

JAN 17

# Broadcasting & Cable

The Newsweekly of Television and Radio

## PROGRAMING



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## TECHNOLOGY



Oracle's Ellison: Crossing the line between computers and TV

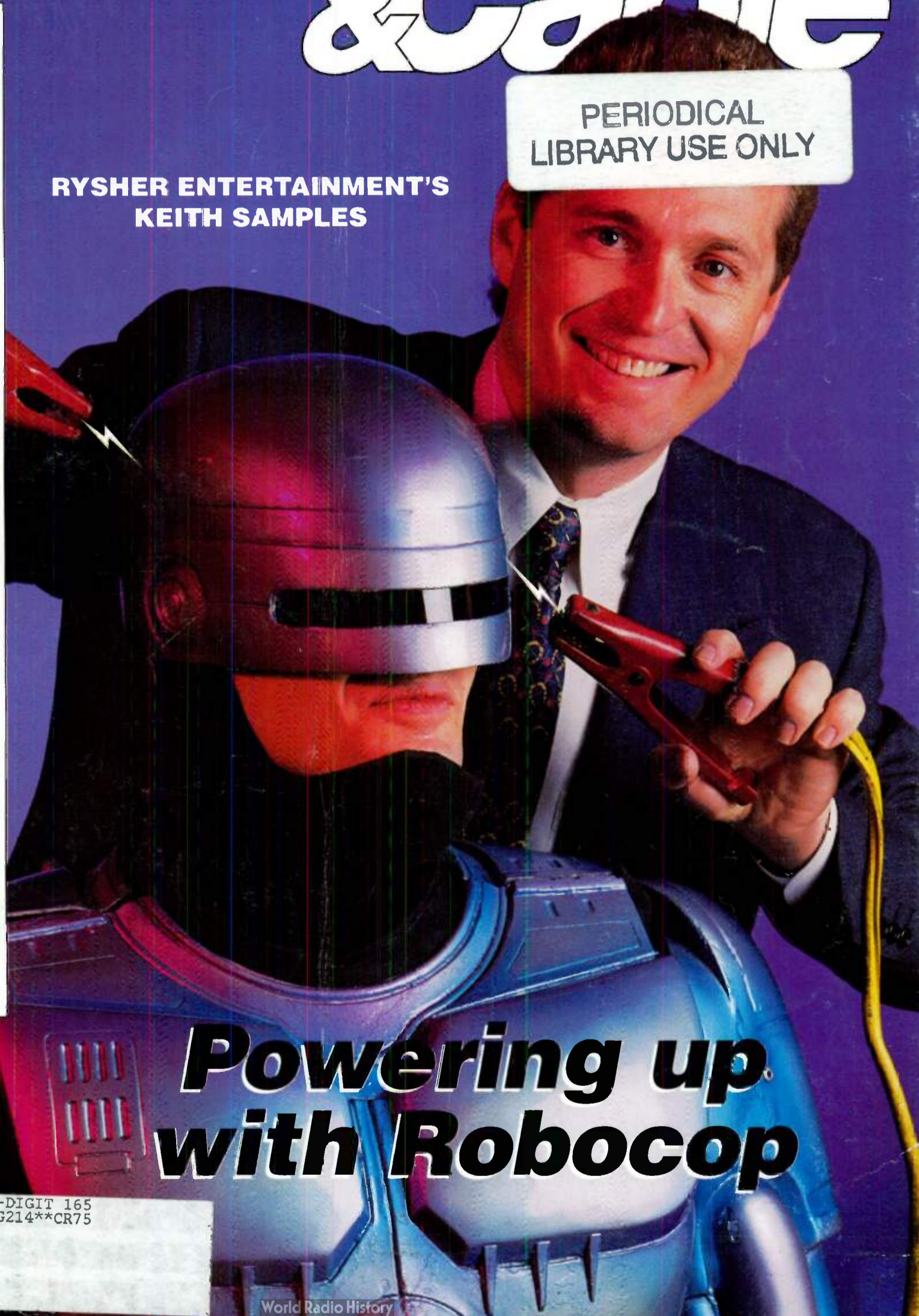
## MEDIA



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# Powering up with Robocop

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# IS IT WAS WORTH THE WAIT!

MARKET	STATION	W 18-49 SHARE GROWTH	MARKET	STATION	W 18-49 SHARE GROWTH
INDIANAPOLIS	WXIN	+10%	SYRACUSE	WSTRM	+26%
CHARLOTTE	WCCB	+200%	HONOLULU	KHON	+77%
CINCINNATI	WLWT	+42%	SHREVEPORT	KMSS	+60%
KANSAS CITY	KCTV	+61%	CHATTANOOGA	WDSI	+633%
RALEIGH	WLFL	+100%	CEDAR RAPIDS	KDUB	+75%
GRAND RAPIDS	WXMI	+200%	FT. MYERS	WEVU	+23%
NORFOLK	WAVY	+35%	MADISON	WKOW	+300%
OKLAHOMA CITY	KOCB	+180%	JOHNSTOWN	WATM	+150%
W. PALM BEACH	WTVX	+22%	EVANSVILLE	WTVW	+81%
WILKES BARRE	WOLF	+325%	WACO	KWKT	+58%
BIRMINGHAM	WBMG	+58%	EL PASO	KCIK	+25%
JACKSONVILLE	WNFT	+233%	SAVANNAH	WSAV	+52%
RICHMOND	WRLH	+191%	LANSING	WSYM	+425%
FRESNO	KSEE	+106%	SIoux FALLS	KTTW	+225%
LITTLE ROCK	KASN	+150%	FT. SMITH	KPBI	+67%
TULSA	KOKI	+36%	RENO	KRNV	+32%
TOLEDO	WUPW	+267%	BAKERSFIELD	KUZZ	+143%
GREEN BAY	WGBA	+80%	SIoux CITY	KCAU	+14%
			ANCHORAGE	KTBY	+136%
			UTICA	WFXV	+30%

SOURCE: NSI SNAP NOV 93 VS. NOV 92 T.P.; NSI SHARES



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JENNY JONES, WE  
HOPED IT WOULD  
BE A HUGE  
HIT.**



# FOR THESE STATIONS



<u>MARKET</u>	<u>STATION</u>	<u>W 18-49 SHARE GROWTH</u>
NEW YORK	WWOR	+110%
LOS ANGELES	KCOP	+150%
PHILADELPHIA	WGBS	+2200%
SAN FRANCISCO	KTVU	+333%
BOSTON	WHDH	+152%
DALLAS	KXAS	+188%
DETROIT	WDIV	+356%
ATLANTA	WSB	+109%
CLEVELAND	WUAB	+400%
SEATTLE	KTZZ	+150%
MINNEAPOLIS	KMSP	+200%
MIAMI	WPLG	+168%
PITTSBURGH	WPXI	+33%
ST. LOUIS	KMOV	+66%
SACRAMENTO	KSCH	+63%
PHOENIX	KNXV	+500%
DENVER	KDVR	+120%
ORLANDO	WKCF	+900%
HARTFORD	WTIC	+114%
SAN DIEGO	KUSI	+188%

## FIRM GO

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## The coming of convergence

Oracle's Ellison makes his move into television

By Harry A. Jessell

**L**arry Ellison thinks that just about everything—books, magazines, music, TV shows, movies and catalogues—will one day be digitized and readily available to everyone via computer-driven networks.

As founder and CEO of Oracle, a leading database software company, Ellison also believes he can deliver the technology to help build the modern-day Library of Alexandria.

"Every Frank Sinatra song, every Dick Van Dyke sitcom, every local radio and television broadcast will be stored for you to call up and review," he says in an exclusive interview with BROADCASTING & CABLE.

Quite a vision. And lending it credibility last

week was news of Oracle's strategic alliances with Bell Atlantic and Capital Cities/ABC. Bell Atlantic will work with Oracle in launching an interactive TV service in suburban Washington (see story, page 85). Capcities/ABC will team with Oracle to create a multimedia news-on-demand service (see story, page 22).

Ellison claims to have all the computer software needed to make video on demand and other interactive TV possible today—not two, three or four years from now. Central is the Oracle Media Server, a large computer running Oracle's software that can store thousands of hours of video and

Continues on page 84

## Broadcasters will benefit from superhighway, Hundt says

By Harry A. Jessell

**F**CC Chairman Reed Hundt says broadcasters have much to gain from information superhighway legislation: open access.

"The concept of open access is enormously valuable to broadcasters," Hundt told BROADCASTING & CABLE last week.

"Unless the Supreme Court confuses the First Amendment and economic regulation, this concept should virtually guarantee long-term economic success and happiness for broadcasters," he said.

The administration's superhighway legislation outlined by Vice President Al Gore last week would allow telephone and cable operators to compete in each other's businesses.

But it imposes on those that do the obligations to provide universal service and access to broadcasters and other programers on a nondiscriminatory basis.

Hundt's view of the administration's proposal and others pending in Congress differs radically from that of broadcasters themselves. They feel the legislation offers broadcasters little, either in relief from regulations or in new business opportunities.

The National Association of Broadcasters plans to meet in Carlsbad, Calif., this week to settle on what it wants out of superhighway legislation. At the top of their wish list is relaxation of TV ownership re-

FCC Chairman Reed Hundt



Vice President Gore details administration's telecommunications agenda

## Make way for the wired world

Administration proposes to pave road for telco, cable

By Joe Flint and Kim McAvoy

**T**he Clinton administration's information superhighway proposal appears to smooth the way for telephone and cable companies, while leaving broadcasters fearful that they are being written off.

Vice President Al Gore outlined the administration's legislative package last Tuesday at the Academy of Arts & Sciences "Superhighway Summit" in Los Angeles (see chart).

He repeated earlier proposals aimed at opening the telephone and cable companies to competition, but caught the industry off guard with plans for a streamlined alternative regulatory regime for those promising to build broadband, switched networks.

The new Title VII of the Communications Act of 1934 would allow companies "to avoid the danger of conflicting or duplicative regulatory burdens" while providing telephone, video and

other information services, Gore said.

The quid pro quo for opting for that less encumbered regulatory path would be the obligation to provide access to other programers "on a nondiscriminatory basis," Gore said. "That way, the nation would be assured open access to information providers." (For complete texts of Gore's speech and the accompanying "white paper," see page 113.)

"Our proposal for symmetrical, and ultimately unified, regulation demonstrates how we will initiate governmental action that furthers our substantive principles but that adapts, and disappears, as the need for governmental intervention changes—or ends," said Gore in describing the proposed one-size-fits-all statute.

The telco industry generally was pleased, if somewhat surprised by the Title VII proposal. "We did not really understand it," said Bell At-



lantic Chairman and Chief Executive Ray Smith, who added that Gore did not bring up the Title VII proposal when they met two weeks ago in Washington. But Smith said he "agreed with the direction" of the speech, and Bell Atlantic President James G. Cullen said later that the company was "heartened by the Vice President's recognition of the need for new regulatory mechanisms ...[and]...the elimination of duplicative regulation." R.L. "Mickey" McGuire, speaking for the regional Bell operating companies, said they "applaud the Clinton administration's commitment to 'regulatory symmetry.'" He said he hopes Congress "not only changes the rules, but changes them now."

The administration is "very positive" on the whole, said National Cable Television Association President Decker Anstrom. The proposal would clear the way for cable entry into the local telephone business by pre-empting state barriers and would impose less onerous regulation for new telephone entrants, he said. "We think that is the appropriate way to go." Cable remains concerned about the proposal's allowing telcos immediately into the video business, Anstrom said. That entails "real risk" for competition and for consumers. NCTA, he said, will argue for "staged entry"—that is, putting off telco entry for a number of years.

And while the telcos were "standing ready to meet Gore's challenge of wiring America," the Hill was revving its legislative engines.

"My subcommittee stands ready, working with the administration, to move forward on historic telecommunications legislation early this year," said House Telecommunications and Finance Subcommittee Chairman Edward J. Markey (D-Mass.).

#### What about us?

If "here, here" was the cry from the wired world, "where?, where?" was the reaction of broadcasters, who have been trying to convince the administration to include broadcast deregulation issues in its telecommunications reform legislation.

"We are disappointed...that virtually no men-

tion of the role of broadcasting has been included in the documents we've seen to date," said NAB President Eddie Fritts. "It's one thing if they volunteer they love you; it's something different if you have to ask," added Martin Franks, senior vice president, CBS.

Preston Padden, executive vice president for affiliate relations at Fox Television, feels broadcasters are being told to "wait for the next train, which may never come." He said it makes "no sense to streamline the Communications Act for cable and telcos while leaving broadcasters in a 40-year-old antiquated statutory straitjacket."

Gore's speech made no mention of broadcasters, but in follow-up questioning about the TV/newspaper crossownership prohibition, Gore did say the administration "will pay careful attention to the barriers they have." In keeping with the universal access theme of the administration's proposal, Gore also said the administration "must explore the future of noncommercial broadcasting:

Larry Irving, who heads the National Telecom-

munications and Information Administration, told reporters last week that it was "unlikely" the administration's package will include broadcast issues. He also said he did not detect any interest on Capitol Hill in expanding the scope of the administration's bill to include broadcast reform.

However, Irving indicated broadcasters' deregulatory agenda does not necessarily need to be "addressed legislatively." Some of what broadcasters are talking about could be dealt with at the FCC, he said. Irving did not say, however, whether the administration would support such an undertaking.

Irving also said the White House is waiting for a list from broadcasters outlining what regulatory and legislative relief they want, and that he and other administration officials will continue meeting with broadcasters. Irving is scheduled to speak today (Jan. 17) with executives attending the National Association of Broadcasters board meeting in Carlsbad, Calif. ■

John Eggerton contributed to this report.

## War for Paramount nears end

Wall Street continues to value QVC's bid higher than Viacom's

By Geoffrey Foisie

The endgame for Paramount Communications is in progress. Investors hope Sumner Redstone will raise his tender offer before Friday, though bidding could continue until Feb. 1, Paramount's deadline for final offers.

Despite intense lobbying by Redstone's Viacom and the company's investment banker last week, the stock market Friday still valued Viacom's revised offer as lower than QVC's offer, which was advanced on Dec. 20, 1993. Although the \$6.5 billion cash portion of Viacom's offer for 50.1% of Paramount's share was higher than QVC's \$5.7 billion offer, the reduced securities portion of the offer was given a lower value.

Viacom's lobbying effort was not helped by the Paramount board, which last Wednesday decided to continue recommending QVC's offer.

Unless Paramount shareholders begin placing a higher value on the securities offered by Viacom and its merger-partner-to-be, Blockbuster Entertainment, Redstone will have to increase his bid

by this Friday or risk having QVC close its tender offer that night with a majority of Paramount shares.

Redstone was widely criticized last week for submitting a bid 10 days ago with no increase in perceived value. In fact, some said it was noticeably lower in value. But one professional takeover investor didn't see the negative publicity as jeopardizing Viacom's chances: "[Redstone] clearly doesn't care in the short term what Wall Street thinks of him. All he wants to do is win, which is probably the correct approach." The investor characterized Redstone as a shrewd "poker player."

It is possible that even the Feb. 1 deadline could pass without a definite winner. Both QVC and Viacom signed an agreement to abide by that bidding cutoff date. But, according to several investors, if either bidder submits a "materially higher" bid after then, the Paramount board's fiduciary duty might require it to consider the post-deadline bid. ■

## HUNDT

continued from page 3

restrictions and the flexibility to use advanced TV channels to offer new services. The FCC has proposed awarding each TV station an advanced channel for high-definition television.

According to Hundt, the dual obligations of universal service and open access insure that broadcasters will be able to continue to provide their ubiquitous service over broadband networks.

Because the cost of transmitting signals over the networks will be inexpensive, Hundt says, so will the cost of access for programers. "Anyone is going to easily pay those prices and get to their audiences over this broadband network."

To a certain extent, Hundt says, whether the government mandates open access will turn on the must-carry case. The Supreme Court last week heard cable's challenge of the law requiring cable systems to provide free carriage of local broadcast signals (see page 120).

"I very much hope the government prevails in its argument because it's about whether sensible economic regulation can be pursued by a government that wants to open markets to suppliers when bottleneck monopolies threaten to close them," he says. "That's what that case is fundamentally about; it is not fundamentally about the First Amendment."

Hundt declined comment on whether broadcasters should be relieved of any ownership restrictions. However, he said, the FCC staff is conducting a review of the rules. ■

## The White House plan at a glance

□ Permit telcos to provide video services in their local exchange areas, subject to certain safeguards.

□ Require telcos providing video services to make channel capacity available to unaffiliated video programers on a nondiscriminatory basis.

□ Impose nondiscriminatory access obligations on cable systems, except where costs or market conditions "make it inappropriate."

□ Prohibit telcos from buying out local cable systems, except in rural areas that "may be unable to support more than one carrier." (The prohibition would be dropped after five years if the FCC finds "sufficient competition" exists in the market.)

□ Require telcos to "unbundle" their network facilities and make them available to competitors.

□ Eliminate state entry barriers to local telephone competition and FCC regulations of competitors that "lack market power."

□ Back House legislation requiring the Justice Department and the FCC to approve local telephone companies' entry into the long-distance telephone business.

□ Create a streamlined and voluntary regulatory framework—Title VII of the 1934 Communications Act—for companies that build broadband switched communications networks. The new title would:

—Authorize the FCC to draft rules to insure open access, interoperability and universal service.

—Regulate the subscriber rates of carriers (with the possible exception of new entrants) "consistent" with the cable regulations of the 1992 Cable Act. The regulation would be ended when "competition is established."

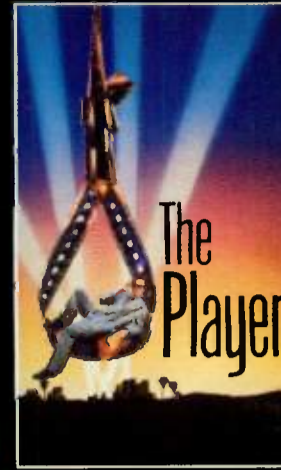
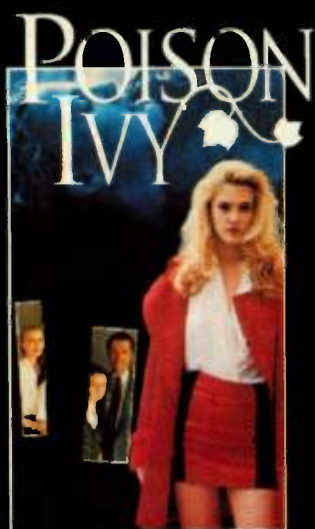
—Permit state and local government to regulate noncompetitive services subject to FCC guidelines.

—Authorize the FCC to reduce regulation of carriers that "lack market power."



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KTVU/San Francisco  
Kevin O'Brien, VP/GM  
"Court TV consistently improves on its Cheers lead-in share, and often wins its time period!"



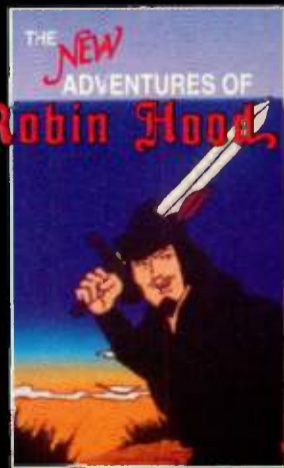
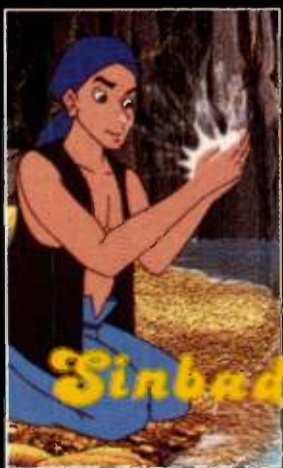
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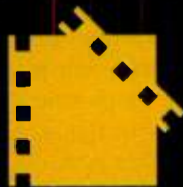
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**THE NEW LINE-UP**



**NEW LINE TELEVISION**



# Summit sees bright future for info highway

By Joe Flint

**A**ccess to the "information superhighway" dominated much of the talk among industry leaders at last week's Academy of Television Arts & Sciences Superhighway Summit.

"Content will be everything [on the superhighway], but it can only be everything with total access," said Rupert Murdoch, chairman, News Corp. Asked for an example of an access problem, Murdoch said, "I would have liked to start a news channel, but [Tele-Communications Inc. President John] Malone and [Time Warner Chairman] Gerald Levin would not give me the time of day." TCI and Time Warner have ownership interest in Turner Broadcasting's CNN.

Disney Chairman Michael Eisner said that he fears a world where only a few players own the pipeline. "God forbid Gerry Levin is the only one there," he said.

During a summit in which panelist after panelist talked of a brilliant future on the information superhighway, Eisner stood out as the only executive willing to say that he was not betting on the future. "I don't get it," Eisner said. "We figure if we don't get it, we might as well not invest in it."

But Eisner does get the point that programing likely will drive the future. "What we do have, they [the pipeline owners] need. As long as there are two or three of them, we can sell products."

Topics touched on during various panel sessions throughout the day: what the role of local broadcasters will be; how to determine who watches what, when viewers can see shows at their discretion; how advertising will reach people, and whether the reality will live up to the hype.

Or, as Academy of Television Arts & Sciences President Richard Frank said in his opening remarks: "Everyone is guessing and groping" about what lies ahead.

Top executives of cable and telephone companies made it clear that this is not hype. They are going to build the superhighway. "The revenue is there now to support this," TCI's Malone said. "It will be built—this is no 'Field of Dreams.'"

The upgrades are under way at most cable systems, Malone added. "We need to upgrade and improve our current service. This is not risky evolution. Our core business will be enhanced."

"Our current revenue stream will amortize the upgrade," Time Warner's Levin said, adding that the company will spend \$1 billion on its cable business this year and another \$4 billion during the next four years.

Most of the industry executives said that the information age will be in full swing within the next five to 10 years.

"There is no question that it will happen. The question is how fast," said Comcast President Brian Roberts.

The short-term benefit, Malone said, will be the convenience of video on demand.

The information highway also will lead to several niche programing services, which QVC Chairman Barry Diller said can be successful without a mass reach.

"People will never go back to the old way once they get used to the network," Bell Atlantic Chairman Ray Smith said.

While the demand for entertainment in gener-



Brian Roberts, Comcast Corp.; Richard Notebaert, Ameritech; John Malone, Tele-Communications Inc.; Larry Ellison, Oracle Corp.; Barry Diller, QVC; Steve Case, America OnLine



Ray Smith, Bell Atlantic; Michael Schulhof, Sony Corp. USA; Phillip Quigley, Pacific Bell; Rupert Murdoch, News Corp.; Gerald Levin, Time Warner; Michael Eisner, Disney

al—and video on demand in particular—was cited as the driving force behind the highway. Industry leaders also discussed how the highway will better society and improve education.

"There will be societal impact on the education process and interaction between students, parents and teachers," Malone said.

Fox Broadcasting Chairman Lucie Salhany said that the possibility of no free TV is "very scary" for local broadcasters. She criticized Vice President Gore's speech because it failed to address localism or offer support to free broadcasting. "We have to make sure local news and information is there.... We won't take Fox to cable and circumvent the local station," she promised.

Bob Iger, president, ABC Television Group, urged the government to protect "localism" and added, "Obviously, it would be a mistake to

bypass the local affiliate for other distribution systems."

The new world of video on demand also will bring up new problems, including copyright issues. Industry panelists expressed concern about keeping control of copyright and the revenue that comes with it in a world where viewers can watch anything at any time. "We need to focus on that," said Mickey Schulhof, president, Sony Entertainment Corp. of America.

Ratings will be another problem. While all agreed that there will be ratings in the future, how they will be tallied is not known.

Perhaps the question of what the future will hold for programing was best demonstrated when an audience member asked a panel of programing executives what will be on the television of the future. None could respond. ■

## Justice may block some mergers

Anne Bingaman says antitrust division will foster new technologies

By Christopher Stern

**T**he Justice Department says that it will take the technological revolution into account when looking at corporate mergers and will block deals that unfairly stifle innovation.

The new policy is meant to protect competition and foster new and improved technologies, said Anne Bingaman, assistant attorney general of the antitrust division. Bingaman made the statement last Monday during a celebration of the division's 60th anniversary.

"We will flash a red light where we see a clear indication that innovation will be hampered," said Robert E. Litan, deputy assistant attorney general, regulatory affairs.

Bingaman's statement gives no indication of what the Justice Department will decide on the pending Tele-Communications Inc./Bell Atlantic deal or any other pending merger. However, one Hill source believes that it could have a direct impact on the TCI-Bell Atlantic deal.

"When you look at TCI and Bell Atlantic, the two biggest innovators in gearing up their industries to challenge the other, their merger will reduce that innovation," the source said.

Bingaman, who is a member of the administration's telecommunications task force, made it clear that the Justice Department is in line with Vice President Gore's views on deregulation.

"I believe that the division's role in the telecommunications revolution makes it clear that the proper application of antitrust enforcement principles can promote innovation by eliminating both private and governmental restrictions on competition," Bingaman said.

Bingaman specifically endorsed opening local telephone loops and cable systems to "meaningful and efficient competition." Those statements, along with her call for "a level playing field," were a "promising sign," a Bell Atlantic spokeswoman said. ■



# Brand and Falsey, Reiner, Kelley developing CBS shows

By Steve Coe

Joshua Brand and John Falsey, creators of *Northern Exposure* and *I'll Fly Away*, are developing two one-hour shows for CBS: an 8 p.m. family drama and a romantic mystery to be filmed entirely in Europe.

Jeff Sagansky, president, CBS Entertainment, speaking before members of the Television Critics Association last Wednesday night during the CBS portion of the press tour, also announced that Rob Reiner and Alan Zweibel are developing a half-hour series for the network.

Sagansky also said that David E. Kelley, creator and executive producer of *Picket Fences*, is creating a medical drama. Dick Wolf, executive producer of *Law & Order*, is working on a legal drama, and John Sacret Young, who created *China Beach*, is developing an hour series titled *Keys* about a female coroner working in the Florida Keys.

Don Bellisario is creating an hour show called *Crowfoot* that will be shot in Hawaii.

*Sherwood's Travels*, created by Brand and Falsey and set in Europe, follows the adventures of a married couple who are travel writers. The series is a co-venture of CBS Productions and an overseas partner.

The Kelley project, still untitled, is about a group of surgeons working in a big-city hospital.

The Reiner and Zweibel project, titled *Bedtime Stories*, is about the stories that a father tells his children. Sagansky said Reiner will di-

rect the first episode, scheduled to shoot in March.

Other half-hour projects include a romantic comedy starring Dolly Parton titled *Dixie Fixin's*, with Parton playing the host of a cable television cooking show. The project will be produced by Parton's Sandollar Productions in association with Touchstone Television.

Cybill Shepherd is set to star in a half-hour comedy to be produced by Marcy Carsey, Tom Werner and Jay Daniels.

Sagansky said that all the projects will be ready for consideration for the fall schedule.

After more than a year in development, the first of "live movies" from Francis Ford Coppola will air in April, according to Sagansky. *Top of the Ninth* will be shot in a baseball stadium and looks at the life of a major league pitcher who is at a personal crossroads.

### Violence documentary on tap

From the news division, Eric Ober, president of CBS News, said that the network is planning a three-hour prime time documentary looking at violence. It will be produced by the news department. The documentary, to which the network will devote an entire evening, is expected to air during fourth quarter 1994. Ober also told the critics that CBS news is holding talks with radio and television personality Rush Limbaugh to provide commentary on the network's fourth and newest news magazine show, scheduled to debut this spring. ■

## Big doings

Although this issue demonstrates that good things also come in large packages, BROADCASTING & CABLE is not going tabloid. This issue and the next will be published in this format due to the heavy volume of news and advertising that characterizes the pre-NATPE issues. We will resume our customary format with the Jan. 31 issue.

# Fast Track

MUST READING FROM BROADCASTING & CABLE

JAN 17, 1994

### SPECIAL REPORT: NATPE '94

#### Kids favor big E over three Rs

The first ratings for the so-called FCC-friendly educational series are in, and they're nothing to shout about: Children are turning on to weekday morning live-action fantasy programming and almost completely tuning out congressionally mandated educational fare. / 24

#### Privacy a murky area

The popularity of tag-along-with-the-police shows has opened a murky legal issue: Where does the public's right to know end and a citizen's right to privacy begin? Experts say the issues are unresolved. / 70

#### Plenty of action in action

Some of the hottest activity in syndication has been in the action-adventure series genre. Along with kids programming, the hour-drama form has been a boom market, but recent ratings suggest that new entries may be having a harder time. / 75

#### Lights, camera, profits?

More than ever, successful TV and film personalities are selling products via infomercials. The success of the ads can hinge on the star, but infomercials have been known to create celebrities of their own. / 80

#### Convention know-how

Everything you need to know to get around the convention, from maps to agendas. / 94

### PROGRAMMING

#### Iger defends networks' records

Legislation is not warranted in the case of violence on television, says Bob Iger, president of the ABC Network Group. The networks don't "have anything to be guilty about...when it comes to violence," he says. / 115

#### Neville trades E! for ENT

Warner Bros.' *Entertainment News Television* has named Arthel Neville as one of its two hosts. The show-business magazine is slated for fall launch. / 115

#### NewSport at bat

The long-awaited sports news cable network NewSport plans to be up and running Feb. 1. By most measures, it is not the best time to launch a new network, but network executives

say their pooled resources mean that they "own this sports news franchise" / 117

#### Pandora looks for partner

Paris-based Pandora International Entertainment Group, which set up financing for the film "Like Water for Chocolate," wants to expand its presence in the U.S. television market. The company is seeking a steadier supply of product to distribute. / 119

### WASHINGTON

#### Court skeptical about must carry

Based on oral arguments before the Supreme Court last week, cable came out ahead in the must-carry debate. However, broadcasters point out that the high court is far from making up its mind. / 120



Justice Antonin Scalia appeared the most hostile to must carry. / 120

#### Salary survey

BROADCASTING & CABLE presents its annual survey of salaries of officials of the Fifth Estate's trade associations. Jack Valenti of the Motion Picture Association of America again leads the pack. / 122

### RADIO

#### Viva Las Vegas

The hottest radio market in the U.S. is sizzling Las Vegas, where revenues soared by more than 17% in 1993. Meanwhile, Arbitron and AccuRatings post their fall numbers. / 130

### BUSINESS

#### Partnership ends in station sale

What seemed like a good idea to Malrite Communications in 1987 seems to have backfired. Its ownership of WJZZ(FM) Philadelphia has ended as the station's problems have mounted. / 124

#### Barter deals expanding

Members of the programming marketplace don't foresee a retreat in the barter business. In fact, the number of bargain shows is expanding. / 126

### ADVERTISING & MARKETING

#### Ads reach out and touch everyone

Long-distance telephone companies called Madison Avenue often last year and plan to run up their bills even more this year. The economic turnaround and aggressive competition are pressuring the companies to buy more ads. / 131



#### On the Cover:

Rysher Entertainment has gone from being a small independent supplier to a leading syndicator of weekly programming such as 'Robocop.' President Keith Samples talks about his company's goal of becoming a full-service studio. / 38  
Photo by Doug Mazel/Black Star

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# CBS affils: new needs on Sunday

By Steve McClellan

**W**hen you lose football, as CBS has, there's only one Sunday afternoon programming option—go after women and children.

The buzzword threading discussions last week among CBS network and affiliate executives in meetings at the La Costa Resort outside San Diego was "counterprogramming"—the affiliates want it and the network said it would deliver it.

Affiliates want it because that is the strategy they are developing to program the two-and-a-half hours of Sunday afternoon time (1-3:30) the network is returning during the football season, which runs from late August to January. Fox outbid CBS for NFC broadcast rights last month.

Syndicators are sizing up the opportunities presented by the new-found needs of CBS affiliates. But they aren't the only ones likely to benefit. Some station executives said they will schedule paid programming—infomercials—and some are considering producing their own programming.

At the meeting, network executives said that CBS's entertainment, news and sports divisions were being asked for possible contributions to program the football-less Sundays.

The network has ruled out assembling packages of what CBS Broadcast Group President Howard Stringer termed "odd sports" such as volleyball and demolition derby to try to retain male viewers.

At the same time, it is keeping a sports presence in the noon-1 p.m. hour with an expanded *NFL Today* program. From 3:30-6 p.m., if the network broadcasts sports, it will concentrate on competitions that strongly appeal to women, such as figure skating and gymnastics.

To some degree, syndication opportunities will be shaped by what the CBS-owned station group decides to do. Its path is the one frequently fol-

lowed by other affiliates.

CBS Stations President Johnathan Rodgers said the group is considering options to target primarily women and families. Among the options: movies, reality programs, paid programming and original programs produced in-house, such as a news-magazine or cooking show. "The stations have a lot of latitude," Rodgers said. "We could end up buying something together, if it's cheaper that way and makes sense for everybody."

As expected, syndicators are knocking on CBS affiliates' doors and are gearing up for the National Association of Television Programming Executives conference in Miami. New Line Television, for example, is positioning the weekly *Court TV* as a Sunday afternoon option, and already has signed one West Coast CBS affiliate in the day-part, said company president Bob Friedman.

Roughly 35% of the *Court TV* lineup is composed of CBS affiliates, who have the option of switching the show to Sunday afternoons. "It works for us," Friedman said. New Line also has a female-skewing movie package that will be available this fall. Titles include "Damage," "Three of Hearts" and "Bodies, Rest and Motion."

"It's going to be a very active NATPE," said Tony Malara, president, Affiliate Relations Division, CBS Television Network. "We basically accomplished two important goals in our talks with affiliates. We gave them time back so they're not forced into a pre-emption situation. We think most of them don't want the whole five-hour block to program, and we definitely feel that we deserve a shot at programming the late-afternoon slot. We also felt it was important to tell them what we aren't going to do, which is program some sort of 'sports spectacular' block."

## More home shopping

The burgeoning home shopping business is about to grow even larger this summer with the introduction of Television Shopping Mall, a new cable network from Home Shopping Network aimed at upscale buyers.

Each week, TSM will feature 70 two-hour shows produced by individual marketers. It will make available services including studios, sales and hosts to those marketers that want help in producing their programs.

Outside of the shows produced by individual marketers, the remaining hours on the network will be devoted to the existing HSN overnight service, Home Shopping Spree. Initial distribution is expected to be 3 million cable households and 20 million broadcast-TV households. The company is targeting 30 million cable households within five years.

TSM faces a heated battle for channel position in the crowded home shopping business. Chief HSN rival QVC Network in May plans to launch Q2, an upscale network of its own. Another existing service, ValueVision, has been picking up cable subscribers in recent months.

Time Warner and Spiegel are preparing a new channel, Catalog 1, featuring merchandise from Neiman Marcus and other catalogue companies. And others are developing services, including BET, Macy's and Nordstrom. —RB

Station reps are urging their CBS clients to go with a counterprogramming strategy. "We're recommending a mix of infomercials, movies and weekly hours," said Dick Kurlander, VP-director, programming, Petry Television. "Where it's available, the Spelling Network would be great, or *Lonesome Dove* or *Sirens*. With movies, it's a buyer's market."

# Fox may be sprinting for winter Olympic bid

By Steve McClellan

**I**f Rupert Murdoch has his way, Fox's fledgling sports division will add another notch to its belt this week—the 1998 winter Olympics in Nagano, Japan.

Whether or not Murdoch is preparing a pre-emptive bid for those games is the \$350 million question. Sources say the International Olympic Committee expects the winning bidder to pay at least that much, which is \$50 million more than CBS paid for this year's winter games beginning next month in Lillehammer, Norway. Some believe the bidding could go to \$400 million.

Fox will have some competition for the games from CBS and ABC, but not from NBC. Dick Ebersol, president, NBC Sports, last week took the network out of the running. It has enough on its plate for now, he said, including the next summer Olympics, to be staged in Atlanta in 1996.

In withdrawing, Ebersol added that Murdoch's bid may exceed the bottom-line value of the games, like Fox's recent successful bid for National Football Conference games. "I get the sense the economics will be very big with Fox entering the fray," he said.

CBS Sports President Neal Pilson last week told affiliate executives that the network will bid aggressively for the games in Nagano. He didn't say how aggressively, but the network has raised the issue of affiliates making a contribution, probably in advertising inventory, to help finance the games.

That strategy has helped NBC support two winning Olympic bids in the past, including the Barcelona games in 1992 when affiliates contributed \$30 million in inventory to the network during the three years leading up to the games. NBC and its affiliates still are negotiating how much inventory the sta-

tions will contribute to support the network's winning \$456 million bid for the Atlanta summer games.

Whether Fox will call on its affiliates to help fund its Olympic bid was not clear. While they clearly are glad

to see their network moving into big-time sports, some Fox affiliates wonder what it will do to their bottom lines, especially since Fox has not yet told affiliates their inventory split for this fall's NFL package. ■

## RCA high on DBS equipment business

By Rich Brown

Retailer interest in the nascent direct-broadcast satellite business appears to be running high. So high, in fact, that equipment manufacturer RCA is projecting DBS equipment and programming sales of \$700 million in the first year alone.

RCA expects retail sales of packages of programming and DBS receiving equipment to hit more than \$1 billion in the second year, says Joseph Clayton, executive VP of marketing and sales at RCA parent company Thomson Consumer Electronics. By 2000, the company expects to have roughly 10 million subscribing households and retail sales of approximately \$20 billion.

Interest is building. RCA was swamped with retailer inquiries at the recent Consumer Electronics Show in Las Vegas. And Sears and Circuit City have signed on to be among the first national retailers to sell DBS service when the technology debuts in spring 1994. DBS service is sched-



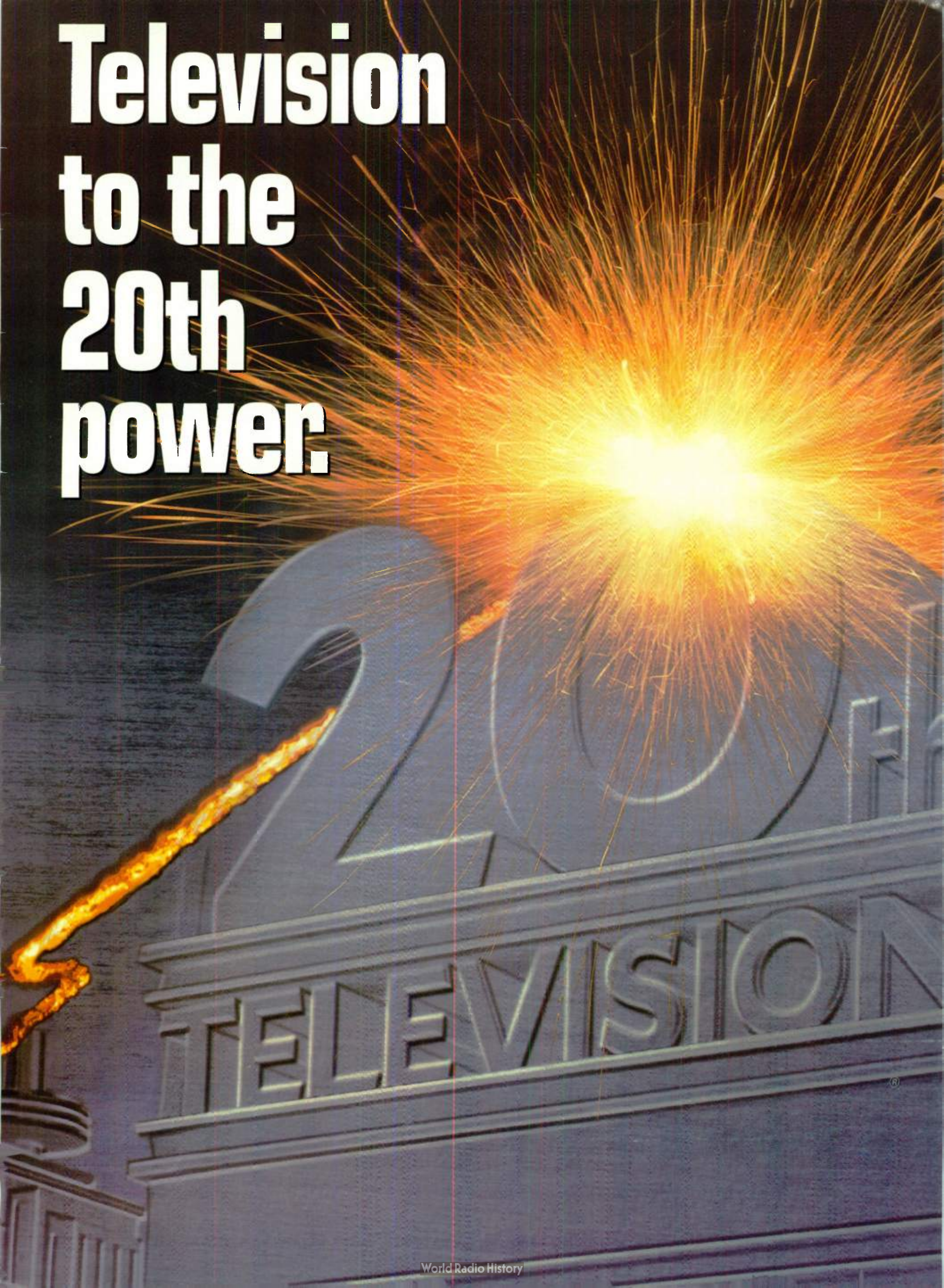
Stanley E. Hubbard, USSB; Joseph Clayton, Thomson Consumer Elec.; Eddy Hartenstein, DirecTV

uled to begin testing next month in the homes of 500 DirecTV and Thomson employees.

The cost will be about \$700 for a basic receiving system plus a monthly subscription fee paid to program suppliers DirecTV and/or United States Satellite Broadcasting. DirecTV has announced a basic package (\$21.95) and a larger package (\$29.95). USSB packages range from \$7.95 to \$34.95. ■



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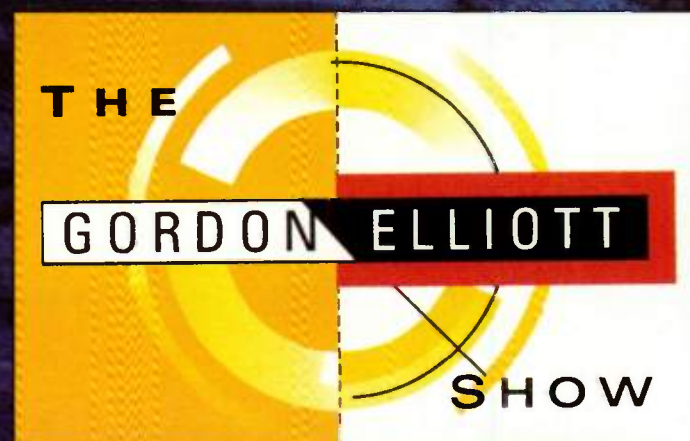
## Markets sold include:

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<b>KTTV</b>	<b>Los Angeles</b>
<b>WFLD</b>	<b>Chicago</b>
<b>WCAU</b>	<b>Philadelphia</b>
<b>KRON</b>	<b>San Francisco</b>
<b>WTTG</b>	<b>Washington, D.C.</b>
<b>KDAF</b>	<b>Dallas</b>
<b>WATL</b>	<b>Atlanta</b>
<b>KRIV</b>	<b>Houston</b>
<b>KING</b>	<b>Seattle</b>
<b>WCIX</b>	<b>Miami</b>
<b>KMOV</b>	<b>St. Louis</b>
<b>KXTV</b>	<b>Sacramento</b>
<b>WMAR</b>	<b>Baltimore</b>
<b>WFSB</b>	<b>Hartford</b>
<b>KFMB</b>	<b>San Diego</b>
<b>KSTU</b>	<b>Salt Lake City</b>
<b>WLKY</b>	<b>Louisville</b>
<b>KJEO</b>	<b>Fresno</b>
<b>WJRT</b>	<b>Flint</b>
<b>WALA</b>	<b>Mobile</b>
<b>WMTW</b>	<b>Portland, ME</b>
<b>KEYT</b>	<b>Santa Barbara</b>
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World Radio History

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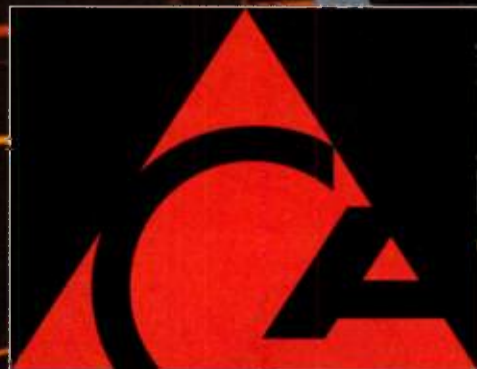
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SOURCE: NSS NOV. '93. (NOV. 1-28 '93. GAA RATING WHERE AVAILABLE.)



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World Radio History



## TIME PERIOD INCREASES

NOV '93 vs. NOV '92	ADULTS 18-49	ADULTS 25-54
<b>WNYW</b> NEW YORK 7:00 PM	<b>+38%</b>	<b>+50%</b>
<b>KYW</b> PHILADELPHIA 5:30 PM	<b>+44%</b>	<b>+18%</b>
<b>KPIX</b> SAN FRANCISCO 6:30 PM	<b>+67%</b>	<b>+43%</b>
<b>WTTG</b> WASH., D.C. 7:30 PM	<b>+7%</b>	<b>+15%</b>
<b>WJBK</b> DETROIT 7:30 PM	<b>+36%</b>	<b>+33%</b>
<b>WKYC</b> CLEVELAND 7:00 PM	<b>+42%</b>	<b>+31%</b>
<b>WTVJ</b> MIAMI 7:00 PM	<b>+33%</b>	<b>+30%</b>
<b>WPXI</b> PITTSBURGH 4:30 PM	<b>+108%</b>	<b>+79%</b>
<b>KOVR</b> SACRAMENTO 7:00 PM	<b>+60%</b>	<b>+58%</b>
<b>KPNX</b> PHOENIX 6:30 PM	<b>+13%</b>	<b>+13%</b>
<b>KDVR</b> DENVER 9:30 PM	<b>+133%</b>	<b>+200%</b>
<b>WBAL</b> BALTIMORE 7:00 PM	<b>+8%</b>	<b>+15%</b>
<b>KGTV</b> SAN DIEGO 7:30 PM	<b>+63%</b>	<b>+9%</b>
<b>WVIT</b> HARTFORD 7:00 PM	<b>+40%</b>	<b>+30%</b>
<b>WITI</b> MILWAUKEE 6:30 PM	<b>+14%</b>	<b>+29%</b>
<b>WBTV</b> CHARLOTTE 7:00 PM	<b>+29%</b>	<b>+33%</b>
<b>WDAF</b> KANSAS CITY 4:30 PM	<b>+33%</b>	<b>+88%</b>
<b>WRDC</b> RALEIGH 7:00 PM	<b>+17%</b>	<b>+40%</b>
<b>WTVF</b> NASHVILLE 10:30 PM	<b>+27%</b>	<b>+24%</b>
<b>WZZM</b> GRAND RAPIDS 7:30 PM	<b>+45%</b>	<b>+55%</b>
<b>WGRZ</b> BUFFALO 7:00 PM	<b>+14%</b>	<b>+6%</b>
<b>WTKR</b> NORFOLK 7:00 PM	<b>+75%</b>	<b>+67%</b>
<b>WDSU</b> NEW ORLEANS 6:30 PM	<b>+27%</b>	<b>+33%</b>
<b>KFOR</b> OKLAHOMA CITY 6:30 PM	<b>+31%</b>	<b>+33%</b>
<b>WYOU</b> WILKES BARRE 7:00 PM	<b>+75%</b>	<b>+44%</b>

## TIME PERIOD INCREASES

NOV '93 vs. NOV '92	ADULTS 18-49	ADULTS 25-54
<b>WAVE</b> LOUISVILLE 7:30 PM	<b>+18%</b>	<b>+11%</b>
<b>WHIO</b> DAYTON 4:30 PM	<b>+20%</b>	<b>+100%</b>
<b>KSEE</b> FRESNO 6:30 PM	<b>+20%</b>	<b>+10%</b>
<b>KTHV</b> LITTLE ROCK 6:30 PM	<b>+13%</b>	<b>+6%</b>
<b>KJRH</b> TULSA 4:00 PM	<b>+40%</b>	<b>+17%</b>
<b>WNEM</b> FLINT 5:30 PM	<b>+127%</b>	<b>+133%</b>
<b>WATE</b> KNOXVILLE 12:00 M	<b>+36%</b>	<b>+111%</b>
<b>WBAY</b> GREEN BAY 4:30 PM	<b>+33%</b>	<b>+38%</b>
<b>WTVH</b> SYRACUSE 7:00 PM	<b>+36%</b>	<b>+62%</b>
<b>WOKR</b> ROCHESTER 5:30 PM	<b>+18%</b>	<b>+15%</b>
<b>KVVU</b> LAS VEGAS 7:00 PM	<b>+13%</b>	<b>+13%</b>
<b>WSIL</b> PADUCAH 11:30 PM	<b>+120%</b>	<b>+117%</b>
<b>WCIA</b> CHAMPAIGN 12:00 M	<b>+25%</b>	<b>+5%</b>
<b>KAYU</b> SPOKANE 7:30 PM	<b>+10%</b>	<b>+20%</b>
<b>KVOA</b> TUCSON 4:30 PM	<b>+233%</b>	<b>+86%</b>
<b>WSJV</b> SOUTH BEND 7:00 PM	<b>+21%</b>	<b>+29%</b>
<b>WINK</b> FT. MYERS 7:30 PM	<b>+12%</b>	<b>+5%</b>
<b>WGGB</b> SPRINGFIELD, MA 7:00 PM	<b>+25%</b>	<b>+33%</b>
<b>KRDO</b> COLO. SPRINGS 11:30 PM	<b>+217%</b>	<b>+300%</b>
<b>KTSM</b> EL PASO 4:30 PM	<b>+100%</b>	<b>+67%</b>
<b>WKJG</b> FT. WAYNE 4:00 PM	<b>+40%</b>	<b>+67%</b>
<b>WLNS</b> LANSING 5:00 PM	<b>+60%</b>	<b>+111%</b>
<b>KCOY</b> SANTA BARBARA 6:30 PM	<b>+200%</b>	<b>+233%</b>
<b>KGBT</b> HARLINGEN 6:30 PM	<b>+14%</b>	<b>+8%</b>
<b>KIMA</b> YAKIMA 4:00 PM	<b>+140%</b>	<b>+140%</b>

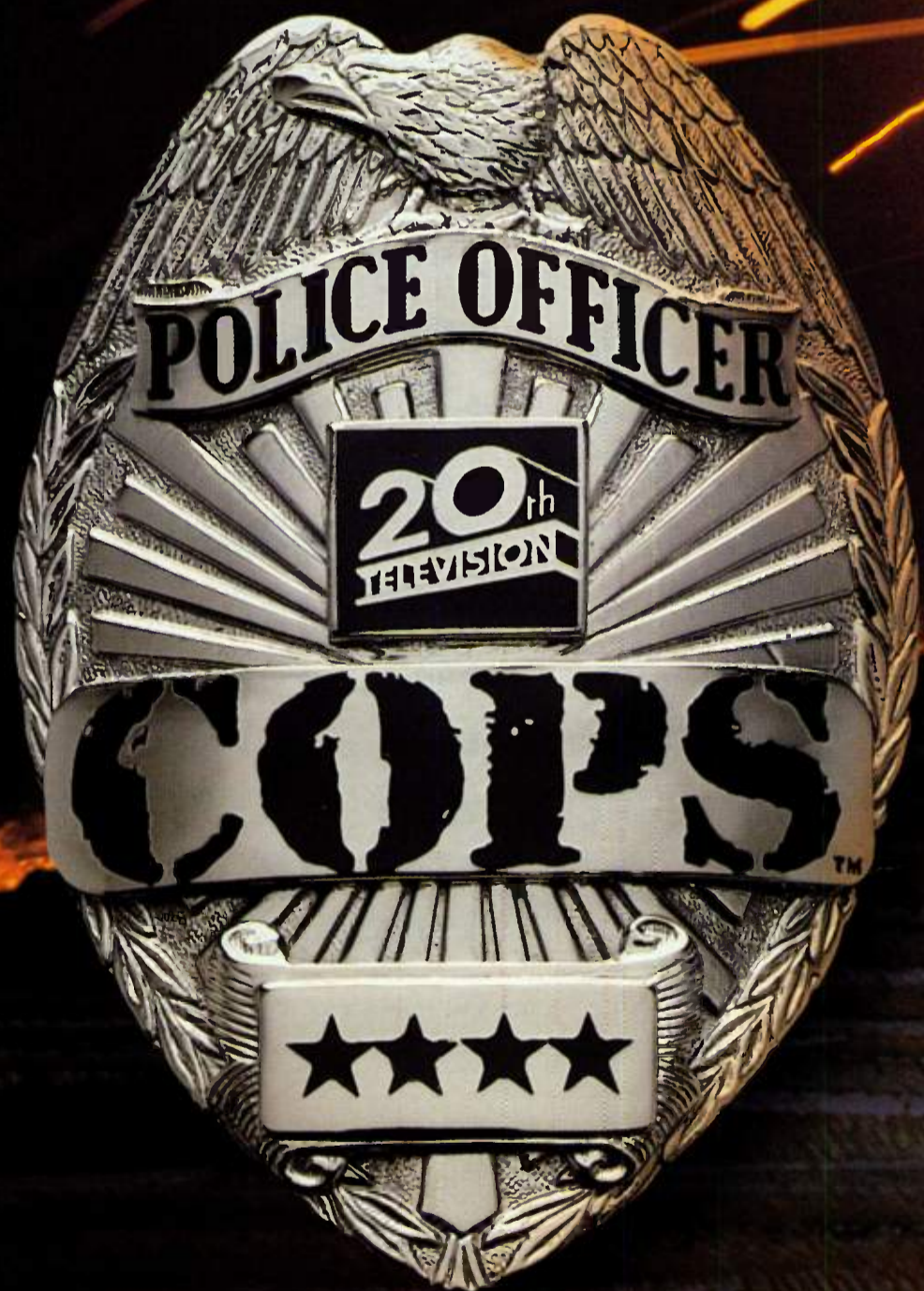
SOURCE: NSI % SHARE INCREASE, NOV. '93 VS. NOV. '92

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## TIME PERIOD INCREASES

NOV '93 vs. NOV '92	ADULTS 18-34	ADULTS 18-49	ADULTS 25-54
<b>KTTV</b> LOS ANGELES 6:30 PM	<b>+113%</b>	<b>+100%</b>	<b>+129%</b>
<b>WCAU</b> PHILADELPHIA 7:00 PM	<b>+43%</b>	<b>+25%</b>	<b>+22%</b>
<b>WFXT</b> BOSTON 10:30 PM	<b>+25%</b>	<b>+25%</b>	<b>+33%</b>
<b>WATL</b> ATLANTA 7:30 PM	<b>+29%</b>	<b>+42%</b>	<b>+9%</b>
<b>KCPQ</b> SEATTLE 7:30 PM	<b>+46%</b>	<b>+55%</b>	<b>+45%</b>
<b>KMSP</b> MINNEAPOLIS 10:30 PM	<b>+300%</b>	<b>+200%</b>	<b>+200%</b>
<b>WTOG</b> TAMPA 7:00 PM	<b>+14%</b>	<b>+18%</b>	<b>+27%</b>
<b>WPXI</b> PITTSBURGH 4:00 PM	<b>+67%</b>	<b>+67%</b>	<b>+39%</b>
<b>KDNL</b> ST. LOUIS 6:30 PM	<b>+113%</b>	<b>+114%</b>	<b>+160%</b>
<b>KDVR</b> DENVER 9:10 PM	<b>+117%</b>	<b>+60%</b>	<b>+75%</b>
<b>WKCF</b> ORLANDO 7:30 PM	<b>+117%</b>	<b>+200%</b>	<b>+267%</b>
<b>KFMB</b> SAN DIEGO 4:00 PM	<b>+220%</b>	<b>+129%</b>	<b>+78%</b>
<b>WTHR</b> INDIANAPOLIS 7:30 PM	<b>+157%</b>	<b>+143%</b>	<b>+129%</b>
<b>KOIN</b> PORTLAND, OR 6:30 PM	<b>+125%</b>	<b>+70%</b>	<b>+33%</b>
<b>WCGV</b> MILWAUKEE 6:00 PM	<b>+20%</b>	<b>+29%</b>	<b>+80%</b>
<b>KSMO</b> KANSAS CITY 6:30 PM	<b>+114%</b>	<b>+71%</b>	<b>+33%</b>
<b>WRDC</b> RALEIGH 11:00 PM	<b>+29%</b>	<b>+40%</b>	<b>+200%</b>
<b>WZZM</b> GRAND RAPIDS 7:00 PM	<b>+73%</b>	<b>+31%</b>	<b>+31%</b>
<b>WLNE</b> PROVIDENCE 7:00 PM	<b>+144%</b>	<b>+89%</b>	<b>+56%</b>
<b>WAVE</b> LOUISVILLE 7:00 PM	<b>+19%</b>	<b>+21%</b>	<b>+10%</b>
<b>KOB</b> ALBUQUERQUE 6:30 PM	<b>+50%</b>	<b>+36%</b>	<b>+20%</b>
<b>WXXA</b> ALBANY, NY 6:30 PM	<b>+143%</b>	<b>+160%</b>	<b>+100%</b>
<b>WRGT</b> DAYTON 7:30 PM	<b>+37%</b>	<b>+6%</b>	<b>+7%</b>
<b>WAWS</b> JACKSONVILLE 10:30 PM	<b>+225%</b>	<b>+200%</b>	<b>+150%</b>
<b>WRLH</b> RICHMOND 7:30 PM	<b>+6%</b>	<b>+8%</b>	<b>+10%</b>
<b>WOWK</b> CHARLESTON, WV 7:00 PM	<b>+20%</b>	<b>+44%</b>	<b>+40%</b>
<b>KJEO</b> FRESNO 4:00 PM	<b>+45%</b>	<b>+18%</b>	<b>+30%</b>
<b>KLRT</b> LITTLE ROCK 9:00 PM	<b>+133%</b>	<b>+100%</b>	<b>+125%</b>
<b>KOKI</b> TULSA 11:00 PM	<b>+283%</b>	<b>+280%</b>	<b>+220%</b>
<b>WEYI</b> FLINT 6:00 PM	<b>+33%</b>	<b>+100%</b>	<b>+200%</b>
<b>WNWO</b> TOLEDO 7:00 PM	<b>+27%</b>	<b>+44%</b>	<b>+10%</b>
<b>WFRV</b> GREEN BAY 10:30 PM	<b>+100%</b>	<b>+8%</b>	<b>+7%</b>
<b>WSYT</b> SYRACUSE 10:00 PM	<b>+56%</b>	<b>+50%</b>	<b>+50%</b>
<b>KTBC</b> AUSTIN 4:30 PM	<b>+50%</b>	<b>+32%</b>	<b>+8%</b>
<b>KITV</b> HONOLULU 6:30 PM	<b>+50%</b>	<b>+29%</b>	<b>+6%</b>
<b>WUHF</b> ROCHESTER 6:30 PM	<b>+117%</b>	<b>+64%</b>	<b>+114%</b>
<b>WOWT</b> OMAHA 4:00 PM	<b>+300%</b>	<b>+200%</b>	<b>+275%</b>

## TIME PERIOD INCREASES

NOV '93 vs. NOV '92	ADULTS 18-34	ADULTS 18-49	ADULTS 25-54
<b>KBSI</b> PADUCAH 6:30 PM	<b>+82%</b>	<b>+86%</b>	<b>+175%</b>
<b>KAYU</b> SPOKANE 6:00 PM	<b>+325%</b>	<b>+367%</b>	<b>+500%</b>
<b>WPXT</b> PORTLAND, ME 7:00 PM	<b>+64%</b>	<b>+15%</b>	<b>+9%</b>
<b>WTVC</b> CHATTANOOGA 7:30 PM	<b>+28%</b>	<b>+26%</b>	<b>+20%</b>
<b>WMTV</b> MADISON 5:00 PM	<b>+200%</b>	<b>+67%</b>	<b>+14%</b>
<b>WAPT</b> JACKSON, MS 10:30 PM	<b>+150%</b>	<b>+50%</b>	<b>+29%</b>
<b>WFMJ</b> YOUNGSTOWN 7:30 PM	<b>+171%</b>	<b>+60%</b>	<b>+56%</b>
<b>WTVW</b> EVANSVILLE 6:30 PM	<b>+54%</b>	<b>+64%</b>	<b>+42%</b>
<b>WVLA</b> BATON ROUGE 6:30 PM	<b>+24%</b>	<b>+7%</b>	<b>+9%</b>
<b>KXRM</b> COLO. SPRINGS 6:00 PM	<b>+267%</b>	<b>+375%</b>	<b>+200%</b>
<b>KTSM</b> EL PASO 4:00 PM	<b>+250%</b>	<b>+133%</b>	<b>+114%</b>
<b>WTGS</b> SAVANNAH 7:30 PM	<b>+55%</b>	<b>+78%</b>	<b>+89%</b>
<b>WSYM</b> LANSING 10:00 PM	<b>+43%</b>	<b>+80%</b>	<b>+100%</b>
<b>KETK</b> TYLER 4:30 PM	<b>+57%</b>	<b>+25%</b>	<b>+33%</b>
<b>KEYT</b> SANTA BARBARA 4:00 PM	<b>+350%</b>	<b>+150%</b>	<b>+114%</b>
<b>WHOI</b> PEDRIA 5:00 PM	<b>+243%</b>	<b>+56%</b>	<b>+20%</b>
<b>KLSR</b> EUGENE 10:00 PM	<b>+40%</b>	<b>+25%</b>	<b>+33%</b>
<b>KANE</b> RENO 10:00 PM	<b>+233%</b>	<b>+300%</b>	<b>+250%</b>
<b>WWTW</b> TRAVERSE CITY 7:00 PM	<b>+18%</b>	<b>+4%</b>	<b>+7%</b>
<b>KCY</b> YAKIMA 6:00 PM	<b>+467%</b>	<b>+600%</b>	<b>+1000%</b>
<b>WMGT</b> MACON 6:00 PM	<b>+100%</b>	<b>+67%</b>	<b>+25%</b>
<b>KUZZ</b> BAKERSFIELD 7:30 PM	<b>+22%</b>	<b>+25%</b>	<b>+38%</b>
<b>KAMR</b> AMARILLO 6:30 PM	<b>+40%</b>	<b>+33%</b>	<b>+36%</b>
<b>KTRV</b> BOISE 11:00 PM	<b>+3%</b>	<b>+39%</b>	<b>+82%</b>
<b>KARD</b> MONROE 10:00 PM	<b>+250%</b>	<b>+267%</b>	<b>+167%</b>
<b>WCBI</b> COLUMBUS, GA 6:30 PM	<b>+13%</b>	<b>+4%</b>	<b>+13%</b>
<b>WKBT</b> LA CROSSE 5:00 PM	<b>+280%</b>	<b>+160%</b>	<b>+200%</b>
<b>KAUZ</b> WICHITA FALLS 5:00 PM	<b>+108%</b>	<b>+118%</b>	<b>+110%</b>
<b>WJKA</b> WILMINGTON 11:00 PM	<b>+50%</b>	<b>+50%</b>	<b>+100%</b>
<b>WTWO</b> TERRE HAUTE 7:30 PM	<b>+56%</b>	<b>+79%</b>	<b>+77%</b>
<b>KMEG</b> SIOUX CITY 6:30 PM	<b>+43%</b>	<b>+15%</b>	<b>+56%</b>
<b>KDRV</b> MEDFORD 7:30 PM	<b>+300%</b>	<b>+75%</b>	<b>+27%</b>
<b>KAMC</b> LUBBOCK 11:15P	<b>+175%</b>	<b>+63%</b>	<b>+45%</b>
<b>KOSA</b> ODESSA 5:00 PM	<b>+79%</b>	<b>+82%</b>	<b>+100%</b>
<b>WABI</b> BANGOR 7:30 PM	<b>+38%</b>	<b>+48%</b>	<b>+67%</b>
<b>KTBY</b> ANCHORAGE 10:00 PM	<b>+55%</b>	<b>+100%</b>	<b>+114%</b>
<b>KRBC</b> ABILENE 6:00 PM	<b>+200%</b>	<b>+163%</b>	<b>+217%</b>
<b>WDHN</b> DOTHAN 10:00 PM	<b>+14%</b>	<b>+29%</b>	<b>+17%</b>

SOURCE: NSI % SHARE INC. REBASED NOV. '93 VS. NOV. '92.

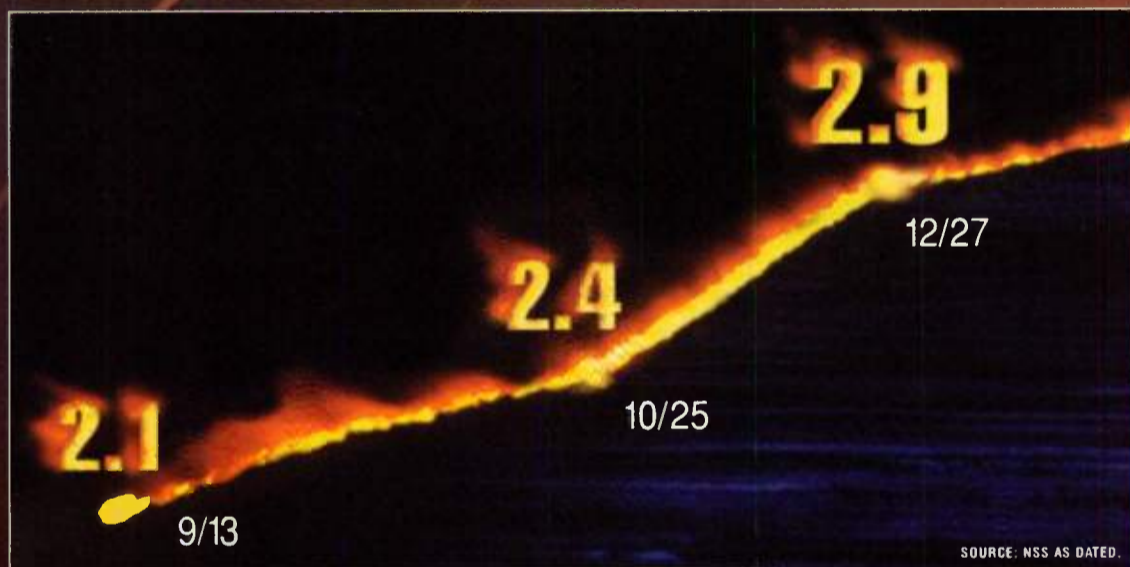
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## NEW NTI HIGH OF 2.9!



Bertice Berry is taking off! Since her debut, her NTI has soared 38% as more people keep discovering her natural warmth, charm and contagious sense of humor. No wonder Bertice has the power to build a higher concentration of Women 25-54 than any other talk show except Oprah.

If you want talk that stands out of the pack, give Bertice a try. She's got the power to grow on you.

SOURCE: NTI AA & GAA (WHERE AVAILABLE) VPVM.



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# wer



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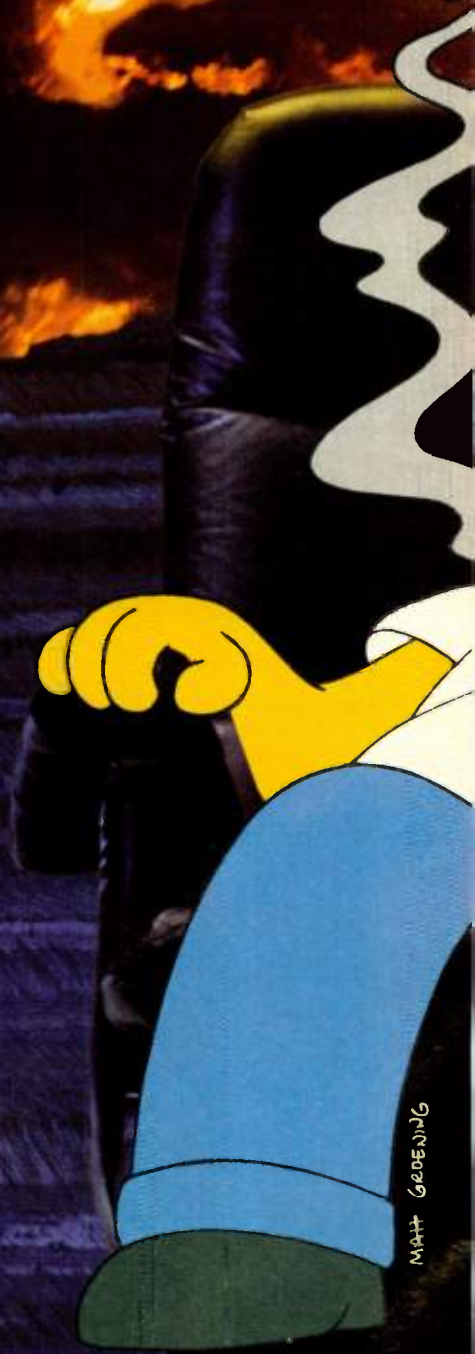




# The power players to supercharge your schedule.

## 130 MARKETS. OVER 85% SOLD!

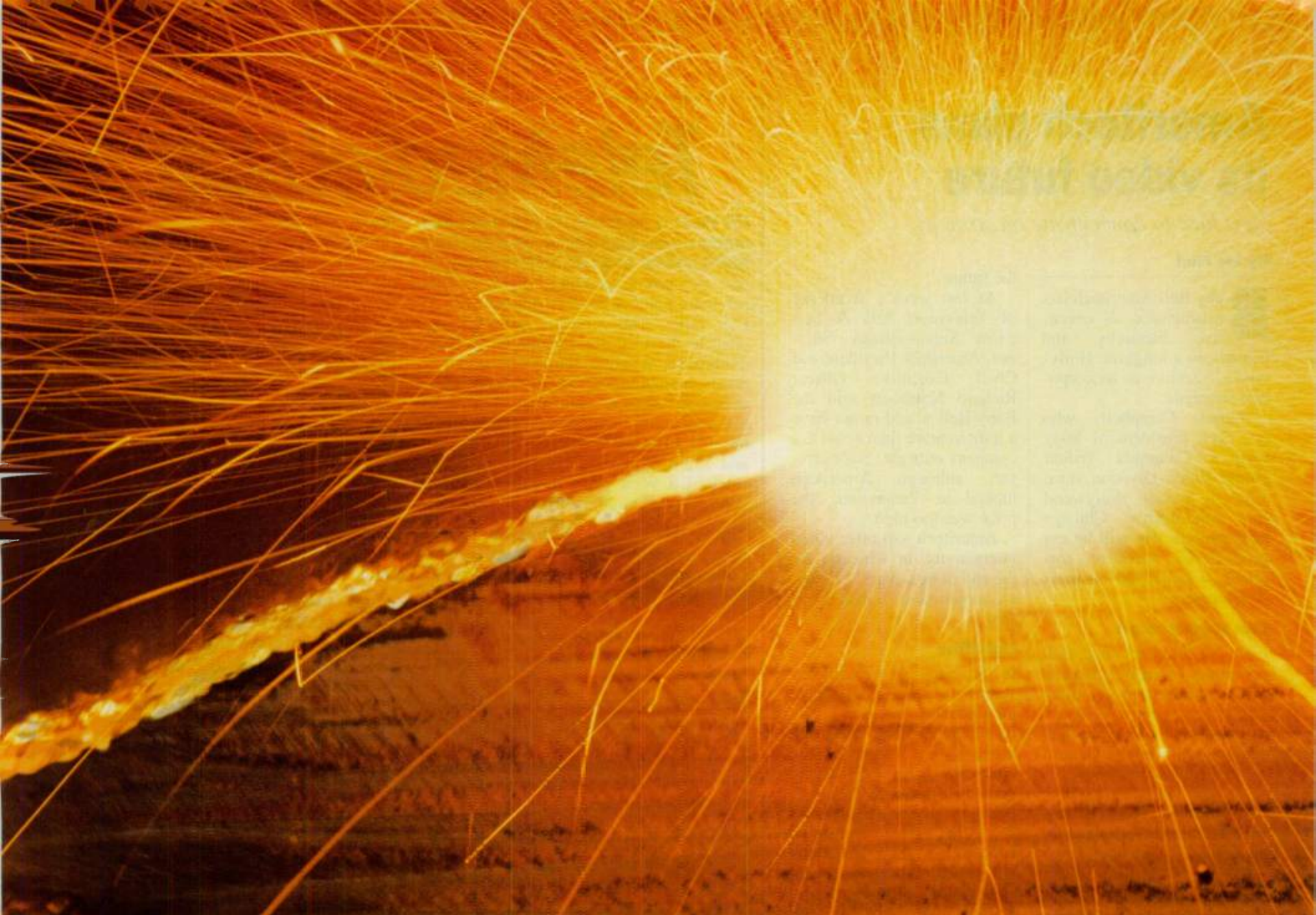
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IN YOUR OWN MIND,  
HOMER.



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# Ameritech plans its video future

*New hire to concentrate on strategy*

By Joe Flint

**B**aby Bell Ameritech has restructured its executive hierarchy and brought in a longtime Hollywood executive as its corporate strategist.

Patrick Campbell, who has been president of Sony Corp.'s Columbia TriStar Home Video Division since 1989, is leaving Hollywood for Ameritech's Chicago headquarters. He will be executive vice president, corporate strategy and business development.

## Joint ventures sought

Like the other regional Bell operating companies, Ameritech has been actively planning its entry into video services and is looking for joint ventures with both programmers and cable companies.

"I get the feeling that Ameritech wants to be very well positioned for whatever may come," Campbell says. "The appeal to me is that it [presents me with] a broader array of business challenges. I will look at the possibility of finding partners in any number of areas related to

the future."

At last week's Academy of Television Arts & Sciences Superhighway Summit, Ameritech President and Chief Executive Officer Richard Notebaert said the Baby Bell would rather have a joint venture than acquire a company outright. For example, although Ameritech looked at Paramount, the price was too high.

Ameritech will offer video interactivity in Chicago by the end of this year. "It's not an experiment," Notebaert said.

## Reshuffling

In its executive reshuffling, Walter Catlow, president, long-distance services, has been named an executive vice president responsible for international business development. Replacing Catlow is Ronald Blake, currently vice president and treasurer, while Vice Chairman Richard Brown will add duties including long-distance, information industry and continued responsibility for Ameritech's Washington lobbying efforts. ■

## ABC, Oracle offering programs on demand

Oracle Corp. and CapCities/ABC this week will demonstrate an interactive, programing-on-demand service that will enable viewers to dial up ABC programs whenever they want it and order customized news and information segments not available to others.

The multimedia service will work over telephone lines, cable or over-the-air broadcasting, according to Bruce Maggin, executive vice president, CapCities/ABC's Multimedia Group.

According to Maggin, the programing could come from a variety of sources: ABC-TV's news and entertainment divisions, the network's affiliates and other ventures that CapCities/ABC has a stake in including Lifetime, ESPN, ABC Radio Networks and newspapers and magazines operated by the company's publishing group.

Oracle, Redwood Shores, Calif., a leading supplier of information management software, last week announced a strategic alliance with Bell Atlantic to develop interactive TV (see story, page 85). The service will be part of those trials, and others planned for this year. It will be demonstrated Tuesday.

Terence Garnett, senior vice president, Oracle's New Media Division, described the venture as "freedom of choice in programing—information when you want it and how you want it."

"The biggest function early on is going to be determining what the consumer wants and what the consumer is willing to pay for," Maggin said. "From our standpoint, the part that we are most intrigued with is the research. But I wouldn't say it's a research project." —PV

# TeleMediaWatch

**US West is boosting its planned information superhighway investment from \$600 million to \$750 million** during the next two years, spending roughly \$1,000 per household on system upgrades in 20 U.S. cities. The company last week applied to the FCC for permission to build multimedia network facilities in neighborhoods, including 330,000 homes and businesses in Denver. This week it plans to ask permission to build comparable facilities for 292,000 in Minneapolis-St. Paul and 132,000 in Portland, Ore. In a few weeks US West plans to submit another application to build in Boise, Idaho.

**Times Mirror Co. & Pacific Telesis have formed a joint venture to offer consumer services**, including electronic home shopping, starting this November in Los Angeles. In a statement, the companies said that it will look for ways to profitably take advantage of the superhighway.

**Now that universal service no longer refers just to telephones**, the Commerce Department and the California Public Utility Commission have scheduled a hearing on "Telecommunications to Serve the Cities—Universal Service in Urban America." Subjects will include funding sources for the electronic superhighway and the information infrastructure's role in building communities and delivering

health services. Witnesses are expected from both the cable and broadcast industries. The hearing will take place 8 a.m.-4 p.m. Thursday at the California Museum of Science and Industry, Los Angeles.

**Sick of trying to figure out what all those wheels and dials mean on your electric meter?** Pacific Gas and Electric Co., Tele-Communications Inc. and Microsoft plan to pipe the latest billing and energy-use information to the TV screen. The two-year interactive experiment will cost \$6.2 million and will include 2,000 homes in Walnut Creek, Calif. Interactive elements include programs to help customers adjust gas and electricity use to fluctuating costs of energy. Customers also can pay energy bills interactively.

**Jones Intercable has responded to Representative Edward Markey's request for information** about its deal to sell a 30% equity interest to Canada's BCE Telecom International for \$400 million. BCE is the parent company of Bell Canada.

The letter states that the deal is expected to be completed by the end of February, and "to date, the parties have agreed only to discuss and cooperate in the exploration of the possible expansion of Jones's present business into such businesses as wireline local exchange communications and broader telecommunications services."

# Bell Atlantic, TCI hook up to wire schools

By Joe Flint

**S**eeking to better the nation's school systems and score points on Capitol Hill, Bell Atlantic and Tele-Communications Inc. last week said they would wire elementary and secondary schools in their service area to the "information superhighway"—for free.

The Basic Education Connection will reach 26,000 schools—that's 25% of the nation's schools—and will include free educational cable TV programing, access to certain existing data services, and installation and linkages to Internet and other computer databases.

"The social benefits are profound," said Bell Atlantic Chairman/CEO Ray Smith. "This is a whole new way to engage the hearts and minds of schoolkids."

The Bell Atlantic-TCI plan came less than one month after Representative Ed Markey (D-Mass.), head of the Telecommunications Subcommittee, wrote to the major cable and telco companies, asking them to reduce charges to wire schools.

Markey called the plan "historic," saying development of the information superhighway may be "as great a breakthrough as we can have in this country."

TCI President/CEO John Malone

plan will "encourage parents to get involved and stay involved" in their children's education.

It was no coincidence that TCI and Bell Atlantic made their announcement last Monday, one day before Vice President Al Gore spoke on the need to make sure the superhighway does not bypass the nation's schools. Gore praised Malone and Smith during his speech at the Academy of Arts & Sciences conference and issued a challenge that all schools, libraries and hospitals be wired by the year 2000. ■

## Television Today

A free satellite feed of BROADCASTING & CABLE's *Television Today* NATPE preview video is scheduled for this Tuesday, Jan. 18, at 9-10 a.m. ET. Produced by award-winning Arthur Greenwald Productions in association with BROADCASTING & CABLE editors, *Television Today* is a genre-by-genre survey of the high-profile syndicated programs on tap at this year's NATPE convention. It also looks at the races toward a fifth network and a 500-channel future.

The feed is available via Cycle Sat on GE Americom Satcom K2, ch. 4, transponder 4 (horizontal polarization; downlinking frequency: 11817.5; audio subcarriers 62 and 68).



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TRAUMA grips your viewers from the start, taking them inside the high tension atmosphere of real trauma centers to witness, close up, the ultimate drama of patients and loved ones facing medical crisis. Lives are saved, lives are changed, life lessons are learned.

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# NATPE '94

## Talk: After the shakeout

Ratings for freshman 'Ricki' turn some heads

By Steve McClellan

**W**ith the demise of three of this season's weaker talk shows, survivors in the category are reporting quicker renewals than a year ago.

Paramount's *Maury Povich* already is renewed in 70% of the country for the 1994-95 season, and Viacom's *Montel Williams* and Group W's *Vicki!* are renewed in 60% of the country for next season. "A year ago we were probably renewed in 5%," says Rick Jacobs, president, domestic markets, Viacom Entertainment.

Station executives say they're taking fewer risks this season and sticking with proven incumbents. "With so many entries, audience fragmentation becomes more of a concern, so to the extent



Ricki Lake

that you can go with a proven show, it seems like a good way to go," says Francine Achbar, programing director at WBZ-TV Boston.

"There is much less out there this year for daytime," says Achbar. "You have to

spend so much now just letting people know what's on your air. I think you'll see stations taking fewer chances this year. I'd rather go with a moderately successful show than start over with a new show."

Station programers say *Povich* has solidified as a dependable daytime early fringe performer. Paramount executives say his rating among women 25-54 is up in more than 100 markets, while his average household rating is up 25% this season in markets where stations kept him in the same time period.

*Montel* is up roughly 20% season-to-date in household ratings (see chart, page 66) and in the last week of 1993

Continues on page 66

## Breaking into prime access

'Getting into access was not an easy process'; entrenched shows claim three-quarters of slots

By Steve Coe

**S**yndicators are finding it increasingly difficult to break into prime time access. The proof is in the pudding: Established players such as *Wheel of Fortune* and *Jeopardy!*, a slew of tabloid shows and a few off-net sitcoms are firmly entrenched in that coveted daypart and account for approximately 75% of all clearances.

In the past year, despite the dearth of access slots, some shows have broken into access and expect to increase their number of clearances from 6 p.m. to 8 p.m. as they are renewed for fall.

"Access has not changed dramatically in the past year," says Dick Kurlander, VP/programing director, Petry Television. "Shows like *Wheel*, *Jeopardy!*, *Hard Copy*, *Inside Edition* and *A Current Affair* continue to do well, so that takes up a lot of real estate. Then you've got sitcoms in the top 50 markets on indies that are doing well, such as *Roseanne*. So when you add them up, they all account for about 75% of the access slots."

"Every year, it seems there's room for a new show in access," says Greg Meidel, president, Twentieth Domestic Television. "But the difference between now and years ago is that the new



Continues on page 66

'Real Stories' patrols for prime access



Kids get kick out of 'Mighty Morphin Power Rangers.'

## Kids still favor big 'E' over three R's

Ratings show young viewers still drawn to pure entertainment fare

By Mike Freeman

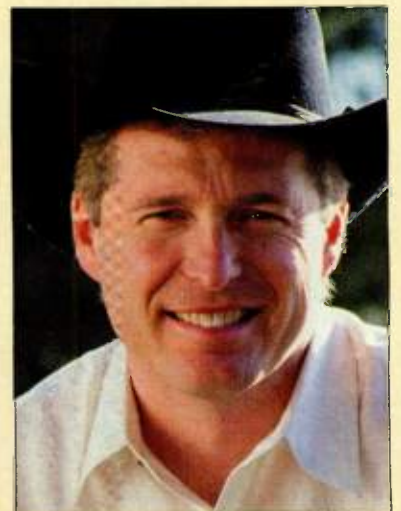
**C**hild viewers are speaking loud and clear with their remote controls: They're turning on to weekday morning live-action fantasy programing and almost completely tuning out congressionally mandated educational fare.

At least that seems to be the kid consensus from Petry Television's analysis of November sweeps ratings (see charts). Coming out of their first major sweeps test, the so-called FCC-friendly educational series are failing to attract barely above 1 ratings in the Nielsen sweeps and are besetting stations with woeful share losses among the key kids 2-11 and 6-11 demographics.

Entertainment-driven kids series on weekday mornings have generally exhibited ratings gains over 1992 levels, coinciding with the emergence and growth of the Saban offering on Fox Children's Network, *Mighty Morphin Power*

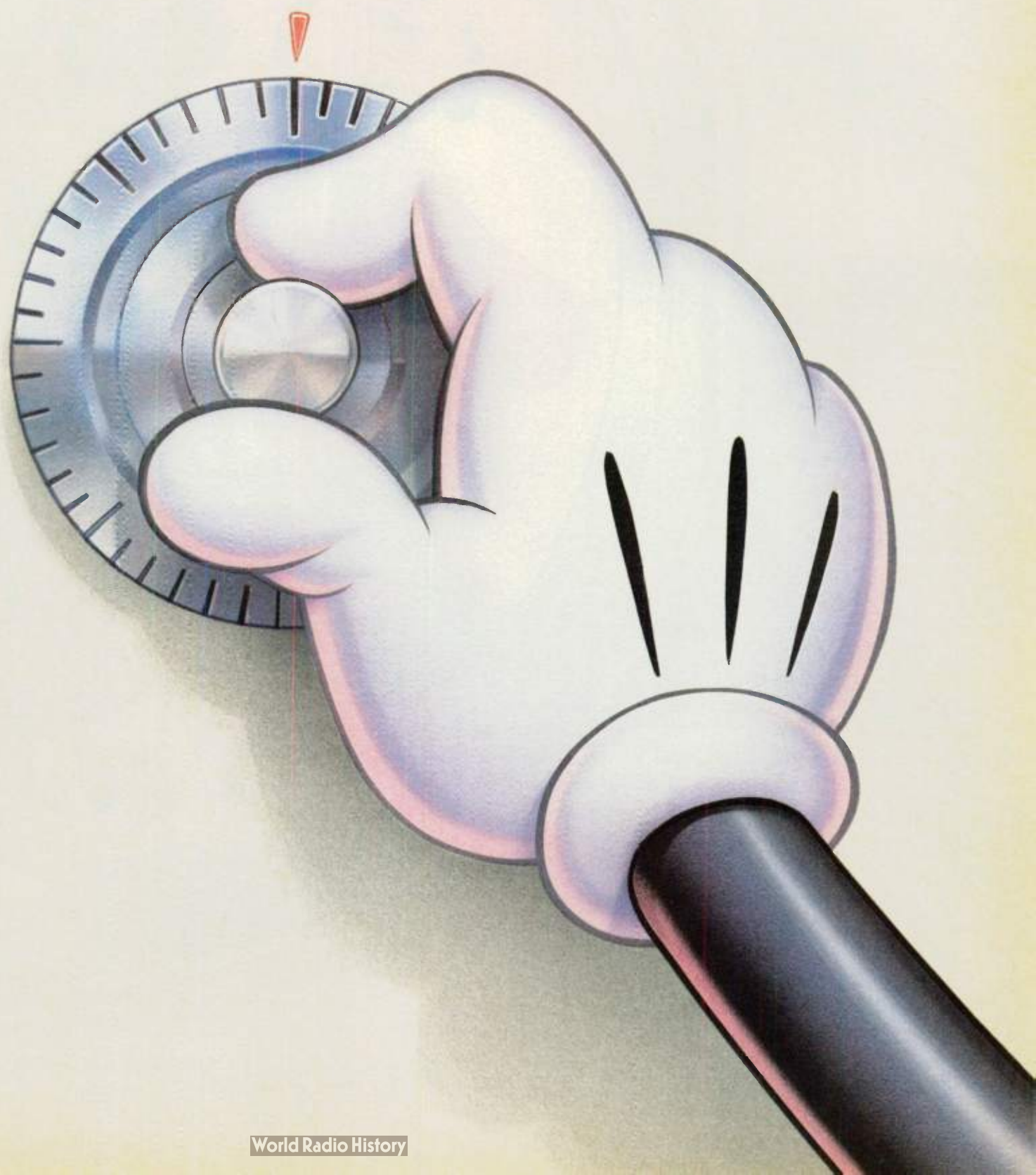
Continues on page 74

Rysher Entertainment President Keith Samples is sitting tall in the saddle with a slate of four action hours that includes high-profile 'Lonesome Dove' and 'Robocop' series. For more on one of the production and distribution community's top guns, see page 38.



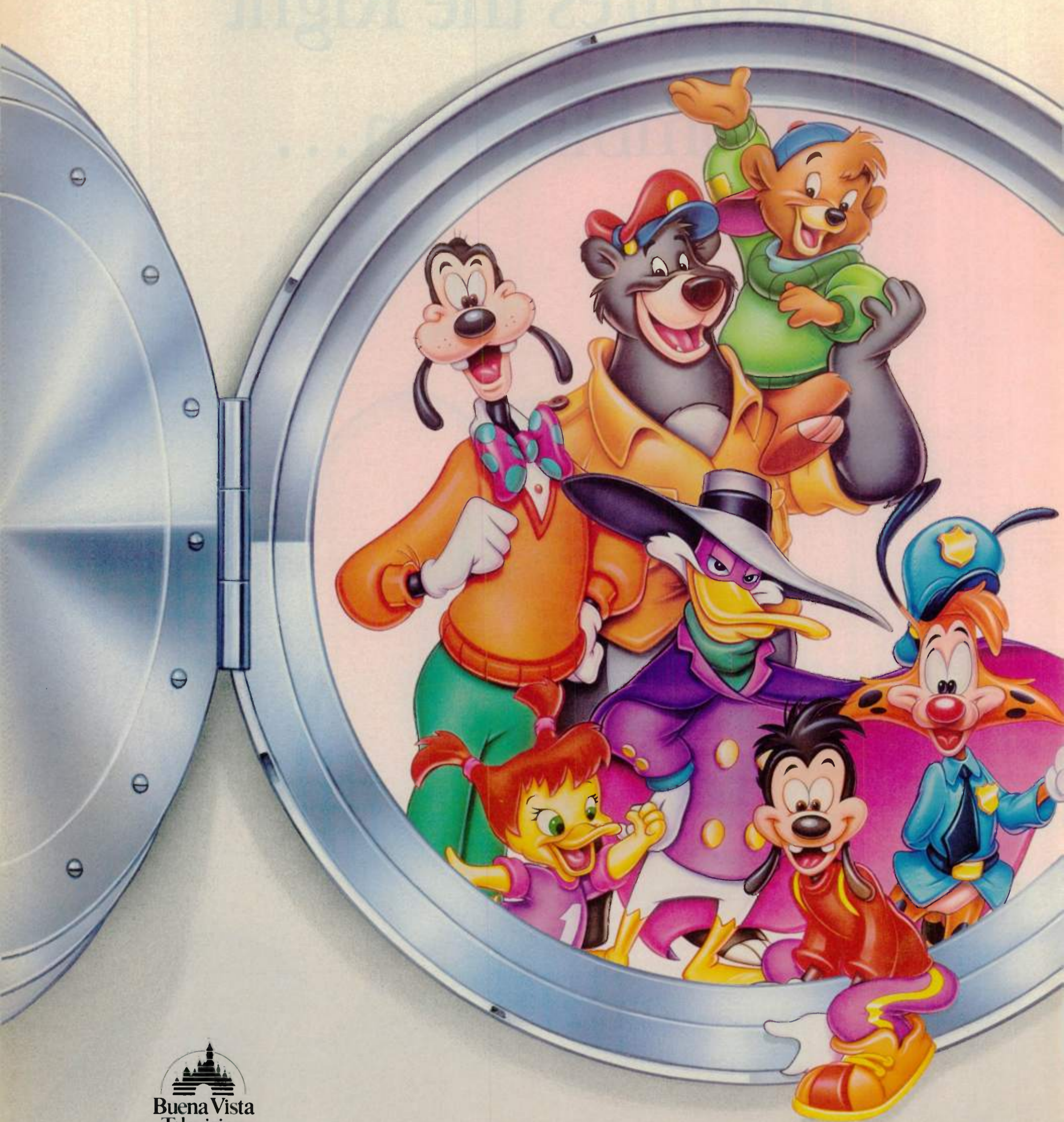


# Success in the Kids Business Requires the Right Combination...





# Bank on The



  
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Television  
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# Disney Afternoon!

In the 19 markets where THE DISNEY AFTERNOON and Fox Children's Network go head-to-head, Disney stations cash in!



	<u>K 2-11</u>	<u>K 6-11</u>
The Disney Afternoon	6.1	6.8
Fox Children's Network	6.0	6.5

And where BONKERS and Batman square off, the smart money's on BONKERS!

	<u>K 2-11</u>	<u>K 6-11</u>
<b>BONKERS</b>	7.5	9.0
Batman	7.1	7.2

SOURCE: NSI, November 93. Weighted average ratings of the 19 markets where The Disney Afternoon and Fox Children's Network compete head-to-head.

...And beginning fall 1994, Disney unleashes a powerful new force in animation.

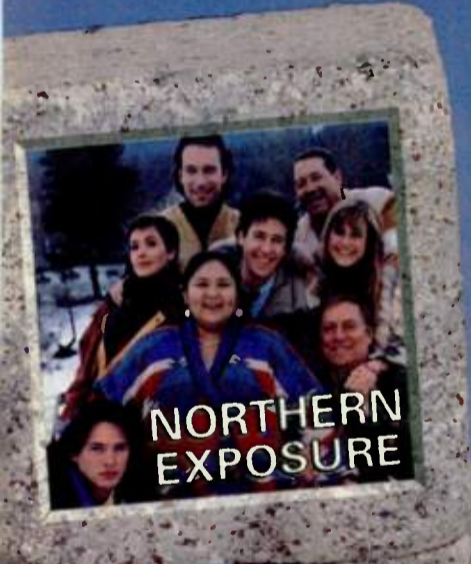




LAST CALL



SUZANNE SUMMERS



NORTHERN EXPOSURE



COACH



EXOSQUAD



CHARLES IN CHARGE



AMEN



A-TEAM

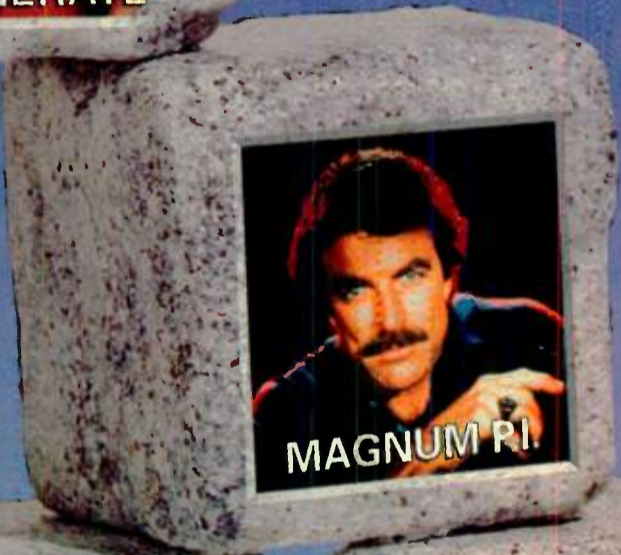


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STARRING  
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**8.2**

Up 20% vs. '92/'93

Solid Local Market Share Increases  
vs. '92/'93

W 18-34 + 25%

W 18-49 + 30%

W 25-54 + 33%

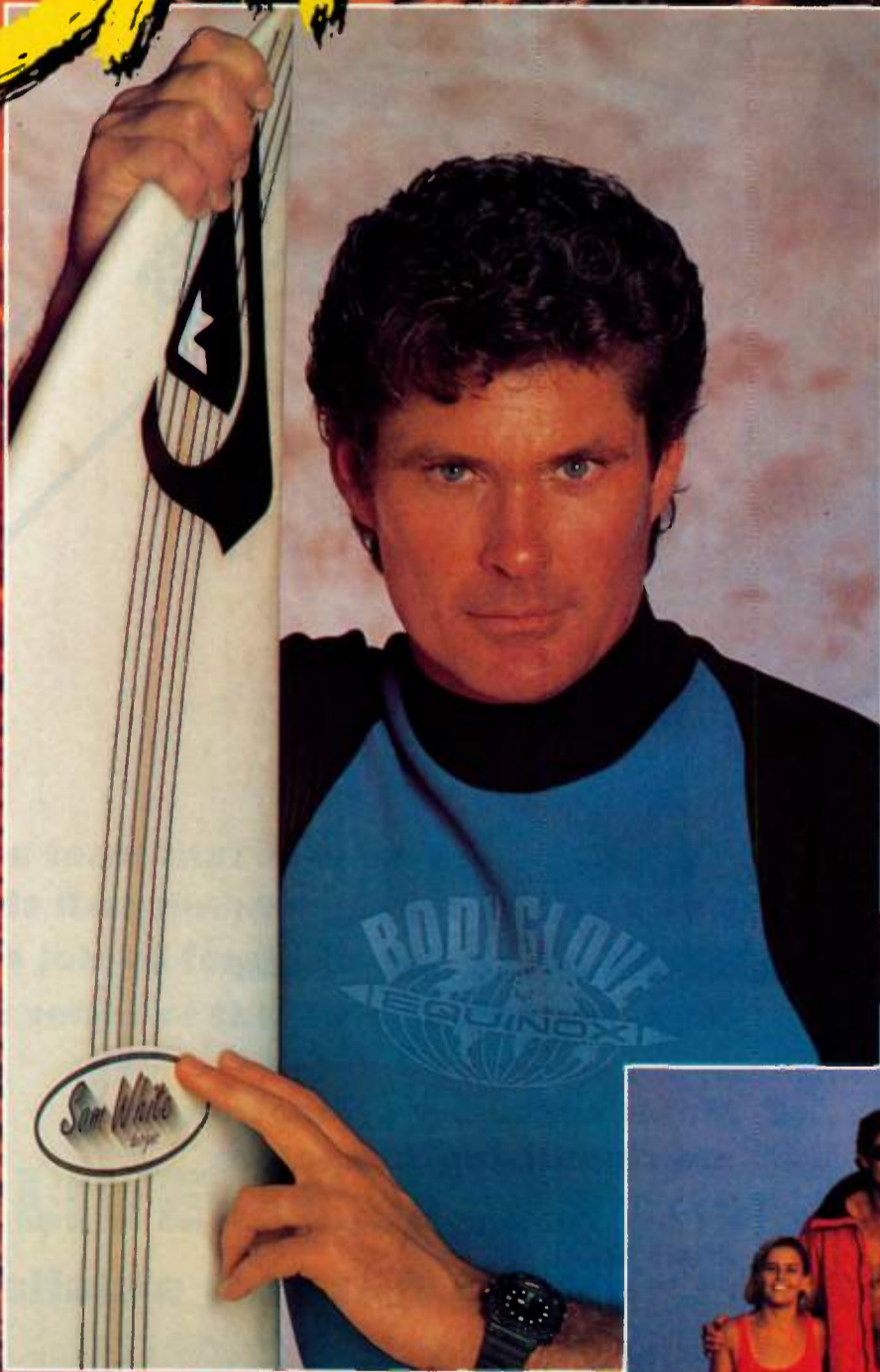
M 18-34 + 38%

M 18-49 + 25%

M 25-54 + 13%

Teens + 20%

Source: NTL GAA, STD thru 11/7/93  
NSI Snap, Oct. '93 vs. Oct. '92, average all telecasts



Available For Strip Fall '95



# HOTTER THAN THIS!

STARRING  
CATHERINE OXENBERG

# ACAPULCO

# H.E.A.T.

**Strong Women Share  
Increases vs. '92/'93**

**+29% W 18-49  
+29% W 25-54**

**Heating Up The Country's Top 3 Markets**

**New York, WWOR**

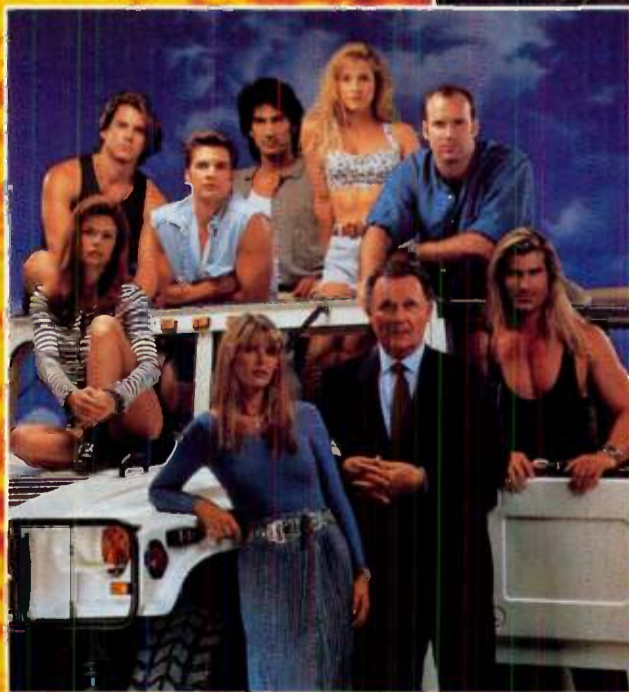
- 6 DMA Rating Equals Baywatch T.P. Delivery
- #1 in T.P. with W 25-54 Rating

**Los Angeles, KCOP**

- Strong Share Increases Over Previous Year
- HH Rating/Share + 50%

**Chicago, WPWR**

- Strong Young Demo Share Increases Over Last Year
- W 18-49 & 25-54 + 25%
- M 18-49 & 25-54 + 25%



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Source: NTI GAA, STD thru 11/7/93  
NSI Snap, Oct. '93 vs. Oct. '92; average all telecasts

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# Broadcasting & Cable

## 1994 Editorial Calendar

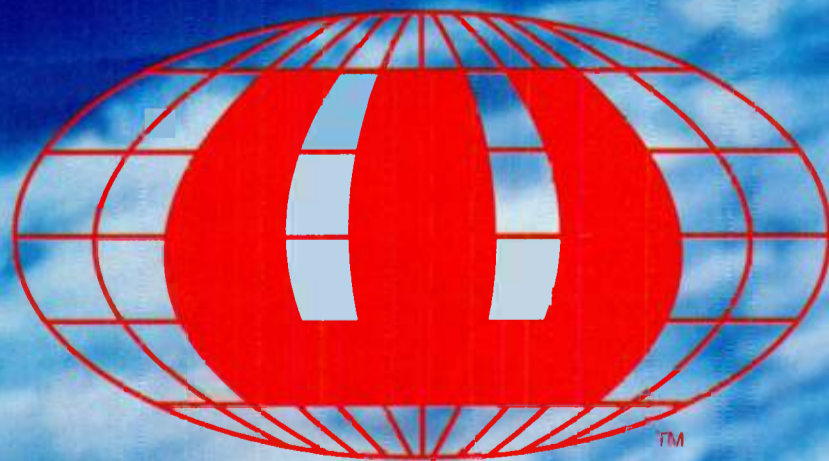
DATE	CLOSING	SPECIAL REPORT / EDITORIAL FEATURE	BONUS DISTRIBUTION	DATE OF CONFERENCE
01/03	12/24			
01/10	12/31			
01/17	01/07	• Pre NATPE Tabloid		
01/24	01/14	• NATPE Tabloid	• NATPE • INTV	1/24-27, Miami 1/23-24, Miami
01/31	01/21		• SMPTE	2/4-5, Chicago
02/07	01/28	• Satellites	• SBCA	2/10-12, Anaheim
02/14	02/04	• Station and Cable Trading		
02/21	02/11	• Original Cable Programming	• Texas Cable Show	2/23-25, San Antonio
02/28	02/18	• Digital Technology Supplement		
03/07	02/25	• Baseball		
03/14	03/04	• NAB Equipment Preview		
03/21	03/11	• NAB Convention Special	• NAB Convention	3/21-24, Las Vegas
03/28	03/18	• NAB Convention Coverage		
04/04	03/25			
04/11	04/01	• Top 25 TV Groups • Cable Marketing	• CTAM PPV Conference • CAB Conference	4/11-13, Orlando 4/10-12, New York
04/18	04/08	• Reality Programming		
04/25	04/15	• Radio Syndication		
05/02	04/22		• SUPERCOMM	5/2-5, New Orleans
05/09	04/29			
05/16	05/06	• Pre NCTA		
05/23	05/13	• NCTA Convention Issue	• NCTA	5/22-25, New Orleans
05/30	05/20	• NCTA Coverage		
06/06	05/27	• PROMAX Preview	• PROMAX	6/8-11, New Orleans
06/13	06/03			
06/20	06/10			
06/27	06/17	• Top 100 Companies		
07/04	06/24			
07/11	07/01	• Satellites		
07/18	07/08	• News Services	• CAB Local Cable Sales Conf.	7/16-19, Chicago
07/25	07/15	• Children's TV	• CTAM	7/24-27, Chicago
08/01	07/22		• Eastern Cable Show	8/1-3, Atlanta
08/08	07/29			
08/15	08/05	• Football		
08/22	08/12	• Action Hours		
08/29	08/19			
09/05	08/26	• Top 25 Radio Groups		
09/12	09/02		• IBC	9/16-20, Amsterdam
09/19	09/09			
09/26	09/16			
10/03	09/23		• Atlantic Cable Show	10/4-6, Atlantic City
10/10	09/30	• Journalism	• RTNDA, Radio '94, SMPTE, SBE	10/12-15, Los Angeles
10/17	10/07			
10/31	10/21			
11/07	10/28			
11/14	11/04	• Broadcasting & Cable Hispanic Special		
11/21	11/11			
11/28	11/18	• Western Cable	• Western Show	11/30-12/2, Anaheim
12/05	11/25			
12/12	12/02	• Talk Shows		
12/19	12/09			
12/26	12/16			

\* Subject to change



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# What does it take to att GREATS

*Robin's*  
HOODS

Heaven  
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For over thirty years Aaron Spelling has produced an extraordinary number of hits – like *Charlie's Angels*, *Fantasy Island*, *Love Boat*, *Dynasty*, *Beverly Hills 90210*, and *Melrose Place*.

*Year after year his shows have attracted large audiences in every demographic category – but especially large numbers of women prime-time viewers. In fact, women viewers have allowed Aaron Spelling to dominate prime-time evenings for over three decades. Now, Worldvision brings you the Spelling Premiere Network. Two prime time, first run series designed to continue that tradition of success. *Heaven Help Us* and *Robin's Hoods* are glossy, superbly produced involving programs that will make stars, create trends, and define style for the '90's. They'll also attract the women you love.*



*ract the women you love?*

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PREMIERE NETWORK

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CLEARED IN 65% OF  
THE COUNTRY



*With the billion dollar backing of Cox Enterprises and the former TPE programs under its belt, Rysher Entertainment has gone in the past year from a small independent supplier to a leading syndicator of weekly programming, with a slate of four high-profile dramas to complement a number of established variety and comedy programs.*

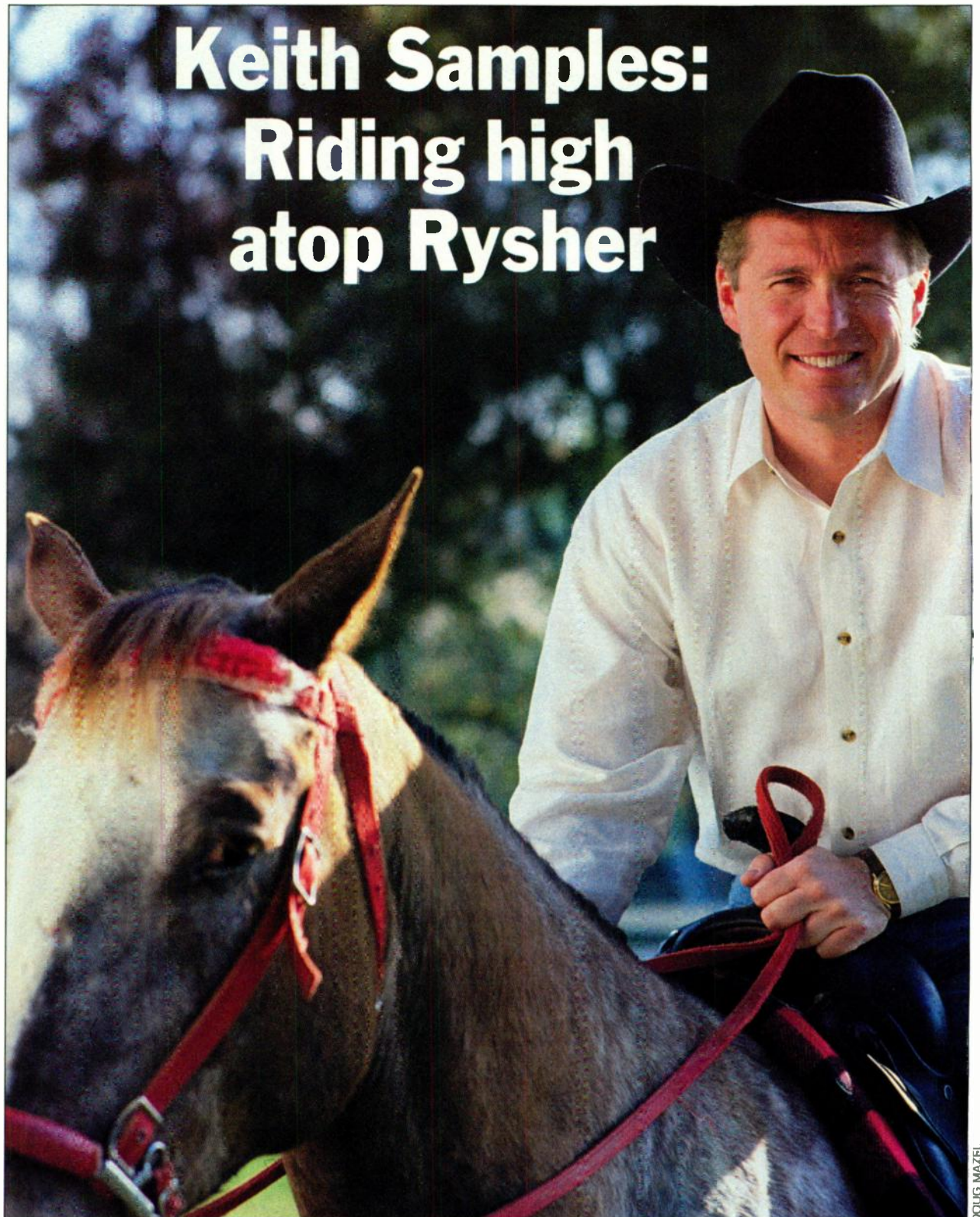
**BROADCASTING & CABLE**  
Assistant Editor Mike Freeman talks with Rysher Entertainment President Keith Samples about his thoughts on a fifth network, the importance of programmers in a 500-channel future and his company's goal of becoming a full-service studio.

**A week from now the Paramount and Warner Bros. so-called fifth and/or sixth broadcast network efforts will have their first chance to lobby the remaining pure independent TV stations en masse at NATPE in Miami. As an emerging syndicator of first-run action-adventure series, do you sense a concern among suppliers of hour dramas that independent time periods will be gobbled up by one or both of the would-be networks?**

First of all, I'm not totally convinced that there will be a fifth network, and I really don't believe there will be a sixth network. I think the jury is still out on whether either one of these so-called new networks can actually get launched or become a full-fledged network. But even if one of them were to, I don't think, over the near-to-medium term, it's going to have much of a negative impact on our business. If anything, in the near-term, all this talk about a fifth and sixth network has actually had a positive impact for us with our action hours and our original programming for prime time, because it's helped advance this trend toward independent stations running original programming. It's helped open up time periods to original programming that haven't necessarily been traditional original programming time periods on independent stations. So, I have actually been pleased to see all of this talk about original programming and I don't believe the fifth and sixth network will have a negative impact on us for quite some time, if ever.

**Do you think either Warner Bros. or Paramount can achieve 70% U.S. broadcast coverage?**

I don't think there's room in the marketplace for both of them just in terms of coverage, no question about it. But I do think it always comes back to programming. I think you can talk all you want about networks and delivery systems, of what it will do to syndicators and what the business will be. The truth is none of us can predict what the business is going to be two years from now, let alone five or 10 years from now, what with all the convergence of technology. The only thing we know for certain is that things are going to continue to change very rapidly. But I do believe that in the end, it's programming that will allow a company to survive. If we continue to produce good quality shows that audiences want to watch, we'll be a successful and viable company



## Keith Samples: Riding high atop Rysher

if there are 13 networks. We're a lot less concerned about affiliate battles than we are about trying to come up with and produce quality programming for our customers.

**Can both studios' network initiatives survive if they fill in the remaining white space [markets without any remaining pure independents] with carriage on a local cable operator's system?**

How can you go out into the marketplace and call yourself a network by getting only 60 percent of the United States covered through broadcast? How can they both be out there? When you say, "fill in the remaining white area with cable systems," what does that mean? I was at Warner Bros. when we had the Rochester, N.Y., cable channel, and what does that local cable channel program the other 90 percent of the week when that network isn't programming to them? Mostly locally-

originated or syndicated programming. The truth of the matter is that there's so much involved in trying to say we're going use local cable to fill in the white areas that I don't personally believe that you can really have a presence in a marketplace. If that presence is a local cable channel, and that's your only presence in the marketplace, I don't think that you can succeed if you have very many markets like that. Because those are large companies with lots of financial resources and are in the business of taking risks, maybe they'll both go ahead and launch their so-called networks to see if one of them can win the battle of attrition. But the truth is, if both of them launch, I guarantee, neither one of them are making money. And all it does is ratchet up the size of a lawsuit for both of them, because there are just not enough affiliates out there.

**Would Warner Bros. or Paramount run into a problem where they'd have to be willing to significantly deficit-finance series programming, or run much more lower-budget programming because their CPM revenues are lower?**

I would think that's very definitely a problem. Look at a market like Washington. What would the Warner Bros. Network do in Washington? It's the seventh or eighth largest market in the country. The sixth station in the market is

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Sweeps!

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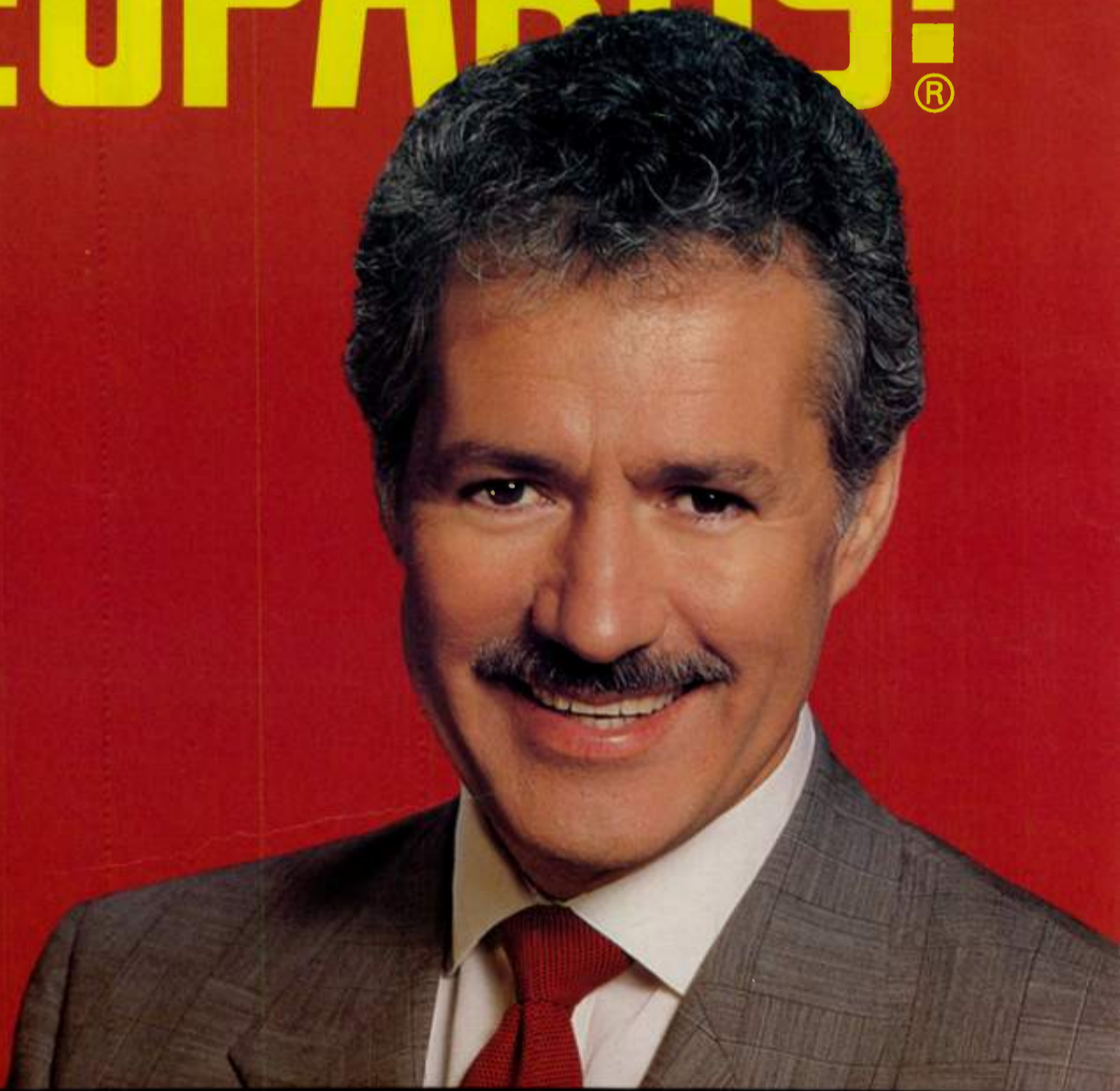
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# JEOPARDY!®





# RED HOT GAME!

# 13.7

The Dominant  
**#2** Program In  
Syndication For  
**33** Consecutive  
Sweeps!

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# OPRAH

THE OPRAH WINFREY SHOW





# RED HOT TALK!

# 11.8

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**#1** Talk Show  
For **29**  
Consecutive  
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**INSIDE**  
**EDITION**





# RED HOT MAGAZINE!

# #1

## News Magazine In Syndication!

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AMERICAN  
JOURNAL

TM



# NEW RED HOT MAGAZINE!

# #1

## New Strip In Syndication!

NATIONAL ASSOCIATION OF  
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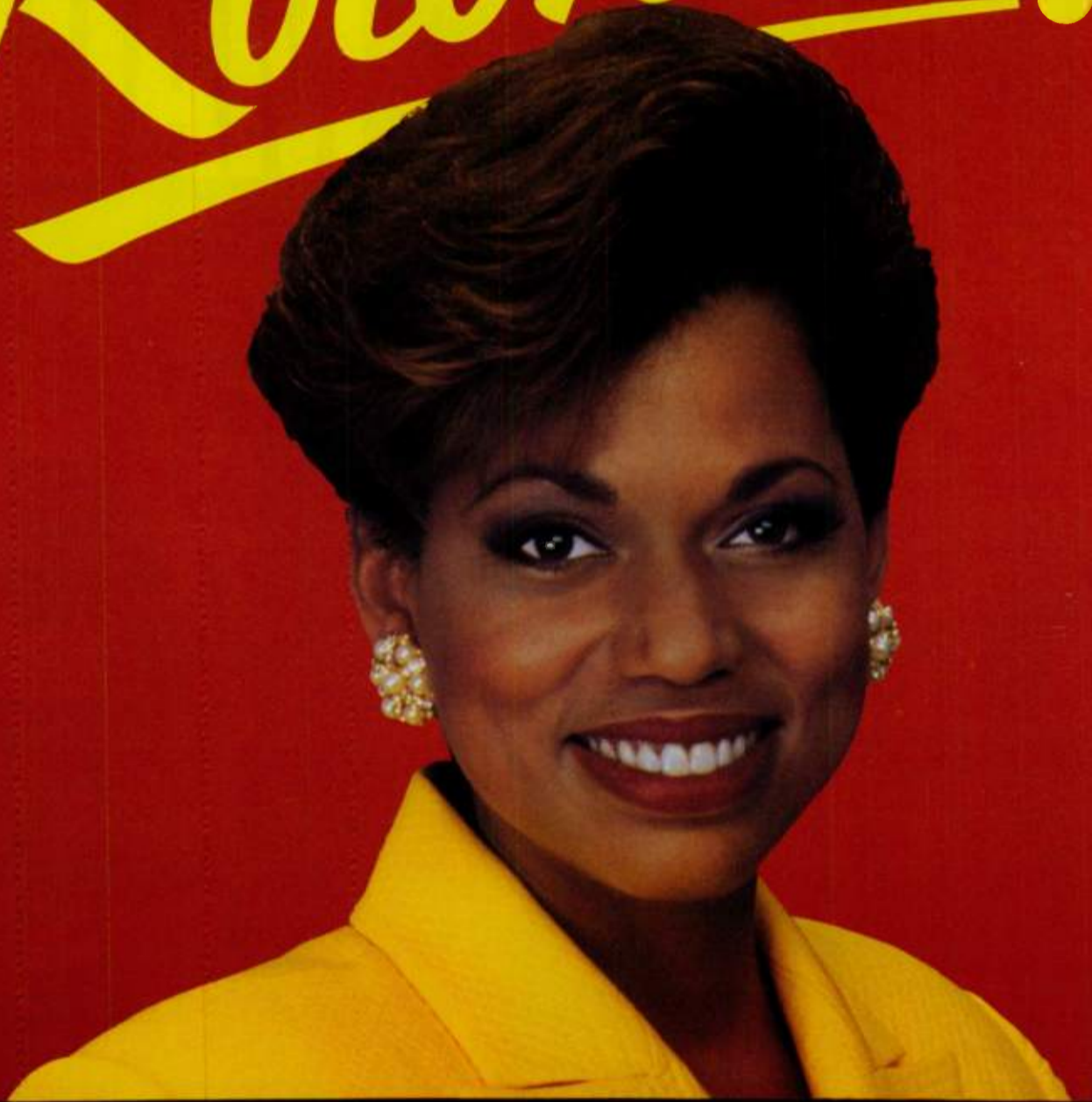
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# *Rolonda.*





# RED HOT NEW TALK!

On The Air With

# 80%

Cleared!

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**RED  
HOT  
AGAIN!**



WFTY(TV). I noticed in the November book there's nothing but hash marks anywhere on the page. There's no one anywhere on the page. Is that an affiliate? Maybe it can be over time. Maybe with quality programming, [WB Net] could build that station into a really strong, viable entity. But that's not going to happen in one year or two years or even three or four, probably. That's a long-term project. You can give examples like that on both sides of the fence. Warner Bros. has markets that have big problems. Paramount has markets where they have big problems. And the truth is, in markets of that size there aren't very many good solutions for either one of them.

**So, there are a fair number of independents that have inherent problems in terms of higher UHF channel allocation, strength of signal, reach and current programming?**

Market after market after market, I can give you three, four examples in the top 10. And those are markets that have the most television stations. What do you do once you get outside the top 30 or 40 where you have three or four stations in a market—unless you have some stations that somehow say they're going to be affiliates of both.

**You mean secondary affiliations with Fox or Big Three affiliates?**

Yes. And I don't know if either one of them will allow that. Fox's clout with its affiliates probably went way up with the NFL football deal. So, I just think it's a long struggle.

**Do you think there are good opportunities for Rysher Entertainment or any other first-run action-hour syndicator to become a steady supplier to one of these new networks?**

Absolutely. I think that if any one of those networks has a chance to launch and succeed, programming will be the key. I think that they'll be in the market for programming from whatever source can supply them quality programming. We haven't made a major issue of it, but our company has three pilots for the networks for next season. We have two one-hour pilots for CBS, and we're involved in a half-hour project for one of the other networks. And we have a four-hour miniseries that will air on CBS in June. That's an original production. So, we are already looking to be a network supplier and plan to continue that quest in the coming months. You never know about these things, but we feel very confident there's a realistic chance that we'll have a series on one of the fall network schedules come September. So, I believe we could definitely be a supplier to one of these fifth networks.

**Isn't it generally accepted that the return on investment from a network license doesn't equal what suppliers can get in first-run syndication in terms of control over the [barter] advertising revenues?**

It's impossible in the universe today to make a blanket statement that selling a show to a network is not as good as selling it to first-run syndication, or vice versa. The truth of the matter is that every deal today is different. So much of it depends on each individual project and the elements that have to come together, what rights we own or don't own in that project. So, we don't necessarily say we get a new hour idea, or a producer has an hour idea, that we can attach ourselves to. We don't necessarily say: "Well, gee, first-run syndication is our first choice, and CBS is our second choice." That's not true. We look at the dynamics of that project and try to figure out how it's going to best fit.

**Is this part of an overall approach, with the merger with Cox Enterprises and now the decision to change the name back to Rysher Entertainment [removing the Television Program Enterprises half of the banner], to make Rysher a full-service production and supply house?**

The name change is just more of a simplification, but without question, with Cox, the mandate is to build a studio. There's no reason this company can't be—in two, three, five years—one of the major independent studios in this business. If you're not in the facilities business, which we don't intend to be in, two functions of a studio are to finance and distribute, and we're already well on our way to being able to handle those functions. I'm sometimes amused by people talking about, "Well, this studio makes that show, and this studio makes this show." The truth of the matter is studios don't make shows. People make shows. Studios make deals with the people who make the shows. And, with Cox's support, we're capable of making deals with people who make shows and financing those projects and distributing them around the world. We have just as good a chance of picking shows that'll work as anybody else does.

**Aren't there a number of distribution lines already set up with the Cox-owned TV stations and the Cox Cable systems, the latter of which are now partnered with Southwestern Bell on some "superhighway" projects? Are there opportunities for Rysher to be a future major supplier to this 500-channel superhighway?**

the various aspects of the company to do that.

**Speaking of action hours, when you first completed the merger a year ago with Cox, Rysher had only one syndicated action hour, *Highlander*, in the market. But within the last six or seven months you have put together distribution deals on two very recognizable series, *Robocop* and *Lonesome Dove*, and later *Thunder in Paradise* with *Hulk Hogan*. What are your expectations in terms of the early ratings performance?**

Well, it's always difficult to meet high expectations to produce a series that's based on something that already is highly esteemed in the marketplace. That's a difficult task. However, I would much rather be trying to produce to those high standards, where expectations are high, than to be producing to low standards where expectations are low. So, for me, I think that's an important part of the equation. We purposely set out to find some things that had brand recognition. On *Robocop*, we have finished shooting the two-hour premiere episode, and we're about four episodes deep in production on the one-hour series. I have to tell you, the show looks really good. I'm very proud of it. I think it has a chance to really garner some attention in the marketplace and to hang around for a while. I'm very

*"It's impossible in the universe today to make a blanket statement that selling a show to a network is not as good as selling it to first-run syndication, or vice versa. The truth of the matter that every deal today is different. So much of it depends on each individual project and the elements that have to come together, what rights we own or don't own in that project... We don't necessarily say: 'Well, gee, first-run syndication is our first choice and CBS is our second choice.'"*

Well, first of all, we don't have any output deals with Cox outlets in terms of distributing product. No Cox television station or cable system or any of their entities is required to buy our programming, and conversely, we're not required to sell them our programming. Now, obviously, we know them a little better, maybe, than we know some of the others, but that's really not as big a benefit either way as you might try to paint it. We're a studio trying to make and distribute TV shows, movies and whatever, and they're trying to acquire the best product they can to run their television station.

As far as the superhighway and technology end, while I'm bullish on all that technology, I don't really know that it means as much during the next five or 10 years as some people think. You know, I'm a guy who still goes down to the front desk to check out of my hotel room instead of using the interactive system on the screen. I really think interactivity in television, by transaction and video on demand, are all still a little further down the road as it pertains to everyday living.

**What about a new network called the Cox Action-Adventure Network? Wouldn't you be excited about producing additional hour series product for cable?**

Well, I don't necessarily know that you have to brand it in that fashion. But I do think that they will be looking longer-term to be involved in more and more areas of distribution, trying to integrate

optimistic. Since the [theatrical] release of "RoboCop III," expectations aren't as high as they once were. Ironically, I truly believe that our television series will help revive the *Robocop* series, because I believe that our two-hour premiere of *Robocop: The Series* is the best "Robocop" work that's been done since the first movie.

**Since the last couple of "RoboCop" movies were released, there has been a general impression that they had become too violent and lacked humor. From what I have heard, there was a mandate to inject *Robocop: The Series* with much of the tongue-in-cheek humor of the original movie.**

There's a lot of humor in the show. There was a conscious decision made about that, and I think everybody involved with the series felt as though the big key to "RoboCop I"'s success was that tongue-in-cheek humor. We went and hired the two guys [Michael Miner and Ed Neumeier] who wrote the original "RoboCop" screenplay to write the two-hour premiere episode for us, and they brought a lot of that initial humor in. We have the newsbreak segments just like they did in the movies, and we'll use them as transitions. Our partner, Skyvision Entertainment [the series producer], has created an animated character who actually will appear in commercials inside the newsbreaks. He's a character named Commander Cash who is the product spokesperson for OCP,

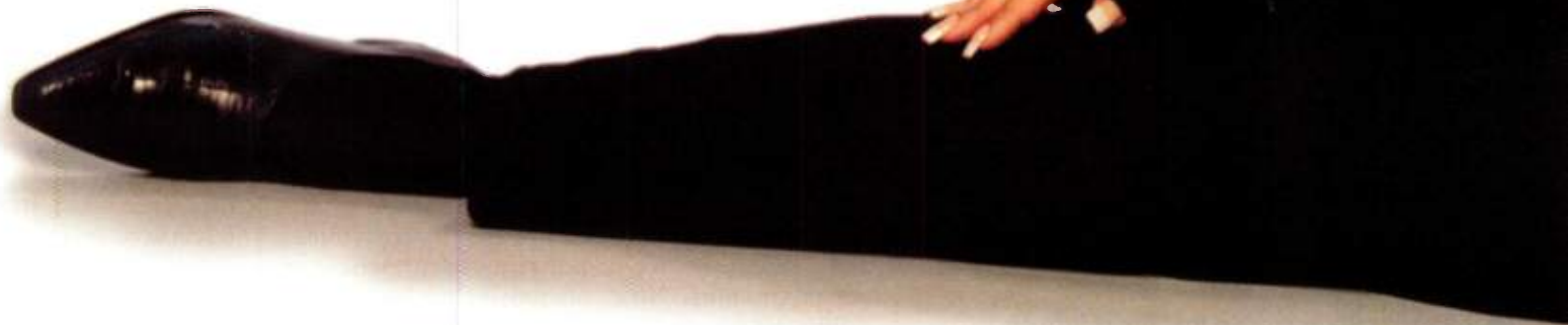


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Daily Variety Dec. 16, 1993

*3.2 Season High NTI*  
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# EVEN H

Source: NTI AA%. Weeks ending 12/26/93 and 1/2/94.







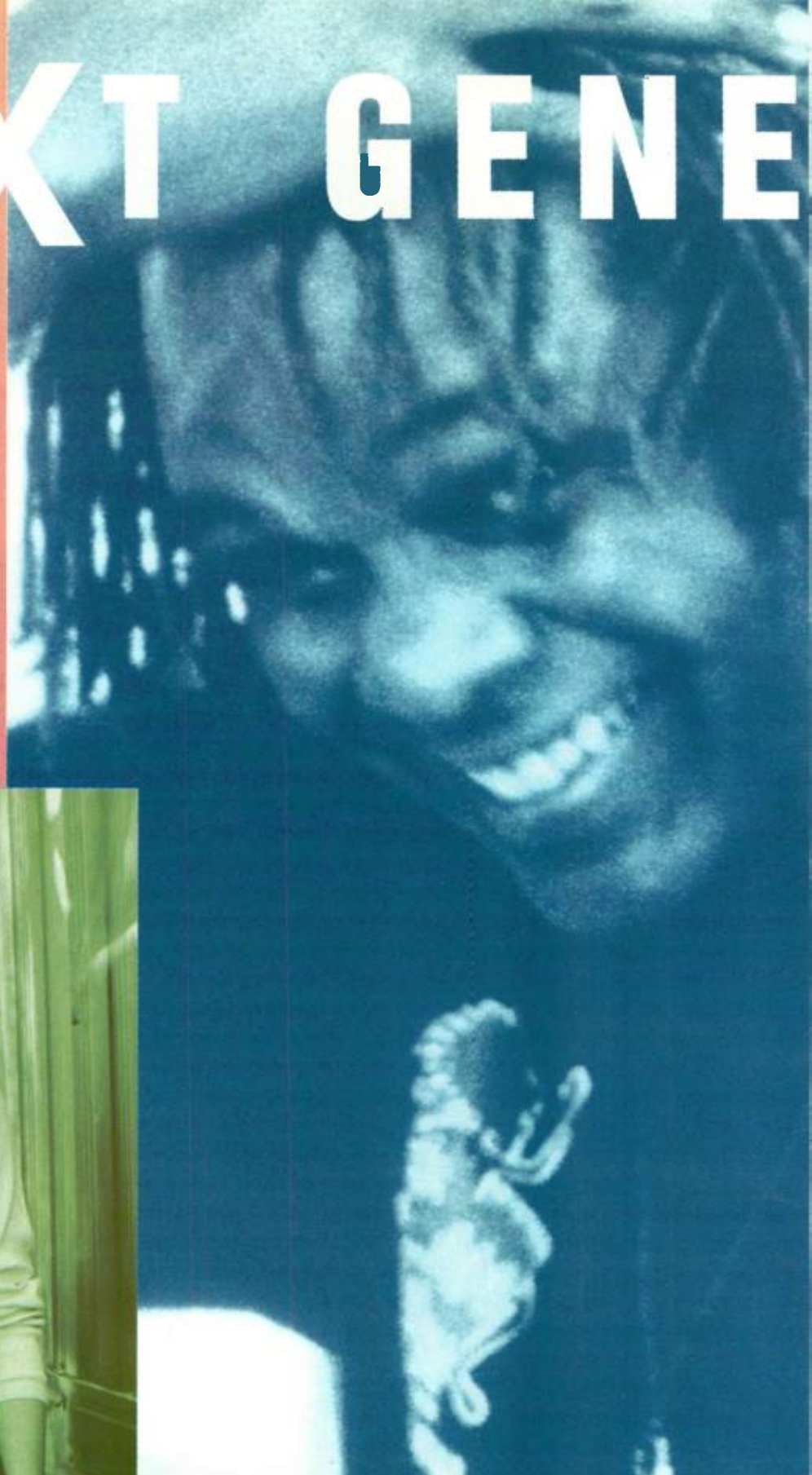
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**Vicki!**  
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*Chris Craft*  
TELEVISION DIVISION

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# RATION...

## WHO ARE THEY?

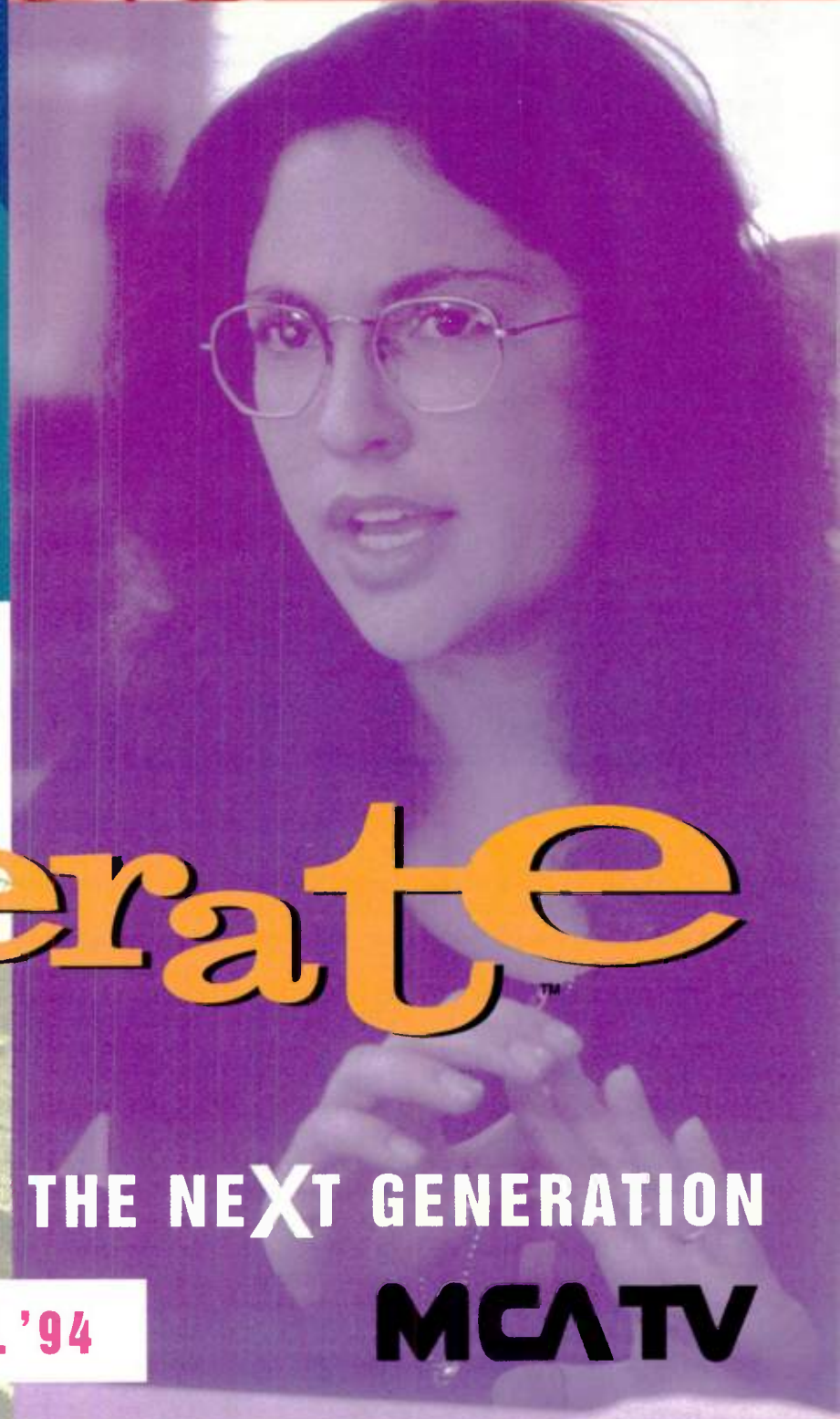
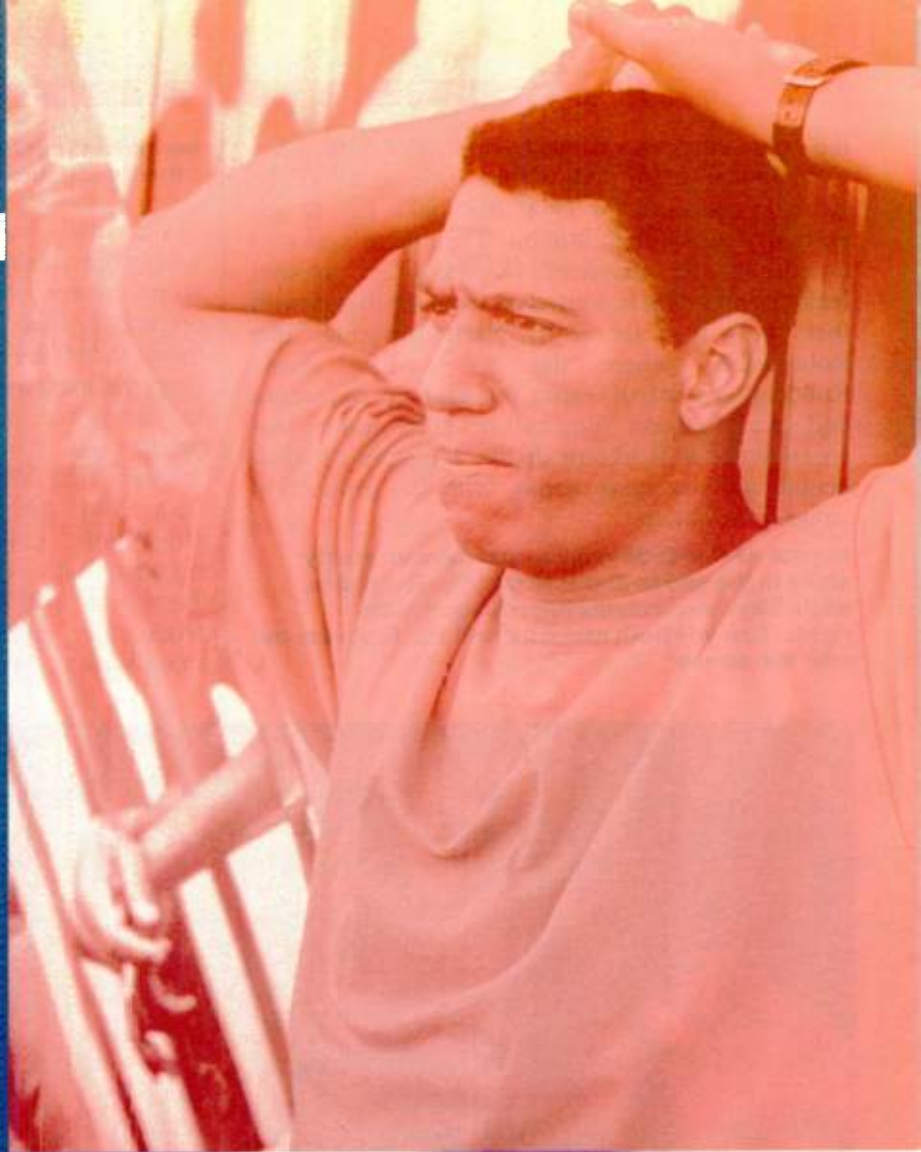
They're the television-savvy generation... there's no network loyalty in this crowd.

## WHERE ARE THEY?

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# 2 Generate

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the big corporation that runs the city. So, Commander Cash will, from time to time, be pitching products for OCP that poke fun at our current way of life a little bit. Then there's a lot of humor in the character [Robocop]. Computer technology today has allowed us to do things with that show that are really pretty amazing, like Robovision, where the TV screen shows Robocop's point of view, the graphic sequences and special effects. You can never be certain that an audience will like or dislike the show. I think people will be quite happy with the production value of *Robocop*.

**In your deal with Skyvision, you have an equity stake in the series and U.S. distribution rights, while Skyvision retains international sales rights. Can you both make a profit the first year out with the series?**

**series like *Highlander*. Does that extend to other productions?**

I think that's true. The miniseries I mentioned to you earlier, *Fall from Grace*, is an international co-production with French network TF1. TF1 originated that project and we partnered with them, then CBS came in. I think we have probably been the most aggressive of any of the companies in terms of trying to do international co-productions. It began as a necessity. Back when we were first doing *Highlander* [before the merger with Cox], the only way we could have gotten *Highlander* done as a company was as an international co-production with Gaumont Television [of France]. In fact, we now do *Highlander* much differently than we did it the first season. We distribute it internationally,

you envision it when you read it. I see a location in my head that may not look exactly like the location you see in your head. So, the whole process of producing a television program or a movie is by nature sort of confrontational in the sense that it's not often you have four, five, six, 10, 20 people involved, all seeing it the same way. They all have different ideas about how it should be done, and that's the same thing with international co-production.

What makes it difficult with international is that you have such a distance and time factor involved in resolving those differences. Here, if you've got five people and they're all based in L.A. and you disagree, at least you can all get in a room one afternoon and holler at each other until there's some sort of resolution. If your partner is eight hours away or eight time zones away or 10 thousand miles away, it's a much more difficult process to resolve those conflicts. That's when it can test your patience because it can be grueling. We have a situation on this miniseries [*Fall from Grace*] where there is a disagreement on a couple of very specific things in the story, and we've been having conference calls. It's always late for somebody, early for somebody else. But, in the end, it's been worth it for us, and we think we've developed a pretty good little niche.

**A quick progress report on *Lonesome Dove: The Series*; how are sales and development going?**

We have not cast *Lonesome Dove* yet. Hopefully that'll be done by February [RHI Entertainment is handling production and international sales of the show]. There are some cameo, guest-starring roles that are being played with now, but the series regulars have not been cast. In terms of sales, we will go into NATPE with at least 60 percent of the country sold on *Lonesome Dove*, maybe more. It's gone very well.

**Looking at Rysher's product menu, there are four action hours and a lot of TPE product that, combined, probably make the resulting entity one of the biggest suppliers of weekly syndicated programming. Is there a mandate to expand into the daily strip syndication business or just continue to concentrate on the weeklies?**

We would like to have a strip at the 1995 NATPE convention. We'll probably be selling a strip, but this particular season none of us had product that we felt that strongly about, and we had three new very high profile weekly projects in *Robocop*, *Thunder in Paradise* and *Lonesome Dove*. Plus, we really want to focus on [TPE incumbents] *Star Search* and *Lifestyles of the Rich & Famous*.

Those are two shows that have been around a long time and we kind of want to re-emphasize those shows, make people aware that where those shows have good time periods, they work well.

**Sounds like a long-term commitment to *Lifestyles* and *Star Search*, but will there be some tweaking of their formats?**

Absolutely. When you have shows that have been around as long as they have and are as successful as they have been, they probably do need a little tweaking or maybe somebody to bring new thoughts to them. On the other hand, we don't want to redesign the shows. There's a lot about those shows that is very positive and is working. The key is to put a little new spin on both without damaging the muscle tissue.

**What about *Home Videos of the Stars*, which had a limited run last season?**

We don't plan on bringing that back. It's an excellent idea, one of those concepts that made a lot of sense and sold well with both advertising and the stations. The problem was that it turned out to be very difficult to book stars on home video, so we don't plan on bringing that show back.

**I assume Rysher's first attempt to break into the first-run strip business with *Wavelength* has**



Well, you hope so, obviously. In the case of *Robocop*, Skyvision is the actual copyright owner of the show and the producer of the program. They've been excellent partners for us. But it goes back to something I said to you earlier about every deal being different. In the case of *Thunder in Paradise*, we totally fund production and are involved with the merchandising, music, everything. *Thunder in Paradise* is produced and created by the Burk/Schwartz/Bonnan Productions team, the guys who do *Baywatch*, and we are the studio on that show. So, there are many more rights involved with *Thunder in Paradise* than there are with *Robocop*. *Highlander* is sort of in the middle, in terms of what we own and control. We're flexible in terms of how we'll structure something.

**You have been particularly aggressive in seeking international co-production deals on**

everywhere except France and Canada. And we put a lot more money into the series. We were not in a position to be able to do even that prior to the Cox acquisition of Rysher.

**Does it become more of a problem sometimes with several overseas production partners, in terms of content, and what appeals to an audience in this country versus those of your partners?**

It does a little, but I think that there are some things you have to be careful of when you talk about international co-production. Anytime you produce any show you have creative disagreements, whether it's five Americans or five people from different countries, because the process of taking words from a printed page and putting them into three dimensions is difficult. When I read a piece of paper and a story and dialogue, I envision it in my head differently than





HOLLYWOOD

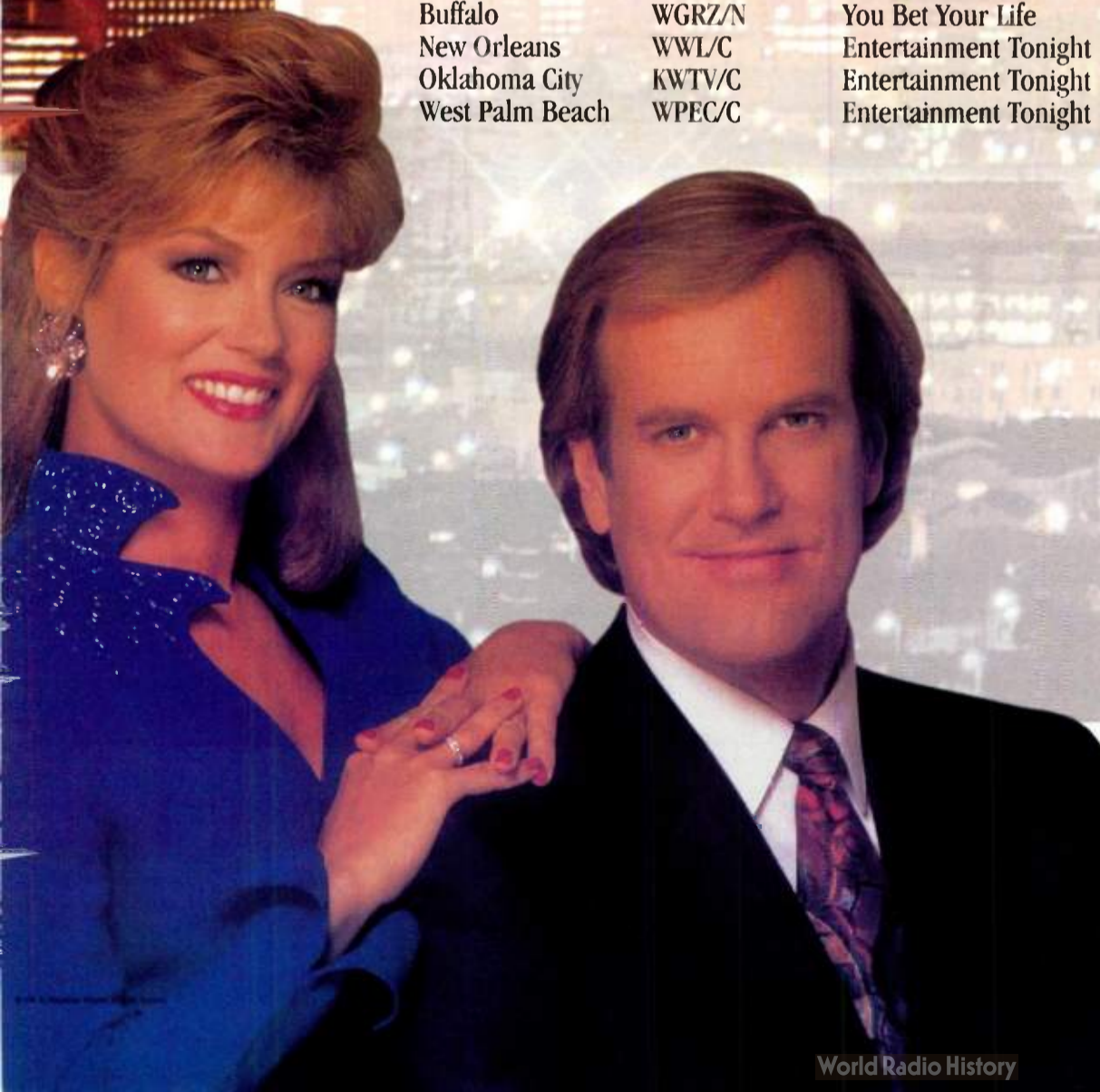
WHAT COULD  
POSSIBLY BE MORE  
EXCITING THAN  
SHOW BIZ?



# GROW

## ENTERTAINMENT TONIGHT GROWTH

<u>Market</u>	<u>Station/Aff.</u>	<u>Nov. '92 Programming</u>	<u>%Change In Share A 25-54</u>	<u>Market</u>	<u>Station/Aff.</u>
New York*	WCBS/C	Entertainment Tonight	+20%	Providence	WJAR/N
Los Angeles	KNBC/N	Entertainment Tonight	+11%	Wilkes Barre	WYOU/C
Chicago	WBBM/C	Entertainment Tonight	+9%	Greensboro	WGHP/A
Philadelphia*	KYW/N	Entertainment Tonight	+20%	Louisville	WHAS/A
San Francisco*	KRON/N	NBC Prime	+8%	Albuquerque	KOAT/A
Boston	WBZ/N	Entertainment Tonight	+67%	Albany, NY	WNYT/N
Washington, D.C.	WUSA/C	Entertainment Tonight	+6%	Fresno*	KFSN/A
Dallas	WFAA/A	Entertainment Tonight	+18%	Little Rock	KARK/N
Houston	KPRC/N	You Bet Your Life	+10%	Tulsa	KOTV/C
Atlanta*	WSB/A	Entertainment Tonight	+9%	Flint	WJRT/A
Cleveland	WKYC/N	Entertainment Tonight	+33%	Mobile	WKRG/C
Seattle	KIRO/C	News	+88%	Toledo	WTVG/N
Minneapolis*	KARE/N	Entertainment Tonight	+26%	Knoxville	WKXT/C
Tampa	WFLA/N	Entertainment Tonight	+13%	Roanoke	WSET/A
Miami	WTVJ/N	Entertainment Tonight	+17%	Austin	KTBC/C
Pittsburgh	WTAE/A	Entertainment Tonight	+21%	Omaha*	WOWT/N
Sacramento	KOVR/A	Entertainment Tonight	+54%	Las Vegas*	KLAS/C
Baltimore	WJZ/A	Entertainment Tonight	+6%	Portland, ME*	WGME/C
Indianapolis	WTHR/N	You Bet Your Life	+38%	South Bend	WNDU/N
Portland, OR	KOIN/C	Cops	+17%	Fort Myers	WEVU/A
Charlotte	WSOC/A	Wheel of Fortune	+6%	Johnstown*	WATM/A
Kansas City*	WDAF/N	Entertainment Tonight	+14%	Tri-Cities	WKPT/A
Nashville	WKRN/A	Family Feud	+16%	Waco*	KXXV/A
Buffalo	WGRZ/N	You Bet Your Life	+71%	El Paso	KTSM/N
New Orleans	WWL/C	Entertainment Tonight	+22%	Savannah	WTOC/C
Oklahoma City	KWTV/C	Entertainment Tonight	+5%	Lansing	WLNS/C
West Palm Beach	WPEC/C	Entertainment Tonight	+12%	Sioux Falls	KELO/C
				Fargo	WDAY/A
				Santa Barbara	KCOY/C
				Montgomery	WSFA/N
				Augusta	WJBF/A
				Monterey	KNTV/A





# BIZ!

## /TIME PERIOD IMPROVEMENT

<u>Nov. '92 Programming</u>	<u>%Change In Share A 25-54</u>	<u>Market</u>	<u>Station/Aff.</u>	<u>Nov. '92 Programming</u>	<u>%Change In Share A 25-54</u>
Entertainment Tonight	+13%	Eugene*	KMTR/N	Cheers	+44%
Hard Copy	+18%	Yakima	KCY/F	Entertainment Tonight	+17%
Entertainment Tonight	+13%	Bakersfield	KGET/N	Entertainment Tonight	+9%
Entertainment Tonight	+22%	Corpus Christi*	KZTV/C	Star Search	+20%
Entertainment Tonight	+8%	Columbus, MS*	WLOV/A	Entertainment Tonight	+67%
Entertainment Tonight	+35%	Wichita Falls	KFDX/N	Entertainment Tonight	+6%
Entertainment Tonight	+10%	Wilmington	WJKA/C	Entertainment Tonight	+200%
Entertainment Tonight	+18%	Erie	WICU/N	Entertainment Tonight	+10%
Entertainment Tonight	+16%	Topeka	WIBW/C	Cosby Show	+67%
Entertainment Tonight	+14%	Sioux City	KCAU/A	Entertainment Tonight	+25%
Entertainment Tonight	+22%	Binghamton	WMGC/A	Entertainment Tonight	+20%
Entertainment Tonight	+4%	Lubbock*	KAMC/A	Golden Girls	+75%
Entertainment Tonight	+13%	Albany, GA*	WALB/N	Entertainment Tonight	+19%
You Bet Your Life	+27%	Anchorage	KTBY/F	Entertainment Tonight	+167%
Cosby Show	+33%	Quincy*	WGEM/N	Entertainment Tonight	+12%
Entertainment Tonight	+10%	Abilene	KTXS/A	Entertainment Tonight	+14%
Entertainment Tonight	+15%	Idaho Falls*	KPVI/A	Entertainment Tonight	+24%
Entertainment Tonight	+4%	Clarksburg	WDTV/C	Cheers	+55%
Entertainment Tonight	+11%	Salisbury*	WBOC/C	Who's The Boss	+52%
Married With Children	+33%	Palm Springs	KMIR/N	Entertainment Tonight	+67%
Family Feud	+100%	Gainesville*	WCJB/A	Entertainment Tonight	+18%
Entertainment Tonight	+20%	Alexandria	KLAX/A	Entertainment Tonight	+14%
Entertainment Tonight	+100%	Billings	KTVQ/C	Entertainment Tonight	+80%
Entertainment Tonight	+10%	Missoula*	KTME/A	ABC News	+20%
Entertainment Tonight	+14%	Jonesboro*	KAIT/A	Entertainment Tonight	+33%
Entertainment Tonight	+12%	Lake Charles	KPLC/N	Entertainment Tonight	+13%
Entertainment Tonight	+14%	Yuma*	KYMA/N	Entertainment Tonight	+144%
Entertainment Tonight	+7%	Great Falls	KTGF/N	Hard Copy	+8%
Entertainment Tonight	+57%	Laredo	KVTV/C	Star Search	+133%
Entertainment Tonight	+3%	Bend*	KTVZ/N	Cosby Show	+120%
Entertainment Tonight	+28%	Fairbanks	KATN/A	Classic Concentration +	+45%
Entertainment Tonight	+17%	Presque Isle	WAGM/C	Entertainment Tonight	+21%

Source: NSI (\*ARB), November 1993 vs. November 1992.

# ENTERTAINMENT TONIGHT

Nobody knows show biz like ENTERTAINMENT TONIGHT. And we prove it, sweep after sweep, in the *grow* biz department. Now in our 13th season, we continue to show phenomenal growth and time period improvement *plus* get the highest premium

rates from advertisers for any access first-run strip. A combination the competition can only dream about. So if *you* dream of getting more out of your time period, ET has it all. Proving once again, there's no biz like show biz.



A Paramount Pictures Production



**been somewhat disappointing, given that the show barely generates above a 1 rating. Is that performance because there really isn't that large a teen or "tween" audience?**

I don't think a totally teen audience by itself can support a show. *Saved by the Bell* [an off-network strip] was a great success with teens, but it also did pretty well with women 18-34 and even a lot of college-age guys, who watch that show for the cute girls.

In hindsight, I still think *Wavelength* was an interesting idea, but there are a couple of problems with the show. I'm not certain we have the right host on the show. I'll be the first to admit that maybe we missed a little bit in that area. Second, it probably was too narrow in its appeal. Once we got into producing that show, we realized firsthand when we started booking shows and getting guests that that was a problem and a danger. At that point it was very difficult to fix it or to turn back. *Wavelength* did not work, and I had a lot of hope for that show, but I am still proud of it.

I think the production looked good; the people involved with it worked really hard. I think we just missed the mark a little bit in terms of a wide enough audience to make it flow, and it became a

projects and we may, not this fall, but for fall of '95, take a look at late night. You know, at some point in the future, we plan to do a talk show with Gabrielle Carteris. She still has her commitment to *Beverly Hills, 90210*, and that series is successful. But we did one special with her, and we just produced eight more one-hour specials. We really believe in her as a talent in that area. Even though she's on *90210*, people tend to think of her as a teenager. Without getting into divulging Gabrielle's age—it's ungentlemanly of me to do that—she is actually one year older than [talk show host] Bertice Berry. Gabrielle is a very bright, articulate and curious person, in the sense that she wants to learn and know about things. We have a good, solid relationship with her, and we are definitely planning either in 1995 or 1996 to have her in the talk show market.

**You served as a consultant to producer James Brooks and Gracie Films for Twentieth Television's off-network launch of *The Simpsons*. Now that the networks will be getting into the domestic syndication business, do you think they will have consultants at the negotiating table calculating what kind of front-end financing they'll put up vis-à-vis what they can expect to receive as a back-end financial interest in a prime time series?**

*"To stand up and pin the problems in our violent society on television is the ultimate cop-out, especially for a society where any Tom, Dick and Harry can buy handguns. You're telling me that Wiley Coyote and the Road Runner are the cause of our violence problems?"*

problem to us in terms of topics. On the one hand, you had to have some topics that would get the attention and spur the curiosity of that age group you're looking for, but the downside was that we were playing after animation on a lot of stations. To get those topics with a little bit of an edge, we had some audience complaints about the compatibility of our subject matter with an animated show. So, it was a good experience, a learning experience.

**Besides Warner Bros.' ENT project, there is perhaps only one other reality-based strip going to market. Is it because there is so much incumbent programming that's working, while the cost of producing a day-and-date news magazine is too much of a gamble for even the largest studios?**

I think those are the two reasons. There's not an abundance of [prime access] time periods available for those shows, and to produce a reality-based show five days a week is an expensive proposition. So, you have to be willing, going in, to know that you'll probably take a beating for a while. I think it is tough for many people to do that. We are in our second season of *Prime Suspect* [a weekly reality-based series]. We plan to bring that show back for a third season as a weekly. By this time next year we're going to make some decisions about that show. That's a show I believe can be a strip. I think it's a good concept. What will be the determinant for us next year is whether there are time periods available.

**Do you see any other opportunities in the first-run strip business for Rysher?**

Well, we've sniffed around a couple of late-night

I'll tell you what, if there's anybody alive in this world that can sit at the table—at the time you're striking a deal to make a series for network television—who can tell you what the back-end value of that show's going to be four or five years from now, forget about having him do that. Let's get him working on solving some of the world's problems. How could you know—no matter who you are? When you make a deal for a series upfront, there's no possible way you know that show's going to be a hit. Maybe you just negotiate so that you protect everything against a hit.

Will it change the way business is done? Probably during the next few years it will have an impact. Things will be different. But you know what? Things are done differently today than they were five years ago, and they were done differently 10 years ago than they were five years ago. Something's always going to change, whether it's fin-syn, or violence in television, or fifth-network entries, or 500-channel universes, or direct-broadcast satellites.

**So, if you're an independent producer of network series there is little cause for concern in the networks' being able to extract a major ownership position in a series on the front-end?**

[The networks] could negotiate some ownership upfront in some shows. I'm sure that'll happen. I'm sure they'll look to a company like us to where they can squeeze us for ownership, but there's a diminishing return. They need us to find creative ways to finance the shows on the front-end so they can maintain license fees at current levels, or reduce them or whatever, to make the economics work. At the end of the day, a balance

will be struck. Business is something that makes sense for both parties, and there will be an equilibrium found in there that does make sense. Or, you know what? Nobody will make shows for the networks, and they can't make them all themselves.

**Last season, the networks agreed to insert violence warnings in their programming. Syndicators have left it up to local stations to decide whether they want to insert violence warnings in syndicated action-adventures. Have you come under pressure from Hollywood counterparts or Washington to join a recently proposed industry self-monitoring commission?**

No, we haven't had too much [pressure], and the whole violence issue is something that I'm just about talked out on. I don't believe that the violence on television is something that is legislated. I think producers and distributors do have a responsibility, but I think as a whole—there are some exceptions to every rule—television has done a pretty good job with this issue. I don't think the prime time schedule today is particularly violent. I do not believe in my heart of hearts that the homicide rate in this country is caused by television. And I have a hard time with any congressional person who doesn't vote for real, true gun control in this country and stiff criminal penalties, who stands up and preaches about violence on television. I know I'm not making a new point, but look at the homicide rates in Toronto and Vancouver. They have virtually the identical television schedule that we do. Look at Britain. British television has cop shows and detective shows and chase shows. They see the same movies. They don't comprehend our violence and homicide rates. So, do I think we have a responsibility? Absolutely. And we're cognizant of it every day. We want to be aware, smart and sensitive to it. To stand up and pin the problems in our violent society on television is the ultimate cop-out, especially for a society where any Tom, Dick and Harry can buy handguns. We have kids in this country who have to pass through metal detectors going into their junior high schools because of the proliferation of guns on the street. And you're telling me that Wiley Coyote and the Road Runner are the cause of our violence problems.

**In a survey of TV station programmers around the country conducted by BROADCASTING & CABLE, they voted *Robocop*, *Thunder in Paradise* and *Lonesome Dove* among the hottest prospects for 1994-95.**

I consider that a compliment, but I'll consider it a much better compliment if next December, in that poll, they're talking about the three most successful shows. When you go from being anticipated to successful, that's when I really get happy about it.

**What do you think made these shows popular—the structuring of the deals, the content or both?**

It's the shows; they're tough deals on stations. We're not having any great deals for stations, but I think the stations realize that those three shows have a combined production budget of a little more than \$80 million. We're putting a lot of money into those shows. I think they're anticipating good programming that the audience will like.

**Speaking of dollar values, what do you anticipate the entire Rysher production slate, including the shows merged from the TPE catalogue, will cost?**

Well, I think this company right now is involved with roughly \$125 million in production. Actually, maybe a little more.

**When you first started Rysher, what was the value of production?**

About a buck ninety.



**Oprah is clearly**

**the #1 talk show.**

**But there's room**

**at the top for two.**



# RICKI LAKE.

The fastest growing talk show EVER!

## New York

PROGRAM	STATION	TIME	WOMEN - RATINGS		
			18-34	18-49	25-54
Oprah Winfrey	WABC	4:00PM	9	9	9
<b>RICKI LAKE</b>	<b>WWOR</b>	<b>5:00PM</b>	<b>6</b>	<b>5</b>	<b>4</b>
David Letterman	WCBS	11:30PM	4	4	4
Montel Williams	WNYW	5:00PM	4	4	3
Regis & Kathie Lee	WABC	9:00AM	3	3	4
Jenny Jones	WWOR	1:00PM	3	3	4
Arsenio Hall	WWOR	11:30PM	3	3	2
Geraldo	WCBS	4:00PM	2	3	3
Maury Povich	WNBC	2:00PM	2	3	3
Sally Jessy Raphael	WNBC	3:00PM	2	3	3
Good Morn. Amer.	WABC	7:00AM	2	3	3
Jay Leno	WNBC	11:30PM	2	2	3
Les Brown	WABC	10:00AM	2	2	3
Today Show	WNBC	7:00AM	1	2	2
Donahue	WNBC	4:00PM	1	2	2
Jane Whitney	WCBS	9:00AM	1	2	2
Home	WABC	11:00AM	1	2	2
Joan Rivers	WCBS	10:00AM	2	1	1
Conan O'Brien	WNBC	12:30AM	1	1	1
John & Leeza	WNBC	10:00AM	1	1	1
Rush Limbaugh	WNYW	1:00AM	1	1	1
Vicki!	WPIX	12:00N	1	1	1
Bertice Berry	WNYW	10:00AM	1	1	1
Jerry Springer	WNBC	11:00AM	1	1	1
CBS This Morning	WCBS	7:00AM	-	1	1
Bob Costas	WNBC	1:30AM	-	-	-

## Los Angeles

PROGRAM	STATION	TIME	WOMEN - RATINGS		
			18-34	18-49	25-54
Oprah Winfrey	KABC	3:00PM	7	7	6
<b>RICKI LAKE</b>	<b>KCOP</b>	<b>5:00PM</b>	<b>4</b>	<b>4</b>	<b>3</b>
Montel Williams	KCOP	4:00PM	3	3	3
Regis & Kathie Lee	KABC	9:00AM	2	3	3
Jenny Jones	KCOP	2:00PM	3	2	2
David Letterman	KCBS	11:30PM	2	2	2
Sally Jessy Raphael	KNBC	3:00PM	2	2	2
Geraldo	KCBS	4:00PM	2	2	2
Jane Whitney	KCAL	5:00PM	2	2	2
Home	KABC	10:00AM	2	2	2
Rush Limbaugh	KCOP	3:00PM	1	2	2
Jay Leno	KNBC	11:30PM	1	2	2
Good Morn. Amer.	KABC	7:00AM	1	2	2
Today Show	KNBC	7:00AM	1	2	2
Bertice Berry	KTTV	10:00AM	2	1	2
Vicki!	KCAL	9:00AM	1	1	2
Donahue	KNBC	2:00PM	1	1	2
Arsenio Hall	KCOP	11:30PM	1	1	1
Maury Povich	KCAL	1:00PM	1	1	1
Les Brown	KCAL	2:00PM	1	1	1
Joan Rivers	KTLA	12:00N	1	1	1
John & Leeza	KNBC	11:00AM	1	1	1
Jerry Springer	KCAL	11:00AM	1	1	1
Conan O'Brien	KNBC	12:30AM	-	1	1
CBS This Morning	KCBS	7:00AM	-	1	1
Bob Costas	KNBC	1:30AM	-	-	1



Source: NSI/SNAP, Nov 93 Network and Nationally Syndicated Talk Show Primary Telecast. Ranking based on W 18-49.  
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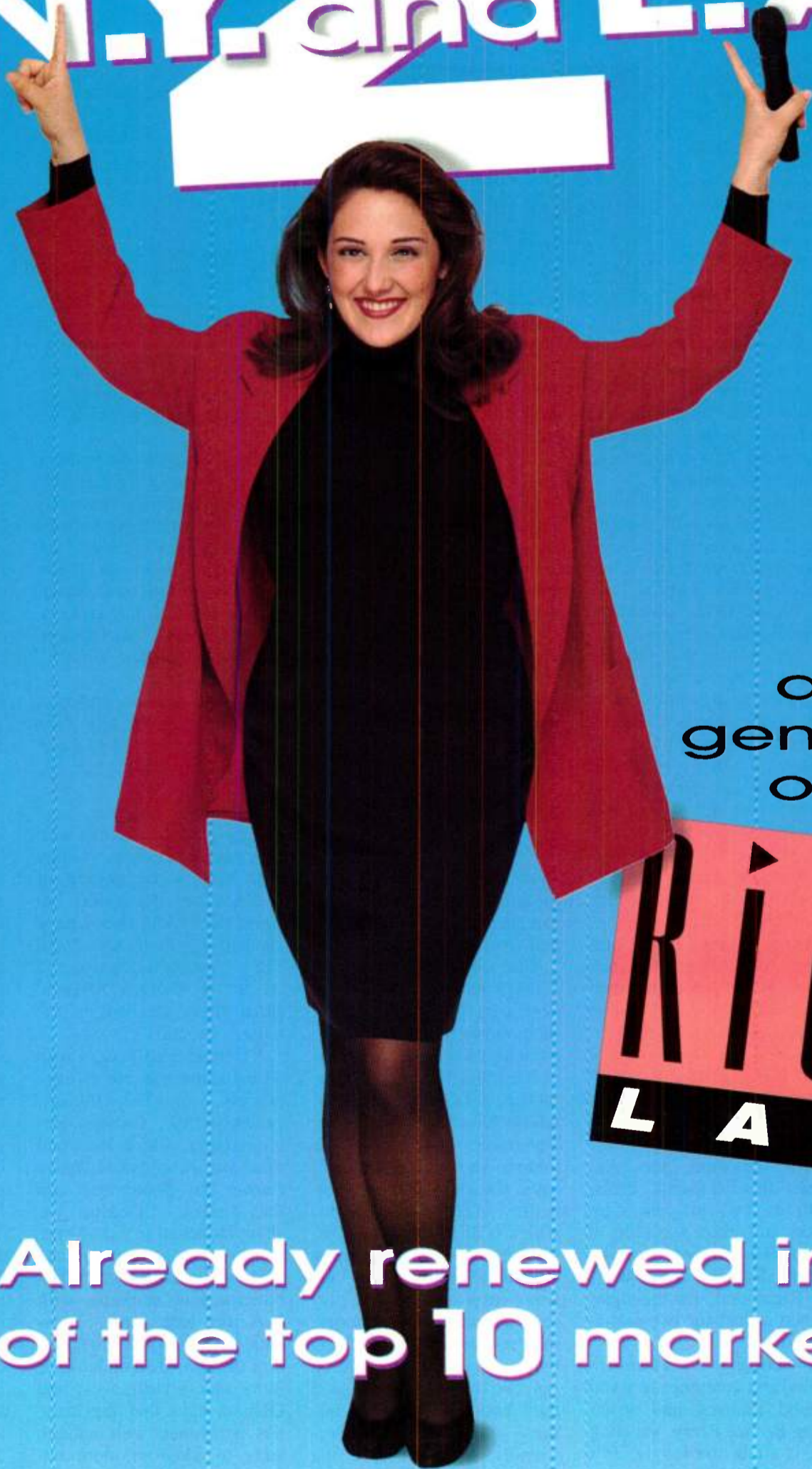


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generation  
of talk ▶

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**L A K E**

Already renewed in  
9 of the top 10 markets!





## Talk

continued from page 24

had a 4.0 Nielsen NTI rating, a record for the show. "We're showing consistency across dayparts including prime time, where we now have about 10 stations carrying the show," reports Jacobs. Recent upgrades include WTTA(TV) Tampa and KTVZ(TV) Seattle, both of which will double-run the program with a prime time airing. Another recent upgrade will see the show move to early fringe on WKYC-TV Cleveland next fall.

Group W Productions President Derk Zimmerman also reports a brisker renewal pace for next season. "There are no real surprises, but when you're showing growth it's easier to renew early," he says.

At Multimedia, station sales chief Tom Shannon is seeing a quicker renewal pace for his *Jerry Springer*. He also reports that many of the new *Springer* renewals are two-year extensions. Stations recently signing on for two years include KCAL-TV Los Angeles, KTVU (TV) San Francisco, WDIV-TV Detroit, WPLG-TV Miami, KYW-TV Philadelphia and WKYC-TV Cleveland. Some of those stations also have picked up the new *Susan Powter Show*, which Multimedia is syndicating for next fall. Those stations include KCAL-TV, KTVU and WDIV-TV.

The three talkers canceled this season are incumbents *Joan Rivers* and *Jane Whitney* and newcomer *Les Brown*.

Rivers is hosting a new hybrid talk-home shopping show that bows today in 92% of the country. *Can We Shop?!* also is being produced at the CBS Broadcast Center in New York, home to her old show.

Commenting on the cancellation of her five-year-old talk show, Rivers says the market has become bloated with too many similar programs. "The final straw was when I saw guests that had

Three talk shows bumped last season (clockwise from left): Jane Whitney, Joan Rivers and Les Brown. Rivers is returning, however, in a new home shopping talker.

been on my show a few weeks previous on three other shows, saying the same things, even wearing the same clothes." For stations, the final straw was seeing the show drop 30% in household rating to an average 1.2.

*Jane Whitney* is leaving syndication for NBC, where it will join a revamped *Leeza* (formerly *John & Leeza*) on the network's daytime lineup. Warner Bros.' other syndicated talker, *Jenny Jones*, has been renewed in roughly 40% of the country, but based on ratings growth this season, the company has declared it a firm go for next season.

As for Les Brown, "he joins a long list of talented people who didn't make it as talk show hosts," says Roger King, chairman of King World Productions, which distributed *Les*.

King World sold the program to stations for two years. When it became obvious the show wasn't going to work, the distributor persuaded stations to replace it with *Rolonda Watts*, which debuts Jan. 17 in about 80% of the country, primarily on stations that carried *Brown*.

For the most part, *Rolonda* has 18-month deals, with a few one-year contracts and even a couple of two-and-a-half-year deals, reports Roger King. WWBT-TV Richmond, for example, signed a deal for two-and-a-half years.

Meanwhile, Twentieth Television continues to stand behind its new and struggling *Bertice Berry*, insisting she is a talk star for the '90s who needs some adjustments in the way her show is pro-

duced. Company officials confirm that key staff changes are in the works. Like King World, Twentieth made mostly two-year deals on *Bertice*, so the company has a built-in 75% renewal rate.

"The strategy always comes from the talent," says Twentieth Television's Executive Vice President Ken Solomon, of the company's decision to stand behind the show. "With *Bertice*, people are offering a lot of input on changes to help grow the show. The bottom line—and what history has shown—is you can't open a can and

## Syndication Talk Show Ratings—Season to Date

Program	STD-HH Rating	Year-ago rating	% chg
<i>Oprah</i>	9.9	10.1	(2%)
<i>Sally Jessy</i>	5.1	5.3	(4)
<i>Donahue</i>	5.0	5.8	(14)
<i>Regis &amp; Kathie</i>	4.4	4.1	+7
<i>Geraldo</i>	3.9	4.3	(9)
<i>Maury Povich</i>	3.9	4.1	(5)
<i>Rush Limbaugh</i>	3.7	3.0	+23
<i>Montel Williams</i>	3.0	2.5	+20
<i>Vicki</i>	2.6	2.0	+30
<i>Ricki</i>	2.4	—	—
<i>Jenny</i>	2.3	1.8	+28
<i>Bertice Berry</i>	2.2	—	—
<i>Jerry Springer</i>	2.1	1.7	+23
<i>Les Brown</i>	2.1	—	—
<i>Jane Whitney</i>	1.8	—	—
<i>Joan Rivers</i>	1.2	1.8	(34)
<i>Arsenio Hall</i>	2.5	3.1	(19)

Source: Nielsen Media Research season-to-date National Television Index ratings (Aug. 30, 1993-Dec. 19, 1993 compared to Aug. 31, 1992-Dec. 13, 1992).

have a franchise pop out. It takes time, and if we didn't think she was an extraordinary talent we would be doing what King World is doing."

What King World is doing is switching a failed first-year show for a new program. Twentieth hopes to fix its first-year show and launch its new talk show, *Gordon Elliott*, now sold in about 45% of the country. "We are not replacing *Bertice* with *Gordon Elliott*," Solomon insists.

If there was an underdog this season in the talk show category, it was *Ricki Lake*,

which in the fourth quarter managed to exceed just about everyone's expectations. "The biggest surprise this fall was probably *Ricki*," said Bill Carroll, vice president, programming, Katz Television. "She appealed to the younger female audience that [distributor] Columbia targeted. Is she a long-term franchise? It's probably too early to tell. But they were given time periods that had the potential for problems, compared with *Les* and *Bertice*. Every one was disappointed with the latter two. They were different, but not different enough." ■

## Prime Access

continued from page 24

show won't be able to come in with the type of access clearances like *USA Today* had when it launched."

One strategy employed by some syndicators in the recent past has been to sell their shows to station executives based on their advertiser friendliness, versus the established tabloid programs, which have met with some advertiser resistance. "The tabloid shows are stable," says Chuck Larsen, president, MTM Distribution, which is distributing *Rescue: 911* and the new game show *Trivial Pursuit*. "But we heard from stations that, given the current economy, they're worried about advertiser sensitivity. If you've got two reality shows—and they both do the same ratings—and one is advertiser-friendly, then that's the one you're going to try. It's a good selling point," he says.

Kurlander, however, says that the strategy has met with only limited success. "They will have some degree of success, but not a lot, because the tabloid shows have cleaned up their act. *Hard Copy*'s numbers are up, and so are *A Current Affair*'s. *Hard Copy* cleaned up the most," he said.

"Getting into access with a new show was not an easy process," says Phil Oldham, executive VP, Genesis Entertainment, which launched *Real Stories of the Highway Patrol* last September into the market. "Getting the show launched in Los Angeles in access helped," he said of the strip, which debuted in nine markets—with L.A. the lone access clearance to start. By last September, the show had added four more access clearances, and Oldham says that the show has performed well enough since to add four more stations in access.

Oldham says that the com-

pany used three approaches in clearing the show. "First, in markets where the established magazines are, if a station is not number one or two, then they're going to be interested in counterprogramming. Secondly, the law-and-order positiveness of the show helps with advertisers: Not being on the hit list is a sales asset. Lastly, our best selling point is that we're working so well in access with adult demos. The show improved with adults 18-49 by 50% in its access time period versus the year before."

The problem in launching a new show in access, says Oldham, is not the diminishing number of time slots left in the daypart, but the strength of the major syndicators, which are able to lock out smaller players. "Part of the problem is not the available time periods but the clout of majors like King World, Fox, etc. There's a lot of leverage that keeps



**LAST NATPE, BUYING  
THE WRONG TALK  
SHOW TURNED OUT TO  
BE A REAL MINUS.**





# OF COURSE GOING WITH THE RIGHT ONE WAS A REAL PLUS.

<u>Market</u>	<u>Station/Aff</u>	<u>Nov. '92 Programming</u>	<u>% Increase W25-54</u>
New York	WNBC/N	Another World	<b>+35%</b>
Los Angeles*	KCAL/I	Maury Povich	<b>+11%</b>
Chicago	WGN/I	A.Griffith/Honeymooners	<b>+53%</b>
Boston	WBZ/N	Gold. Girls/Design Wmn	<b>+24%</b>
Dallas	KDFW/C	Maury Povich	<b>+26%</b>
Detroit	WDIV/N	Maury Povich	<b>+48%</b>
Cleveland	WKYC/N	Maury Povich	<b>+92%</b>
Seattle*	KIRO/C	Sally Jessy Raphael	<b>+37%</b>
Pittsburgh	WTAE/A	Maury Povich	<b>+18%</b>
St. Louis*	KTVI/A	Joan Rivers	<b>+31%</b>
Sacramento	KOVR/A	Jane Whitney	<b>+20%</b>
Phoenix*	KTSP/C	Maury Povich	<b>+5%</b>
Denver	KUSA/A	Home Show	<b>+25%</b>
Orlando	WESH/N	Matlock	<b>+24%</b>
San Diego	KGTV/A	Maury Povich	<b>+34%</b>
Hartford	WFSB/C	Maury Povich	<b>+83%</b>
Indianapolis	WISH/C	Maury Povich	<b>+6%</b>
Portland, OR	KOIN/C	Maury Povich	<b>+38%</b>
Charlotte	WBTV/C	Maury Povich	<b>+25%</b>
Cincinnati	WKRC/A	Maury Povich	<b>+9%</b>

<u>Market</u>	<u>Station/Aff</u>
Kansas City	WDAF/N
Nashville	WKRN/A
Grand Rapids*	WOOD/N
Buffalo	WGRZ/N
Salt Lake City	KUTV/N
Norfolk	WVEC/A
New Orleans	WDSU/N
Memphis	WHBQ/A
Oklahoma City*	KFOR/N
Providence*	WJAR/N
Wilkes Barre	WYOU/C
Greensboro*	WGHP/A
Louisville	WHAS/A
Albuquerque*	KOAT/A
Jacksonville	WJXT/C
Richmond	WTVR/C
Charleston	WSAZ/N
Fresno*	KJEO/C
Tulsa	KOTV/C
Flint*	WJRT/A
Wichita	KAKE/A
Mobile*	WKRQ/C
Toledo*	WTVG/N
Syracuse	WSTM/N
Austin	KTBC/C
Rochester	WROC/C
Omaha*	WOWT/N
Shreveport	KTBS/A
Las Vegas*	KVVU/F
Portland, ME	WGME/C
Springfield*	KOLR/C
Tucson	KGUN/A
Cedar Rapids*	KWWL/N
South Bend	WNDU/N
Fort Myers	WINK/C
Huntsville*	WAAY/A
Davenport	WHBF/C
Tri-Cities*	WCYB/N
Youngstown*	WFMJ/N
Baton Rouge	WAFB/C
Colorado Springs	KOAA/N
Waco	KWTX/C
El Paso	KVIA/A
Savannah	WTOC/C
Fort Wayne*	WPTA/A
Lansing*	WLNS/C
Tyler*	KLTV/A
Santa Barbara	KCOY/C
Montgomery*	WAKA/C
Monterey	KCCN/C
Eugene	KMTR/N
Reno*	KRNV/N
Lafayette	KLFY/C
Traverse City	WWTV/C
Yakima	KIMA/C
Bakersfield	KGET/N
Florence	WBTW/C
Corpus Christi	KRIS/N
Amarillo*	KAMR/N
Boise	KTVB/N

**When you add up all the talk show performances over the last year, Maury definitely goes in the “plus” column. In women 25-54, for instance, The Maury Povich Show achieves growth and time period improvement in an astounding 100 markets! When it comes to talk’s key demos, numbers like that speak for themselves. And when it comes to talk that delivers today and down the road, the final tally all adds up to Maury.**

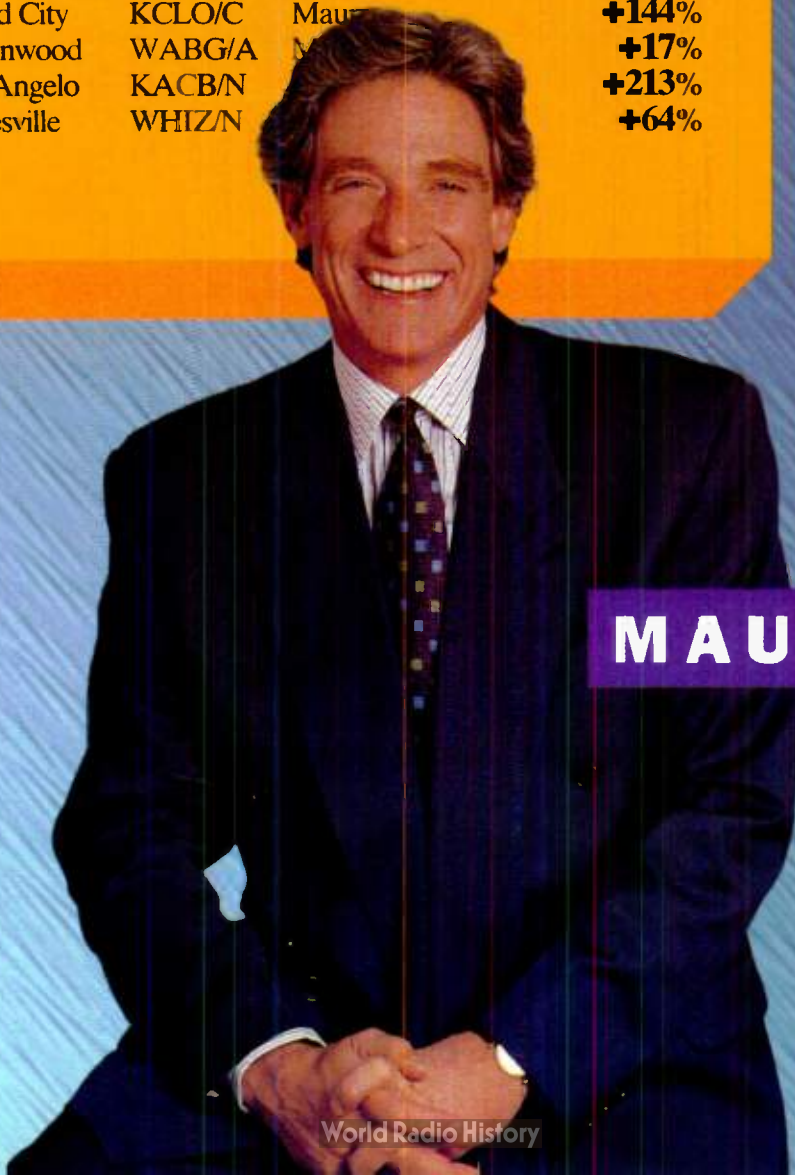
Source: NSI (\*ARB), November 1993 vs. November 1992



# POVICH RATING IMPROVEMENT

Nov.'92 Programming	% Increase W25-54
Maury Povich	+47%
Regis & Kathie Lee	+52%
Maury Povich	+163%
Maury Povich	+67%
Maury Povich	+56%
Montel Williams	+12%
Maury Povich	+4%
Maury Povich	+13%
Regis & Kathie Lee	+41%
Santa Barbara	+10%
Fam.Feud/Fam.Feud	+117%
Donahue	+7%
Maury Povich	+43%
Maury Povich	+10%
Maury Povich	+53%
Maury Povich	+22%
Santa Barbara	+10%
Maury Povich	+24%
Maury Povich	+32%
Sally Jessy Raphael	+49%
Maury Povich	+83%
Maury Povich	+15%
Maury Povich	+53%
Maury Povich	+12%
Maury Povich	+58%
Vicki	+188%
Maury Povich	+150%
Home Show	+46%
Heat of the Night	+37%
Maury Povich	+19%
Maury Povich	+11%
Maury Povich	+36%
Maury Povich	+15%
Dr. Dean/Faith Daniels	+178%
Maury Povich	+37%
Maury Povich	+16%
Maury Povich	+104%
Santa Barbara	+2%
Donahue	+3%
Donahue	+80%
Maury Povich	+13%
Roseanne/Cosby	+82%
Maury Povich	+133%
Maury Povich	+20%
Maury Povich	+21%
Maury Povich	+54%
Inside Ed./Jeopardy	+52%
Design Wmn/Gold.Girls	+14%
Fam.Feud/Fam.Feud	+79%
Heat of the Night	+500%
Maury Povich	+145%
Maury Povich	+50%
Maury Povich	+9%
Maury Povich	+96%
Maury Povich	+6%
Maury Povich	+50%
Donahue	+27%
S.Barbara/Love Conn.	+113%
Maury Povich	+3%
Santa Barbara	+267%

Market	Station/Aff	Nov.'92 Programming	% Increase W25-54
Monroe	KNOE/C	Design Wmn/Fam.Feud	+27%
Columbus*	WTVN/A	S.Barbara/Inside Ed	+20%
Beaumont	KBMT/A	Maury Povich	+157%
Wichita Falls	KFDX/N	Maury Povich	+47%
Erie	WICU/N	Maury Povich	+25%
Sioux City	KCAU/A	Maury Povich	+46%
Medford	KTVL/C	Maury Povich	+27%
Lubbock	KLBK/C	Maury Povich	+7%
Odessa*	KMID/A	Maury Povich	+53%
Idaho Falls	KIDK/C	Maury Povich	+56%
Clarksburg*	WBOY/N	Home Show	+156%
Salisbury	WMDT/A	Design Wmn/Star Search	+340%
Utica	WUTR/A	Jenny Jones	+29%
Elmira	WENY/A	Vicki	+23%
Panama City	WJHG/N	Maury Povich	+37%
Alexandria	KLAX/A	Maury Povich	+150%
Rapid City	KCLO/C	Maury Povich	+144%
Greenwood	WABG/A	Maury Povich	+17%
San Angelo	KACB/N	Maury Povich	+213%
Zanesville	WHIZ/N	Maury Povich	+64%



# THE MAURY POVICH SHOW





shows in access. There's no reason why four or five tabloid shows should be competing in access. There's just too much of the same thing for viewers, and we offer them an alternative," he says.

Perhaps the show making its presence felt most in the daypart, other than one of the established access players, is the off-Fox strip *Cops*. Having debuted in September '92 in strip, the show counts 64 of its clearances in access and has the demographic strength to add to those numbers. "It's a major hit in all demographics," says Kurlander. "You don't usually see a show with such a uniform skew among men and women. Its ratings are extremely salable."

In the most recent SNAP NTI ratings from November, *Cops* averaged a 6.0 rating and a 12 share in households. Evidence of its even demographic strength was

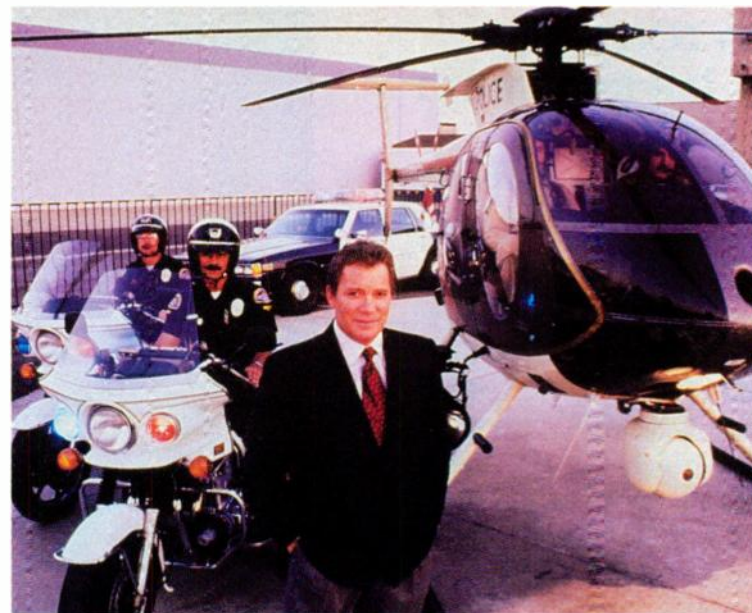
the 4.8 rating that the series averaged among women 18-34, men 18-34 and men 25-54. Among women 25-54, the show averaged a 4.4 rating.

*Cops*, with its 64 access clearances, outperformed the other reality shows that have recently entered the marketplace. King World's *American Journal*, with 24 stations running the show in access, averaged a 6.5 rating and an 11 share in households, but was considerably behind *Cops* in the four major demographic groups. *Journal* scored a 2.6 and a 1.9 rating among women 18-34 and men 18-34, respectively. Of women 25-54 and men 25-54, the magazine show pulled in a 4.0 and 3.1. Genesis's first-run *Real Stories of the Highway Patrol*, with 29 access clearances, garnered a 4.0/6 in households and averaged a 2.5 in the four major demographic groups. MTM's off-net *Rescue: 911*, also with 29 clear-

ances in access, pulled in a 3.9/9 in households and averaged a 2.7 in the four demo groups.

Among the off-net sitcoms currently in access, *Roseanne* was far and away the leader with 110 clearances in prime access. The series averaged a 7.8/15 in households, a 6.4 rating in the four major demographic groups and pulled in an 8.7/30 among teens.

Although Kurlander predicts the performance of *Real Stories* and *Rescue: 911* is not strong enough to add more access clearances next year, or even to hold on to the slots they now have, Larsen of MTM and Oldham of Genesis are confident of more access upgrades. "We've done some very nice numbers in our first year in off-net syndication," says Larsen. "We took out the show last year and sold it on a cash basis and cleared 65% of the country. This year we expect to clear 85%-90% of



'Rescue 911'

the country with a barter element, and I think we'll have more access clearances than last year."

Pointing to research that shows *Real Stories* improved in most households and three of the four major demo-

graphic groups in its time period versus the same time period in 1992, Oldham says that Genesis "definitely will target access. We expect to be the primary non-major syndicator of the current players in access." ■

## Privacy a murky area in First Amendment law

Thinking of imitating 'Cops'? Be careful

By Peter Viles

The popularity of tag-along-with-the-police reality shows has opened up a murky legal issue that is very much unsettled: Where does the public's right to know end and a citizen's right to privacy begin?

Example: A camera crew traveling with the police, and with permission from the police, rolls tape as the police enter a house, question the occupants and decide not to make an arrest. Should the tape be aired? And can the occupants of the house sue the news crew for trespassing?

Experts in legal and journalistic matters say that such a case would raise both ethical and legal issues, and the legal issues are unresolved.

"It's an emerging problem, and that's why it's dangerous," says David Bartlett, president of the Radio-Television News Directors Association. "The lawyers will tell you that the law is unsettled in the areas of invasion of privacy. We all pretty much know what the rules are with respect to libel and defamation. But just about the time that we began to feel comfortable with what we could and couldn't do in that area, this whole new area



Playing 'Cops' could be risky

emerged—invasion of privacy."

Noted First Amendment lawyer Floyd Abrams says there are no clear precedents for broadcasters to follow. Such cases, he says, turn on state laws, which differ greatly. "It's a hard question," Abrams says. "Broadcasters certainly ought to ask their lawyers before they do something like this. And then their lawyers will sigh, because the answers aren't clear.

"The legal question is: Is there an exception to the general rule that somebody can't come on your property?"

Abrams notes that there are instances, generally seen as exceptions, including news events such as fires or major accidents. Still, there is no clear guideline, he says. "Although the press may prevail in such a case, the press should proceed only with great caution."

Says Bartlett: "It's pretty clear that, just because the police invite you to come along doesn't mean you necessarily have any right to be there. Stations and producers have to ask themselves whether they are, in fact, putting themselves in jeopardy of invading someone's privacy if they go along on a

raid or some other police activity."

The most publicized cases involving privacy issues both involve CBS. One of those cases, however, turns on allegations of deception against the television crew, and thus may not be a good illustration of the issue. In that case, a federal judge in San Francisco has ruled that a mother and daughter can sue the network for invasion of privacy, fraud and infliction of emotional distress, allegations that stem from an April 1992 segment of *Street Stories* that dealt with domestic violence.

The pair has alleged that the CBS crew failed to identify itself as a news crew and, further, agreed not to film the mother and daughter. The story that eventually aired, however, featured a distorted, on-screen image of the mother in local broadcasts, but no distortion in the rest of the country.

A much more clear-cut example, with the potential to set a precedent, stems from another *Street Stories* investigation in which a camera crew accompanied the Secret Service on a search of the home of a man under investigation for credit card fraud. *Street Stories* did not air the

tape, and the man was indicted.

The defendant sought a copy of the tape, saying that it would help him in his defense. And in a November 1992 ruling seen as having broad implications for television journalists, U.S. District Judge Jack Weinstein ordered CBS to turn over the tape.

Further, Weinstein criticized both the government and CBS for the way the search was conducted. "You cannot, in search of news and profit, break into people's houses this way. It is simply intolerable," Weinstein said.

CBS had argued that it had a journalistic privilege under the First Amendment to be present during the search. Further, the network said, it had implicit permission from the defendant's wife because she did not ask the CBS crew to leave.

In ruling against CBS, Weinstein cited the apparent agreement between CBS and the Secret Service that resulted in the crew being present. "I don't believe there is a [journalistic] privilege in a case where the government is operating together with a television agency," he said.

Weinstein did not say the



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# LADIES' LE

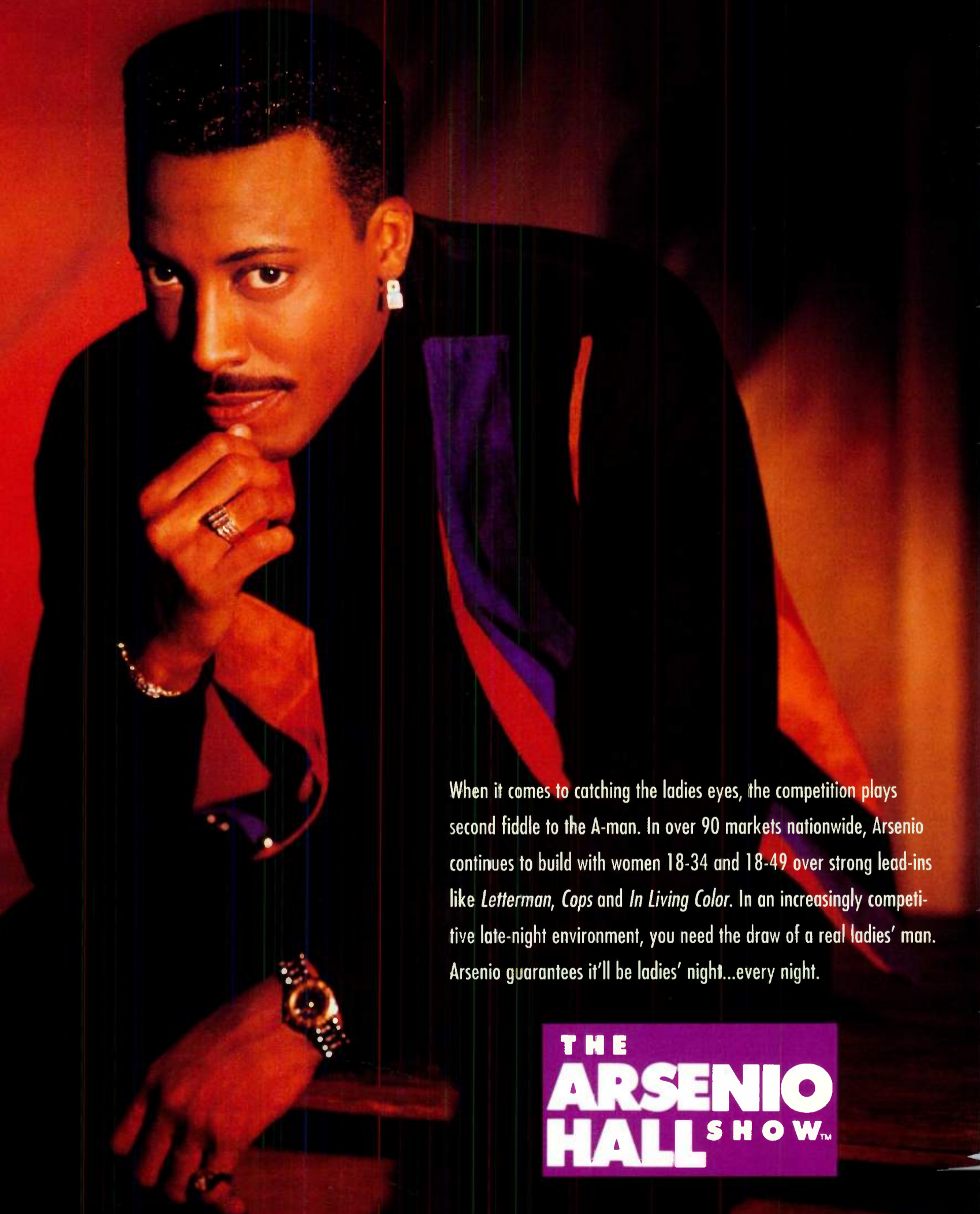
## Arsenio Makes Dramatic Increases Over Strong Lead-ins.

Market	Station/Aff	Lead-In Program	% Increase vs. Lead-In		Market	Station/Aff	Lead-In Program	% Increase vs. Lead-In	
			W18-34	W18-49				W18-34	W18-49
New York	WWOR/I	Real-Hwy Patrol	+25%	+22%	Davenport*	KLJB/F	In Living Color	+167%	+233%
Los Angeles	KCOP/I	Roseanne	+11%	N/C	Tucson	KTTU/I	Design Wmn+	+200%	N/C
Chicago*	WBBM/C	Letterman	+29%	+21%	Fort Myers	WFTX/F	MASH	+95%	+22%
Philadelphia*	WTXF/F	Local News	+17%	N/C	Jackson, MS	WJTV/C	Letterman	+23%	+26%
San Francisco	KBHK/I	Rush Limbaugh	+33%	+33%	Tri-Cities	WENT/F	In Living Color	+7%	+44%
Detroit	WJBK/C	Cheers	+115%	+44%	Baton Rouge	WGMB/F	In Living Color	+127%	+188%
Houston	KTXH/I	Mama's Family+	+33%	+17%	Colorado Springs	KXRM/F	In Living Color+	+6%	+27%
Atlanta	WSB/A	Nightline+	+65%	+74%	Waco	KBTX/C	Letterman	N/C	+9%
St. Louis*	KMOV/C	Letterman	N/C	+6%	Savannah	WJCL/A	Nightline+	+INF%	+650%
Minneapolis	KMSP/I	Cops	+130%	+125%	Fort Wayne*	WPTA/A	Nightline	+42%	+73%
Tampa	WTSP/A	Design Wmn+	+100%	+40%	Charleston, SC	WCBD/A	Local News+	+94%	+37%
Miami	WSVN/F	Local News	+67%	+33%	Sioux Falls*	KTTW/F	Rush Limbaugh	+160%	+14%
Sacramento	KRBK/I	Golden Girls	N/C	+25%	Montgomery	WCOV/F	In Living Color	+28%	+71%
Phoenix	KPHO/I	Married With Children	+55%	+9%	Monterey	KCBA/F	Local News	+157%	+117%
Denver	KUSA/A	Nightline	+54%	+53%	Tallahassee	WTLH/F	In Living Color	+79%	+130%
Baltimore	WBAL/C	Local News	+53%	+35%	Lafayette*	KADN/F	In Living Color	+107%	+80%
Orlando*	WKCF/I	Montel Williams	+75%	+33%	Columbus, GA	WXTX/F	In Living Color	+147%	+230%
Indianapolis	WXIN/F	In Living Color	+21%	N/C	Yakima	KCY/F	In Living Color	N/C	+60%
Charlotte	WJZY/I	Night Court+	+39%	+42%	Macon*	WMAZ/C	Letterman	+44%	+15%
Raleigh	WFLF/F	MASH	+433%	+150%	Bakersfield	KUZZ/I	Star Trek	N/C	+17%
Nashville	WZTV/F	Cheers	+39%	+47%	Chico	KRCR/A	Nightline	+20%	+6%
Columbus, OH	WTTE/F	In Living Color	+58%	+67%	Corpus Christi	KIII/A	Night Court	+160%	+94%
Greenville	WHNS/F	Married With Children	+3%	+23%	Monroe	KNOE/C	Designing Wmn	+100%	+79%
Grand Rapids	WXMI/F	In Living Color	+60%	+78%	Columbus, MS	WLOV/A	Real-Hwy+	+1800%	+1100%
Buffalo	WUTV/F	In Living Color+	+75%	+50%	Beaumont	KFDM/C	Letterman	+271%	+75%
Norfolk	WGNT/I	First Run Dramas	+75%	+50%	Rockford	WQRF/F	Real Hwy Patrol	+20%	+46%
Harrisburg	WPMT/F	In Living Color	+123%	+100%	Wichita Falls*	KFDX/N	Rush Limbaugh	+733%	+7%
West Palm Beach	WFLX/F	In Living Color	+150%	+210%	Wilmington*	WWAY/A	Nightline	+106%	+35%
Wilkes Barre	WOLF/F	Married With Children	+56%	N/C	Lubbock	KJTV/F	Love Connection	+INF%	+550%
Greensboro	WNRW/F	In Living Color	+64%	+64%	Albany, GA	WFXL/F	In Living Color+	+120%	+165%
Louisville	WDRB/F	In Living Color	+111%	+155%	Anchorage	KTBY/F	In Living Color	+320%	+175%
Albuquerque	KASA/F	Murphy Brown	+600%	+67%	Abilene*	KTXS/A	Nightline	+13%	+33%
Birmingham	WTTO/F	In Living Color	+38%	+63%	Biloxi	WLOX/A	Cheers+	N/C	+73%
Albany, NY	WXXA/F	In Living Color	+17%	+50%	Dothan	WTVY/C	Letterman	+53%	+88%
Dayton	WRGT/F	In Living Color	+43%	+63%	Utica*	WFXV/F	Rush Limbaugh	+INF%	+175%
Jacksonville	WAWS/F	In Living Color	+46%	+89%	Palm Springs	KESQ/A	Nightline/ABC-Nit	+INF%	+250%
Richmond	WRLH/F	In Living Color	+79%	+100%	Laurel*	WHLT/C	Letterman	+137%	+105%
Charleston	WVAH/F	In Living Color	+9%	N/C	Panama City	WPGX/F	In Living Color	+300%	+400%
Little Rock	KTHV/C	Letterman	+8%	+23%	Watertown	WWTI/A	Nightline	+INF%	+250%
Mobile	WJTC/I	Movie/Acapulco Heat	+33%	N/C	Alexandria, LA	KLAX/A	Mon-Nit/Local News	+118%	+150%
Knoxville	WKCH/F	In Living Color	+22%	+17%	Rapid City	KOTA/A	Nightline+	+63%	+37%
Rochester, NY	WUHF/F	In Living Color	+1650%	+383%	Jackson, TN*	WBBJ/A	Rush Limbaugh	+50%	+6%
Shreveport	KSLA/C	Letterman	+87%	N/C	Tuscaloosa	WDBB/F	In Living Color	+58%	+60%
Las Vegas	KVVU/F	In Living Color	+83%	+67%	Laredo	KGNS/N	Conan O'Brien	+75%	N/C
Paducah	KBSI/F	In Living Color	+100%	+100%	Fairbanks	KUU/F	In Living Color	+100%	+100%
Spokane	KAYU/F	In Living Color	+33%	N/C					

Source: NSI (\*ARB), November 1993. Based on DMA (\*ADI) shares.



# AD-IN MAN.



When it comes to catching the ladies eyes, the competition plays second fiddle to the A-man. In over 90 markets nationwide, Arsenio continues to build with women 18-34 and 18-49 over strong lead-ins like *Letterman*, *Cops* and *In Living Color*. In an increasingly competitive late-night environment, you need the draw of a real ladies' man. Arsenio guarantees it'll be ladies' night...every night.

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search was illegal, but he said that the government's decision to allow CBS to tape it turned the search into "a shocking and offensive violation of privacy."

The case is still in litigation, and an attorney who is handling the matter for CBS said last week that the network does not comment on pending matters.

A lesser issue for broadcasters to consider in these matters: Is the station that airs a syndicated program liable for allegations against the producer of the program?

"Theoretically, anyone publishing the material would be liable," says Larry Scharff, RTNDA's general counsel. "But I think the fact that the station had not

known certain facts about the actual situation—the absence of that kind of information on the part of the broadcast station—could be at least a mitigating factor." ■

## KID'S TV

continued from page 24

*Rangers*, the number one kids strip in syndication in its first sweeps test. But, somewhat surprisingly, the meal-ticket weekday afternoon cartoons posted across-the-board erosion due to an unexpected 5% drop in kids PUT (people using television) levels.

Although Congress passed the Children's Television

Act almost three years ago, getting children to watch the recently installed educational programming on commercial TV stations apparently is more difficult. A quick scan of the ratings tells the story. Buena Vista Television's high-profile addition of *Bill Nye: The Science Guy* to Disney Afternoon's weekend block averaged a mere 1.4 rating/9 share among kids 2-11 (NSI, November 1993), dropping more than 20% from year-ago time period

*"Our intent on Bill Nye was to bring viewers an educational and entertaining program, and when you have as big a company as Disney is, you realize we're not in this [Bill Nye] to make a big profit."*

Buena Vista's Janice Marinelli-Mazza

shares in both kid demo groups. Then there are Viacom's *Nick News*, Tribune Entertainment's *Energy Express* and Pandora International's *Scramble*, barely achieving half a rating point and recording 40%-60% share losses.

Of course, a major corporate studio structure such as The Disney Co. can afford to be a little more benevolent about educational programming, especially when it has a weekday cartoon block contributing annual upfront ad revenues in the \$100 million range. It also helps that *Bill Nye* is a production of PBS affiliate KCTS-TV Seattle, which is widely believed to have absorbed much of the early development and start-up costs before Buena Vista picked up the series for distribution last year.

"Our intent on *Bill Nye* was to bring [children] viewers an educational and entertaining program, and when you have as big a company as Disney is, you realize

we're not this to make a big profit," says Janice Marinelli-Mazza, Buena Vista Television senior vice president, who declined to comment on what kind of advertising revenues the all-barter series is bringing in.

"We felt it was our responsibility to produce an educational program, since many of our client stations had expressed a pressing need for this to fill renewal requirements. Going in," she says, "we knew this was going to have a difficult line to cross [referring to a 2-plus rating], but as long as we can produce an educational and entertaining series, more kids will find it."

Another competing children's supplier concurs with Marinelli-Mazza's evaluation but nonetheless predicts that FCC-friendly series from smaller independents will be "disappearing" from the market by the end of this season. The last major change in syndication involved Columbia Pictures

# Who's watching the kids?

## November 1993 sweeps ratings for syndicated kids weeklies

(Petry Television analysis of weekend morning daypart)

Program (occurrences)	Kids 2-11 Rtg/Share	% Shr Chg from Nov 92	Kids 6-11 Rtg/Share	% Shr Chg from Nov 92
<i>Transformers</i> (91)	4.7/25	+19%	4.8/27	+29%
<i>Biker Mice</i> (135)	4.1/16	-6%	4.1/17	-6%
<i>King Arthur</i> (64)	3.5/15	0%	2.8/17	+13%
<i>Speed Racer</i> (71)	3.4/17	+6%	3.3/20	+25%
<i>Captain Planet</i> (154)	2.7/23	+21%	3.0/22	+16%
<i>Exosquad</i> (131)	2.6/19	+12%	2.4/20	+11%
<i>Twinkle-Dream</i> (72)	1.8/13	+18%	1.7/11	-8%
<i>Adv-Wonderland</i> (155)	1.5/15	0%	1.6/14	-22%
<i>Pick Your Brain</i> (94)	1.4/12	+9%	1.5/15	+15%
<i>Bill Nye-Sci Guy</i> (186)	1.4/9	-25%	1.6/10	-23%
<i>Around Wrld-80 Drms</i> (36)	1.2/9	+13%	1.6/9	+80%
<i>Nick News</i> (163)	.6/6	-45%	.7/8	-33%
<i>Energy Express</i> (89)	.4/3	-57%	.5/3	-63%
<i>Scramble</i> (67)	.4/5	-55%	.5/6	-40%

Source: Petry Television analysis of November 1993 data from Nielsen Station Index (NSI) diaries.

## November 1993 sweeps ratings for top-10 afternoon kids strips

(Petry Television analysis of weekday afternoon daypart)

Program (occurrences)	Kids 2-11 Rtg/Share	% Shr Chg from Nov 92	Kids 6-11 Rtg/Share	% Shr Chg from Nov 92
<i>Batman</i> (141)	* 7.6/29	-15%	7.6/28	-18%
<i>Animaniacs</i> (141)	* 6.9/28	-20%	7.8/36	-17%
<i>Bonkers</i> (111)	6.4/26	-13%	7.3/27	-10%
<i>Tiny Toons</i> (135)	* 5.8/32	-3%	6.0/34	0%
<i>Goof Troop</i> (85)	5.8/24	-11%	6.3/25	-7%
<i>Tom-Jerry Kids</i> (126)	* 4.7/29	-3%	4.6/30	-7%
<i>Darkwing Duck</i> (59)	4.7/21	-19%	4.9/21	-19%
<i>Garfield</i> (39)	4.2/24	-4%	4.3/23	-4%
<i>Tale Spin</i> (51)	3.8/22	-12%	3.7/21	-19%
<i>Sonic-Hedgehog</i> (39)	3.8/14	-7%	4.1/16	+7%

Footnote: Asterisk (\*) denotes program cleared on Fox Children's Network block. Source: Petry Television analysis of November 1993 data from Nielsen Station Index (NSI) diaries

## November 1993 sweeps ratings for top-10 morning kids strips

(Petry Television analysis of weekday morning daypart)

Program (occurrences)	Kids 2-11 Rtg/Share	% Shr Chg from Nov 92	Kids 6-11 Rtg/Share	% Shr Chg from Nov 92
<i>Power Rangers</i> (127)*	9.6/44	+52%	10.7/51	+55%
<i>Garfield</i> (60)	6.1/33	+10%	7.1/38	+12%
<i>Dennis-animated</i> (26)	4.4/29	+21%	4.8/33	+43%
<i>Merrie Melodies</i> (132)*	4.4/27	+7%	4.1/33	+14%
<i>Sonic-Hedgehog</i> (51)	4.4/24	0%	5.0/26	0%
<i>Bonkers</i> (40)	4.3/33	0%	4.6/36	+3%
<i>Goof Troop</i> (60)	3.9/30	+7%	4.0/35	+13%
<i>Conan-Adventurer</i> (80)	3.8/25	-4%	4.0/27	-4%
<i>Pink Panther</i> (50)	3.5/22	0%	3.6/26	+4%
<i>Duck Tales</i> (51)	3.3/24	-8%	3.4/27	-4%

Footnote: Asterisk (\*) denotes program cleared on Fox Children's Network block. Source: Petry Television analysis of November 1993 data from Nielsen Station Index (NSI) diaries.



Television Distributions' big-budgeted *Beakman's World*, which the studio chose to place into a shared licensing deal with CBS (for Saturday mornings) and The Learning Channel.

"Unless you're a Disney or a Viacom, it's incredibly tough for any independent supplier to sustain an educational [show] in such a hostile environment," says a competing New York-based children's supplier. "I don't think it's a business as much as it's a business consciousness or perceived social responsibility. Stations may not have to foot the production bill, but I do know there are a lot independents that can't afford to give up chunks of barter time, unlike the Tribune and Chris Craft-United independents."

That has left nagging questions about the extent to which syndicators will continue to bankroll production on well-intentioned but wobbly product, and how long most stations will remain quiet about writing off ad revenues with rating loss-leaders in order to meet license renewal requirements spelled out in the kids TV bill.

"The educational stuff is not going to disappear, stations still have license renewal requirements and Congress is not going to drop this issue anytime soon," says Claster Television President John Claster, whose parents created *Romper Room* in the early 1950s. "I don't think there was ever economic promise to this bill. It is just going to have to be more a shared risk/reward relationship between syndicators and stations where both are strategic co-production partners on series projects."

One of the rare exceptions has been Turner Program Services' *Captain Planet*, which, in its fourth season in syndication, has maintained near-3 ratings and demo share growth. Summit Media Group's *Pick Your Brain* has also found moderate success, despite the advertising limitations and lack of quality late morning time periods.

Series development for the 1994-95 season has reflected the weakness of the kids educational market (see chart, page 74). Only two strips (*2150: The New Explorers* and off-PBS repeats of *3-2-1 Contact*) and three incoming weeklies (*News for Kids*, *Camp Gladiators* and *Madison's Adventures: Growing Up Wild*) are new for rollout.

## Lots of action in action-adventure genre

By Mike Freeman

Some of the hottest action in syndication has been in the action-adventure series genre.

Along with kids programming, the hour drama form has been one of the boom markets in syndication, but recent ratings suggest that the welcome mat is not exactly being put out for the new

entries.

Going into this season, the producers and distributors of 14 incumbent action hours (including four athletic competitions) have been enjoying a relatively clear field when it comes to competition for independent stations' prime time, prime access and fringe time periods. However, another rush of approxi-

mately 13 new syndicated action weeklies, the possible launches of fifth and sixth broadcast networks and the legislative uproar over violent programming content in early fringe and access could stunt the genre's further growth.

This season, through the November 1993 sweeps, action hour series either have

shown slight improvement or have held even in their ratings compared with year-ago time period levels (see chart). Although it is too early to predict whether the weekly genre has peaked, the rather modest growth numbers could be a bad omen for the incoming crop of series next season.

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More than a wire.



creasingly become a key determinant in the launch of new action series, witness the many lives of *Star Trek* in the hour-long market.

Last January, Paramount Domestic Television introduced its second syndicated spin-off in *Star Trek: Deep Space Nine* to smash debut ratings. Since then, *DSN* has leveled off in the November sweeps to a 5.5 rating/9 share in prime time (71 markets) and identical 7.1/15 averages in prime access (53) and early fringe (31), all of which generally put it second behind hit sister series *Star Trek: The Next Generation* in the male and female demographics.

"We weren't surprised at all [regarding *Deep Space Nine*'s performance]," says Paramount Domestic Television Distribution President Steve Goldman. "One thing we knew about *Star Trek*—and I'll go back to prior to the launching of *The Next Generation*—was that from its original syndication run of 79 episodes we knew its demographic composition, which is largely male-oriented but has strong secondary female ratings."

It is widely speculated that Paramount executives expect *Deep Space Nine* to pick up ratings steam after *The Next Generation* ends its syndication run with a two-hour series finale scheduled for the upcoming May sweeps. (The *TNG* cast will move to making theatrical movies, mirroring the evolution of the original *Star Trek* series.) Then, in September 1994, *DSN*, the theory holds, would likely inherit upgrades from most of *Next Generation*'s current prime access and prime time periods. The Hollywood studio also has made known its intention to debut another spin-off, *Star Trek: Voyager*, as the cornerstone of Paramount's planned fifth broadcast network launch in January 1995. So far, Paramount is more than halfway to its goal of reaching 70% U.S. coverage through the signing of independent stations, many of which are syndicated *DSN* incumbents and potential beneficiaries of cross-promotion for both series. (It is estimated that *Next Generation* has generated well over \$1 billion in national barter advertising revenues and cash license fees for the ongoing back-end repeat stripping of the series. With *DSN* and *Voyager*, Paramount could stand to benefit from an ad-

Among the hours getting action of station schedules (see chart) are (clockwise from top) are: 'Highlander,' 'Star Trek: Deep Space Nine' and 'Baywatch.'



### November 1993 sweeps ratings for action-adventure series

(Petry television analysis of prime time daypart)

Program (occurrences)	Household RtgShare	Women 18-34 Demo Avgs	Men 18-34 Demo Avgs	% Share Chg from Nov 92	
				Women	Men
<i>Star Trek: TNG</i> (53)	8.012	6.217	9.621	+31%/	+50%
<i>Star Trek: DSN</i> (71)	5.5/9	3.710	5.113	-9%/	+18%
<i>Baywatch</i> (42)	4.7/6	4.1/9	3.5/9	+50%/	+13%
<i>Kung Fu: TLC</i> (76)	3.9/6	1.7/5	2.4/6	-17%/	-14%
<i>Time Trax</i> (68)	3.6/6	1.7/5	2.2/6	0%/	-14%
<i>Renegade</i> (48)	2.9/4	2.1/5	2.6/6	0%/	+20%
<i>Highlander</i> (38)	2.9/4	1.9/6	2.4/7	+20%/	+40%
<i>Cobra</i> (50)	2.7/4	1.8/4	1.9/5	-20%/	-29%
<i>Untouchables</i> (48)	2.2/3	1.6/3	1.2/3	-40%/	-57%
<i>Acapulco H.E.A.T.</i> (36)	2.2/3	1.5/4	1.5/4	-33%/	-43%

Source: Petry Television analysis of November 1993 data from Nielsen Station Index (NSI) diaries.



ditional pair of billion-dollar revenue streams.)

Given the kind of revenues possible with a hit sci-fi series, it is also widely considered that Warner Bros. has used its year-old Prime Time Entertainment Network syndication block as a simi-

lar model for its Warner Bros. Network launch (although publicly it is stated that the fifth-network effort initially will concentrate instead on the development of situation comedies).

In the launch of PTEN, Warner Bros. Domestic

Television Distribution intended to build on the brand recognition of *Kung Fu: The Legend Continues*, the highest-rated series of the two-hour block at a 3.9/6 average (NSI, November 1993) in prime time. Although it has half the ratings of *ST: The*

*Next Generation*, *Kung Fu* has either held even or dropped slightly from its year-ago time period shares. PTEN's original sci-fi creation, *Time Trax*, ranks fifth in prime time (right behind *Kung Fu*) with a 3.6/6 and is maintaining year-ago time



period averages.

More significantly, the ad hoc PTEN block enjoyed its highest rating since its debut, with the two-hour special presentation of *Babylon 5* generating a 10.5 rating nationally last February. Based on that performance, Warner Bros. has decided to run *Babylon 5* as a standalone series on Wednesdays, 8-9 p.m., beginning Jan. 24.

According to Dick Robertson, president of Warner Bros. Domestic Television Distribution, it was his understanding that the studio's barter sales division is saying that *Babylon 5* will average "north" of a 7 rating, a number that would put the new show close to par with *Star Trek: The Next Generation*.

"Just look at the show's [*Babylon 5*] production values; it holds up as well as or better than the *Star Treks* and *seaQuest* [on NBC]," Robertson claims. "Generally, the demographic ratings are really good for science-fiction adventures across the board—great younger demos for advertisers—so we're pretty confident that *Babylon 5* will live up to the stations' expectations."

The formation of Rysher Entertainment less than two years ago was based on the belief that it could translate *Highlander* from a theatrical to a popular sci-fi television series. For most of its first season (1992-93), *Highlander* posted consistent time period shrinkage, but, as Petry Television's November 1993 analysis points out, the series rebounded in this season's first sweeps period with respective 3.9/9 and 2.7/5 early fringe and prime time averages. Most notably, it gained 1-3 share points in key male and female demo averages from November 1992.

George Gubert, Rysher's vice president of marketing research, notes that *Highlander* turned in a 2.7/9 household average (for all dayparts) and registered the best year-to-year growth of any syndicated drama, with 40%-50% share increases among the key demo rating groups. He credits part of the improvement to some key time period upgrades into prime time and additional double-run commitments from stations.

"Quite basically, *Highlander* is catching; viewers are finding it more and more," Gubert says. "Last year, the concept of the se-

'Kung Fu' was one of the action hours Warner Bros. used to kick off its Prime Time Entertainment Network.



***Chris Elliott again. Did I happen to mention the NCTA's new cable campaign featuring moi?***

*Yes? Then never mind.*



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BEVERLY HILLS 90210—ONE HOUR OF POWER, ONE GREAT BUY.

## Beverly Hills 90210. We all live there.



**WORLDVISION**  
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ries was a bit more confusing, and this season it is better explained who Highlander is.”

(Rysher Entertainment President Keith Samples, in BROADCASTING & CABLE's cover story [see page 38], expresses high breakout expectations for the respective March and September 1994 debuts of *Robocop* and *Lonesome Dove*—again, two properties with prior theatri-

cal and network television exposure.) While All American Television has successfully parlayed *Baywatch*'s prior network exposure on NBC into a solid three-year run in first-run syndication (with stations representing 50% of the U.S. buying the back-end repeats for stripping next season), the independent distributor has found it a tougher road to gain early sampling for its newly creat-

ed *Acapulco H.E.A.T.* series. In its first sweeps test, *H.E.A.T.*'s 2.2/3 average in prime time was down 2 share points from year-ago time period averages.

“We were hoping it would break out better, but when *Baywatch* originally debuted, it was doing just above a 3 rating. A few weeks ago, *Acapulco H.E.A.T.* moved up to a 3.4 rating in the latest national

report [NSS, week ending Dec. 20], so we're hoping to reach a 4 rating by February or March.”

Cannell Distribution had a similar problem last season, with its untested *Renegade* dropping off from prior year time period and demo averages. However, in the November sweeps, *Renegade*'s 3.9/9 in early fringe and 2.9/4 in prime time showed improvements of 1-3 share

points over year-ago averages. Pat Kenney, president of Cannell Distribution, attributes the gains to more humor in the storylines and characters, rather than to the action elements. Yet, Cannell's *Cobra* is experiencing its own freshman growing pains. The action-adventure turned in a 2.7/4 last November in prime time, a share point off from comparable time period averages. ■

## Lights, camera, profits? Infomercials clogged with celebs

Stars feed growing influence of ads; ads sometimes create stars

By Jim Cooper

As infomercials more and more resemble network programming, producers of long-form ads literally are hitching their wagons to stars.

More than ever, successful TV, film and infomercial-made personalities are selling products via infomercial producers who cash in on a cache of hosts the likes of Cher, Victoria Jackson and Susan Powter.

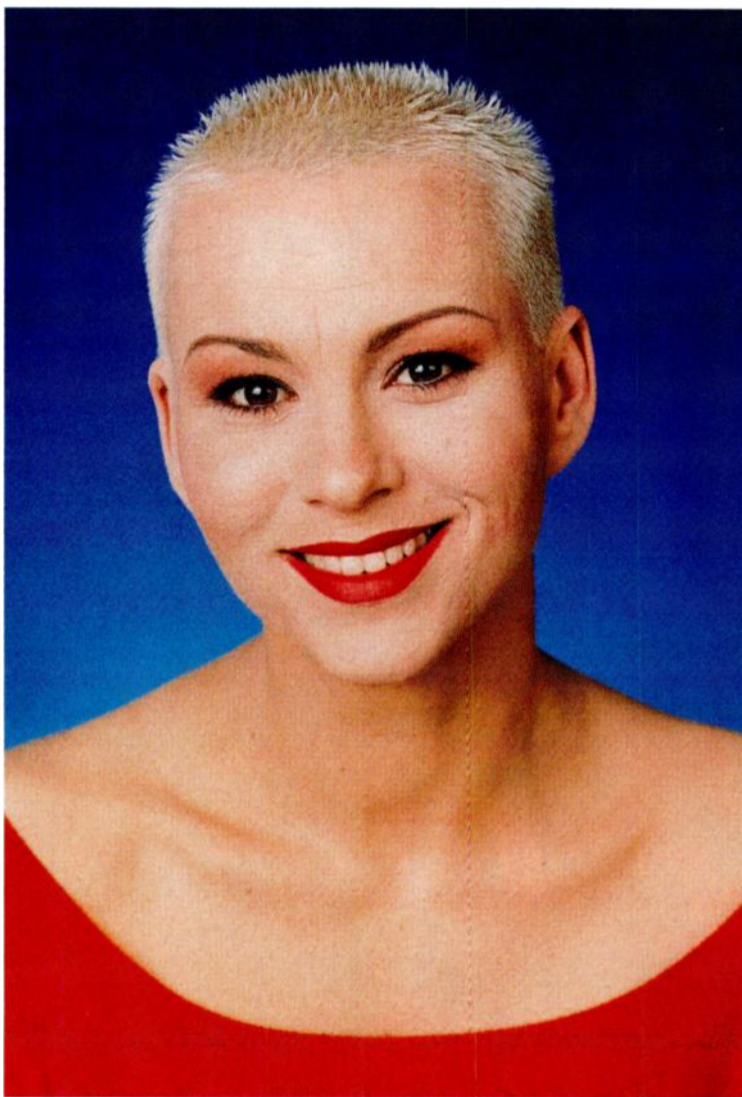
And as the \$750 million infomercial industry continues to mature into a mainstream marketing force, infomercial producers will be featured for the first time at this year's NATPE convention. The infomercial pavilion will be well-stocked with exhibitors.

Some of the most successful ads feature Victoria Jackson for American Telecast and Victoria Principal for Guthy-Renker Corp. *Wheel of Fortune* siren Vanna White has lent her celebrity to the “The Perfect Smile” tooth-whitening system long-form campaign.

Whether celebrity endorsements really are a crucial component to the sell depends on whom you talk to.

“They [infomercials] need as many ingredients as possible to succeed,” and celebrities often are key ingredients, says Ray Manzella, president, Manzella Personal Management. The company carves out infomercial deals for White, Jackson, Tony Little, Jay “The Juiceman” Kordich and Suzanne Somers.

Manzella, who has been representing celebrities for 10 years, believes that roughly one in 10 infomercials is successful, but a well-placed celebrity can boost the success rate from



Susan Powter turned her infomercial into a syndicated TV show

10% to 30%.

However, others believe that as infomercials become more pervasive, viewers will become jaded. They won't be impressed with celebrities and will surf over marginal and overexposed stars.

“Celebrities don't have a lot of credibility with the public,” and if their name is on the product, it “reduces their credibility to zilch,” says Steve Dworman, publisher of *Infomercial Marketing Report*.

Pointing to failed infomercials for skin-care products that featured Raquel Welch

and Jane Seymour, Dworman says, “They proved that just the presence of a celebrity doesn't mean it's going to be successful.”

A recent survey of 3,500 people by First Class Marketing Inc. and the National Infomercial Marketing Association revealed that celebrity endorsements do not have a large influence on buying decisions. The survey covered personal-care products, nutrition and weight control, fitness equipment, self-improvement and kitchen products.

The results show that 17%

of respondents say they have been “greatly influenced” by celebrities; 26% report celebrity pitches have been “somewhat effective,” and 57% say their buying decisions have not been affected by celebrity endorsements.

A celebrity pitch is not a guarantee, agrees Greg Renker, president, Guthy-Renker Corp., a California-based infomercial producer. One blunder occurred when a \$350,000 campaign for keeping children off drugs was hosted by Morgan Fairchild—a sex symbol of sorts with no children. The connection wasn't there and response to the ad showed it, Renker says.

However, when a celebrity clicks, the infomercial can make money. An example is Vanna White and “The Perfect Smile,” Renker says. White is credible and the campaign's annual revenue is more than \$20 million, he says.

“We wouldn't have launched the ad if we didn't get her,” Renker says, adding that celebrities work as marketing tools only when they “have a genuine committed passion to the product.”

Renker meets with celebrities to find out what products they use or feel strongly about and then develops infomercials around that product.

Another indication that the coming generation of infomercials increasingly resembles programming is that long-form ads create stars on their own. Witness the success of Susan Powter.

Thirteen months after first appearing in her “Stop the Insanity” infomercial, Powter has struck out on a media campaign that has led to a best-selling book and a

syndicated television program to be launched at NATPE.

Joan Rivers is one of the first celebrities to merge infomercial and programming formats in a way that could attract Fortune 500 companies as potential advertisers.

Tribune Entertainment, QVC and Regal Communications today (Jan. 17) will launch *Can We Shop?!* starring Rivers. The show is a hybrid of infomercial and talk show and will be the first daily syndication of a show with an 800 telephone number.

The show's producers, emboldened by the success of Rivers' jewelry and clothing lines on QVC and the positive response to several syndicated programs, hope an array of celebrity guests will draw viewers and buyers. Guests confirmed for the program's first week include Dolly Parton, Tim Conway and, naturally, Susan Powter.

Meanwhile, infomercials are scrambling to find television time. That competition is hiking up the cost of time, Dworman says. The price of a 30-second spot has risen between 15% and 20% during the past five years.

With the cost of time rising, spots must have superior quality and grab viewers' attention. That will continue to be done by the stars, “who are the product,” Manzella says.

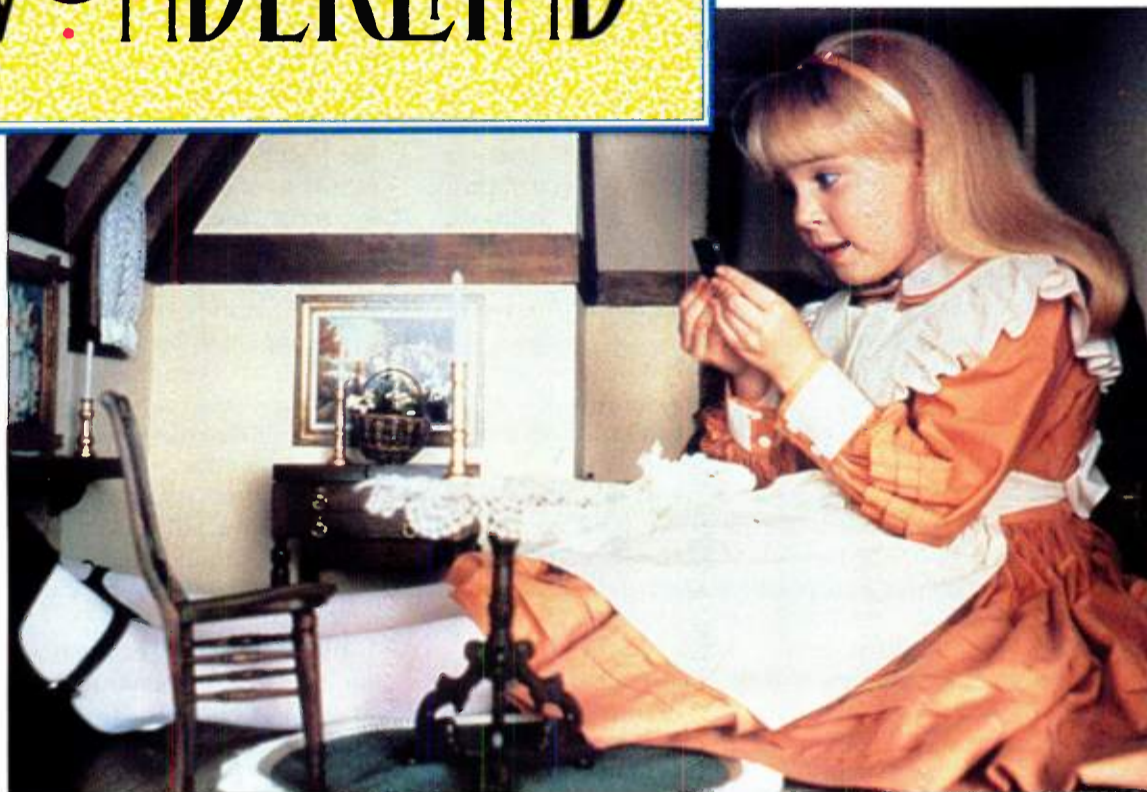
However, the price of having a celebrity hawk a product is large in the face of producers' shrinking profit margins.

The days when celebrities such as Cher earned high fees up front have ended, Dworman says. Infomercial producers today are lucky to make anything close to a 10% profit. ■



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# Facing the facts of life in a post fin-syn world

By Joe Flint

**A**re you going to cry: 'Hey, gee, they changed the laws on me. I don't like it anymore. I'm gonna quit.' I mean, would I have preferred to have the rules the same? Yes. Are they going to stay the same? No. What are you going to do? You're going to adapt and find a way to make it work. And by the way, I think the networks will have to adapt to find a way to make it work. I'm not going to give up and get out of the business. I don't think it's going to end the business."

So says Keith Samples, president, Rysher Entertainment, on the removal of the financial interest and syndication rules that kept the networks out of obtaining a financial interest in and domestic and foreign syndication rights to all network programming.

Is Samples prepared to negotiate stakes in his shows with the networks? "There is a diminishing return to that," says Samples. "They need us to find creative ways to finance the shows on the front-end so that they can maintain license fees at current levels or reduce them."

If a relationship can't be worked out, says Samples, "nobody will make shows for the networks, and they can't make them all themselves. To my way of thinking, in the big picture, they can't squeeze it to the point that it doesn't make sense to be in the network business or nobody will supply them shows."

Counters NBC President Bob Wright: "Our issue is to make sure that we have plenty of really good things on the air."

Partnerships between the networks and their program producers are nothing new. NBC and Cannell were partners on *Sonny Spoon* in 1986. More recently, ABC and Columbia partnered on *Moon Over Miami*.

The best example of what a partnership could look like in the post-fin-syn world is probably ABC's deal with Disney Television and *Home Improvement* producer Wind Dancer Productions.

Under that agreement, ABC gave *Home Im-*

*provement* a three-year deal that guaranteed Disney at least five-years' worth of episodes for syndication, and Wind Dancer received two series commitments, with ABC financing the production costs in return for a cut of the syndication revenues in the new series.

"We're doing it right now [with] *Fresh Prince of Bel Air*," says Warner Bros. Domestic Television President Dick Robertson. "It's co-produced with a company that is owned by Time Warner, Quincy Jones Productions and NBC Productions, [and] Warner Bros. distributes it."

"I have regular meetings with the key executives of NBCP on the collaboration, on the marketing, the advertising and the sales plan, so it's really kind of happening right now."

Although these deals were done with the fin-syn rules in place, the removal of them makes such deals easier, says a network executive.

"There are a lot of things we could have always done. It was just more cumbersome. Now we can enter into arrangements because they make more business sense without regard to who owns the copyright and who holds the financial responsibility. It makes it simpler, easier and better for everybody," says David Westin, president, production, ABC Television Network Group.

With the networks looking for more partnerships, the fear that they may eventually try to produce 100% of their schedule in-house may remain only a fear.

"It is time to get away from the mind-set of producing 100% in-house. We want to encourage in-house production, but we also want to branch out and not be locked into one area. I don't see [in-house productions] approaching 50% of our schedule," says Westin.

But programmers with clout may still call the shots in negotiations, says Warner Bros.' Robertson.

"I think they'll want to do anything to make the best deal they can, but what a lot of people don't realize is that it is far more valuable to the networks to have a hit to sell those valuable 30-

second units in than [having] back-end rights. Back-end participation is important, but if you walk in with a Diane English and a Candice Bergen and they say 'We want to own half the show' and maybe we say 'I'm sorry, it's not available,' I don't think they are going to say 'Go away.'"

Still forbidden to the networks for another three years is first-run syndication, but that has not stopped CBS from testing the waters.

CBS has teamed with Fox to offer the *Gordon Elliot* show. Both are equal partners, with CBS producing the show and Fox distributing it. Fears about networks putting shows on their own stations were alleviated, as the Fox-owned stations ended up grabbing the series in the usual auction process. CBS was said to be miffed about losing the show but continued in the partnership.

CBS appears to be the network most likely to branch out into first run. Peter Lund, executive vice president, CBS/Broadcast Group, used to head Multimedia and is rumored to be the next president of the CBS Network (BROADCASTING & CABLE, Jan. 10).

CBS also recently brought syndication veteran Mort Marcus on as a consultant. Syndication activities at the network are being headed up by late-night chief Rod Perth.

"CBS has been thinking about this for a long time, they have set themselves up to take advantage of the rules early," says a studio syndication executive, who adds that "when they deal on prime time, they seem to be right up front making CBS Production deals and discussing distribution deals."

That, says one studio executive, is "driving talent costs up."

But network executives counter that they don't have a mandate to "own 40% of every show."

"We are dealing with this very gingerly. We don't want to own every deficit of every show. We will have to wait another year—until the next development season—to see how this plays out." ■

## SYNDICATION UPDATE

**King World Productions** new *Rolonda [Watts]* talk show strip has named Frank Ryan and Chere Graham as director and senior producer, respectively. They both report to co-executive producer Bruce McKay. Ryan has directed such shows as NBC's *John & Leeza Show*, *Everyday with Joan Lunden* and *The Regis Philbin Show*. Most recently, Graham was a producer for Warner Bros. Domestic Television Distribution's *Jane Whitney Show*.

**Zodiac Entertainment** has secured its first major clearance for *The M3D TV Show* with a sale to WABC-TV New York.

**All American Television's** *Acapulco H.E.A.T.* was the beneficiary of a major station reshuffling, with Disney-owned independent KCAL (TV) Los Angeles committing 9-10 p.m. Saturdays, effective Jan. 22. Rival Chris Craft independent KCOP(TV) previously aired the show Sundays at 11 p.m.-midnight.

Los Angeles-based **Four Point Entertainment** has entered into an exclusive development deal with Tracey Davis, daughter of the late Sammy Davis Jr. Under terms of the multiyear agreement, Four Point and Davis will produce original video

projects based on the life of the late singer for network television, home video, CD-ROM and other venues. All projects will be available for domestic and international distribution by outside distributors.

As first reported in BROADCASTING & CABLE (Jan. 10), **Summit Media Group** has confirmed rollout of a new fall 1994 animated weekly, *Mega Man*. The series, to be produced by Ruby-Spears Entertainment, is based on a video game manufactured by Capcom. Summit will syndicate *Mega Man* on an even two-and-a-half-minute local-national barter basis.

**Turner Program Services** has concluded an exclusive agreement with National Geographic Television to handle distribution of the award-winning *National Geographic* specials in syndication. First up is a new weekly series called *The World of National Geographic*, which will debut on Sept. 12, 1994. Also, *National Geographic on Assignment* will continue to be distributed as a monthly offering.

**MGM Domestic Television Distribution** is again selling *In the Heat of the Night* in multiyear off-network syndication licensing deals begin-

ning in September 1995. MGM reports that *Heat* already has been renewed in more than 72% of the country for the 1994-95 season.

**Group W Productions'** new half-hour hybrid court/talk strip *Jones & Jury* has been sold in 50% of the U.S., including the top 12 markets, the syndicator reports. Heading the list are station groups owned by CBS, Fox, Group W, Multimedia and Tribune broadcasting groups. The series, which is hosted by former NBC legal correspondent Starr Jones, is being offered on cash-plus three minutes national barter basis.



**Twentieth Century Fox International Television** President James Gianopolos has been given the additional responsibility of overseeing all domestic and worldwide pay-per-view activities, as well as those of Fox Latin American Channel. Gianopolos has been overseeing Fox's international television activities since 1992, when he came over from Carolco Pictures (where he served as executive VP of international).

**Worldvision Entertainment** reports that its two-hour Spelling Premiere Network block has been cleared in 65% of the U.S. Stations in 38 of the top 40 markets have cleared the 1994-95 syndicated block, which comprises the female- and male-skewing dramas *Robin's Hoods* and *Heaven Help Us*. Worldvision says all of those top-market stations are committing to prime time clearances. New stations on board are KSMO-TV Kansas City, WKCF-TV Orlando, WLVI(TV) Boston and WGNX-TV Atlanta.

**Genesis Entertainment** says it will expand its freshman cartoon *Biker Mice from Mars* for daily stripping beginning this fall. This season, 13 episodes of the series were produced and another 52 episodes will be added to the two-and-a-half minutes national and three-and-a-half minutes local barter offering.

**DLT Entertainment's** current slow rollout talk show entry, *Shirley [Solomon]*, has added ABC affiliate WFTV-TV Orlando. The Canadian talk show import (from CTV) already is airing on KCAL(TV) Los Angeles and in several other major markets.

**Allied Communications Inc.**, a Los Angeles-based distributor representing a consortium of nine long-form television producers, has made its first series acquisition, buying the off-cable syndication rights to *Super Dave*. ACI will be making 24 weekly hours of the Showtime daredevil comedy spoof available on a straight barter basis.

**Bohbot Communications** has created two new operating divisions, Bohbot Media Worldwide and Bohbot Entertainment Worldwide, with the former responsible for media planning and buying while the latter handles program distribution, merchandising, licensing, promotions

and public relations. Andrew F. Donchak, a former executive VP of the New York-based advertising agency, BBDO Worldwide, has been named executive VP/GM of BMW, and Ralph Sorrentino, currently BCI's executive VP, CEO and administrative office, has been given the added responsibility of overseeing BEW.

**MTM Television Distribution** is launching a package of "family-oriented" spe-

cial, the two-hour *Babar: The Movie* and three-hour *Adventures with Madeline* specials. The holiday-themed *Babar* will be available in November-December 1994 and 1995 broadcast windows, and the *Madeline* specials will air in the first through third quarters of 1995 and 1996. Both are being offered to stations on a straight barter basis.

**ITC Entertainment Group** has acquired the distribution

rights to *ENQ: Secrets of the National Enquirer* from PSI Partners and the Enquirer-Star Group, which will co-produce an hour-long special for local broadcast in a March 14-April 10, 1994, window. Michael Russo, executive vice president of ITC, says first-time syndication of *ENQ* is intended to serve as a back-door pilot for a possible weekly run beginning in fall 1994. He added that Kimberly-Clark has

been signed as a "founding" sponsor for the special, which has been cleared by six of Chris Craft/United TV's eight stations (representing approximately 20% U.S. coverage). Mark Monsky, former executive producer and creator of Paramount's *Hard Copy* news magazine, is an executive consultant, while PSI principals Michael Gerber and James J. McNamara join Russo as executive producers.

*Hey, it's me again,  
Chris Elliott. Sorry to  
be a broken record  
with this cable thing*

*but I can't rest until the wonders of cable are part of every*

*red-blooded American's vocabulary.*

*So see you soon. Like every time*

*you turn on your television.*



**CABLE TV**  
More than a wire.



## ORACLE

continued from page 3

deliver it to thousands of simultaneous users. He also claims to have perfected the software for creating multimedia applications and communicating between the server and users.

For Ellison, video on demand with VCR functions like pause and reverse are a given. And multimedia home shopping is a natural extension of it. Without leaving your home, he says, you'll be able to "walk into Harrod's, go up to the men's section and browse ties."

Not surprisingly, Ellison puts allies Bell Atlantic and Capcities/ABC and at

the forefront of the interactive TV revolution. But close behind in his mind are Ameritech, Disney and Columbia. In fact, all of Hollywood is still eager for video on demand, he says, despite the "smoke and mirrors" of the past several years.

Like Bell Atlantic, Ellison insists the interactive future is now. And companies like Time Warner are missing the boat by "fooling around with very expensive, very time consuming and, I argue, not terribly rewarding market trials."

Tomorrow (Jan. 18), Oracle will demonstrate its technology in a five-city international press conference. Here, Ellison tells you what it means.

# Ellison: TV's Oracle

*Larry Ellison's 22% stake in Oracle is worth \$2 billion. That leaves him several billion dollars poorer than software rival Bill Gates, but at 49 he should have time to close the dollar gap. And he may do just that, if Oracle's strategy of applying its proved data base software to interactive TV is successful.*

*Ellison founded Oracle in 1977 as a computer consulting firm, but soon was developing software for massive data bases. The company took off in the early 1980's. It's rapid growth stalled in 1990, forcing corporate introspection and ultimately some new blood into the top ranks of management, most notably former NASA executive James Abrahamson. Ellison remains president and CEO.*

*Since the shakeout, Oracle has resume its fast-growing ways. In fiscal 1993, revenues were up 28%; income, 156%. And the company thinks it will hit the \$2 billion revenue mark in fiscal 1994.*

**What makes you think the American public is ready for this move from watching network TV—video in a never-ending stream—to this world of on-demand TV?**

Well, let me give you an example. How many people do you think can't watch the network news because they're home too late? With video on demand, not only do we have an archive for all of the old television shows and the old movies, we also record all broadcasts as they're being broadcast. So, if you get home two minutes late or two hours late, you can still watch the network news. You can fast forward through the segments you're not interested in, you can pause and go out in the kitchen and make a sandwich, you can repeat things you want to review.

**Are you actually developing such an application where you would record everything and have it immediately available? Let's call it total time shifting?**

That's exactly what we're doing. We record everything on the video server for broadcast later—a day later, a minute later, a year later.

**Is this what Bell Atlantic is planning for Washington?**

Absolutely. But the first application that we're doing in March is very simple and straightforward. That application is taking archival movies and playing those movies on demand. But the system that we're providing will have the capability to record broadcasts as they're being broadcast for replay on demand of the consumer—be it news shows, sitcoms, baseball games, what have you.

**Are you allowed to do that? Wouldn't that violate the networks' copyrights?**

It's not clear. I mean, I record news shows and sports shows at home. Can someone record them on my behalf? I don't know what the legal issues are at all. CBS certainly would want their shows recorded for later broadcast. I mean, who would not want their shows recorded for later broadcast?



*"When we have the highway deployed and all these libraries deployed, we will have it on line, all the media in the world."*

The advertisers would reach a wider audience that way.

Advertisers could also substitute ads in the recorded shows to target consumers according to income, age or buying patterns. They will be able to deliver ads to the subjects who are most likely to be interested in them. We will know who's watching; we will know when.

**That's sort of a scary idea.**

It's an issue of privacy. And it's a question of how much of your privacy you are willing to give up to get better information. We can tell you when suits that you buy go on sale. If you don't want us to know you buy \$1,000 Canali or \$150 Sears suits, we can't help you very much. You will be able to choose. You can continue to get random advertising or allow us to learn something about you and get advertising aimed at your interests.

**So you want to shatter the network model by breaking the networks up into a thousand little pieces.**

I'm not sure it's shattering the network model. But rather than *TV Guide* telling you what time to watch shows, you can watch shows whenever you want to.

**But there's a group of people—the network schedulers—that sit around, trying to decide what days and the order in which shows are going to appear. They see that as critical.**

That's only because their technology only allows for broadcast. Now that we can narrowcast or provide video on demand, it's a whole new

ballgame.

We'll be able to prepare a custom news show based on your particular interests. If ABC, BBC and CNN all cooperate, we can start tagging the news segments and give you only those stories you are interested in. If you're interested in [Kansas City Chiefs quarterback] Joe Montana, we'll track stories about him down on the local station in Kansas City.

**So you envision the video servers around the country being interconnected?**

Absolutely. You'll be able to go into the library and find any show that's been broadcast anyplace. Now, obviously, this won't happen on day one because we won't have these servers everywhere. But eventually, when we have the highway deployed and all these libraries deployed, we will have it on line, all the media in the world.

**But let's get back to the here and now. What are you going to be able to do next year with Bell Atlantic in Washington.**

First, in March, we'll have movies on demand. You'll very simply go through a catalogue of movies and watch them.

**How many movies?**

Oh, I don't know, it will probably be in the hundreds or the thousands. By the end of the year, we'll have home shopping in place, we'll have personal communications in place, we'll have a

Continues on page 86



# Bell Atlantic, Oracle team for video on demand

By Harry A. Jessell

**B**ell Atlantic and Oracle Corp. said last week they will be working together to develop video on demand and other interactive TV services, starting later this year in suburban Washington.

Bell Atlantic will provide the network. Oracle, a \$2 billion-a-year database-software company, will provide the computer power to store the programing and deliver it to consumers at their command.

This is more than a buyer-seller relationship, said Art Bushkin, president of Bell Atlantic Video Services. This is "an alliance of the strategic interests of two companies."

Bell Atlantic has awarded Oracle contracts worth "tens of millions of dollars" for its media server and communications and consumer-interface software, Bushkin said. But, he added, the dollars will grow substantially over time as services develop and Bell Atlantic pushes into new markets.

Given FCC approval, Bell Atlantic plans in March to begin a market trial of video on demand in 2,000 homes in the northern Virginia suburbs of Washington.

The service will be delivered via conventional telephone lines, the so-called twisted pairs, using asymmetrical digital subscriber line transmission technology. ADSL, which Bell Atlantic sees as a stepping stone to broadband fiber-coax networks, can transmit 1.5 megabits of information per second or one compressed video signal along with regular telephone service.

Bell Atlantic plans to extend the service by the end of 1994 to some 250,000 homes in parts of Fairfax and Arlington counties, Va., and Montgomery County, Md. A Bell Atlantic spokesman said that the company hopes to count at least 4,000 of the homes as subscribers by the end of the year.

At the heart of the network will be the Oracle Media Server, a computer database designed to store large quantities of information and provide access to thousands of simultaneous users.

The server Bell Atlantic will deploy this year—Oracle software running on a massively parallel computer

manufactured by nCube—costs roughly \$7 million, Oracle CEO Larry Ellison told BROADCASTING & CABLE in an interview (see "Top of the Week"). The server will be able to store as much as 10,000 hours of video for as many as 25,000 simultaneous users, he said.

Oracle will supply its Oracle Media Objects software, which Bell Atlantic will use

to create the on-screen menus that subscribers will use to search through the interactive offerings and order what they want.

But Oracle will not be making the set-top boxes. Bell Atlantic has picked three others to supply them: IBM; a partnership of Philips Digital Videocommunications and Compression Labs Inc., and a consortium of Di-

viCom (Milpitas, Calif.), Adaptive MicroWare (Fort Wayne, Ind.) and EURO-DEC (Paris).

In compliance with FCC rules, Bell Atlantic is permitting several via programers to offer services over the ADSL network. One of them, USA Video Corp., based in Century City, Calif., announced last week that it had tapped Digital

Equipment Corp. to supply its video server.

Bell Atlantic plans to start with video on demand, mostly movies, Bushkin said. But it also plans to have a multi-media shopping service online by the end of the year, he added.

"Nobody knows what the market is," he said. "And nobody is going to know until we get out there...and understand the situation." ■

*Over here! Chris Elliott one more time.*

*In this new NCTA campaign I'll be all over the place*

*talking about all the wonderful things cable has to offer. Such as? Well,*

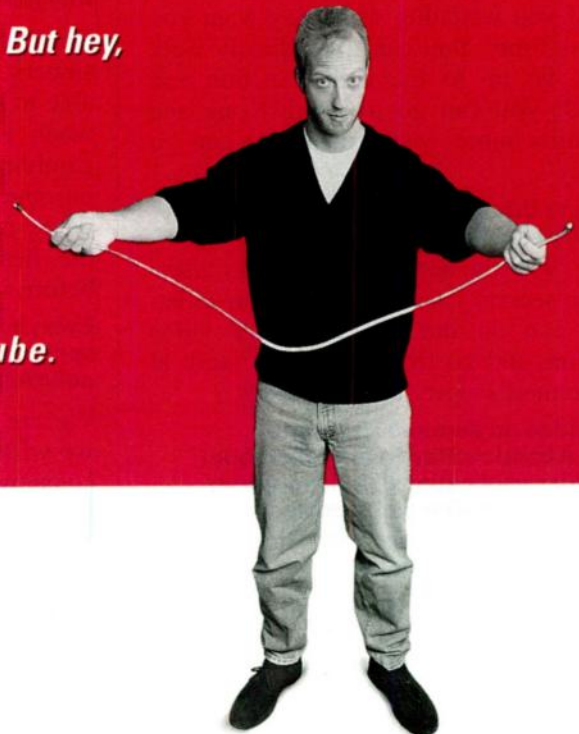
*public services such as Cable in the Classroom, cable's amazing*

*variety of programming, and let's not forget cable's commitment to the*

*future by laying its groundwork today. But hey,*

*I'm preaching to the converted,*

*so sayonara and see you on the tube.*



**CABLE TV**  
More than a wire.





*"I don't think broadcasting is dead, by any means. Certain things will always be broadcast real time. I'm going to be one of the first DBS subscribers. I'm going to get it on the first day for quality reasons alone. Its digital quality. It's going to be dramatically better than cable."*

## Ellison

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variety of applications.

**So, just as you're going to sit down with ABC and try to develop this news-on-demand application, you're going to sit down with Barry Diller or somebody and create the home shopping application.**

Absolutely. The home shopping is quite different than what's available today. All of a sudden it's not a matter of you watching what they want you to watch at this time. You can immediately walk into Harrod's, go up to the men's section and browse ties. Or you can go to Hong Kong and order some shirts more easily than you can go down to Barney's.

**You're telling me this kind of capability will be feasible, will be possible by 1995?**

By the end of '94—the second you can do video on demand, the second you can navigate the video streams. If I can do that, I can put a video catalogue on line and go from the men's store at Harrod's to the men's store in Hong Kong.

**In addition to video on demand and home shopping, Bell Atlantic's Ray Smith talks about three other "killer applications"—video games, direct-response advertising and gaming.**

The video games applications will allow you to play with the computer or with someone on the network somewhere else. You can be a fourth at bridge. The TV game shows will change their format to allow for immediate audience participation. Video servers will store all of the games. It will deal the cards, keep track of the points.

**Are you working with someone to develop the**

**games applications?**

Not yet.

**How does direct-response advertising differ from home shopping?**

In one case, you go looking for it; in the other, it goes looking for you. You're sitting there watching the ABC News, an ad from Time Life comes on and suddenly you've got an opportunity to order the entire works of Nat King Cole on CD. One click of the button and it's yours.

**And gambling?**

Gaming is going to be huge. We are a bunch of sinners, as Pat Robertson might say. He will be able to come on and tell us about our sinning, and when we get tired of that we can go back to gambling. I don't think people are anxious to introduce this service right up front. I think we are all trying to be socially responsible and try to get the health care and education applications up before we get the pornography and gambling up.

**Everybody's talking about educational applications. But isn't that just talk to impress the policymakers?**

We are starting an educational foundation where we will be funding the creation of interactive TV courseware at Carnegie-Mellon University, Stanford, Cal-Tech and elsewhere. We are going to give out grants: twenty \$25,000 planning grants and four \$250,000 implementation grants every year. It's a whole new world. Most of today's educational programs are one on one, not for groups. *Carmen Sandiego* on a network is something quite different than *Carmen Sandiego* for one CD-ROM user on his Macintosh.

**Why are you getting involved in the creation of the services with Capcities/ABC and others?**

We want to create a standard for storing information. So we'd like to see that Disney puts their movies in our video server, that Capcities/ABC puts their news in our server, that people standardize a way of storing information and a way of retrieving that information. Also, leading companies like Capcities/ABC and Disney want to make sure that they create an application around their content that they are proud of, that has a good look. You could imagine Disney doing a look aimed at kids that would be very different than what Columbia Pictures would do. We're going to work with as many people as possible on applications to try to get a de facto standard.

**I guess that's the advantage of being first in?**

Right, right. Well, [Microsoft's] Bill Gates says we're too early.

**What about broadcasters? Will they serve as content providers only in your video-on-demand future?**

I don't think broadcasting is dead, by any means. Certain things will always be broadcast real time. The presidential news conferences in Washington, the Superbowl, any sporting event. You'd feel kind of silly rooting for an event that's already occurred.

But this retrieval of information that's been recorded in the video library will play an increasingly large role, and eventually it will account for a majority of time spent watching television.

**Hughes and United States Satellite Broadcasting plan to begin offering a 150-channel direct-broadcast satellite service this spring. What do you think of it?**

I'm going to be one of the first DBS subscribers. I'm going to get it on the first day for quality reasons alone. Its digital quality. It's going to be dramatically better than cable.

**You've been quoted as saying that having a switched network is more important than having a broadband network?**

The switch is the key. But it depends. There's broadband and there's broadband. It would certainly be nice if you could get six megabits via ADSL [Bell Atlantic's system for transmitting video over conventional telephone lines]. That would insure a higher-quality video than with 1.5 megabits. But we don't need anything like the ability to broadcast 500 channels into the house, not if you have a switched network.

**Then why is everybody talking about building broadband networks of fiber and cable?**

Well, it allows you to do certain things. You can provide service to homes with multiple televisions in it. You can have video coming in and video going out, as on teleconferencing. Imagine a high-definition television and better-than-CD-quality high-fidelity sound eating up more and more bandwidth. And then there will also be some broadcast. It's not that video on demand will take the place of all broadcast. You'll have one channel dedicated to video on demand and then a series of broadcast channels going on side by side, so we'll use up that spectrum.

**When and how did it occur to you that this database technology you've developed had applications in interactive TV?**

Actually, we were a latecomer to the game. We had been working on moving our database software and our technology search software to massively parallel computers for some time. And we signed a deal with US West to help US West with their information and video services businesses.

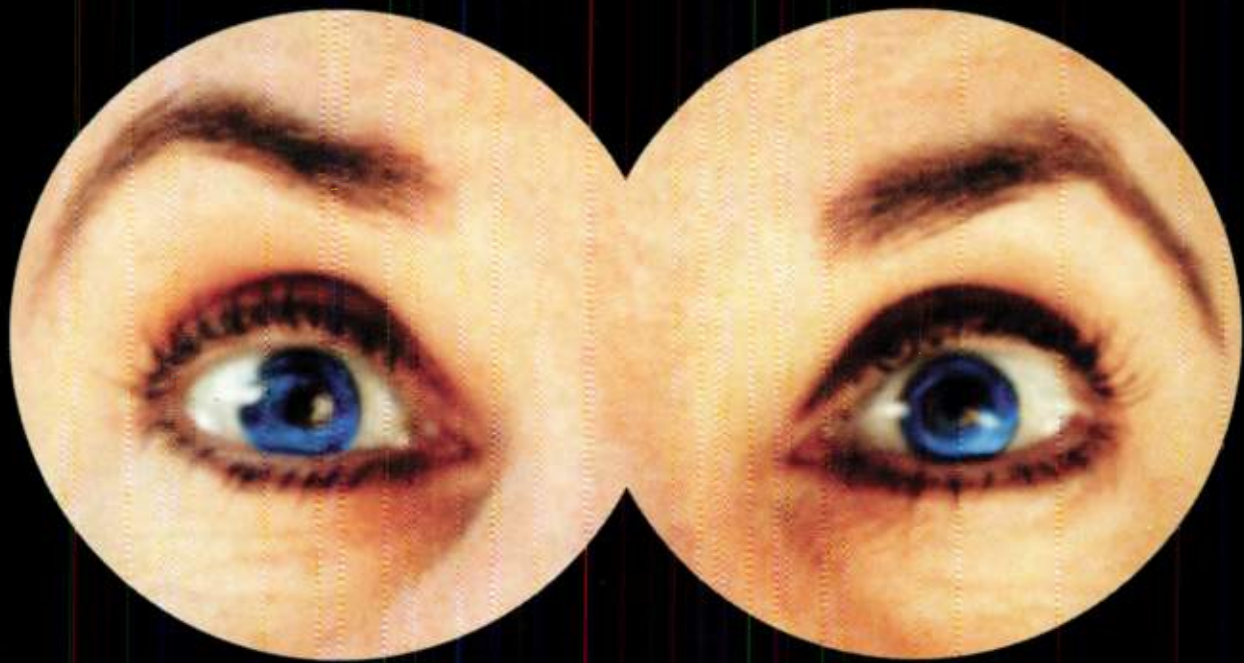
Then we started thinking about the entire series

Continues on page 132



# peepers

You won't believe your eyes!

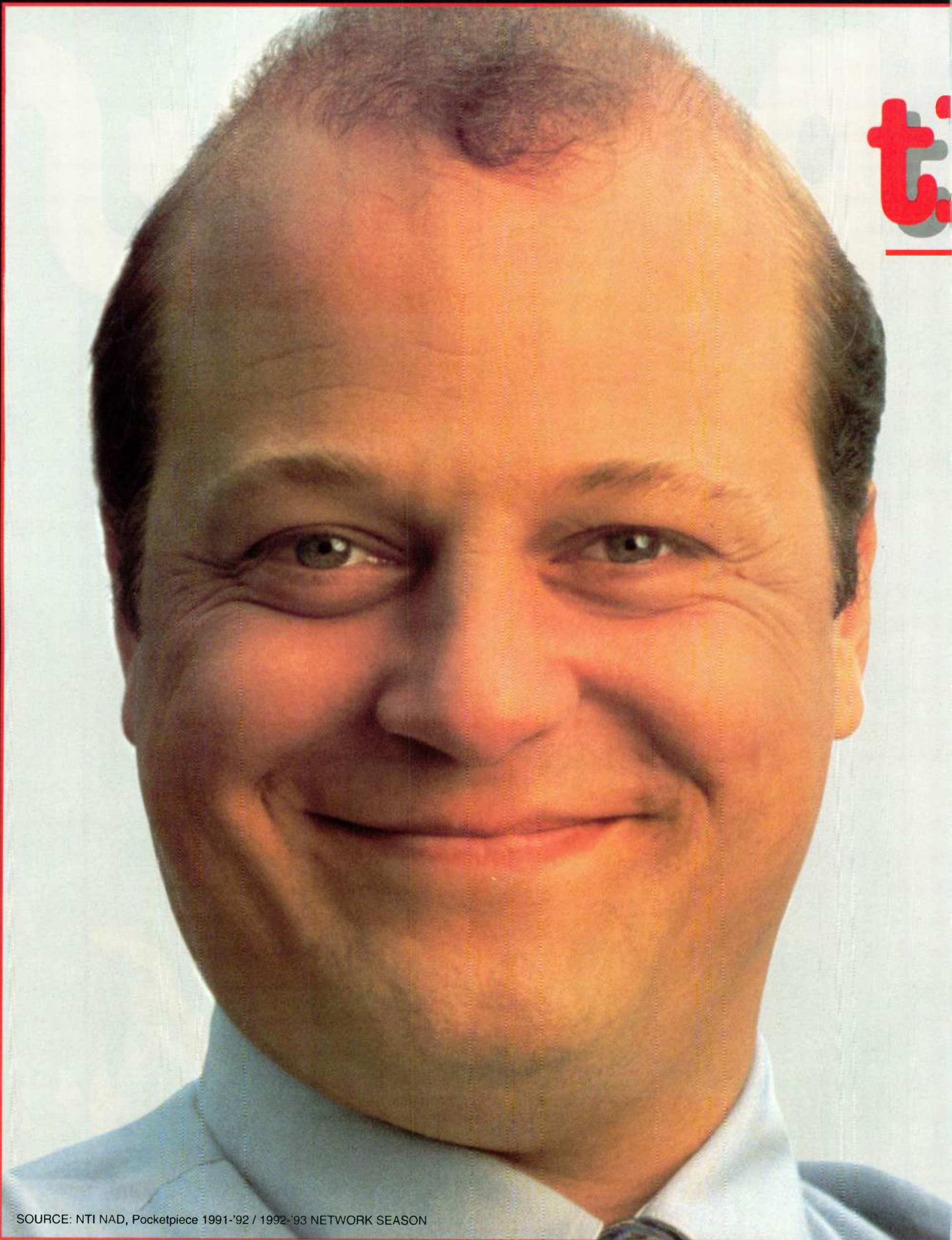


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- ★ **18%** INCREASE YEAR-TO-YEAR!
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LOS ANGELES	+29%	HOUSTON	+57
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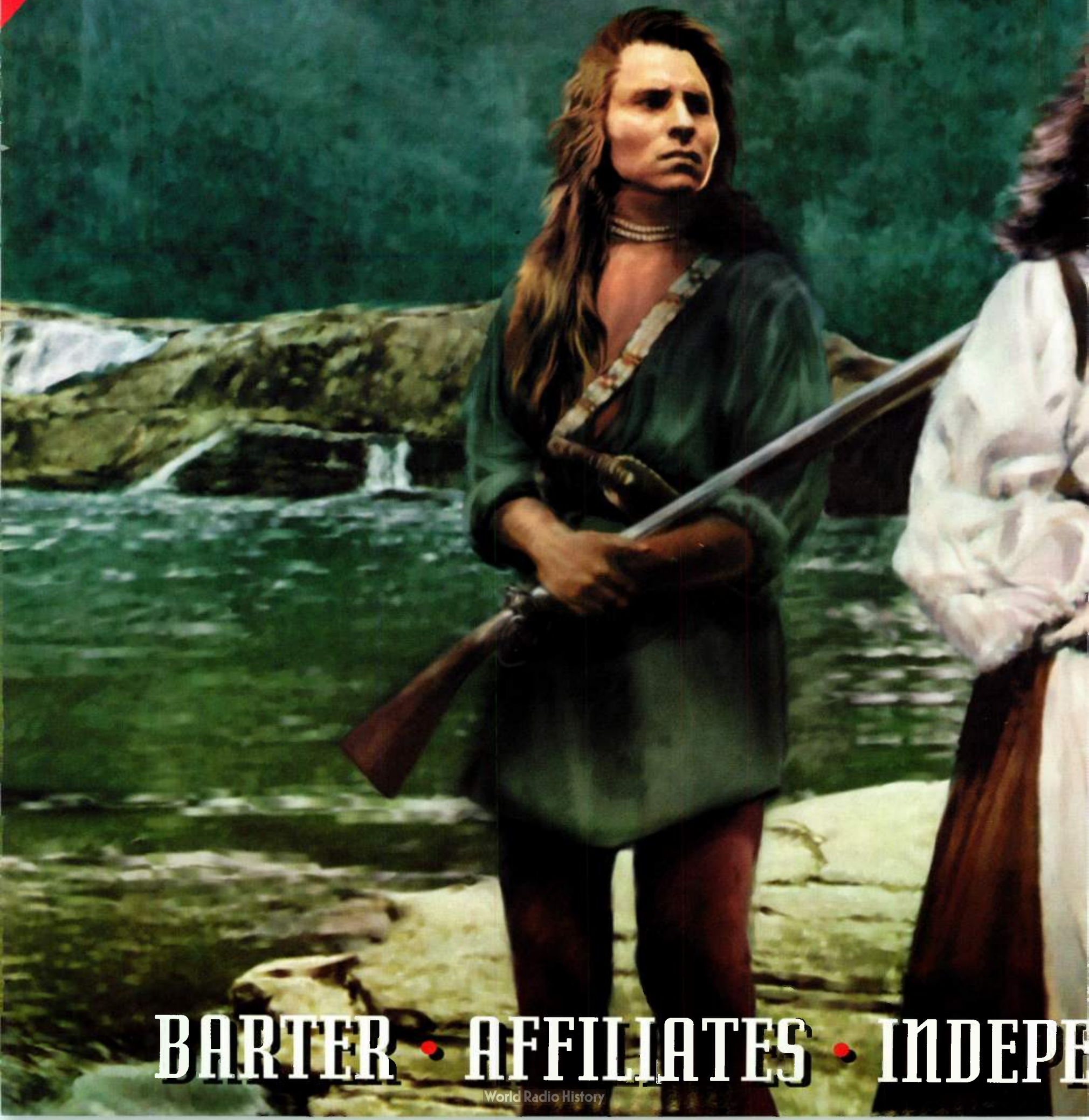




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## ADVENTURE



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# NATPE/INTV AT A GLANCE

## INTV (HOTEL INTER-CONTINENTAL)

### SUNDAY, JAN. 23

Noon-5 p.m.—Registration. Ballroom foyer, second floor.

3 p.m.-3:30 p.m.—Welcome: Paul Bissonette, VP/station manager, WPIX(TV) New York and 1994 INTV Convention Chairman. Chairman's report: Al DeVaney, senior vice president and general manager, WPWR-TV Chicago, and chairman, INTV board of directors. President's Report: James B. Hedlund. Versailles Room, second floor.

3:30 p.m.-5 p.m.—"Independent Television Navigates the Information Superhighway." Introduction: Gerard A. Byrne, *Variety*. Moderator: David Londoner, Wertheim Schroder & Co. Panelists: Thomas J. Tauke, Nynex; Gerard Salemm, McCaw Cellular Communications Inc.; John C. Siegel, UTV of San Francisco; Douglas R. Watts, Tele-Communications Inc. Versailles Room.

5 p.m.-6 p.m.—"Is Big Brother Back in Washington?" featuring key senior staff from the FCC, Congress and the executive branch. Moderators: Robert Giese, Chris-Craft Broadcasting Inc. and Shaun Sheehan, Tribune Co. Versailles Room.

7 p.m.—INTV Board of Directors Dinner (by invitation only)

### MONDAY, JAN. 24

7:30 a.m.-3 p.m.—Registration. Ballroom foyer.  
7:45—Continental Breakfast. Versailles Room.

8:30—Special Presentation: "Clinton Paves the Way for the National Information Infrastructure." Versailles Room. Introduction: Richard Williams, general manager, WDCA-TV Washington. The Honorable Larry Irving, Assistant Secretary for Telecommunications & Information, United States Department of Commerce.

9:15-10:30—"Super Selling: Countering the Cable Smoke Screen." Moderator: Ave Butensky, Television Bureau of Advertising. Panelists: Fred Doner, KSL Media; Peggy Green, Saatchi & Saatchi Advertising; Howard Nass, Foote, Cone & Belding; L. Donald Robinson, Seitel Inc.; Paul Wise, KPLR-TV St. Louis. Versailles Room.

10:30-10:45 a.m.—Coffee Break.

10:45 a.m.-Noon—"Syndication: The Day After the Fifth Network." Moderators: Marc Schacher, Tribune Broadcasting Co., Jay Isabella, TeleRep. Panelists: John Claster, Cluster Television; David Kenin, USA Network; Keith Samples, Rysler Entertainment; Shelly Schwab, MCA TV; William Schwartz, Cannell Communications; E.D. Trimble, vice president, TV stations group, Gaylord Broadcasting and vice president and general manager, KTVT-TV Fort Worth. Versailles Room.

Noon-12:30 p.m.—Reception. Ballroom foyer.

12:15 p.m.—Luncheon: "The Best and the Brightest." For ideas on how to shine in a multichannel world, an audiovisual tour of the industry's best and brightest on-air promotional spots. Produced and presented by Micki Byrnes, corporate marketing director, Cannell Communications. James Chabin, president, Promax International. Trionon Room.

#### JOINT NATPE/INTV SESSIONS

2 p.m.—Joint INTV-NATPE-MSTV government relations keynote address. Speaker: The Honorable Reed E. Hundt, chairman, FCC. Versailles Room.

Immediately following Hundt address—"Advanced TV Update: New channels—New Opportunities. Overview: Margita White, president, Association for Maximum Service Television. Moderator: Edward T. Reilly, McGraw-Hill Broadcasting. Panelists: Joseph A. Flaherty, CBS; Kerry McCluggage, Par-

amount Television Group; George Vradenburg, Fox Inc.; Richard E. Wiley, Wiley Rein & Fielding and chairman, FCC Advisory Committee on Advanced Television Service. Versailles Room.

## NATPE (MIAMI BEACH CONVENTION CENTER)

5:30 p.m.—Reps/station group meetings.

### TUESDAY, JAN. 25

7-8:30 a.m.—"Superhighway to Interactivity: The Players." Co-produced with IICS. Miami Beach Convention Center-Room B118-122. Producers: Peter Siegel, MCA, and Elaine Spooner, IICS. Moderator: Miles O'Brien, CNN. Panelists: Mike Bloom, Kaleda; Mal Klein, Interactive Network; Marty Lafferty, e\*on; John Reardon, Zing; Al Sikes, Hearst New Media Technology.

"Making NATPE Work For You." Miami Beach Convention Center-Room B114-115. Producer: Fred Cohen, King World. Moderator: David Kenin, USA Network.

Continental Breakfast. Jackie Gleason Theater-Tent/Lawn.

8:30-9 a.m.—Welcome: Bruce Johansen, president/COO, NATPE International. IRIS Awards. Hosted by NATPE Chairman Lou Gattozzi (WJW-TV Cleveland). Jackie Gleason Theater.

9-9:15 a.m.—Chairman's Report/Award. Presented to: Phil Corvo. Jackie Gleason Theater

9:15-9:45 a.m.—Keynote Address: Gerald Levin, chairman, CEO and president, Time Warner. Jackie Gleason Theater.

10-11 a.m.—Five Concurrent Seminars Miami Beach Convention Center

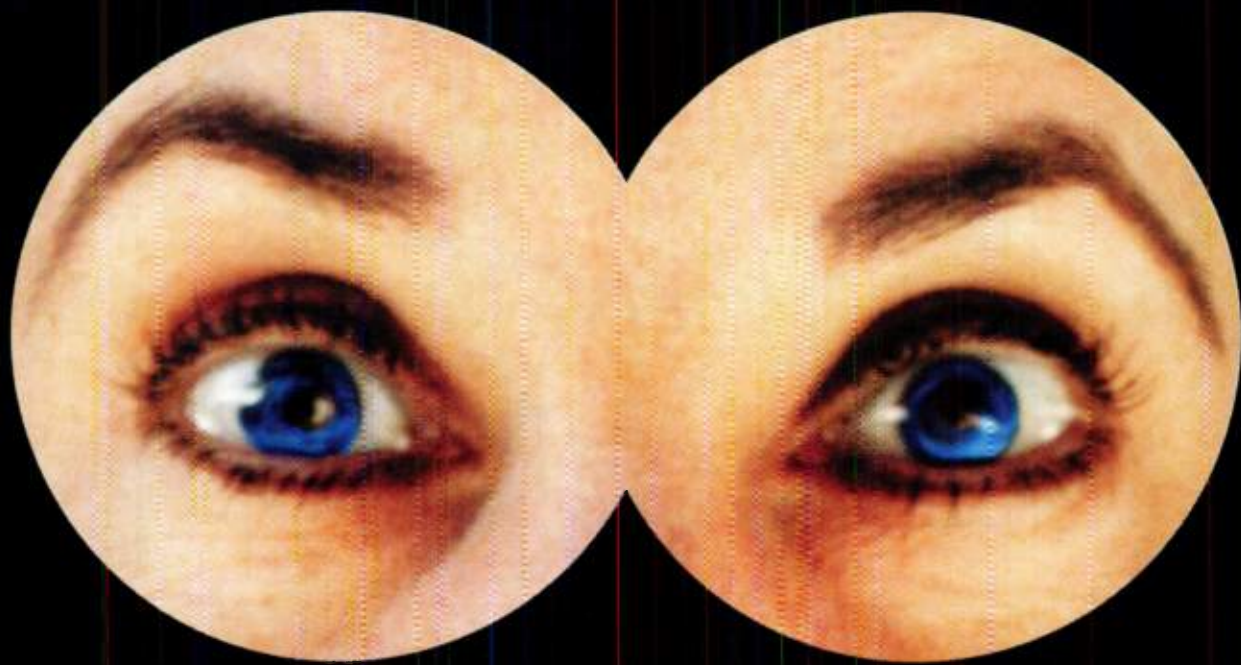
**Agenda continues on page 98**



# peepers

30 minutes of hilarious TV!

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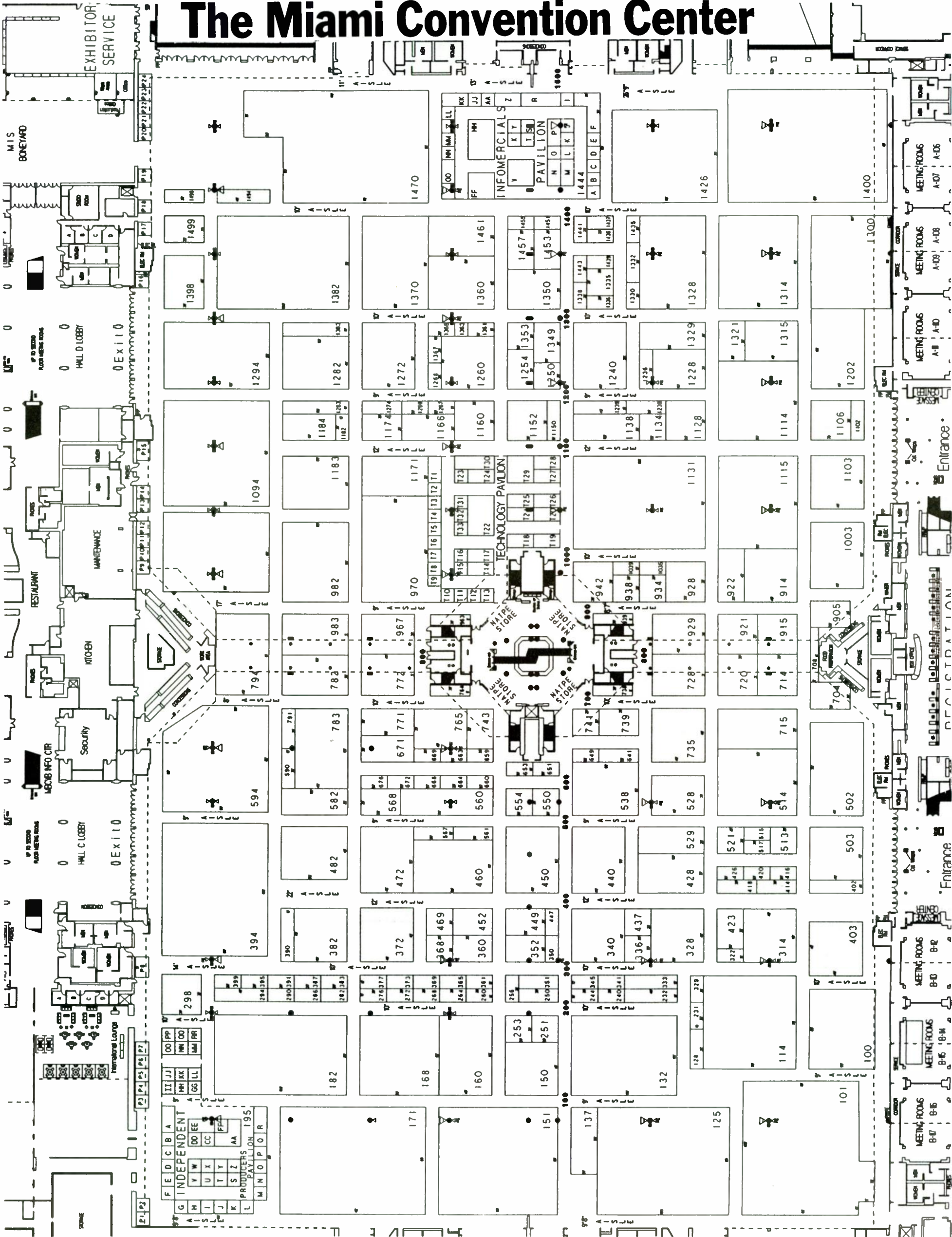
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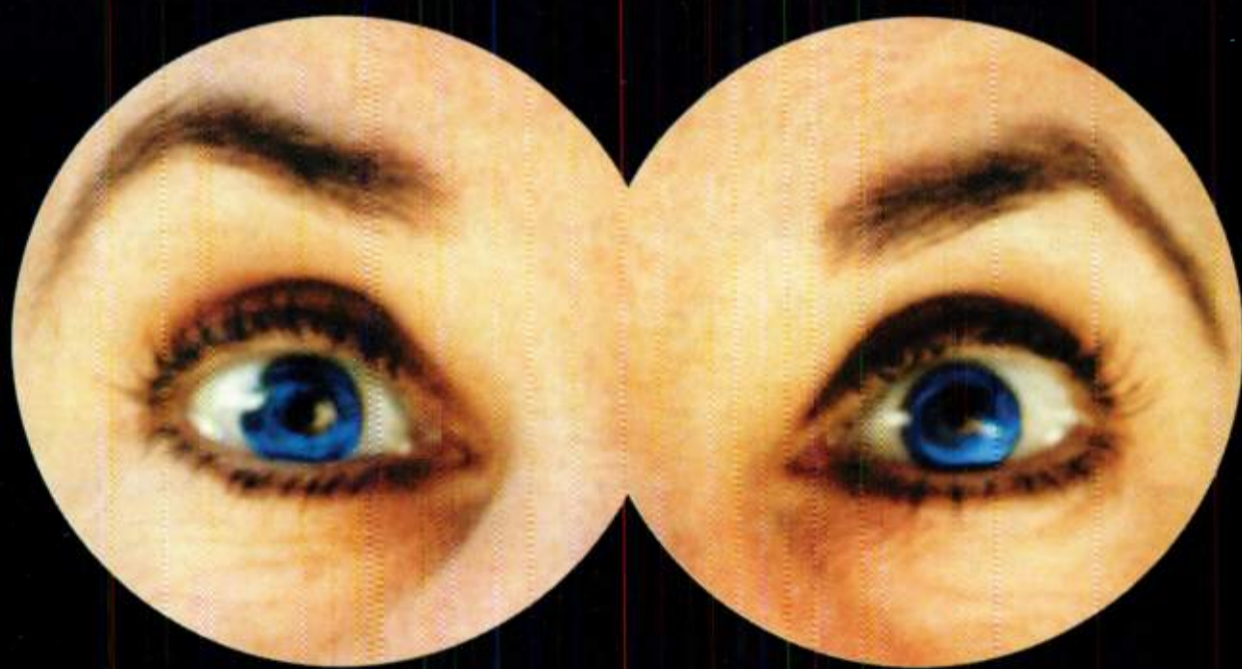
# The Miami Convention Center





# peepers

The NATPE Sleeper!



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■ "Can You Trust the News?" **Room A101-105.** Producer: Gene Lothery, WCAU-TV Philadelphia. Moderator: Clarence Page, MacNeil-Lehrer. Panelists: Dave Bartlett, RTNDA; John Bowen, McHugh & Hoffman; Don Browne, WTVJ(TV) Miami; Jeff Ellar, White House; Joseph Goulden, Accuracy in Media; Vicki Mabrey, CBS News; Ian Rae, Fox News; Ed Turner, CNN. Discussants: Tom Doerr, WPLG(TV) Miami; Brian Greis, WSVN(TV) Miami; Jose Goytislo, WSVN-TV Miami; Sue Kawalerski, WCIX(TV) Miami; Sharon Scott, WTVJ(TV) Miami; Myrna Sonora, WLTW(TV) Miami.

■ "Not Just Kids Stuff." **Room A201-205.** Producer: Tom Herwitz. Moderator: Linda Ellerbee, Lucky Duck Productions. Panelists: Al DeVaney, WPWR-TV Chicago; Andy Heyward, DIC; Anna Home, BBC; Marjorie Kalins, CTW; Geraldine Laybourne, Nickelodeon; Janice Marinelli-Mazza, Buena Vista Television; Gilles Meunier, TF1; Pat Roddy, ABC; Phil Roman, Film Roman.

■ "Life After Retransmission Consent." **Room B214-218.** Producer: Matt Mixon, WFSB-TV Hartford, Conn. Moderator: Bill Handel, *Judge & Jury*. Panelists: Gary Chapman, LIN; Marty Franks, CBS; Peter Newell, Post-Newsweek Cable; T. Frank Smith Jr., KRIS-TV Corpus Christi, Tex.; Anne Sweeney, FX; Jack West, WSPA-TV Spartanburg, S.C..

■ "A Guide to U.S. Television." **Room B118-122.** Producer: Fred Cohen, King World. Moderator: Jeremy Fox, Network Nine Australia. Panelists: Tony Cassara, Paramount Stations; Jennifer Lawson, PBS; Todd Leavitt, NBC; Scott Marden, Philips Media; Jim Miller, Showtime; Greg Moyer, Discovery; Ed Wilson, Columbia Pictures TV.

■ "Canadian Animation: Drawing a World Audience." **Room B114-115.** Producer: Bill Niven, Telefilm Canada. Moderator: Sam Wendel, Telefilm Canada. Panelists: Micheline Charest, Cinar; Michael Hirsch, Nelvana; Jacques Pettigrew, Cine-Group J.P. Inc.; Sheldon Wiseman, Laceywood Productions; Wendy Tilby, Natl. Film Board of Canada.

11 a.m.-6 p.m.—Exhibition.

## WEDNESDAY, JAN. 26

7-8:30 a.m.—"Superhighway to Interactivity: The Advertisers." Co-produced with IICS. **Miami Beach Convention Center-Room B118-122.** Producer: Virginia Westphal, IICS. Moderator: Valerie Mackie, Interactive Media and Marketing, Advertising Age. Panelists: Bob Allen, Modern Media; Wes Dubin, DDB Needham Worldwide; Peggy Kelly, Bristol-Myers Squibb; Mark McNeely, Scattergood; Jayne Spittler, Leo Burnett; Bonnie Werth, Team Services. Discussant: Ave Butensky, TVB.

7:30-8:30 a.m.—"Que NATPE Trabaja Para Usted." **Miami Beach Convention Center-Room B114-115.** Producer and Moderator: Armando Nuñez Jr., Viacom.

7:30-8:30 a.m.—Continental Breakfast. **Jackie Gleason Theater-Tent/Lawn.**

8:30-9 a.m.—Welcome/IRIS Awards. Hosted by NATPE First

Vice Chairman Russ Myerson, Media General Broadcast Group, Tampa.

9-9:15 a.m.—Lifetime Achievement Award. Given by Lou Gattozzi. Presented posthumously to Jim Henson.

9:15-9:45 a.m.—General Session: "Merger of the Century." Producer: Russ Myerson, Media General Broadcast Group. Brendan Clouston, TCI; Jim Cullen, Bell Atlantic; Robert Krulwich, network journalist.

10-11 a.m.—Four Concurrent Seminars **Miami Beach Convention Center.**

■ "Everything You Ever Wanted to Know About the Future of TV." **Room B214-218.** Producer: Arthur Greenwald, Greenwald Productions. Moderator: Robert Krulwich, network journalist. Panelists: Karl Buhl, Microsoft; Lucie Fjelstad, Fjelstad International; Tony Gargano, Sony Electronics; Stanley S. Hubbard, USSB; Greg Meidel, 20th Television; Rob Stengel, Continental Cablevision; Ward White, USTA; Dick Wiley, Wiley, Rein & Fielding. Discussant: Bill Craig, TCI/KBL Sports Channel.

■ "Getting a Piece of the Ad Dollar." **Room A101-105.** Producer: Janeen Bjork, Seltel. Moderator: Maury Povich. Panelists: Helene Blake, NIMA; Ave Butensky, TVB; Betsy Frank, Saatchi & Saatchi; Marc Hirsch, Premier; Thom McKinney, CAB; David Schwartz, Seltel; Debbie Sinay, WCVB-TV Boston; Jim VanCleave, Procter & Gamble. Discussant: Katie Williams, Williams Television Time.

■ "Racism, Intolerance and TV Talk." **Room A201-205.** Producer: Kathy McCampbell, WRC-TV Washington. Moderator: Phil Donahue. Panelists: Bertice Berry, Geraldo Rivera, Montel Williams.

■ "From Soaps to Telenovelas—The Story Continues." **Room B118-122.** Producer: Osvaldo Barzelatto, RTL Chile. Moderator: Fred Silverman. Panelists: Claude Berta, AB Productions; Mary Alice Dwyer-Dobbin, ABC; Nick McMahon, Village Roadshow Pictures; Cynthia Hudson-Fernandez, Telemundo; Esther Shapiro, producer.

11 a.m.-6 p.m.—Exhibition.

5-6:30 p.m.—"Global Production Partnerships." **Room A201-205.** Producer: June Dromgoole, BBC. Moderator: Michael Jay Solomon, Warner Bros. International. International Award of Excellence presented to Gustavo Cisneros, Venevision.

6:30-8 p.m.—International Reception. **Room C125-126.**

## THURSDAY, JAN. 27

7-8:30 a.m.—"Superhighway to Interactivity: The Producers." Co-produced with IICS. **Miami Beach Convention Center-Room B118-122.** Producer: Pat Brenner, IICS. Moderator: Bob Abel, Synapse. Panelists: Brian Blum, Software Toolworks; Jim Caruso, J&M Productions; Jonathan Goodson, Mark Goodson Prods.; Drew Huffman, Drew Pictures; Anne Lieberman, Phil-

lips Interactive; Ray Musci, Ocean of America; Bob Roden, LucasArts.

7:30-8:30 a.m.—Orientation for new NATPE attendees: "Making NATPE Work For You." **Miami Beach Convention Center-Room B114-115.** Producer: John Ranck, Multimedia Entertainment. Moderators: Patrick Dromgoole, Portman Prods. Ltd.; Pat Ferns, Primedia; Norman Horowitz, The Norman Horowitz Company.

7:30-8:30 a.m.—Continental Breakfast. **Jackie Gleason Theater-Tent/Lawn.**

8 a.m.—Distributors Meeting/Breakfast. **Room A108.**

The following presentations will be held at the Jackie Gleason Theater:

8:30-9 a.m.—Welcome/IRIS Awards. Hosted by NATPE Second Vice Chair, Carolyn Worford (WJBK-TV Detroit).

9-9:15 a.m.—Educational Foundation Report/Award. Lew Klein, president, NATPE Educational Foundation, presented to Charles Kuralt, CBS News.

9:15-9:45 a.m.—Major Address, Jack Valenti, MPAA.

10-11 a.m.—Four Concurrent Seminars. **Miami Beach Convention Center.**

■ "Sex, Violence & TV: The NATPE '94 Hot Topic." **Room A201-205.** Producer: Lynn Stepanian, WOFL(TV) Orlando. Moderator: Gordon Elliott, *Gordon Elliott Show*. Panelists: Walt DeHaven, KTXA-TV Dallas; Bonnie Dore, Bonnie Dore Productions; George Gerbner, Annenberg School; Kay Koplitz, USA Network; Leslie Moonves, Warner Bros.; Lucie Salhany, Fox Broadcasting; Keith Samples, Rysler TPE.

■ "The New Muscle of Promotion." **Room A101-105.** Producers: Jim Chabin, PROMAX, and Ann Pace, WJXT(TV) Jacksonville, Fla. Moderator: Rolonda Watts. Panelists: Emily Barr, WMAR-TV Baltimore; Joel Berman, Paramount; Jim Chabin; Carlos Fereyros, Telemundo; Jim Hefner, WTAE-TV Pittsburgh; Suzanne Horenstein, Fox; Roberta Mell, HBO.

■ "Double Your Channels, Double Your Fun." **Room B214-218.** Producer: Mike Easterling, WJZ-TV Baltimore. Moderator: Jerry Springer. Panelists: Lee Masters, E! Entertainment; Russ Myerson, WFLA(TV) Tampa; Scott Sassa, Turner Entertainment Networks; Harriett Seidler, ESPN2; Debra Zeyen, WBZ-TV Boston.

■ "The Ratings Game Goes Global." **Room B118-122.** Producer: Lisa Gregorian, Warner Bros. International. Moderator: Jeff Schlesinger, Warner Bros. International. Panelists: Mark Conrad, RTL, Cologne; John Kaye, SRG, Hong Kong; Joe Philport, Y&R; Ferenc Tovaly, Hungary TV; Rachel Wells, Columbia TriStar International; Dave Woolfson, Nielsen.

11 a.m.-6 p.m.—Exhibition

5 p.m.—Business Meeting **Room A108.**

## The who, what and wares at NATPE 94

195-Independent Producer's Pavilion. 1444—Infomercial pavilion. T-Tech-nology pavilion.

## A

**A.C Nielsen Co.** 450  
Nielsen Plaza  
Northbrook, IL 60062

**AB Productions** 514

**ABC Distribution Co.** 328  
825 Seventh Ave.  
New York, NY 10019

**Staff:** Joseph Y. Abrams, Maria D. Komodikis, Michael J. Dragotto, Celeste Panepinto, Dan Willis, Bettina Bose, Jerry Diaz, Carol Liscianro, Carol Brokaw. Features—*Baby Board, Cabaret, Canvas, The Flamingo Kid, Heaven, Tonight, Hood-winked, Immortal, Sins, Milk and Honey, National Lampoon's Class Reunion, Prizzi's Honor, Silkwood, SpaceCamp, Straw Dogs, Young Doctors in Love.* Made-for-TV—*Acceptable*

*Risks, Best Kept Secrets, Captive, Death Dreams, Elvis and the Presley: The Untold Story, Firestorm: 72 Hours in Oakland, Fugitive Among Us, Heroes of the Desert Storm, Infidelity, Kiss of a Killer, Ladykillers, Live! From Death Row, Majority Rule, Miller Mueller, Million Dollar Hijacking, My Son Johnny, Notorious (1992 remake), She Woke Up, The Sinking of the Rainbow Warrior, Solomon's Choice, Stop at Nothing, To Save a Child, Who Will Love my Children.* Miniseries—*An Inconvenient Woman, Baby M, The Burden of Proof, Jackie Collins's Lady Boss, Ike, In Search of the Dream, Inside the Reef, Out on a Limb, Unknown Australia.* Series—*America's Funniest Home Videos, Camp Wilder, Class of '96, 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, Prime Time Live, World*

*News Now, Business World.* Children's—*Cap'n O.G., Readmore's Meets Chicken Little, Sports—The Kentucky Derby, Preakness Stakes, Belmont Stakes, Professional Bowlers Tour, Atlanta 500, The Sugar Bowl, The Florida Citrus Bowl, The Aloha Bowl, The Blue-Gray Bowl, U.S. Figure Skating Championships.* Specials—*Academy Awards.* Series—*Dangerous Curves, Sirens, The Wild West, C.O.W.-Boys of Moo Mesa, Wild Palms, The Barbara Walters Special, Bump in the Night, P.J.'s Unfunnybunny Christmas, The Parsley Garden, Rhythm and Jam.* Features—*The Amy Fisher Story, Connections, Running Delilah, Joe's Life, My So-Called Life, Street Match.* Miniseries—*Bitter Blood.* News—*ABC News' Day One, Turning Point, Other Women's Children, Out of Darkness, Secret Sins of the Father, Spenser: Ceremony, Spenser: Pale Kings and Princes, Stolen Babies, Whose Child is This? The War for Baby Jessica.* Specials—*1994 Academy Awards, Reader's Digest on Television.* Movies—*Assault at West Point, Betrayed by Love, My Name is Kate, The Only Way Out.*

**Accu-Weather** 373  
619 W. College Ave.  
State College, PA 16801  
**Staff:** Joel N. Myers, Sheldon Levine.

**ACI** 1183  
6100 Wilshire Blvd.  
6th Floor  
Los Angeles, CA 90048

**ACI International** 1183  
Lee House, 109 Hammersmith Rd.  
London W14 0QH

**Staff:** Michael Weiser, Lee Rudnick, John Campagnolo, Don Frehe, Rod Cartier, Michelle Waxman, James Bennett, Brian Harris, Aideen Leonard, Christine Waage, William Lincoln, Robert Oswaks, Andi Sporkin, Richard Gire, Michael Turner, Larry Adoff. **Programs:** Filmleader 2', *Super Dave*, FilmLeader Encore 1.

**Action Media Group** 1282  
5855 Topanga Canyon Blvd.  
Suite 210  
Woodland Hills, CA 91367

**Staff:** Rick Pack, Robert Chenoff, Courtney Blum, Robert Altman, Len Materna. **Programs:** *Growing up Wild,*

*News for Kids.* Features/packages—*Marquee III & Marquee IV, New Line Cinema, It's a Wonderful Life, The Night They Saved Christmas, Hobo's Christmas, Christmas on Division Street, The World of Nature, The Wrestling Network, The Wrestling Network Plus.* Animated—*Double Dragon, King Arthur and the Knights of Justice, Highlander.*

**Activcard Networks Inc.** T-5

**Adelstein Productions Inc.** 195-FF  
7251 W. Palmetto Park Rd.  
Suite 200  
Boca Raton, FL 33433

**Staff:** Steven Adelstein, Martin Berns.

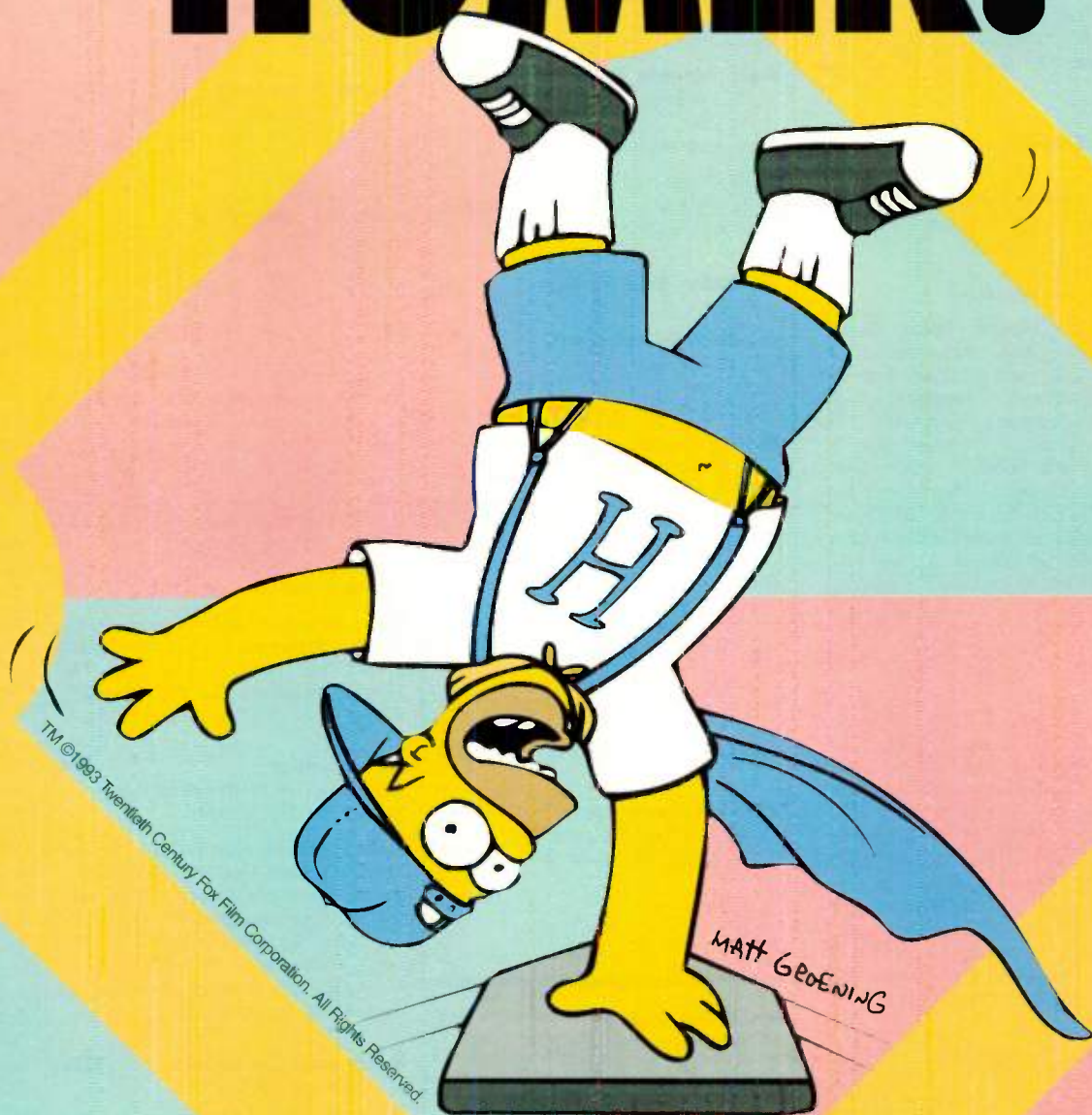
**ADPA** 514

**ADR International** 195-CC  
17 Palmetto Drive  
Miami Springs, FL 33166

**Staff:** Jeff Johnson, Gonzalo Rodriguez, Mike Fernandes. **Services:** International language conversion for motion pictures, television, home video



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\* Source: NSI SNAP November 1993





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**Alfred Haber Inc. 414**  
321 Commercial Ave.  
Palisades Park, NJ 07650

**Staff:** Alfred Haber, Rachel Nathan, Bob Kennedy. **Programs:** *World Entertainment Report\**, *Doing Hollywood\**, *Case Closed\**, *Zoo Life with Jack Hanna\**. Feature films—*Sioux City*, *The Kidson Television Show*, *The Amazing Sea Monkeys\**, *Curacao\**. Variety and specials—*Grammy's Greatest Moments\**, *A 70's Celebration: The Beat is Back\**, *The Return of TV-Censored Bloopers\**, *The 1994 20th Annual People's Choice Awards\**, *Elvis in Hollywood\**, *Super Bloopers and New Practical Jokes\**.

**Alice Entertainment 369**  
2986 Baseline Ave.  
Santa Ynez, CA 93460

**Staff:** Alice Donenfeld, Jim Terry, Harry Donenfeld. **Programs:** Animation—*Kidpix Animated Features I*, *Kidpix Animated Features II*, *The Christmas Tree*, *The White Camel*, *Sunshine Porcupine*, *We Think the World is Round*, *Kidtoons*. Children's—*Animal Tracks*, *News 101*, *Magic Party Tricks*. Docudrama—*A More Perfect Union*. Documentaries—*Adventures in Diving/Dive to Adventure*, *Who's Watching You/Surveillance Techniques*, *Mike Rothmiller's Exotic Fishing Adventures*, *Prosperity*, *Photography*, *Canceled Lives...Letters from the Inside*, *The Brave Rifles*, *Our Time in Hell*, *Of Pure Blood*, *Surf Attack*. International product for U.S. markets—*Ladies from the Hot Dog Stand*; *Office*, *Office*; *Rolling Wheels*, *The Investigator*, *The Devil's Lieutenant*, *Bastard*.

**All American Television 132**  
1325 Avenue of the Americas  
New York, NY 10019

**Staff:** Henry Siegel, George Back, Joseph E. Kovacs, Paul Siegel, Michael Weiden, Tony Intelisano, Rand Stoll, Carl W. Menk Jr., John Storrier, Louise Perillo, Michael Weinstein, Richard L. Mann, Bruce Casino, Bill Smither, Alan Winters, Marc Goodman, Mim Ripley, Donald Barnett, Alicia Rosenfeld, Jim Gronfein, Fred Norris, Jennifer Chrein, Lois Zingaretti, John Budkins, Jack Krieger, Joe Czarkowski, Scott Roth, Molly Diamond, Jean Huang. Series—*First-run: Baywatch*, *Baywatch Talentwatch*, *Baywatch Summerfest*, *Baywatch: The Strip*, *Sirens*, *Acapulco Heat*, *Beachquest*, *The New Family Feud*. Series/Children—*3-2-1 Contact*, *Powerboy*, *The Bots Master*, *The Adventures of T-Rex*. Specials—*12th Annual Country Showdown*, *The ESPY Awards*, *A Woman's Silent Legacy*, *Holiday Specials*. Features/packages—*It Nearly Wasn't Christmas*, *The Christmas Stallion*, *All American Movie Library*. News/News Services—*Conus*, *Steve Crowley's Money/Pro News*, *Arthur Frommer's Smart Traveler Reports*.

**All American International 132**  
1325 Avenue of the Americas  
New York, NY 10019

**Staff:** Henry Siegel, Paul Siegel, Rand Stoll, Jennifer Chrein, Jean Huang. **Programs:** *Baywatch*, *Baywatch Talentwatch*, *Baywatch Summerfest*, *Baywatch: The Strip*, *Sirens*, *Acapulco H.E.A.T.*, *Beachquest*, *The New Family Feud*, *3-2-1 Contact*, *Powerboy*, *The Bots Master*, *The Adventures of T-Rex*, *12th Annual Country Countdown*, *The ESPY Awards*, *A Woman's Silent Legacy*, *Holiday Specials*, *It Nearly Wasn't Christmas*, *Christmas Stallion*, *Co-*

*nus*, *Steve Crowley's Money/Pro News*, *Arthur Frommer's Smart Traveler Reports*.

**Alliance Communications 437**  
920 Yonge St.  
Suite 400  
Toronto M4W 3C7

**Staff:** Robert Lantos, Jay Firestone, Jeff Rayman, Michael Weisbarth, Steven DeNure, Patrice Theroux, Rola Zayed, Pauline Couture, William Alexander, Jean Michael Iszewski, Susan Schwartz. **Programs:** *Les Amoureuuses*, *E.N.G.*, *North of 60*, *Due South\**, *The Mighty Jungle\**, *Model by Day\**.

**Amanda Television Promotions Inc. 195-6**  
2634 2nd Ct.  
Suite A  
Palm Harbor, FL 34684

**Staff:** John Dingney, Ralph Beaver, Hugh Turley (Uncle Hubie), John Diluse (Mr. Squiggles), Sandra Turley. **Programs:** *The Hubieville Rialto Theatre\**.

**Amaya Distribution 514**

**Angelika Films International 554**  
Angelika Films International  
110 Greene Street  
Suite 1122  
New York, NY 10012

**Staff:** Alex Massis, Rafael Guadalupe, Chris White, Kobi Jaeger, Joseph Saleh, Richard Waldberg, Shirley Waldberg. **Programs:** From Europe—"Emma's Shadow," "The Men's Choir," "Remote Control," "Facing the Forest," "Pope Joan," "We the Living," "When Eight Bells Toll," "Return from the River Kwai," "Puppet on a Chain." Made in Canada—*Salty* (20 episodes), "Harry Tracy," "Ticket to Heaven," "Running." From Australia—"A Kink in the Picasso," "A Sting in the Tale," "Closer and Closer Apart," "Hungry Heart," "Resistance," "The Still Point," "The Jigsaw," "Options," "Damned Whore and Evil Bitches," "Postcards from Italy." From Israel—"Shell Shock," "The Thin Line." From Japan—"Black Rain." From USA—"A Weekend with Barbara and Ingrid," "Revolution," "Liquid Sky," "Courtship," "On Valentines Day," "1918," "Sweet Lorraine," "End of the Line," "The Suicide Club," "Just Off the Coast," "By a Thread," "Blowback," "Bail Jumper," "Stretwise," "The Big Blue," "The Chair." *Story of a Marriage* (five-part miniseries).

**Ann D'Eon Incentives Inc. 294**

**Antena 3 TV 1254**  
Ava Isla Graciosa  
55 De Los Reyes  
Madrid 28700

**Staff:** Francisco Ramos, Paloma Garcia, Beatriz Matoso, Maria Aguilar, Francesca Garrigues, Victoria Mendoza, Sonia Talarewitz. **Programs:** *Ay Señor*, *Señor\**, *El Gran Juego de la Oca\**, *Lleno, Por Favor\**, *Farmacia de Guardia\**, *Queremos Saber\**, *Compuesta Y Sin Novio\**, *Lo Que Necesitas es Amor\**, *Cita con la Vida\**, *Solo Para Ti\**, *Lena Al Mono Que Es De Goma\**, *Los Ladrones\* van a la Oficina\**, *Vecinos\**, *Hermida y Compania\**.

**APA International Film Distributors 377**  
7400 S.W. 50th Terrace  
Suite 202  
Miami, FL 33155

**Staff:** Rafael Fusaro, Jose Miguel Pelaez, Tomas A. Silver, Maria E. Ceballos. **Programs:** *The Adventures of T-Rex*, *The Cousteau Moments*, *Biography Series*, *Here's Lucy*, *Inspector Gadget* John Wayne Package, Charles Bronson Packages.

*Heroes on Hot Wheels*, *The Bots Master\**. More than 1,000 hours of programming.

**APMA Multimedia 195-HH**

**Applied Information Management 653**  
98 Cuttermill Road  
Suite 473 N  
Great Neck, NY 11021

**Staff:** David Isacowitz, Shari Neuwirth, Barbara Fultz, Bryan Coville. **Services:** Harpoon integrated computer system for managing sale, licensing and distribution of film and video products.

**Arbitron 1272**  
142 W. 57th Street  
New York, NY 10019

**Staff:** Bob Hyland, Carl Dickens, Julie Girocco, Theresa Nichols, Rosemarie McFarland, Alan Kraut, Jemina Nolan, Jim Mocarski, Eric Fidel.

**Argus Television Productions 195-EE**  
12100 Wilshire Blvd.  
Suite 250  
West Los Angeles, CA 90025

**Staff:** William Lloyd, Martha Dogle, Mary Barrow, Suzie Sue. **Programs:** Automotive Theme Television Pilots.

**ASI Market Research Inc. 236**

**Associated Television Intl. 1171**  
650 N. Bronson  
Suite 300  
Hollywood, CA 90004

**Staff:** Steve Webster, Jim Romanovich, Roger Furman, Sam Weprin, David McKenzie, Laura McKenzie, Paul Sharratt, Sue Sharratt. **Programs:** *Travel America*, *A Hollywood Fantasy Christmas*, *Laura McKenzie's Travel Report\**, *The Charlton Heston Celebrity Shoot\**, *Red White & Boots\**, *The Chill Factor\**, *Crimestrike\**, *Boomerang*, *The International Magic Awards\**, *Mysteries*, *Magic & Miracles\**, *American Adventurer*.

**Atlanta Asahi Corp. 1439**

**Atlantis Releasing Inc. 160**  
Cinevilleage, 65 Heward Ave.  
Toronto, Ontario M4M 2T5

## B

**Banner Entertainment 983**  
1875 Century Park East  
Suite 2250  
Century City, CA 90067

**Baruch/BET Entertainment 1315**  
1232 31st Street, NW  
Washington, DC 20007

**Staff:** Ed Baruch, Mark Dorf, Steve Smallwood, Valerie Cooley. **Programs:** Miniseries—*Shark Terror*. Series—*On the Reel Side*. Specials: *African American Men of Courage*, *African American Women of Courage*, *Black Eagles: The Story of the Tuskegee Airmen*, *Hispanic Heritage Awards Special*, *Hispanic Quest for Empowerment*, *Martin Luther King Jr.: The March to Freedom*, *Miss Collegiate African-American Pageant*, *Quest for Freedom: The Harriet Tubman Story*, *Stomp*, *Success Through Education: A Salute to Hispanic Excellence*, *Tribute to Alex Haley*, *Unicef Danny Kaye International Children's Award Show*, *Very Special Arts Presents*. Movie packages—*African American Movie-of-the-Month*, *Wilderness Family Classics*.

**Baxter Financial Corp. 1269**  
1200 N. Federal Hwy.  
Suite 424  
Boca Raton, FL 33432

**Staff:** John Brandt, Donald Baxter. **Programs:** *The Baxter Financial Report\**.

**Beckmann Communications 660**  
Meadow Court, West Street,  
Ramsey, Isle of Man  
IM8 IAE, British Isles

**Staff:** Stuart Semark, Dan Molina, Joanna White. **Programs:** *Oxford Children's Encyclopedia of Science\**, *The Diary of Jack the Ripper\**, *The Great Commanders\**, *War in the Soviet Union\**, *Wars in Peace\**, *Music Maestro\**, *Emerson, Lake & Palmer\**, *Marcus the Mole\**.

**Bender, Goldman & Helper 365**  
11500 W. Olympic Blvd.  
Suite 655  
Los Angeles, CA 90064

**Staff:** Lee Helper, Anne Cochran, Maryann Lataif, Lori McBride, Gigi Otero, Larry Goldman, Lea Sloan, Les Luchter, Marc Grossman, Donald Draper.

**Beyond International 1102**  
53-55 Brisbane Street  
Surrey Hill, Sydney, Australia NSW 2010

**BizNet/U.S. Chamber of Commerce 423**  
1615 H St., NW  
Washington, DC 20062

**Staff:** Robert Adams, Meryl Comer, Tacey Davis, Carl Grant, Suzi Montes de Oca, Frank Allen Philpot, Mercedes Sandoval-Beene. **Programs:** *It's Your Business*. **Services:** Video production services, quality learning seminars by satellite.

**Blackbird Productions 383**  
Suite 115, The Plaza  
535 King's Road  
Chelsea, London SW10 0SZ

**Staff:** Sally Bell, John Coxall, Lydia Arnold. **Programs:** *Joan Collins—Secrets\**, *The Butterfly Children*, *The Barron Knights\**, *The Wild Bunch\**, *Mogg & Co.\**, *The Tinnies\**.

**Blair Television 914**  
1290 Avenue of the Americas  
New York, NY 10104

**Staff:** Bill Boos, Alan Britain, Sidney Brown, Nancy Dodson, Kenn Donnellon, Marsha Garelick, Floyd Gellini, Jack Hanington, Dave Herman, Jim Kelly, Garnett Losak, Teri Luke, Leo MacCourtney, Tim McAuliff, Tom McGarrity, Jim Murtagh, Rob Payne, Jack Poor, Jean Rattigan.

**Bohbot Entertainment Inc. 1426**  
41 Madison Avenue  
New York, NY 10010

**Staff:** Allen J. Bohbot, Ralph Sorrentino, Adrien Seixas, Ellen Echelman, Julie Edelman, Heidi Torpey, Christine Muhlback, Cindy Lancellotti, Nicole Greene, Dorothy Weintraub. **Programs:** Series—*Adventures of Sonic the Hedgehog*, *Mighty Max\**. Weekend Series—*Amazin' Adventures*, *King Arthur & The Knights of Justice*, *Erik the Viking*, *Highlander—The Animated Series\**, *Double Dragon*. Specials—*Animated Prime Time*, *Film Roman Presents*, *Animated Showcase*, *Film Roman Presents Animated Classic Showcase*, *Kids' Day Off*.

**Bosustow Media Group 195-GG**  
7655 Sunset Blvd  
Suite 114  
Hollywood, CA 90046

**Staff:** Steve Solomon, Tee Bosustow. **Programs:** *Imagine That\**, *Movie Mania*, *Smart Talk*, *Romance in the Air*, *Play it Again Sam*, *In Thomas Jefferson's Footsteps*, *Specialty of the House*, *Art for Children*.

**Broadcast Cable Financial Management Assoc. 1436**

**Broadcast Management Plus 741**  
900 Veteran's Blvd.  
6th Floor  
Redwood City, CA 94063

**Staff:** Roger Cooper, Dan Havens, Eddie Smith, Brian Brady, Peter Wickwire. **Services:** Program Scheduler—A single database system for programming and business departments. Station Asset Manager—Systems designed to interface with Program Scheduler to enable net profitability for and combination of program purchases. XpresSpot—A sales research and packaging tool.

**Broadcasting & Cable Magazine 1250**  
245 West 17th Street  
New York, NY 10011

**Staff:** Peggy Conlon, Don West, Larry Oliver, Harry Jessell, Gary Rubin, Randi Schatz, Will Schenck, Amy Levesque, Stacie Mindich, Joan Miller, Geoff Foisie, Steve Coe, Mike Freeman, John Eggerton. **Services:** *Television Today* NATPE video, in-room magazine distribution.

**Brockway Direct Response TV 1444-V**  
755 New York Ave.  
Huntington, NY 11743

**Brookstone Production 1453**  
530 South Federal Highway  
Deerfield Beach, FL 33441

**Staff:** Mark Minkoff, Jack Levine, Jodi Allen, Harry Silverman, Sharon Ress, Michael Lambert, Mark Alfieri. **Programs:** *At Home*, *Wave TV*, *KSTV*, *ComputerWatch*, *B.A.B.Y.*, *AutoVision*, *Today's Office*, *Holiday Spirit*, *Career America*, *You Planet*, *Safe & Secure*, *Safe & Secure In America*, *At Home for the Holidays*, *What's Fun America*, *At Home: Finishing Touch*.

**Buena Vista Television 1400**  
500 South Buena Vista Street  
Burbank, CA 91521-0460

**Staff:** Walt Disney Studios—Rich Frank, Randy Reiss. Buena Vista Television—Robert Jacquemin, Ken Werner, Joanne Burns, Marian Efinger, Helen Faust, Andy Lewis, Sal Sardon, Mark Workman, Sharon Yokoi, Janice Marinelli Mazza, Tom Cerio, Jim Packer, Lloyd Komisar, Jed Cohen, Gina Grant, John Rouse, Susi D'Ambra, Steven Orr Jr., Andrew Bolt, Rod Winterrowd, John Bryan, David McLeod. Buena Vista Ad Sales—Mike Shaw, Howard Levy, Cathy Thomas, Norman Lesser, Jim Engelman. Buena Vista Productions—Amy Sacks, Mary Kellogg-Joslyn, David Simon, David Snyder. Buena Vista International—Etienne DeVilliers, Edward Borgerding. Walt Disney Television Animation—Gary Krisel. **Programs:** *Adventures in Wonderland*, *Bill Nye the Science Guy*, *Blossom*, *the Crusaders*, *Dinosaurs*, *The Disney Afternoon*, *Empty Nest*, *Golden Girls*, *Home Improvement*, *Judge and Jury*, *Live! with Regis and Kathie Lee*, *Siskel & Ebert*.

**Buena Vista Intl. 1400**  
359 South Buena Vista Street  
Burbank, CA 91521

**Programs:** *Aladdin\**, *Thunder Alley\**, "Sister Act II," "The Three Musketeers," "Tim Burton's The Nightmare Before Christmas," "The Joy Luck Club," "The Air up There," "To Have and to Hold," *Disney's Night of Magic\**, *A Musical Christmas at Walt Disney World\**, *Disneymusic*, *Best of Disney Music: A Legacy in Song*, *Disney's Christmas Fantasy on Ice*, *A Goof Troop Christmas*, *Best of Disney Music II: A Legacy in Song*. Jim Henson Productions: *City Kids*, *Muppet Babies*, *Fraggle Rock*, *The Muppets Celebrate Jim Henson*, *Greek Myths*, *Mother Goose Stories*, "Dark Crystal," "The Muppet Christmas Caper," "The Great Muppet Caper," "The Muppet Movie." Additional product—*Where in the World is Carmen San Diego*, *Where on Earth is Carmen San*



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*Diego, Bush School, Marsupilami\*, Bonkers\*, Disney's Little Mermaid, Talespin, Darkwing Duck, Goof Troop, Chip 'n' Dale Rescue Rangers, New Adventures of Winnie the Pooh, Ducktales, Raw Toonage, Bakersfield, P.D., The Good Life, Boy Meets World, Monty, The Sinbad Show, These Friends of Mine, Disney Presents Bill Nye, The Science Guy, The Crusaders, Thunder Alley\*, Adventures in Wonderland, Blossom, Dinosaurs, Empty Nest, Golden Palace, Herman's Head, Home Improvement, Nurses, The Torkelsons/Almost Home, Time of your Life, Where I Live, Zorro.* Sovereign Pictures: "Afraid of the Dark," "The Commitments," "The Favour, the Watch and the Very Big Fish," "Hamlet," "Love Crimes," "A Midnight Clear," "Where Angels Fear to Tread." J&M Pictures: "George's Island," "One Cup of Coffee," "Prisoner of Honor," "Road to Mecca," "Thousand Pieces of Gold," "What the Moon Saw." Motion Picture Corporation of America: "Sketch Artist.

**Burrud Cousteau Horton** 195-5  
16902 Balsa Chica St.  
Suite 203  
Huntington Beach, CA 92649

**Staff:** John Burrud, Thomas F. Horton, Jean Garner, Jean-Michel Cousteau, Ena Henderson. **Programs:** *Animal Odyssey, Search for Adventure, The Adventures of the Little Prince, The Big Four, Treasure, People of the Sea, Jean-Michel Cousteau's World of the Sea, The Last Tribes, Animal Encyclopedia, The Liners, Mutual of Omaha's Wild Kingdom, Mutual of Omaha's Spirit of Adventure, Miss Moscow, Wally and Friends.*

## C

**Cable Ready Corp.** T-49  
Suite 102  
One Dock Street  
Stamford, CT 06902

**Staff:** Gary Lico. **Programs:** *The Acme School of Stuff\*, The Adventures of Jim Bowie, American Portrait\*, Blood and Honor\*, Campus Best Awards\*, Cookin' with Soul\*, The Danny Wilson Family Connection, The Danny Wilson Movies ("Charlie and the Great Balloon Chase" and "The Great Wallendas"), The Day the Nation Cried\*, Diamond Diplomacy, Dick Clark Movies—"A Cry for Help," "Copacabana," "The Demon Murder Case," "The Town Bully," "The Woman Who Willed a Miracle," "The Werewolf of Woodstock," Dick Clark Specials*

**Calico Entertainment** 1131  
8843 Shirley Ave.  
Northridge, CA 91324-3481

**Staff:** Tom Burton, Stanford Blum, Diane De Laurentiis, Jan Nagel. **Programs:** *Bad Baby\*, Zorro\*, The Moo Family Holiday Hoe-Down\*, The Moo Family Stall of Fame\*, What Could Possibly Go Wrong\*, The Kids' Songs of Woody Guthrie\*.*

**Camelot Entertainment** 902  
1700 Broadway  
New York, NY 10019

**Staff:** Steven Hirsch, Michael Auerbach, C. Dan Gasby, Jay Leon, Robin King, Dale Costerline, Kevin Brown, Marie Coccolicchio, Patrick Collins, Christopher Foley. **Programs:** *Access—Wheel of Fortune, Jeopardy!, Inside Edition, American Journal, Early Fringe—Talk Show with Rolanda Watts\*, The Oprah Winfrey Show, The Les Brown Show, Weekend—It's Showtime at the Apollo, First & Ten, Children—The Pink Panther.*

**Canal Plus Distribution** 514

**Cannell Distribution** 100  
7083 Hollywood Blvd., 4th Floor  
Hollywood, CA 90028

**Staff:** Pat Kenney, Ed Youngmark, Sean Denehy, Christie Hawks, Jerry Leifer, Scott Weber, Richard Zimmer. **Programs:** *The Commish\*, Peepers\*, Renegade, Caesars Challenge, T.B.A.\*.*

**Capa TV** 514

**Castle Hill Productions** 1329  
1414 Ave. of the Americas  
New York, NY 10019

**Cambium Releasing Inc./Waldorf Towers**  
141 Gerard Street East  
Toronto, Ontario M5A 2E3

**Staff:** Rita Carbone Fleury. **Programs:** *Eric's World, Nilus the Sandman: the First Day; Nilus the Sandman: Monsters in the Closet; Christopher the Christmas Tree, My Foolish Heart, Desiree's Wish, The Bubbie Break, The Time of Your Life.*

**Catalyst Entertainment** 195  
495 Wellington Street West  
Suite 212  
Toronto, Ontario M5V 1G1

**Staff:** Charles Falzon, Jill Keenleyside, Earl Weiner. **Programs:** *Kideo\*, F.R.O.G\*, The Dini Petty Show\*, Pasquale's Kitchen Express\*, For the Love of the Game\*, FT-Fashion Television, media Television.*

**CBC International Sales** 772  
P.O. Box 500  
Station A  
Toronto, Ontario M5W 1E6

**Staff:** Meg Pinto, Dina Vangelisti, Susan Hewitt. **Programs:** *Kurt Browning* (variety special), *Dieppe* (miniseries), *The Diary of Evelyn Lau, Friends of Gilda, Red Capitalism.*

**CBS Broadcast International** 360  
51 West 52 Street  
New York, NY 10019

**Staff:** James Warner, Rainer Siek Sr., Thomas Newell, Joseph DiCerto, Harvey Rappaport, Neil Donovan, Yuet-Fung Ho, Stephanie Pacheco, Jeff Nemerovski, Frances Monitto, Sonja Mendes, Anne Hirsch, David McLaughlin. **Programs:** *Late Night with David Letterman, Dr. Quinn—Medicine Woman, Dave's World, Walker, Texas Ranger, Target Media, The Building, The Adventures of Ned Blessing, Hitler and Stalin: A Legacy of Hate, Down Home, Evening Shade, Spies, Top Cops, Rescue 911, Magazine/Talk, 48 Hours, 60 Minutes, Street Stories, Intruders, Eye to Eye with Connie Chung.*

**Centaur Distribution Corp.** 1283  
18 East 41 St.  
Suite 1605  
New York, NY 10017

**Staff:** Claude S. Hill, Anne B. Cody. **Programs:** *Rocket Robin Hood, Max the 2000 Year Old Mouse, Strange Paradise, Russian Circus, Simply Magic, Health Break.*

**Central Television Enterprises** 150  
11145 NW 1st Place  
Coral Springs, FL 33071

**Staff:** Philip Jones, Bill Allan, Anthony Utley, Clare Alter, Ann-Katherin Seif. **Programs:** *A Woman's Guide to Adultery, The Ruth Rendell Mysteries, Under the Hammer, Hollywood Women.*

**Chapman/Leonard Studio & Production Center** 1455  
9460 Delegates Drive  
Orlando, FL 32837

**Staff:** David Bullard, Christine Huenergardt, Charles Huenergardt. **Program:** *Soundstage* for television production, Pedolly pedestal dolly.

**Chatsworth Television** 1102  
97/99 Dean Street  
London W1V 5RA

**Cheetah Systems** T-21  
109 Fournier Ave.  
Fremont, CA 94539

**Staff:** Carlos Suarez, Dale Anderson. **Services:** Cheetah Systems manufactures captioning software products for broadcast industry, including CAPtimator Online for realtime captioning of live programs and pre-scripted material, CAPtimator Offline, SMPTE timecode-based offline editing system with mouse control and integrated software-controlled video editing functions.

**Children's Animation TV & Syndication** 1321  
P.O. Box 940  
Briarcliff Manor, NY 10510

**Children's TV International** 764  
8000 Forbes Place Suite 201  
Springfield, VA 22151

**Staff:** Ray Gladfelter, Susan Johnson, George Summers. **Programs:** Children's educational specials and series, holiday specials.

**Cinar Films** 160  
1207 St. Andre  
Montreal, Quebec H2L 3S8

**Staff:** Ronald Weinberg, Micheline Charest, Louis Fournier, Theresa Holst. **Programs:** *The Busy World of Richard Scarry, Are You Afraid of the Dark?\*, Chris Cross, Adventures in Odyssey, The Big Comfy Couch.*

**Cinastorm Pictures** 1453  
530 Federal Highway  
Deerfield Beach, FL 33441

**Cine Groupe** 160  
1151 Alexandre-DeSeve  
Montreal, Quebec H2L 2T7

**Staff:** Hubert Garipey, Jacques Pettigrew. **Programs:** *David Copperfield, Zoe & Charlie, Sharky & George, The Little Flying Bears, Ovide and the Bang.*

**Cinema Products Video** 341  
1762 Westwood Blvd.  
Suite 220  
Los Angeles, CA 90046

**Cinevest Television Intl.** 1239  
450 7th Ave, Suite 2702  
New York, NY 10123

**Claster Television** 1300  
9630 Deereco Rd.  
Timonium, MD 21093

**Staff:** John Claster, Sally Claster Bell, Janice Carter, Terri Akman, Peggy Powell, Stu Doriss, Ann Burke, Dana Feldman. **Programs:** *Huey\*, Mutant League\*, Conan\** (expanded episodes), *Transformers, The Pink Panther, Transformers: Generation 2, G.I. Joe Stunt Dawgs, Romper Room.*

**CNDP** 514

**Cobra Film Produktionsgesellschaft** 428

**Collectors Channel** 195-II

**Columbia Pictures Television Distribution** 101  
10202 W. Washington Blvd.  
Culver City, CA 90232-3195

**Staff:** Barry Thurston, Bob Cook, Ed Wilson, Alan Perris, David Mumford, Leslie Tobin, Steve Mosko, John Weiser, Terry Mackin, Chris Kager, Gary Cecchini, David Ozer, Jeff Wolf, Suz Goodman, John Rohrs Jr., Stuart Walker, Tom Canedo, Susan Grant, Steve Maddox, Joe Kissack. **Pro-**

**grams:** *Ricki Lake, Married...with Children, Designing Women.*

**Comic Factory** 1321  
P.O. Box 940  
Briarcliff Manor, NY 10510

**Staff:** Renato Schweizer, Andrea Schweizer, Robert J. Syers, Deanne Syers. **Programs:** *Bill Body.*

**Competitive Media Reporting** 517  
11 W. 42nd Street  
New York, NY 10036-8088

**Staff:** Mike Devine, Gary Goetz, Susan Howard, Joe McCallion, Ron Quartaro, Jane Smerglia. **Services:** Multimedia ad tracking, ad detector, market manager, Showtel, RTV.

**Coral Pictures** 1328  
6101 Blue Lagoon Dr.  
Suite 400  
Miami, FL 33126

**Staff:** Marcel Granier, German Perez, Gustavo Basalo, T. Sheila Hall, Dan Waite, Juan Julio Baena, Juan Baena, Osvaldo Barzelatto, Marina Galliez, Juan Jorge Jaeckel, Alfredo Odoriso, Louise O'Shea. **Programs:** *Alejandra, Dulce Illusion, De Oro Puro, Por Estas Calles.* Made-for-TV Movies—*Madres, Angustia.* Documentaries—*Expedition, Children—Cro, Ghostwriter.*

**Cori Film Distributors Ltd.** 915  
19 Albermarle Street  
London W1X 3HA

**Staff:** Marie Hoy, Kevin J. Langden, Isobel Hughes, Jane Baker. **Programs:** *Fatal Past, The Dollhouse Murders, Digby: The Biggest Dog in the World, Indian Summer, Further Tales of the River Bank, A Tale from and Island, White Rage, The Legends of Entertainment, Jack Hanna's Wildlife Series, The Fifth Musketeer.*

**CPN Television** 1444-X  
14375 Myerlake Circle  
Clearwater, FL 34620

**Cyphertech Systems Inc.** 26  
1888 Century Park East  
Suite 1900  
Los Angeles, CA 90067

**Staff:** Ronald W. Thomson, Dan Wasserman, Jim Potter, Tony Burt, Grant Hallman, George Reesor, Patrice Nordone, Keith Vezensky. **Services:** antipiracy system, television program tracking system.

## D

**DCL Media** 967  
5495 Belt Line Road  
Suite 220  
Dallas, TX 75240

**Staff:** Ken Lameiras, Ron Alexander, June Ann Verkhimer, Robert Burns. **Programs:** *Cool People, Hot Places\*, Nubeluz\*, Hoffa: The True Story, The Making of the Dallas Cowboys Cheerleaders Calendar, Martial Arts Action Movie Package, Downtown.* International—*Front Runners, Look of the Year, Hit Video USA, Unknown Russia, Discover: Secrets of Science, Texas Championship Rodeo, Get Wet, Martial Arts Action Movie Package, Photo Finish, New York Jazz.*

**Deane Road Entertainment** 1398

**Deutsche-Welle** 333  
50588 Cologne  
Germany

**Staff:** Gerhard Besserer, Rita Schmidt, Klaus Piplak. **Programs:** Deutsche Welle television programs live via Intelsat K satellite and Satcom C-4. 16 hours daily. Programming includes half-hour news journals, magazine

programs and features, documentaries and reports on special topics. Programs are broadcast in German, English and Spanish.

**Walt Disney/MGM Studios and Disneyland** 1314  
Also see "Buena Vista."

**Diwa-Film GMBH** 428

**DLT Entertainment Ltd.** 922  
31 W. 56th Street  
New York NY 10019

**Staff:** Donald L. Taffner, John P. Fitzgerald, Robert Peyton, Donald Taffner Jr., Gillian Rose, Eileen Potrock, David Bulhach, George Prayias. **Programs:** Animated—Animated Family Classics. Series/off-network—*Check It Out, Three's Company, Too Close for Comfort, The Ropers, Three's a Crowd.* Children's—*Wind in the Willows.* Features/packages—*Dick Francis Mysteries, The Saint.* Comedy—*Benny Hill, The Russ Abbott Show.* Specials—*Benny Hill Specials, Benny Hill's World Favorite Clown, Miss Saigon, Torvill & Dean.* Game Shows—*Talkabout, 5-4-3-2 Run, Talk—Shirley.* Public TV Sales. Comedy—*About Face, After Henry, A Kind of Living, All at #20, Chance in a Million, Executive Stress, Ffizz, French Fields, Men Behaving Badly, Molly Sogden Comedy Package\* (My Husband and I, That's My Boy) Never the Twain, No Job for a Lady Shelley, Thames Comedy Originals.* Comedy/Thriller—*Beiderbecke Affair\*, Beiderbecke Tapes\*, Beiderbecke Connection\*.* Drama—*Ancient Lives\*, Capitol City, Danger: UXB, Hannay, London Embassy, Lytton's Diary, Mr. Palfrey of Westminster, Minder, The One Game, Reilly: Ace of Spies, Rock Follies, Rumpole of the Bailey, Taggart\*, Texx, Unnatural Causes, Van Der Valk.* Documentaries—*The World at War, Hollywood, Killiam Collection Black Museum, Cambodia Year Ten, Destination America, Revival at the Desert, Holiday World, Nature Watch.* Specials—*The Last Show on Earth.* Sports—*Talking Baseball.* International—*America's Funniest People, Benny Hill's World Tour: New York, Animated Classics, Inner Space, Shirley\*, Dick Francis Mysteries, The Saint, Rhythm of Life—The Event, Kokoda: The Bloody Track.*

**Dorling Kindersley Vision** 240  
9 Henrietta Street  
London WC2E 8PS

**Staff:** John Adams, Brenda Wooding, Hilary Downie. **Programs:** *The Eyewitness Series, 2 to 5, Dig & Dug, Mind, Magic & Mysteries, See How They Grow.*

**Doro TV-Interfilm-Mondo TV** 528  
Via Guiseppe-Gatti  
Roma, Italy 00161

**DSL Productions** 390  
8733 Sunset Blvd., Suite 202  
Los Angeles, CA 90069

**Staff:** Drew Levin, Mark Rafalowski, Jim Coane, Eve Joffe, David Mindak. **Programs:** *Future Quest\*, Sindy Sheldon's Tales of Midnight\*, Forces Beyond\*, Heart of Courage, Wild About Wheels, Family Values, Laurie Cooks Light 'n' Easy, Texas Championship Rodeo, Above and Below, Shadow Theater, From the Archives of Stephen King's World of Horror: This Is Horror, Body by Janis: Exercise and Fitness Series.* Specials—*Peter Pan, One Day in America, 7 Views of War, The Smithsonian Institution: America's Time Machine, California Girls, The Making of a Model, International Swimsuit Edition I and II.* Movie packages—Global One (13 theatrical features). Game/reality/variety formats—*Anything You Can Do, College Bowl, Split Decision, Pressure Point, Dream House, Sweethearts,*



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**Dune** 514

## E

### El Entertainment

5670 Wilshire Blvd.  
Los Angeles, CA 90036

**Staff:** Jon Helmrich, Gillian Rees, Cathie Trotta. **Programs:** *In Focus\**, *The Gossip Show\**, *FYE: For Your Entertainment\**, *Entertainment News Feed\**, *E! Features*, *E! News Week in Review*, *E! Specials Events*, *Behind the Scenes*, *Extreme Close-Up*, *E!: Archives*.

### Eastern Media 1444-Z

1499 W. Palmetto Park Drive  
Boca Raton, FL 33486

### Eastman Kodak Co. 195-J

343 State Street  
Rochester, NY 14650-0315

### Eaton Films 260

10 Holbein Mews  
Lower Sloane Street  
London SW1W 8NN

### Ellipse Programme 514

### EON Corporation T-22

1941 Roland Clarke Place  
Reston, Va. 22091

**Staff:** Marty Lafferty, Don Grede, Tom MacLeod, Richard Milliron, Ed Frankenberg, Paul Sturiale, Bob Baikauskas, Lloyd Jacobs. **Services:** Interactive Television System/QB1 Service/Quiz Show Play-Along Service.

### Erasmus Film GMBH 428

### Erin Entertainment Inc. 195-H

625 N. Michigan Ave. Suite 500  
Chicago, IL 60611

**Staff:** Karen Ballou. **Programs:** *Did You Know?* children's educational vignettes, *Money Insights* financial news inserts, *Year-Round Animation Gold*, three half-hour animated holiday specials.

### ESPN International 328

ESPN Plaza  
Bristol, CT 06010

**Staff:** Andrew Brilliant, Mark Reilly, Richard LeFler, Alexander Brown, Simon Yu, Campbell Walker, Richard Stone, Michelle Markides, Bernard Stewart. **Programs:** *Indycar*, *Davis Cup*, *Brazilian Football*, *Dutch Division I Football*, *NHL Hockey*, *ATP Championship Series*, *IMSA*.

### Extral Extral Daily P-6

21 McGrath Highway  
Suite 405  
Quincy, MA 02169

**Staff:** Sandra Driggin, Kathy Haley, Sharon Donovan, Ken Winnikoff, Barbara Osborn, Bob Meyers, Charles Bork, Kenneth Mitchell, Bob Mitchell, Mike Seamuth, Jane Sutton, Debbie Previti, Janet Spiegel, Marcia Mazria.

## F

### F-Productions 1102

69 Rue de la Croix-Nivert  
75015 Paris, France

**Staff:** Pascal Bensoussan. **Programs:** *Deepwater Haven\**, *Pacific Age*, *Alexandra David Neel: From Sikkim to Forbidden Tibet\**, *I Don't Like to Be Liked\**.

### Factory Entertainment 428

### Figaro Films 1102

### Filmoptio Internationale 160

3401 St-Antoine  
Westmount, Canada H3Z 1X1

**Staff:** Maryse Rouillard, Muriel Rosilio. **Programs:** *One Arctic Summer\**, *A Week on the Filming of Sirga*, *The Human Race\**, *A World Without Borders*, *Cuisine Passion\**, *George Jones\**, *Live in Tennessee\**, *Genette Reno & Oliver Jones\**, *Remembering Patsy\**, *Special Moments: Salome Bey Live in Seville\**, *The Fairchilds\**, *La Princess Astronaute\**, *Killer Hall\**, *Colour Me Up\**, *Bambins Des Bois\**, *Watatatow\**, *Shurtleff on Acting\**, *CarmenSaura\**, *Contact\**, *Les Pays du Quebec\**, *Alcan Highway: Adventure Road to Alaska\**, *Dallaire...A Stranger at Home*, *Legends of Louisiana*, *Belize and Guatemala: The Legacy of the Maya\**, *The Science Show\**, *The Human Race\**, *Ozone and the Politics of Medicine\**, *This Other Haiti\**, *Aristide: A Priest-President Day One*, *Still Life for Woodpecker\**, *Les Secrets de L'etang*, *The Platte: River of Life*.

### Finnvideo 515

300 Bird Road  
Coral Gables, FL 33146

**Staff:** Rand Johns, Kaaren Finneston, Patricia Roza. **Programs:** *The Carolina Saenz Story* (English and Spanish versions).

### Fishing the West 1134

5484 S.E. International Way  
Milwaukie, OR 97222

**Staff:** C. Steven Currie, Marshall Stevens, Lana LaVoie. **Programs:** *Fishing the West*.

### Flash Entertainment 195-U

1000 Universal Studios Plaza  
Bldg. 22  
Orlando, FL 32819

### Florida Films Commission T-195

### Fox Lorber Associates 1435

419 Park Ave. South  
20th Floor  
New York, NY 10016

**Staff:** Richard Lorber, Mickie Steinmann. **Programming:** *Heroes*, *Barney Barnato*, *Big Time*, *Cape Rebel*, *Westgate*, *John Ross*, *Hold Up the Sun: The ANC Struggle to End Apartheid*, *Game of Billions*, *Great Figures of the Bible*, *Railway Adventures Across Europe*.

### France Animation 514

### Franco TV Distribution 514

### Fremantle/Talbot Television Ltd. 1294

Fremantle  
One Dag Hammarskjold Plaza  
New York, NY 10017

Talbot Television  
57 Jamestown Rd.  
London NW1 7DB

**Staff:** Paul Talbot, Julie Zulueta-Corbo, Josh Braun, Tony Gruner, David Champtaloup. **Programs:** *Offnet—Grace Under Fire\**, *A Word from Our Sponsor\**, *First Annual TV Awards\**, *Laugh-In 25th Anniversary Special\** Syndicated—*Baywatch\**, *Martin & Lewis: Their Golden Age of Comedy\** Daytime—*Loving*, *Divorce Court*. **Specials—Kennedy Center Honors**, *Penn & Teller: Don't Try This at Home*, *Ice Capades*, *Tony Awards*, *Christmas in Washington*. **Game shows—Blockbusters**, *Concentration*, *The Dating Game*, *Every Second Counts*, *Family Feud*, *Jackpot*, *Let's Make a Deal*, *Lyric Board*, *The Newlywed Game*, *Personals*, *The Price Is Right*, *Shop Til You Drop*, *\$64,000 Question*, *Supermarket*

*Sweep*, *That's My Dog*, *\$25,000 Pyramid*. **TV movies—Vanishing Act**, *Stillwatch*, *The Last Days of Frank & Jesse James*. **Series—Baywatch**, *The Campbells*, *The Adventures of Black Beauty*. **Canada only—Geraldo**, *The Joan Rivers*. **Latin America Only—Adrift\*, *The Diviners\**, *Partners\**, *Spirit Rider\**, *African Skies\**, *White Fang\**, *The Sound and the Silence: Story of Alexander Graham Bell*, *Frederick Forsyth's Theatre of Espionage*, *Maniac Mansion*, *Ray Bradbury Theatre*, *Neon Rider Kelly*. **Documentaries—Astronomers**, *Hand of Stalin*, *Talkin' About Aids*. **MOW's in Spanish—Tom Alone**, *The Rookies*, *Girl from Mars*, *Firing Squad*, *Lost in the Barrrens*. **New programming (Latin America only):** *Adrift\**, *The Diviners\**, *Partners in Love\**, *Spirit Rider\**, *African Skies\**, *The Sound and the Silence\**.**

### Fred Wolf Films 1131

4222 West Burbank Blvd.  
Burbank, CA 91505

**Staff:** Fred Wolf. **Programs:** *Dinobabies\**, *The New Adventures of Speed Racer\**, *Fred Wolf Films*.

### Fries Entertainment 195-A

6922 Hollywood Blvd  
Los Angeles, CA 90028

**Staff:** Charles W. Fries, Chris Fries, John Ferro, Anthony Ginnane, Adam Wolf, Janet Brannon. **Programs:** *Made-for-theatricals—Fries Frame 5*, *Fries Frame 6*, *Fries Frame 7*, *Fries Dynamite*, *Action Premiere Weekly series—Settle the Score*.

### Future Forward Prods. 231

20171 Cherokee  
Detroit, MI 48219

## G

### Gaumont Television 514

24 rue Jacques Dulud  
92200 Neuilly, France

**Staff:** Christian Charret, Marla Ginsburg, Marc do Pontavice. **Programs:** *Highlander I*, *The Fire of the Earth*, *Highlander II*, *Highlander*, *Club Med*, *The Three Musketeers*, *The Age of the Machine*, *Tales of the Wild*, *Violent Earth*.

### Gaylord Syndicom 1103

65 Music Square West  
Nashville, TN 37203

**Staff:** Jane Grams, Hal Buckley, Martin Clayton, Joyce Simmons. **Programs:** *#1 Country*, *Hot Hip & Country*, *Stone Pillow*, *Nobody's Child*.

### Gedeon 514

### GEMS Television 340

4380 NW 128 Street  
Opa Locka, FL 33054

**Staff:** W. Gary McBride, M. Alexander Berger, Mari Carmen Villanueva, Edwardo Ruiz, Jorge Escasena, Tom Morrison, Maribel Maldonado, Grace Santana. **Programs:** International Spanish-language cable-exclusive programming service directed toward women.

### Genesis Entertainment 1115

625 Madison Ave, 11th Floor  
New York, NY 10022

**Staff:** Gary Gannaway, Wayne Lepoff, Phil Oldham, Barry Wallach, Ed Wasserman, Jason Charles, John Holdridge, Paul Magder, Michael Leifer, J. Robert McCabe Jr., Laurence Pels, Jerry Weaver, Douglas Friedman, Jeffrey S. Weiss, Lennart Ringquist, Diane Galella Oldham, Marcia Boyd, Gary Berberet, Johna Rendahl, Diane Endres, Kathy McMahon, Sheila Williams, Rachel Lust-

ed, Analiza Trajano, Kimberly Kernodle. **Programs:** Domestic series and specials—*Real Stories of the Highway Patrol*, *Emergency Call*, *Biker Mice from Mars*. **Series**, off-network—*Top Cops*, *Highway to Heaven*. **Specials—Adventures**, *Journeys and Archives*, *Angola: Twenty Years Later*, *God in China*, *Gorbachev's Early Years*, *Mark*, *Ode to Joy and Freedom—The Fall of the Berlin Wall*. **International series and specials—Real Stories of the Highway Patrol**, *The Whoopi Goldberg Show*, *Infatuation*, *The Grudge Match*, *Emergency Call*, *The Judge*, *El Juez*, *The Great Escape*, *Mark*. **Variety-music—Classic Country: Featuring Grand Ole Opry Stars of the '50s**.

### German Films 428

### GGP Inc. 1260

400 Tamal Plaza  
Corte Madera, CA 94925

**Staff:** Robert C. Horowitz, Hillary Mandel, Franklin Lowe, Robert Duddelson, Jay Elliot, Ted Griggs, Robin Haas, Greg Carroll, Sam Peck, Michael Kantor, Julie Olson. **Programs:** *World Cup '94 Preview\**, *Lifewatch Series\**, *NFL Pre-season Special*, *College Bowl Preview*, *College Football Preview*, *Super Bowl XXIX Special*, *World Cup Skiing*, *Joel Siegel's Road to the Academy Awards*, *A Year in Review: The Images of 1994*, *Heroes of the Earth*.

### Global Vision T-6

450 St. Paul East  
Montreal, Quebec H2Y 3V1

**Staff:** Pierre Corbeil, Mathieu LeFebvre. **Services:** Broadcast standards conversion with new motion-compensation technology.

### Globo TV Network 1138

909 Third Ave.  
21st Floor  
New York, NY 10022

### Good Galaxy 426

One Dag Hammarskjold Plaza  
7th Floor  
New York, NY 10017

### Granada 150

### Granit Film GMBH 428

### GRB Entertainment 395

12001 Ventura Place  
Suite 201  
Studio City, CA 91604

**Staff:** Gary R. Benz, Nancy Jacobs Miller, Laura A. Law, Virginia Casey. **Programs:** *Wow! World of Wonder\**, *Movie Magic\**, *Only in Hollywood Classic Hollywood\**, *Stunts Spectacular\**, *Action Adventure Sports & Travel\**, *The Documentaries\**, *Swimwear Illustrated's Bikini Model Search I-III*.

### Great Chefs TV 704

421 Frenchmen St.  
New Orleans, LA 70116

**Staff:** John Shoup, Frank Liebert, Linda Nix. **Programs:** *Great Women Chefs\**, *Great Chefs*, *Great Pizza\**, *Oriental Obsessions\**, *Chocolate Passion\**, *Great French Fest\**, *Mexican Madness\**, *Great Country Inns\**, *Great Chefs Halloween Special\**, *A New England Thanksgiving\**, *Great Chefs: Great Outdoor Cooking*, *A Southwest Thanksgiving Feast*, *An International Holiday Table*, *Great Southern Barbecue*, *Great Chefs: Great Barbecue*, *Down Home Cookin': Southwest Style*, *Great Chefs Desserts*, *Great Chefs Appetizers*, *A New Orleans Jazz Brunch*, *Seafood Sampler*, *The Chocolate Edition*, *Great Chefs: Great Cities*, *Great Chefs of the East*, *Great Chefs: Louisiana's New Garde*, *Great Chefs of the West*, *Great Chefs of San Francisco*, *Great Chefs of Chicago*, *Great*

*Chefs of New Orleans*, *Stephane Grappelli: Live in New Orleans*, *Toots Thielemann: Live in New Orleans*, *Les McCann: Live in New Orleans*, *Don Menza: Live in New Orleans*, *Ellyn Rucker: Live in New Orleans*, *Charlie Byrd: Live in New Orleans*, *Jack Sheldon: Live in New Orleans*, *The Dukes of Dixieland and Friends*, *Salute to Jelly Roll Morton*, *Woody Herman Remembered*.

### Greenstar Television 1283

609 Merritt Ave.  
Nashville, TN 37203

### Group W Productions 1131

3801 Barham Blvd.  
Suite 200  
Los Angeles, CA 90068

**Staff:** Derk Zimmerman, Sam Cue, Lynn Alford, Stephanie Drachkovich, Esther Greif, Owen Simon, Barry Stoddard, Cornell Chulay, Brock Krucic, Karyn Bolger, Dana Moorehead, Richard Sheingold, Peter Gimber, Jim Blueweiss, Robert Liuag, Maryann Martin, Dan Cosgrove, Glen Burnside, Steve Parker, Liz Koman, Scott Collins, Patricia Brown, Sean A. O'Boyle, Brian R. Fleming, Jeff Hoops, Tim Lavender. **Programs:** *Vicki!*, *Jones & Jury\**, *Martha Stewart Living*, *On Scene: Emergency Response*, *Bob Vila's Home Again*, *The New Adventures of Speed Racer*, *The Treasury II*, *The Treasury III*, *Alice in Wonderland*.

### Group W Videoservices 1131

310 Parkway View Drive  
Pittsburgh, PA 15205

**Staff:** George Kieffer, Lee Salas, April Hodgson.

### Westinghouse Broadcasting International 1131

3801 Barham Boulevard  
Los Angeles, CA 90068

**Staff:** Catherine Malatesta, Joseph G. Matsevach, Sanj Broda, Barbrey Bockek, Jo Dallas, Gina Kwon.

### Grove Television Enterprises 794

10 South Riverside Plaza  
Suite 664  
Chicago, IL 60606

**Staff:** Richard M. Grove, Jeffrey Firestone, Mel Smith, Stephen Hodder. **Programs:** First-run strips—*Living Well/Taking Care\**, *Heart & Soul Tonight\**. First-run weekly series—*Space Police\**, *Tough Target\**. **Off-cable series—The Edison Twins**. First-run specials—*Tough Target*. **News inserts—Crime Tips: Tough Target**.

## H

### Harmony Gold 1383

7655 Sunset Blvd.  
Los Angeles, CA

**Staff:** Frank Agrama, Norman Siderow, Colleen Morris, Robert Cohen, Alan Letz. **Programs:** *Walker*, *Texas Ranger\**, *Cobra\**, *Adventures of the Unknown\**, *Cannibals\**, *The Angel*, *The Bicycle and The Chinaman's Finger\**, *The Lost World\**, *Return to the Lost World\**, *Harmony Gold*.

### Harrington, Righter & Parsons 1166

805 Third Ave  
New York, NY 10022

### Hawthorne Communications 1444B

300 North 16th Street  
Fairfield, IA 52556

### Hearst Entertainment 440

235 East 45th St.  
New York, NY 10017





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**Staff:** Bruce L. Paisner, Gerald Isenberg, Terry Botwick, William Miller, William Kunkel, Bob Corona, Bob Mahlman, Steve Weiser, Michael Doury, Tom Devlin, Stacey Valenza, Laurie Tritini, Gerald Bixenspan. **Programs:** New product (domestic)—*Phantom 2040-26\**, *The Red Green Show\**, *Marquee IV\**, *The World of Nature\**. International Series/first-run—*Amazing Love Stories\**, *Whirligig\**. Others—*Smithsonian Expedition Specials\**, *Modern Marvels\**, *Harley Davidson\**. Features/packages—*And Then There Was One\**, *David's Mother\**, *The Ultimate Betrayal\**, *Visions of Murder II\**, *Bury Me in Niagara\**, *Guinevere\**, *Hush Little Baby\**, *Murder of Innocence\**, *Night Owl\**, *Ride with the Wind\**, *Blood Brothers\**. Returning product (domestic), series/first-run—*Great Expectations*. Animated: *Original Popeye*, *Cool McCool*, *Beetle Bailey*, *Barney Google & Snuffy Smith*, *Krazy Kat*. Series/off-net: *Original Blondie*. Features/packages: *Marquee III*, *The Performers*, *Marquee The Performers II*, *The Performers I*. Other—*Hearst Reports*, *TV Time Capsules*. Returning product, international, features/packages: Features—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*, *King Video Comics*. Series/off-network—*Eerie Indiana*, *Original Blondie*, *Original Flash Gordon*, *Perspective on Greatness*, *Brewster Place*. Other: *What Happened? Feature Creatures*, *Hearst Reports*, *Time Capsules*, *Cosmo Videos*, *Esquire*, *Chronicle*.

**Hermes Film GMBH** 428

**Hero Productions** 641  
7291 NW 74th Street  
Medley, FL 33116

**Staff:** Robert Behar, David Sprechman, Lourdes Rey-Nugent. **Services:** Production services, uplink services, programing origination and distribution and transponder rentals.

**Hero-TV/Sendai Publishing Group** 264  
1920 Highland Ave.  
Suite 222  
Lombard IL 60148

**Staff:** Cindy Kerr, Joe Funk, Louise Smith. **Program:** *Hero TV*.

**Hispanic International Television** 195P  
30 West 26th Street  
7th Floor  
New York, NY 10010

**Staff:** Francisco Romeo, Alexander Robertson, Tracee Moorehead, Eddie Rodriguez, Stephanie Bianca. **Programs:** *Desi Entertainment Awards*, *Comedy Fiesta*, *Tropical Nights*.

**The Hollywood Reporter** 934  
5055 Wilshire Blvd.  
Los Angeles, CA 90036

**Staff:** Robert J. Dowling, Lynne Segall, Merry Elkins, Barbara Bergman, Diane Smollen, Debbie Scott, Steve Brennan, Robert Marich, Marcus Guest, Barry Layne. **Service:** Entertainment trade paper.

**Home Shopping Network** 1160  
P.O. Box 9090  
Clearwater, FL 34618

**Staff:** Nory LeBrun, Todd Cralley, George Penavis, Cynthia Spano. **Programs:** Home Shopping Network—24-hour, live shop-at-home service available to broadcast stations, Home Shopping Spree—overnight and part-time live broadcast shopping service.

**I.N.I. Entertainment Group** 449  
11150 Olympic Blvd.  
Suite 700  
Los Angeles, CA 90064

**IBM/Multimedia Publishing** -T1  
1374 West Peachtree Street  
Suite 200  
Atlanta, GA 30309

**IFE Advertiser Sales** 125

**INA** 514

**Independent Producers Group** 1102

**Independent TV Network** 1152  
747 Third Ave.  
New York, NY 10017

**Staff:** Tim Connors, Marty Waters, Chuck Wolfertz, Greg Gush, Susan Pauls, Larry Tompkins, Bob Hanson, Kevin Hammerer, Eric Better. **Programs:** *Phantom 2040\**, unwired networks including all dayparts, program-specific unwired network, kids unwired network, teen and tween unwired networks.

**Infomercial Marketing Report** 1444-A

**Inphomation** 1444-M  
23-25 Walker Ave.  
Baltimore, MD 21208

**Staff:** Mike Warren, Lisa Lasky, Robert Hoffman, Don Davidson **Program:** *The Love Psychic*. Infomercials—Various.

**Interactive Media Group** 1444-D  
12540 Beatrice St., #200  
Los Angeles, CA 90066

**Staff:** Richard Dorfman, Ronnie Shriira, Charles Acquisti. **Programs:** Infomercials, including Wendy's World 900-number talk line\*, The Putting Connection golf show\* and Spirited Adventure psychic infomercial\*.

**Interactive Network** 403  
1991 Landings Drive  
Mt. View, CA 94043

**Staff:** Ron Rodgers, Mal Klein, Rich Adam, Susan Baldwin, Karl Hess, Dave Lockton, Pete Sealey, Troy Winslow, Bob Regan, Dave De Andreis. **Services:** Subscription-based interactive home television entertainment system that allows viewers to play along in real time with television programs.

**Interaxx Television Network** T-23  
10800 Biscayne Blvd.  
Suite 800  
Miami, FL 33161

**Staff:** Donald E. Rhoades, John Spaulding, Martin Price, James Deegan, Tracy Tindal, Bryan Zand, Stephen Schrieberg. **Services:** Interaxx interactive television technology\*.

**International Creative Exchange** 132  
3575 Cahuenga Blvd., West  
Suite 475, Hollywood, CA 90068

**Staff:** Olivier de Courson. **Programs:** *With Love and Respect\**, *Last Shot\**, *Spirit of Survival\**, *120-Volt Miracles\**, *ZooLife with Jack Hanna\**, *The Mother Goose Treasury\**, *Street Gold\**, *Doug Jones Travelogs\**.

**International Droits et Divers Holding** 244  
124 Rue La Boetie  
75008 Paris

**International Tele-Film** 160  
301-5090 Explorer Drive  
Mississauga, Ontario L4W 4T9

**Staff:** Stuart Grant, Randi Perry. **Programs:** Television series, documentaries, specials and features, short dramas, children's programming.

**Internationale Des Jeux** T-7

**Intersound Inc.** 1383  
8746 Sunset Blvd.  
Los Angeles, CA 90069

**Staff:** Kent Harrison Hayes, Garry Morris, Gerard Shadrack. **Services:** Post-production services, subtitling, language dubbing.

**Ironstar Communications** 160  
65 Heward Ave.  
Suite 202  
Toronto, Ontario M4M 2T5

**Staff:** Derek McGillivray. **Programs:** *Broken Land*, *Wonder Why*, *Kidstreet*.

**ITC Entertainment** 1370  
12711 Ventura Blvd.  
3rd Floor  
Studio City, CA 91604

**Staff:** Jules Haimovitz, Matt Cooperstein, Richard Easthouse, Charlie Keys, Janet Bass, Tim Noonan, Les Haber, Jim Marrinan, Lori Shackel, Kevin Kroker, Bruce Sussman, Armando Nunez, Lynden Parry, Doralea Rosenberg, Lisa Auerbach, Virginia Hougasian, Jill Zemming. **Programs:** First-run series—*Motorweek*, *The George Michael Sports Machine*. Features/packages—Action 11, ITC Mini-Gold 1, Volume X, Entertainment Volume Eight, Entertainment Volume Seven, Entertainment Volume Six, Entertainment Volume Five, Entertainment Volume Four, Entertainment Volume Three, Entertainment Volume Two, Entertainment Volume One, Cinema 12, Super Space Theater, Hammer House of Horror, Thriller. Series—*Thunderbirds 2086*, *Space Age Odyssey*, *The Prisoner*, *Secret Agent*, *The Saint/Return of the Saint*, *Edward the King*, *When Havoc Struck*, *Let Them Live*, *The Protectors*, *My Partner the Ghost*, *Department S*, *The Persuaders*, *The Adventurer*, *The Baron*, *Man in a Suitcase*, *Fury*. Miniseries—*Tycoon: The Story of a Woman*. Specials—*The Julie Andrews Christmas Special*, *Julie & Dick in Covent Garden*, *Julie*, *My Favorite Things*, *Our Love Is Here to Stay*, *James Paul McCartney*. International distribution features/packages—numerous features, including "Royce," "Doppelganger," "Trouble Bound," "Bon Appetit Mama," "Vigilante Cop," "Lethal Charm," "Fear Stalk," "True Betrayal," "Settle the Score," "Throwaway Wives," "David: The David Rothenberg Story," "Killer Instinct," "The Ann Jillian Story," "Christmas Comes to Willow Creek," "Baby Girl Scott," "Sophie's Choice," "On Golden Pond," "All Quiet on the Western Front," "Twice in a Lifetime," "Unnatural Causes," "Oceans of Fire," "Claudia," "Kent State, Summer of Fear," "The Evil That Men Do," "Now and Forever," "Where the Boys Are," "Blackout," "A Talent for Murder," "Amos." Series—*Thunderbirds*, *Captain Scarlet*, *Fury*, *Buccaneers*, *The Adventures of Robin Hood*, *Stingray*, *Forest Rangers*, *Munch Bunch*, *The Heritage Collection (I & II)*, *Super Space Theatre*, *Excellent Adventures*, *Lovejoy*, *The Slavs*, *Foundation (Tycoon)*, *Nature Watch*. Specials—*Everyone Rides*, *Julie & Carol Together Again*, *A Musical Celebration*, *Crimes of Passion I & II*, *Symphony on Ice*. Miniseries—*Second Chances*, *When Love Kills*, *Touch & Die*, *Night of the Fox*, *People Like Us*, *Poor Little Rich Girl*, *At Mother's Request*, *Robbery Under Arms*, *Billionaire Boys Club*, *Sidney Sheldon's Windmills of the Gods*, *Jesus of Nazareth*, *Onassis*, *A Dangerous Life*, *Moses the Lawgiver*.

**Itel** 150

**Ivanhoe Communications** 513  
401 S. Rosalind Ave.  
Orlando, FL 32801

**J.A.C.** 514

**Jacksonville Film and Television Office** 195-T

**Jams Productions Inc.** 195B  
1262 Don Mills Road, #203  
Don Mills, Ontario M3B 2W7

**Staff:** Marion Schwarz, Susan Schwarz, Alan Schwarz. **Programs:** *The Bubbie Break*.

**JCS Syndication Services** 521

**Jim White Enterprises** 195-H  
9244 Wilshire Blvd.  
Beverly Hills, CA 90210

**John De Mol Produkties** 1102  
Sumatralaan 47  
Postbus 27000

**Jones Computer Network/Mind Extension Univ.** T-2  
9697 E. Mineral Ave.  
P.O. Box 3309  
Englewood, CO 80155-3309

**Katz Television Group** 503  
125 West 55th Street  
New York, NY 10019

**Staff:** Peter Goulazian, Paul Arzen, Lucille Luongo, Regina Kitson, Tom Olson, Jim Belyoyanis, Michael Huger, Jack Higgins, Marty Ozer, Jay Friesel, Michael Spiesman, Bill Carroll, John von Soosten, Ruth Lee, Bill Hall, Janet May, Gerg Conklin, Lisa Hollaender, Jennifer Darnobid. **Services:** Nation's largest television representation company with more than 200 client stations nationwide.

**KeyNews Television** 1102  
550 Chaussee de Louvain  
Brussels, 1030

**Kick Film** 428

**King World Productions** 970  
1700 Broadway  
New York, NY 10019

**Staff:** Roger King, Michael King, Stephen Palley, Fred Cohen, Scott Towle, Jeffrey E. Epstein, E. DiMassa Jr., Moira Farrell, Allysson Kossow Felix, Donald Prijatelj. **Programs:** *Talk Show with Rolonda Watts\** (working title), *Wheel of Fortune*, *Jeopardy!*, *The Oprah Winfrey Show*, *Inside Edition*, *American Journal*, *The Les Brown Show*.

**Koch Communications** 1174  
1650 Broadway  
Suite 408  
New York, NY 10019

**Staff:** Leonard V. Koch, Lori S. Koch, Nina Koch, Pam Koch, Alan Miller. **Services:** Bullet Poll instant public opinion polling service, Bullet Poll Election Package of tracking and exit polling for congressional and gubernatorial. **Programs:** *Bill Flemming's College Football Preview*, *Bill Flemming's College Basketball Preview*, *Zooing—Escape to the Wild*.

**The Kushner-Locke Company** 195-AA, BB  
11601 Wilshire Blvd.  
21st Floor  
Los Angeles, CA 90025

**Staff:** Peter Locke, Donald Kushner,

Larry Friedrichs, Paula Fierman, Adam Shapiro, Sam Johnson. **Programing:** *JFK: Reckless Youth*, *Harts of the West*, *Unauthorized Biographies* (four special series), *Confessions: Two Faces of Evil*, *Family Pictures* (miniseries), *Tropical Heat*. Kushner-Locke International—*Harts of the West*, *Tropical Heat* (aka *Sweating Bullets*), *Unauthorized Biographies*, *JFK: Reckless Youth*, *To Save the Children*, *Confessions: Two Faces of Evil*, *Candles in the Dark*, *City Boy*, *Family Pictures*, *Double Cross*, *Code 44: La Guardia*, *The Outpost: The Hills Have Eyes*, *Getting Gotti*.

**La Lettre-French AV Market** 350  
4150 Ave du Capitaine/Glarnier  
93585 Saint Ouen, France

**La Sept** 514

**Lain International Inc.**  
940 Lincoln Road, Suite 207  
Miami Beach, FL 33139

**Staff:** Julio Neri, Maria Carolina, Rafael Oller. **Programing:** Holiday Specials, Documentaries/Video Magazines Maxi/Mini-series/Telenovelas, Children & Family Programing, Features/Erotica.

**Larry Harmon Pictures** 402  
7080 Hollywood Blvd., #202  
Hollywood, CA 90028

**LDA Inc.** 290  
3265 Palms Centre Drive  
Las Vegas, NV 89103

**Staff:** Matt Cimber, Janet Bastien, Ronald Miller. **Program:** Janet's Cubby.

**LeTassili Productions Et Distribution** 160  
1030 At. Alexandre, #107  
Montreal, Quebec H22 1P3

**Staff:** Houria Senous, Sophie Fouron.

**Les Films D'Ici** 514

**Leda Films, S.A.** 128  
Virrey Olague Y Feliv  
2462, Piso 3  
Buenos Aires, Argentina

**Staff:** Pedro Felix Leda, Rene Leda, David Leda. **Programs:** *Thunder in Paradise\**, *Highlander II\**, *Tarzan III\**, *Shattered Image*, *The Blond\**.

**Lee County Film Commission** 195-T

**Leo Productions** 514

**Les Distribution Rozon** 160  
2101 Boulevard St-Laurent  
Montreal, Quebec H2S-2T6

**Staff:** Michelle Raymond, Franca Cerretti. **Programs:** *Just for Laughs—Montreal International Comedy Festival Programs*, *Surprise Sur Prise*, *Michel Courtemanche Special*, *Fib Finders*.

**Little & Company** 1444-C  
54 Stiles Rd.  
Salem, NH 03079-4833

**Staff:** Jim Goulding, Tom McHugh. **Services:** Credit card processing services.

**Litton Syndications** 137  
600 Fairmont Ave.  
Suite 100  
Towson, MD 21286

**Staff:** David Morgan, Carol Hayes, Norman Hayes, Bob Neece, Janice Carey, Lissy Morgan, Jack Hanna,



## SPECIAL REPORT

Issue Date  
February 28, 1993

Closing Date  
February 11, 1993

# The Migration To Digital

## PART II

## Component, Composite, Compressed...Explained!

On February 28, 1993, in conjunction with National Teleconsultants, a leading consulting firm for Television broadcasters, Broadcasting & Cable will publish the second installment in its Special Report series . . . The Migration to Digital.

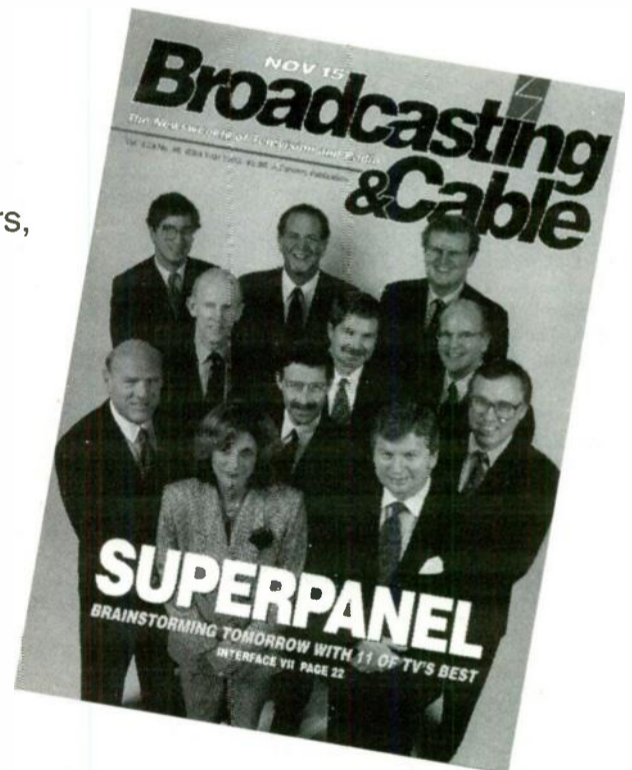
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Jim Harmeyer, Joann Kreit. **Programs:** *Jack Hanna's Animal Adventures, The Extremists, The U.S. Pro Ski Tour, Working Woman, Life Choices, Star Kids Challenge, Escape\**, *Hawaiian Tropic*.

**Logos** 514

**London Weekend Television** 150

**M**

**M.A. Kempner Inc.** 1239  
11820 Fountainside Circle  
Boynton Beach, FL 33137

**Staff:** Marvin A. Kempner, Glenn Seger, Max Stuart. **Programs:** Cartoons, Features, Documentaries.

**MS** 514

**Make me Beautiful** 195-E  
330 Earhart, #106  
Carrollton, TX 75006

**Staff:** Patti Bedford, David Bedford, Raymond Davila. **Programs:** Weekly 30-minute TV show.

**Man QC Creations** 195-L  
123 E. Dania Beach Blvd.  
Dania, FL 33004

**Mansfield TV Distribution** 1282  
5460 S. Locust Street  
Englewood, CO 80111

**Staff:** John Mansfield. **Programs:** *News for Kids*. Specials: *Anatomy of a Chase, Aztec, Voices of Recovery, Yellowstone: Four Seasons After Fire, Yellowstone: Five Years After Fire, Cradle of Sorrow, You Be the Judge, Diamond of the Rockies, Mystery of the Ancients, Remembering Margo, Return to Russia, Erin's Life*.

**Marina Productions/4D** 514  
55 Avenue Marceau  
75116 Paris

**Staff:** Claude Berthier, Thierry Berthier. **Programs:** Children/teen game show—*Le Chevalier du Labyrinthe*. Animation—*Bamboo Bears, Dog Tracer, Mr. Men, The Last Reservation*. Game shows (in preparation)—*The VCR Game, Arcademie*.

**Marathon International** 1039  
11 Rue Christophe Colomb  
75008 Paris

**Marcor International** 672  
1 Avenue de Grande Bretagne  
Monte Carlo, Monaco 98000

**MCA TV** 1291  
100 Universal City Plaza  
Universal City, CA 91608

**Staff:** Shelly Schwab, Jim Kraus, Ned Nalle, David Brenner, Steve Rosenberg, Ken Arber, Mort Slakoff, Sara Rutenberg, Lonnie Bursein, Jeff Delin, Jay Rowland, Bill Vrbancic, Bobbi Fisher, Glenn Weisberger, Isa Giberman, Georgia Sott, Sandy Tepelidis, Arthur Hasson, Paul Hoffman, Tom Maples, Bill Trotter, Tony Fasola, Mark Forgea, Michael Howard, Dennis Grandcolas, Cameron Hutton, Phil Martzoff, Gene McGuire, Kristine Orr, Karen Zollman, Jo Prestianni, Alberta Drumm, Marlene Woska. **Programs:** Features/packages—Universal Pictures Debut Network VI, Universal Pictures Debut Network III, List of a Lifetime III, List of a Lifetime II, List of a Lifetime I. Series/first-run: *Exosquad, Last Call, The Suzanne Somers Show, The Universal Action Pack, Time 2 Generate*. Off-network and off-first-run series: Half-hours—*Amen, Charles in Charge, Coach, Dream On, Gimme a Break, Harry and the Hendersons, Kate & Allie, Leave It to Beaver, The New Leave It*

*to Beaver, The Munsters, The Munsters Today, The New Dragnet/The New Adam 12, Out of This World*. Hours: *Airwolf, The A-Team, Alias Smith & Jones, Hollywood Premiere Network, Kojak, Knight Rider, Magnum, Northern Exposure, Simon & Simon*. 90 Minutes—Mystery Movies.

**MCRB Service Bureau** 1444-Y  
21330 Superior Street  
Chatsworth, CA 91311

**Mediamax Intl.** 195-DD  
3654 Henri Julien  
Montreal, Quebec H2X 3H5

**Staff:** Jean-Guy Jacques, Anrick De Vries. **Programs:** *Chicken Minute, Iris the Happy Professor, Turtle Island\*, Scoop\**. *A Cry from the Wild\*, In Search of Santa*.

**Medias Res Film und Fernsehproduktion** 428

**Mel Giniger** 1451  
11110 Ohio Ave., Suite 200  
Los Angeles, CA 90025

**Staff:** Mel Giniger, Nan Giniger, Nan Duarte. **Programs:** *Future Quest, Rock Around the World, The Challengers, Kimba, The White Lion, Super Bloopers, Heart of Courage*.

**Mercury Media** 1444-P  
1750 Ocean Park Blvd.  
Suite 204  
Santa Monica, CA 90405

**Staff:** Dan Danielson, John Cabrinha, Janet Frappia, Colleen Sattler. **Programs:** Infomercial media time buying.

**Meridian Broadcasting** 150

**Metro-Goldwyn-Mayer Domestic TV Distribution** 168  
2500 Broadway Street  
Santa Monica, CA 90404

**Staff:** Sid Cohen, Susan Austin, Sue Raymer, Deneen Nethercutt, Mindy Rothstein, Tom Malanga, Hank Cohen, Sheldon Perry, Marrison O'Leary, Deborah Snyder, Alan Goldberg, Honey Berman, Joy Abbott, Kelly Rogers, Ada La Greca, Donald Mirisch, Marcia Spielholz, Frank Hussey, Glen Hagen, Lyle Foster, Bob Greenstein, Noranne Frisby, Bill Wineberg, Mira Quinn. **Programs:** Domestic—*In the Heat of the Night, The New Twilight Zone, thirtysomething, Fame, Rat Patrol\*, Sea Hunt, Bat Masterson, Highway Patrol, Patsy Duke Show, Tombstone Territory, Stoney Burke*. Features: *The Lion's Pride, MGM Family Classics\**, *MGM/UA Features* (400 titles). Specials: *Shari Lewis Specials\**.

**MGM International Television Distribution** 168  
2500 Broadway Street  
Santa Monica, CA 90404

**Staff:** Gary Marenzi, Josh Elbaum, Bill Lee, Marvin Usevich, Ana Francois, Guy Petty, Gilberte de Turenne, Sylvie LeBosse, Carolyn Stalins, William Wells, Osvaldo Barzelatto, Felipe Vial. **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, In the Arms of a Killer, Lady Against the Odds, Those Secrets, Finding the Way Home, Night Visions*. New MGM Features: "The Cutting Edge," "Diggstown," "Of Mice and Men," "Rich in Love," "Son of the Pink Panther," "Rush," "Thelma and Louise," "The Man in the Moon," "Lieberstaum," "Shattered," "Crooked Hearts," "Company Business," "Harley Davidson & the Marlboro Man," "Crisscross," "Delirious." United Artists Feature Library—Over 1,000 feature films, including the James Bond, Rocky and Pink Pan-

ther titles. Cannon International Feature Library—Over 600 feature films available. Cartoons: *Pink Panther, The Ant and the Aardvark, Roland and Ratfink*.

**MG/Perin** 1315  
104 E. 40 Street  
New York, NY 10016

**Staff:** Marvin Grieve, Richard Perin, Stephanie Beatty, Charlotte Sweet, Steve Blechman, Donna Tracey. **Programs:** First-run series—*The Extraordinary, Night Flight Nash and Zullo's Offbeat Sportsbeat*. Specials—*Latino Americans—The New Frontier, Heartstoppers...Horror at the Movies, Tribute to the Stooges, The Gathering Storm, Churchill and the Generals*. Children's—*Story of the Christmas Toys: Tubby the Tuba B.C.—A Special Christmas; Cicero, The Queen's Drum Horse*. Vignettes—*Super Bowl Record Book, NFL Team Record Book*.

**Miami-Dade Office of Film, Television & Print** 195-N  
111 NW 1st Street  
Miami, FL 33128

**Staff:** Deeny Kaplan. **Services:** Miami-Dade County Film Commission.

**Mid-Atlantic Media Adv.** 195-H

**Midnite Express** 1363  
925 W. Hyde Park Blvd.  
Inglewood, CA 90302

**Services:** International and domestic courier company.

**MMT Sales** 1128  
150 East 52nd Street  
New York, NY 10022

**Mondo TV** 528  
3327 Beverly Blvd.  
Los Angeles, CA 90004

**Moonvision Productions** 195-O  
669 Oak St.  
Ridgefield, NJ 07657

**Staff:** Wills Robbins. **Programs:** *American Renaissance*.

**MOR Music TV** 352

**Moving Pictures** 550  
5255 Wilshire Blvd.  
Suite 900  
Los Angeles, CA 90036

**MSTV** 314

**MTM** 125  
4024 Radford Ave.  
Studio City, CA 91604

**Staff:** Chuck Larsen, Bill Allen, Joe Weber, Greg Phillips, Bob George, Lisa Woodcock, Victoria Ryan, Peter Preis, Phil Smith, Ryan Shiotani, Doug Martz, Steve Barbour, Brad Bennett, Jeff McElheney, John Buckholtz Rick Shae, Beth Kelley, Laurie Turner, Steve Badeau. **Programs:** *Evening Shade, Boogie's Diner, Xuxa, Trivial Pursuit, Babar—The Movie/Adventures with Madeline* package, *MTM Family Network, Rescue 911, Adventures with Madeline* specials, *Snowy River: The McGregor Saga, Baby Races*.

**MTV: Music Television** 1382

**Mulholland Media** T-45  
12437 Mulholland Drive  
Beverly Hills, CA 90210

**Staff:** Richard Nailling, William Smith. **Services:** The Pitchman interactive touch screen presentation system, Pitchman Portable, Touch TV information kiosk.

**Muller Media Inc.** 1106  
23 East 39th St.  
New York, NY 10016

**Staff:** Robert B. Muller, Daniel Mulholland, Rosemarie Cirona. **Programs:** *Night Raters\*, Coming Attractions I\*, Smoke Screens, The Wild Ones, Godzilla All Stars*.

**Multi Entertainment Holdings** 1274  
14724 Ventura Blvd., Suite 1000  
Sherman Oaks, CA 91403

**Staff:** Mihael Mischke, Bob Steuer, Rimma Drozdov, Irene Kopelev. **Programs:** The Classic Russian Fairy Tale Film Collection: *Aladdin's Magic Lamp, Almanzor's Rings, Along Unknown Paths, Bab Yaga, Bambi, Bambi's Youth, The Fair Varvara, Fairy Tale About the Fairy Tales, A Fairy Tale Told at Night, Father Frost, Finist, the Brave Falcon, Granddaughter of Ice, Happy Magic, Ivan and Marya, King of the Reindeer, Kingdom of the Crooked Mirrors, The Little Mermaid Mystery of the Iron Door, Once in a Blue Moon, Princess and the Pea, The Scarlet Flower: A Story of Beauty and the Beast, Take Me with You, The Village Duck, While the Clocks Are Ticking*.

**Multimedia Entertainment** 114  
45 Rockefeller Plaza  
35th Floor  
New York, NY 10111

**Staff:** Robert L. Turner, Richard C. Coveny, Elizabeth Allen, Michelle Kearney, Ethan J. Podell, John C. Ranck Sr., Thomas F. Shannon, Sandra Shutak, Richard C. Thrall, Nancy Cook, Brian Davidson, D. Demirjian, Michael Marsho, Fred Petrosino, Gerry Philpott, Herb Weiss, Deborah L. Hackenberry, Lorraine A. Joseph, Suena M. Williams, Lou Zaccheim, Susan Rousseau, Sheryl Libov, Madeline Liptak. **Programs:** *Judith Krantz's Dazzle, Susan Powder\*, Dennis Prager\*, Donahue, Sally Jessy Raphael, Rush Limbaugh, Jerry Springer, Singapore Sling\*, Jack Reed: Badge of Honor\*, House of Secrets\*, Judith Krantz's Torch Song\*, Murder Between Friends\*, Deadly Medicine\*, Breaking the Silence\*, Mario and the Mob\*, Inside the Vatican\*, Mysteries of the Bible\*, Children's Plus Network\**.

**Multimedia Group of Canada** 160  
5225 Berri Street  
Montreal, Quebec H2J 2S4

**Staff:** Jaques Bouchard, Sari Buksner, Michael D. Murphy. **Programs:** *Clip Art\*, The Composers Special\*, Gold and Paper, The History of the Wonderful World\*, Just Kidding, Kitty Cats, Local World News, Malaria, Medicine Demystified\*, Saltimbanco\*, Stopwatch, Tidbits for Toddlers, Turning Sixteen, Water\**.

**Musi-Q** 1365  
P.O. Box 451147  
Sunrise, FL 33345

**Staff:** Steven Busa & Patrice Maheras. **Services:** Seven-CD library of royalty-free production music for television and feature film.

**N**

**N.I.B. Inc.** 928  
12301 Wilshire Blvd.  
Los Angeles CA90025

**Staff:** Sam Ashenofsky, Kerry Andrews John T. Donahue, Nancy Garrett.

**National Academy of Television Arts & Sciences** 416  
3706 N Ocean Blvd.,  
Suite 111  
Fort Lauderdale, FL 33308

**National Basketball Assoc.** 905  
645 Fifth Ave.  
New York, NY 10022

**National Empowerment Television** 1035  
717 Second St. N.E.  
Washington, DC 20002

**Staff:** Burton Pines, Brian Jones, Peter Gaillard. **Programs:** original public affairs programing\*.

**National Geographic Television** 150  
1145 17th Street N.W.  
Washington, DC 20036

**Staff:** Tim Kelly, Todd Berman, Susan Borke, Pamela Meyer, Lowell Soffer, Helen Tourell, Andrew Wilk, Joan Wood, Megan Bevan, Kris Sofley.

**National Infomercial Marketing Association** 1444-T  
1201 New York Avenue, N.W.  
Suite 1000  
Washington, DC, 20005

**Staff:** Helen Blake, Justina Brewer, David Savage, Merrily Messina, Jeff Knowles. **Services:** Association Materials.

**National Media Corp.** 1444FF  
1700 Walnut St.  
Philadelphia, PA 19103

**Staff:** Michael M. Hammond, Kevin Harrington, Tim Harrington, Al Dillione. **Services:** Minimax, Autofom, Flying Lure, Target Training, Regal Cookware.

**NBC** 771  
30 Rockefeller Plaza  
New York, NY 10112

**Staff:** John Agoglia, Susan Beckett, Fran Cubelo, Geneer Estrada, Sergio Getzel, Todd Leavitt, Matthew Ody, Mike Perez, Mark Jeffers, Albert Spevak. **Programs:** *Barbara Taylor Bradford's Remember, Danielle Steele's Star, Saved by the Bell: The New Class, California Dreams, Bonanza: The Return*.

**NBDC** 514

**Nolvana** 160  
32 Atlanta Ave.,  
Toronto, Canada M6K 1X8

**Staff:** Michael Hirsh, David Ferguson, Toper Taylor, Seth Willensen, Emanuele Blain-Petry. **Programs:** *Babar, Rupert, TinTin, Tales from the Cryptkeeper, Cadillacs and Dinosaurs*.

**Network Music Inc.** 286  
15150 Avenue of Science  
San Diego, CA 92128

**Staff:** Ken Berkowitz, Ricci Stark, Ann Carr. **Programs:** Music libraries.

**New Line Television** 1360  
888 Seventh Ave.  
New York, NY 10106

**Staff:** New Line Cinema—Robert Shaye, Michael Lynne, Robert Friedman, David Spiegelman, Vicky Gregorian, Dennis Boyle, Michael Murashko, Beth Bodkin, Andrew Holtzman, Kim Kleinman, Sasha Emerson, Laura Gerson. New Line International—Nestor Nieves, Tony Lytle. **Programs:** New Line One, New Line Two, New Line Cinema 1994, *Court TV: Inside America's Courts, Family Children's Classics, Sports Styles, Guinness Book of World Records, Arista Gallery of Stars '94, Aspen Comedy Festival*.

**New Visions Syndication** 1182  
P.O. Box 599  
Aspen, CO 81612

**Staff:** Jack Brendlinger, Carolyn Smith, Fabrizio Argueta, Kayla Hoffman, Cheryl Schneiderman, Klaus Lehmann. **Programs:** *World Cup Football...Living the Dream\*, Mopar\*, The Challenge of the Triple Crown\*, The 1993-94 Mountain Top Ski Series\*, Travelin On—the Pacific North-*



west\*, *Performance, Strategy & Tactics...The Bobby Rahal Story, Pedal to the Metal...The Rusty Wallace/NASCAR Story, Travelin' On—Tennessee and the Great Smoky Mountains, Travelin' On—The Great Southwest.*

**New World International**

1114

1440 S. Sepulveda Blvd.  
Los Angeles, CA 90025

**Staff:** James McNamara, Bill Kerstetter, Barbara Corday, Brian Frons, Avi Arad, Rick Ungar, Thea Diserio, Jerry Zanitsch, Alejandro Garcia, John Cuddihy, Linda Ferrari, Renee Madrigal, Katie Callahan, Jim Fuller. **Programs:** *Valley of the Dolls, The Extraordinary, The Real Stories of the Highway Patrol, Paradise Beach, Hearts Afire, Santa Barbara, The Bold and Beautiful, Judith Krantz's Secrets, The Wonder Years, Elvis, Zorro, Tour of Duty, Crime Story, Sledgehammer, Rags to Riches, Baghdad Cafe, A Fine Romance, High Mountain Rangers, Murphy's Law, Mariah, Once a Hero, The Robert Guillaume Show.* Mini-series—*Murder in the Heartland, In a Child's Name, Stay the Night, Voices Within, Echoes in the Darkness, Monte Carlo, Queenie, Harem, Sins, Beryl Markham: Markham: A Shadow on the Sun, Courage, Elvis & Me.* Movies of the Week—*Why my Daughter A Child too Many, Stalking Back, Blind Judgment, Miles from Nowhere, In Broad Daylight, The Stranger Within, The Bride in Black, She'll Take Romance, Checkered Flag, Little White Lies, Across Five Aprils, Conspiracy of Love, Poker Alice, Dangerous Affection, After the Promise, The Woman he Loved, Penalty Phase, Something in Common, Easy Prey, Gladiator, The Return of the Incredible Hulk, Trial of the Incredible Hulk, Death of the Incredible Hulk.* Animation: *Marvel Action Hour\*, Spider-man, Biker Mice from Mars, Captain America, Dungeons and Dragons, Incredible Hulk, Mighty Thor, Dinoriders, Little Wizards, Robocop, Rude Dog and the Dweebs, Spider-Woman, Submariner.*

**New World Media** 195P

30 West 26th Street, 7th floor  
New York NY 10010

**Staff:** Francisco Romeo, Alexander Robertson, Tracee Moorehead, Eddie Rodriguez, Stephanie Bianca. **Programs:** *Desi Entertainment Awards, Role Model, Comedy Fiesta, Tropical Nights, Barrio USA, Hollywood on Hollywood.*

**News Travel Network** 568

747 Front Street  
San Francisco, CA 94111

**NHK (Japan Broadcasting Corp.)** 529

2-2-1, Jinnan, Shibuya-ku  
Tokyo, Japan

**Staff:** Tamotsu Kameyama, Jin Imai-zumi, Maki Aso, Haruo Hagiwara, Yutaka Niinomi. **Programs:** *The Asian Highway, Technopower, The Wildlifebeasts.* HDTV screening: *Flood in U.S.A., Bob Dylan Tribute Concert.*

**Nickelodeon** 1382

**A.C. Nielsen** 450

1290 Avenue of the Americas  
New York, N.Y. 10104

**Staff:** John Dimling, David Harkness, Cerli Shagrin, Rusty Taragan, Jack Loftus Ann Rosenberg Mike Hudak, David Woolfson, Dave Wladaver Tom Hargreaves. **Services:** Ad\*Views, Line-Up Management System, Personal NAD Facility, Plus Systems, Monitor Plus.

**Nippon Animation** 651

7-19-11 Ginza, Chuo-ku  
Tokyo 104

**Staff:** Masao Kurosu, Yasuhiko Matsuo. **Programs:** *Tico and Friends\*, Muke-Muka, Bow, Mikan, Papuwa.*

**NTN Communications** 27-T

2121 Palomar Airport Rd.  
Suite 305  
Carlsbad, CA 92009

**Staff:** Pat Downs, Dan Downs, Jerry Petrie, Jerry McLaughlin, Scott Phillips, Steve Mitchell, Janie Murphy, Jim O'Connell. **Programs:** Interactive television programs.

**O**

**Ocala/Marion County Economic Development Council**

110 E. Silver Springs Blvd.  
Ocala, FL 34470

**Staff:** Sue Sargent Latham. **Programs:** Film Commissions—Locations for filming.

**Offit Productions GMBH** 428

**One World Entertainment** 735

**One World Productions** 195-X  
1824 E. 7th St.  
Charlotte, N.C. 28204

**Staff:** Christopher Duane, Laura Brunner, Michael Jolly. **Programs:** *Creative Expressions with Charles Craft\**

**Orion Pictures Intl** 582

**Staff:** Diane Keating, Kathleen Hricik, Robert Davie, Dawn Snyder. **Programs:** *Dead On, "Robocop 3," "Car 54, Where Are You?"*

**Orlando Film & Television Office** 1330

**P**

**Palm Beach County Film Liaison** N

1555 Palm Beach Lakes Blvd. #204  
West Palm Beach, FL 33401

**Staff:** Chuck Elder. **Services:** Locations and services provided by film commission.

**Panamsat** 1499

1 Pickwick Plaza  
Suite 270  
Greenwich, CT 06830

**Staff:** Luli Saralegui, Elizabeth Dickens, Mike Antonovich, Steve Cadden, Reverage Anselmo. **Services:** International satellite services, program distribution, teleport services, corporate communication services.

**Pandora International** 482

10 Rockefeller Plaza  
Suite 609  
New York, NY 10020

**Staff:** Howard France, Ken Dubow, Catherine Frizat, Jesse Weatherby, Ray Yinger, Christian Bourguignon, Liliana Lombardero. **Program:** New features package, *The Computer Guy, What's up Network, Entertainment Time out with Don Stotter,* movie packages, features/TV movies, documentaries, animated children's series, children's programs, specials, Latin American programming library.

**Paragon International** 160

119 Spadina Ave.  
Suite 900  
Toronto, Ontario MSV 2L1

**Staff:** Isme Bennie, Kirstine Layfield, Jon Slan, Gary Randall, Richard Borchiver. **Programs:** *Katie and Orbie, Sherlock Holmes Returns, Homeworks, The Lynette Jennings Show.*

**Paramount Pictures** 1470

5555 Melrose Ave.  
Hollywood, CA 90038-5113

**Staff:** Paramount Television Group—Kerry McCluggage, Dick Lindheim, John Wentworth, Trisha Cardoso, Garry Hart, Tom Mazza. Domestic Television—Steve Goldman, Frank Kelly, Joel Berman, Meryl Cohen, Bob Sheehan, Cliff Lachman, Mike Mellon, John Nogawksi, Bruce Potash, Dawn Abel, Tom Connor, Larry Forsdick, Bobbee Gabelmann, Carole Harmon, Karen Kanemoto, Susan Kantor, Phil Murphy, Barbara Walker. Sales—Stan Justice, Rob Wussler, Rich Iazetta, Dick Montgomery, Mike Kerans, Richard Golden, Scott Koonedel, Mindy Kaplan, Maura McDonough, Liz Firalio, Carole Wells, Scott Rome, Mark DVornik, Stuart Marcus, Lisa Chandler, Al Rothstein, John Morrow, Susan Stamm. International sales: Bruce Gordon, Susan Bender, Joe Lucas, Patrick Stambaugh, David Coombs, Julie Wineberg, Stephen Carey, Malcolm Orme, Kevin Keeley. **Programs:** *Brady Bunch, Brothers, Cheers, Dear John, Family Ties, Happy Days, Laverne & Shirley, Love, American Style, Lucy Show, Mannix, Mission Impossible, Mork & Mindy, Odd Couple, The Complete Star Trek, Taxi, Untouchables, Webster.* First-run series—*The Arsenio Hall Show, Entertainment Tonight/Entertainment Tonight 60, Hard Copy, The Maury Povich Show, The Price is Right, Star Trek: The Next Generation, Star Trek: Deep Space Nine, The Untouchables.* Features-packages—Pramount Family Festival, Paramount Plus, Portfolio XV, Portfolio XIII, Preview V, Preview IV, Special Edition III.

**Pathé TV** 514

**Pele Agoura Inc.** 567

**Peter Storer & Associates** 1437

**Petry** 460

3 East 54th Street  
New York, NY 10022

**Staff:** Petry Communications: Harry Stecker, Jack Fentress, Richard Kurlander, Ronald Martzolf, Gail Healy, Rob Hebenstreit, Jeff Rosenberg, Jim Joyella. Petry Television: John Heise, Jerry Linehan, Donald O'Toole, Richard Larcade, Kevin Nugent, Tom Belviso, Steve Eisenberg, Tom Fleming, Craig Riedell, John Shannon, Susan Perelson, Fran Genarelli, Don Brownstein, Val Napolitano, Laverne Cole, Patrick McNew. Petry National: William P. Shaw, William Hahn, Paul Morrissey, Joseph Lyons, Dede Lyons, Elizabeth Apples, TJ Connolly, Barry Offitzer, Don Brownstein.

**Philips Interactive Media of America** 19-T

**Ping Pong Production** 195-C

110 Siler 3A  
P.O. Box 2101  
Taos, NM 87271

**Post-Newsweek Stations/ DCL Media** 967

Post-Newsweek  
444 Madison Ave.  
16th Floor  
New York, NY 10022

DCL Media  
5495 Belt Line Rd.  
Suite 220  
Dallas, TX 75240

**Staff:** Jim Dauphinee, Ken Lameiras, Ron Alexander, June Ann

Verkhimre, Robert Burns. **Programs:** *Cool People, Hot Places.*

**PM Entertainment** 521

9450 Chivers Ave.  
Sun Valley  
Sun Valley, CA 91352

**Polygram Diversified Entertainment** 19-T

**Power Media Marketing Group** 1444-I

150 E. Olive Ave.  
Burbank, CA 91502

**Powersports** 1239

**PPI Entertainment Group** 590

**Primalux Video** 195-F  
30 West 26th Street  
New York, NY 10010

**Pro International** 195-D

**Procidis** 514

**Producers Alliance for Cinema and Television** 329

**Producers Group International** 282

11110 Ohio Ave., Suite 200  
West Los Angeles CA 90025

**Staff:** Rosamaria Gonzalez, Maricarmen Rebollar. **Programs:** *Radio Detectives, The Girl From Tomorrow, It's a Knockout, Thumbelina, Puss' N Boots, Gameswatch, Discover Magazine, Dust & Blood, The Library of Special Visual Effects, The Miraculous Mellops.*

**Power Media Marketing Group 1444 I**

150 E. Olive Ave. #305  
Burbank, CA 91502

**Staff:** Gene Williams, Leeann Johnson. **Programs:** Full service direct response.

**Primalux Productions** 195-F

30 W 26 St.  
New York, NY 10010

**Staff:** Jeff Schwartz, Joe Ceslik, Leon Hall. **Programs:** *The Leon Hall of Fashion, Made 2 Order.*

**International** 195D

11849 West Olympic Blvd.,  
Suite 204  
Los Angeles, CA 90064

**Staff:** David LaFollette. **Programs:** *The Crocodile Hunter, Land of the Blue Bears, The Journey Back, Holiday, Everybody.*

**Promark Syndication** 561

777 N. Palm Canyon Dr. #102  
Palm Springs, CA 92262

**Staff:** David Levine, Joy Smith, Debra Romero, Wendi Florentine. **Programs:** *Here Comes the Bride\*, Ms. Fitness USA 1994, Travel Travel, The Norfin Troll Adventure, Christmas Cartoon Classics, The Golden Eagle Awards, Hollywood's Golden Night.*

**Promusic Inc.** 1441

Congress Corporate Plaza  
941-A Clint Moore Road  
Boca Raton, FL 33487

**Staff:** Alan Leroux, David Walters. **Services:** Production music libraries, sound effects libraries, productions elements and effects, Congress Corporate Plaza

**Protele** 1003

2121 Ave. of the Stars  
Suite 2300  
Los Angeles, CA 90067

**Proxinos** 514

**Q**

**Quartier Latin** 514

**R**

**Radio Television Española** 351

**Raspail & Assoc.** 514

**Reel Movies Intl.** 1150

8235 Douglas Ave.  
Suite 770  
Dallas TX 75225

**Staff:** Tom T. Moore, Dena Moore. **Programs:** *Reel TV Movies\*, Reel Mysteries\*, Reel Family\*, The Funny Company, Reel Gold, Reel Diamond.*

**Representaciones de TV SA** 276

Providencia 929 PH  
Santiago, Chile

**Republic Pictures** 151

12636 Beatrice St.  
Los Angeles 90066

**Staff:** Russell Goldsmith, David Kirchheimer, Glenn Ross, Lawrence Garrett, Diana Foster, Linda Lieberman, Paul Sumi, Gavin Reardon, Carmela Spencer, Pamela Donahue, Lisa Mendonca, Pam Morgan. **Programs:** Features-packages—Republic Premiere One, Republic Premiee 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, Animated Features, Animated Cartoons. Off-network series—*Beauty & the Beast, Bonanza, Get Smart, The High Chaparral, Victory at Sea, Car 54: Where Are You?, Bill Cosby Show, Dr. Kildare, I Spy.* Specials—Cliffhanger Serial Specials, Champions, Theatrical Cartoons. Miniseries—*Son of the Morning Star, Separate but Equal, Love, Lies & Murder, Armed and Innocent\*, The Conviction of Kitty Dodds\*, Final Appeal\*, Judgment Day\*, Born too Soon\*, Overkill: The Aileen Wuornos Story, 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, Liberate, Indiscreet, Jesse, Mistress, Promised a Miracle, When the Time Comes, Eye on the Sparrow, Family Sins.*

**Response TV Advanstar** 1444-O

34700 Coast Hwy., #309  
Capistrano Beach, CA 92624

**Revcom Intl.** 514

**Rosebud Productions** 1367

40 SE 5th Street  
Boca Raton, FL 33432

**Staff:** Douglas E. Curtis, John Labonia. **Programs:** *Talk About Money, Financial Freedom.*

**Rosnay** 345

5 Rue Robert Estienne  
Paris, France 75008

**Rysner TPE** 594

3400 Riverside Drive  
Suite 600  
Burbank, CA 91505

**Staff:** Keith Samples, Tim Helfet, Ira Bernstein, Gay Rosenthal, Meggan Kimberly, Henry Urick Sr., George Gubert, Dawn Rosenquist, Paul Egleton, Jim Burke Sr., Marc Solomon, Rick Meril, Jerry Jameson, Mark Lipps, Jack Steng, Tim Mudd, Frank DiGraci, Bonnie Buckner, Carolyn



Way Programs: *Lonesome Dove, The Series\**, *Robocop\**, *Highlander, Thunder in Paradise\**, *Lifestyles of the Rich and Famous, Runaway with the Rich and Famous, HBO Comedy Showcase, Life Stories: Gabrielle Carteris, Home Videos of the Stars, Star Search, On the Money, Prime Suspect, Okavango*. Off-net series—*California Dreams, Saved by the Bell Magazine/talk—Wavelength*. Specials: *Face the Hate, Supermodel, World's Best, US Airshow*.

**S**

**Saban Entertainment 372**  
4000 West Alameda Ave.  
Burbank, CA 91505

**Staff:** Haim Saban, Stan Golden, David Goodman, Lance Robbins, Peter Schmid, Mark Lieber, Tim Newman, Elie Dekel, Debi Young, Joel Andryc, Ellen Levy-Sarnoff, Shannon Clark.

**Programs:** *Cyberton\**, *Sweet Valley\**, *Battletech\**, *Creepy Crawlers\**, *Haven\**, *Mad Scientist Toon Club*, telefilms.

**Sachs Family Entertainment 942**

**Sam Son Productions 195-U**  
P.O. Box 1046  
2 Brookhill Square South  
Conyngham, PA 18219

**Staff:** Samuel J. Lesante, Mark Fracalossi, Jack Palance. **Programs:** Television programing for syndication.

**Samuel Goldwyn Company 472**  
10203 Santa Monica Blvd., Los Angeles, CA 90067

**Staff:** Samuel Goldwyn Jr., Meyer Gottlieb, Dick Askin Steen Bickel, Hans Turner, Norman Flicker, Casey Lanken, Richard Bornstein, Dan Gelfand, Michelle Abbrecht, Gary Perchick Jeri Sacks, Adam Lloyd, Audrey Chan, Susan Mahmalji, Ronald Geagan, Nanci Spear, Bob Quintero, Greg Muller, Ed Staak. Features—*Sameul Goldwyn Theatre II, November Gold 4, November Gold, American Gladiators, Why Didn't I Think of That?, Wild West Showdown\**, *Camp Gladiators\**, *The*

*New Adventures of Flipper, November Gold Four, Samuel Goldwyn Theatre Classics*.

**SCE Inc. 195-M**

**Scott Entertainment 1235**  
3 Borrell Court  
St. James, NY 11780

**Selbo Film Productions 791**  
141 East 55th Street  
Suite 5C  
New York, NY 10022

**Select Media 783**  
152 West 57th Street  
New York, NY 10019

**Staff:** Mitch Gutkowski, Claire Scully, Marc Juris, Carol Blank, Linda Yaccarino, Michael Haigney, Paul Fiore, Pam Politano, Mari Kimura, Joe Sangillo, Claire Comas, Sonia Zachary. **Programs:** Inserts—*Ask Professor Nutrition, Beauty of Success, Behind the Wheel, Breathtaking Moments, Earth News, Healthbreak, How Sweet it Is, The Inside Scoop, Inspirations, Intermision, Music Quiz, Music Scoupe, My Favorite Book, One Across, Portrait of a Teacher, Quick Schtick, 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*. Weekly series—*Music Scoupe, Blade Warriors\**. Strips: *Time Troopers*. Specials: *The Horror Hall of Fame III, Triumph & Tragedy, Portrait of a Teacher*. Packages: *The Select Collection I, II, III, IV, V*.

**Settel 560**  
575 Fifth Ave.  
11th Floor  
New York, NY 10017

**Staff:** L. Donald Robinson, Raymond J. Johns, David Schwartz, Carl Mathis, Lois Friedman, Janeen Bjork, Tom Bumbera, Lanie Richberger, Andrea Kocerha, Rosemarie Ferrarra, Enid Bluestone, Steve Henderson, Essie Dalton. **Services:** Television programing representatives.

**Sendai Publishing 264**  
1920 Highland Ave.  
Suite 222  
Lombard, IL 60148

**SFP Production 514**

**Shutters on the Beach Hotel 668**  
One Pico Blvd.  
Santa Monica, CA 90405

**So Be TV (South Beach Television) 3-T**  
900 Ocean Drive  
Miami Beach, FL 33139

**Staff:** Hamilton Meadows, Ernest Harrell III, Jeanette Maldonado, Juan Carlos Barros, Laurie, Lisa Maria Ballhorst, Valerie Schields, Tors Bolade. **Programs:** One-hour series on South Beach and other hot spots.

**Spacecoast Film Commission 195-T**

**Spectrum TV 114**

**Speed Racer Enterprises 1131**  
530 Wilshire Blvd., Suite 304  
Santa Monica, CA 90401

**Staff:** John Rocknowski, James Rocknowski. **Programs:** *The New Adventures of Speed Racer*.

**Spin Television International 660**  
2650 SW 27th Ave., Suite 301  
Miami, FL 33133

**Staff:** Dan Molina, Daniel C. Molina Jr., Denisse Molina, Ruth F. Mena, Kyra Moretta. **Programs:** Sports, music, action series.

**Sports Globe Group Role Models 641**

**Sports International Inc. 660**  
El Centro I, #1504  
500 Muñoz Rivera Ave.  
Hato Rey, PR 00918

**Staff:** Héctor Figueroa, Ricardo Echegaray. **Programs:** *World Wrestling Federation* (weekly Spanish shows), *Weekly Boxing Series, World Heavyweight Boxing, The Great Fights of te Century, Knowckout Series, Live World Championship Boxing*.

**Starcom 391**  
10523 Burbank Blvd.  
N. Hollywood, CA 91691

**Staff:** Gary Worth David Lister, Kathy Zeisel, Scott Wagner, Dolly Kerekes, Richard Hammer, Jon Schwenzer.

**Programs:** Features—packages: *The Best Picture Show, Starnet* satellite network. **Services:** Teleproduction services including tapes/satellite program delivery, film-to-tape transfer, international services.

**Studio Bablesburg GMBH 428**

**Sullivan Entertainment International 160**  
110 Davenport Rd.  
Toronto, Canada M5R 3R3

**Staff:** Kevin Sullivan, Trudy Grant, Aldo Di Felice, Kim Hobbs. **Programs:** *Acts of War\**, *Eli's Lesson\**, *Skating on Thin Ice\**, *At the Lake\**, *By Way of the Stars, Road to Avonlea, Anne of Greene Gables and Anne of Green Gables, the Sequel, Looking for Miracles, Lantern Hill, The Wild Pony*.

**Summit Media Group Inc. 714**  
Summit Media Group Inc.  
150 East 52nd Street, 5th Floor  
New York, NY 10022

**Staff:** Shelly Hirsch, Tom Kenney, Terry Berlin, Terez Kiely, Pam Grant, Steve Namm. **Programs:** *Voltron, Defender of the Universe\**, *World Martial Arts Federation\**, *Toby the Terrier Series\**, *Christmas 94 Specials: Mr. Magoo & Pillow People\**, *Pick Your Brain, Monster Wars*.

**Sunbow Productions 1300**  
130 Fifth Ave.  
New York, NY 10011

**Staff:** C.J. Kettler, Carole Weitzman, David Wollos, Ellen Postman, Nina Hahn. Animated series—*Conan the Adventurer, Conan the Adventurer: The Young Warriors, Transformers: Generation 2, G.I. Joe, My Little Pny Tales, Bucky O'Hare and the Toad Menace, Transformers, My Little Pony 'N' Friends, Sunbow Super Specials*.

**Syigma TV-Plaisance Films 514**

**System TV 514**

**T**

**Tampa Office of Motion Picture and TV Development Booth N**  
306 E. Jackson  
Tampa, FL 33602

**Staff:** Pat Hoyt. **Services:** Complete cooperation for television production, locations, film crew directory with Tampa information.

**Tapscan Inc. 322**

**Taurus Media Sales**  
1133 Avenue of the Americas, suite 3131  
New York, NY 10036

**Staff:** Russell Naiman. **Programing:** *Power Up!\**. Special projects—*News 101\**.

**Tele Images 514**

**Tele-Art GMBH & Co. 1102**  
Sonnenbergerstrasse 52  
Wiesbaden, Germany 6200

**Telefe SA 1267**  
Viamonte 1145, PB "B"  
Buenos Aires, Argentina

**Telefilm Canada 160**  
9350 Wilshire Blvd.  
Suite 400  
Beverly Hills, CA 90212

**Telemundo Group 538**  
2470 W. 8th Ave.  
Hialeah  
Miami, FL 33010

**TeleRep Inc. 382**  
1 Dag Hammarskjold Plaza  
New York, NY 10017

**Staff:** Steve Herson, Jay Isabella, John McMorro, Cindy Augustine, Jim Mohanan Dave Hills, Tom Tilson, Larry Goldberg, Lisa Brown, Andy Feinstein, Murray Berkowitz, Amy Carney, Mary Jane Kelley, Ed Kroninger.

**Telesoft 268**

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Chicago: 312-751-4283  
Los Angeles: 213-848-3143  
Atlanta: 404-668-8714



**The Television Syndication Company** 250  
501 Sabal Lake Drive Suite 105  
Longwood, Fla., 32779

**Staff:** Cassie M. Yde Robert E. Yde.  
**Programs:** First-run series—*The Summer of 45\**, *East Entrance\**, *Inside China\**, *Kingdom of the Wolf Lifestyle*, *Reel Images\**, *Robin Hood—The Boyhood Adventures*, *Snow White*, *TV Presents\**, *TVs World Travel Showcase\**. Series—*America's Great Outdoors*, *The American Trail*, *Dance Parry\**, *Industry Report\* Journey to Adventure*, *Today's Environment*, *Are We Alone?\**, *Ausie Gold\**, *Bangkok Bali and Beyond*, *Bimini by the Sea*, *Children of the Long Canoe\**, *Christina—14 Years of Age & Sentenced to Death\**, *Countdown to the New Year*, *Cowboys, Indians and UFO's*, *Crucified for his Conscience*, *Discover Native America*, *Dolphins*, *Home to the Sea\**, *Expedition Amazon\**, *Expedition Beluga\**, *Expedition Kenya\**, *Eye on Ecology: Saltwater Fish Farming*, *Heaven or Hell, I am Staying (Yo me Quedo) The Incredible Camel International Dance Competition*, *The Key West Picture Show\**, *Kids...Dreams...& Courage\**, *Kuwait—The Way it Was*, *The Mangyans*, *On the Surface\**, *One Year in Antarctica Opus Florida\**, *Paraguay—The Silent and Forgotten Country of Latin America*, *The Russian Secret of KAL-007 Salt of the Earth\**, *The Secret War*, *60 Days Challenging Mt. Namajubarwa*, *Trawls, Hauls & Hurls\**, *Vietnam, Cambodia & Laos Today: Asia's Last Frontier*, *Women without Veils\**. Features/packages: *Black Demons*, *Canterbury Cinema Classics*, *The Classic Collection*, *Departure\**, *Fantasy Man\**, *The Hard Way...The Only Way\**, *Hostage\**, *Houseboat Horror\**, *Hunt for the Golden Scorpion\**, *Living Color\**, *The Long Line\**, *Madness of Two\**, *Quick Time*, *Samurai Cop\**, *Spook\**, *The Surfer\**, *A Ten-Pack from Down Under\**, *The 13th Rose\**, *To Market to Market\**, *Werther*. Children's—*Alice in Wonderland\**, *Animal Profile Series\**, *Kingdom of the Wolf*, *The Rainbow Collection\**, *Robin Hood—The Boyhood Adventures*, *Snow White*. Variety-Music—*Alice in Wonderland*, *Barnacles Tell No Lies\**, *Catharsis\**, *Dance Party*, *Guissepe*, *What Were You Thinking\**, *International Dance Competition*, *The Plankton Follies\**, *Scrupp\**, *Werther*. Sports—*A.P.B.A. Worldcup Offshore Boat Racing Championship\**, *Power Boat Racing\**, *Riding the Jet Stream*, *The Stadium Talks*, *Upper Deck Heroes of Baseball*. Game Shows—*By Land, Sea and Air\**, *Telebingo\**, *Who Knows Better\**, *You Don't Say\**. Program inserts—*Beauty in This World*, *Beneath our Seas*, *Countdown to the New Year*, *The Everyday Gourmet\**, *Industry Report\**, *Magic Moments\**, *The Money Minute*, *Today's Environment*.

**Televix Entertainment** 251  
8899 Beverly Blvd., 8th FL  
West Hollywood, CA 90048

**Staff:** Hugo Rose, Graham King, Diana Puentes, Schuyler Ha. **Programs:** *Weekend with T-Rex*, *Fist of Justice*, *The Maid*, *Red Sun Rising*, *Phantasm*, *Phantasm II*, *Innocent Obsession*, *Success is the Best Revenge*, *Where the Rivers Flow North*, *One Down, Two to Go*, *Survival Quest*.

**Tellux Film GMBH** 428

**Texas Highway Patrol Association** 676  
610 Brazos Street, Suite 400  
Austin, TX 78701

**TFI Enterprise** 514

**Thomas Wilkening Film Gesellschaft MBH** 428

**Timberwolf Productions** 195-W  
P.O. Box 821  
Cape Girardeau, MO 63701

**Tokyo Movie Shinsha Co.** 1336

**Tomwil Entertainment Inc.** 1282  
4621 Cahuenga Blvd.  
Toluca Lake, CA 91602

**Staff:** Wilda Rokos, James Rokos.  
**Programming:** *Tales from the Imagination*.

**Trans Atlantic Entertainment** 137  
10351 Santa Monica Blvd., Suite 200  
Los Angeles, CA 90025

**Staff:** Robert Bennett, Paul Rich, Rena Ronson Sr. **Programs:** Series—*The Extremists*. Mini-series—*Wild Tales*. Films—"Tollbooth," "Plugged Rewired: Circuitry Man II," "When the Party's Over," "Twenty Bucks," "The Music of Chance," "December," "Me, Myself & I," "Rage and Honor II," "Children of the Corn II: The Final Sacrifice," "Claude," "Death Ring," "Motorama," "Nervous Ticks," "Hellraiser III: Hell on Earth," "I Don't Buy Kisses Anymore," "A Day in October," "Gas Food Lodging," "One False Move," "My New Gun." In production—"Children of the Corn III." In preproduction—"Hellraiser IV."

**Transactional Media** 1444-G  
345 N. Maple Drive,  
Suite 205  
Beverly Hill, CA 90210

**Transtel GmbH** 333  
D-50476 ologne, Germany

**Staff:** Ulrich Schaeffer, Ana Maria Bañolas, Gisela Baumhauer. **Programs:** *Widerstand*, *Dimension X*, *The Tales that Money Tells*, *Traditional Medicine in Latin America*, *Never the Same Again*, *Our Friends the Dolphins*, *Tele-Soccer—The Superstars' Supertricks*, *The Investigator*, *Circus Lights*.

**Travisty Productions** 195-Z  
1524 NE Quaysi de Terr  
Miami, FL 33138

**Tribune Entertainment** 994  
435 N. Michigan Ave.  
Suite 1800  
Chicago, IL 60611

**Staff:** Don Hacker, David Sifford, Gerry Noonan, Rick North, Marcy Abelow, Michael Adinamis, Bob Cambridge, Jim Corboy, Carol Forace, Allan Grafman, Jim Lutton, Bill Lyall, Greg Miller, Steve Mulderrig, George Paris, Megan Bueschel, Mary Beth Hughes, Maureen Noonan, Maryann Schulze. **Programming:** Talk—*Gerardo*. Home Shopping/Entertainment—*Can We Shop*. Series/first-run—*Apollo Comedy Hour*, *Energy Express*, *Soul Train*, *The Road*, *US Farm Report* Movies/Mini-Series—*The Vernon Johns Story* Specials—*Conspiracy Tapes*, *Hollywood Christmas Parade*, *Fourth of July Spectacular*. Variety/music/comedy—*Soul Train Music Awards*, *Soul Train Comedy Awards*, *Soul Train Comedy Showdown*, *Sisters of Hip-Hop*, *Winans Real Meaning of Christmas*. Advertiser sales—*Designing Women*, *Columbia Night at the Movies*, *Tristar Showcase III*.

**Trimark Television** 921  
2644 30th Street  
Santa Monica, CA 90405

**Staff:** Victor Sun, Roger Burlage, Barry Barnholz, Steve Williams, Sarah Jennings, Christine Dowson. **Programs:** Films—"Dangerous Touch," "Philadelphia Experiment 2," "Deadfall," "Last Night," "Huck and the King of Hearts," "Return of the Living Dead 3," "A Million to One," "Mysteries of the Ancient World," "The Mystery of the Sphinx."

**Turner Program Services** 182  
One CNN Center,  
P.O.Box 105366  
Atlanta GA 30348

**Staff:** William Grumbles, W. Russell Barry, John Walden, Tony Bauer, Gary Anderson, Robert Schuessler, Diane McCauley, Steve LeBlang, Robert Rierson, Linda Fleisher, Daniel J. Lobel, Jacqueline Jusko, Jo Delaney-Smith Joe Middelburg, Cliff Matis, Bob Morris, Paul Williams, Dennis Juravic, Mary Markarian, Terry Dolan, Diane Lasek, Dabney Mann, Fred Burrows, Goerge Case, John Barbera, Randy Freer, Joe Uva, Rich Goldfarb, Stan Weil, Margaret Mollo, Trish Froman, Michael Sakin, Lisa Doctor, Mry Jane Kupsky, Greg Moloznik. **Programs:** Features/packages—Turner Pictures III—*The Legends\**, *MGM Pre-48 Library*, *RKO Pre-48 Film Library*, *Warner Bros. Pre-48 Library*, *New World I-IV*, *New World: TV Gold*, *New World: Pretty Smart*. Series/Off-network—*The Wonder Years*, *Gilligan's Island*, *Chips*. Series/first-run—*The World of National Geographic*, *National Geographic on Assignment*, *National Geographic Specials*, *WCW Wrestling*, *CNN Television*, *Cousteau's Rediscovery of the World*. Children's animated strips & specials—*The New Adventures of Captain Planet*, *Captain Planet and the Planetes*, *Hanna-Barbera Specials*, *Swat Kats' The Radical Squadron*, *2 Stupid Dogs*, *The Jetson*, *Yogi & Friends*, *Tom & Jerry*, *Warner Bros. Cartoons\**, *The Smurfs*, *Scooby Doo\**.

**TV Executive** 447  
216 E. 75th St.  
New York N.Y., 10021

**Staff:** Dom Serafini, Fred Hift, Karen Brady, Dora Serafini, Ken Carlton.

**Twentieth Century Fox International Television** 394  
P.O. Box 900  
Beverly Hills, CA 90212

**Staff:** James Gianopulos, Marion Edwards, Michael Pausic, Suzanne Krajewski, Peter Levinsohn. **Programs:** *The Bertice Berry Show\**, *NYPD Blue\**, *The X-Files\**, *The Boys\**, *South Central\**, *Cop Files\**, *Scavengers\**, *Gordon Elliot\**, *Manhunter\**. Animated—*Eek! The Cat*, *The Terrible ThunderLizards*, *Bobby's World*, *Red Planet*, *The Tick*, *Where on Earth is Carmen San Diego*, *The Attack of the Killer Tomatoes*, *Fox's Peter Pan and the Pirates*, *Piggsgurg Pigs*, *Zazoo U*. Steven Bochco Productions: *Civil Wars*, *Doogie Howser, M.D.*, *Capitol Critters*. Series—*South Central*, *Cop Files*, *Scavengers*, *Picket Fences*, *L.A. Law*, *The Simpsons*, *COPS*, *A Current Affair*, *Code 3*, *In Living Color*, *The Boys*, *Manhunter*. Made-for-TV movies—*Born to Run*, *Based on an Untrue Story*, *Bonnie & Clyde*, *The Tower*, *Doing Time on Maple Drive*, *Bad Attitudes*, *Nerds III*. Specials—*Royals: Dynasty or Disaster*, *Look of the Year*, *Marilyn: Something's Got to Give*, *Spring Break*, *Di: Prisoner in the Palace*, *TV Guide: 40 Anniversary*, *Rolling Stone: A Year in Review*, *The Billboard Awards*. Theatricals: Library of over 2,000 features including "Mrs. Doubtfire," "The Good Son," "The Beverly Hillbillies," "Home Alone 2: Lost in New York," "Hot Shots, Part 2," "My Cousin Vinny," "Rising Sun," "Rookie of the Year," "Shining Through," "White Men Can't Jump."

**Twentieth Television** 394  
P.O. Box Box 900  
Beverly Hills, CA 90213

**Staff:** Rupert Murdoch, Len Grossi, Greg Meidel, Peter Marino, Ken Solomon, Howard Green, David LaFontaine, Steven Nalevansky, Vance Van Patten, Peter Baca, Alan Baker, Ben Begun, Garry Farrell, Cheri Vincent, Peter Baca, Alan Baker, Ben Begun, Garry Farrell, Cheri Vincent, Nadine Bell, Jodie Rea, Jim Martz, Matt Jacobson, Ken Lawson, Ken Doyle, Tannya Evans, Dan Greenblatt, Vic-

toria Quoss, Bill Marcus, Eddie Saslowsky, Paul Franklin, Jeff Stern, Steve Friedman, Elizabeth Herbst, Michael Newsom, Dan Menzel, Robert Casa, Jon Sarovick. **Programs:** First-run series—*The Gordon Elliot Show\**, *Trauma\**, *The Bertice Berry Show*, *A Current Affair*, *A Current Affair Extra*, *Not Just News*. Off-network series—*The Simpsons*, *Cops*, *Doogie Howser, M.D.*, *M\*A\*S\*H*, *Mr. Belvedere*, *Small Wonder*.

**Tylie Jones Fulfillment Group** 1444-E  
3519 N. Pacific Ave.  
Burbank, CA 91505

**U**

**U.S. Army Reserve** 420  
Room 10428  
The Pentagon  
Washington, DC 20310

**Staff:** Joe Hanley, Courtenay Welton, Karen Haines. **Programs:** PSAs, video news releases, video programming.

**U.S. Consumer Products Corp.** 387  
45 Kraft Ave.  
Bronxville, NY 10708

**U.S. Telephone Association** T-16

**USA Direct** 1444-HH  
12701 Whitewater Drive  
Minnetonka, MN 55343

**Staff:** Greg Lerman, Jeff Engler, Don Epstein, Michael Clark.

**Universal Studios LA/FL**  
1000 Universal Studios Plaza  
Orlando, FL 32819

**USPA** 574  
64, Rue des Mathurins  
75008 Paris

**Programs:** U.S.P.A. is the association of French TV program producers, which comprises France Animation, CNDP, Canal Plus Distribution, TF1 Enterprise, USPA, ADPA, France Television Distribution, Leo Productions, Procidis, Logos, Dune, SFP Production, Sygma TV-Plaisance Films, Les Films D'Ici S.A., AB Productions, Gedeon, System T, Gaumont Television, Tele Images, Jacques Antoinet & Companie Minos, Revcom International, INA, NBdC Amaya Distribution, Ellipse Programme, Quartier Latin/Arc-En-Ciel, La Sept/Arte, 4D/Marina Productions, Raspail et Associes, Pathe Television, M5.

**V**

**Variety Inc.** 253  
5700 Wilshire Blvd.  
Suite 120  
Los Angeles, CA 90036

**Staff:** Gerard A. Byrne, Neal Vitale, Peter Bart, Stephen West, Max Alexander, Charles Koonos, Catherine Silver.

**Venevision International** 502  
550 Biltmore Way  
9th Floor  
Coral Gable, FL 33134

**Staff:** Benjamin Perez, Cesar Diaz, Belinda Menendez, Carlos Bardasano, Rafael Vasquez, Carlos Cisneros. **Programs:** Novelas—*Morena Clara*, *Gata Salvaje*, *Como Tu Ninguna*, *Maria Celeste*, *Alba Marina*, *Amor de Papel*, *Bellisima*, *Cara Sucia*, *Ines Duarte*, *Secretaria*, *La Muher Prohibida*, *Mundo de Fieras*, *Macarena*, *Por Amarte Tanto*, *Pa-*

*sonaria*, *La Revancha*, *Rosangelica*, *Sangre de Lobos*. Musicals—*I Festival Latinamericano*, *II Festival Latinamericano*, *El Show de las Estrellas*, *Latin Salsa Especial*. Movies for TV—*Paquete I*, *Paquete II*. Children's—*Payasitos Ni Fu Ni Fa*, *Muñeca*, *El Club de los Tigrillos*. Documentaries—*El Vuelo de Angel*, *Odissea*. Comedy—*Adda*, *Bienvenidos*, *Cheverisimo*, *El Enviado*, *Noche de Comedias*, *Que Chicas*. Specials—*Miss Venezuela*. Variety Show—*Sabado Sensacional*. Univision—*Sabado Gigante*, *Cristina*, *Noticiero Univision*, *Noticias y Mas*. Editorial—*Informe Confidencial*.

**Viacom Enterprises** 1382  
1515 Broadway  
New York, NY 10036

**Staff:** Sumner Redstone, Frank Biondi Jr., Viacom Entertainment: Neil Braun, Deborah Beece, Rick Jacobson, Perry Simon, Steven Fadem, Katherine A. Hogan, Cecilia Holloway, Michael Klinghoffer, Susan Kolar, Betsy Vorce, Michael Yudin, Paul Calame, Robert Friedman, Robert Gibilerra, Robert Sausa, George Scanlon, Heather Cook, George Faber, Richard Fabrico, Joyce Jaffee, Janice Millerman, Laura Siegel. Viacom Enterprises: Raul Lefcovich, Armando Nuñez, Joseph DiSalvo, Dennis Emerson, Howard Berk, Lynn Fero, Scott H. Kolber, Helen Nesbit, Julia Pistor, Christina Riley Baksh, Laurence T. Beirne, Rosalie A. Borzumato, Noreen Brittenham, Ann D. Humphrey, Robin Mansfield, Laurie Zettler. Domestic Sales: Josh Balingier, Brooks Carroll, Gene Lavelle, John Attebery, Brad Liedel, Sid Beighley, Craig Smith. Viacom World Wide: David Archer, Judith Pless. Viacom New Media: Michele DiLorenzo, Alfred J. Nilsen, Stephen Gass, Kenneth Miller. Viacom Productions: Gerard DiCanio, Steven Gordon, Roger Kirman, Paul Mason, Hal Harrison. London: Stephen Tague. Australia: Anthony Manton. Brazil: Severiano Anzuola. Canada: Alastair Banks. Japan: Hiro Kuno. Switzerland: Manfred Metzger. **Programs:** First-run series—*The Montel Williams Show*, *This Morning's Business*, *Nick News*, *Specials/MTV\**. Off-net/off-first-run series: *Roseanne*, *Matlock*, *A Different World*, *The Adventures of Superboy*, *The Andy Griffith Show*, *The Beverly Hillbillies*, *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-mooners*, *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, Wild West*. Feature Package—Viacom Features I, II, III, IV, V, VI, VII, VIII, Nine, 10, XI, XII, XIII, 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 & Reckless.

**Videocall** T-51  
4425 Mopac South  
Suite 301  
Austin, TX 78735

**Staff:** Richard King IV, David A. Johansen, David Shepherd, Charles Ward, Alice Reynolds. **Services:** Video Call Network, Video Call Systems Integration.

**Video Edition** 939

**Visicom Corp.** 938  
1100 Glendon Ave.  
Suite 1235  
Los Angeles, CA 90024

**Staff:** Livia Antola. **Programs:** *The Princess Bride*, *And God Created*



Woman, Sonic the Hedgehog, Mighty Max, Busy World of Richard Scarry.

**Vista International** 361  
240 San Lorenzo  
Coral Gables, FL 33146

**W**

**Wall Street Journal TV** 1353  
200 Liberty Street, 14th Floor  
New York, NY 10281

**Staff:** Robert B. Rush, Lynne Koehler. *The Wall Street Journal Report, Prospering in the '90s\*.*

**Walt Disney World** 1314  
P.O. Box 10000  
Lake Buena Vista, FL 32830

**Warner Bros. Domestic Television Distribution** 171  
4000 Warner Blvd., The Tower  
16th Floor  
Burbank, CA 91522

**Staff:** Dick Robertson, Scott Carlin, Mark Robbins, Damian Riordan, Mark O'Brien, Mary Voll, Andrew Weir, Eri Strong, Jaqueline Hartley, Vince Messina, Bill Hague, Jeff Huford, Chris Smith, Clark Morehouse, Julie Kantowitz, Diane Rinaldo, Jean Medd, Jim Moloshok, Yelena Lazovich, Marty Iker, Bruce Rosenblum, Robert Jennings, Jim Paratore. **Programs:** *Entertainment News Television\**, *Jenny Jones*, *Fresh Prince of Bel Air*, *Step by Step\**, *Full House*, Vol. 31 ("Batman," "Lethal Weapon 3," "JFK," "Robin Hood: Prince of Thieves").

**Warner Bros. International** 171  
4000 Warner Blvd., The Tower  
14th Floor  
Burbank, CA 91522

**Staff:** Michael Jay Solomon, Jeffrey R. Schlesinger, Michael LeCourt, Jorge Sanchez, Josh Berger, Kevin Bylines, Richard Milnes, Rosario Ponzio, Donna Brett, David Guerrero, David Peebler, Brenda Geffner, Sabrina Gorham-Propper, Lisa Gregorian, Tracey Kadin, Sergio Salcedo. **Programs:** New series—*The Adventures of Brisco County*, *Against the Grain*, *Babylon 5*, *Cafe Americain*, *Family Album*, *The George Carlin Show*, *It Had to Be You*, *The John*

*Larroquette Show*, *Living Single*, *Lois & Clark: The New Adventures of Superman*, *My Kind of Town*. New mini-series—*Heaven and Hell*, *The History of Rock 'n' Roll*. New made-for-TV movies—*Beyond Obsession*, *Lies of the Heart*, *Double Double*, *Toil and Trouble*, *Fatal Deception*, *Mrs. Lee Harvey Oswald*, *The Flood: Who Will Save Our Children*, *I Spy Returns*, *I'll Fly Away: Then and Now*, *Haven*, *No Child of Mine*, *Pointman*, *A Walton Thanksgiving Reunion*. Made-for-HBO movies (world, excluding Canada and some other countries)—*Daybreak*, *Strapped*. HBO Comedy specials (World, excluding Canada)—*HBO Comedy Hour: John Leguizamo's Spic-O-Rama*. New telenovelas from Marte Television (world, excluding Venezuela)—*Divina Obsesion*, *El Paseo de la Gracia de Dios*, *Pedacito de Cielo*, *Piel*, *Sirena*. New animation—*Bugs Bunny's Lunar Tunes*, *Wonder Woman and the Star Riders*. Continuing animated series—*Batman: The Animated Series*, *Steven Spielberg Presents Animaniacs*, *Taz-Mania*. Continuing series—*Family Matters*, *The Fresh Prince of Bel-Air*, *Full House*, *Getting By*, *Hangin' with Mr. Cooper*, *How'd They Do That?*, *Kung Fu: The Legend Continues*, *In Concert*, *Martin*, *Murphy Brown*, *Renegade*, *Roc*, *sisters*, *Step by Step*, *Time Trax*. Additional series—*World Entertainment Report*. Feature films—over 1,700 titles.

**West Side Studios Television** 232  
10726 McCune Ave.  
Los Angeles, CA 90034

**Western Direct Response** 1444-R

**Wexler Enterprises** 1338

**Williams Television Time** 1444-N  
1630 21st Street  
Santa Monica, CA 90404

**Staff:** Kathleen Williams Nancy Lazkani, Lisa Derketsch, Roya Moheni, Sara Kim. Direct-response advertising services including production and media buying and international direct marketing services.

**World Courier Inc.** 1361  
29 Broadway  
New York, NY 10006

**World International Network** 195-R  
301 North Canon Dr.  
Suite 300  
Beverly Hills, CA 90210

**Staff:** Larry Gershman, Anita Gershman, Sy Shapiro. **Programs:** International—*World War II: Then There Were Giants*, *The Twilight Zone: Rod Serling's Lost Classics*, *Victim of Rage*, *This Can't Be Love*, *The Breakthrough*, *Natural Selection*, *Thicker Than Blood*, *Heart of a Child*, *Cradle to Grave* (title to be changed), *Deadly Vows*, *In the Line of Duty: Ambush in Waco*, *Donato and Daughter*, *Nurses on the Line*, *Desperate Justice*, *Crimes of Passion: Victim of Love*, *Murder on the Rio Grande*, *Dying to Love You*, *Falsely Accused*, *Shattered Family*, *In the Line of Duty: The Price of Vengeance*, *Rio Diablo*, *Between Love and Hate*, *Complex of Fear*, *Contract for Murder*, *Till Murder Do Us Part II*, *Women of Windsor*. Domestic—*Bluffing It*, *Dead Run* (aka *Stranger at the Door*), *Last Best Year*, *Long Road Home*, *Marilyn and Me*, *Obsessed*, *Right to Die*, *A Thousand Heroes*, *A Town Torn Apart*, *When He's Not a Stranger*, *A Woman Named Jackie*, *Woman Who Sinned*, *Woman with a Past*.

**World Wrestling Federation** 1202  
Titan Tower, 1241 East Main St.  
Stamford, CT 06902

**Staff:** Basil Devito, Ann Bojack, Rex Lardner, John Howard, Joe Perkins, Bill Datre, David Glicksman, Arlene Engelmann, Rosanne Eke, Mike Ortman, Melissa Gotell. **Programs:** *WWF Superstars*, *WWF Wrestling Challenge*, *WWF Wrestling Spotlight*.

**Worldvision** 151  
1700 Broadway  
New York, NY 10019

**Staff:** Spelling Entertainment, 5700 Wilshire Blvd., Los Angeles, CA 90036—E. Duke Vincent, Lawrence Lyttle, Peter Bachmann, Mitch Horwitz. Worldvision Enterprises—John Ryan, Bert Cohen, Robert Sigman, Karen Miller, Gary Montanus, Robert E. Raleigh, Bill Baffi, John Barrett, Gary Butterfield, Paul Danyliik, Gary Delfiner, Brian O'Sullivan, Mary Ann Pasante, Rita Scarfone, Bruce Swanson, Frank Browne, Jacqueline Comeau, David McNaney, Ed O'Brien, Marybeth Strambi, Michael Chinery, Suzanne Lisi, Doreen Muldoon, Mi-

chael Thornton, Linda Tobin, Leticia Estrada, Margo Pimentel. **Programs:** Spelling Premiere Network: *Robin's Hoods\** and *Heaven Help Us\**, 2150: *The New Explorers\**, *Beverly Hills, 90210*, *Tarzan*, *Starring the Actors*, *Return to Eden*, *Starting from Scratch*. Theatricals/feature films—Worldvision 3, Showcase Network II, Carolco IV, Carolco III, Worldvision 2, Worldvision 1, *Fantastic Fantasies*. Off-network: *Beverly Hills, 90210*, *Night Heat*, *The Streets of San Francisco*, *The Love Boat II*, *The Love Boat*, *Little House on the Prairie*, *Barnaby Jones*, *Douglas Fairbanks Presents*, *The Doris Day Show*, *N.Y.P.D.*, *Ben Casey*, *The Mod Squad*, *Combat*, *The Rebel*, *Wendy and Me*, *People's Choice*, *The Invaders*, *One Step Beyond*, *Flying A Series*. Miniseries—*Voice of the Heart*, *Sword of Honor*, *On Wings of Eagles*, *Holocaust*, *Return of Eden*. Features—*Star Performers*, *Prime Time*, *All the Time*, *Prime VIII*, *Shark's Paradise*. Hour series—*2000 Malibu Road*, *American Chronicles*, *Barnaby Jones*, *Ben Casey*, *Breaking Point*, *Combat*, *Cowboy in Africa*, *Dan August*, *Don Lane Show*, *Fugitive*, *The Heights*, *The Invaders*, *Little House on the Prairie*, *Love Boat I*, *Love Boat II*, *Momentous Events*, *Most Deadly Game*, *Return to Eden*, *Round Table Mod Squad*, *Streets of San Francisco*, *Twin Peaks*, *Urban Anxiety*. Half-hours—*After Hours*, *Almost Live*, *Annie Oakley*, *Buffalo Bill Jr.*, *Adventures of Champion*, *Come Along*, *Dark Shadows*, *Dickens & Fenster*, *Doris Day Show*, *Douglas Fairbanks Presents: Emergency*, *F.D.R.*, *High Road*, *It Pays to Be Ignorant*, *Love Boat II*, *Man with Camera*, *Mickey Rooney*, *Next Step Beyond*, *N.Y.P.D.*, *On the Mat*, *One Step Beyond*, *People's Choice*, *Range Rider*, *The Rebel*, *Starring the Actors Starting from Scratch*, *Take My Word for It*, *Tales from the Dark Side*, *Tarzan*, *That Girl*, *Throb*, *Wendy and Me*, *You Again?*. Children's—*Camp Candy*, *Discovery*, *George of the Jungle*, *Jackson Five*, *Jerry Lewis*, *King Kong*, *Lancelot Link*, *Milton the Monster*, *Professor Kitzel*, *Reluctant Dragon & Mr. Toad*, *Smokey the Bear*. Specials—*Amahl & the Night Visitors*, *Baseball Our Way*, *Bay City Rollers*, *The Bobby Vinton Show*, *A Christmas Carol*, *Candid Camera Specials*, *Children of the Gael*, *Chris Evert Specials*, *Christmas Memory*,

*Dick Smith: Master of Makeup*, *Echo I*, *Herbie Mann/Roland Kirk*, *Hollywood Mavericks*, *An Evening with Irish Television*, *Fabulous Sixties*, *Frankenstein*, *Greatest American Film*, *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*, *Shark's Paradise*, *Sunshine Specials*, *Tennis Our Way*, *Thank You, Mr. President Wedding Planner*—*Marion Ross*, *World of Miss World*. Additional Feature Packages—Prime I, Prime II, Prime III, Prime IV, Prime V, Prime VI, Prime VII, Prime VIII. Miniseries—*Doubletake*, *Four-Minute Mile*, *Hands of a Stranger*, *Holocaust*, *Internal Affairs*, *Key to Rebecca*, *Return to Eden*, *Voice of the Heart*, *Sword of Honor*, *On Wings of Eagles*.

**Y**

**Yorkshire-Tyne Tees** 150  
32 Bedford Row, London  
WC1R4HE, United Kingdom

**Staff:** John Farley, Sarah Doole, Susan Crawley, Martin Dean. **Programs:** *Circle of Deceit*, *Stalag Luft*, *Demob*, *The Ink Thief*, *Whicker's World-Miss World*.

**Z**

**Zing Systems** 29  
8480 East Orchard Rd.  
Suite 6600  
Englewood, CO 80111

**Staff:** John Reardon, Susan Marshall, Eddy Polon, Bob Csetri. **Services:** Interactive TV service, interactive authoring system, interactive back-office services.

**Zodiac Entertainment** 452  
610 Fifth Avenue, #401  
New York, NY 10020

**Staff:** Andrew Spitzer Nancy Artes Koff, Rob Taffner, Joe Kisselica, David Steinfeld, Pam Senatore, Evanne Levin. **Programs:** *Widget*, *The Mr. Bogus Show*, *Twinkle*, *The Dream Being*, *The M3D-TV Show\**, *The Korean War\**

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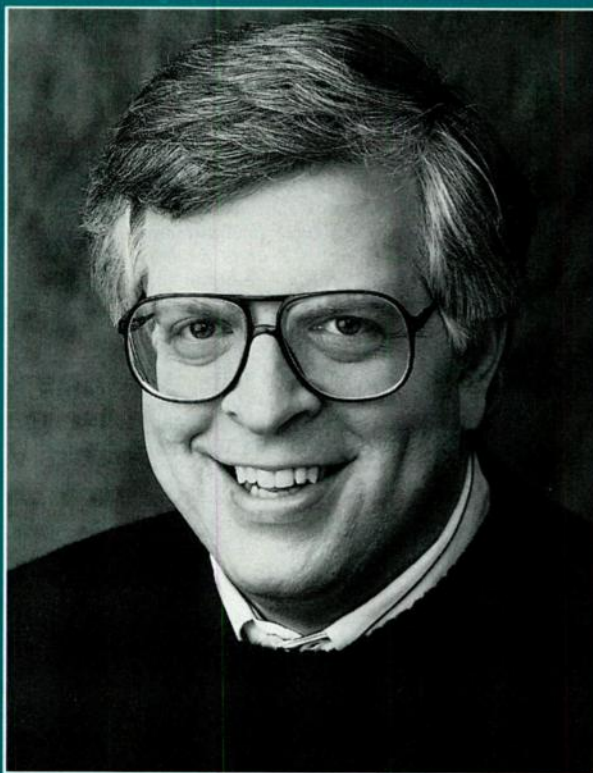
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# A telecommunications blueprint for the future

Remarks prepared for delivery by Vice President Al Gore at UCLA, Jan. 11, 1994 (see "Top of the Week")

It's great to be here at the Television Academy today. I feel I have a lot in common with those of you who are members of the Academy. I was on *Letterman*. I wrote my own lines.

I'm still waiting for residuals.

At first, I thought this could lead to a whole new image. And maybe a new career. No more Leno jokes about being stiffer than the Secret Service. Maybe an opportunity to do other shows. I was elated when *Star Trek: The Next Generation* wanted me to do a guest shot—until I learned they wanted me to replace Lieutenant Commander Data.

The historian Daniel Boorstin once wrote that for Americans "nothing has happened unless it is on television." This of course leaves out a few major events in our history. But this meeting today is on television—so apparently this event is actually occurring.

I join you to outline not only this administration's vision of the National Information Infrastructure but our proposals for creating it.

Last month in Washington, I set forth some of the principles behind our vision. Today I'll talk about the legislative package necessary to ensure the creation of that national infrastructure in a manner which will connect and empower the citizens of this country through broadband, interactive communication.

We've all become used to stumbling over clichés in our efforts to describe the enormity of change now under way and the incredible speed with which it is taking place. Often we call it a revolution—the digital revolution.

Speaking of clichés, I often use the analogy to autos, saying that if cars had advanced as rapidly as computer chips in recent years, a Rolls Royce would go a million miles an hour and cost twenty-five cents. The last time I used it was at a meeting of computer experts and one of them said, "Yeah—but that Rolls Royce would be one millimeter long."

What we've seen in the last decade is amazing. But it's nothing compared to what will happen in the decade ahead. The word revolution by no means overstates the case.

But this revolution is based on traditions that go far back in our history.

Since the transcontinental telegraph that transmitted Abraham Lincoln's election victory to California in real time, our ability to communicate electronically has informed and shaped America.

It was only a year before that election that the Pony Express was the talk of the nation, able to send a message cross country in seven days. The next year, it was out of business.

Today's technology has made possible a global community united by instantaneous information and analysis. Protestors at the Berlin Wall communicated with their followers through CNN news broadcasts. The fax machine connected us with demonstrators at Tiananmen Square.

So it's worth remembering that while we talk about this digital revolution as if it's about to happen, in many places it's already under way. Even in the White House.

The day after Inauguration, I was astonished to see how relatively primitive the White House communications system was. President Clinton and I took a tour and found operators actually having to pull cords for each call and plug them into jacks. It reminded me of the switchboard used by Ernestine, the Lily Tomlin character.

And there were actually phones like these all over the White House. They're still there. But we made progress. They're only in the press room now.

Those phones didn't meet our needs. So now, especially on trips, I use a cellular phone.

Our new ways of communicating will entertain as well as inform. More importantly, they will educate, promote democracy and save lives. And in the process they will also create a lot of new jobs. In fact they're already doing it.

The impact on America's businesses will not be limited just to those who are in the information business, either. Virtually every business will find it possible to use these new tools to become more competi-

tive. And by taking the lead in quickly employing these new information technologies, America's businesses will gain enormous advantages in the worldwide marketplace. And that is important because if America is to prosper, we must be able to manufacture goods within our borders and sell them not just in Tennessee but Tokyo—not just in Los Angeles but Latin America.

Last month, when I was in Central Asia, the President of Kyrgyzstan told me his eight-year-old son came to him and said, "Father I have to learn English."

"But why?" President Akayev asked.

"Because, father, the computer speaks English."

By now, we are becoming familiar with the ability of the new communications technologies to transcend international boundaries and bring our world closer together. But many of you are now in the process of transcending other old boundaries—the boundary lines which have long defined different sectors of the information industry. The speed with which these boundaries are eroding is quite dramatic.

I'm reminded of an idea of Stephen Hawking, the British physicist. Hawking has Lou Gerig's disease. But thanks to information technology he can still communicate not only to his students and colleagues but to millions around the world. Incidentally, I read the other day that his voice box has an American accent—because it was developed here in California.

Anyway, in that American accent, Hawking has speculated about a distant future when the universe stops expanding and begins to contract. Eventually, all matter comes colliding together in a "Big Crunch," which scientists say could then be followed by another "Big Bang"—a universe expanding outward once again.

Our current information industries—cable, local telephone, long distance telephone, television, film, computers and others—seem headed for a Big Crunch/Big Bang of their own. The space between these diverse functions is rapidly shrinking—between computers and television, for example, or interactive communication and video.

## White Paper on Telecommunications Policy Reform Initiative

To fully realize the benefits of private investment and more competition in the information infrastructure, regulatory change is needed. For many years, government regulation assumed clear, stable boundaries between industries and markets. This assumption sometimes prompted regulators to view (and to regulate) firms in various industries differently, even when they offered similar services. It also caused regulators to address the threat of anticompetitive conduct on the part of some firms by barring them from certain industries and markets.

The time has come for another approach. Even if the lines between industries and markets were clear in the past, technological and market changes are now blurring them beyond recognition, if not erasing them entirely. Regulatory policies predicated on such perceived distinctions can harm consumers by impeding competition and discouraging private investment in networks and services. The administration is therefore committed to removing unnecessary and artificial barriers to participation by private firms in all communications markets, while making sure that consumers remain protected and interconnected.

### Cable-Telco Crossownership

The administration proposes to remove the current crossownership restriction in the 1984 Cable Act, and allow telephone companies to provide video services in their local exchange areas in order to promote investments that expand consumer choices and services. To ensure that telephone company entry does not harm consumers or competition, such entry will be subject to certain safeguards, most notably a requirement that the telephone company make channel capacity available to unaffiliated video program providers on a nondiscriminatory basis. This requirement should create market opportunities for competing providers of video services, thereby reducing prices and expanding the diversity of services available to television viewers.

Further, to deter premature and potentially anticompetitive mergers between telephone companies and their most likely competitors—existing cable companies—the administration proposes to prohibit telephone companies from acquiring cable systems located in the companies' local exchange areas. There would be an exception for those telephone companies operating in rural areas, which may be unable to support more than one carrier. However, to ensure that this measure does not outlive its usefulness, the administration proposes to authorize the FCC to begin proceedings that could allow such acquisitions five years after the date of legislative enactment, if certain conditions are met (e.g., the presence of sufficient competition in the telco's service area). Any telephone company/cable system acquisition would also be subject to the antitrust laws in the same manner as an acquisition in any other industry.

### Local Competition

Competition has generated substantial benefits for consumers in a host of communications and information service markets, including customer-premises equipment and long-distance service. The varieties of customer-premises equipment have expanded dramatically since deregulation. In addition, the price of interstate long-distance telephone service for the average residential user has declined more than 50% in real dollars since 1984, due to competition and regulatory reform. Consumers will realize similar benefits by the expansion of competition in the local telephone service market. Competition in that market will reduce the ability of any telephone company to harm competition and consumers through monopoly control and will encourage investment and innovation in the "on and off ramps" of the NII.

Accordingly, the Administration proposes to ensure that competing providers have the opportunity to interconnect their networks on reasonable, nondiscriminatory terms, with the facilities of all local telephone companies. Such companies should also be required to unbundle their service offerings so that alternative providers can offer similar services using a combination of, for example, telephone company-provided switching and their own transmission facilities. Finally, the Administration's plan will preempt state entry barriers, as well as rate regulation of carriers that the FCC finds or has found to lack market power.

The Administration understands that the growth of competition for local telephone services may require repricing of some local services. Such repricing must not be allowed to cause "rate shock" for consumers. Therefore, in implementing network interconnection and unbundling, the FCC and state regulators will be directed to prevent undue rate increases for any class or group of ratepayers.

### Modified Final Judgment (MFJ) Restrictions

The Administration is grateful for and appreciative of the excellent job

done by the courts in connection with the MFJ. The break-up of AT&T has helped spur the competition and innovation that have kept America at the vanguard of the telecommunications industry. Now, the time has come to move beyond a decree remedying only specific violations of law administered by the courts and to enact a far-reaching and comprehensive plan reflecting a vision of the telecommunications world of the future. A key element of that plan must be to promote and protect competition, the engine of progress and jobs.

### Long distance service

The Administration supports the Brooks-Dingell bill provision that requires Department of Justice (DOJ) and FCC approval before the Regional Bell Operating Companies (RBOCs) may provide interexchange services—most notably long distance service. In determining whether to lift the restriction, the Department of Justice will apply the test contained in Section VIII(C) of the MFJ. The FCC will apply a public interest test like that set forth in the legislative proposal offered by Chairmen Brooks and Dingell. These entry tests are designed in part to ensure competition and to protect consumers and local telephone ratepayers against cross-subsidization and other potential abuses of monopoly power. In working with the Congress, the Administration will explore the creation of incentives for RBOCs to increase the transparency of their facility-based local services, because of concerns associated with cross-subsidization and abuses of monopoly power. The Administration's plan will also include an immediate and limited exception to the prohibition of the provision of long distance services incidental to RBOC provision of wireless, cable television, and certain other services.

### Information services

As the current law provides, the RBOCs are permitted to offer information services. The administration supports the approach taken in the Brooks-Dingell legislation that requires a separate affiliate for electronic publishing.

### Manufacturing

In keeping with the principle of removing barriers to participation by all firms in all markets except where necessary, the administration proposes to remove the current ban on RBOC research, development and manufacturing subject to safeguards to prevent cross-subsidization and discriminatory practices. The safeguards to be applied before entry would include a notification-and-waiting-period procedure, as contained in the legislation proposed by Chairmen Brooks and Dingell, under which an RBOC would submit relevant information about its proposal to the Department of Justice, which could investigate and sue to enjoin the proposed entry. The administration also supports substantive post-entry safeguards, as contained in legislation introduced by Chairman Hollings and passed by the Senate in the last Congress. Those safeguards include, among other things, requirements that manufacturing be kept separate from the monopoly portion of the telephone company's business, that the RBOC not discriminate in either procurement or sales and that needed network information be timely disclosed to competing manufacturers.

### Open Access/Programming Diversity

There is a long-standing national policy, embodied in the First Amendment, of protecting diversity and competition in the flow of ideas. This fundamental interest is critical not only with respect to the provision of entertainment, but also with respect to educational material, health information, information necessary to an informed citizenry and other programming matter. To further this goal, the Administration plans to require the FCC, one year after enactment, to impose nondiscriminatory access obligations on cable television systems, except when technology, costs and market conditions make it inappropriate.

### Ensuring Regulatory Flexibility and Fairness

The new regulatory framework that the Administration seeks to create is designed to adjust to the technological and market changes that have undermined the regulatory regime created by the Communications Act. Legislation in this area must stand the test of time by addressing tomorrow's challenges as well as today's. The administration's lodestars in these efforts are flexibility, adaptability and fairness. The regulatory instruments we choose must be supple enough to accommodate the continual change that will typify communications industries in the

future. At the same time, those instruments must be equitable; similarly situated services should be subject to the same regulatory requirements.

Beyond tackling the problems that have arisen as a result of current technological and market changes, the administration recognizes that a new kind of communications service provider will emerge, one that offers switched, broadband digital transmission services to home and office. Such firms face the potential of being regulated under two different parts of the Communications Act—Titles II (common carriers) and VI (cable communications). These firms will also be regulated at the state level for the intrastate component of their Title II services and at the local level for their Title VI services, creating a needlessly overlapping and complex regulatory environment.

The nation needs a flexible, adaptable regulatory regime that encourages the competitive provision of the broadband, switched digital transmission services that can truly knit homes and businesses together. The Administration will propose a future-oriented regulatory regime, to be enacted as a new Title VII to the Communications Act, that will encourage firms to provide these services.

The administration's proposal would provide the FCC with broad forbearance authority while maintaining key public policy goals, including open access and interoperability requirements, along with obligations to support universal service. In addition, consistent with the approach taken in the 1992 Cable Act, the proposal will provide for rate regulation until competition is established in these service markets, with a presumption of forbearance for new entrants that are not dominant in related services. State and local regulation of services not subject to competition could take place subject to FCC guidelines. Under the administration's plan, the FCC would adopt transition rules to move to this new regime. Firms would elect to be regulated under the new framework, provided that they meet threshold criteria established by the FCC.

In addition, the administration proposes to allow the FCC to reduce regulation for telecommunications carriers that lack market power. This provision will ensure that unnecessary government regulation—however well-intentioned—does not harm users of the infrastructure, or impede competitive entry, investment and the introduction of new services.

### Universal Service

The United States has long been dedicated to "universal service"—widespread availability of basic telephone service at affordable rates. As stated in the "Agenda for Action," the administration is committed to developing a new concept of universal service that will serve the information needs of the American people in the 21st century. Indeed, the full potential of the NII will not be realized unless all Americans who desire it have easy, affordable access to advanced communications and information services, regardless of income, disability, or location.

It is a goal of this administration that by the year 2000, all of the classrooms, libraries, hospitals and clinics in the United States will be connected to the NII.

The Administration recognizes, however, that crafting a new, meaningful, and practical definition of universal service will require flexibility, foresight and the balancing of diverse interests. Given these circumstances, the proposed legislation will establish several overarching guidelines and charge the expert agencies—the FCC and the state regulatory commissions—with establishing the details.

The Administration therefore proposes to:

- Make the preservation and advancement of "universal service" an explicit objective of the Communications Act, in order to establish the goal that advanced services be available to rural and urban lower income users, to users in areas where the costs of service are high and to social institutions, especially schools and health care facilities.

- Charge the FCC and the states with continuing responsibility to review the definition of universal service to meet changing technological, economic and societal circumstances.

- Establish a federal/state joint board to make recommendations concerning FCC and state action on the fundamental elements of universal service. In its deliberations, the Joint Board must gather input from non-governmental organizations.

- Oblige those who provide telecommunications services to contribute to the preservation and advancement of universal service. However, the FCC, in consultation with the states, would be authorized to permit "sliding scale" contributions (e.g. to avoid burdening small providers and new entrants), or "in-kind" contributions in lieu of cash payments (e.g. to reduce the monetary payments owed by providers that offer to connect with schools, hospital, etc.).



But after the next Big Bang, in the ensuing expansion of the information business, the new marketplace will no longer be divided along current sectoral lines. There may not be cable companies or phone companies or computer companies, as such. Everyone will be in the *bit* business. The *functions* provided will define the marketplace. There will be information conduits, information providers, information appliances and information consumers.

That's the future. It's easy to see where we need to go. It's hard to see how to get there. When faced with the enormity and complexity of the transition some retreat to the view best enunciated by Yogi Berra when he said: "What we have here is an insurmountable opportunity."

Not long ago this transition did indeed seem too formidable to contemplate, but no longer. Because a remarkable consensus has emerged throughout our country—in business, in public interest groups and in government. This consensus begins with agreement on the right, specific questions we must answer together.

How can government ensure that the information marketplace emerging on the other side of the Big Crunch will permit everyone to be able to compete with everyone else for the opportunity to provide any service to all willing customers? How can we ensure that this new marketplace reaches the entire nation? How can we ensure that it fulfills the enormous promise of education, economic growth and job creation?

Today, I will provide the administration's answers to those questions. But before I do let me state my firm belief that legislative and regulatory action alone will not get us where we need to be. This administration argued in our National Performance Review last year, that government often acts best when it sets clear goals, acts as a catalyst for the national teamwork required to achieve them, then lets the private and non-profit sector move the ball downfield.

It was in this spirit that then-Governor Clinton and I, campaigning for the White House in 1992, set as a vital national goal linking every classroom in every school in the United State to the National Information Infrastructure.

It was in this same spirit that less than a month ago, I pointed out that when it comes to telecommunications services, schools are the most impoverished institutions in society.

And so I was pleased to hear that some companies participating in the communications revolution are not talking about voluntarily linking every classroom in their service areas to the NII.

Let me be clear. I challenge you, the people in this room, to connect all of our classrooms, all of our libraries and all of our hospitals and clinics by the year 2000. We must do this to realize the full potential of information to educate, to save lives, provide access to health care and lower medical costs.

Our nation can and must meet this challenge. The best way to do so is by working together. Just as communications industries are moving to the unified information marketplace of the future, so must we move from the traditional adversarial relationship between business and government to a more productive relationship based on consensus. We must build a new model of public-private cooperation that, if properly pursued, can obviate any governmental mandates.

But make no mistake about it—one way or another, we will meet this goal.

As I announced last month, we will soon introduce a legislative package that aggressively confronts the most pressing telecommunications issues, and is based on five principles.

This Administration will:

- Encourage private investment.
- Provide and protect competition.
- Provide open access to the network.
- Take action to avoid creating a society of information "haves" and "have nots."
- Encourage flexible and responsive governmental action.

Many of you have our White Paper today outlining the bill in detail. If you didn't get your copy, it's available on the Internet right now.

Let me run through the highlights with you—and talk about how they grow out of our five principles.

We begin with two of our basic principles—the need for private investment and fair competition. The nation needs private investment to complete the construction of the National Information Infrastructure. And competition is the single most critical means of encouraging that private investment.

I referred earlier to the use of the telegraph in 1860, linking the nation together. Congress funded Samuel Morse's first demonstration of the telegraph in 1844. Morse then suggested that a national system be built with federal funding. But Congress said no, that private investment should build the information infrastructure. And that's what happened—to the great and continuing competitive advantage of this country.

Today, we must choose competition again and protect it against both suffocating regulation on the one hand and unfettered monopolies on the other.

To understand why competition is so important, let's recall what has happened since the breakup of AT&T 10 years ago this month.

As recently as 1987, AT&T was still projecting that it would take until the year 2010 to convert 95% of its long distance network to digital technology.

Then it became pressed by the competition. The result? AT&T made its network virtually 100% digital by the end of 1991. Meanwhile, over the last decade the price of interstate long distance service for the average residential customer declined over 50%.

Now it is time to take the next step. We must open the local telephone exchanges, those wires and switches that link homes and offices to the local telephone companies.

The pressure of competition will be great—and it will drive continuing advancements in technology, quality and cost. One businessman told me recently that he was accelerating his investment in new technology to avoid ending up as "roadkill" on the information superhighway.

To take one example of what competition means, cable companies, long distance companies and electric utilities must be free to offer two-way communications and local telephone service. To accomplish this goal, our legislative package will establish a federal standard that permits entry to the local telephone markets. Moreover, the FCC will be authorized to reduce regulation for telecommunications carriers that lack market power.

We expect open competition to bring lower prices and better services. But let me be clear: We insist upon safeguards to ensure that new corporate freedoms will not be translated into sudden and unjustified rate increases for telephone consumers.

The advancement of competition will necessarily require more opportunity, as well, for the Regional Bell Operating Companies. Current restrictions on their operations are themselves the legacy of the breakup of AT&T and must be re-examined.

This administration endorses the basic principles of the Brooks-Dingell bill, which proposes a framework for allowing long-distance

and local telephone companies to compete against each other.

Regulation and review of this framework should be transferred from the courts to the Department of Justice and the Federal Communications Commission.

This process of change must be carefully calibrated. We must make sure that the regional Bells will not be able to use their present monopoly positions as unfair leverage into new lines of business. That is why the administration supports the approach of the Brooks-Dingell provision that requires the approval of the Department of Justice and the Federal Communications Commission before the regional Bells may provide interexchange services—most notably long distance.

In working with Congress, the administration will explore the creation of incentives for the regional Bells. We want to increase the transparency of those facility-based local services that raise concerns associated with cross-subsidization and abuses of monopoly power.

Our view of the entry of local telephone companies into cable television also balances the advantages of competition against the possibility of competitive abuse. We will continue to bar the acquisition of existing cable companies by telephone companies within their local service areas. We need this limitation to ensure that no single giant entity controls access to homes and offices. But to increase diversity and benefit consumers, we will permit telephone companies to provide video programming over new, open access systems.

Even these measures, however, may not eliminate all scarcity in the local loop—those information byways that provide the last electronic connection with homes and offices. For some time, in many places, there are likely to be only one or two broadband, interactive wires, probably owned by cable or telephone companies. In the long run, the local loop may contain a wider set of competitors offering a broad range of interactive services, including wireless, microwave and direct broadcast satellite.

But, for now, we cannot assume that competition in the local loop will end all of the accrued market power of past regulatory advantage and market domination.

We cannot permit the creation of information bottlenecks that adversely affect information providers who use the highways as a means of supplying their customers.

Nor can we permit bottlenecks for information consumers who desire programming that may not be available through the wires that enter their homes or offices.

Preserving the free flow of information requires open access, our third basic principle.

How can you sell your ideas, your information, your programs, if an intermediary who is also your competitor has the means to unfairly block your access to customers? We can't subject the free flow of content to artificial constraints at the hands of either government regulators or would-be monopolists.

We must also guard against unreasonable technical obstacles. We know how to do this; we've seen this problem in our past. For example, when railroad tracks were different sizes a passenger could not travel easily from a town served by one railroad to a town served by another. But the use of standardized tracks permitted the creation of a national system of rail transport.

Accordingly, our legislative package will contain provisions designed to ensure that each telephone carrier's networks will be readily accessible to other users. We will create an affirmative obligation to interconnect and to afford nondiscriminatory access to network facilities, services, functions and information. We must also explore the future of non-commercial broadcasting; there must be public access to the information superhighway.

These measures will preserve the future within the context of our present regulatory structures. But that is not enough. We must move towards a regulatory approach that encourages investment, promotes competition and secures open access. And one that is not just a patchwork quilt of old approaches, but an approach necessary to promote fair competition in the future.

We begin with a simple idea: Similar entities must be treated similarly, but let's be clear: Our quest for equal treatment of competing entities will not blind us to the economic realities of the new information marketplace, where apparent similarities may mask important differences.

This idea is best expressed in the story about the man who went into a restaurant and ordered the rabbit stew.

It came, he took a few bites, then called the manager over. "This doesn't taste like rabbit stew!" he said. "It tastes...well it tastes like horsemeat."

The manager was embarrassed. "I actually ran out of rabbit this morning and I—well, I put some horsemeat in."

"How much horsemeat?"

"Well, it's equally divided."

"What does that mean?"

"One horse, one rabbit."

The lesson is obvious. A start-up local telephone company isn't the same as a baby bell.

What we favor is genuine regulatory symmetry. That means regulation must be based on the services that are offered and the ability to compete—and not on corporate identity, regulatory history or technological process.

For example, our legislative package will grant the FCC the future authority, under appropriate conditions, to impose nondiscriminatory access requirements on cable companies. As cable and telephone service become harder and harder to distinguish, this provision will help to ensure that labels derived from past regulatory structures are not translated into inadvertent, unfair competitive advantages.

As different services are grouped within a single corporate structure, we must ensure that these new, combined entities are not caught in a cross-fire of conflicting and duplicative regulatory burdens and standards. This administration will not let existing regulatory structures impede or distort the evolution of the communications industry.

In the information marketplace of the future, we will obtain our goals of investment, competition and open access only if regulation matches the marketplace, that requires a flexible, adaptable regulatory regime that encourages the widespread provision of broadband, interactive digital services.

That is why the administration proposes the creation of an alternative regulatory regime that is unified as well as symmetrical. Our new regime would not be mandatory, but it would be available to providers of broadband, interactive services. Such companies could elect to be regulated under the current provisions of the Communications Act or under a new title, Title VII, that would harmonize those provisions in order to provide a single system of regulation. These "Title VII" companies would be able to avoid the danger of conflicting or duplicative regulatory burdens. But in return they would provide their services and access to their facilities to others on a nondiscriminatory basis. The nation would thus be assured that these companies would provide open access to information providers and consumers and the benefits of competition, including lower prices and higher-quality services, to their customers.

This new method itself illustrates one of our five principles—that government itself must be flexible. Our proposals for symmetrical, and ultimately unified, regulation demonstrate how we will initiate governmental action that furthers our substantive principles but that adapts, and disappears, as the need for governmental intervention changes—or ends. They demonstrate, as well, the new relationship of which I spoke earlier—the private and public sectors working together to fulfill our common goals.

The principles that I have described thus far will build an open and free information marketplace. They will lower prices, stimulate demand and expand access to the National Information Infrastructure.

They will, in other words, help to attain our final basic principle—avoiding a society of information "haves" separate from a society of information "have nots."

There was a *Washington Post* headline last month: "Will the 'Information Superhighway' Detour the Poor?"

Not if I have anything to do about it. After all, governmental action to ensure universal service has been part of American history since the days of Ben Franklin's Post Office. We will have in our legislative package a strong mandate to ensure universal service in the future—and I want to explain why.

We have become an information-rich society. Almost 100% of households have radio and television, and about 94% have telephone service. Three-quarters of households contain a VCR, about 60% have cable, and roughly 30% of households have personal computers.

As the information infrastructure expands in breadth and depth, so too will our understanding of the services that are deemed essential. This is not a matter of guaranteeing the right to play video games. It is a matter of guaranteeing access to essential services.

We cannot tolerate—nor in the long run can this nation afford—a society in which some children become fully educated and others do not; in which some adults have access to training and lifetime education, and others do not.

Nor can we permit geographic location to determine whether the information highway passes by your door. I've often spoken about my vision of a schoolchild in my home town of Carthage, Tennessee, being able to come home, turn on her computer and plug into the Library of Congress. Carthage is a small town. Its population is only about 2,000. So let me emphasize the point: We must work to ensure that no geographic region of the United States, rural or urban, is left without access to broadband, interactive service. Yes, we support opening the local telephone exchange to competition. But we will not permit the dismantling of our present national networks.

All this won't be easy. It is critically important, therefore, that all carriers must be obliged to contribute, on an equitable and competitively neutral basis, to the preservation and advancement of universal service.

The responsibility to design specific measures to achieve these aims will be delegated to the FCC. But they will be required to do so. Our basic goal is simple: There will be universal service; that definition will evolve as technology and the infrastructure advance; and the FCC will get the job done.

Reforming our communications laws is only one element of the administration's NII agenda. We'll be working hard to invest in critical NII technologies. We'll promote applications of the NII in areas such as scientific research, energy efficiency and advanced manufacturing. We'll work to deliver government services more efficiently. We'll also update our policies to make sure that privacy and copyright are protected in the networked world.

We'll help law enforcement agencies thwart criminals and terrorists who might use advanced telecommunications to commit crimes.

The administration is working with industry to develop the new technologies needed for the National Information Infrastructure Initiative.

I have been working with the First Lady's Health Care Task Force, former Surgeon General C. Everett Koop and others to develop ways we can use networks to improve the quality of health care.

Beginning this month, we are concentrating first on the legislative package I outlined earlier. We haven't invented all of the ideas it contains ourselves. Representatives Dingell and Brooks, Markey and Fields—Senators Hollings, Inouye and Danforth have all focused on these issues.

In many ways our legislative goals reflect or complement that work. We expect to introduce our legislative package shortly, and to work with Congress to ensure speedy passage this year of a bill that will stand the test of time.

Our efforts are not, of course, confined only to government, the people in this room, and the private sector in general, symbolize private enterprise.

Our economic future will depend, in a real sense, on your ability to grasp opportunity and turn it into concrete achievement.

As we move into the new era, we must never lose sight of our heritage of innovation and entrepreneurship.

In some ways, we appreciate that heritage more when we see countries without it. Last month, in Russia, I had a chance to see close up a country that tried to hold back the information age—a country that used to put armed guards in front of copiers. In a way we should be grateful it did; that helped strengthen the desire of the Russian people to end Communism.

My hope is that now Central and Eastern Europe can use technology and the free market to build democracy—not thwart it.

And my hope is that America, born in revolution, can lead the way in this new, peaceful world revolution.

Let's work on it together.

A few months ago, Toni Morrison won the Nobel Prize for Literature. It was a proud—and signal—moment for this country; recognition of an African American woman who has communicated her insight and narrative power to readers all over the world.

In her acceptance speech, Toni Morrison used one version of an old story—a parable really—to make an interesting point. It's of a blind, old woman renowned for her wisdom, and a boy who decides to play a trick on her. He captures a bird, brings it to her cupped in his hands and says: "Old woman, is this bird alive or dead?"

If she says "dead," he can set it free. If she says "alive," the boy will crush the bird.

She thinks, and says: "The answer is in your hands."

Toni Morrison's point is that the future of language is in our hands. As we enter this new millennium, we are learning a new language. It will be the *lingua franca* of the new age. It is made up of ones and zeros and bits and bytes. But as we master it...as we bring the digital revolution into our homes and schools...we will be able to communicate ideas, and information—in fact, entire Toni Morrison novels—with an ease never before thought possible.

We meet today on common ground, not to predict the future but to make firm the arrangements for its arrival. Let us master and develop this new language together.

The future really is in our hands.

Thank you.



## Iger defends networks' record

ABC Network head comes out firmly against any government intervention

By Steve Coe

Calling government intervention or legislation "dangerous and frightening," Bob Iger, president of the ABC Network Group, said the networks don't "have anything to be guilty about...when it comes to violence." Iger made his remarks last Monday before members of the Television Critics Association press tour being held in Pasadena, Calif.

"I certainly don't think we've done anything to warrant the kind of government intervention or, certainly, government legislation that's being threatened. We have been extremely successful for years at self-censoring our product in a very, very responsible way," he said.

And Iger denied charges that the networks have "catered to the lowest common denominator or the lowest instincts or interests of our audience. We don't put on what just anybody wants to see." Iger also scoffed at the theory that television is a major contributor to societal violence. "We are not, in my opinion, a primary cause of violence in our society. It's an extremely complex issue, and I do not in any way endorse any form of government intervention or legislation."

The former president of ABC's entertainment division did say he was in favor of additional network self-evaluation to "take a good qualitative look at what we're doing." But quoting from the *New York Times*, he called some of Attorney



Bob Iger (l) and Ted Harbert

General Janet Reno's "statements and actions, a dangerous embrace of a seductive form of censorship."

Iger denied his comments represent a change in position for ABC from last July when the broadcast networks—sounding more contrite and conciliatory—met with members of Congress to discuss television programming. "I don't mean to sound combative on the subject. I think the tone that was set then [in July] was that we came to listen to what the Senate committee had in mind

and to answer questions. We didn't plead guilty at that point. We agree there is a problem in our world, and we think we should be part of the solution. But we don't think, nor did we say at that point, we were part of the problem. And if it was interpreted that way, that is not what we meant."

**Network gets 'Roseanne' for another season; installs 'Family Movie' on Saturday**

On the programming front, Ted Harbert, president, ABC Entertainment, who spoke later in the day, said the network planned to begin negotiations last week with Carsey-Werner for a seventh season of *Roseanne*, and announced *The ABC Family Movie* for the network's troubled Saturday night. Beginning this month, the network will air "Problem Child 2" and "The Parent Trap" for what he called "a test for next fall...to see how these movies perform. I'm very interested in the idea of on a weekly basis, putting on a dependable franchise, where parents know they can put their kids down in front of the TV and sit down themselves and watch a family movie." The family movie strategy follows the network's failed attempt to launch *The Paula Poundstone Show*, which had a brief run this season on Saturday night before being canceled. Harbert said that, because of the economics, the network has to shy away from original programming on the night until they come up with a property in which they firmly believe. ■

## Arthel Neville trades E! for 'ENT'

By Mike Freeman

Warner Bros.' *Entertainment News Television* has taken another step toward launching its fall 1994 show business magazine with the naming of Arthel Neville as the first of its two hosts.

While the show's development has been kept low profile, Warner was pulling out the stops for last week's announcement.

Her hiring comes at a critical time for the \$75 million Warner Bros.-Time Inc. strip ENT project as prepares for the NATPE International Program Conference next week in Miami Beach.

The program is cleared in roughly 50% of the country so far, and in an effort to lock up some late-fringe news adjacencies, the company is apparently modifying its cash license terms on the show in what are described as "rare" cases.

Arthel Neville comes from an entertainment family. She is the daughter of keyboardist Art Neville and niece of

lead vocalist Aaron Neville. She comes from E! Entertainment Television, where she had been host of the celebrity interview magazine *Extreme Close-Up* since June 1991. Before that, she was a news anchor and reporter with WVUE-TV New Orleans and KHOU-TV Houston.

A second anchor probably a man, will be named later,

according to Dick Robertson, president of Warner Bros. Domestic Television Distribution.

Warner Bros. has continued to keep plans for the show close to the vest, and much has been written in the trade press about the company's decision not to produce a pilot. Warner Bros. officials have expressed concern

about the competition glean- ing pre-emptive intelligence on the show. However, some station executives have been clamoring for additional

screening material before making a decision to acquire it for choice prime access or late-fringe time periods.

Robertson confirmed that



World Radio History

ENT's new host, Arthel Neville

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# Sometimes Investments Produce the Unexpected.

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**Colony House  
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Indianapolis, Indiana

**Panasonic Company**  
Secaucus, New Jersey



# Sports news net due Feb. 1

Partners Rainbow, Liberty and NBC pool resources

By Rich Brown

**N**ewSport, the long-talked-about sports news cable network, plans to be up and running on Feb. 1.

It will not be the first attempt to launch a sports news network—Mizlou Communications' Sports News Network tried and failed four years ago. But NewSport executives say their new channel—owned by Rainbow Programming Holdings, Liberty Sports and NBC Cable Holdings—has the advantage of pooled resources with the many regional sports networks owned by its parent companies. The more than 20 regional cable networks owned by NewSport's parent companies represent roughly 80% of the regional sports business, according to Rainbow's president and chief operating officer, Josh Sapan. NewSport's owners also own Prime Network, which delivers live and taped sporting events to 44 million subscribers throughout the country.

"We want to make sure that we own this sports news franchise," says Sapan, explaining the Feb. 1 launch date. By most measures, it is not the easiest time to launch a new network, given the limited channel capacity that exists at many cable systems. And in the past year, many cable systems have committed to another sports channel, ESPN2, as a result of retransmission-consent negotiations.

Sapan shrugs off the competition, saying NewSport's schedule of sports news programming differs from ESPN2's sports event lineup. He says NewSport also has the advantage of launching with the 7 million subscribers currently served by SportsChannel America, a Rainbow/NBC-owned network of sports news and events that provides fill-in material for the regional SportsChannel networks. (NewSport is replacing SportsChannel America, although some SCA event programming will continue to appear on NewSport until those contracts expire.)

Virtually all advertising and affiliate sales for



NewSport will be handled by the regional sports networks themselves. Sapan says the regional networks are setting their own rates for the channel. He would not comment on reports that license fees for the channel could be as high as 25 cents per subscriber. National advertising sales are being handled by NBC Cable Sales.

Programming at launch will include *NewSport Update*, featuring hourly two-minute updates, 90-second cut-ins for breaking news and extended coverage of major breaking news and press conferences; *NewSport Tonight*, a live show with highlights, previews, interviews and stats, starting at 6 p.m. ET; *NewSport Report-Chicago Bureau*, with scores and highlights immediately following the games, starting at 11 p.m. ET, and *NewSport Press Box*, a sports news wrap-up with highlights and final scores, airing at 2 a.m. ET. The channel also will feature continuous score updates. The regional sports networks will serve as news bureaus for the new channel. Programming will be assigned and gathered at NewSport headquarters in Woodbury, N.Y.



## Warner Bros.' 'Babylon 5' goes interactive

It is sometimes said that computer "techie" are also science fiction aficionados. Now Warner Bros. has come up with a tie-in promotion it hopes will attract both groups to its soon-to-debut *Babylon 5* adventure series.

Warner Bros. has developed a computerized interactive software program companion for its Jan. 26 syndication debut of the hour-long sci-fi series. The on-line computer program, which the studio claims is the first interactive program based on a television series, is intended for viewers who subscribe to the CompuServe, America On-line or Genie national computer networks.

Designed to further promote the show's debut on Warner Bros.' ad hoc Prime Time Entertainment Network (PTEN) block, the interactive kits are being made available to computer users with either Windows or Macintosh formats. Stations that air *Babylon 5* will be able to distribute the kits to local user groups and science fiction clubs.

The kit contains moving video and sound from the series, a full interactive view of the *Babylon 5* spaceship interior, program synopses, character descriptions, biographies of the stars, color photos and production credits.

## NEVILLE continued from page 115

executive producer David Nuell put Neville through a series of test tapings, and out of that a 10-minute presentation tape will be screened for executives at NATPE. At the same time, Robertson emphasizes that *ENT*'s studio soundstage (in Los Angeles) has yet to be constructed and on-air graphics are far from being developed, for similar security reasons.

"We have Arthel doing in-studio pieces, as well as some field packages, some of which we may use later as feature pieces in the show," Robertson said.

Warner Bros., aware of the challenge of clearing *ENT* in a prime access day-part filled with incumbent shows, rolled out the series last June, far ahead of other

1994-95 syndicated strip projects.

So far, Warner Bros.' sales force has closed just over 50 markets representing a similar percentage of U.S. coverage, says Robertson, but some major top-10 markets, including Chicago, Philadelphia and Washington remain holdouts.

Boston had been one of the holdouts, but WCVB-TV Boston General Manager Jim Coppersmith confirmed that the ABC affiliate has picked up *ENT* for late fringe, probably as a lead-out from *Nightline*, at midnight or 12:30 a.m.

Robertson added that recent top-market pickups include KTVT(TV) Dallas, KPRC-TV Houston, KSTW(TV) Seattle and WPLG-TV Miami. (NBC O&O's WNBC-TV New York and KNBC-TV Los Angeles have already committed to taking *ENT* in prime access.)

Although Coppersmith declined comment on the details of the deal, several station sources say Warner Bros. modified its cash-plus-barter (one minute national ad time) terms, agreeing instead to modify the licensing to straight barter terms in return for late-fringe time period commitments.

Although Robertson said it was against studio policy to discuss specific licensing terms in any market, he did say there may have been "one or two situations" where the syndicator extended modified barter licensing terms. "It really depends on certain extenuating market situations," Robertson said. "If we can get the right time period, if we can double up on the barter [national advertising load] and if it comes out higher than the cash license fee in the market, we'll consider doing it in rare circumstances."

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ON THE CUTTING  
edge...



# Philadelphia story: Newspaper produces news

Project could be first of many Knight-Ridder 'newspapercasts'

By Peter Viles

Here's a new concept from the front lines of the information revolution: the newspapercast. A new video company formed by newspaper giant Knight-Ridder will soon produce a nightly local newscast in Philadelphia using the resources of the *Philadelphia Inquirer*, essentially giving television viewers a sneak peak at the next day's newspaper.

Knight-Ridder, which owns the *Inquirer*, says that the project could serve as a model for similar ventures in other markets where it owns newspapers. Knight-Ridder describes the project as the most ambitious venture to date using a newspaper's resources to develop a television newscast.

Beginning early this summer, *The Inquirer News Hour* will air from 10-11 p.m. on WPHL-TV, an independent station owned by the Tribune Co.

Tribune is no stranger to TV-newspaper partnerships: *The Chicago Tribune* helps to produce programming for Chicagoland Television, a 24-hour cable news channel.

The Philadelphia show will be produced by KR Video and the *Inquirer*. While the program will reflect the content of the next day's paper, it also will depend on traditional television news techniques, and may employ as many as 40 or 50 people, including anchors, reporters,

camera crews and salespeople.

Knight-Ridder officials say that part of the value of the newscast will be in promoting the newspaper itself. Steve Landers, a consultant

working on the project, says that the newscast will cater to viewers who want in-depth reporting without a heavy emphasis on crime and violence.

"That is not to say this

will be a ponderous or dull newscast," Landers says. "It must be fast-paced, interesting and visual. But in terms of the news agenda, it will be more what a newspaper thinks is news." ■

## Errata

USA and WTBS Atlanta tied for first place in the prime time cable ratings with a 2.3 for the A.C. Nielsen Co. 1993 calendar year, according to data supplied by Turner Broadcasting.



## Ratings Week According to Nielsen, Jan 3-9

	abc ABC	CBS	NBC	FOX
<b>MONDAY</b>	<b>14.8/23</b>	<b>15.1/22</b>	<b>13.2/20</b>	<b>7.3/11</b>
8:00	57. Day One 9.9/16	28. Evening Shade 14.3/21	25. Fresh Prince 14.5/21	79. Fox Night at the Movies—Drop Dead Fred 7.3/11
8:30		23. Dave's World 14.6/21	38. The Good Life 12.4/18	
9:00	13. NFL Monday Night Football—Philadelphia	10. Murphy Brown 17.3/25	36. NBC Monday Night Movies—Betrayal of Trust 13.0/20	
9:30	Eagles vs. San Francisco	20. Love & War 14.7/21		
10:00	49ers 16.7/27	20. Northern Exposure 14.7/23		
10:30				
<b>TUESDAY</b>	<b>16.7/25</b>	<b>15.0/23</b>	<b>8.6/13</b>	<b>4.8/7</b>
8:00	16. Full House 15.8/23	18. Rescue: 911 15.2/22	83. Saved by the Bell 7.1/11	90. Roc 5.3/8
8:30	20. Phenom 14.7/21		73. The Good Life* 8.3/12	93. Bakersfield, P.D. 3.9/6
9:00	4. Roseanne 20.5/30	19. CBS Tuesday Movie—Armed and Innocent 14.9/23	71. J. Larroquette 8.5/12	91. America's Most Wanted 4.9/7
9:30	6. Coach 19.7/29		81. Cafe Americain 7.2/11	
10:00	23. NYPD Blue 14.6/24		55. Dateline NBC 10.1/16	
10:30				
<b>WEDNESDAY</b>	<b>15.3/24</b>	<b>10.0/15</b>	<b>11.5/18</b>	<b>10.3/15</b>
8:00	44. Thea 11.4/17	69. Grammy's 35th Anniversary 8.9/13	32. Unsolved Mysteries 13.9/21	47. Beverly Hills, 90210 11.1/17
8:30	51. George 10.8/16		61. Now w/Tom and Katie 9.5/14	61. Melrose Place 9.5/14
9:00	1. Home Improvmt 23.1/34		46. Law and Order 11.2/19	
9:30	7. Grace Undr Fire 19.4/29	41. 48 Hours 12.2/20		
10:00	34. Birdland* 13.5/23			
10:30				
<b>THURSDAY</b>	<b>10.6/16</b>	<b>9.9/15</b>	<b>18.0/28</b>	<b>8.8/14</b>
8:00	76. Missing Persons 8.1/12	38. In the Heat of the Night 12.4/19	30. Mad About You 14.1/22	41. The Simpsons 12.2/19
8:30			12. Wings 16.9/25	58. Sinbad 9.8/15
9:00	45. ABC Wide World of Sports Sp Edition 11.3/17	58. Eye to Eye with Connie Chung 9.8/15	2. Seinfeld 22.5/33	79. In Living Color 7.3/11
9:30	38. Primetime Live 12.4/20	78. Second Chances 7.4/12	5. Frasier 20.0/30	86. Herman's Head 5.7/9
10:00			10. Homicide: Life on the Street 17.3/28	
10:30				
<b>FRIDAY</b>	<b>15.2/25</b>	<b>11.9/20</b>	<b>8.6/14</b>	<b>6.2/10</b>
8:00	17. Family Matters 15.4/25	50. Diagnosis Murder 10.9/18	65. Viper* 9.3/15	86. Brisco County, Jr. 5.7/9
8:30	29. Boy Meets World 14.2/23	35. Burke's Law* 13.4/21	74. NBC Friday Night Mystery—Bermuda Grace 8.2/14	85. The X Files 6.6/11
9:00	25. Step By Step 14.5/23			
9:30	32. Hangin w/Mr. C 13.9/22	43. Picket Fences 11.5/20		
10:00	13. 20/20 16.7/29			
10:30				
<b>SATURDAY</b>	<b>14.1/23</b>	<b>10.8/17</b>	<b>7.9/13</b>	<b>6.9/11</b>
8:00		36. Dr. Quinn Medicine Woman 13.0/21	81. Mommies 7.2/12	74. Cops 8.2/13
8:30			84. Getting By 6.7/11	70. Cops 8.6/14
9:00	30. ABC Wide World of Sports Special Edition 14.1/23	67. Harts of the West 9.0/14	67. Empty Nest 9.0/14	88. Front Page 5.4/9
9:30		53. Walker, Texas Ranger 10.4/17	66. Nurses 9.1/15	
10:00			77. Golden Globe's 50th Anniversary 7.7/13	
10:30				
<b>SUNDAY</b>	<b>12.6/18</b>	<b>19.1/28</b>	<b>15.0/23</b>	<b>7.9/11</b>
7:00	52. Am Fun Hm Vid 10.7/16	3. 60 Minutes 20.9/32	(nr) AFC Playoff 22.1/35	92. Code 3 4.0/6
7:30	54. Am Fun People 10.3/15	8. Murder, She Wrote 19.1/27	61. I Witness Video 9.5/14	88. Code 3 5.4/8
8:00	47. Lois & Clark 11.1/16		47. seaQuest DSV 11.1/16	60. Martin 9.7/14
8:30				56. Living Single 10.0/14
9:00	27. ABC Sunday Night Movie—Tango and Cash 14.4/21	9. CBS Sunday Movie—Snowbound 18.2/27	15. NBC Sunday Night Movie—Secret Sins of the Father 16.0/24	61. Married w/Childn 9.5/14
9:30				71. Married w/Childn 8.5/12
10:00				
10:30				
<b>WEEK'S AVGS</b>	<b>14.1/22</b>	<b>13.4/21</b>	<b>12.0/18</b>	<b>7.5/11</b>
<b>SSN. TO DATE</b>	<b>12.6/21</b>	<b>12.9/21</b>	<b>11.2/18</b>	<b>7.1/11</b>

RANKING/SHOW [PROGRAM RATING/SHARE] (nr)=NOT RANKED \*PREMIERE SOURCE: NIELSEN MEDIA RESEARCH YELLOW TINT IS WINNER OF TIME SLOT TELEVISION UNIVERSE ESTIMATED AT 94.2 MILLION HOUSEHOLDS; THEREFORE ONE RATINGS POINT IS EQUIVALENT TO 942,000 TV HOMES

### Video store

Time Warner Cable and Norcross, Ga.-based retail management company ShopperVision Inc. plan this fall to offer an interactive TV supermarket and drugstore home shopping service via Time Warner's state-of-the-art cable system in Orlando, Fla. Participating cable subscribers, using a remote control device, will be able to view entire store shelves or displays, select individual products to view up close and rotate products 360 degrees to read entire packages, including product ingredients and directions. Products will be offered at local market prices and will be delivered to customers' homes.



# Pandora looks for partner

French TV/film company wants to expand global presence by investing in existing producer

By Steve McClellan

The company that set up financing for the well-received foreign film "Like Water for Chocolate" is expanding its presence in the U.S. television market. Paris-based Pandora International Entertainment Group hopes to do so by forging a "strategic alliance" with a North American producer, according to Pandora's director of corporate development, Howard France.

Pandora is well known in international film and television circles. In 1990 the company made its first move into the U.S. TV market, with the acquisition of the television rights to the Vestron Video library ("Dirty Dancing," among other properties). The same year, France set up Pandora's North American distribution operation, based in New York, which he continues to oversee.

France says the company has talked with several potential partners, but so far has not reached an agreement. "Corporately, we want to expand our global presence," he says. "We're looking for a

North American partner that is more production oriented in TV and theatrical films. Our established international distribution would complement them, and we could provide additional capital to expand their production slate."

In return, Pandora wants to secure a steady supply of product to distribute. The company has never been in the production business and would rather invest in an existing producer than start up a production arm, France says. In 1994, he predicts, Pandora will generate around \$50 million in revenue, without a new partner. "We think that will increase significantly" if the company finds the right partner, France says.

Last year, Pandora financed two syndication projects, including the reality series *Hollywood Babylon* and the game show *Scramble*. Neither project has been renewed.

The company is offering three new shows in domestic syndication for 1994, and will be at the NATPE show in two weeks to sell them. One is a

weekly half-hour, all-barter show called *The Computer Guy with Mark Bunting*, which Pandora North American sales chief Ken DuBow describes as "Bob Vila meets computers." Bunting also does a weekly computer show on CNBC. The syndication show will be more user friendly than the cable show, which is "a computer nerd program," says DuBow.

Another weekly all-barter offering is *What's Up Network*, a magazine show targeted to children that is produced at KSHB-TV Kansas City. The show already is cleared in roughly 55% of the country.

Finally, Pandora has a weekly series called *Jap-Animation*, a collection of animated series and movies targeted to adults. The programs are imported from Japan, where such fare is popular. Some of the Japanese product is violent and sexually explicit, but DuBow says the Pandora offerings, if rated, would be in the general-audience or parental-guidance range. ■

## HEADLINES

### Daisy coming up

MTV personality Daisy Fuentes will host a weekly, half-hour live interview show on CNBC beginning Feb. 12 at 8 p.m. ET.

### Interactive test

Multiple system cable operator InterMedia Partners plans to test interactive TV at South Bay CableVision, a system serving 68,000 customers in the San Francisco area. Plans call for movies on demand to be tested in a limited number

of homes by July, with more expanded offerings available by the end of the year.

### Latino launch

MTV Latino has reached a deal with Cox Cable in San Diego to launch to more than 135,000 subscribers in the area, with plans to reach 300,000 by year end. The new cable channel has also struck deals for 30,000 subscribers in the Dominican Republic, Puerto Rico and Venezue-

la, bringing the total to more than 2 million viewers in 17 countries.

### Food for thought

Television Food Network and Time Warner Cable of New York City have struck a deal to launch the network to more than 472,000 cable subscribers in Manhattan on Feb. 1. TVFN has more than 7 million subscribers nationally. TVFN will be replacing The Nostalgia Network on the Manhattan systems.

## Dawson returns to 'Family Feud'

All American Television has secured the services of Richard Dawson to return as host of *The New Family Feud*, a game show he hosted from 1976 to 1985 on ABC and in syndication. Re-launched seven years ago in syndication as a half-hour, the game show strip will be expanded to an hour-long strip format beginning in the fall.

Dawson will take over the "referee" slot for *The New Family Feud* from seven-year host Ray Combs, who All American says has a development deal for a talk show with the New York-based syndicator, in addition to managing a comedy club he owns in Cincinnati. —MF

## Brand new digs for USA

By Rich Brown

USA Networks is settling into a new \$20 million broadcast center and post-production facility in Jersey City, N.J., which company executives say will accommodate future growth by the cable programmer. Besides housing the operational and post-production facilities for the company's USA Network and Sci-Fi Channel, the new location will be able to house such future growth opportunities as additional spin-off networks, high-definition television and PPV programming, say network officials.

Space for three more control rooms already has been set aside in anticipation of future expansion. There is also room for more edit rooms to be built alongside

the four on-line edit rooms and two off-line digital edit suites already in operation. USA Networks is already leasing 46,000 square feet to house the space and has an option for another 18,000 square feet.

Included in the new facility are Panasonic M.A.R.C. robotic digital cart machines, which are now responsible for airing all programming and commercials for both the East and West Coast feeds of USA and Sci-Fi. The automation enabled the company to cut about 15 technicians that were needed to bicycle tapes at USA's previous facility. But the company also has added staffers to work four stations where one-inch master tapes are being dubbed to the new D3 digital format. The USA broadcast

center employs 90 full-time technicians.

USA moved into the new facility earlier this month. For the past 10 years, USA's feed originated from the Home Box Office facility in Smithtown, N.Y., with post-production being handled in Manhattan. At this point, USA has no plans to open the facility to outside producers or networks.

The new facility marks a big advance from USA's original operations center in Alpine, N.J., a small setup that, recalls network operations VP Dick Ross, sometimes had to be jump-started with a car battery. Power failure backups at the new operation include a generator with 10,000 gallons of fuel that can keep the networks operating for two weeks. ■

STARRING  
the superhero



FOR A whole new  
GENERATION...



# Justices skeptical about must carry

By Kim McAvoy

**T**he ongoing battle between the cable and broadcasting industries over must carry made its way to the U.S. Supreme Court last week. And based on the oral arguments, the cable industry seemed to come out ahead.

Justice Antonin Scalia called the rationale for the must-carry requirements in the 1992 Cable Act a "blunderbuss." Other justices, primarily Sandra Day O'Connor and David Souter, also expressed skepticism about the law. Nevertheless, most observers agreed that trying to predict a Supreme Court ruling based on last Wednesday's oral arguments is a risky undertaking.

Furthermore, it is unclear what some of the other justices think. Neither Clarence Thomas nor Harry Blackmun asked any questions. Some communications lawyers also felt that Ruth Bader Ginsburg was "hard to read." Even Chief Justice William Rehnquist did not appear to lean one way or the other on the issue.

Still, cable industry officials were pleased. As cable attorney Jack Cole of Cole, Raywid & Braverman said, "Today is my birthday. I thought the oral arguments were a pretty nice present." Cole represented the cable industry in an earlier challenge to the FCC's former must-carry rules, which the U.S. Court of Appeals threw out in 1987.

In 1992 Congress adopted a cable reregulation bill that contained must-carry provisions requiring cable operators to carry local broadcast signals. The cable industry immediately challenged the law but, in 1993, lost on appeal to the U.S. District Court. The District Court upheld the act, ruling that it did not regulate speech but merely "the means of delivery of video signals to individual receivers."

Broadcasters said that the high court is far from making up its mind. "[The court] is sufficiently troubled and splintered," said Bruce Ennis of Jenner & Block. Ennis represents the National Association of Broadcasters.

But cable officials were heartened by what appeared to be a concession by Solicitor General Drew Days, who argued on behalf of the must-carry requirements. Days admitted that during the six years when no must-carry rules were in place, 98% of broadcast stations were carried voluntarily by cable operators.

However, Days argued, broadcasters would be dropped by cable operators in favor of their own



affiliated programmers if must carry is upheld.

Ginsburg was skeptical that there was a "clear and present danger."

Scalia appeared the most hostile to the must-carry law. He said he did not see cable as a "great bottleneck," adding that broadcasters have other outlets for their programming. And he expressed concern that the government is discriminating.

But Days argued that this is "not a situation where cable is being silenced." Rather, Congress designed the law to create a "competitive balance." O'Connor responded by saying that to be balanced, the law must be "content-neutral."

Souter seemed doubtful that the must-carry requirements are not content regulation. "I don't know how to get over that hurdle," he said.

The cable industry's arguments against the law were presented by Bartow Farr of Klein, Farr, Smith & Taranto. Farr insisted that the must-carry law is "content-based." The law, he said, clearly favors broadcasters over cable programmers. And,

*During arguments before the Supreme Court over must carry, Justice Antonin Scalia, right, was the most hostile to the must-carry requirements in the 1992 Cable Act. But observers said it is difficult to say how the entire court will rule. In the photo above, standing left to right: Justices Clarence Thomas, Scalia, William Rehnquist, Sandra Day O'Connor, Anthony Kennedy, David Souter, Ruth Bader Ginsburg. Seated: John Paul Stevens, Harry Blackmun.*



Farr added, there is no evidence to support the claim that must carry promotes diversity.

Farr also argued that must carry is not about economics or competition. Instead, he said, it is a matter of free speech. Farr noted that while future cable systems may have unlimited capacity, that is not the case now.

## Broadcasters may have to accept cable violence plan

By Christopher Stern

**B**roadcast executives must consider a cable industry proposal to monitor violence on television after failing to come up with an alternative.

Cable executives earlier this month presented their plan to Senator Paul Simon (D-Ill). The plan offers several possibilities, including:

- a ratings system similar to the movie industry's;

- a "violence chip" that would block out programming that has a violent rating, and
- an outside group to monitor TV violence.

Simon met separately with broadcasters and cable executives on Jan. 7 in what has become known as "last-chance meetings." Simon has threatened to introduce legislation covering TV violence if the industry does not come up with a strategy.

A Simon spokesman called the cable proposal "a helpful and surprising turn of events." Simon's meeting with network executives was positive, the spokesman added. However, since broadcasters did not present a plan, they must consider the cable industry's.

One broadcaster who is familiar with what occurred at the meeting said Simon praised the networks for re-

cent progress in reducing violent programming and sought assurances that the trend would continue.

Those directly involved would not discuss details of the proposals until they become firmer. A source familiar with the proposals confirmed discussions of the V-chip, ratings system and monitoring group.

One broadcaster familiar with the cable proposal said

it suggests George Gerbner, a professor with the University of Pennsylvania's Annenberg School for Communication, as the outside monitor. Simon rejected Gerbner, who has published studies showing that prime time and children's programming on broadcast networks is increasingly violent. Simon wants "a qualitative, not a quantitative" monitor, the source said.



# SUPER DAVE

## BREAKING THROUGH FOR FALL '94

Rediscovering *Super Dave* is like getting a postcard from a long-lost uncle — the eccentric one who never returned from his safari to Boreno.

**“He’s bigger than ever.”**

—TV GUIDE  
May 2, 1992

Five seasons ago, I thought Super was a real kick in the head — a perfectly deadpan spoof of macho ego and Hollywood id. I forced friends to watch him as if I were his proud nephew. Then I lost Super when my cable company stupidly dropped Showtime. But now I have the channel back and I’m shocked — if happy — so — to find that Super is still around and he’s bigger than ever. What’s most amazing about Super is that he’s a just-one-gag guy. Super — created and played by *Smothers Brothers* vet Bob Einstein — is a stuntman and klutz who goes to elaborate effort to accidentally maul himself in stunts gone hysterically haywire. His best-known stunt — re-created in a Nike ad — comes

from his premiere. While Mike the goofy sportscaster stitches the joke’s setup, Super’s technician Fuji straps him to a propeller-driven, slingshot-gizmo that slams him against a backboard. Super the glass showman’s most successful stunt is “a comedy spectacle” — a perfect deadpan sportscaster’s equivalent of a “musical.” The week Super is daredevil as he slams himself off cliffs. Super is that long before *America’s Funniest Home Videos*, Super found humor in injury. To fill out his show, Super makes fun of old people (he gets away with it thanks to a certain gruff affection) and introduces guests singers Glen Campbell and Crystal Gayle or ventriloquist

at makes this a show. Why it’s a variety show, I’m not sure. It just is. “Death.” I’ve done it with Super’s studio antics by such willing musical accomplices as Sue, Randy Travis, Larry the Great, and Cirque du Soleil. Super Dave Osborne — aka comedian Bob Einstein — has also stumbled into his very own FOX network special...appearances on *Conan O’Brien*, *Letterman* and *Tonight*... Emmy ACE awards...national Haggar, Nike and...all as critically following... extremes to play out their gags. When Super mocks *Mister Rogers’ Neighborhood* — and who has? — they go... have a giant still... ace-was... tering the... face. These...’s having him-... over, blown up, still ridiculing... men and sports-

casters. But he’s still popular—he just won a cable ACE award. And he’s still funny. And that makes him a show-biz phenomenon. I can’t think of another comedy skit character with his staying power—not even the boys of *Wayne’s World*. That’s because Einstein and company go to such loving effort and amazing extremes to play out their gags. When Super mocks *Mister Rogers’ Neighborhood* — and who has? — they go... have a giant still... ace-was... tering the... face. These...’s having him-... over, blown up, still ridiculing... men and sports-

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# Valenti still in first place in association salary survey

BROADCASTING & CABLE's annual salary survey of officials of the Fifth Estate's trade associations shows Jack Valenti of the Motion Picture Association of America still leading the pack. Newcomer Roy Neel,

incoming president of the United States Telephone Association, takes second place, while Edward O. Fritts of the National Association of Broadcasters remains in third. All the associations are in Washington.

Following are salaries of Washington-based trade association presidents and executive directors. Figures were obtained from the associations and IRS records. Numbers in parentheses show increase from previous year.



**Decker Anstrom\***  
National Cable Television Association  
\$400,000



**David Bartlett**  
Radio-Television News Directors Association  
\$140,000 (+7%)



**David Brugger**  
America's Public Television Stations  
\$141,755 (+3%)



**Steve Effros**  
Community Telecommunications Assn.  
\$250,000 (+9%)



**Edward O. Fritts**  
National Association of Broadcasters  
\$410,000 (+9%)



**Jim Hedlund**  
Association of Independent Television Stns.  
\$214,288 (+17%)



**Chuck Hewitt**  
Satellite Broadcasting and Communications Assn.  
\$216,460\*\* (+52%)



**Roy Neel\*\*\***  
United States Telephone Association  
\$500,000 (est.)



**Bob Schmidt**  
Wireless Cable Association  
\$200,000 (+11%)



**Wallace Snyder**  
American Advertising Federation  
\$145,979 (first year)



**Jack Valenti**  
Motion Picture Association of America  
\$816,368 (+5%)



**Margita White**  
Assn. for Maximum Service Television  
\$188,961 (+20%)

Footnotes: \* Anstrom succeeds James Mooney, who earned \$492,231 in 1993. \*\* Hewitt's salary includes \$65,000 insurance premium.

\*\*\* Neel succeeds John Sodolski, who earned \$272,500 in 1992. Salaries for Effros, Hewitt, Snyder and Valenti are for 1992; Brug-

ger's salary for year ending June 30, 1993; Fritts's, for year ending March 31, 1993; White's, for year ending June 30, 1993

**Senator Howard Metzenbaum (D-Ohio) says he is worried about the little guy.** The Ohio senator says that Viacom's latest bid to take over Paramount may be unfair to "smaller, less sophisticated shareholders." Under the official terms of the deal, the first 50.1 shares tendered would receive \$105 in cash per share. Holders of the remaining shares would receive a blended combination of Viacom Class B Common Stock and Viacom convertible preferred stock.

A Viacom spokeswoman says that if Viacom's bid succeeds, all stockholders will receive a blended combination of stock and cash to make sure everyone is treated equitably. Metzenbaum has taken up the matter with the chairman of the Securities and Exchange Commission.

**The FCC's revised cable-rate complaint form is available.** The form is designed to make it easier for consumers to complain about their cable bills (BROADCASTING & CABLE, Dec. 20, 1993). The "user-friendly" format includes larger type for instructions and more space to describe the complaint.

**Larry Irving, head of the National Telecommunications and Information Administration, may shed more light** on what the Clinton administration thinks broadcasters' role should be on the information superhighway. Irving is scheduled to speak today, Jan. 17, to broadcast executives attending the National Association of Broadcasters "Legislative Forum/Future Summit" in Carlsbad,

Calif.

So far, the White House has portrayed broadcasters as merely programers and has not indicated whether it would support any regulatory relief for the industry (BROADCASTING & CABLE, Jan. 10). It is hoped that Irving, who chairs a government task force on telecommunications policy, may of-

## Washington Watch

Edited By Kim McAvoy

fer some insight into what White House officials are thinking.

Others slated to participate in NAB's Futures Summit: Russell Neuman of MIT Media Lab, Greg Riker of Microsoft and Erica Gruen of Saatchi & Saatchi.

**Some small-system operators will be in Washington at the end of the month to lobby Congress.** The meeting is sponsored by the National Cable Television Association, Cable Telecommunications Association and Small Cable Business Association. The conference grew out of

successful efforts by operators this past summer to get the FCC to review cable rates for small cable systems.

**CBS has given Jay Kriegel's former title to Martin Franks,** who now will be Washington-based senior vice president, CBS Inc. Martin joined CBS in 1988 as vice president, Washington. He will answer to Howard Stringer and will spend several days each week in New York. Franks, who some observers said might leave CBS following Kriegel's resignation last December, said he had explored "other interesting opportunities" but, he said, nothing as interesting or challenging as seeing CBS through the brand new future of telecommunications.

**Bob Corn-Revere, who has been at FCC Commissioner Jim Quello's side since 1990 as a mass media legal aide, is returning to the law firm** whence he came, Hogan & Hartson. He will join the firm on Jan. 24 as a partner specializing in communications and First Amendment law.

Maureen O'Connell, who was detailed to Quello's office to help during his interim chairmanship last year, will succeed Corn-Revere.

**Bryce Dustman, communications director for Senator Conrad Burns (R-Mont.), has been assigned new duties.** Dustman now is handling all telecommunications issues for the senator. He will deal with issues arising from Burns's role as ranking Republican on the Science, Technology and Space Subcommittee.



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THE FILMLEADER.



# Partnership ends in station sale

By Geoffrey Foisie

The recent sale of WJJZ(FM) Philadelphia to Pyramid Broadcasting is not your ordinary station sale. The seller is not a corporation or typical partnership, but a widely held limited partnership managed by a well-known media com-

pany, Malrite Communications. But what seemed like a good idea in 1987 to Malrite seems to have backfired.

The idea presumably was for Cleveland, Ohio-based Malrite to raise money for additional media acquisitions without further leveraging itself. By setting up a separate

limited partnership, with Malrite as the general partner, the company could avoid taking on further debt while earning a management fee—8% of the partnership properties' annual "broadcast cash flow." There also was incentive to share in profits when the partner-

ship's acquisitions later were sold.

So Malrite, through E.F. Hutton, sold limited partnership shares in the Malrite Guaranteed Broadcast Partners Limited Partnership. The word "Guaranteed" came from one feature of the partnership in which Malrite,

while not issuing the securities, agreed to insure that the limited partners received at least a 7% yearly return on their investment.

The first and, as it turned out, only media acquisition made by the partnership was WEGX-FM Philadelphia. Bought in spring 1987 for \$13.8 million, the contemporary hit radio station soon ran into problems.

The "Eagle 106" format came under attack from other stations. Beginning with the winter 1989 survey, the station's 12-plus share declined from 7.9 to 3.7. The hiring of new personnel, including an on-air morning personality and program director, did not turn the tide. Revenue also fell, from \$11.3 million in 1989 to \$9 million in 1990 to \$4.8 million in 1991. In 1991, cash flow turned negative.

Not only did the problems absorb the partnership's cash, but they deprived Malrite of any management fees in 1991 and 1992. In early 1993, the station changed its format to "Smooth Jazz" and its call letters to WJJZ. Although revenue declined, so did expenses, so operating income was shown.

Regardless of the station's performance, it might have been put on sale. Another special feature of the limited partnership was that the limited partners could "put" their investment back to Malrite anytime between October 1993 and this March.

The issue was forced when Malrite restructured, selling its radio operations to Shamrock Broadcasting. As part of the sale, Malrite agreed to dissolve the partnership and buy the partnership units.

The TV stations' lenders apparently were nervous that their loans might be adversely affected by potential partnership claims against Malrite. So they required Malrite Chairman Milton Maltz to "obtain a letter of credit in favor of the lenders in the principal amount of \$7.5 million," in the event that much is required to help satisfy the partnership's claims.

Last week's \$20 million sale of the station seems to cover almost all the money Malrite guaranteed to return to the limited partners. As of several months ago, Malrite's price to "repurchase" the remaining partnership units was \$20.3 million. ■

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# Making Big Apple tastier for TV

*Economic group examines ways to encourage growth, salvage jobs*

The city of New York's economic policy and marketing group is recommending that the city gain a firmer foothold in the cable television market and position itself for future growth.

Part of an overarching study of film and TV production in New York, the group recently recommended that the city spend a small amount of its money to leverage additional production activity.

New York had more film and TV production in 1992 than 10 years ago, but its share of national industry employment fell from 17.6% to 9.7% during the same 10 years. While national employment in film and TV production grew by 44,000

jobs in the past 10 years, New York lost 1,700 production jobs during the same period. All the losses occurred in 1992.

New York also faces increased competition from production centers in Florida, North Carolina, Texas and Toronto, where local governments have funded aggressive marketing cam-

paigns.

Highlighting New York's strengths to foster the industry, the report shows where the city should focus resources and suggests areas where it might build an edge. It reviews the city's challenges and opportunities in three areas: cable and pay TV, digital video technologies and production facili-

ties.

The group recommends that the Film Office:

- Work with the Economic Development Corporation to reshape approved city financing programs to serve producers with feature film or television contracts. The office also would work with private lenders to discuss ways to expand financing;

- Encourage the development of a privately run production office center in Manhattan and develop incentives to enable the center to offer low-cost office

space to producers, particularly those from out of town;

- Facilitate union and production cooperation in the development of standard labor contracts; and

- Support a private initiative to create a parking facility for production-related vehicles by identifying possible city-owned sites.

The report also recommends providing film and TV producers with low-cost financing or investment in return for a minimum amount of photography or production in the city. ■

## Wireless deals made

American Telecasting Inc. has entered into binding letters of understanding to buy wireless cable systems and channel rights for \$20.75 million in cash and stock.

The Colorado Springs, Colo.-based wireless operator, which recently went public, says the operating systems acquired were in Green Bay, Wis.; Grand Island, Neb.; Fargo, N.D.; and St. James, Minn., and three other nearby markets.

ATEL also acquired "significant wireless cable channel positions" in Sheboygan, Wis., and Sioux Falls, S.D., and added to channel rights the company already owns in Lincoln, Neb.

There are 500,000 homes served in the markets, of which 13,000 currently are served by the operating systems, ATEL says.

The operating systems' revenue and cash flow—earnings before interest, taxes, depreciation and amortization—for the quarter that ended Sept. 30, 1993, were \$915,000 and \$270,000, respectively.

Completion of the transactions is subject to approvals by the sellers' shareholders, bank financing, "due diligence" and "definitive documentation," the company says. —GF



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# Barter deals expanding despite availability of cash

By Geoffrey Foisie

Is barter likely to make further gains? Or will cash make a comeback?

BROADCASTING & CABLE posed those questions to various members of the programming marketplace, most of whom said that even if there were fundamental changes in the business, they didn't foresee a retreat in the barter business.

According to data supplied by the Advertiser Syndicated Television Association, after almost five years of relative stability, the number of barter shows once again is expanding. ASTA cites Nielsen data showing there were 139 daily and weekly barter-supported series on the air in 1993, comprising 231 hours per week. Both numbers are up noticeably from 1992.

But some of the conditions that gave birth to the barter boom in the early 1980s are reversing. Ten years ago, additional stations, many of them lacking cash, started up needing product. Barter, in which syndicators agree to take advertising time in compensation for a show, took off as a way to pay for first-run programming.

Now, many independents that are becoming affiliates of new networks need less syndicated product and are generating more cash with which to pay for programming.

Here are some opinions about the future of barter:

■ Bob Silberberg, director, national broadcast and programming, Backer Spielvogel Bates: "Although we are putting together a survey, we haven't yet compiled any overall statistics. If anything, there may be an increase in barter with the advent of all these action-hour shows."

■ Larry Marcus, chief financial officer, River City Broadcasting: "I don't see the industry returning to cash, frankly. Barter makes



Barter deals for syndicated shows like 'Wheel of Fortune' are up.

it easier to predict cash flow and helps eliminate some of the highly variable aspects of program prices. As a financial person, I want to eliminate that risk. From the distributor's point of view, they can make more money keeping a few minutes of time and selling an unwired network than they could getting money from the stations that are now less willing to pay cash."

■ Wayne Lepoff, president, Genesis Entertainment: "We are definitely seeing more cash transactions in the marketplace. Part of the reason is that stations already have a backlog of commitments to other barter shows. Even if they move a barter show to a different time slot, they may be stuck with running the barter spots at the same time. So the station isn't in position to accept another barter show."

■ Dick Kurlander, vice president director, programming, Petry Television: "I think it will continue to grow, though maybe not as significantly. But it is something that is ingrained in the marketplace and which won't be dislodged easily."

Barter generates exponentially more money than would a pure cash situation—in some cases, double or triple what a show would go for on the open market. And realistically, there are some shows that need barter to launch and survive."

■ Tim Duncan, executive director, Advertiser Syndicated Television Association: "If the spot market were lively, people would be far more willing to pay in cash and keep inventory. But for some years, we have been in a buyers' market for advertising. While the number of stations is no longer increasing, all stations are

now competing for advertising dollars with cable and other media. As a show becomes more popular, you may see an increase in the amount of cash being paid, but popular shows such as *Wheel of Fortune* and *Jeopardy!* also are increasing their barter split."

■ Jim Babb, chairman, Outlet Communications: "I tend to believe stations will be less willing to accept barter in the future. Although we do have unused inventory, we should be using that inventory to promote our newscasts and product. Independents may have to look at things differently." ■

## Stations show end-of-year growth

By Jim Cooper

The results of the Television Bureau of Advertising's November 1993 group time sales survey show that participating affiliates and independent stations experienced strong growth in spot advertising at the end of the year.

Independents saw a 10.9% growth in local ads, and a 12.9% hike in spot ads. The 12.9% spot growth was up from 1.4% in October. Affiliates also saw growth in November, with local and spot sales up 6.1% and 9.1%, respectively. That increase may be attributable to the holiday rush, political advertising and a stronger retailing season than in 1992. Affiliates' spot sales were down 7.3% in October.

Some 300 stations participated in the bureau's monthly survey.

"Some people said the recovery would come in 1993, but it looks like it's really going to happen in 1994," a rep industry source says, adding, "I take the fourth

quarter as an omen for the future, and fourth quarter 1993 was reasonably strong for independents and Fox."

Tom Olson, president, Katz Television Group, is optimistic about the business climate for the coming year.

"Business has been very active right now, and it's fairly broad-based," Olson says, adding that automotive surged recently, with the lagging import business showing some strength. Olson also says packaged goods are "stepping up to the plate" and telcos are "spending very well right now."

The year-to-date numbers for the affiliate stations were up 1.8%, but the 0.3 spot figure lagged behind a 3.5% increase in local time buys. Independents saw year-to-date gains in both spot and local.

Total time sales were up 8.3% in November, with the year-to-date figure coming in at +2.9. Total gains in local ad buys in November were up 7.1%, with spot also up 9.9%. ■

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#### Advertising growth among affiliates, independents

1993	Local ads	Spot ads	Total buy	No. stations
<b>1st quarter</b>	+3.7	-4	+0.4	<b>302</b>
<b>2nd quarter</b>	+7	+4.7	+6	<b>289</b>
<b>3rd quarter</b>	-0.9	-1.8	-1.3	<b>304</b>
<b>Oct.</b>	+5.6	-5.5	+0.5	<b>288</b>
<b>Nov.</b>	+7.1	+9.9	+8.3	<b>299</b>
<b>Year-to-date</b>	+4.4	+0.9	+2.9	<b>299</b>

Source: Television Bureau of Advertising



# Changing Hands

**WJZZ-FM Philadelphia** □ Purchased by Pyramid Broadcasting (Rich Balsbaugh) from Malrite Guaranteed Broadcast Partners LP (Malrite Communications Group, of which Milton Maltz is CEO, is GP) for \$20 million. **Buyer** owns WXKS-AM-FM Boston; WYXR-FM Philadelphia; WPXY-FM and WHTK(AM) Rochester and WHTT-AM-FM Buffalo, both New York; WNUA-FM Chicago; WRFX-FM Charlotte, N.C., and pending FCC approval, WAQS(AM)-WAQQ-FM Charlotte, N.C.; WBUF-FM Buffalo, N.Y., and WJMN-FM Boston (see story, p. 124). WJZZ-FM has jazz format on 106.1 mhz with 22 kw and antenna 740 ft.

**WLAC-AM-FM Nashville, Tenn.** □ Purchased by Keymarket Communications (Kerby Confer) from Fairmont Communications Corp. (Frank Osborn) for \$11.6 million. **Buyer** owns WILK(AM)-WKRZ-FM Wilkes-Barre, WGBI(AM)-WGGY (FM) Scranton, and WFBG(AM)-WFGY-FM Altoona, all Pennsylvania; WJCE(AM)-WRVR(FM) Memphis; WWL(AM)-WLMG-FM New Orleans; KBLA(AM)-KNAC-FM Los Angeles. **Seller** has no other broadcast interests. WLAC(AM) has news/talk/sports format on 1510 khz with 50 kw. WLAC-FM has adult contemporary format on 105.9 mhz with 100 kw and antenna 1,226 ft. (See "In Brief," Jan. 3.) Filed Dec. 30 (AM: BAL931230GH; FM: BALH931230GI).

**WSPK-FM Poughkeepsie, WBNR-AM Beacon, and WMRV-AM-FM Endicott (Binghamton), all New York** □ Purchased by Enterprise Media Partners (Edward G. Rogoff) from Beacon Broadcasting Corp. (Al and Bob Lessner) for \$9.2 million. **Buyer** recently purchased WHIT(AM)-WWQM-FM Madison, Wis., for \$5.625 million and WMXW-FM Binghamton, N.Y., for \$3.25 million (see "Changing Hands," Jan. 10). **Seller** owns WHTT-FM Portland, Me. WSPK-FM has CHR format on 104.7 mhz with 7.4 kw and antenna 1,250 ft. WBNR has oldies format on 1260 khz with 1 kw daytime and 500 w night. WMRV(AM) has solid gold format on 1430 khz with 5 kw. WMRV-FM has adult contemporary format on 105.7 mhz with 35 kw and antenna 570 ft.

**WBRV(FM) Russellville, Ky.** □ Purchased by Keymarket Communications (Kerby Confer) from Amaturio Group Ltd. (Joseph Amaturio) for an estimated value of \$5.5 million - \$6.5 million (see WLAC, above). **Seller** owns WKGR(FM) Fort Pierce, Fla.; WRUS(AM) Russellville, Ky.; KFRG(FM) San Bernardino, Calif.; KJCE(AM) Rollingwood and KKMJ(FM) Austin, both Texas; KOOJ(FM) Riverside, Fla., and pending FCC approval, WOKC-AM-FM Okeechobee, Fla. WBRV has C&W format on 101.1 mhz with 100 kw and antenna 1,047 ft. Filed Dec. 30 (BALH1230GG).

**KRJY-FM St. Louis** □ Purchased by

Heritage Media Group (Paul Fiddick) from Communications Fund Inc. (Richard J. Miller) for \$5.8 million plus considerations valued between \$1 million and \$2 million. **Buyer** owns WRTH(AM)-WIL-FM St. Louis and 6 TV's, 4 AM's and 8 FM's. **Seller** has no other broadcast interests. KRJY-FM has oldies format on 96.3 mhz with 100 kw and antenna 650 ft.

**WLQT(FM) Dayton, Ohio** □ Purchased by Regent Communications Inc. (Terry S. Jacobs) from Liggett Broadcast Inc. (Robert G. Liggett Jr.) for \$5.5 million. **Buyer** has no other broadcast interests. **Seller** owns WFMK(FM)/WJIM-AM-FM Lansing, WHNN(FM) Saginaw, WLHT(FM) Grand Rapids and WBCK(AM)-WBXX(FM)WELL-AM-FM Battle Creek, all Michigan, and KMGG(FM) Santa Rosa, Calif. Last week they announced the purchase of WGRD-AM-FM Grand Rapids from Regional Broadcasters of Michigan for \$3.7 million. WLQT has adult contemporary format on 99.9 mhz with 50 kw and antenna 500 ft. **Broker: Media Venture Partners.**

**WHBL(AM)-WWJR(FM) Sheboygan, Wis.** □ Purchased by Sheboygan Radio Inc. (Thomas Bookey) from Sheboygan County Broadcasting Co. (Michael Walton) for \$3.675 million. **Buyer** owns WROE(FM) Neenah-Menasha, Wis., and WTAX(AM)-WDBR(FM) Springfield, Ill. **Seller** owns WHTC(AM)-WKEZ(FM) Holland, Mich. WHBL has full service format on 1330 khz with 5 kw daytime and 1 kw night. WWJR has adult contemporary format on 97.7 mhz with 3 kw and antenna 296 ft. Filed Dec. 23 (AM: BAL931223GJ; FM: BALH931223GK).

**WAAX(AM) Gadsden, Ala.** □ Purchased by Gadsden Broadcasting Corp. (James Ward, trustee) from Big Thicket Broadcasting Co. of Alabama (James T. Cullen) for \$2 million. **Buyer** has no other broadcast interests. **Seller** owns WQEN(FM)

Gadsden, Ala. WAAX has C&W format on 570 khz with 5 kw daytime and 500 w night. Filed Dec. 10 (BAL930806EF).

**KXOK(AM) St. Louis** □ Purchased by WMUZ Radio Inc. (Donald B. Crawford) from WPNT Inc. (Saul Frischling) for \$1.575 million. **Buyer** owns KPBC(AM) Garland, Tex.; WYCA(FM) Hammond, Ind.; KBRT(AM) Avalon and KCBC(AM) Riverbank, both California; WDCX(FM) Buffalo, WDCW(AM) Syracuse, and WDCZ(FM) Rochester, all New York; WDJC(FM) Birmingham, Ala.; KPHP(AM) Lake Oswego, Ore.; KLZ(AM) Denver and KLTT(AM) Brighton, both Colorado, and WMUZ(FM) Detroit. **Seller** owns KXOK-FM Florissant, Mo. KXOK has black format on 630 khz with 5 kw. Filed Dec. 16 (BAL931216EA). **Broker: Force Communications and Consultants.**

**KGU(AM) Honolulu and KGMZ-FM Aiea, both Hawaii** □ Purchased by 808 Entertainment Inc. (B. Casey Stangl) from KGU Partners Ltd. (Charles J. Givens) for \$1.367 million. **Buyer** is permittee of KAUI(FM) Kekaha, Hawaii. **Seller** has no other broadcast interests. KGU has talk, news and sports format on 760 khz with 10 kw. KGMZ-FM has CHR/contemporary format on 107.9 mhz with 100 kw and antenna 1,965 ft. Filed Dec. 29 (KGU: BAL931229EC; KGMZ: BAL931229ED).

**WPBR(AM) Lantana (West Palm Beach), Fla.** □ Purchased by Omni-Lingual Broadcasting Corp. (Elliott Mandl, Emil Antonoff and Evelyn Jose) from PBR Communications Systems Inc. (Leonard Stevens and Arnold Lampert) for \$700,000. **Buyer** and **seller** have no other broadcast interests. WPBR has news/talk format on 1340 khz with 1 kw. **Broker: William B. Schutz Jr.**

**WXGL-FM Lewiston, Me.** □ Purchased by Fuller-Jeffrey Broadcasting Corp. (Robert Fuller) from Airborne Broadcasting Co. Inc. (Harvey DeVane, receiver) for \$525,000. **Buyer** owns KKSO(AM) Des Moines and KJJY-FM Ankeny, both Iowa; WOKQ-FM Dover, N.H.; KSRO(AM) Santa Rosa, KVVV-FM Healdsburg, KRCX(AM)-KRXQ-FM Roseville, and KSTE(AM) Rancho Cordova, all California. **Seller** has no other broadcast interests. WXGL-FM has oldies format on 93.9 mhz with 27.5 kw and antenna 633 ft. Filed Dec. 27 (BALH931227GM).

**WNVL(AM) Nicholasville, Ky.** □ Purchased by Copa Enterprises Inc. (Ben Prewitt) from Laney Communications Inc. (William J. Laney) for \$342,500. **Buyer** has no other broadcast interests. **Seller** has no other broadcast interests. WNVL is 500 w daytimer with modern country format on 1250 khz. Filed Dec. 15 (BAL931215EA).

# SOLD!

**WAQS-AM/WAQQ-FM, Charlotte, North Carolina** from Adams Radio of Charlotte to Pyramid Broadcasting, Richard Balsbaugh, President for \$4,000,000.

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## Proposed station trades

By dollar volume and number of sales

This week:

AMs □ \$4,617,500 □ 4

FMs □ \$38,325,000 □ 5

Combos □ \$25,842,000 □ 4

TVs □ \$0 □ 0

Total □ \$68,784,500 □ 13

So far in 1994:

AMs □ \$5,062,500 □ 7

FMs □ \$97,540,000 □ 27

Combos □ \$84,072,000 □ 21

TVs □ \$35,900,000 □ 4

Total □ \$222,574,500 □ 59

For 1992 total see Feb. 1, 1993 BROADCASTING.



# Second Annual IRTS/*Broadcasting and Cable* Seminar

February 10, 1994

Almost one year ago, key leaders from the electronic media gathered before a capacity audience at the Waldorf-Astoria to analyze the future of an industry changing more rapidly than at any other time in its history. Just about anybody who is anybody was there....

...were you? Don't miss:

## Television: Marketing in a Multi-Channel Universe

Keynote Address :



**Ray Smith**  
Chairman & CEO  
Bell Atlantic

Luncheon Address :

**Sumner Redstone**  
Chairman  
Viacom International



Panelists to date:

**Larry Irving**, National Telecommunications and Information Administration...**Robert Wright**, NBC...**Dick Robertson**, Warner Bros. Domestic Television Distribution...**Carolyn Wall**, News America Holdings...**Larry Chiagouris**, The Decision Shop...**Robert W. Watson**, AT&T... **Martin Nisenholtz**, Ogilvy & Mather Direct...**Richard MacDonald**, The Freedom Forum...**Barry Kaplan**, Goldman Sachs...**Steve Rattner**, Lazard Freres...**Jessica Reif**, Oppenheimer & Co....**Tom Wolzien**, Sanford C. Bernstein



# Second Annual IRTS/*Broadcasting and Cable Seminar*

Thursday, February 10, 1994  
Waldorf-Astoria • New York City

Sessions:

9:00-9:45

**Keynote Speech**—Ray Smith

10:00-11:00

**Mapping the Electronic Superhighway**

The first panel of the day will feature cable, government, network, and telco leaders in a candid discussion about the future of our industry.

11:15-12:15

**The Consumer as Programmer**

Channel capacity, switching technology, and interactive capabilities promise viewers not only more versatility in program choice, but also convenience via multi-plexing and video-on-demand. Are viewers ready to be their own programmers?

12:30-2:00

**Luncheon Address**—Sumner Redstone

2:15-3:15

**Madison Avenue Enters a New Age**

How is the advertising world getting ready for the multi-channel universe? Advertisers must do some serious rethinking about what the message will look like and how it will be delivered. Are clients anxious or reluctant to test the new waters?

3:15-4:00

**Debate: The Electronic Superhighway: Will It Dehumanize or Rehumanize Society?**

Does the superhighway promise to better serve the public and even help the U.S. economy by making the country a multimedia superpower, or will greater demassification of audience hurt the current economic infrastructure, put an end to common experience, and increase the gap between classes and/or generations?

4:15-5:15

**The Multi-Media Giants: Poised for Victory or Defeat?**

Cablecasters, broadcasters, telcos, computer companies and other high-tech manufacturers are jockeying for position on the new electronic raceway! A group of industry analysts will candidly discuss who the winners and losers are apt to be.

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# Radio

## Fall Arbitron, AccuRatings radio ratings

Arbitron				Strategic AccuRatings			
Format	12+ share		Cume	Format	12+ share		Cume
	Summer	Fall			Summer	Fall	
<b>New York (1)</b>							
WRKS-FM	Urban	5.7	5.8	WQHT-FM	CHR	5.9	6.1
WLTW-FM	AC	4.3	4.8	WRKS-FM	Urban	7.0	5.9
WABC(AM)	Talk	4.5	4.6	WHTZ-FM	CHR	5.2	5.9
WHTZ-FM	CHR	4.7	4.5	WINS(AM)	News	4.5	4.9
WCBS-FM	Oldies	3.9	4.5	WCBS(AM)	News	4.6	4.4
WBLS-FM	Urban	4.1	4.0	WLTW-FM	AC	3.8	4.0
WPLJ-FM	CHR	4.0	3.9	WABC(AM)	Talk	4.1	3.9
WINS(AM)	News	3.4	3.9	WBLS-FM	Urban	3.9	3.8
WQHT-FM	CHR	3.6	3.8	WOR(AM)	F/S	3.4	3.8
WXRK-FM	Rock	4.1	3.6	WXRK-FM	Rock	3.7	3.7
WOR(AM)	F/S	3.9	3.6				
WQCD-FM	NAC	3.0	3.6				
<b>Los Angeles (2)</b>							
KLAX-FM	Sp	6.6	7.0	KPWR-FM	CHR	8.4	8.0
KPWR-FM	CHR	4.9	4.8	KLAX-FM	Sp	7.4	6.4
KOST-FM	AC	4.7	4.4	KROQ-FM	Rock	5.9	6.1
KFI(AM)	Talk	4.1	4.3	KIIS-A-F	CHR	4.8	5.0
KIIS-A-F	CHR	3.9	4.2	KFI(AM)	Talk	4.4	4.7
KROQ-FM	Rock	3.9	4.2	KFWB(AM)	News	4.4	4.6
KLSX-FM	Rock	3.2	3.5	KKBT-FM	Urban	4.1	4.6
KKBT-FM	Urban	3.3	3.4	KABC(AM)	Talk	4.0	4.2
KRTH-FM	Oldies	3.3	3.4	KRTH-FM	Oldies	3.1	3.6
KBIG-FM	AC	3.2	3.2	KCBS-FM	Arrow	1.2	3.6
<b>Chicago (3)</b>							
WGN(AM)	Talk	6.4	7.7	WBBM-FM	CHR	8.8	8.2
WGCI-FM	Urban	8.5	7.3	WGCI-FM	Urban	8.8	8.1
WUSN-FM	Country	4.5	5.4	WGN(AM)	Talk	7.0	7.0
WBBM-FM	CHR	4.9	4.7	WUSN-FM	Country	5.9	5.9
WLS-A-F	Talk	3.8	4.4	WKQX-FM	Rock	5.0	4.9
WLIT-FM	AC	3.9	4.1	WBBM(AM)	News	5.2	4.4
WLUP-FM	AOR	3.2	4.0	WLS-A-F	Talk	4.1	4.3
WBBM(AM)	News	4.4	3.8	WLUP-FM	AOR	3.2	4.0
WVAZ-FM	Urban	3.4	3.5	WXRT-FM	Rock	3.2	3.6
WKQX-FM	Rock	3.3	3.4	WWBZ-FM	AOR	3.5	3.2
<b>San Francisco (4)</b>							
KGO(AM)	Nws/Tlk	7.8	7.4	KGO(AM)	Nws/Tlk	8.3	9.1
KCBS(AM)	News	5.1	5.7	KMEL-FM	CHR	6.1	6.6
KMEL-FM	CHR	4.7	4.6	KCBS(AM)	News	6.1	6.4
KNBR-FM	F/S	6.6	4.3	KSOL-FM	CHR	5.4	5.5
KSOL-FM	CHR	4.3	4.3	KNBR-FM	F/S	6.3	4.8
KOIT A/F	AC	3.0	3.4	KITS-FM	AOR	3.7	4.2
KNIS-FM	NAC	2.4	3.2	KQED-FM	Public	3.3	3.7
KIOI-FM	AC	3.6	3.1	KSAN-FM	Country	4.0	3.5
KSAN-FM	Country	4.0	3.1	KBLX-A-F	Urban	3.7	3.5
KBLX-A-F	Urban	3.0	2.9	KKSF-FM	NAC	2.7	2.9
KITS-FM	AOR	2.7	2.9				

Arbitron				Strategic AccuRatings			
Format	12+ share		Cume	Format	12+ share		Cume
	Summer	Fall			Summer	Fall	
<b>Philadelphia (5)</b>							
KYW(AM)	News	7.0	6.9	KYW(AM)	News	10.2	10.5
WMMR-FM	AOR	6.7	6.0	WIOQ-FM	CHR	9.1	7.9
WYSP-FM	Rock	5.8	5.6	WMMR-FM	AOR	6.8	6.4
WWDB-FM	Talk	5.7	5.4	WUSL-FM	Urban	5.1	5.5
WIOQ-FM	CHR	6.0	5.2	WXTU-FM	Country	5.7	5.0
WPEN(AM)	Nost.	4.1	5.2	WYSP-FM	Rock	5.2	5.0
WOGL-FM	Oldies	4.2	5.1	WWDB-FM	Talk	4.7	4.7
WUSL-FM	Urban	4.7	5.0	WPEN(AM)	Nost.	4.4	4.5
WIP(AM)	Sports	3.3	4.6	WIBF-FM	NAC	3.5	4.3
WXTU-FM	Country	4.7	4.4	WIP(AM)	Sports	3.8	4.3
<b>Detroit (6)</b>							
WJR(AM)	Talk	8.6	9.3	WJR(AM)	Talk	9.8	8.5
WJLB-FM	Urban	6.4	6.8	WHYT-FM	CHR	9.0	7.8
WHYT-FM	CHR	5.1	5.5	WWWW-A-F	Country	6.3	6.6
WWWW-A-F	Country	6.5	5.2	WJLB-FM	Urban	6.8	6.4
WMXD-FM	Urban	4.9	5.2	WYCD-FM	Country	3.6	6.2
WXYT(AM)	Talk	5.1	4.9	WWJ(AM)	News	5.4	5.6
WWJ(AM)	News	4.6	4.5	WKQI-FM	AC	4.2	4.8
WLTJ-FM	Soft AC	2.8	4.3	WXYT(AM)	Talk	4.8	4.7
WKQI-FM	AC	4.4	4.2	WMXD-FM	Urban	4.4	4.2
WYCD-FM	Country	2.9	4.1	WCSX-FM	Rock	5.1	4.0

### Strategic AccuRatings

Format	12+ share		Cume
	Fall	25-54 share	
<b>Dallas (7)</b>			
KSCS-FM	Country	7.2	7.4
KYNG-FM	Country	6.9	6.9
KHKS-FM	CHR	5.8	3.5
KJMZ-FM	Urban	5.7	2.0
KDGE-FM	Rock	5.2	3.0
WBAP(AM)	F/S	4.7	4.0
KPLX-FM	Country	4.6	5.5
KKDA-FM	Urban	4.4	3.9
KRLD(AM)	News	4.4	3.9
KVIL-A-F	AC	4.1	5.4

### Arbitron

Format	12+ share	
	Sum/Fall	
<b>Washington (8)</b>		
WPGC-FM	Urban	10.7/10.1
WMZQ A/F	Country	6.6/5.9
WRQX-FM	AC	4.1/5.1
WMAL(AM)	News	4.0/4.8
WHUR-FM	Urban	3.9/4.5
WJFK-FM	AOR/Tlk	3.5/4.5
WKYS-FM	Urban	4.9/4.4
WGAY-FM	Soft AC	3.7/4.4
WBIG-FM	Oldies	3.7/4.2
WMMJ-FM	Urban	4.0/4.1

Sources: Arbitron: Sept. 23-Dec. 15; shares are average quarter hour, total week; copyright 1993, 1994  
 AccuRatings: Survey dates vary by market; shares are share of partisanship; cume is in millions; copyright 1993, 1994

## Radio revenue: Vegas is sizzling

The hottest radio market in the United States? It's sizzling Las Vegas, where revenues soared by 17.4% in 1993, according to *Duncan's Radio Market Guide*, which tracks revenue at hundreds of stations.

*Duncan's* annual survey of radio executives shows that Infinity Broadcasting, which spent 1993 buying stations and locking horns with the FCC, is among the most respected and admired groups in radio.

The survey, for the *Guide's* 1994 edition, also shows Tribune's WGN(AM)

Chicago holding its spot as the nation's most respected radio station.

Other notable findings and predictions from the guide: *Duncan's* estimates that radio station revenues grew by 7.3% in 1993, and at a slightly higher pace in Arbitron-rated markets. That is the biggest increase *Duncan's* has estimated since 1988, when it put revenue growth at 7.99%.

*Duncan's* estimates station revenue at \$8.9 billion in 1993 and predicts it will grow by 6.5% in 1994 to a new record total of \$9.48 billion. —PV

### Colest Markets Hottest Markets

Mkt.	% ch. in rev., '92-'93	Mkt.	% ch. in rev., '92-'93
Oxnard-Ventura	-5.9	Las Vegas	+17.4
Rockford	-5.2	Toledo	+17.1
Hartford	-4.9	El Paso	+16.3
Jackson, Miss.	-2.9	Dallas	+14.7
New Haven	-2.4	San Antonio	+14.1
Topeka	-1.7	Albuquerque	+13.9
Spokane	-0.8	Atlanta	+13.7
		Modesto	+13.7
		Washington	+12.6
		Anchorage	+12.6

### Most respected/admired stations (selected by station managers)

Station	Market	Owner	'93 Rank
1. WGN(AM)	Chicago	Tribune	1
2. KMOX(AM)	St. Louis	CBS	2
3. KGO(AM)	San Fran.	CC/ABC	3
4. WCBS-FM	New York	CBS	10
5. WFAN(AM)	New York	Infinity	5
6. WCCO(AM)	Minnesota	CBS	3
7. KNIX-FM	Phoenix	Buck Owens	7
8. KVIL-FM	Dallas	Infinity	15
9. KOST-FM	L.A.	Cox	6
9. KIIS-FM	L.A.	Gannett	10

### Most respected/admired groups

As selected by station managers	Group ('93 Rank)	As selected by group CEOs	Group ('93 Rank)
1. Infinity (2)		1. Clear Channel (6)	
2. NewCity (2)		2. Infinity (2)	
3. Capcities/ABC (1)		3. NewCity (1)	
		4. Shamrock (4)	
		5. Clear Channel (9)	
		6. Westinghouse (5)	
		7. Evergreen (10)	
		Saga (12)	
		9. Cox (6)	
		10. Emmis (11)	
		Jacor (13)	

Source: *Duncan's Radio Market Guide*, 1994 edition



## Long-distance telcos reach out and touch everyone...with ads

MCI, AT&T and Sprint all spent more on advertising in '93

By Jim Cooper

Long-distance phone companies called Madison Avenue often last year and plan to run up their bills even more in 1994.

The latest data from Competitive Media Reporting says the three long-distance companies spent \$345 million more on broadcast and cable advertising during the first three months of 1993 than in the comparable period in 1992, with the lion's share of the business going to television.

The economic turnaround and aggressive competition are pressuring the companies to cultivate images of cutting-edge technology and customer friendliness. Thus, long-distance companies are buying more advertising in 1994.

AT&T's recently discontinued "i Plan" campaign represented a large chunk of the company's third-quarter ad spending, which rose to more than \$110 million,

compared with the roughly \$87 million that AT&T spent in third quarter 1992.

AT&T spends 55% of its advertising budget on broadcast television, 15% on cable and 10% on radio, according to Michael Leavill, media director for AT&T. Some local time is bought in large metropolitan areas for international calling plans, he said.

Leavill says that although the "i Plan" has been discontinued, a new campaign called "True Rewards" was launched the week before Christmas and is likely to require more ad dollars to support it.

"The economic climate of 1994 may dictate more spending," says Leavill, adding that competition also is likely to be a force behind ad spending.

"We are going to be much more aggressive in 1994," he says.

MCI Communications, according to Competitive Media Reports, more than dou-

bled ad spending in the third quarter. That spending will grow as MCI's "Friends and Family" campaign continues, with recently announced enhancements such as "Best Friends" also beginning to show up on television.

Two weeks ago, MCI also announced plans to offer local telephone service and to spend \$20 billion to upgrade its long-distance service, in an effort to participate in the government's proposal for a national information superhighway. To publicize their plans, MCI has kicked off a campaign of four TV spots.

Sprint also boosted its ad accounts in the third quarter of 1993, spending about \$40 million, roughly \$10 million more than in the same quarter in 1992.

Sprint's Jorge Rodriguez, vice president, marketing and advertising, said that in 1993 Sprint promoted its international calling plan, "The Most," and recently it kicked off a campaign telling



One of two new major long-distance advertising campaigns launched last week: Sprint is now advertising its voice-activated calling card, Voice Foncard. The spot, shown above, was created by J. Walter Thompson, San Francisco, and features Candice Bergen. Three 30-second television spots have been produced. Other celebrities, including opera singer Beverly Sills and San Francisco 49ers quarterback Steve Young, will lend their voices to the campaign.

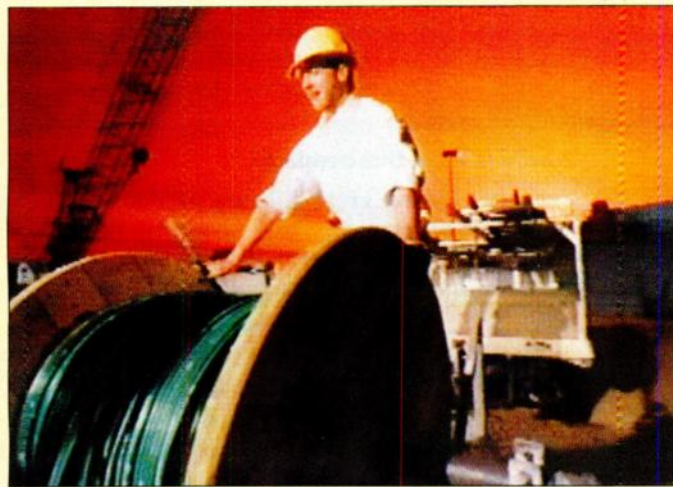
MCI also has launched a TV campaign in conjunction with its announcement of "network MCI," a \$20 billion initiative to create and deliver a wide array of new services to teleconsumers via the proposed national information superhighway.

customers that Sprint will pay for half of each call they make to the person they call most. And last week, Sprint launched a new voice recognition calling system that will be supported by a new campaign.

Rodriguez says Sprint spends 70%-80% of its ad

budget on broadcast television, 10%-15% on cable and less than 1% on radio.

With aggressive competition between consumer and business long-distance phone services, Sprint, like MCI, will spend money to advertise brand identity and image, says Rodriguez. ■



## NCTA debuts ads

In an effort to retool cable's image, the National Cable Television Association and Cable Television Administration and Marketing Society launched an ad campaign last night during the CableAce Awards.

The campaign of four spots features actor/comedian Chris Elliot pitching cable in an offbeat manner. The style of the ads is a deliberate departure from previous ads portraying the traditional family in front of the TV, according to Matt Blank, president, Showtime Networks Inc. "We can't be out there with the same old ads," he says, adding that the new spots, which cost \$500,000-\$800,000 to produce, are a "more aggressive way of telling cable's positive story." —JC

## NFL, Coca-Cola and SportSouth join for 3-day Super Bowl special

Coca-Cola sells ad time to Reebok and General Motors

By Jim Cooper

SportSouth, the Coca-Cola Co. and the National Football League will televise the "NFL Super Bowl Channel" Jan. 27-30.

The 41 hours of programming, which will pre-empt regular programming on Prime Network and SportSouth, will reach those networks' 40 million subscribers.

Included in the multi-day special are seven hours of prime time programming called "Coca-Cola BIG TV" produced by the Atlanta-based company. Coke is selling ad time during its programming and already has signed Reebok and General Motors.

The seven hours are part of larger coverage of the game by SportSouth, a service of Turner Broadcastin and an affiliate of Prime Network. In the "41 hours, you are going to see everything that's going on behind the scenes. It's entertainment programming without the X's and O's," says Blair Schmidt-Fellner, executive vice president, SportSouth. Schmidt-Fellner says the NFL deal grew out of local cable channels in Los Angeles that carried similar programming during

last year's Super Bowl.

The Coca-Cola segment will document entertainment and sports events leading up to Super Bowl XXVIII in Atlanta. The programming will range from roundtable discussions with journalists and athletes to humor and entertainment features produced with cable networks Comedy Central and E! Entertainment Television.

Coca-Cola has hired former CBS Sports executive producer Ted Shaker to serve that role for the segments. While at CBS, Shaker produced seven Super Bowl and 11 NCAA Final Four telecasts. Pat O'Brien and Terry Bradshaw will host Coca-Cola BIG TV.

"Coca-Cola BIG TV is a one-time opportunity for us to creatively activate our hometown presence," says Chuck Fruit, vice president, media and presence marketing for Coca-Cola.

The special SportSouth programming will air in its seven-state region that includes Alabama, Georgia, Kentucky, Mississippi, North Carolina, South Carolina and Tennessee. Prime Network has the option to pre-empt its programming for the special. ■



## ELLISON

continued from page 86

of commitments we'd made to US West and taking a closer look at these schedules to see if we could accelerate any of this. And it suddenly occurred to us that the key to video on demand is being able to pump enormous quantities of video off disk and onto a network. And we were able to take all five years of the work we had done moving our software to massively parallel computers and apply that to the problem of pumping video across the network.

So it was a little bit serendipitous, something more lucky than smart. We had anticipated that massively parallel computers would be the wave of high-end computing for the future; we never anticipated that video-on-demand application would be the key application that would take them out of the research laboratory and put them into the commercial market in a big way.

**Describe the video server you'll be supplying Bell Atlantic for the service in Washington.**

It's two nCUBE massively parallel computers back to back with 5,000 disk drives attached to it. It will hold 10,000 hours of programing—two

Oracle Media Objects, which we've had under development for some time, and applied it to the video serving. So along with Oracle Media Net, we have the three software components necessary for interactive TV.

**What does the Media Net software do?**

It's a very simple program. It allows communication between the set-top box and the video server. So if you say, "I'd like to retrieve my messages," or, "I'd like to watch 'Gone with the Wind,'" a message goes from the set top box back to the server so that the server can search for that particular video stream and start playing it back.

**If I go to you for the server and the communications software, can I go elsewhere for the consumer interface software?**

Absolutely, you can use other people's software.

**Do you anticipate being in the business of actually selling set-top boxes?**

No. The big box providers are likely to be companies like IBM, Samsung, Gold Star and Philips.

**I guess you've spoken to just about everybody who's anybody in this emerging business. In your mind, who are the key players?**

*"Everyone has an eye on everyone else. Bell Atlantic needs Capcities; Capcities needs Bell Atlantic. We need them; they need us. There are a lot of things that have to converge here to make this into a business."*

hours per disk—and permit 25,000 simultaneous users. The newest movies, which 80% of the people will want to order at any given time, could be cached on memory for faster access. [nCUBE is a Foster City, Calif., computer manufacturer in which Ellison holds a controlling interest.]

**How much is that going to cost?**

About 7 million bucks for the hardware and a cost per user for the software.

**How does that work?**

If they want to get licenses for 3 million simultaneous users, they pay us 3 x. If they have 4 million users, they pay us 4 x. There is a one-time subscription fee and a small annual per-user software maintenance fee—a few dollars.

**Who's the video server competition?**

AT&T is building one. Silicon Graphics has a small one that Time Warner is using in Orlando. I'm sure they are working on a larger one. IBM has a mainframe server and is coming out with a massively parallel computer that may be a very attractive alternative to nCUBE.

Our software will run on anything. It's just that right now nCUBE is the price and performance leader.

**Why are you straying into the business of providing software for the consumer interface?**

We had the video server, but we found that a lot of the set-top providers weren't ready with their technology. So we just once again stepped into this void where there wasn't good software for the set-top for developing the TV applications.

If you're a programmer, you want to have a set of tools that makes it easier to pull images off the server, easier to create buttons and menus and all the things necessary now to get your application.

We took our CD-ROM authoring software,

In terms of our network providers, Bell Atlantic is by far. I don't want to get myself in trouble here, but they are moving out as aggressively as any company in the world, more aggressively than any company in the world. Ameritech is probably second in terms of moving quickly to deploy a lot of homes, rather than fooling around with a small number of very expensive, very time-consuming and, I argue, not terribly rewarding market trials.

Both Ameritech and Bell Atlantic have the mind-set that this is a business they're going into, not a marketing study. They're going to have set-tops that are inexpensive, they're going to have software that's easy to use, they're going to have content that is attractive and they are going to go to market very, very quickly.

**So when Capcities/ABC does a deal with you, they really have an eye on Bell Atlantic?**

Right. Well, I think everyone has an eye on everyone else. Bell Atlantic needs Capcities; Capcities needs Bell Atlantic. We need them; they need us. There are a lot of things that have to converge here to make this into a business. We have to get into as large a market as possible with the richest set of content we can possibly make to make this service attractive. And we have to have a technology that isn't so expensive that it makes it impossible for us to make money by being in this business.

**I'm surprised you mentioned Ameritech. They seem to be lagging behind some of the other big telcos. They haven't made a cable play yet.**

Ameritech's been very, very quiet about what they're doing, but Dick Notebaert, who recently took over as CEO of Ameritech, is a very bright and able guy, and I think he's going to move as aggressively into this business as anyone, with the possible exception of Bell Atlantic.

**It sounds like another partner.**

Well, no, we have no deal with Ameritech whatsoever.

**With whom do you have deals?**

British Telecom. We're providing servers and Apple Macintosh set-tops for their video networks in the UK. Those boxes, by the way, run not only our interactive TV software but also Apple's full range of game and educational software.

**What about other highly publicized trials, like Time Warner's in Orlando, Fla.?**

I guess they were supposed to turn on in December and I guess now they're going to turn on in April. So with a little bit of luck, Oracle and Bell Atlantic will be first to market.

**Do you think they went down the wrong technological road?**

Well, let's see, their set-top box costs \$5,000; ours costs under \$300. We think we have much better software than they have. Their servers can handle less than a thousand customers; our servers can handle more than 25,000 at a tiny fraction of the cost. So they're doing the marketing trial, cost be damned. What they have is hopelessly impractical. You're not going to buy a \$600 television and a \$5,000 peripheral to sit on top of it. And they know that. But they were under the impression when they began this that there were no inexpensive set-tops, there were no powerful, scalable servers that could deliver lots and lots of information to lots and lots of homes. But they're wrong; there is.

**What about Hollywood? Are the studios ready for video on demand?**

They are eager to do it if it's real. There is so much smoke and mirrors around this industry people have almost begun to give up and say it's several years away. But when they say that, that's when you know it's finally there. I think the Hollywood guys would love to be able to get their product to a wider audience. I think you will see a couple of major studios start digitizing their information and putting it in media libraries in the coming months.

**Who's out front on the content side of the equation?**

Capcities/ABC is a great company and they are going to be pretty aggressive. I think Columbia Pictures will be aggressive. I think Disney is in there.

**Where is all of this heading?**

The goal of the great Library of Alexandria was nothing less than to collect all of the histories, all of the science, all of the philosophy that had ever been written—the collective knowledge of mankind.

That's what this is going to be: all of the text, all of the image data, all of the tabular information, all of the audio, all of the video. Every Frank Sinatra song, every Dick Van Dyke sitcom, every local radio and television broadcast will be stored for you to call up and review. ■

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# Classifieds

## RADIO

### HELP WANTED MANAGEMENT

**General manager** KHSU-FM Humboldt State University: 9000 watt public broadcasting radio station (NPR affiliate) in Arcata, CA. \$35,000-40,000/year. BA, 5 years broadcasting (including 3 years management) experience required. For additional qualifications, duties, application procedure, contact Personnel Office, Humboldt State University, Arcata, CA 95521-8299 (707-826-3626) (fax 707-826-3625). Application deadline 2/18/94. EOE/AA/Title IX employer.

**GSM: It's a toughie.** Following Mark as one of our GSM's will be a challenge only for the "best of the best." Meet the challenge and you'll be joining Saga Communications, Inc., one of broadcasting's most dynamic group operators. Mark is leaving behind a high-performing CRMC marketing staff ready to go to the next level. Give me your best shot. Send or fax your resume to Phil Hoover, President, The Des Moines Radio Group, 1416 Locust Street, Des Moines, IA 50309, fax #515-280-3011. EOE.

**General manager:** Heavy sales experience. Middle market station in NC area with billings of 1.6M. Reply to Box A-21. EOE.

### HELP WANTED SALES

**Sales managers:** National Asian language radio broadcaster with major market stations is looking for highly motivated managers to help us grow. Must be able to create new business and have a winning track record. Resume to 555 Bryant Street #342, Palo Alto, CA 94301. EOE.

**Account executives:** National Asian language radio broadcaster with major market stations is looking for aggressive and creative AE's to grow with us. Must be able to sell our new Asian formats and have a winning track record. Resume to 555 Bryant Street #342, Palo Alto, CA 94301. EOE.

**Move to enchanting New Mexico** and join our winning radio team! Number one adult station in Santa Fe, expanding into Albuquerque has exciting sales opportunity. Qualified applicant has adventurous team spirit, desire for high quality of life and broadcast advertising background. Send cover letter and resume ASAP to: KOYT/KIOT, 2730 San Pedro NE, Ste. H, Albuquerque, NM 87110. EOE.

### HELP WANTED MARKETING

**New business marketing consultant:** Responsible for creating co-funded marketing opportunities and cooperative advertising campaigns for manufacturers and retailers respectively. Person is charged with contacting regional and district managers at the manufacturer level, probing for possible sales promotion opportunities. Also responsible for working directly with WOGL sales staff to create these opportunities with the existing client base. Job requires a combination of salesmanship, creativity and strong organizational skills. Minimum three years radio experience with strong retail, coop and vendor background. Reply to Box A-20. EOE.

**Promotions agency seeks** sales and marketing wiz with knowledge of corporate sponsors, cross-promotional partnerships and entertainment marketing and promotions. Possess excellent communications and negotiating skills and grace under deadline. Creative environment. Fax resume to 213-658-6460. EOE.

### SITUATIONS WANTED MANAGEMENT

**Triple threat general manager,** 30 yrs experience. Prime time talent, sales leader, motivator, sales promotion ideas for better monthly base, programmer. Former owner, looking for strong AM/FM & possible equity position. Prefer Intermountain area, but will consider location & future. Call 1-303-356-7186.

**Excellent GM/GSM.** 18 years in radio. All size markets. Superb people skills. Proven sales record. Bottom line oriented. Searching for a people oriented owner or organization in small or medium size market. All opportunities considered. Harry Dyer 417-466-7999.

**GM/GSM:** Experienced in medium and small market stations. Strong sales/sales training background. Prefer southeast market. 804-384-0127.

**Experienced GM/GSM:** Bottom line, hands-on, and very creative wants to return to Midwest. Interested in GM or SM: 915-695-2622. All replies answered.

**Prosperous New Year!** Seasoned pro seeking immediate GM/GSM challenge. Creative, motivated leader with will to succeed. Southeast/Mid-Atlantic. 904-760-5612.

**Seeking general manager/sales manager** position in small market. Willing to relocate. Top biller. Conscientious. Top references. IA real estate and radio management. Call: Ted 914-357-9425, 399 Rte. 202, Suffern, NY 10901.

### SITUATIONS WANTED LEGAL

**Seeks communications law position,** but would consider college instruction: Newly-licensed attorney. 10-years serious radio, PR. Personable, dedicated. 217-342-2290.

### MISCELLANEOUS

**For sale:** Va. FM Class B-1 radio station stock. New facilities. Country format. CBS affiliate. 1-817-773-3108.

## TELEVISION

### HELP WANTED MANAGEMENT

**Extraordinary director of sales:** Group owner needs director of sales for Fox stations. Must have 10 years in national, local station, and rep management experience. Must have strong relationships with buyers throughout the country. Must perform beyond the averages to maximize sales. Must build and maintain superior sales teams. This is a once in a lifetime opportunity to join a great company with good people. Come grow with us. Send resume and salary to Box A-13. EOE.

**Traffic manager:** Leading Des Moines, Iowa television station seeks an experienced traffic manager. Computer background a must; Enterprise System knowledge a plus. Salary commensurate with experience. Send resume to: General Sales Manager, KCCI-TV, PO Box 10305, Des Moines, IA 50306. EOE.

**Sales manager needed** for WCTD-TV CH. 35 in Miami, Florida. 24 hour Christian programming. Call Dean at 305-654-9494. EOE.

**General sales manager:** Group owned, top rated Fox affiliate in the newest NFL city is seeking a GSM. Candidate must have a strong local sales management background and preferably some national or rep experience. College degree required. Send cover letter and resume to Josh McGraw, VP/GM WAWS-TV, PO Box 17900, Jacksonville, FL 32216. No phone calls please. EOE.

**Engineering/operations manager:** Top 70 Texas affiliate seeking an experienced manager with extensive technical expertise to manage engineering and operations divisions of station. Must have well defined sense of priorities, solid people skills, and a willingness to be a hands-on leader. Reply to Box A-22. EOE.

**Traffic manager:** California regional news channel seeks experienced traffic manager for automated system. Include salary requirements in resume to Box A-23. EOE.

### HELP WANTED SALES

**Account executive:** Media General Production Services, a subsidiary of Media General, Inc., is recruiting for an account executive to sell full service production services. Successful applicant will have: Video production familiarity; knowledge of Washington metropolitan area; previous direct sales experience. We provide: Comprehensive health and dental coverage, credit union, thrift plan, life insurance, tuition reimbursement. Resumes may be sent to: Media General Production Services, 14650 Old Lee Road, Chantilly, VA 22021. Attention: Human Resources or fax 703-378-3498. Pre-employment drug testing required. EOE.

**Local sales manager** for WHBF-TV, CBS in the Quad Cities Rock Island, Illinois. The person we seek must be an experienced television sales pro with a proven record of selling beyond the numbers and creating client focused promotions. College degree, computer literate and prior broadcast sales management experience preferred. Send resume to Ron Johnson, General Manager, WHBF-TV, 231 18th Street, Rock Island, IL 61201. WHBF-TV is an equal opportunity employer.

**Local sales manager:** KRON-TV is looking for local sales manager with minimum five years experience as local, national or general sales manager in a TV station in top 25 market. Must have proven track record in generating non-traditional sources of revenue for television, including creating on-air promotional tie-ins with advertisers, developing off-air revenue sources. Experience with radio and print sales or other media preferred. Must exhibit excellent leadership/management qualities, with an emphasis on motivation, training and development. Prefer Bachelors degree. Please send a copy of your resume to: Jan van der Voort, VP, Human Resources, KRON-TV, PO Box 3412, San Francisco, CA 94119. EOE.

**WRCB-TV is searching** for an account executive to take over an existing client list and put a heavy emphasis on developing new accounts. Broadcast sales experience is required. Television sales experience is not required, but will be a definite advantage. Must be a focused self-starter. Resumes only to: Ralph Flynn, Local Sales Manager, WRCB-TV, 900 Whitehall Road, Chattanooga, TN 37405. Equal opportunity employer.

**Account executive:** Looking for salesperson to sell television commercial time. Broadcasting sales related experience necessary. Strong communication skills, both oral and written, are an absolute necessity. Please send resume to: Scott Simensky or Iris Osman, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

### HELP WANTED TECHNICAL

**Chief engineer:** Trinity Broadcasting station in the Atlanta area. Experienced in maintenance of UHF transmitter, studio systems as well as personnel supervision and training. SBE certification a plus. Send resumes to Ben Miller, 2442 Michelle Dr., Tustin, CA 92680. M/F EOE.



**Director/technical director:** WTVH-5, Syracuse, NY has an immediate opening for an experienced person to direct and switch local programs, commercials, promos and special projects. Supervisory experience a plus. Send VHS tape with examples of newscasts and commercial/promotion production to David Tinsch, WTVH-5, 980 James Street, Syracuse, NY 13203. No phone calls please. EOE.

**Chief engineer:** Small market CBS affiliate with heavy news commitment seeks chief engineer. Duties include oversight of 3 person maintenance staff plus master control operators and operating engineers, hands-on maintenance of studio, control room, transmitter and FCC compliance. This is not a desk job. Send resumes to WLFI-TV, PO Box 2618, Attn: General Manager, West Lafayette, IN 47906. Please, no phone calls. EOE M/F.

**Maintenance engineers:** Network seeks two highly qualified technicians in its Hialeah, Florida facility. Candidates must be experienced in the maintenance of all types of studio, production and ENG field equipment. Send resume to: Telemundo Network, Inc. Human Resources Dept. 2470 West 8th Avenue, Hialeah, FL 33010. EOE.

**General maintenance technician.** Min. 5yrs hands-on experience. New studio facilities, Sat & MW truck. Resume, salary required to: Jerrell Kautz, CE, WCBI-TV-4, Box 271, Columbus, MS 39701-0271. EOE.

**Chief engineer:** KRON-TV has an opening for the position of chief engineer. Responsible for the supervision and management of KRON-TV technical, operating and production personnel. Will also coordinate engineering functions for the new 24-hour cable news channel. Manage KRON-TV and KVE studio operations, post production facilities, master control and transmission operations as well as building maintenance and the telecommunication system. Responsible for the design and maintenance of studio, transmitter and field technical facilities. Assure ongoing compliance with all FCC rules and regulations. Manage station's capital plan and budget; require heavy interdepartmental interface at all levels, strong interpersonal/communication skills. Computer literate with word processing, spreadsheet/mainframe interface skills. Must have ability to conceptualize and implement new ways of doing things with emerging technology. College degree/substantial technical management experience required. Send resume to Jan van der Voort, VP, Human Resources, KRON-TV, PO Box 3412, San Francisco, CA 94119. EOE.

**Chief engineer:** Aggressive television group has openings in Greenville, MS (VHF-ABC), Springfield, IL (UHF-FOX), and Terre-Haute, IN (UHF-ABC). Must be proficient and experienced in maintaining studio and transmitting equipment, employee supervision, and FCC rules. EOE. Send letter and resume to Director of Engineering, Bahakel Communications, LTD, PO Box 32488, Charlotte, NC 28232.

**Assistant chief engineer:** Looking for individual with five years experience in maintaining studio equipment, transmitters, microwave and satellite down-link facilities. RF experience is a must. Should have, at least, one year of supervisor experience. Work with state of the art equipment like a new Sony LMS D-2 system; Grass Valley switcher, router, etc.; new building; new NEC transmitter and new Harris SNG truck. FCC General Class license required. Send resume and salary requirements to Michael DeWire, Chief Engineer, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls please. M/F/EOE.

**Chief engineer needed** to help make a difference. KDOR TV 17 (Tulsa, OK), 2120 N. Yellowwood, Broken Arrow, OK 74012. EOE.

#### HELP WANTED RESEARCH

**WPXI-TV (NBC), Cox Broadcasting** Pittsburgh (17) is looking for a research director. The successful candidate must have full and working

knowledge of ratings and qualitative research. Candidate will work closely with the local sales staff, national rep, station promotions and programming departments. Must have strong computer skills including experience with BMP, STAR, Market Manager, WordPerfect, Excel, Harvard Graphics and Atlas Mapping or similar systems. Broadcast experience required. Send resume and salary history to: Howard Zeiden, Director of Sales & Marketing, 11 Television Hill, Pittsburgh, PA 15214. EOE-M/F.

**Sales support/research:** WTXF-TV Philadelphia seeks a sales support/researcher to service the sales department. The position requires working knowledge of Nielsen; various qualitative sources such as MRI, Simmons or Scarborough; Mediatrack; word processing and computer literacy; and excellent writing skills. Program research a plus. The individual selected will work hands-on with sales and station management and interface with rep research and marketing services. Please forward your resume to Bill Ballard, GSM, 330 Market Street, Philadelphia, PA 19106. EOE.

#### HELP WANTED NEWS

**Meteorologist:** KETV, Omaha has an immediate opening for a meteorologist to do morning weather. Qualified candidate will have a degree in meteorology or equivalent experience. Must have AMS seal or ability to obtain it within six months. Three years television weathercasting required. Send tapes to Rose Ann Shannon, News Director, KETV, 2665 Douglas Street, Omaha, NE 68131. EOE.

**TV news reporter:** Creative, hard working, seasoned TV reporter. Live experience essential. No beginners. Please send resume and tape to Billy Otwell, Assistant News Director, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

**anchors and reporters:** WBFF-TV in Baltimore is seeking anchors and reporters for its aggressive, Emmy Award winning news operation. Strong anchoring and reporting skills are required. Minimum two years experience in television news is necessary. We're looking for high energy people who are serious about news. Send tapes and resumes to Joe De Feo, News Director, WBFF-TV, 2000 W. 41st Street, Baltimore, MD 21211. EOE. No phone calls.

**News researcher:** Major market East Coast station seeks self-starting, energetic researcher to set up and field produce special new stories. Previous daily broadcast news experience a must. Please send resume to: Bart Feder, WABC-TV, 7 Lincoln Square, New York, NY 10023. No phone calls or faxes please. We are an equal opportunity employer.

**Fox start-up:** Are you boring? Humorless? Then please, don't apply. We're hiring an entire news staff—anchors, reporters, photographers and assignment folks. But to work here, you need a sense of humor, a creative streak, and be willing to unlearn a few things. No calls. Send resume and tape (which won't be returned) to News Director, KNXV-TV, 4625 So. 33rd Place, Phoenix, AZ 85040. EOE.

**Immediate opening** for weekend anchor/producer. Three-day-per-week reporter. Must be committed to keeping our news #1. Strong writing and on-air delivery are musts. Not a job for beginners. Candidate to complement female co-anchor. Send tapes and resumes to: News Director KSWO-TV Box 708 Lawton, OK 73502. EEO.

**Executive news producer:** Candidates should have a solid news background with significant production experience in major market station and be familiar with all phases of news production. Please send resume to: Henry Florsheim, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

**Editor:** Successful Gulf Coast Fox affiliate in Ft. Myers/Naples is seeking an editor. Responsibilities include editing video tape, news stories and promotions for broadcast; assisting reporters, producers and anchors as needed. College degree preferred. Send resume and non returnable tape to: Mark Pierce, Station Manager, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33991. No phone calls. We are an equal opportunity employer.

**Weeknight news anchor:** WEAR-TV, a modern Florida-based ABC-TV affiliate needs dynamic communicator who's a news junkie and leader. Strong studio and live ad-lib abilities, and demonstrated community leadership are key. No would-be retirees! Rush complete non-returnable airchecks, resume with references and philosophy to: S. Peter Neumann, News director, WEAR-TV (UPS: 4990 Mobile Highway, Pensacola, FL 32581, Mail: PO Box 12278, Pensacola, FL 32506.) Equal opportunity employer, M/F.

**Small market Northeast affiliate** is looking for a news anchor/reporter. If you are ready to work hard and gain great experience, we should talk. This is not an entry level position. Send resume, cover letter and aircheck to Box A-24. EOE.

**WVTV has immediate openings** for director/anchor and solid reporter. Send resume and recent tape ASAP to: WVTV, 371 Target Industrial Circle, Bangor, ME 04401. EOE.

**General assignment TV reporter:** WKXT, Knoxville, is looking for a creative, hard working reporter to join our news team. Must be a good writer with editing and liveness experience. Minimum two years experience. Send resume and nonreturnable 3/4 inch tape to: News Director, WKXT TV, PO Box 59088, Knoxville, TN 37950. No phone calls please. EOE.

**Shooter/editor:** Oklahoma State University is seeking an experienced shooter and editor for a daily PBS agriculture news show. Live directing and equipment care and maintenance skills a plus. Deadline: January 31. Resume, names of three references, and resume tape to: TV Producer/Director Search, 103 PIO, Oklahoma State University, Stillwater, OK 74078-0222. OSU is an AA/EEO employer committed to multicultural diversity.

**News director:** #1 news for over 18 years and determined to stay that way! Top 75 market, 40 person staff, seeks news director with minimum 5 years experience. We cover 2/3 of Kentucky with SNG and bureaus. People skills and leadership first priority. Veteran staff needs new challenges, while talented, dedicated, young staff needs critique and teaching. Salary open. Our most important newscast is our next one! Send complete resume and salary history with letter to Wayne Martin, WKYT-TV, Box 55037, Lexington, KY 40555. No phone calls please. EOE.

**WTKR-TV is searching** for a news photographer/editor with 3 to 5 years of experience. Responsible for shooting VO's, VO-SOT's, packages and editing the same. Must operate Beta camera and edit Beta tape, and be able to meet deadlines. Must be creative. Please send resume to: Barbara Hamm, Assistant News Director, WTKR-TV, 720 Boush Street, Norfolk, VA 23510. We are an equal employment opportunity employer (M/F).

#### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**TV producer/director I (2 positions)** Clark County School District Las Vegas, Nevada. 1 position requires script writing and be on camera. 1 position requires the ability to write scripts. Salary \$26,517-\$32,238 requires high school graduate + 5 yrs experience or a Bachelor's degree in Radio and or Film Production, Communications, Journalism; + 1 yr experience in television production. Applications: Call John Phillips 702-799-5245 before noon PST 1/24/94. EOE.



**Videographer/editor:** KXAS-TV is looking for a renaissance production professional. Must have significant experience in studio camera and EFP shooting and editing. Should be equally comfortable working alone and with a crew. Great opportunity to move up to a top ten affiliate. Resume and tape to: Production Manager, KXAS-TV, 3900 Barnett St., Ft. Worth, TX 76103. No phone calls. EOE.

**Producer/director:** Media General Production Services, a subsidiary of Media General, Inc., is recruiting for a producer/director. Requirements include: 3-5 years hands-on experience; proven technical skills; ability to run a project from inception to completion; ability to interact with all levels of clientele. Please send resumes to: Media General Production Services, 14650 Old Lee Road, Chantilly, VA 22021. Attention: Human Resources or fax 703-378-3498. Pre-employment drug testing required. EOE.

**Television network:** Seeks to fill a variety of positions needed to build, operate and maintain a new broadcast facility in Hialeah, Florida. The facility will include new studios, videotape and master control areas to be used in conjunction with a new 24-hour news service scheduled to debut in 1994. Audio Operators, directors, maintenance & construction engineers, technical directors, traffic. Send resume to: Telemundo Network, Inc. Human Resources Dept. 2470 West 8th Avenue, Hialeah, FL 33010. EOE.

**Computer editor:** Northeast ABC affiliate has immediate opening for producer/director/computer editor. Requirements: 2-3 years experience with Grass Valley 200, 300 switchers and Grass Valley computer editing systems, Ampex ADO. Looking for a creative individual with leadership ability able to work with progressive promotion and production departments. Must meet the demands of a 24 hour news station! Applications accepted through January 17, 1994. Only resumes and tapes will be accepted and all interviews will be by appointment only. No phone calls please! Please send resume and tape to: Stuart Giannini, Production Manager, WPRI Television, 25 Catamore Blvd., East Providence, RI 02914. EOE.

**Assistant creative services director:** KMSP-TV, Minneapolis/St. Paul (America's #1 independent), is seeking a strong, creative and organized individual to serve as #2 person in creative services department. Responsibilities include day to day guidance and direction to all programming, news and sales-related promotion. Minimum 4 years station experience. Resumes only to: Dale Bluestein, Creative Services Director, KMSP-TV, 11358 Viking Dr., Eden Prairie, MN 55347. No phone calls please. EOE.

**Promotion producer:** On-air, print, live events, well-organized, editing, shooting & TV promotion experience, strong writing skills, college degree. Resume before January 28 to Judy Baker, WCYB-TV, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V.

### SITUATIONS WANTED NEWS

**ENG photographer/editor:** Young, well rounded, highly motivated, seeking news/sports reporting position at small/medium market station. Can do it all! Opportunity important, not location. Contact Ben Becker 202-362-3623.

**Dynamic, creative hard-working TV sportscaster** looking to relocate. Most anywhere okay. Let 11 years experience work for you! Doug 915-689-6372.

### SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

**Hungry, dependable video equipment operator.** 5 years shooting, monitoring, editing, directing. BA-TV. Willing to relocate. Pete 714-492-2530.

## ALLIED FIELDS

### HELP WANTED MANAGEMENT

**Sales managers/sales reps/franchise owners:** Fast growing direct mail division of Cox Enterprises, Inc. has openings for sales managers, sales reps and/or franchise owners in various markets. 25 year old national company. Send resume and letter indicating interest to: Joe Bourdow, Exec. VP, Val-Pak Direct Marketing Systems, Inc., 8605 Largo Lakes Drive, Largo, FL 34643. Offering of franchises is made by prospectus only. EOE.

### HELP WANTED INSTRUCTION

**Baylor University:** The department of communication studies at Baylor University invites applications for an assistant professor in telecommunication. This is a tenure track position, requiring a Ph.D. in Telecommunication, Communication Studies, or related fields. Responsibilities include teaching classes and conducting research in mass communication theory and research methods, including mass media effects and social impact. Applicants should be willing to develop undergraduate and graduate courses and direct graduate level theses. Salary is competitive depending on education and experience. Applicants should submit a letter of application, complete vita, and three letters of recommendation by February 15, 1994, to Lee R. Polk, Chair, Department of Communication Studies, Baylor University, P.O. Box 97368, Waco, TX 76798-7368. Baylor is a Baptist university affiliated with the Baptist General Convention of Texas. As an affirmative action/equal employment opportunity employer, Baylor encourages minorities, women, and persons with disabilities to apply.

**Director of communications technology:** The Broadcasting Service, of Southern Illinois University at Carbondale, invites applications for a senior management position as the director of communications technology. This position recommends, supervises and plans for communications technology within the Broadcasting Service, serves as a communications technology consultant to the academic and administrative units of SIUC, and is responsible for planning and managing all technological aspects of Broadcasting Service radio and television stations, satellite operations, cable television, interactive video and audio communications, and computer technologies. Duties include technological oversight of two PBS affiliated television stations (VHF-ch. 8 and UHF-ch. 16), and two NPR affiliated public radio stations (50,000 watt and 25,000 watt). We offer a real challenge and opportunity for professional growth, an excellent competitive salary with outstanding fringe benefits, and mild winters in a semi-rural setting at the edge of the Shawnee National Forest, only two hours from St. Louis. Minimum requirements include a Bachelor's degree in Electronic/Electrical Engineering, Communications Technology or a related field (master's preferred), five years of communications technology management experience, and demonstrable knowledge and proficiency with broadcast and other high-technology communications. Also required are well-developed leadership and management skills. Send letter of application, resume & 3 letters of professional reference to: Lee D. O'Brien, Executive Director, Broadcasting Service, Southern Illinois University, Carbondale, IL 62901. Southern Illinois University is an equal opportunity/affirmative action employer. Minority members and women are encouraged to apply. In your application, please indicate the source of this position notice.

### FINANCIAL SERVICES

**Lease purchase option:** Refinance existing equipment, lease purchase new equipment, no down payment, user friendly. Carpenter & Associates, 800-760-4020.

**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.

**Equipment leasing:** Application only to \$50,000. Up to \$1.5 million with full financials. New and used equipment. Allen Marshall, Broker. 404-227-8737.

### EDUCATIONAL SERVICES

**On-camera coaching:** Sharpen TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Resumes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart, ESP.

### EMPLOYMENT SERVICES

**Home typists,** PC users needed. \$35,000 potential. Details call 1-805-962-8000 Ext. B-7833.

**Government jobs** \$16,040-\$59,230/yr. Now hiring. Call 1-805-962-8000 ext. R-7833 for current federal list.

**Broadcasting jobs:** Receive over 50 openings in Washington, DC area every 2 weeks. Money back guarantee. Call 301-986-5545 for information. \$29/4 issues.

### 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.

**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.

**For sale:** GI Videocipher II Plus. Single thread encryption system with custom shipping cases. 508-877-2210.

**Brand new TTC 2500B** 2-1/2kw AM transmitter still in original crate. \$12,000 or best offer. Ask for Jessica 702-246-9292.

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**Video switches:** 3M model 101 vertical switches. Ten in, one out, audio follows video. \$185. 702-386-2844.

**Satellite uplink vehicle:** 2.4 meter, RSI offset, phase combined MCL, 300 watt TWTA, redundant exciters, 20 kw generator and much more! 508-877-2210.

**Video equipment for sale:** Complete Central Dynamics 10+CDL switcher w/editor audio matrix, editor to CD480 interface, DK 2160 title keyer, CD480 extended fx, RGB O/P switcher, CD480 prog. output, CD480 SFX gen., CD480 pattern gen., CD480 utility & video matrix, CD480 re-entry switcher & all manuals-\$1,500. Com/Tech-Lincoln Karim 212-826-2935.

## CABLE

### HELP WANTED SALES

**Account executive** for Western PA turnkey. Experience in cable preferred but not mandatory. Over 70,000 subs. Great opportunity for established cable ad sales person or a radio person who is ready to "move up." Call voice mail 24 hours a day 814-949-6011. EOE.



**HELP WANTED PROGRAMING, PROMOTION & OTHERS**

National Cinema Network representing Loews theatres is seeking energetic, experienced advertising sales account executive to sell local and regional advertising for the exciting On-Screen Entertainment program in the Indianapolis market(s). Base salary plus commission. Great benefits package. Comprehensive training program. EOE. Please send resume to: National Cinema Network, 5109 Leesburg Pike, Suite 912, Falls Church, VA 22041. Attn: Stuart Hoffman.

**Ad sales director:** Major MSO seeks director level individual to develop and implement corporate activities in support of company's local advertising sales operations and related businesses. Requires familiarity with cable ad sales business, strong organizational and consultative skills, analytic ability. Eastern location. Equal opportunity employer.

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Satellite equipment bought and sold: Earth stations, antennas, HPA's, test equipment, etc. Also, sales, design, installation of earth stations, microwave, and data networks. Megastar 702-386-2844.

**TELEVISION****HELP WANTED TECHNICAL****NATIONAL TALK SHOW**

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GS-15, \$66,609-\$86,589  
Vacancy Announcement #31121**

The Global Library Project is a joint venture between the Library of Congress and Jones International, Ltd., and its subsidiary, Mind Extension University. The Director must possess administrative skills, financial management, and production experience in instructional and/or broadcast television.

To obtain a complete copy of the Vacancy Announcement and the Government application form (SF-171), please call or write The Library of Congress, Human Resources Operations Office, 101 Independence Avenue, S.E., Room LM-107, Washington, D.C. 20540-2295, (202) 707-2034. Applications must be received by February 7, 1994. The Library of Congress is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

**PUBLIC NOTICE****Hard Disk System**

The Public Broadcasting Service, as part of the update to its Technical Operations Center in Alexandria, VA, is seeking a hard disk or equivalent technology for two main functions.

The first, Automatic Time Zone Delay, must be capable of recording four hours of programming and play back of up to four separate feeds at user selectable intervals. PBS does not expect that video compression will be acceptable for this function.

The second, single channel recording and six channel playback of short segment "interstitial" (station break material). The system must store six hours of material. Some video compression will be acceptable.

Full protection or redundancy will be required for both functions. Composite digital serial I/O interface including four embedded audio channels is required. Full automation system interface will be required.

PBS will select a system before NAB 94. If your company is developing a system for introduction at NAB, and you have not already contacted PBS, you are requested to do so by Jan. 26, 1994. PBS will treat your disclosure in full confidence. Write or call Mr. L. Hightower, PBS, 1320 Braddock Place, Alexandria, VA 22314. Phone 703-739-5471.

*PBS will only entertain proposals from companies who will be introducing a system at NAB.*

**MAINTENANCE TECHNICIANS**

DirecTv, Inc., a unit of GM Hughes Electronics, will soon launch North America's first high-powered, direct-to-home satellite service, offering 150 channels of premium entertainment programming via a small 18-inch satellite dish installed on homes throughout the U.S. and Canada.

We are seeking computer professionals with experience in WAN and LAN design, installation, and maintenance to support a 24-hour television broadcast operation. The individual selected will provide remedial action (including substitution of spares) to restore systems; perform preventive maintenance and calibration; and generate action reports for management analysis. Must be able to repair equipment down to the component level if necessary. Requires hands-on experience in as many of these areas as possible:

- Ethernet 10BaseT and FDDI
- DOS, UNIX, TCP/IP, Netware 3.11, and SNMP
- X.25 and V.35
- Most Microsoft applications
- PCs (486) and RISC processors
- Synchronous and asynchronous communications, modems, and multiplexers
- Bridges, routers, and hubs

Experience in broadcast automation in a television broadcast environment and experience with digital video/audio compression systems highly desirable. Must have the ability to work early mornings, late nights and/or weekends and work overtime as needed. Must also have extensive range in lifting/carrying and be able to remove/install equipment. Relocation assistance cannot be provided.

DirecTv offers an exciting compensation and flexible benefits package, along with a rare opportunity to make a major impact in a developing industry. For immediate consideration, please send your resume with salary history to: DirecTv, Inc., Attn: Employment-BL, 5454 Garton Rd., Castle Rock, CO 80104. Proof of legal right to work in U.S. is required. An Equal Opportunity/Affirmative Action Employer.

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**CABLE**  
**HELP WANTED TECHNICAL**

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U S WEST® Communications has an opportunity for a Broadband Technical Consultant in our Denver office. In this position, you will provide technical assistance and support to technical resources maintaining the U S WEST Communications Video Network. You will also lead the maintenance effort for video modulators, radio frequency equipment, distribution amplifiers, status monitoring equipment, video, fiber and power nodes.

We require a minimum of 5 years current experience in the cable television industry, both with head-end equipment and the distribution network. Experience working with the equipment listed above as well as in repair and splicing of coaxial cable, radio frequency leak detection and the use of all relevant test equipment including: calan sweep generator, spectrum analyzer, volt/ohm meter and RF Sniffer is required. Supervisory experience in the cable industry is also desired.

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Pueblo, Colorado 81009

## FOR SALE STATIONS

### SURPLUS PROPERTY SALES

U.S. Information Agency, Office of Contracts, M/KC, Room 1611, 330 C Street, SW,  
Washington, DC 20547

**DISPOSAL OF THE VOICE OF AMERICA'S (VOA) MEDIUM WAVE RADIO STATION BROADCASTING FACILITIES AND PERSONAL PROPERTY LOCATED IN PUNTA GORDA, BELIZE, CENTRAL AMERICA**  
POC Contracting Officer: James W. Durham; FAX 202-205-5466. Medium Wave Radio Station - The USIA Bureau of Broadcasting's Voice of America (VOA) intends to sell or lease the Voice of America's (VOA) installed radio broadcasting facilities and personal property located in Punta Gorda, Belize (CA). The Belize Radio Station is located at Orange Point on the Gulf of Honduras immediately to the southwest of Punta Gorda, Belize. It transmits programs to Honduras and Guatemala. The station, occupying approximately 240 acres leased from the Government of Belize, is equipped with two 100 kiloWatt Harris medium wave (amplitude modulation), transmitters, two directional antenna arrays; an on-site diesel power plant consisting of five 225 kiloWatt Caterpillar generator sets, satellite terminal equipment, ancillary control and monitoring equipment, five support vehicles, tools, and spare parts. Leasehold improvements consist of radio transmitters, antennas and ancillary equipment, buildings and fences, power generating and distribution systems, water systems, telephone exchange, test equipment and spare parts. Unless otherwise identified by USIA, all property presently on site is offered. Offerors are advised that this offer does not include the land itself nor any right or license to broadcast radio signals from this site. A successor agreement must be concluded between the Government of Belize and a new occupant for land lease, broadcasting license, frequency authorizations, etc. USIA intends to issue a solicitation document for this proposed disposal action by January 1994 with a proposal response date 30 days thereafter. Qualified offerors may request a copy of the forthcoming solicitation by submitting a written request to the USIA Contracting Officer at the above-listed address. All responsible sources may submit an offer which will be considered. (337)

#### MAJOR MARKET:

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**Reply to Box A-26**

**I O W A**  
 For Sale. Small market AM near metro  
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**Deadline** is Monday at noon Eastern Time for the  
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When placing an ad, indicate the **EXACT** cate-  
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The publisher is not responsible for errors in  
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Publisher reserves the right to alter classified  
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 reject any copy.

**Rates:** Classified listings (non-display). Per is-  
 sue: Help Wanted: \$1.70 per word, \$34 weekly  
 minimum. Situations Wanted: 85¢ per word, \$17  
 weekly minimum. All other classifications: \$1.70  
 per word, \$34 weekly minimum.

**Word count:** Count each abbreviation, initial,  
 single figure or group of figures or letters as one  
 word each. Symbols such as 35mm, COD, PD,  
 etc., count as one word each. A phone number  
 with area code and the zip code count as one  
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 ward in half inch increments). Per issue: Help  
 Wanted: \$148 per inch. Situations Wanted: \$74  
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 For Sale Stations, Wanted To Buy Stations, Public  
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 vertisement must have a separate box number.  
 BROADCASTING & CABLE will now forward  
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 nies and subsidiaries you do not want your reply  
 to reach. Then, enclose both in a second enve-  
 lope addressed to **CONFIDENTIAL SERVICE,**  
 Broadcasting & Cable Magazine, at the address  
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**For subscription information**  
**call 1-800-554-5729.**



Compiled by BROADCASTING & CABLE based on filings, authorizations and other FCC actions.

## OWNERSHIP CHANGES

Applications for change of ownership now appear in "Changing Hands" (see page 69.) FCC actions on ownership change filings with file numbers and action dates follow:

### Grants

**WADS(AM) Ansonia, CT** (BAL930-527EA)—Action Dec. 30.

**WRKO(AM) Cairo, IL** (BAL931027-ED)—Action Dec. 20.

**WWDZ-FM Danville, IL** (BTCH931-201GJ)—Action Dec. 22.

**WVEL(AM)-WGLO-FM Pekin, IL** (AM: BAL931217GE; FM: BALH930-723GH)—Action Dec. 23.

**WSHY(AM) Shelbyville, IL** (BAL-931208GQ)—Action Dec. 23.

**WUBB(FM) Tuscola, IL** (BALH931-201GI)—Action Dec. 22.

**WLTH(AM) Gary, IN** (BAL930329-ED)—Action Dec. 15.

**WAIR-FM Atlanta, MI** (BALH930-723GH)—Action Dec. 23.

**KMXK-FM Cold Spring, MN** (BALH931223GF)—Action Jan. 6.

**WZZJ(AM) Pascagoula-Moss Point, MS** (BAL930930EA)—Action Jan. 6.

**WPNC-AM-FM Plymouth, NC** (AM: BAL931126GH; FM: BALH931126-GI)—Action Dec. 10.

**WENC(AM) Whiteville, NC** (BAL-931223EA)—Action Jan. 5.

**KSIL(AM) Silver City, NM** (BTC-931115EG)—Action Dec. 21.

**WGY-FM Schenectady, NY** (BALH-931209GO)—Action Dec. 23.

**WRAC(AM)-WKSJ-FM Williamsport, WNTJ(AM)-WMTZ-FM Johnstown, and WHP(AM)-WRVV-FM and WKBO(AM) Harrisburg, all Pennsylvania** (WRAC: BAL931209GR; WNTJ(AM): BAL931209GU; WHP: BAL931209GW; WKBO: BAL931209HE; WKSJ: BALH931-209GS; WMTZ-FM: BALH931209GT; WRVV-FM: BALH931209GX)—Action Dec. 23.

**WCTZ(AM) Clarksville, TN** (BAL-931208GR)—Action Dec. 25.

**WHAL(AM) Shelbyville, TN** (BAL-931208GS)—Action Dec. 25.

**WYQC-FM Shelbyville, TN** (BAPLH931208GR)—Action Dec. 25.

**KGGR(AM) Dallas** (BTC931124-EE)—Action Dec. 14.

**KAAM(AM) Dallas** (BAL931026-EA)—Action Dec. 23.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours.; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq—frequency; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; pet. for recon.—petition for reconsideration; PSA—presunrise 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.

## NEW STATIONS

### Applications

■ **Boise, ID** (BPED931207MD)—Calvary Chapel of Twin Falls Inc. seeks 88.7 mhz; 3 kw; ant. 1,679 ft. Address: P.O. Box 271, Twin Falls, ID 83303. Applicant is headed by Mike Kestler and owns KAWZ(FM) Twin Falls, ID.

■ **Lewiston, ID** (BPH931222MA)—Robert W. Prasil Jr. and Melva R.

Prasil seek 105.1 mhz; .5 kw; ant. 335 m. Address: 1907 Burrell Ave., Lewiston, ID 83501. Applicant has no other broadcast interests. Filed Dec. 22.

■ **Lewiston, ID** (BPH931223MB)—Woodcom Inc. seeks 105.1 mhz; 1.21 kw; 233 m. Address: 301 D St., Suite 302, Lewiston, ID 83501. Applicant is headed by Mark Bolland and owns KATW(FM) Lewiston, ID. Filed Dec. 23.

■ **Lena, IL** (BPH931223ME)—Howard G. Bill seeks 102.1 mhz; 3.2 kw; ant. 139 m. Address: 1220 4th Ave., Rochester, MN 55902. Applicant owns KOLM(AM)-KWWK-FM Rochester, MN, and is permittee of WLJO(FM) LaCrosse, WI. Filed Dec. 23.

■ **Blanchard, LA** (BPH931214ME)—Delaney Broadcasting Inc. seeks 102.1 mhz; 25 kw; ant. 100 m. Address: 1902 Captain Sherve Dr., Shreveport, LA 71105. Applicant is headed by Cynthia Delany and has no other broadcast interests. Filed Dec. 14.

■ **Blanchard, LA** (BPH931215MA)—Decibel Inc. seeks 102.1 mhz; 9.3 kw; ant. 166 m. Address: 6036 Dillingham, Shreveport, LA 71106. Applicant is headed by Daryl L. Bordelon and has no other broadcast interests. Filed Dec. 15.

■ **Blanchard, LA** (BPH931217MD)—Harvest Broad-

casting Co. seeks 102.1 mhz; 23 kw; ant. 100 m. Address: 10500 Bighorn Trail, Suite 100, McKinney, TX 75070. Applicant is headed by Sam Carr and is permittee of KWL(B) Shreveport, La. Filed Dec. 17.

■ **Blanchard, LA** (BPH931217MC)—Doanld T. Hanley Jr. seeks 102.1 mhz; 10 kw; ant. 139.9 m. Address: 1217 Gretchen Ln., Bossier City, LA 71112. Applicant has no other broadcast interests. Filed Dec. 17.

■ **Bossier City, LA** (BPH931220AD)—Greenwood Acres Baptist Church seeks 1030 khz; 5 kw. Address: 7480 Greenwood Rd., Shreveport, LA 71119. Applicant is headed by Dr. Fred A. Caldwell Sr. and has no other broadcast interests. Filed Dec. 20.

■ **Massey, MD** (BPED931230MA)—University of Maryland Eastern Shore seeks 88.7 mhz; 5.4 kw; ant. 100 m. Address: Backbone Rd., Princess Anne, MD 21853. Applicant is headed by Robert Franklin and owns WMUC College Park and WESM Princess Anne, both Maryland. Filed Dec. 30.

■ **Livingston, MT** (BPH931216MB)—PBMI LP seeks 100.7 mhz; 100 kw; ant. 302 m. Address: 144 Green Bay Rd., Winnetka, IL 60093. Applicant is headed by Christopher J. Brennan and owns KCAP(AM)-KZMT(FM) Helena and KGHL(AM)-KIDX(FM) Billings, both Montana. Filed Dec. 16.

## SERVICES

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## In reply

EDITOR: I feel compelled to respond to Harvey J. Tate's Sept. 6, 1993, letter attacking my July 12 "Monday Memo." Despite Mr. Tate's complaints, I and many others who are in the field or who are teaching still believe that radio is a medium of great aesthetic potential, in addition to being a medium that can excellently disseminate music, news and talk. As I stated in my "Monday Memo," too many practitioners and academics are frozen to their respective bottom lines and are willing to settle for half a loaf. While radio practitioners should learn how and be motivated to do their best to make their stations successful in the present competitive market, they should not be satisfied to stop with the status quo, but should work toward using the medium's potentials to help it reach even greater heights and make even greater contributions to the public interest. Although Mr. Tate may disagree, I'd bet that most broadcasters try to do exactly that.

That's what my "ilk," as Mr. Tate puts it, teaches our students. And that's what Mr. Tate calls, in his letter, "misguided information." Nevertheless, I believe it is a mistake for students—and for practitioners such as Mr. Tate—to wallow in the "what is"; they should be prepared to deal, as well, with "what will be" and "what can be."

But what do I know! Mr. Tate makes a point of stating in his letter that his career in radio has spanned 43 years. What can an old fogey like me, whose first job in commercial radio was 46 years ago, tell such young know-it-alls?—*Robert L. Hilliard, professor of mass communication, Emerson College, Boston.*

## Arguing for 'fairness'

EDITOR: The upholding of the FCC's repeal of the fairness doctrine is far from a "knockdown." A one-vote swing to the minority would have ended with a tie. The five judges who voted to overturn a lower court recognized that the public owns the radio and TV channels, and not the licensee. Giving the licensee the right to refuse equal air time to express opposing views raises a First Amendment rights question.

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The U.S. Supreme Court recognized this argument in its decision in *Associated Press v. United States* (326 U.S.-1945). While this case involved the print media, the decision also is applicable to the Fifth Estate, particularly since the radio and TV channels belong to the public, and the repeal of the fairness doctrine by the FCC denies property owners their right to use their property—the airwaves—but lets a chosen few air their views, exclusively, if they so desire.

In the cited case the U.S. Supreme Court held: "The (First) Amendment rests on the assumption that the widest possible dissemination of information from diverse and antagonistic sources is essential to the welfare of the public...right conclusions are most likely to be gathered out of a multitude of tongues than by any kind of authoritative selection...."

By repealing the fairness doctrine, the FCC has, in actual fact, selected the Fifth Estate to be the spokesman for all of the public and is denying the real owners, the public, from voicing their opinions, pro or con.

Given the multiple ownership of the airwaves to a chosen few, what the public hears and sees is controlled by about 2,000 licensees, in terms of the free channels. That is precisely what the Supreme Court has stated raises serious First Amendment rights questions.

Judge Warren Burger, then an Appeals Court judge on the *WLBT* case (1966), stated:

"A broadcaster seeks and is granted the free and exclusive use of a limited and valuable part of the public domain. When he accepts that franchise it is burdened with enforceable public obligations...."

It appears to me that a licensee has the obligation to air all sides of an issue. The doctrine needs to be codified.—*Vincent L. Hoffart, Spokane, Wash.*

## Radio call for help

EDITOR: In the spring of 1931, Oglethorpe University became one of the first schools in the world to have a campus radio station. That station—named WJTL(AM) after its donor, Chattanooga Coca-Cola magnate J.T. Lupton—was critically acclaimed for its *University of the Air* lectures and other forms of aural entertainment.

Following Mr. Lupton's death in 1933, the station continued for a short time and ceased operation in 1935. There was a brief resurgence in the 1970s, but it did not last.

We would like to start up the station once again. In addition to the sense of community and school pride it would encourage, it could be a valuable undergraduate educational experience.

On behalf of our students, I want to make an appeal to the stations and businesses in the radio industry to consider making a tax-deductible gift-in-kind donation to WJTL so that we can have a campus radio station again. Perhaps you have some of the items we need that you consider obsolete but are still usable for a small campus.

I can be reached at Oglethorpe University; 4484 Peachtree Road, N.W.; Atlanta, Ga. 30329; or at (404) 364-8439. If you have any interest, please let me send you some more detailed information. Thank you for your consideration.—*Robert M. Hill, director of alumni activities, Oglethorpe University.*

## Datebook

### JANUARY

**Jan. 18**—"Copyright for Communications Lawyers," seminar sponsored by **Federal Communications Bar Association**. Washington Marriott, Washington. Contact: (202) 833-2684.

**Jan. 20**—**International Radio and Television Society** newsmaker luncheon. Waldorf-Astoria Hotel, New York. Contact: Marilyn Ellis, (212) 867-6650.

**Jan. 21**—Deadline for entries for the **National Academy of Television Arts and Sciences 1993-1994 Daytime Emmy Awards**. Contact: Trudy Wilson, (212) 586-8424.

• **Jan. 23-24**—**Association of Independent Television Stations**. Miami. Contact: (202) 887-1970.

• **Jan. 24-27**—**NATPE International**. Miami Beach. Contact: (310) 453-4440.

**Jan. 25-26**—**South Carolina Cable Television Association** convention. Columbia Marriott Hotel, Columbia, S.C. Contact: Nancy Horne, (404) 252-4371.

**Jan. 27**—"Declining Standards in News: Is It All Television's Fault?" Alfred I. duPont forum sponsored by **Columbia University Graduate School of Journalism**. Kellogg Conference Center, Columbia University, New York. Contact: (212) 854-5047.

• **Jan. 29- Feb. 1**—**National Religious Broadcasters**. Washington. Contact: (703) 330-7000.

**Jan. 30- Feb. 1**—**North American National Broadcasters Association** annual meeting. Maria Isabella Sheraton Hotel, Mexico City. Contact: Kate Normandeau, (613) 738-6553.

### FEBRUARY

**Feb. 1**—Deadline for entries for **National Media Owl Awards**. Contact: (312) 951-6868.

**Feb. 4-5**—**Society of Motion Picture and Television Engineers** advanced television and electronic imaging conference. Chicago. Contact: Carol King, (914) 761-1100.

**Feb. 7**—**Nebraska Broadcasters Association** annual state legislative meeting and hall of fame banquet. Cornhusker Hotel, Lincoln, Neb. Contact: Richard Palmquist, (402) 333-3034.

• **Feb. 7-11**—**34th Monte Carlo Television Festival**. Monte Carlo. Contact: (33) 93-30-49-44.

**Feb. 8-9**—**Cable Television Association of Georgia** annual convention. Westin Peachtree Plaza Hotel, Atlanta. Contact: Nancy Horne, (404) 252-4371.

**Feb. 9-12**—Satellite XIII, sponsored by **Phillips Business Information**. Sheraton Crystal City, Arlington, Va. Contact: (301) 424-3338.

**Feb. 10**—**International Radio and Television Society and Broadcasting & Cable** annual industry conference. Waldorf Astoria Hotel, New York. Contact: Maria De Leon, (212) 867-6650.

**Feb. 10-12**—**Satellite Broadcasting and Communications Assn.** Anaheim, Calif. Contact: (703) 549-6990.

**Feb 17-20**—**Radio Advertising Bureau** managing sales conference and executive symposium. Loews Anatole Hotel, Dallas. Contact: Gail Steffens, 800-722-7355.

**Feb. 21-23**—**Great Lakes Broadcasting conference** and expo. Lansing, Mich. Contact: (517) 484-7444.

**Feb. 23-25**—**1994 Texas Cable Show**. San Antonio Convention Center, San Antonio, Tex. Contact: (512) 474-2082.

### MARCH-MAY

**March 18-21**—**Broadcast Education Association** Las Vegas. Contact: (202) 429-5354.

• **March 21-24**—**National Association of Broadcasters**. Las Vegas. Contact: (202) 429-5300.

**March 24**—**National Association of Black Owned Broadcasters** 10th annual communications awards dinner. Sheraton Washington, Washington. Contact: Fred Brown, (202) 463-8970.

**April 6**—**International Radio and Television Society** Gold Medal Dinner. Waldorf-Astoria Hotel, New York. Contact: (212) 867-6650.

**April 10-12**—**Cabletelevision Advertising Bureau**. New York. Contact: (212) 751-7770.

**April 12**—50th annual **Radio and Television Correspondents' Association** dinner. Washington Hilton. Contact: Ivan Goldberg, (202) 828-7016.

• **April 15-20**—**MIP-TV**. Cannes, France. Contact: (212) 689-4220.

• **May 22-25**—**National Cable Television Association**. New Orleans. Contact: (202) 775-3669.

**May 22-25**—**National Association of Minorities in Cable**. New Orleans. Contact: (310) 404-6208.

• **Major Meetings**



## BROADCAST TV



**Dr. Helen Boehm**, VP, Fox Children's Network, Beverly Hills, Calif., named VP, public service and children's network, Fox Broadcasting Co., there.

Appointments at Fox Television Stations Productions, Los Angeles: **Pam Brady** and **John Miller**, development associates, named managers, program development.

Appointments at Viacom International Inc., New York: **Paul Heimbach**, senior VP, engineering, Viacom Networks, there, named VP, engineering; **Martha Malkin Zornow**, VP/counsel, corporate law department, named VP, technology, business operations.



**Kristin Gerlach**, senior general attorney, law and regulation, Capital Cities/ABC Inc., New York, named VP, broadcasting, legal.

**Edward Masket**, executive VP, administration, MCA Television Group, Universal City, Calif., retires.

**Deborah Thomas**, managing director, WNYC-TV-AM New York, joins NBC-TV there as director, corporate communications.

**Ken Raskoff**, executive VP, Steve White Productions, Los Angeles, joins Four Point Entertainment there as VP, long form and movies for television.

**John Behnke**, chairman of the board, Fisher Broadcasting, Seattle, retires.

**Joe Weaver**, editorial director, WJBK-TV Detroit, retires.

**Norman Hayes**, VP, sales, southern division, Multimedia Entertainment, Atlanta, joins Litton Syndications Inc., Jacksonville, Fla., as VP/director, domestic sales.

**Bishop Ellison**, district sales manager, Harris Broadcast, Quincy, Ill., joins KCOP-TV Los Angeles as chief engineer.

**Robert Allbritton**, corporate staff, Allbritton Communications Co., Washington, elected director, Perpetual Corp. and Allbritton Communications Co., there.

**S. James Coppersmith**, president/GM, WCVB-TV Boston, named chair of the board of trustees, Emerson College, there.

Appointments at Katz Communications Inc., New York: **Steve King**, manager, Katz National Television, Chicago, assumes similar responsibilities for Katz National Television, New York. **Ken Moody**, sales assistant, Katz Continental Television East Station Group, New York, named research analyst, Katz Continental Television, there. **Joe Porcelli**, sales assistant, Katz Continental Television, New York, named research analyst, Katz Continental Television South East Station Group, there. **David Bradley**, local sales manager, WHTM-TV Harrisburg, Pa., joins Katz Television Group, Seattle, as sales executive.

**Carolyn Way**, sales assistant, Rysher Entertainment, Los Angeles, named account executive, eastern region, Rysher Entertainment, New York.

Appointments at WLS-TV Chicago: **Alan Krashesky**, co-anchor, *Eyewitness News This Morning*, named co-anchor, 5 p.m. news; **Jerry Taft**, meteorologist, named weather anchor, 5, 6 and 10 p.m. news; **Mike Caplan**, weather forecaster, WTVD-TV Durham, N.C., joins as weather anchor, 6 a.m. and

11:30 p.m. news; **Tracy Butler**, weather anchor, morning, noon news, WRIC-TV Richmond, Va., joins as weekend weather anchor.

Appointments at WBZ-TV Boston: **Patricia Kreger**, assistant news director, named business development manager, enterprise unit; **Lisa Gaydeski**, sales assistant, named sales marketing/research coordinator, enterprise unit; **Amy Friedland**, publicist, named audience development manager; **LuAnn Reed**, executive producer, news, named daytime executive producer, news; **Bob Dumas**, assignment manager, news, named managing editor; **David Robichaub**, planning editor, news, named assignment manager; **Grechen Coleman-Thomas**, corporate human resources manager, ABC, San Francisco, joins as human resources manager, WBZ-TV-AM.

**Jackie Bange**, part-time reporter, WGN-TV Chicago, named full-time general assignment reporter.

Appointments at WABU-TV Boston: **Will Meyl**, VP/GM, WXXA-TV Albany, N.Y., joins as VP/station manager; **William Spitzer**, station manager/GM, WQTV(TV) Boston, joins as VP, development; **Ted O'Brien**, air personality, WHDH(AM) Boston, joins as news director; **Bruce Binensfeld**, program/promotion manager, WNUV-TV Baltimore, joins as program director; **Robert McCuin**, senior account executive, WHDH-TV Boston, joins as local sales manager.

Appointments at WTVJ-TV Miami: **Nara Roza**, general assignment reporter, WSCV-TV Miami, joins in same capacity; **Michele Dabney-Perez**, news anchor, KDBC-TV El Paso, Tex., joins as general assignment reporter.

Appointments at KHOU-TV Houston: **Garen VandeBeek**, director, advertising, promotion, named creative services director; **Joan Kelly**, program manager, named program director; **Richard Eller**, senior promotion writer/producer, named on-air promotion manager.

**Walter Evans**, co-anchor, *Texas Sunrise* and *Texas at Noon*, KDFW-TV Dallas, retires.

**Ibra Morales**, acting GSM, WVTM-TV Birmingham,

Ala., joins KDFW-TV Dallas as GSM.

## RADIO

**Debbie Schwartz**, VP/CFO, EBE Communications, New York, joins The Interep Radio Store there as VP/treasurer.

**James Collins**, VP, finance, American Express Travel Related Services, New York, joins American Society of Composers, Authors & Publishers there as CFO.

**Bob Fox**, CEO/chairman, KVEN(AM) and KHAY-FM both Ventura, Calif., and chairman of the radio board of directors, National Association of Broadcasters, honored with Southern California Broadcasters Association Lifetime Achievement Award.

Appointments at WCBS-AM New York: **Tony Gatto**, morning producer, named managing editor, operations; **Louis Giserman**, senior producer, Mutual/NBC Radio, New York, joins as assistant director, news, programming.

Appointments at WMXV-FM New York: **Blanche Joesen**, account executive, named local sales manager; **James Thompson**, account executive, named regional sales manager; **Randi Alderman**, director, sales marketing, development, named national sales manager; **Anastasia Kavalis**, account executive, named senior account executive; **Brian McKenna**, local sales manager, WFAS-AM-FM White Plains, N.Y., joins as account executive; **Lorna Potter**, account executive, CNI/WNYI, New York Interconnect, joins in same capacity.

**Warren Lada**, VP/GM, WAQY-FM-AM Springfield, Mass., assumes additional responsibilities as regional VP, New England unit, Saga Communications Inc., there.

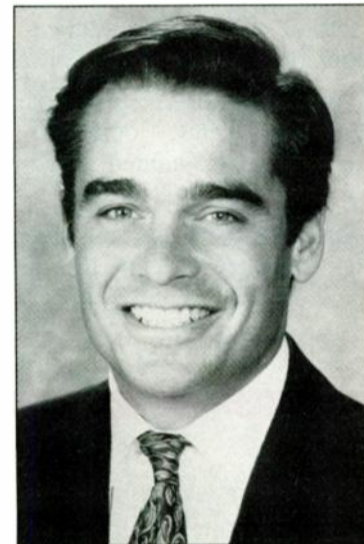
**Ken Gioia**, national sales manager, KMOX(AM) St. Louis, named local sales manager.

**Craig Curtis**, program director, WUNC(FM) Chapel Hill, N.C., joins WETA-FM Washington in same capacity.

**Donald Gorski**, GSM, KRLD(AM) Dallas, joins WTPX-FM Fort Lauderdale, Fla., in same capacity.

## CABLE TV

Appointments at Court TV, New York: **Richard O'Connell**, VP/management supervisor, Chiat/Day, there, joins as VP, marketing; **Linda Finney**, director of promotion, Lifetime Medical Television, there, joins as director, marketing.



Appointments at Prime Ticket, Los Angeles: **Don Meek**, director, sports marketing, named VP, event properties; **Rosy Marin**, sports marketing coordinator, named project manager, event properties; **Fred McCallister**, VP, operations/general counsel, Prime Racing Ventures, Westminster, Colo., joins as associate general counsel; **Frank Perez**, graduate, University of California, Riverside, Calif., joins as staff accountant; **Andrea Metcalf**, traffic assistant, KCRA-TV Sacramento, Calif., joins as traffic coordinator; **Dennis Pontillano**, account executive, Blair Television, Los Angeles, joins as traffic coordinator; **Sophia Rivas**, secretary, Home Fed Bank, Los Angeles, joins as receptionist.

Appointments at Lifetime Television, New York: **Jenny Alonzo**, manager, promotion operations, WNBC-TV New York, joins as director, operations, on-air promotion; **Margaret Burns**, scatter cable buyer, Comb Inc., White Plains, N.Y., joins as manager, pricing, stewardship; **Lisa Murphy**, sales coordinator, named inventory analyst; **Melanie Lipman Skikne**, affiliate marketing manager, Prime Ticket Network, Los Angeles, joins as account executive, western region.

**LaDebra Moore**, radio/television publicist, WYNC Communications, New



York, joins The History Channel there as publicist.

**John Nix**, marketing operations manager, Paragon Cable, Pinellas County, Fla., named VP, marketing, programming, Tampa Bay division.

**P. Eric Krauss**, assistant treasurer, Continental Cablevision, Boston, named treasurer.

**Jerome Kern**, senior partner, Baker & Botts, New York, named to board of directors, Tele-Communications Inc., Englewood, Colo.

**Paul Bermel**, director, *Headline News*, local edition, Atlanta, named director, marketing, CNN, there.

**Christine Cotney**, business manager, American Movie

Classics, Woodbury, N.Y., named director, business planning, administration, American Movie Classics/Romance Classics, there.

**Eric Gordon**, senior writer/producer, *CNN Business News*, New York, named producer, *Moneyline with Low Dobbs*, there.

**Bob Fasbender**, supervising producer, CNBC's *McLaughlin*, Fort Lee, N.J., named supervising producer, *Rivera Live*.

#### ADVERTISING

Appointments at The Kamber Group, Washington: **Jeffrey Sandman**, senior VP, public affairs/general counsel, and **Dennis Walston**, senior VP/director, art

department, elected to board of directors; **Steve Bevis**, VP, named senior VP; **Kevin Geddings** and **Bill Ogle-tree**, senior associates, named VP's.

**Julie Olson**, media supervisor, DDB Needham, Los Angeles, assumes similar responsibilities at DDB Needham, Chicago.

#### DEATHS

**Allen Collier**, 63, radio pioneer, died Jan. 1 from complications of pneumonia at St. Joseph's Hospital, Denver. Collier managed radio stations for Taft Broadcasting in Cincinnati as well as WQXT-AM-FM Palm Beach, Fla. His voice was featured on national radio commer-

cials for TWA and Lufthansa Airlines. He was in sales management with Drake Chenault, Schafer Electronics, TM Productions and Kenny Rogers Productions. Most recently, Collier was operations manager at KSKE(AM) Vail, Colo., and was one of the founders of Global American Communications, a Denver-based broadcasting company. Survivors include his wife, Annie, and two sons.

**Carl Schuele**, 65, owner/president, KRUZ-FM Santa Barbara, Calif., died Dec. 13, 1993, of cancer at his home there. Schuele began his broadcasting career at WICU-TV Erie, Pa. After WICU-TV, he joined KPOL-AM Los Angeles as GM. He

then started his own business, Western Radio Sales, a station rep firm that later became Broadcast Time Sales. Broadcast Time Sales was sold in 1968, after which Schuele moved to Santa Barbara and founded the Schuele Organization. He bought the company's first listing, KMUZ(FM), which was later renamed KRUZ-FM, in 1971. Survivors include his wife, Dorothy, and two daughters.

**Pat Buttram**, 78, actor best known as Mr. Haney on the CBS series *Green Acres* (1965-71), died Jan. 8 of kidney failure at a Los Angeles hospital. He also played Gene Autry's sidekick on *The Gene Autry Show*, which ran on CBS from 1950-56.

## Fifth Estater

# Lawrence Edward Levinson

Some might consider it a nightmare of the electronic superhighway: a lobbyist with his own public affairs show.

But Lawrence Levinson, Paramount's senior vice president for government relations, is not interested in furthering the interests of his industry on *Capitol Notebook* as much as putting his three decades of experience as a Washington insider to work for the show he writes and produces himself. Recent topics have included health care, juvenile delinquency, affordable housing and the assassination of President John F. Kennedy.

The show airs Sunday nights at 9:30 on Paramount's seven television stations.

Levinson began dreaming of a career in Washington during his years as a law student at Harvard University. He envisioned Washington as a place where he could deal "with policy issues of extraordinary complexity for which there are no clear answers."

Levinson got his foot in the door at the Pentagon. After eight years at the Defense Department, he found himself at the White House. His move to the executive branch was one of those odd inner workings of Washington, set in motion in 1965 when Bill Moyers became President Johnson's press secretary. Levinson's Harvard roommate, Joseph Califano, special assistant to Defense Secretary Robert McNamara, replaced Moyers as domestic policy adviser and brought Levinson with him. Levinson refers to his four years in the Johnson White House as one of "the most extraordinary periods in my life."

The Johnson White House was run with a firm hand by Jack Valenti, now president of the Motion Picture Association of America. When Johnson decided not to run for a second full term in 1969, Valenti asked Levinson to meet with Charles Bluhdorn, who recently had taken over Gulf & Western Industries. Bluhdorn needed someone who knew the ways of government because the acquisition-oriented company consistently was running into government red tape.

"I said, 'What is Gulf & Western?'" Levinson recalls. That began an 18-year detour to New



York. He didn't return to Washington until 1986.

Valenti calls Levinson "stunningly brilliant and one of the unsung architects of the Great Society." Bluhdorn for years introduced Valenti as the "man who brought me Larry Levinson," Valenti says. "He never let me forget how grateful he was for bringing Levinson into his life."

Senior vice president, government relations, Paramount Communications Inc.; b. Aug. 25, 1930, New York; B.A., magna cum laude, Syracuse University, N.Y., 1952; LL.B., Harvard University, Mass., 1955; attorney, Office of the Secretary of the Air Force, Washington, 1957-63; special assignments office, Office of the Secretary of Defense, Washington, 1963-65; deputy counsel to the president, 1965-69. Present position since 1969. Married: Margaret Ann Bishop; children: Elizabeth, Suzanne.

As a member of the Washington Strategy Group, Levinson meets with Valenti and other entertainment industry lobbyists twice a week. They also talk at least twice a day on the phone.

During the last 25 years, Levinson has played a role in almost every issue facing the communications industry. "I was there to see fin-syn take off 25 years ago, and I'm here to see it land again," Levinson says. He attributes fin-syn's long run to Valenti's determination to keep the rules in place.

In the near term, Levinson expects deregulation to pick up speed. "I think what we are seeing with the cable-telco situation is managed competition," says Levinson, borrowing a phrase from the health-care debate. Legislators, along with the executive branch, will be pushing to foster competition and the widest possible diversity of programming.

He believes his mission is to make the impact of legislation clear to Paramount's business. He can discuss the possible impact of television violence with Chairman of the Television Group Kerry McCluggage and copyright legislation with Paramount Publishing Chairman Richard Snyder. That ability is one that comes only with a thorough knowledge of the company.

Levinson believes that the issues the communications and entertainment industry has faced during the last quarter-century will change as the technology revolution occurs. Three key issues must be faced, Levinson says:

- Programmers must be guaranteed access to distribution systems: There must be no tollkeepers on the electronic superhighway.

- The government must encourage providers to make their systems user-friendly.

- There must be universal standards between different systems.

When the dust settles, Levinson believes, programming will be the biggest vehicle on the electronic superhighway. That is one reason his company is the target of a bidding war between Viacom and QVC. "No matter what happens in the end, programmers will be in the catbird seat," Levinson says. ■



**NBC Sports has renewed its agreement with Notre Dame for exclusive coverage of Fighting Irish home football games** through the year 2000. The renewal pact, which starts in 1996, also includes some basketball coverage—at least four games a season. NBC just finished year three of its initial five-year Notre Dame deal. Under the terms of that deal, the network is paying the school what sources confirmed was approximately \$38 million. Neither side would say what the terms of the new deal are, but sources said the rights total for the extension was approximately \$40 million. Executives at the network and the school said they were renewing early because both sides were happy with the results. For the season just ended, the Notre Dame home game package averaged a healthy 6.7/19 Nielsen rating/share.

**ESPN has reached a multi-year agreement with Anheuser-Busch** for its first-ever global advertising commitment on all ESPN's international networks. The buy was made through ESPN's new international advertising sales unit, based in New York. The agreement will have Anheuser-Busch advertising its products via ESPN Latin America and ESPN Asia networks, Eurosport and Japan Sports Channel. Anheuser-Busch also will make first-time buys on

ESPN's programming service in Mexico.

**A bill was introduced in the Georgia legislature last week that would require television stations that accept state ad money to also accept political advertisements from non-federal candidates.** For example, a station that accepts a paid ad for tourism or lotteries also must accept political advertising at the lowest unit rate. The bill was introduced after Atlanta mayoral candidates complained that stations offered very limited access to commercial time last summer.

**Paxson Communications Corp. announced plans last week to buy 55% of publicly held American Network Group for \$2.5 million.** Paxson also announced plans to buy WPBF-TV, the ABC affiliate in West Palm Beach, Fla. Paxson, with annual revenues of \$32 million, owns 13 radio stations, all in Florida, plus the Florida Radio Network. American Network Group, with annual revenues of \$10 million, operates sports networks in Florida, Georgia, Pennsylvania and Virginia, plus news networks in Tennessee and South Carolina.

**Score a big point for CBS Radio in St. Louis:** CBS O&O KMOX(AM), which is already as dominant in its market as any news/talk sta-

tion in America, will begin carrying Rush Limbaugh's daily show, effective April 4. Limbaugh, a Missouri native, is now heard in St. Louis on suburban WIBV(AM).

**Kari Sagin**, former executive producer of *The Maury Povich Show*, has been named executive producer of Buena Vista Television's new talk show-court show hybrid *Judge and Jury*. Last year, Sagin was an executive production consultant on King World's recently canceled *Les Brown Show*. Previously, she was as a senior producer on the *Sally Jessy Raphael Show*. *Judge* is now cleared in about 40% of the country in early fringe and

daytime time periods, according to BVT President Bob Jacquemin.

**Changes in morning drive radio in New York:** at WABC(AM), Guardian Angels Curtis and Lisa Sliwa are out after a three-year run, to be replaced by Lionel (real name: Michael Lebron), a wise-cracking attorney formerly of WFLA(AM) Tampa. And at WNEW-FM, Pat St. John replaces Pat "Parquat" Kelly, who failed to dent Howard Stern's dominance during a brief run.

Los Angeles-based **100% Productions this week will launch a national infomercial campaign featuring Barbara De Angelis** that

promotes personal relationship maintenance techniques. The two 30-minute infomercials, *Barbara De Angelis' Making Love Work*, follow on tests on cable and broadcast outlets in major markets, including Philadelphia and Los Angeles. The infomercial campaign, which is distributed and financed by Inphomation Inc. of Baltimore, pitches audio and video products and a phone line based on DeAngelis' seminars popular in the Los Angeles area. De Angelis' hosted her own show on CBS in 1991. The long-form ads cost \$500,000 to produce and the producers plan to spend about \$250,000 a week on time.

## Closed Circuit

### NEW YORK

#### Free offer

Residents in two large Manhattan apartment buildings can now get six months of free cable or wireless cable service, thanks to a territorial battle between wireless operator Liberty Cable and cable franchisee Time Warner. Liberty has to date enjoyed a virtual monopoly in the buildings, but a planned video dialtone experiment by common carrier Nynex now gives Time Warner access. Liberty last week was rushing to keep its subscribers with the free offer; Time Warner plans to make its own free pitch sometime this week.

#### Body of evidence

No, you didn't ask for it, but here it is anyway: details of the indecency complaint against Howard Stern that's at the center of Infinity Broadcasting's battle with the FCC. The complaint, filed under a pseudonym (the person cited fear of reprisals), focuses on two Stern monologues—in one, he complains about the way in which his wife grooms her pubic hair; in the second, he talks of the satisfaction he de-

rived from trimming the hair on his buttocks with an electric razor.

### WASHINGTON

#### Still holding

The White House is not expected to announce the nomination of communications lawyer Rochelle Chong to an FCC seat until it is ready to fill another vacancy created by the departure at the end of the month of Commissioner Ervin Duggan's departure. The strongest candidate for Duggan's seat is media investment banker Susan Ness. Ness, who was a fund raiser for the Clinton-Gore campaign, is said to be interested in the post. Ness attended last week's oral arguments at the Supreme Court on must carry, but was unavailable for comment.

#### Where's radio?

The Commerce Department's new 27-member advisory council on the information infrastructure is missing something: representatives of commercial radio. The panel includes Delano Lewis, the new president of National Public Radio. But no one repre-

sents the nation's 9,600 commercial radio stations.

### VERONA

#### New polling ammo

Hypotenuse Inc., the Verona, N.J.-based polling company, will soon add Overnight Market Research (OMR) and Voter Roll\*Call Exit Polling services to its core Bullet\*Poll, a system that now claims 44 station subscribers representing 55% U.S. coverage.

Hypotenuse Executive Vice President Fred Bierman says OMR, using an automated phone polling system similar to that of Bullet\*Poll, will allow stations to survey a cross-sampling of viewers—typically about 500—for their preferences on when a TV program should be scheduled.

The other product introduction, Voter Roll\*Call Exit Polling (VRC), follows a test of the service during last November's elections, where, says Bierman, VRC enabled WCAU-TV to correctly project Christine Whitman's 10%-11% margin of victory against incumbent New Jersey Gov. Jim Florio. Both services says Bierman, are being offered on a cash subscription basis.

## Brown forms Crescent

Former New World Television President Tony Brown has formed a new syndication company, Crescent Entertainment Inc., based in New York.

The company has signed an agreement with All American Television to distribute several properties that All American acquired from Blair Entertainment in the wake of Blair's decision last season to leave the first-run business. Those properties include a 1,100-episode *Divorce Court* library that Crescent is repackaging for off-syndication and introducing at next week's NATPE convention in Miami Beach.

Crescent also is distributing episodes of the former Blair series *Stuntmasters*, which All American acquired from Blair, in a package with other stunt-related specials, called *Summer Stunts Specials*, from producer Gary Benz. Crescent also is selling All American's *Action One* movie package.

Also joining the company is Bruce Genter, who will be based in Atlanta. In addition to the two All American properties, Crescent has a blanket distribution deal with SI Communications, Los Angeles, which is producing *24 Seven*, a new weekly magazine aimed at urban youth, for next fall.

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## Advantage telco

Now it's official. There is a National Information Infrastructure. And it looks like....

Well, it looks just like it did before the Vice President addressed the assembled Hollywood gentry. If any two individuals are responsible for generating the impetus for infrastructure they are John Malone and Ray Smith—the first for positioning the cable industry to the point of infrastructure liftoff, the second for seizing the moment to initiate telco entry virtually singlehandedly. The government and its policymakers have been playing catch-up ever since.

The fact is, the infrastructure or the superhighway or the grand convergence has been there all along, waiting for the telephone companies to come along and take it over. For it is clearly the telephone companies that will benefit from the new Title VII of the Communications Act, designed to let them have their cake and eat it too. On the one hand, they can do business as a common carrier, hauling electronic freight for—and taking fiscal tribute from—all who'd stride the superhighway. On the other hand, they can be programers to their hearts content, playing both sides of the street with abandon.

Among the bulbs on this Christmas tree is one permitting the telephone companies to acquire cable companies in their own service areas after five years, after which there'll presumably be no independent cable companies left. Another: permitting the RBOCs back into the long-distance business, from which they were excluded by the modified final judgment.

Cable operators, of course, are cheered by the lowering of local and state restrictions to their getting into the telephone business. As quids pro quo go, that one's like being allowed into the cage with an 800-pound gorilla.

Broadcasters are rightly concerned that the administration's white paper is silent in speaking of their medium's role in the infrastructure. One may only hope that it was broadcasting that the drafters had in mind in saying: "In addition, the administration proposes to allow the FCC to reduce regulation for telecommunications carriers that lack market power. This provision will insure that unnecessary government regulation—however well-

intentioned—does not harm users of the infrastructure, or impede competitive entry, investment and the introduction of new services." Broadcasters are not without market power, of course, however much the tide may have shifted, but in all other respects they qualify.

As if the white paper's cold shoulder weren't enough, the fact that only one true blue broadcaster—Stan Hubbard of Hubbard Broadcasting and USSB—was included on the 27-member National Information Infrastructure Advisory Council is cause for a march on the Old Executive Office Building. Goodness knows that broadcasters weren't quick to embrace the wired nation concept, but as the nation's majority television provider and the one remaining medium both universal and free, they deserve a place at the table.

Well, it's early. From this vantage, it's too early to concede that only the telcos can save us. Or, for that matter, that only wires talk digital. There's going to be a grand sorting out by the end of this century, and the game's begun.

## Two-edged possibility

Broadcasters were threatened with a double whammy last week: Not only did the Vice President of the United States leave them on the shoulder of the superhighway, but the Supreme Court made noises that sounded as though must carry might be consigned to the backwaters of unconstitutionality.

Not to dwell prematurely on that possibility, but that impetus and others might just cause a sea change in the relationship between the wireless and the wired nations.

Losing must carry would force broadcasters to become more reliant on wireless means of reaching the American public—especially in a 500- or 1,000-channel universe, when local signals would be harder-put to gain viewer recognition. As the NAB's John Abel puts it: "It may force the reinvention of wireless broadcasting."

What it would take, of course: digital capability and spectrum. Both should come with the advent of high-definition television. For more and more broadcasters, that can't happen too soon.

## Less than a message

The National Cable Television Association and Cable Television Administration and Marketing Society launched a new ad campaign last week.



## Due process

Howard Stern's pay-per-view event was rightly panned by critics as the crude, sophomoric sleaze it was. We want our \$39.95 back.

That said, it should have no bearing on his treatment or that of his boss, Mel Karmazin, on the issue of Infinity's fitness as a radio licensee. If anything, the runaway success of Stern's New Year's Eve pageant suggests there is a sizable following for his off-brand of shock humor.

Nor should it have any bearing on the FCC's holding hostage Infinity's purchase of other radio stations while that licensee appeals its whopping, and probably unconstitutional, fines. By doing so the FCC effectively pronounces the company guilty until proved innocent and penalizes the seller, with which the FCC has no bone to pick.

Commissioners Ervin Duggan and Andrew Barrett are on the record in this magazine denying they supported such a delay, and Commissioner James Quello, who made the initial suggestion that the sale of KRTH-FM Los Angeles could be held up, has since suggested he was simply stating standard procedure that complaints must be resolved. We encourage the FCC to act on the transfer as expeditiously as possible.

As for Stern, the answer for those who take offense remains to turn him off, not take him off.

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