta: **Gail Evans**, VP, booking, research; **Jane Maxwell**, VP, special events, and **Alma Sanders**, VP, finance, administration, named senior VP's.

Appointments at TNT, Atlanta: **Thomas Karsch**, director, sports marketing, named VP, sports marketing, network promotions; **Scot Safon**, director, advertising, named VP.

Stanley Greene, VP/GM, Suburban Cable, Delaware County, Pa., named VP/GM, Greater Media Cable, Philadelphia.

cial, Bell Media, Greenwich, Conn., elected national secretary; **Sharan Wilson**, VP, Tele-Communications, Englewood, Colo., and national president, WIC, named national past president; **Mary Jane Fietze**, northeast affiliate relations representative, The Family Channel, Lexington, Mass., named member, national executive committee.

Jerome Kashinski, operations counsel, Tele-Communications, Englewood, Colo., named to newly created position of division counsel, TCI Central, Inc., Denver.

Paul Fitzpatrick, presi-

marketing manager, central region, Chicago.

TECHNOLOGY

Robert Lingle, director, corporate engineering, IDB Communications Group, Inc., Culver City, Calif., named VP.

Keith Suggs, consultant, NASA Space Science Lab, Huntsville, Ala., joins Cycle Sat., Inc., Memphis, Tenn., as senior engineer, research, development.

Alex Best, senior VP, engineering, Cox Cable Communications, Atlanta, elected chairman of Cable-Labs Technical Advisory

joins Quantel, Darien, Conn., as artist demonstrator/trainer.

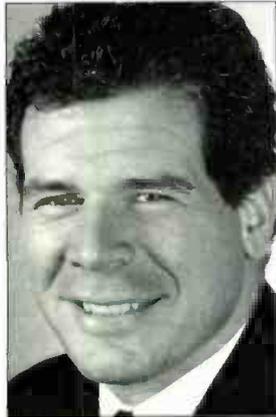
John Reno, president/COO, Dynatech Corporation, Burlington, Mass., named CEO.

DEATHS

Clarence "C.P." Persons, 80, former president and general manager, WKRG-TV Mobile, Ala., died Jan. 12 in a hospital in Mobile, Ala., after a long illness. Persons had suffered a massive stroke in June, 1992. He entered broadcasting in 1938 as a local radio salesman with WAPI



Kit Simon
Premier Adv. Sales



Corey Gottlieb
Premier Adv. Sales



Rosanne Legano
Premier Adv. Sales



Douglas Eichten
American Public Radio



Aima Sanders
CNN

nior VP, eastern division, named senior VP, regional operations; **Sheri York**, account director, affiliate sales, marketing, named marketing director, central region, Chicago; **Lourdes Liz**, marketing manager, Parnache Associates, New York, joins in same capacity, central region, Chicago; **Tom Michel**, VP, affiliate sales, Bravo, Los Angeles, joins as marketing director, eastern region. New York; **Susan Taylor**, MBA graduate, Columbia University, New York, joins as marketing manager, eastern region. New York; **Judy Levin**, former account manager, advertising sales, Nickelodeon, named marketing director.

Howard Wall, president, Post-Newsweek Cable Inc., Washington, D.C., named chairman/CEO; **Thomas Might**, VP, advertising/marketing, *The Washington Post*, named president, Post-Newsweek Cable, Inc.

Election of new officers, Women in Cable, Chicago: **Ruth Warren**, group VP, Jones Intercable, Englewood, Colo., elected national president; **Dianne Blackwood**, GM, Time Warner Cable, Burlington, N.C., elected national VP; **Madie Gustafson Hellman**, senior counsel, Tele-Communications, Englewood, Colo., elected national treasurer; **Barbara Bellafiore Sanden**, prin-

dent/COO, The Weather Channel, Atlanta, resigns.

Thomas Lucas, VP, syndication, cable division, Hanna Barbera, New York, joins The Travel Channel, Atlanta, as VP, marketing.

Doug Hurst, marketing manager, American Movie Classics, western region, Santa Monica, Calif., named

Board, Boulder, Colo.

Daniel Terpack, GM, Corvallis division, Hewlett Packard, Corvallis, Ore., joins Tektronic, Inc., Wilsonville, Ore., as VP, telecommunications independent business division.

J.V. Frazier, news graphics design producer, KPIX-TV San Francisco.

(AM) Birmingham, Ala. He was later named local sales manager and served in that capacity until joining the United States Navy. Honorably discharged as a lieutenant commander in 1946, he returned to WAPI (AM). He became national sales manager in 1947. He crossed over to WAPI-TV in 1949 as their national

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Joe Sullivan

sales manager. He was named operations manager in 1952. In 1955, along with Kenneth Giddens of WKRG(AM) Mobile, Ala., he established WKRG-TV and Persons was named GM/VP of the station. He was named executive VP/GM in 1957, and became president and GM in 1980. Persons retired in 1985 but remained as a consultant until his illness last June. Survivors include his wife, Mildred.

Chester Naumowicz, 67, former FCC attorney, died Jan. 13 of cancer at Althea Woodland Nursing Home, Silver Spring, Md. Naumowicz was an attorney with the FCC from 1955 to 1978, served as an administrative law judge from 1961 and as chief administrative law judge from 1975 until his retirement from federal service in 1978. Major communications cases he presided over include the FCC Carter-

phone decision of 1968, establishing the right of consumers to attach their own equipment to the telephone network; Southwestern Cable case of 1968, where the FCC first examined the impact of cable television on over-the-air telecasting, and challenges in the '70s to license renewals for television stations owned by the *San Francisco Chronicle* and the *New York Daily News*. He was in private practice from 1978

until retiring in 1991. Survivors include his wife, Ruth, three sons and one daughter.

James "Haskell" Jones, 74, southwest Arkansas radio and television personality and retired station owner, died Jan. 13 of heart failure at his home in DeQueen, Ark. Jones began his career in 1949 as staff announcer with WHIR(AM) Danville, Ky. He relocated to Hope, Ark., in 1951 and worked at KXAR(AM).

He later joined KCMC-TV (now KTAL-TV) in Texarkana, where he hosted several shows. In 1960 he re-joined KXAR(AM) as GM and remained there until 1975. He purchased KDQN(AM) DeQueen, Ark., in 1975, later establishing KDQN-FM DeQueen and KRWA-FM Waldron, Ark. Jones retired in 1983, selling his holdings in the three stations. Survivors include his wife, Verlaine, a son and a daughter.

Fifth Estater

LLOYD HUTCHISON PATTON

As chairman and chief executive officer of NATPE International and a 20-year broadcast veteran, Pat Patton holds one of the more visible programing posts in the business. As Patton recalls, while attending graduate school in the early 1970's he decided he wanted to be in broadcast programing management. After a 10-year detour that took him into the news side of the business, Patton made the switch to programing, where he has been since 1983.

Although Patton received a master's degree from the University of Missouri at Columbia, he decided early on that he "wasn't that interested" in pursuing a journalism career. Nevertheless, that is where the opportunities took him right out of journalism school. "It's a great example of how people don't necessarily end up where they think they will in the business world," Patton says.

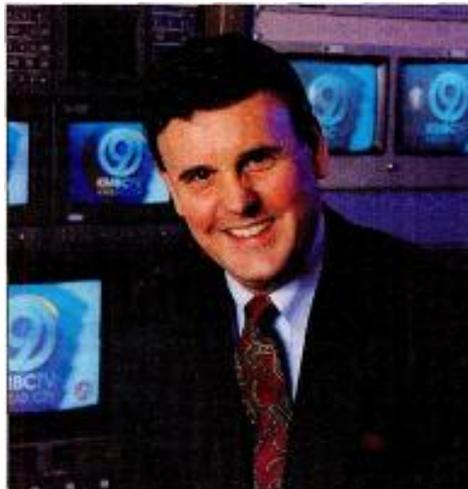
Patton had the news department at KPIX(TV) San Francisco to thank for putting him on a fast track to an early career in television news. He ended up at the station after graduate school as part of Group W Broadcasting's management training program. In theory, he was supposed to spend a month in each of the various departments at the station over a nine-month period. At the end of the program, a decision would be made as to where he seemed best to fit in, if at all.

What happened instead was that the news department got hold of him first and wouldn't let go. "I think I spent a total of a week in all the other departments," recalls Patton. "I became a news person by default." So much for best-laid plans.

Patton remained with KPIX for three years as news operations manager. In 1975 he was named news director at WBRZ-TV Baton Rouge, a station with a reputation for hard-hitting investigative stories. His assistant news director was John Spain, who would ultimately succeed him and go on to chair the Radio-Television News Directors Association in the mid-1980's.

Although he jokes about becoming a news person by default, Patton says his 10-year news stint serves him well in his current post as program director at KMBC-TV Kansas City, Mo. "News is the most important thing you do at a local television station. Having a news background as a program director breaks down barriers to communication between the two departments and helps in areas where there are common goals, such as promotion and public affairs programing."

Patton still has vivid memories of events he



covered as a newsman, such as a Ku Klux Klan meeting in Baton Rouge while at WBRZ-TV with Spain. "I think I was more frightened that night than at any time since," Patton recalls. "We went to their headquarters to take pictures, and people were walking around on the roof with shotguns. "At the time, David Duke [who ran unsuccessfully for the U.S. Senate a few years ago] was head of the clan, and he was there with his wife and child, who was dressed in a little Klan uniform. It was sickening."

After three years with WBRZ, Patton left to join KCTV(TV) Kansas City, Mo., as a news producer. "The timing was great because I'd done what I wanted to do [at WBRZ-TV] and they wanted to make a change as well."

A year later, in 1978, Patton was lured away by competing KMBC-TV as executive news producer, moving to assistant news director a year later. It

was during Patton's tenure as assistant news director that KMBC made national headlines for a discrimination suit filed by Christine Kraft, a news anchor there. Kraft claimed she was relieved of her anchor duties and that her bosses essentially told her it was because she was aging and they wanted a younger, more attractive on-air anchor.

While Patton worked with Kraft, he was not a party to the suit and "not really privy to what was going on with it at the time." Kraft won the initial suit, but it was overturned on appeal. In an indirect way, the Kraft affair facilitated Patton's move to programing. His boss at the time, news director Rich Shannon, bore much of the fallout over the suit, which "ended up costing him his job."

When the new news director came in, not surprisingly, he wanted to put his own team in place. But the station valued Patton's abilities, and management went out of its way to keep him there and on an upward track. In 1983 he became executive producer of the station's edition of *PM Magazine*, the syndicated franchise from Group W.

Patton took the job, with the understanding that he would segue into programing management. "We agreed that producing *PM* wasn't something I ought to be doing for the rest of my life," he recalls. "I was very interested in learning programing. Deb McDermott was program director and had ambitions beyond that, so we agreed that I would learn programing and that when she left, if management felt I was qualified, I would have a shot at becoming program director." He was named to the post in 1986.

As NATPE chairman, Patton points to two major accomplishments: the deal with INTV to merge conventions for at least three years and the development of a five-year plan for NATPE that sets out various goals, including broadening the organization's membership. It also calls for NATPE to explore possible relationships with other trade associations, including the Television Bureau of Advertising and BPME.

Patton also set the tone for this year's conference agenda. "Basically I wanted sessions that would result in information that attendees could apply to help them be more efficient and effective" at the office.

As to key programing issues, Patton believes "keeping costs in check" remains a big one. He also believes that creative local programing that viewers identify with a station ought to be a major mandate.

Program director, KMBC-TV Kansas City, Mo.; b. April 1, 1943, St. Louis; BA, English, Westminster College, Fulton, Mo., 1965; captain, U.S. Army Signal Corps, 1965-68; MA, journalism, University of Missouri at Columbia, 1971; news operations manager, KPIX(TV) San Francisco, 1972-75; news director, WBRZ-TV Baton Rouge, 1975-77; news producer, KCTV(TV) Kansas City, Mo., 1977-78; executive news producer (1978), managing editor/assistant news director (1979-83), executive producer (1983-86) and program director (1986 to present), KMBC-TV Kansas City; m. Kathleen Beale, Sept. 7, 1966; children: Jennifer, 22; Michael, 14.

Broadcasting

In Brief

Media stocks continued to participate in the market rally last week.

Among those doing well were Unitel Video, up 25% in the past few weeks to 18% as of Thursday. The production services company reported a 20% increase in earnings per share for the fiscal first quarter. ACTV Inc. continued to gain, with the price of its stock having tripled over the past few weeks, to 6%. The New York-based interactive TV company said there has been no specific news, and suggested investors may now be realizing how compression will benefit channel-hungry interactive services. Several other cable programming stocks have showed noticeable gains, including BET Holdings Inc., up 23% to 17%, and Liberty Media, up 24% to 31 1/4. MSO stocks in general did well, as did several group owners including Clear Channel Communications and Ackerly Communications, with the latter reporting last week net income of 26 cents per share, compared with a loss of \$1.58 per share in the prior year's period.

Group W Productions has given the green light to a second season of its hour-long Vicki! talk strip, hosted by comedienne Vicki Lawrence. *Vicki!* airs in 158 markets. New stations include WTMJ-TV Milwaukee; WLBT-TV Jackson, Miss.; WTWC-TV Tallahassee, Fla.; KTT-

TV Rochester, Minn., and WLEX-TV Lexington, Ky.

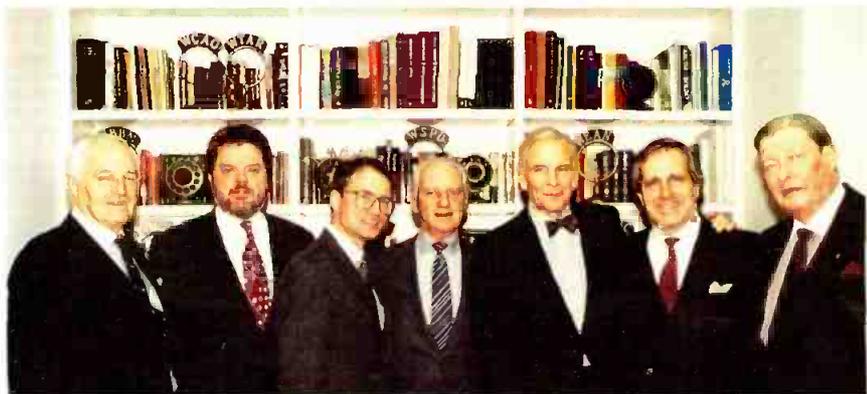
Turner Program Services is planning a series of all-barter animated specials beginning in fall 1993 with *The Halloween Tree*, *The Jetsons Meet the Flintstones*, *Yogi, The Easter Bear*, *Arabian Nights*, *A Flintstones Christmas Carol* and *The Last Herd*.

Beverly Hills-based distributor **Peter Rodgers Organization is unveiling a new show** for 1993-94: *Street Machines Unlimited*, a 26-episode weekly barter series on new and classic automobiles.

Warner Bros. Domestic Television Distribution has proclaimed The Jane Whitney Show a firm go for 1993-94, with clearances in 19 of the top-20 markets.

Worldvision Enterprises is launching sales of four quarterly Chris Evert Specials for first-run syndication in 1993-94. The company will evaluate the ratings for each before expanding the commitment to a series. The first special will trigger in April on an even six-minute local/national barter split.

The biggest drawback to watching 3-D TV, many would say, is having to wear those silly glasses. A San Francisco company, 3-D American Inc., says it will demonstrate **a new 3-D sys-**



The 50th anniversary of Voice of America was celebrated with a seminar and reception at New York's Museum of Television and Radio. Established in February 1942 by President Franklin Roosevelt, VOA broadcasts news and information in 47 languages to a weekly worldwide audience estimated at 127 million. On hand for the festivities were (l-r): Sherril W. Taylor, vice chairman, Coltrin & Associates, and chairman, VOA advisory board; Kenneth Tomlinson, editor in chief, Reader's Digest, and former VOA director; Chase Untermeyer, VOA director; Peter Straus, president, Straus Communications, and former VOA director; Edward Ney, chairman, board of advisers, Burson-Marsteller, and former U.S. ambassador to Canada; Robert Batscha, Museum of TV & Radio president, and Jerome Feniger, managing director, Station Representatives Association, and member of VOA Broadcast Advisory Board.

tem viewable without the glasses at NATPE this week. The system requires a special scanning process at the camera and a 3-D screen attachment to home video screens. The system can be adopted for use with all video systems, including HDTV, the company says.

NAB last week picked **Dick Clark**, TV producer and omnipresent host of *American Bandstand*, *Bloopers & Practical Jokes* and numerous TV games shows, to receive its 1993 Distinguished Service Award. Clark is scheduled to receive the award at the opening ceremony of NAB Convention, April 19, in Las Vegas.

Diane English and Joel Shukovsky and their *Love and War* Productions Inc. **have been cleared by the National Labor Relations Board** of all unfair labor practice charges filed by the International Alliance of Theatrical and Stage Employees. The union charged English and Shukovsky with attempting to break the union by declaring their *Love and War* would be "a non-union" show.

Thirty-year ABC News veteran **George Watson**, twice chief of the Washington bu-



reau, will retire from that post Feb. 19 to become senior contributing editor for the network in Washington, reporting for both TV and radio. A search for his successor is underway.

Alliance Broadcasting signed letter of intent to buy KFRC-AM-FM San Francisco from Coast

Broadcasting, a subsidiary of Bedford Broadcasting. The price was not disclosed, but industry sources estimated the deal at \$20 million, with approximately \$15 million for the FM. Bedford purchased the stations separately in 1990 and 1991 for a combined \$26 million. Alliance head John Hayes said he plans on setting up duopolies in San Francisco and in Detroit and Dallas, markets in which he also owns stations.

Witt-Thomas and Witt-Thomas-Harris Productions made several executive announcements last week including the hiring of **Gary Levine as president**. Levine most recently was VP, drama series development, ABC where he had served for the past five years.

Time Warner said it would redeem roughly 70% of 65 million shares of series D 11% convertible exchangeable preferred stock on Feb. 5. Time Warner Chairman Gerald Levin said redemption, at a price of roughly \$2.5 billion, would have a "positive impact on operating results...and will also reduce the future number of potential outstanding Time Warner common shares."

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Jan. 3. Numbers represent aggregate rating average/stations-% coverage)

1. Wheel Of Fortune.....14.2/220/98
2. Star Trek.....12.9/245/99
3. Jeopardy!.....12.0/206/97
4. Oprah Winfrey Show.....10.7/217/96
5. Wheel Of Fortune-wknd.....9.0/165/78
6. Entertainment Tonight.....8.3/178/95
6. Tri Star Showcase III.....8.3/175/97
8. Inside Edition.....7.8/167/89
9. Married...With Children.....7.4/178/94
10. Current Affair.....7.3/174/93
11. Roseanne.....6.7/128/84
12. Designing Women.....6.6/189/87
13. Donahue.....6.4/161/87
14. Warner Bros. Vol. 9.....6.3/138/94
15. Baywatch.....6.2/173/93
15. Sally Jessy Raphael.....6.2/213/99

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Jan. 10. Numbers represent aggregate rating average/stations-% coverage)

1. Wheel Of Fortune.....15.2/221/98
2. Jeopardy!.....13.0/210/98
3. Star Trek.....11.4/243/99
4. Oprah Winfrey Show.....10.8/232/99
5. Entertainment Tonight.....8.6/178/94
5. Wheel Of Fortune-wknd.....8.6/181/79
7. Married...With Children.....8.4/193/97
8. Current Affair.....8.0/179/95
9. Inside Edition.....7.8/168/91
10. Roseanne.....7.5/132/84
11. Donahue.....7.4/217/88
12. Designing Women.....6.8/205/99
12. Hard Copy.....6.8/152/92
14. Sally Jessy Raphael.....6.2/214/99
15. Entertainment Tonight-wknd.5.8/177/94

Editorials

DON'T PAY

Philadelphia may be the city of brotherly love, but as far as broadcasters are concerned, the city is more like a deadbeat brother-in-law looking for a handout. The city has proposed taxing sports reporters and announcers from out-of-town stations who cover sporting events in that city. It is reading—make that misreading—the letter of a tax law that also allows the city to tax suburban doctors working in inner-city hospitals (that's certainly a spur to community service). The city is also contemplating extending its long arm into station pockets to get a piece of the ad revenue a station from out of town gets from carrying a game played in Philadelphia.

Stations and cable systems have received letters from the city asking for money. They must weigh for themselves the price of civil disobedience vs. the size of the hit to their pocketbook, but this is a dangerous precedent. We hope it winds up challenged and overturned in court. In the meantime, we're not sure we wouldn't throw the tea in the harbor and take our lumps.

JOB ONE

Like salmon to the spawning ground, syndicated shows are making their way toward San Francisco and, they hope, to success in the market. And like salmon, not all will survive the journey. The trip is a crucial one for both syndicators and stations, but if last year is any indication, it remains an upstream battle.

The woes in prime access continued last season, epitomized by the cancellation of *Candid Camera* and *You Bet Your Life*. The former was a hugely promoted strip saddled with a large number of less desirable early fringe clearances. It sank with nary a ripple. *You Bet Your Life* had everything: Carsey-Werner behind the scenes, Cosby behind the podium and a boatload of great clearances. It had everything, that is, except the kind of ratings it needed to deliver on its promises. Rounding out the "axed-in-access crew" was *Star Search*, the strip. Unlike its highly successful weekly counterpart, and despite the built-in name recognition, strip *Search* was unable to find an audience.

Talk continues to draw new players to the table, although the ratings for some of the new daytime offerings suggest that pie may soon be slivered beyond viability.

And while the syndication and network giants were fighting over David Letterman, *Rush Limbaugh* tapped into a niche audience that pushed him into a battle with *Arsenio* for top late-night syndication honors. *Whoopi* is still searching for a talk identity. Genesis, which gave Goldberg a \$4 million guarantee, is clearly hoping she finds it.

The big story in kids has been the emergence of the Fox Children's Network with the infusion of the Warner Bros. animated product, most notably *Batman*. The other major of course, is Disney's afternoon block, which continues to perform well. While it appears that early fringe time periods on independent and Fox affiliates have been pretty well divided between the two majors, some independent suppliers have been able to carve out some morning time, particularly Cluster with *Stunt*

Dawgs and Zodiac with Mr. Bogus and Widget.

Meanwhile, cable has spread its wings still further in the syndicated marketplace in the past year. An increasing number of syndicated shows are going to cable, bypassing the broadcast market or sharing broadcast and cable play. Driving the trend into the future is a glut of product coming down the pipe. For example: by fall 1996, there will be at least 25 potential half-hour sitcoms in play for syndication. There's not enough room on TV station schedules to handle them all, particularly given the burgeoning of first-run talk competing for early fringe time periods. With MCA's *Major Dad* going to USA for a reported \$600,000 an episode, the money appears to be there for cable to join the hunt for off-net sitcoms.

The two-part message here is that (1) nothing guarantees success—not big names, not big wallets, not solid gold clearances—and that (2) faced with that uncertainty, it is increasingly crucial that broadcasters find those successes. The reason is obvious: They are in a dogfight with cable, and potentially satellite and telcos and maybe computers and who knows what next. In that climate, the program decisionmaking process assumes increasing importance. If the viewer is getting more

discriminating, the programing has to become that much better or different to arrest the channel grazer in mid-zap.

"If you build it, they will come" may have worked in the movies and for a bygone programming era, but for today's savvy syndicated television audience, you have to build it better.

ABOUT TIME, DUDES

A tip of the editorial visor to the Academy of Television Arts and Sciences for righting an old wrong. The board of governors last week voted to allow producers to enter programs in categories according to "their choice of emphasis on content, regardless of whether the program's medium is live action or animation." What that means is that *The Simpsons*, one of the best written and performed sitcoms of this or any other season, can be put up against other top-notch sitcoms and not pigeonholed in the Outstanding Animated Series category. The same applies to *Capitol Critters* or *Fish Police* or any other animated show, which will now be judged by its content, not its choice of creative medium.

DESALES STREET



For all the talk about the new and emerging media, the hottest ticket on the horizon remains your local, over-the-air, good old-fashioned VHF or UHF television station. Not for what it is, necessarily, but for what it may turn out to be if the cards fall right.

To begin with, things aren't bad now. Cash flow margins are in the 30% to 40% range, a quantum leap ahead of the typical U.S. business, which is lucky to make 7% or 8%. And all that accomplished with one lone signal in the midst of a many-channeled marketplace.

That is about to change. With the advent of digital transmission, amplified by signal compression, it is perfectly reasonable to expect the local TV station to have 10-plus channels of access to the community, and to be positioned to participate in a number of spectrum-demanding businesses, from data transmission to interactive information services to high-definition TV.

It is the last of those that will be the passport into this future multimedia world. The FCC will award that second, digital channel only to stations that are prepared to make up-front investments in that future technology. For a time it appeared that HDTV would be the *only* technology for which this extra spectrum could be used. Now, however, the concept of scalability (or flexibility) seems to be taking hold at 1919 M Street, opening up the possibility of multiple-channel as well as multiple-media operation and releasing the broadcaster from what appeared to be a gold-plated straitjacket.

Then there's the matter of the original NTSC channel, on which broadcasters will be required to transmit for 15 years or so, protecting the present generation of TV sets while the digital audience is factored in. Given the explosion of program opportunities that will have emerged by the give-back date in 2008, an excellent case can then be made for leaving that channel in the hands of those that brought television to the dance in the first place.

Who knows what could ensue. Once digital has become the common denominator among transmission media, TV's can talk to computers and cable can talk to telephones and anyone with a piece of the distribution system can be a player across the board.

(Note: Programing is acknowledged as the name of the game, but I've always felt that the distribution system is a greater prize. If you can have a hand in both—as broadcasters and cable operators do and as the telcos desire—that's called the best of both worlds.)

The acorn from which this giant oak can sprout is your local, over-the-air, good old-fashioned VHF or UHF television station. A few modest millions in HDTV may prove to be the best bet broadcasters will ever get to make on the second coming of terrestrial television.

Tom West

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**67% of VICKI! stations improved household share!
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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

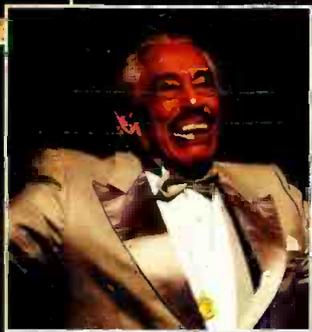
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