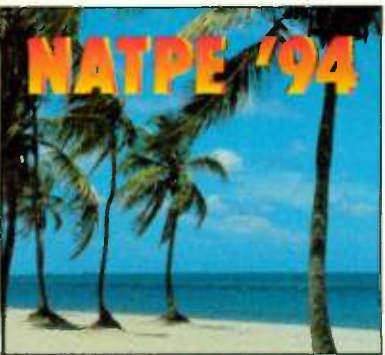


JAN 24

Broadcasting ⁴ Cable

The Newsweekly of Television and Radio

SPECIAL REPORT



Taking to the stands in Miami Beach 43

TOP OF THE WEEK



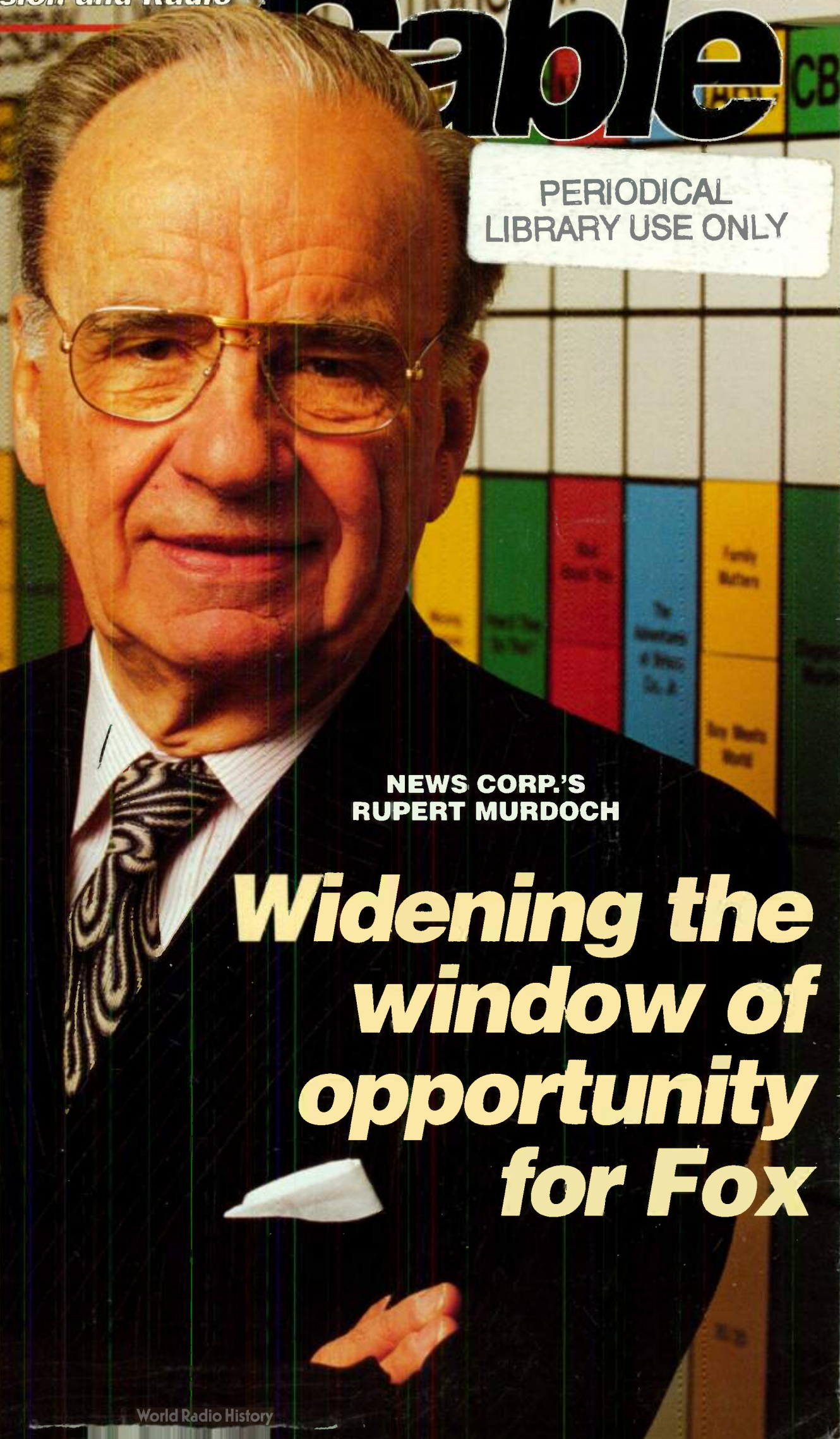
L.A. earthquake: the jolt felt 'round the world 4

PROGRAMMING



Warner's Ed Bleier makes the case for pay per view 106

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RUPERT MURDOCH**

Widening the window of opportunity for Fox

Vol. 124 No. 4
63rd Year 1994 \$2.95
A Cahners Publication

THEY'RE THE TOP TV



○ ANIMATED STRIPS!

THE TOP TWO ANIMATED STRIPS IN THE NOVEMBER SWEEPS.

	KIDS 6-11 RATING	KIDS 2-11 RATING	TEENS RATING
ANIMANIACS	7.9	7.0	5.9
BATMAN	7.7	7.7	5.2
BONKERS	6.9	6.1	3.0

Source: NSI/SNAP NOV. 1993

THE TOP TWO ANIMATED STRIPS SEASON TO DATE.

	KIDS 6-11 RATING	KIDS 2-11 RATING	TEENS RATING
ANIMANIACS	6.3	6.0	4.6
BATMAN	5.6	5.7	4.3
BONKERS	5.8	5.3	3.0

Source: NTI (Premiere through 1/9/94); NSS (Premiere through 1/2/94)

**ANYONE WHO TELLS YOU DIFFERENTLY
MUST BE BONKERS!**



BATMAN
The Series



JAN 28 1994

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Warner vs. Paramount is top card in Miami Beach

Fifth network contenders will pull out the stops to woo affiliates for their new network ventures

By Joe Flint

The virtual certainty that there will be a fifth network—but not a sixth—moves with the broadcasting industry to Miami Beach this week, as Warner Bros. and Paramount continue to maneuver for affiliates. The contest is far from over; it's just on hold.

The wild card is Barry Diller, whose bid to buy Paramount could derail that company's fifth-network ambitions. But even that's in doubt, while Warner's determination to go forward appears total. Either way, odds are the broadcast industry will be up and running with a fifth network by NATPE '95.

Is that good news or bad?

For every executive at Warner Bros. and Paramount who thinks there's room for

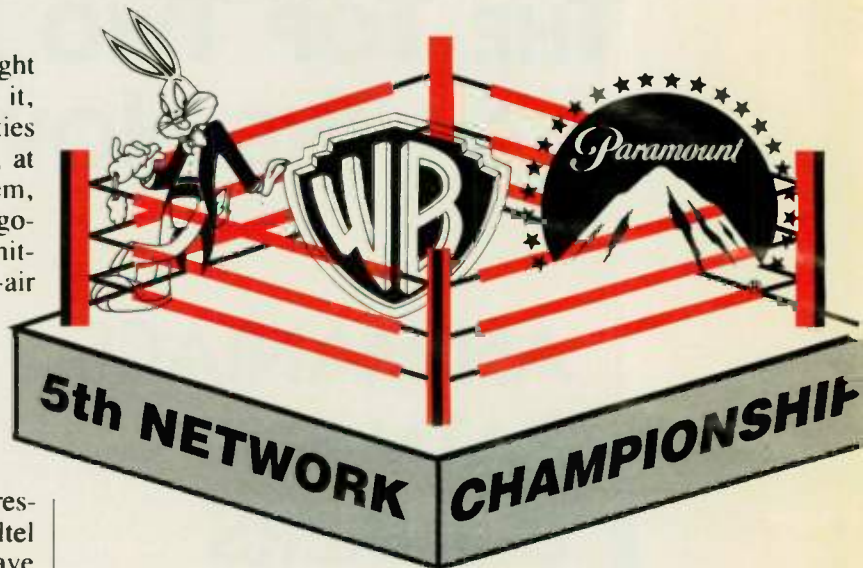
a fifth network, there are others who say no way. Some have their own syndication interests to protect and fear that valuable real estate will disappear; others already run networks and don't want to see their biggest program suppliers distracted.

■ Bob Wright, president, NBC: "Warner Bros. wants to try the bigger audience, the broadcast audience. And that makes us very queasy; they're important suppliers to us. It puts pressure on us to make sure that we are spending enough money on productions from other sources because you're always going to be concerned now that they're competitors in addition to being vendors."

■ Greg Meidel, president, Twentieth Television: "Well, it makes our business

more difficult. But right now, the way we look at it, we have two new entities that are program services, at best. Nothing against them, but let's face it, they're going to have 45% of the United States on over-the-air television. Maybe one of them will get up to 50%. But then to go from 50% to 80%? Syndicated shows, in most cases, are well over 90%."

■ Janeen Bjork, vice president, programming, Seltel Inc.: "They're going to have to do a mix of cable, a mix of not-prime clearances. They can't get prime beyond market number 45, where there is already a Fox indie, and no more than the three affiliates. There is no independent station beyond market 45 that is a pure indie who can [affiliate]. So what

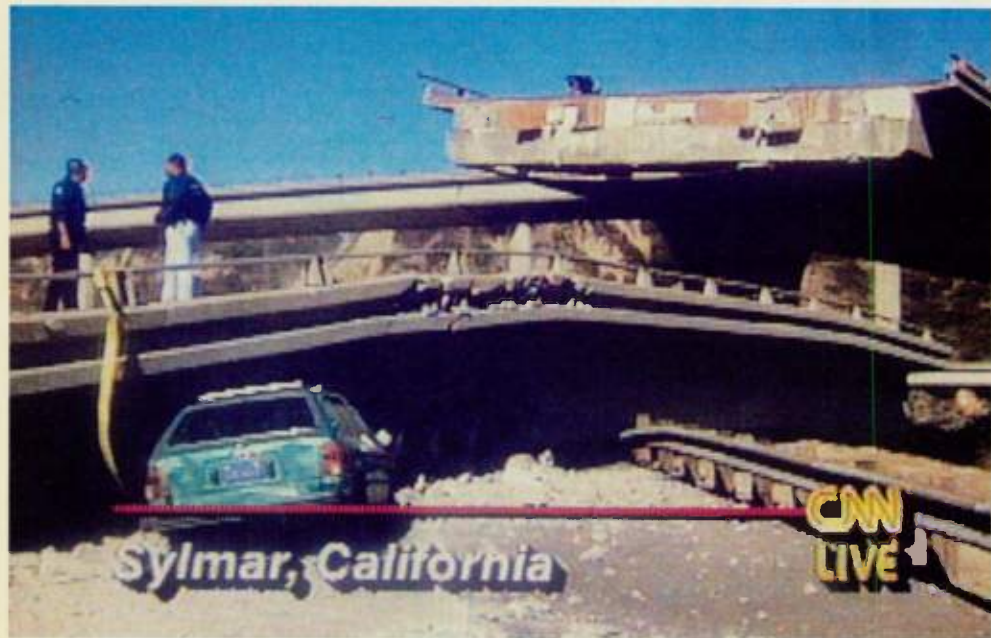


are they going to do in [the other] 160 markets?"

■ Jessica Reif, senior vice president, Oppenheimer & Co.: "The start-up of new networks has to be good news for the remaining independents. They will get access to high-quality product, whether it comes from Para-

mount or Warner Bros. In both cases they have the station interest at heart. Chris Craft is an owner and in the Paramount network, and Tribune is a backer behind the Warner Bros. network, and I think the station's interests will be maintained.

"The interesting thing is



CNN ratings peaked at 10:30 a.m. Monday with a 4.3/10, reaching 2.7 million homes. Ratings for the networks' evening newscasts soared Monday.

Quake rattles L.A.; TV, radio keep rolling

By Mike Freeman, Peter Viles and Joe Flint

K NBC-TV reporter Joe Rico was editing a story about an overnight hostage situation in downtown L.A. last Monday when the earth shook.

"I was in the editing booth finishing the story when everything went boom and the place was shaking like crazy," says Rico, who also was the only reporter on duty at KJW-TV Portland, Ore., when Mount St. Helens erupted a dozen years ago. "I guess I'm the bearer of catastrophic

news."

Rico became the first reporter from any station to go on the air after the quake, and then pulled a marathon 36-hour tour of duty. People and businesses alike were devastated by the quake, which measured 6.6 on the Richter scale. There was more than \$30 billion in property damage and 51 deaths. Studios suspended production. Cable systems lost thousands of customers. Costs in lost TV advertising were estimated in the millions, while radio gained customers seeking quick results.

At the studios, production of several shows still is being delayed because of earthquake damage.

Hardest hit appeared to be the set of *Seinfeld* in Studio City, where at least a two-week delay is expected. The show plans to relocate. Other shows on that lot include *Roseanne*, *Grace Under Fire* and *The Larry Sanders Show*. Whether there will be a shortage of new episodes of those shows for the February sweeps is unknown.

Spelling Productions' *Melrose Place* and *Beverly Hills, 90210* also could face delays. Aaron Spelling was reported as saying he did not know when the shows would get back into production.

Numerous other shows called off taping last week, but likely will be back at work today, Jan. 24. However, *The John Larroquette Show* plans to stop taping for at least another week.

Among studios that closed for part of the week were Paramount, Disney, Sony, and MGM. Fox and Warner Bros. closed only last Tuesday.

Public service and emergency-preparedness information was the call of the day for all broadcasters. Fox O&O KTTV(TV) was ready.

After a June 1992 earthquake, which was centered in the desert town of Landers, KTTV decided to preproduce "earthquake vignettes" for spur-of-the-moment use.

News Director Jose Rios said the station worked with L.A.'s Department of Water and Power, private gas and electric utilities and several government agencies to produce vignettes that inform viewers how to turn off gas mains, sanitize water, administer first aid and help children cope.

Coinciding with President Clinton's visit last Wednesday, KTTV devoted a sizable block of its *Good Day L.A.* morning telecast to a call-in show with representatives of the Federal Emergency Management Administration.

All seven of L.A.'s VHF stations and scores of

Continues on page 8

For the remaining independents...the losers are really also winners, because their programming costs are likely to go down. If there is a station, for example, in New York that's not affiliated with a network, chances are it will be able to buy programming from syndicators very cheaply because that market needs to be cleared."

■ Jim Kraus, executive vice president, MCA: "I don't think syndication as we know it is going to change drastically, except in prime time. We've seen that in the scenarios Warner Bros. ruled out, for instance. When they said they wanted to take daytime and some early fringe time periods away and include that as part of their network, they met with incredible resistance from the stations that had signed on, and that slowed their rollout from the start. Paramount has no such plans, nor do the Chris Craft stations and the other stations aligned with this new network, of giving up those lucrative time periods."

□

Mike Berman's phone has stopped ringing—for now. Ever since Warner and Paramount said they were launching fifth networks, the station manager of WXON(TV) Detroit, the only true independent in the city, has been barraged with calls from both—wanting him to sign.

As the Paramount-Viacom-QVC drama continues, the sales calls have abated. But the uncertainty over Paramount won't stop Paramount Television Group Chairman Kerry McCluggage and WB Network chief Jamie Kellner from resuming the hard sell at this week's NATPE convention.

"We intend to have a series of meetings with our pri-

mary affiliates and with new potential affiliates. We expect things to heat up down there," McCluggage says.

"Our best strategy is to wait and see what happens at Paramount," Kellner says. "Attractive to stations." Those are the buzzwords for Paramount's efforts. The key difference between the WB Network and the Paramount Network is that the former wants stations to help foot the bill, while the latter is a straight barter deal. Unlike Paramount, Warner Bros. owns no TV stations. Stations usually help networks recoup programming costs, so WB needs money from affiliates, instead of paying them to carry shows.

When the WB Network first met with group owners to pitch their network plan last August, group owners accepted the idea of paying the studio. In fact, Kellner originally pitched Paramount and Chris Craft about affiliating. But when talks with Tribune—which initially was reluctant to commit to a fifth network—heated up, Paramount and Chris Craft faced being shut out.

The WB Network's plan to program mornings, midday, afternoon, prime time and even late fringe overwhelmed stations, which were concerned about giving up so much time.

But Paramount's efforts also may land its affiliates in hot water. WB Network wants only full-service affiliates—in other words, truly independent stations. Paramount is willing to offer its network to affiliates of other networks.

Although it has yet to announce any secondary affiliations, Paramount struck a deal with Fox affiliate WHNS(TV) Asheville, N.C.-Greenville, S.C. WHNS is owned by Cannell Communications, which also owns Paramount affiliate WUAB

Fast Track

MUST READING FROM BROADCASTING & CABLE

JAN 24, 1994

COVER STORY

ON STEADY GROUND

In an interview conducted just a few hours after the major earthquake that struck Los Angeles, media mogul Rupert Murdoch held fast to his thesis that wireless broadcasting deserves parity on the information superhighway. While dodging aftershocks, he also discussed his Fox network. / 20

SPECIAL REPORT: NATPE '94

Live in Miami Beach

Buyers, sellers and lookers by the thousands gather this week in Miami Beach for NATPE's annual programming showcase. In addition to the new products on display, there are some new faces, with infomercial producers, interactive software companies and other suppliers of the new media marketplace setting up shop in the "global software tent." / 43

NATPE survey '94

A BROADCASTING & CABLE survey of TV stations shows nearly half are in the market for programming, and *Robocop*, *The Susan Powter Show* and *The New Price Is Right* will rule the marketplace of first-run programs. / 66

Powter springs to life

Multimedia's new talk show host, Susan Powter, is angry. Angry at the health and medical establishments that have kept millions of women on the brink of "insanity." She describes her strip as a "foundation-of-wellness-based series" that will delve into a variety of topics. / 70



Infomercials led Susan Powter to her own talk show. / 70

The reluctant steed of PPV

It may not be a dead horse yet, but pay per view has been a disappointment, says Edward Bleier, president of Warner Bros. Domestic Pay-TV. / 105

Handicapping the latest offerings

Katz Television is recommending both the half-hour *Susan Powter* strip and the hour *Gordon Elliott* to station clients with talk show needs in daytime. Among game shows, *The New Price Is Right* is strongest. / 110

NATPE at a glance

Here's an hour-by-hour, day-by-day listing of the events at the Miami Beach Convention Center. / 128

The floor show in Miami Beach

Here's an alphabetic listing of the exhibitors and where you can find them. / 132

PROGRAMING

HBO producing hour dramas

HBO Chairman/CEO Michael Fuchs says the network is looking at one-hour dramas, which would have a likely home on Saturday night. He would not say what genre, but all but ruled out a police show. / 148



'Smurfopedia' is among the new shows being offered by DIC at NATPE. / 120

Five to try on upscale Catalog 1

Spiegel is teaming with Time Warner to test upscale shopping channel Catalog 1 in four major Time Warner cable markets beginning in March. Among those on board for the test are Neiman Marcus and The Nature Company. / 148

RADIO

Standard, Metro form partnership

In a partnership that could expand the reach of Pat Robertson's radio news wire, Robertson's StandardNews will provide national and international news to Metro Networks and its estimated 1,000 affiliates. / 153

WASHINGTON

Bringing the superhighway home

Local television regulators are concerned that their authority will be pre-empted by the federal government in the interests of cutting red tape. / 154

FCC rides must-carry aftershocks

The FCC continues to deal with conflicts between broadcasters and cable systems over must carry. / 156

ADVERTISING & MARKETING

Arbitron considers return to TV ratings

In what might be its first step back into the TV ratings business, The Arbitron Co. will unveil its qualitative measurement system at the NATPE convention this week. / 158

BUSINESS

Sell NYC stations, panel says

A mayoral panel wants to sell New York City's three nonprofit stations. Proceeds from the sale of the AM, FM and TV stations might help the city deal with its frequent budget crises. / 160

Back to normal

This is the second of two tabloid-size issues of BROADCASTING & CABLE designed around the NATPE conference. Readers are reassured that BROADCASTING & CABLE will return to its customary, standard magazine format with the Jan. 31 issue. The tabloid approach was necessitated by the heavy volume of news and advertising that characterizes the NATPE issues.



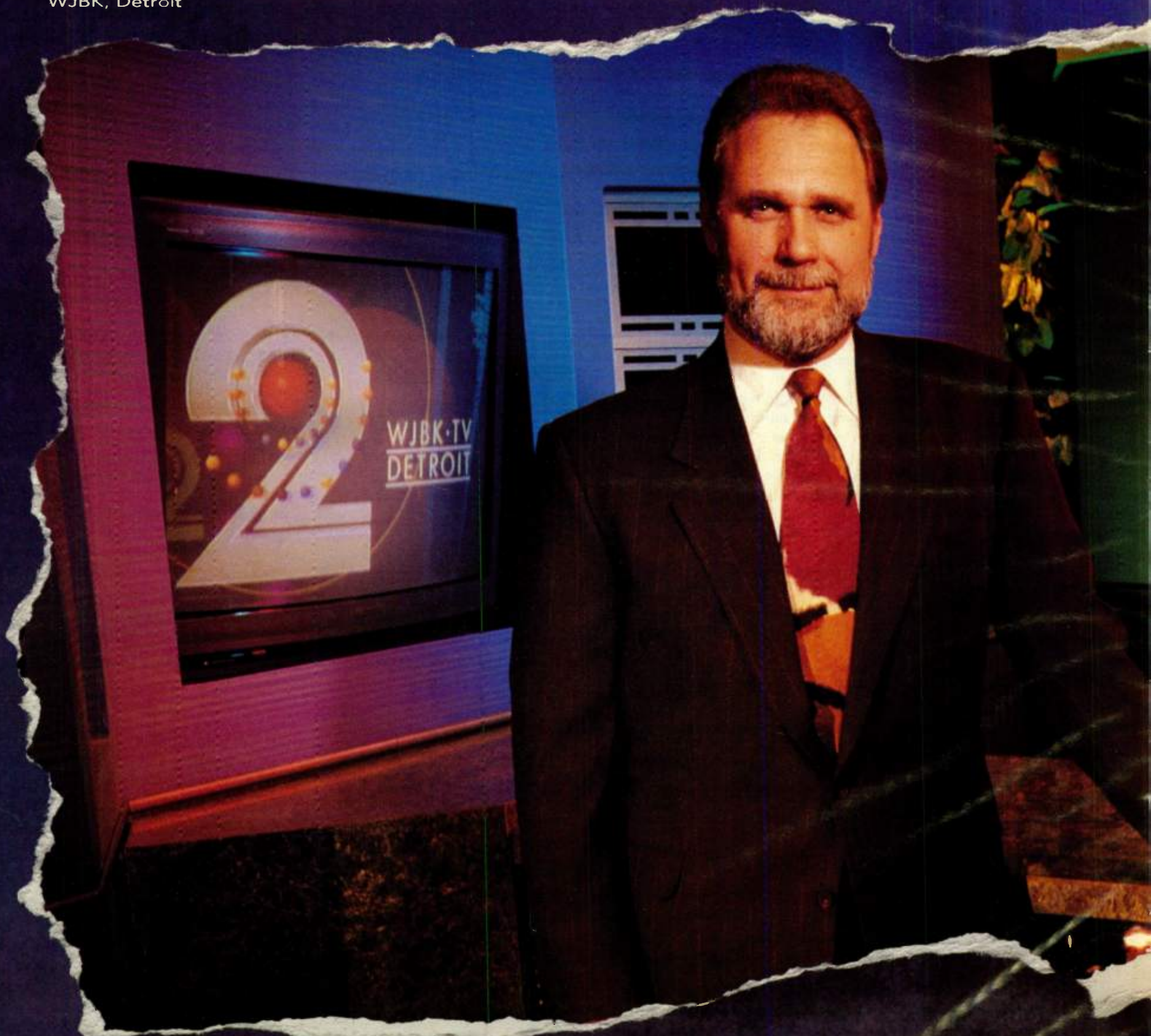
On the Cover:

Rupert Murdoch, chairman and chief executive of News Corp., speaks from a commanding international media vantage in analyzing the brinkmanship going on on the electronic superhighway. He comes out on the side of software suppliers everywhere. / 20
Photo by David Butow/
Black Star

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"With ENT we are hoping for more advertisers and a larger audience. But if all it does is the same rating as the tabloids, at the end of the day I'll go home feeling a lot better about the way I programmed my station..."

STEVE ANTONIOTTI
PRESIDENT & GENERAL MANAGER
WJBK, Detroit



Sold For Two
Years Firm In Over
53% Of The Country.

"I've been running tabloids in access and have become increasingly concerned about audience and advertiser reaction to their content. There are some viewers who just won't watch tabloids and many advertisers who won't consider them in their buys. This makes it much more restrictive on our sales efforts when we go to clients with these strips.

We wanted an access line-up with the widest possible range of potential advertisers, so for this fall we dropped our old programming and went with ENT. As we see it, ENT can be sold more effectively than tabloid alternatives because it appeals to a wider range of advertisers.

With ENT we are hoping for more advertisers and a larger audience. But if all it does is the same rating as the tabloids, at the end of the day I'll go home feeling a lot better about the way I programmed my station."

STEVE ANTONIOTTI
PRESIDENT & GENERAL MANAGER
WJBK, Detroit

ENT

ENTERTAINMENT NEWS TELEVISION



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DOMESTIC TELEVISION
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TIME-TELEPICTURES

Television



Kerry McCluggage



Jamie Kellner

(TV) Cleveland.

Fox executives have warned their affiliates that secondary affiliations are frowned upon and will confuse Fox's brand-name identity. Executives at ABC, CBS and NBC have sent similar messages.

Key markets still up for grabs between the two studios include Detroit; Pittsburgh; Baltimore; Milwaukee; Tulsa; Kansas City; Cincinnati; Norfolk, Va.; Mobile, Ala.; Little Rock, Ark., and Las Vegas.

Says WXON's Berman: "In terms of an advantage of affiliation, it is nice to be a part of something with instant recognition in the marketplace and a national campaign as well as local. On the other hand, you are tying yourself to a new network

and that brings a certain element of risk. You give up the flexibility of a true indie which we are enjoying right now. We have been very successful in our ability to select programming that fits our needs, and it is nice to make those decisions independently from a network."

Adds ABRY Communications' managing partner Andrew Banks: "The truth of the matter is at the end of the day it boils down to two factors: the network[s]' ability to deliver competitive programming and their ability to command network cost per points for the advertising, and WB and Paramount will take several years to achieve significant success in both of those dimensions. In the interim, both of those studios will incur significant losses,

as will the affiliates. It's a gamble that many independent owners need to take." ABRY owns independents in Kansas City and Cincinnati.

With all that goes into this decision, operators are in no hurry. "We're not in a position to make a choice yet. The people who have made decisions to go one way or another have been in larger markets and had motivation to do that. I am not in that position. There is no rush for me," says Dan Sullivan, president, Clear Channel Television. Though primarily an owner of Fox affiliates, Sullivan's group—through LMAs also controls—four key independent stations.

Paramount now has 21 affiliates and seven of the top-10 markets (see chart). It just signed affiliates in Denver and Fresno, where WB already has an affiliate. It may also soon have an affiliate in Sacramento with SCH-TV.

Its biggest coup to date was convincing Renaissance Communications chief Mike Finkelstein to switch his WDZL-TV Miami from affiliating with WB Network to Paramount. One of the WB Network's outspoken affiliates, Finkelstein's defection was a big blow to Kellner,

who has known and worked with Finkelstein for years.

The WB Network has 19 affiliates including the eight Tribune stations. Tribune is WB's partner in the fifth network effort and has an option to buy into the service.

WB Network is also relying on superstation WGN-TV Chicago, which it says puts its national reach at over 70%. Without WGN the reach is about 42%. Paramount is around 44%.

While WGN TV puts WB in a lot of markets, its ratings range from 0.5 to 1.2, a figure WB will have to improve upon to convince advertisers they are getting a national reach.

If nothing else, the contest for a fifth network shows a lot of faith in over-the-air TV at a time when many of the so-called industry leaders see broadcasters as little more than hitchhikers on the information highway. ■

Fifth networks' affiliates

Paramount Network: WWOR-TV New York; KCOP(TV) Los Angeles; WPWR-TV Chicago; WTXF(TV) Philadelphia; KBHK-TV San Francisco; WDCA-TV Washington; KTXA(TV) Dallas/Fort Worth; KTXH(TV) Houston; WUAB(TV) Cleveland; KMSP-TV Minneapolis; WDZL(TV) Miami; KUTP(TV) Phoenix; KTVD(TV) Denver; WTTV(TV) Indianapolis; KPTV(TV) Portland; WJZY(TV) Charlotte; WXMT(TV) Nashville; KJZZ(TV) Salt Lake City; KABB(TV) San Antonio; KOCB(TV) Oklahoma City; KAIL(TV) Fresno, Calif.

WB Network: WPIX(TV) New York; KTLA(TV) Los Angeles; WGN-TV Chicago; WPHL-TV Philadelphia; KOFY-TV San Francisco; WLVI-TV Boston; KTVT(TV) Dallas/Fort Worth; KHTV(TV) Houston; WGNX(TV) Atlanta; KLGT-TV Minneapolis; KSTW(TV) Seattle/Tacoma; KPLR-TV St. Louis; KRBK-TV Sacramento; KPHO-TV Phoenix; KWGN-TV Denver; WKCF(TV) Orlando; WMCC(TV) Indianapolis; WGNO(TV) New Orleans; KMGC(TV) Fresno, Calif.

Key markets where neither has an affiliate and an independent is available include: Detroit, Tampa, Pittsburgh, Baltimore, Raleigh-Durham, Cincinnati, Milwaukee, Kansas City, Norfolk, Memphis, Tulsa, Little Rock and Mobile.

Earthquake

continued from page 4

radio stations jumped into overdrive to provide nearly unprecedented extended coverage. But as often happens in television, the broadcaster quickest on the air reaped the most rewards.

With reporter Rico in the studio when the tremor struck at 4:31 a.m., and with the help of backup generators, KNBC was the first station in the market back on the air—two minutes later. KNBC set what is believed to be a quarter-hour record 27.5 rating/88 share (NSI, Jan. 17) from 4:33-4:45 a.m. Though more than 75% of the city of Los Angeles lost electrical service, the 27.5 rating represents more than 1.5 million of the No. 2 ADI market's nearly 5 million-plus households.

During the first four-and-a-half hours after the quake, viewers stuck with KNBC to the tune of a 53 share average, almost double KABC's second-ranked 28 share average.

The NBC O&O also received extensive international exposure. The network fed its signal live to

all 212 affiliates and to Europe.

For the networks, the quake provided an opportunity—albeit a costly one—to demonstrate they still can draw massive audiences when big news breaks. And for CNN, it was yet another chance to be first on the scene. Anchor Bernard Shaw first reported on the disaster from L.A. at 7:39 a.m. ET, just eight minutes after the quake hit.

Nielsen numbers from 29 metered markets showed huge ratings increases for the networks' morning and evening news programs. Combined network evening news ratings were up 38% last Monday. Combined network morning show ratings were up 48% last Tuesday.

Through the first two days of the disaster, each of the market's seven TV stations averaged roughly 30 hours of uninterrupted coverage. Given that network O&Os typically bill advertisers 15%-20% more than the independents in the market, sources estimate that all seven stations may lose as much as \$3 million in revenues. Throw in overtime crew costs and production-related expenses, and station sources estimate the earthquake will take an \$8

million-\$10 million toll.

Cable systems close to the epicenter also will feel financial aftershocks for a long time.

Cablevision Industries' West Valley system, which reaches 100,000 in the San Fernando Valley, has lost 3,000 customers for at least six months. Subscriber losses likely will top \$1 million, says COO Fred Schulte. The system sustained little damage to its headend, although the operator's headquarters was severely damaged.

According to Susan Herman, general manager of the Los Angeles Department of Telecommunications, United Cable, the Valley's other major cable system, lost 25%-30% of its subscribers because of the quake.

None of the major operators suffered damage to their headends, although many HUBs were damaged. Other operators that lost subscribers were Century Cable in Sherman Oaks (10%), Continental in Hollywood and South Central Los Angeles (10%) and BuenaVision in East L.A. (5%).

Less clear is how the damage from the quake may affect system upgrades in the area.

There was no indication that the radio industry would suffer significant financial losses. Radio tends to perform well during disasters, benefiting from ads placed by insurance companies, financial institutions and other companies intent on getting their messages out quickly.

George Green, president of KABC(AM), says insurance companies began calling the station Tuesday in the hope of placing advertising. "We're finding out what we've always known to be true: When advertisers need something on the air quick, guess which medium they call? Radio."

Another factor in radio's favor: Massive traffic problems promise to tie up L.A. freeways for as much as a year. That should boost in-car radio listening for the roughly 60 stations. ■



Big news brought ABC's Peter Jennings to L.A.



CBS's Dan Rather also came to town for live broadcasts.

POLICE REALITY

OVERPOWERS ALL ACCESS STRIPS!

Strongest Time Period Improvement In Households...

Program	Nov '93 DMA Shares % Difference vs Nov '92 TP
HIGHWAY PATROL	+13%
COPS	+9%
Hard Copy	+7%
A Current Affair	+7%
Jeopardy	+4%
Wheel Of Fortune	+3%
Ent. Tonight	Flat
Inside Edition	-5%
Family Feud	-7%
American Journal	-7%
Rescue 911	-9%

...And In Adults 25-54 The Story Is Even Better!

Program	Nov '93 DMA Shares % Difference vs Nov '92 TP
HIGHWAY PATROL	+25%
COPS	+17%
Rescue 911	+9%
Hard Copy	+7%
A Current Affair	+7%
Wheel Of Fortune	+5%
Jeopardy	Flat
Ent. Tonight	Flat
Inside Edition	-10%
American Journal	-20%
Family Feud	-23%

Source: NSI '93/92 All Time Periods.

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World Radio History

Another Olympic win for CBS

Affiliates pleased, but concerned about possible inventory give-back

By Steve McClellan

CBS has paid a record \$375 million for the 1998 winter Olympics in Nagano, Japan, and may call on affiliates to help foot the bill.

The network last Wednesday agreed to pay the record sum without a specific commitment from the affiliates. However, the network has informally raised the subject with some station executives.

CBS executives confirmed they had a formal commitment from affiliates to pony up \$40 million in advertising inventory during the four years of the next National Football League cycle. With the NFL going to Fox, that commitment is now moot, and CBS officials stressed that it doesn't simply get reassigned to Nagano. "We've had no formal conversations for any participation in the Nagano games," said Tony Malara, president, CBS affiliate relations.

Malara did confirm that the issue had been raised "in general terms" with some affiliates "in the spirit of the commitment they gave to the NFL."

Reaction from affiliates last week was a mixture of glee and restraint—glee at the thought of another Olym-

pics to sell, and some reservations about an inventory give-back. "I'd sure like to see the plan for Sundays without NFL so that I can analyze my own hit before talking about Olympics inventory," said one major-market general manager.

No one reached last week would absolutely rule out helping the network pay for the games in Nagano. However, Phil Jones, president, Meredith Broadcasting, said he left an affiliate meeting in California two weeks ago with the impression that CBS had ruled out such a plan. "They publicly said that was not something they were going to pursue and if that was their intention, they should live up to it," he said.

Going ahead aggressively

According to Malara, the network decided to proceed with an aggressive bid without a specific financial commitment from affiliates. "But if a need arises to talk about it later, we'll talk about it later."

"The relationship is too complicated to automatically dismiss anything," said Christopher Rohrs, general manager at Post-Newsweek's WFSB-TV Hartford, Conn. "I think the [Nagano] acquisition is the first indica-

tion that they will counter-strike very aggressively the loss of NFL football, and that is good news."

In effect, CBS won the Nagano games by attrition. The other networks dropped out before a final bidding round could be established. The International Olympic Committee and CBS then negotiated the \$375 million figure early last week.

NBC was the first to drop out, fearing a highly inflated bid from Fox. ABC was next, when it heard the range the International Olympic Committee was zeroing in on.

Then, to the surprise of some and relief of others, Fox bowed out. The network decided an Olympics on top of its successful NFL bid was more than it could handle, IOC negotiator Dick Pound said.

But Pound said Fox Chairman Rupert Murdoch assured him the network would be back in two years to bid on the 2000 summer games, to be held in Murdoch's native Sydney, Australia.

Among those relieved that Fox dropped out were members of the Nagano Olympic Organizing Committee. "A network with experience in these games is one you can trust and rely on more than a



1998 will be the third consecutive winter Olympics for CBS.

network that has not broadcast the games before," Makoto Kobayashi, director general of the committee, said through an interpreter.

Did CBS overpay?

Questions were raised last week about whether CBS overpaid, given that the other networks dropped out. CBS Chairman Laurence Tisch said \$375 million is "fair value." He predicted the network will "just about break even."

"We didn't pay attention to ABC, NBC or Fox" during the negotiations, Tisch said. Asked if there was any urgency to acquire the games in the wake of the loss of the NFL, Tisch replied, "No. These negotiations would have been exactly the same with or without the football situation."

CBS said it broke even on

the 1992 games in Albertville, France, and will make a profit on the upcoming games in Lillehammer, Norway. The network included the revenue of its owned stations in those calculations and defrayed about \$50 million in costs by subleasing cable rights to Turner Broadcasting's TNT.

CBS does not yet have a cable deal for Nagano. Albertville-Lillehammer partner TBS does not have a right for first negotiation for the 1998 games, said CBS Sports President Neal Pilson.

Although he stopped short of ruling it out, Pilson said pay per view "is not something right now under contemplation" for the Japan Olympics. "Whatever we look at won't denigrate or reduce the primary network broadcast for affiliates," he said. ■

Fox's latest deals: Madden, Summerall

It appears Fox has signed John Madden as a football commentator for \$7.5 million a year for the next four years. Fox would not comment on the report, which appeared in *USA Today* last Friday, but sources said the network legally could not confirm it until Madden completed his contract with CBS, which ends with the *All-Madden Team* broadcast the weekend of the Super Bowl. The report said Pat Summerall also has signed with Fox.

A month ago, speculation was that Madden was a shoo-in for the lead-analyst job at Fox. Two weeks ago, numerous reports said it was a done deal that he was going to ABC's *Monday Night Football*. Last Thursday, reports had GE's Jack Welch signing Madden to call football for NBC and also sell refrigerators. A day later, he was back at Fox.

Meanwhile, CBS Sports executives said last week that the division will not share "signature talent" with other networks. When CBS lost the NFL to Fox, the question arose whether commentators who do other sports besides football could split duties between networks. A big "no" was the emphatic response from CBS Sports President Neal Pilson during a teleconference with reporters last week. —SM

Baseball clears way for telecasts

By Steve McClellan

Major League Baseball owners agreed to a form of revenue sharing last week that at least temporarily allays the threat of disruptions in local telecasts for the 1994 season. But some issues remain unresolved concerning local TV revenues, and committees from both leagues continue to explore those issues.

The plan agreed to last week calls for the redistribution of approximately \$60 million in team revenues each year with some fluctuations, sources say. For the purposes of the plan, teams will be divided into three categories: low-, middle- and high-revenue teams.

The high-revenue teams will contribute money, determined by an undisclosed formula, to a pool that will be redistributed to low-revenue teams. The teams in the middle neither give nor get from the pool. Each year teams will submit their books to MLB accountants to determine which category they fall into, based on uniform financial criteria.

The plan was passed unanimously during an owners meeting in Fort Lauderdale, Fla. At the same time, a National League spokeswoman said the teams in that league renewed

the blanket agreement allowing each to provide local radio and television coverage of all home and away games. "It's in place for the 1994 season," said NL Vice President Katy Feeney. That agreement expired Dec. 28, 1993, after five small-market NL teams said they wanted a revised agreement a year earlier. The league spokeswoman said no revisions were made in the agreement, first adopted in 1956. However, a committee was established last year to reevaluate the agreement and offer proposals to update it.

Small-market teams, including the Montreal Expos and Cincinnati Reds, forced the revenue-sharing issue by threatening to disrupt this season's local broadcast and cable game coverage, a key source of revenue separating the haves from the have-nots.

Meanwhile, several smaller-market teams in the American League also moved last year to have their current blanket television agreement repealed, effective with the 1995 season. Last week's MLB agreement did not resolve that, but the issue has been tabled until March. Among other things the smaller AL teams are negotiating for is a bigger piece of local cable television revenue. ■

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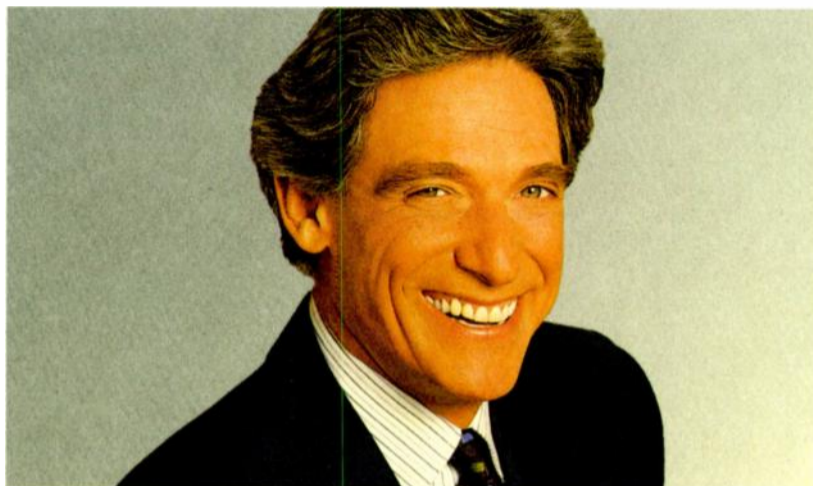


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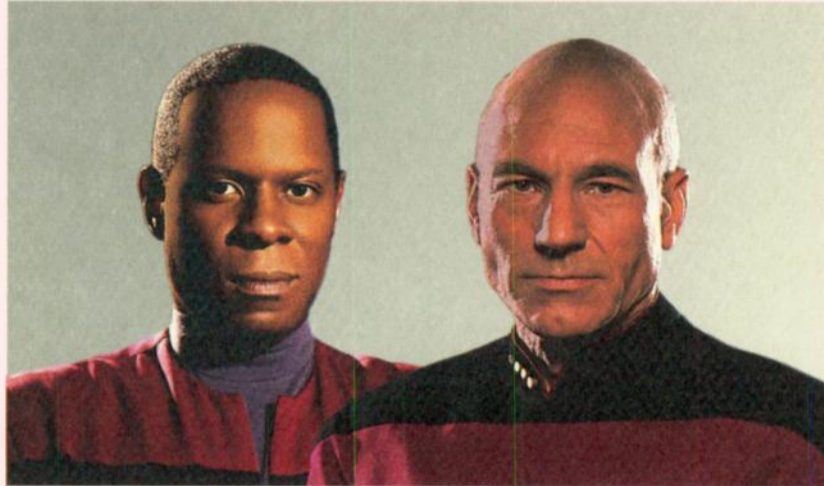
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C H E E R S



NAB maps out its route to the superhighway

Goals for government policy include flexibility in using current and future frequencies and liberalization of ownership limits

By Kim McAvoy

TV broadcasters want a free ride on the information superhighway, relaxation of the ownership limits and the freedom to offer supplementary "digital services" over their broadcast channels.

The National Association of Broadcasters set those goals at its board meeting last week in Carlsbad, Calif., and earmarked \$1.4 million to attain them on Capitol Hill and at the FCC.

"We must and we will be part of the information superhighway," NAB President Eddie Fritts says.

Hoping to spur development of the information superhighway—ubiquitous broadband switched telecommunications networks—Congress and the Clinton administration are promising

legislation to eliminate barriers to telephone and cable companies entering each other's businesses.

Broadcasters believe they need to be included in the legislation if they are to maintain regulatory and marketplace parity with their current and future competitors.

The NAB is "cautiously optimistic" the industry will be successful, Fritts said. There are already "very clear signs of understanding and sympathy" on the Hill, adds NAB Executive Vice President Jim May.

The optimism contrasts with the message the head of the National Telecommunications and Information Administration delivered to the board.

Larry Irving says the administration is interested in

broadcasters' issues, but thinks it would be politically unwise to try to deal with them in the superhighway legislation. "If you load up the flatcar too much, it's not going to move."

But Irving also points out that many of the broadcasters' suggested reforms can be dealt with at the FCC. "The administration will work with you," he says.

The board targeted the FCC's rules limiting a single company to owning no more than 12 TV stations nationwide and reaching 25% of nation's TV homes and just one station in each market. According to one source, the board agreed to pursue a single-pronged national cap of 30% of TV homes.

The NAB is not expected to push for elimination of the statutory local TV broadcast/cable crossownership ban, but acting independently, some TV groups and networks may.

For broadcasting to compete in the wired nation, NAB believes it is critical that TV stations be given the flexibility to offer "multimedia" digital services on their existing channels and on their to-be-assigned HDTV channels.

Given such flexibility, says John Abel, NAB executive vice president for operations, stations could become multimedia broadcasters, delivering digitized video, voice, data and audio to TV, computers, personal digital assistants and other devices.

The issue is whether "we are going to maintain and de-



NAB executive committee, l to r: Skip Finley, radio chairman, WKYS-FM Washington; Bill Ryan, TV board vice chairman, Post-Newsweek Stations; Eddie Fritts, NAB president; Wayne Vriesman, joint board chairman, Tribune Radio; Robert Fox, radio chairman, KVEN(AM)-KHAY-FM Ventura, Calif.; Gary Chapman, past joint board chairman, LIN Broadcasting; John Siegel, TV board chairman, Chris Craft/United Television, and Jim Rowe, board network representative, NBC.

velop our distribution system or whether we are going to rely on cable/telco distribution systems," he said.

In lieu of HDTV, stations could broadcast multiple channels of NTSC-quality video, Abel says. But, he adds, "the multiple channel digital video route does not help broadcasting capture other markets that are larger and more lucrative in the long term."

The board authorized NAB staff to explore the feasibility of various multimedia services and ways to improve over-the-air reception through new "consumer-friendly" antenna technology.

The board also recommended that the HDTV standards and testing groups consider a COFDM digital broadcasting system, which, it said, may be superior to the two systems now under consideration.

In addition to free manda-

tory carriage (must carry) on the information superhighway, the NAB will demand several other "safeguards":

- The right of broadcasters to deny superhighway network operators carriage of their signals and negotiate for payments (retransmission consent).

- A prohibition against network operators importing distant broadcast signals with programs for which local stations have exclusive rights (syndicated exclusivity and network nonduplication).

- A prohibition against operators discriminating against broadcast signals on on-screen menus that guide viewers to program services.

- A prohibition against telephone companies purchasing cable systems within their telephone-service region.

- A requirement that telcos offer video service through a separate subsidiary to prevent cross-subsidies. ■

NAB's '94-'95 fiscal comings and goings

Association's revenues up 10.7%, expenses up 14.6%

Revenue	Projected (1993-94)	Proposed (1994-95)	% change
Dues (Radio)	\$3,191,562	\$3,200,000	0.3
Dues (TV)	\$4,286,508	\$4,332,600	1.1
Dues (Assoc. members)	\$1,135,000	\$1,200,000	5.7
NAB Convention	\$13,425,798	\$14,061,679	4.7
Radio Convention	\$2,101,447	\$4,076,540	94
NAB services	\$1,171,293	\$1,215,486	3.8
Advertising revenue	\$199,786	\$149,000	(25.4)
Interest revenue	\$200,000	\$220,000	10
Other revenue	\$252,628	\$280,490	11
Total revenue	\$25,964,022	\$28,735,795	10.7
Expenses:			
Govt. relations	\$2,484,428	\$3,214,301	29.4
Legal	\$1,905,329	\$1,715,873	(9.9)
Human resources	\$162,709	\$173,891	6.9
Public affairs	\$829,895	\$842,972	1.6
NAB services	\$1,041,325	\$1,056,735	1.7
Advertising	\$304,966	\$269,659	(11.6)
Science, technology	\$891,368	\$835,684	(6.2)
Research	\$1,261,869	\$1,301,779	3.2
Radio	\$1,067,748	\$1,205,109	12.9
Television	\$784,615	\$623,183	4.9
Meetings, spec. events	\$565,357	\$601,982	6.5
Conventions, exhibits	\$27,792	\$22,558	(16.8)
General, admin.	\$6,899,411	\$7,390,043	7.1
NAB Convention	\$4,553,349	\$4,894,661	7.5
Radio Show	\$1,373,172	\$3,124,951	127.6
Board contingency	\$50,000	\$250,000	400
Total expenses	\$24,203,331	\$27,725,380	14.6
Net income (loss)	\$1,680,691	\$1,010,415	(42.6)

NAB fiscal years (FYs) begin April 1

Networks close to violence plan

In an effort to placate TV violence critics in Congress, the four broadcast networks may announce as early as this week a plan to annually assess violent content in their programming. "We're close, but not there yet," says one network source.

According to sources, the networks would hire an outside researcher to conduct the annual review, which could begin as early as June. "There will be no counting of violent acts," says one source. "It's going to be qualitative."

ABC, CBS, NBC and Fox executives are working on a proposal to present to Senator Paul Simon (D-Ill.), who wants them to establish an outside monitoring office or face congressional action.

The pressure on the networks has been mounting following the news that leading

cable programmers have agreed to monitor and rate programming for violence, although some cable sources say that not all the cable networks have signed off on the idea of a ratings system. Moreover, cable has indicated that it won't use a ratings system unless the broadcast networks also agree to one.

But broadcasters have made it clear that they don't like the idea of a ratings system. Such a system, they fear, will scare off advertisers—something cable doesn't have to worry about as much as broadcasters.

Cable also has endorsed the concept of using so-called V-chip technology that would allow viewers to block out programs rated for violence—another idea broadcasters don't like. Broadcasters, sources say, also want to keep the assessment of their programming separate from that of cable. —KM

Multiplexing over Miami: Fox calls an owners meeting

By Geoffrey Foisie and
Joe Flint

Fox Broadcasting Chairman Lucie Salhany invited owners of the network's affiliated TV stations to a special meeting last Saturday in Miami with these words: "When Ray Smith of Bell Atlantic-TCI casually asserts that in the future there will be no television channels, it scares the hell out of me."

At least some affiliates are a little scared that Fox wants to get too many channels. That suspicion was triggered

by one subject Salhany and News Corp. Chairman Rupert Murdoch intend to talk about at the meeting: the possibility of affiliates becoming "multiple-channel program providers."

To some affiliates those words raise memories of Fox's attempt to multiplex its network program feed onto a cable network.

Just as likely, however, is that Fox wants to talk about signal compression technology and its use by television broadcasters to send more than one signal to television

sets.

Presumably, Fox would want its affiliates to help it lobby the FCC and Congress to make broadcasting a multichannel medium—and to act sooner rather than later.

Preston Padden, Fox's executive vice president, affiliates, has said that it may soon attempt a demonstration of multiple channels using compression on Fox's WTTG-TV Washington as a means of impressing on the government the potential of such technology. ■

Paramount battle: down to the wire

By Geoffrey Foisie

Investors expect the competing bids for Paramount to be revised at least one more time. As of last week, the offers, from QVC and Viacom, were closely matched after Viacom on Tuesday reimproved its previously revised bid. As a result, Paramount stock was up roughly \$1 for the week, to \$80 late Friday.

The new Viacom offer includes \$2 more per share in cash for 50.1% of Paramount's 120 million shares, totaling about \$6.5 billion. But what really helped the bid—by roughly \$5, according to one takeover investor—is that it addressed the issue of the longer-term value of Viacom securities being issued for the other 49.9% of stock.

To help shore up the longer-term value of Viacom stock, the company added to its Paramount offer 0.93065 of a "contingent value right" (CVR), for each Paramount share.

The CVR would protect each holder against a decline in the price of the Viacom stock being offered by promising to pay any difference, "on the first anniversary of the proposed merger," between the then price of Viacom stock and \$48. Thus if one year later Viacom stock was selling at \$40, the CVR holder would be entitled to \$8. The protection has a limit of \$10 and can be extended, with increasing price protection, for another two years at the option of Viacom.

Viacom also bolstered the securities portion of its package by adding half of a three-year warrant for each Paramount share, to buy Viacom stock at \$60 per share.

Paramount directors were meeting last Friday to decide whether the new offer was indeed superior to the current QVC offer. Both are due to expire on Jan. 31, although investors felt the Feb. 1 deadline established by the Paramount board might be tested. ■

TeleMediaWatch

Hearst Corp. plans to announce today (Jan. 25) it is hooking up with Le Groupe Videotron to roll out interactive TV service in Quebec province. Videotron, a Montreal-based cable operator, provides interactive services to 300,000 homes and has been searching for partners to upgrade and expand.

Two more telcos are about to begin testing consumer demand for the electronic superhighway. Later this year GTE and Pacific Telesis will kick off separate interactive video dialtone tests in Virginia and California, respectively, using AT&T digital servers capable of delivering hundreds of channels. Bell Atlantic already announced plans to launch its own six-month trial in Virginia in March. And pending court approval, PacTel plans to kick off its trial this November in the Silicon Valley suburb of Milpitas.

Bell Atlantic asked the U.S. Department of Justice last Thursday to support elimination of long-distance restrictions to promote competition. The company is asking permission to provide long-distance telephone service outside its region and to deliver programming by satellite nationwide in connection with its planned merger with cable MSO Tele-Communications Inc. and programming spin-off company Liberty Media Corp.

The race to build the electronic superhighway has taken a detour with a decision by cable MSO Tele-Communications Inc. to delay by almost a year its purchase of one million digital set-top converter boxes. TCI says the postponement is tied to delays by the Moving Picture Experts Group in setting technical standards for the boxes. TCI two years ago had announced plans to begin rolling out digital boxes by first quarter 1994.

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.

Dow Jones invests in USSB

In a further vote of confidence for the nascent direct-broadcast satellite business, Dow Jones & Co. has acquired a substantial minority stake in DBS programmer United States Satellite Broadcasting.

The deal calls for Dow Jones to provide USSB with business and financial programming from its company-owned publications, including the *Wall Street Journal*. Dow Jones's *Wall Street Journal Television* already provides business and financial news to All News Channel, which is produced by USSB sister company Conus Communications in partnership with Viacom International. Other Dow Jones properties include *Baron's* and various electronic business information services, including Dow Jones Telerate.

In addition to the new information and entertainment services developed and produced by Dow Jones, USSB offerings will include programming from a variety of traditional entertainment program providers, including Time Warner (HBO, Cinemax) and Viacom (Showtime, The Movie Channel, Flix, Comedy Central, Nickelodeon/Nick at Nite, MTV, VH-1). —RB

FCC set to OK Infinity's purchase of KRTH(FM)

The FCC may approve as early as this week Infinity Broadcasting's \$110 million purchase of KRTH(FM) Los Angeles, agency sources say.

However, the FCC is also expected to slap Infinity with additional fines for allegedly indecent broadcasts by controversial personality Howard Stern.

The approval has been delayed due to the opposition of Commissioner Jim Quello, who feels Infinity has failed to restrain Stern despite earlier FCC fines totaling more than \$1.2 mil-

lion.

Quello continues to oppose the deal. But Commissioners Ervin Duggan and Andrew Barrett favor it, providing the necessary two votes to make it happen. FCC Chairman Reed Hundt has recused himself from the matter.

FCC staff, which also favors approval, was to have met with Quello last Thursday in a last-ditch effort to persuade him to make it a unanimous vote, but the meeting was canceled due to the frigid temperatures that disrupted business through-

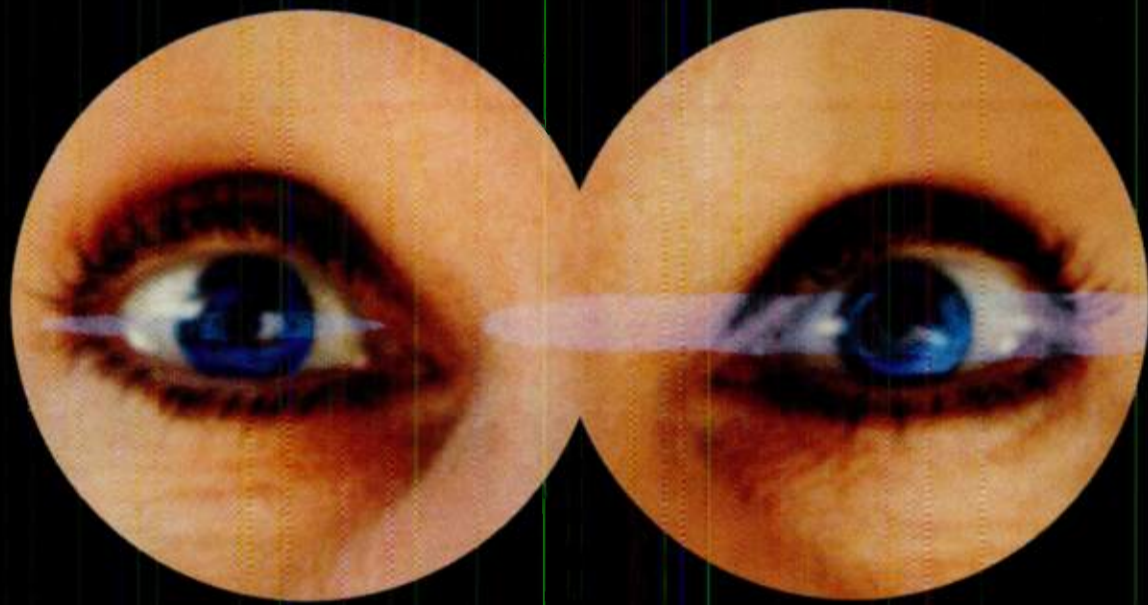
out Washington.

According to one source, Duggan's vote is contingent on Quello's going along. But most think Duggan will vote for the deal even if Quello dissents. Duggan was unavailable for comment.

The purchase price is the highest ever paid for a single radio station. However, the FCC delay in approving the transfer could affect the final price. If the deal is approved, Infinity would own two FM stations in Los Angeles, the largest radio market. It already owns KROQ-FM there. ■

peepers

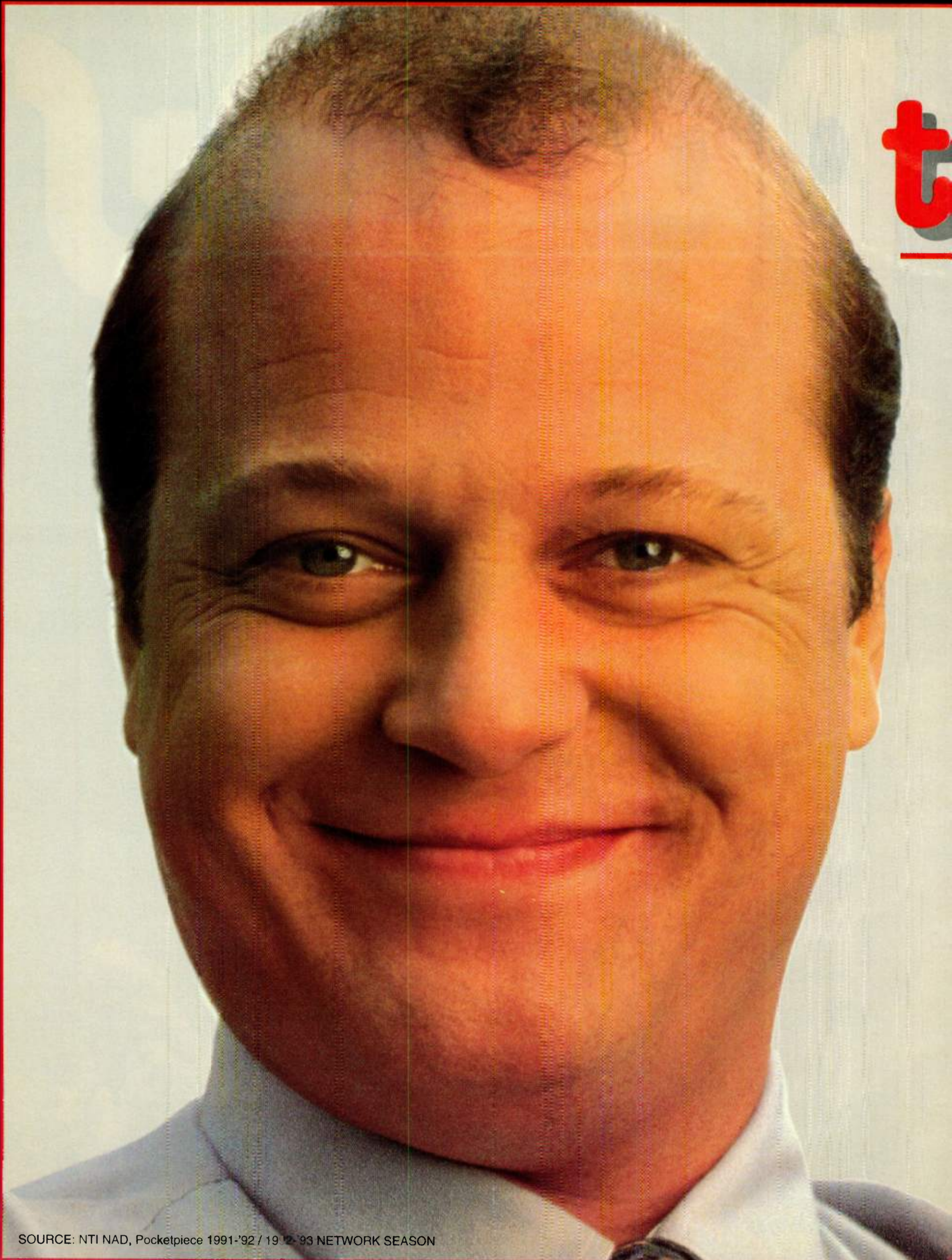
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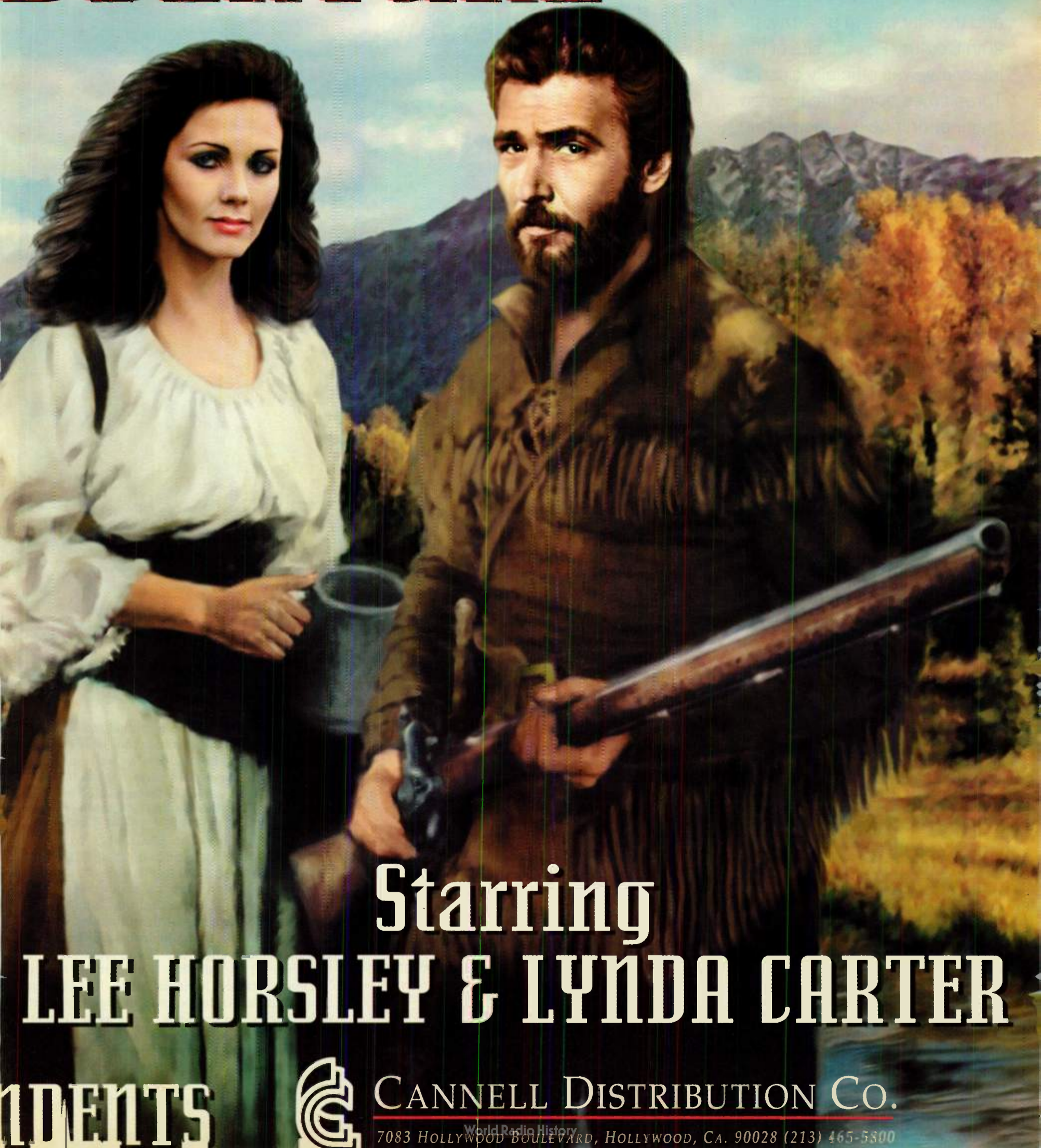


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It was far from business as usual in Los Angeles last Monday as Rupert Murdoch, chairman and chief executive of News Corp., honored his prior commitment for an interview with BROADCASTING & CABLE. A major earthquake had struck Los Angeles that morning, and the city was in disarray; the 20th Century Fox lot, site of the interview, was officially closed. Three times during the session major aftershocks—measuring 5.5, 5.0 and 4.4—interrupted the continuity. Murdoch, whose own home suffered major damage during the disaster, held fast to his commitment and to his principal thesis: that wireless broadcasting deserves parity on the information superhighway.

In the interview that follows—conducted with BROADCASTING & CABLE's Don West and Joe Flint—Murdoch speaks from a commanding international media vantage in analyzing today's brinksmanship on the electronic highway, and comes out forthrightly on the side of software producers everywhere. And of his Fox network, which he means to move well beyond fourth.

You didn't come to talk about earthquakes.

No. We came with what we thought were cosmic questions which suddenly seem of little consequence. Nevertheless....

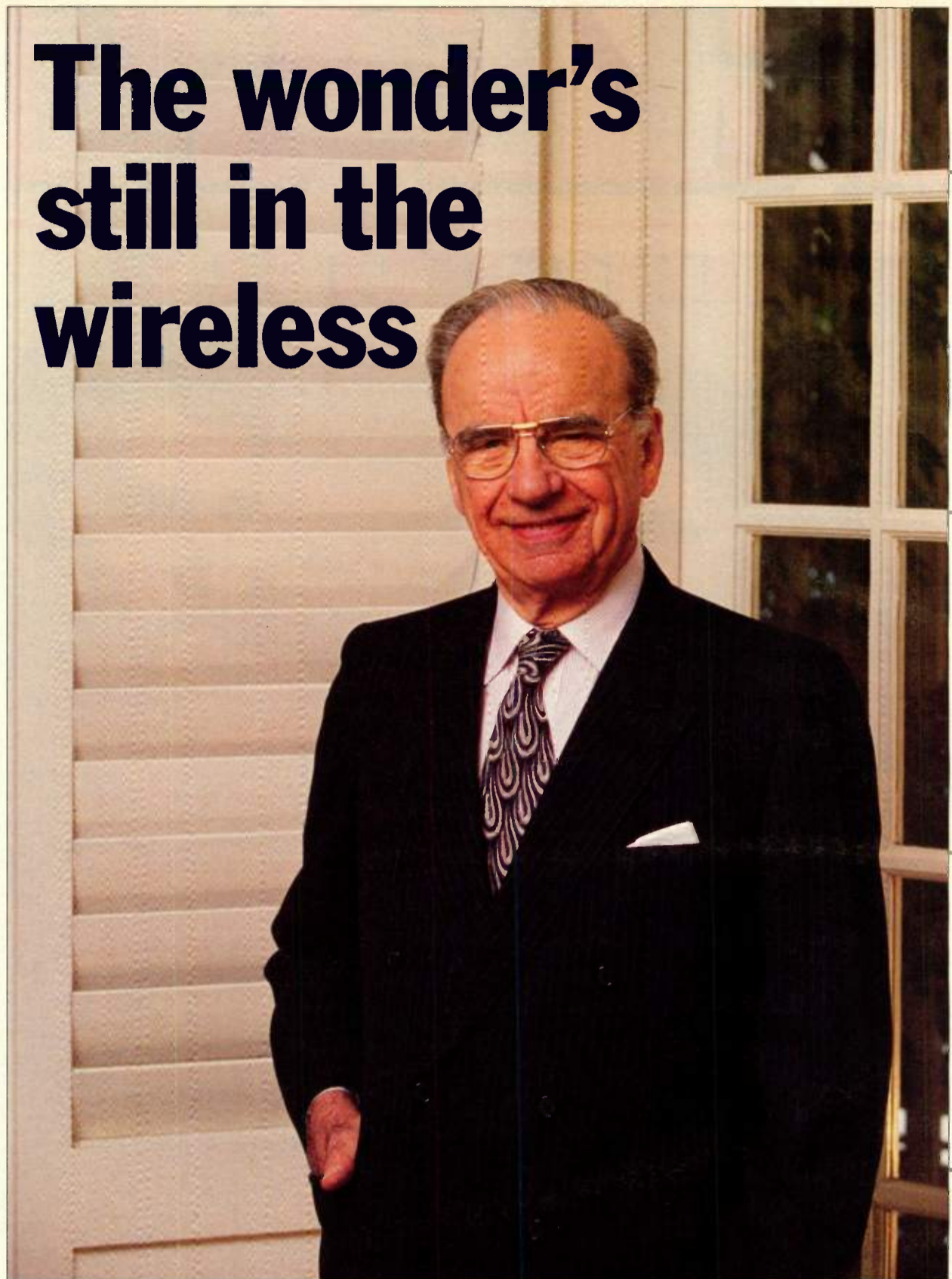
We'd like first to discuss the electronic highway. Do you think this is going to affect a profoundly different way of life in this business, and are you heartened by it or discouraged by it?

Oh, I'm very heartened by it. It's just another step forward in telephony, in a way, in that we've got to talk to people and write letters back and forth and all these things. That's interactivity.

I mean, there's an electronic highway now. If we're talking about playing games, you can hook up with AT&T and play an electronic game, whether it be Super Mario Brothers or something else. You can go from one side of the world to the other, certainly from one side of the country to the other.

It's going to bring more choice into the living room—I don't know how much more choice. Most cable systems now have about 60 channels, more than anybody watches.

You'll have movies on demand. That should be



DAVID BUTOW

good for the movie studios. The question is: Will it mean just transferring the revenue out of the video stores onto the cable companies, or will it mean an expansion of that business? I would think some expansion; I doubt as great as people say. There's really been very little done about this yet. There's a lot of talk, there's a lot of hype—a tremendous amount of hype. And I don't think anyone really knows what the future is going to be. If you look at what tests have been done or are being done, they're very tiny and they're in the early stages.

Are you a player on the electronic highway?

Yes. We have bought an on-line company. We are making available on that on-line service, you

know, our version of the electronic newspapers, chat lines, getting the subscribers of *TV Guide* more involved and the editors as well—all those sort of things. The myriad ways you can use it.

But you're not a player in the sense of the John Malones and the Ray Smiths and those who are putting billions of dollars into making it happen.

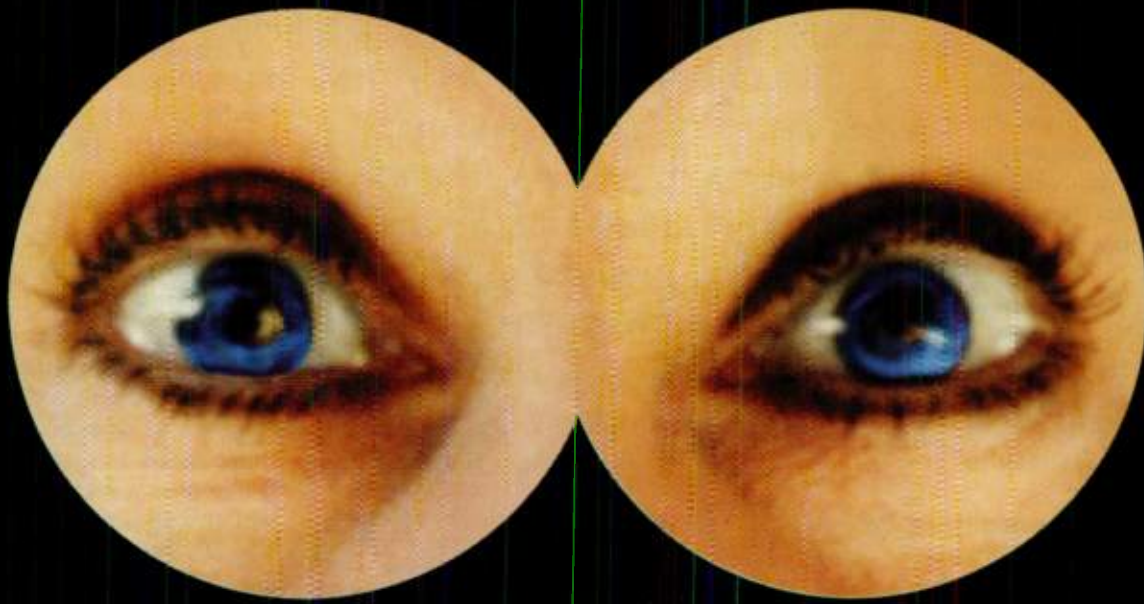
We're software suppliers, basically. We're not going to lay fiber optic cable down streets or into people's homes or get into that side of it. And I even remain slightly skeptical about that. I think the technology is going so fast that there's a perfectly tenable scenario out there that the wireless version of the electronic highway will be just as viable as the wired one. We're seeing this in telephones. They said they were going to deregulate long-distance telephones, when in fact the real competition has occurred in local telephony. With cellular telephones. That's much more competitive—price competitive—and going to be more so, compared to what you're seeing with AT&T and Sprint and so on. Wireless telephony is very important.

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tal compression, can have a hundred channels in every city. Some of those channels can be encrypted, scrambled, and some will be open.

My only worry at all with the electronic highway is that the American public doesn't start to pay for what they now get free. That's the key qualification that we have, and the key that should be the number one concern of all broadcasters—the concern that they should take to Washington or anywhere else, that the American public not be deprived of free broadcasting. And that's the danger of the electronic highway as currently conceived by the telephone companies.

But wasn't that the basic danger posed to broadcasting by the cable industry?

No. Because the basic cable industry brings you quite a choice, and that's fine. We can stand the competition. It's if they bar you—if they say there's really no way and you take the aerial down and say that the only way you're going to get at television is through the telephone, through that wire that's coming into your home, and then they start picking it off and say, "Well, it costs you. You can watch *Simpsons* any time of the day or night, this week's episode, and it'll cost you 30 cents. Or you can watch last week's episode." You destroy the basis of broadcasting, which is based on advertising. Mass marketing.

We certainly don't propose to allow that to happen to any product on which we have copyright control. We will package our own copyrights in our own ways, as I believe all existing broadcasters should.

When you use the phrase "wireless electronic highway," are you thinking of broadcasting?

Yes. I'm saying it's possible today to compress and send six or eight times as many digital signals over the same amount of spectrum as each one broadcast station uses today. The FCC plans that we should do that in order to get high definition. Instead of using it for high definition we could use it for more signals. And that is a perfectly conservative, proven, tenable sort of technology, to go that way.

It probably won't happen. You wouldn't get movies on demand from a choice of 40 channels. Or 60 maybe, whatever you like. But you wouldn't have the ability to pick up a catalogue and say, "Here's 20,000 movies, I'll have this one, this minute," which is what they say they're going to get us.

I'm really trying to illustrate a point. We don't yet know enough about the technology or, indeed, the public demand. When Prodigy started as the first great on-line service, they didn't know what was going to work. But they thought one thing for certain: home banking would pay for, and the other stuff would be the profit. Well, in practice nobody did any home banking electronically, and Prodigy has had a very big, long struggle.

I'm just saying we shouldn't get over-excited.

You heard the Vice President speak in Hollywood two weeks ago [BROADCASTING & CABLE, Jan. 17]. Are you concerned that the administration's position seems to be leaving broadcasters out of it?

Yes, and I'm concerned that he set up this committee with no broadcaster to represent the conventional industry. But in the long run, the politicians aren't going to take away from the American public what they now get for free. We just have to make the case and make it loudly, and it will be all right.

But he did make very clear, the Vice President, how much they're going to try to guarantee access to the highway to everybody. That must include the broadcaster. How he's actually going to be able to deliver that is an open question.

Last week you talked a lot about the importance of access and your own desire to start a news chan-

nel to compete in cable, and Malone [TCI] and Levin [Time Warner] wouldn't give you the time of day. What can the government do to insure that sort of access for new services that you may want to put on there?

There are at least four companies, perhaps five, that would like to start a 24-hour news channel. The only one that's made a really serious effort has been CNBC. It is now getting distribution, but it had to limit itself to business news. They were very limited, and still are. But so long as they can't be sure of distribution they're never going to get the chief executives or the chairmen of those companies to take the risk and make that investment.

How do you combat that? These are the same people who are, in theory, going to be running the information superhighway. Will all the same problems arise?

Well, we'll see. Are we going to have true competition? Are we really going to have US West going down the same street as Bell Atlantic, each with

The Murdoch media empire is worldwide; its activities are almost too many to enumerate. They include the Fox television network and eight major-market television stations in the United States, as well as the 20th Century Fox motion picture studio. On the print side, it is represented by *TV Guide*, the largest weekly circulation magazine, and major newspapers in New York and Boston; in London there's *The Times*. News Corp.'s HarperCollins Publishing is the second largest publisher of English-language books. In Europe it has the Sky satellite television system, in Asia the Star direct-to-home satellite and in Latin America a 24-hour pay cable network begun last year.

salesmen knocking on the same doors saying: "You should take our service." And when you get to that stage will some of them have exclusive properties? Take Bell Atlantic or TCI if that happens. They'll certainly have their own ownership of a major movie channel, with perhaps a group of movie channels around Encore. Will they make that available to their competitor going down the same street? You could ask the same thing about US West and HBO. These are questions that will have to be sorted out by the FCC.

Would there be enough capacity in a wireless version on the superhighway to provide access for an all-news channel?

Oh, yes, if you have a hundred channels everywhere. Every VHF and UHF station in Los Angeles would certainly get eight channels. There'd be chaos for a while. Some channels would go broke, some would do very well, and an awful lot would be sold off. Turner would probably come in and buy a channel for CNN if the cable wasn't there. It

could be anything. A golfing channel or a sports channel or something; there'd be many variations. The only thing it wouldn't have would be movies on demand.

I'm not saying this will happen. I'm simply saying the technology has gone so fast in the last three to five years, and it's tending to go faster, that none of us know the future, really. And the best thing we can do is put all our efforts into trying to make better movies and more movies and more television shows and to get one or two cable channels firmly established. That's where our efforts should be. And let the technology take us wherever it's going.

Let's talk about Fox. You've raised the visibility of this network and this company dramatically with the purchase of the NFL package. Should we begin to think of Fox as something other than a fourth network?

I'd certainly hope so, yes. That's certainly our intention.

What's your vision for that? How are you going to maneuver from fourth to, let's say, first?

We have to make better programs and promote them better or just do everything better. But I think we've achieved a lot so far. We have to keep it going and hopefully speed it up. Most people have had seven nights in the game for 30 years and they have a few failures and they bring in a few more new shows every year. We've been doing that plus filling in new nights. So we've had to produce and do more program development than anybody else.

Here we go [as an aftershock hits].

That's a serious one. I think it went over a 5.

Well, back to business.

First we've got to make a great success of the NFC. That's going to take a lot of work; whatever we have to do. We expect that in our owned and operated stations, it will give us a lot of revenue and a lot of visibility; it will make them much stronger and much more valuable. Let me put it this way: we will lose a lot less money on that than you will see in the increase in the asset value of our stations.

We thought it was right. We were not going to get it just being a little bit over CBS. And so that's what we did and we're very, very happy with it. Now we're working very hard to get ourselves in shape to do a great broadcast every Sunday.

We also want to justify the NFL in its decision, which was not just financial. The fact is that the way it's been broadcast during the last few years, the audience has been getting older and older. The 18-39-year-old group of people who watch football has been declining in numbers. We have to turn that around. Hopefully, we'd like to bring some women viewers to it, too. So we have to—while being totally professional and not in any way demeaning anything—we have to give it a younger appeal. We have to do a much more appealing program.

For instance, the networks, while varying very much in quality, have really spent nothing on new technology in the last three or four years. We'll be starting fresh, and with all the latest equipment imaginable.

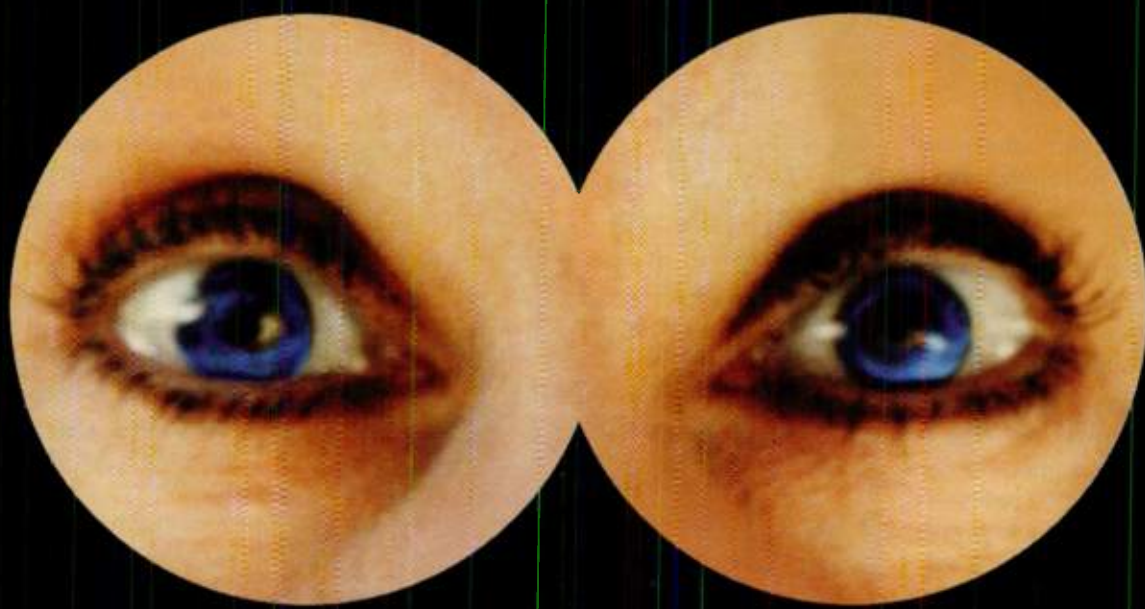
We did that in Britain with soccer—we've absolutely changed the look of a soccer match. And I was hearing just yesterday that the head of the BBC is beginning to move in January to try to catch up with us. I hope we'll lead here, too.

Where do you hit them next?

I don't know if we're hitting them. I do know that we have a moment in time, a window of opportunity, to invest more in prime time programming and promotion and to push past one and perhaps two of the other networks. If we do the job properly it will give us a magnificent platform on a Sunday.

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World Radio History

Perhaps a couple of points to sort of kick off the whole week's program.

We have to make all our programs a lot better. And we've got to manage to stay young, without any doubt. We must stay 18-49 for a long time, if not forever. You know, there aren't enough 18-34s to pay for a whole network. We've got to be wider than that. The 18-34s are the ones who find the new channels and who are least driven by habit. So we have to get them and build on them. And we've done very well. I think we really have done extremely well in that age group.

There's been a lot of talk about the size of the contract and the bid and potential losses. What makes it a win or a loss for you?

I haven't quantified that because we haven't really thought about it or attempted to do it at all. We came into this very quickly indeed. But between what we expect our affiliates to contribute to this and what we will get in extra revenue on our owned stations and what we'll get out of better ratings on Sunday night generally, there should be a good \$70 million to \$80 million a year. That still leaves us short something more than \$50 million a year.

Is it fair to say that within the United States you've cast your lot primarily with terrestrial broadcasting and that nothing has occurred with the onset of the superhighway world to deter you from that course? And that you're still going to buy more over-the-air broadcasting stations?

Yes. That's fair. The first thing is to have a full hand of 12 stations, or coverage of 25% of the country. And to make Fox Broadcasting much stronger and more successful in every way.

We've failed in the late night so far, and we're going to have to return to that to make a success of it somehow. It's not a priority. The first thing is to get football plus the 15 hours going. And we'll be winning some nights. Winning a lot more nights 18-49.

And next we go to FX, the cable channel. We've got great faith in the people there, and once we get that going I'm sure that we'll try for another cable channel. Maybe of the mini-pay type, we don't know yet. But we will certainly be expanding in cable.

Does the NFL help you in giving your affiliates a little push to do more news programming?

We're making big efforts now and we'll see more in the next few months to improve our news presence. But I am somewhat of a skeptic. I'll be very honest about it: I'm a skeptic about a national network news of half an hour at 6 o'clock every night, or 7 o'clock or any fixed time. I think all news is local. And it doesn't matter whether it's about President Clinton in Moscow or something else in Washington, the important thing is how it relates to the public at home wherever they are. And so I believe in a station being able to buy that from agencies and having great resources and their best people going out and doing national stories too and having origination there. But each news service as such should be edited for the people living in that market watching that station.

But is that true of a CNN?

No, CNN is like building a national or an international news service altogether. And while there is room for that, it's almost secondary. It is secondary, to be quite honest with you. If something very big happens you turn to CNN because your local stations haven't caught up with it here or out there and CNN might have an affiliate and they can do that very well. Today, for instance, watching all the local stations, it never occurred to me to turn CNN on, but I'm sure they've been running the earthquake coverage as much as anybody else.

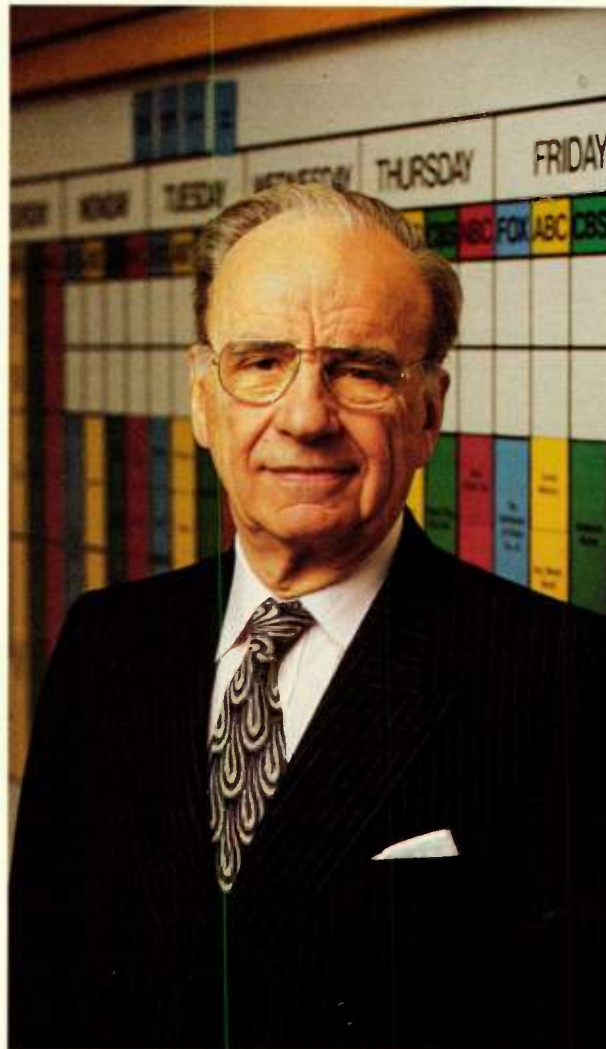
It's like Court TV. Most of the time it's following along like CNN, but nobody watches it. It's a tiny fraction until something big happens, and you

get a Menendez trial or a Bobbitt case. And then all of America's watching the bloody thing. And that raises the consciousness of Court Television. So you may never watch it, you may not even watch it then, but then you hear in a bar or at dinner that someone's been watching it, so the next time some court case is on that catches your imagination—or you've read about in the front page of your morning newspaper and you've got five minutes to spare—you'll sneak a look at Court Television. And I think CNN is like that. I would never watch CNN unless something very big happened somewhere and I couldn't get it on my local station.

We have another shake coming. Go on.

Your point of view in the United States is diametrically opposed to the way you participate in television overseas, where you're making your mark with DTH [direct to home] television in both Europe and in Asia.

I come out of newspapers and mass communica-



"The first thing is to have a full hand of 12 stations, or coverage of 25% of the country. And to make Fox Broadcasting much stronger and more successful."

tions and specialized communications, and recognize the power of the medium of television. Given the option, we would prefer to be in terrestrial television. We started in terrestrial television 30 years ago in a city in Australia. The fact was, we went to direct-to-home television in Britain when the technology made it possible to do it with medium power, and as satellites became available we were able to do it with the Common Market, so it was a very interesting mix of regulation and deregulation. We managed to use a Luxembourg satellite to broadcast to Britain, and we started with four channels.

It was very difficult because the whole press was against us and the whole broadcasting establishment was against us. But we got over a million homes with receivers and then an officially licensed high-power satellite. We now have three-and-a-half million subscribers, just two years later. We're now making quite a healthy profit.

Have you ever figured out what your footprint looks like on the globe, in terms of television programming?

No. But in the last few months we've got Star, of course, in Asia. At this state it is a fairly small, modest operation, but it is finding an enormous audience. And we have to do a lot of work to start more programs in Mandarin and more Hindi. We've bought the two best contemporary Chinese movie libraries. It's going to take a lot of development and a lot of time; this thing will not happen overnight. Except that the public is there, eager to have it. And in India, they're buying dishes, but they're great big C-bands, six-foot, eight-foot dishes, and running wires in and around city blocks and things, so there are literally thousands and thousands of small cable operators all over India. That's going to have to go through a period of rationalization where big companies will pull these systems together—and I don't mean big American companies, but big Indian companies, and maybe even provincial or city governments.

Now in China, it's very hard to tell how many dishes there are. There's a lot of anecdotal evidence that people see a lot of dishes in the countryside, but the real thing is that the Chinese government has, as a matter of national policy, decided to get the big cities cabled as fast as possible, which I guess gives them some control of what goes into it. So we're in touch there. We have no desire to unsettle any situation, we just wish to get in reasonable entertainment channels there and eventually we're going to put roots down in these countries and then we'll make programs there—within the culture of each country.

There are great cultural sensitivities in these countries, perhaps most marked in Malaysia and Singapore. It's felt that a lot of Hollywood product is distasteful to their cultures. And equally in China, they're very sensitive to the news and how it's presented; so are the Malaysians. The Malaysian prime minister feels that every Western medium—CNN, BBC, *New York Times*, it doesn't matter—has a racial bias against Malaysia. I happen to think he's wrong, but it's still a fact of life that we have to confront if we wish to broadcast there. And equally in China, I think we certainly will need to invest in the making of Chinese programs, both dramatic programs and magazine programs. So we've got a lot ahead of us.

So you've also cast your lot with the making of programs as opposed to the distribution of programs?

Absolutely. All our ambitions are first and foremost to be creators of software. Where it's acceptable we'd like to be the purveyors of news. Where it's not acceptable, we will work with local news organizations and see if we can help in any way. We are only in distribution where it's necessary to be in distribution. So we haven't bought up any cable services in Britain or we don't manufacture the dishes or sell them or anything like that. Here, we are in distribution and the network has a distribution organization. In Britain and Asia we use satellites.

Are you sanguine at all about satellites in the United States?

I don't want to discourage the entrepreneurs who are pursuing that course, but I would say that in the creative industry, or Hollywood if you like, the overwhelming majority of people are skeptical. Because the cable is in the ground. If people want extra choice, they are already capable of getting it. In addition, the customer has to lay out something north of \$700, and then pay for the service about what he paid for the cable service he's replacing. You get out into the white areas—in trailer parks and on farms and ranches—and you already see people with their C-band dishes. But they've spent their \$1,000 or their \$2,000

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WVTM/BIRMINGHAM, AL
KXLF/BUTTE, MT
KTWO/CASPER, WY
KKTU/CHEYENNE, WY
KDLH/DULUTH, MN
KRTV/GREAT FALLS, MT
WNFT/JACKSONVILLE, FL
KADN/LAFAYETTE, LA
WMSN/MADISON, WI
KDRV/MEDFORD, OR
KPAX/MISSOULA, MT
WJTC/MOBILE, AL
KPEJ/ODESSA, TX
WTLH/TALLAHASSEE, FL
KOKI/TULSA, OK
KOLD/TUCSON, AZ



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putting them in, they're working satisfactorily, so why would someone scrap that investment to make another investment of \$700? I just think there are sort of structural problems there.

It would be very profitable for News Corp. if they were a big success because we helped design their boxes. But I can't be sanguine about it. I hope I'm wrong, because it would be very healthy competition. Of course, they say they need only two or three million customers to break even, and in a universe of a hundred million homes that's not such a lot to get. So they may well be able to survive but I just can't see them changing the basic landscape of television distribution.

Is News Corp. or FBC a likely candidate for merger?

No.

Unlike the others which seem to be going on apace with TCI and Bell Atlantic and Paramount, QVC or whomever?

Right. I would think that's highly unlikely. We don't have any thoughts of that at all. You know, I'm in the very fortunate position of having a family with a third of the shares of News Corp., and I enjoy that security. It also enables us to take risks. We could make a couple of bad mistakes without being snapped up or taken over by some company that wants to break us up. It's given us great security to know that while we can't be careless, we can take risks—and we have taken big risks thus far. We could not have done that if there hadn't been a major shareholder block there.

I take it you have a couple of billion in your kit that you could invest either in takeovers or new product acquisition. Are you content just to leave that in the bank or in your credit account, or are you likely to put it to work?

Our next balance sheet will show sort of zero bank debt, quite a lot of long-term debt spread out for 30 years, with the interest on that being covered several times and very safely. We have the capacity to make purchases of some size—not in the Paramount \$10 billion category—but some television stations or a film library, certainly. But we don't have anything planned. We would expect to go on the lookout if the price is right, to pick up the odd extra broadcast station. But that's all our plans are. At the moment we see nothing on the horizon that won't be paid for out of our current cash flow.

Are the telcos knocking on your door?

It would be wrong to describe it as that. We talk to the telcos. Not about investment, but everyone is so amazed about what is happening or may be happening. So the heads of the studios, the heads of the great publishing companies, the heads of the telephone companies, both the RBOCs and the long-distance companies—and not just the heads but the top people in all those companies—there's a huge amount of talk going on among them all the time. In the case of Bell Atlantic, John Malone, he swooped and did a most brilliant deal.

Who swooped? Ray Smith or John Malone? Who got the better of whom?

That was a wonderful opportunistic love match. I don't know. We'll see when the deal is finally concluded. But at the moment, it's still a deal in principle, and they're still having to fill in a lot of the fine type, I think. But out of it will come an enormously strong company.

One hears frequent rumors of other major mergers in the works. You see cable companies, such as Cox and Comcast, that clearly want to stay independent yet have a foothold in the software. I think people are gradually working on different agendas. And watching each other very warily. None of us know enough yet; we're all guessing a bit. And certainly, if the government and the FCC

come through with genuine access, genuine competition, there's no reason for software companies to make mergers with distribution companies.

So we're not planning any mergers, is what it comes down to.

On the broadcast side, you obviously have a lot of faith in the over-the-air station business, and I'd be curious to get your thoughts on both Warner Bros. and Paramount trying to follow your lead in creating a fifth network. Do you think that's doable?

I'll believe that when I see it. As of this afternoon it looks as though Barry Diller is going to be the next head of Paramount, and he has said publicly he's not going to do that. In that case, Warner will

"My only worry at all with the electronic highway is that the American public doesn't start to pay for what they now get free. That's the key qualification that we have, and the key that should be the number one concern of all broadcasters—the concern that they should take to Washington or anywhere else, that the American public not be deprived of free broadcasting. And that's the danger of the electronic highway as currently conceived by the telephone companies."

"The Vice President did make very clear how much they're going to try to guarantee access to the highway to everybody. That must include the broadcaster. How he's actually going to be able to deliver that is an open question."

get into it. I can see Warner's worry about disappearance of the financial interest and syndication rules and about owning or getting the earnings out of the properties that they're creating. But it's very hard to imagine a television network without having owned-and-operated stations. Big ones, where you've got to try and reap the rewards.

Now, I hear of models where the stations are going to buy the programs on their own. I'm not sure. I'm not sure.

I do think that in Bob Daly [chairman of Warner Bros.] you have one of the finest broadcasting executives in the world, and I'm sure that if they eventually get going they'll be a competitor to be reckoned with. But it's some time away yet, I

think.

Probably one of them will stay. If Paramount starts, Warner won't—there'll be no room for Warner. If Paramount doesn't start, it creates some room for Warner. Probably there'll be one, not two, if there's one at all. And we're not worried about that at all. Well, we're not worried in terms of the affiliates. Least of all, now that we have the NFL, although that didn't come into our thinking at the time. You know, anything that fragments the audience further with original programming has got to be a worry for all of us. I guess it's just going to have to work out.

I hadn't realized how interested we were in talking to you about the electronic highway. That seems so lofty a term.

Oh, it's there now. We have fiber optic lines across America capable of taking about 10 times as much traffic as is currently being generated. I mean, the capacity of a fiber line is incredible. It's just a question of how you go into the home.

Do you believe that the terrestrial system of broadcasting can survive this next big initiative, or inevitably it's all going to be wired. There's certainly going to be a universal wire, certainly in the United States in our lifetime. Does what you call wireless broadcasting still have the ability to survive?

Oh, I think absolutely. Absolutely. I'm not saying that because with compression you can have much greater capacity than you have today. We're going to survive as one of six stations in Los Angeles or New York or something—we may have to survive as one of a couple hundred.

I think it's only of academic interest at this stage whether it's wired or unwired. The telephone is becoming unwired. Our grandchildren won't know how we lived with these big bulky things tethered to the wall. As technology takes us forward it's going to be more and more convenient and cheaper to have no wires. Is it possible? I don't know.

I just don't think we ought to take what people are saying at the moment as being the last word. And there are many minds cleverer than mine working in Silicon Valley and elsewhere, you know, to produce the next mousetrap. And we'll just have to see where it's going. But wherever technology's going, it's going very, very fast.

But can technology carry the medium? Or does it depend upon the medium to make it work? Technology has gotten us into a lot of trouble.

Absolutely. I think people are still going to be watching the same television shows in 10 years as they're watching today, the same movies. What's that different about the movies and telling a good story on movies today than it was 10 years ago? OK, there's computer graphics, and changing taste, but it's storytelling. Telling popular stories in a way that the maximum number of people enjoy. Skills to do that are going to be the important skills. That's going to be with us in 10 years, in 20 years, 50 years time.

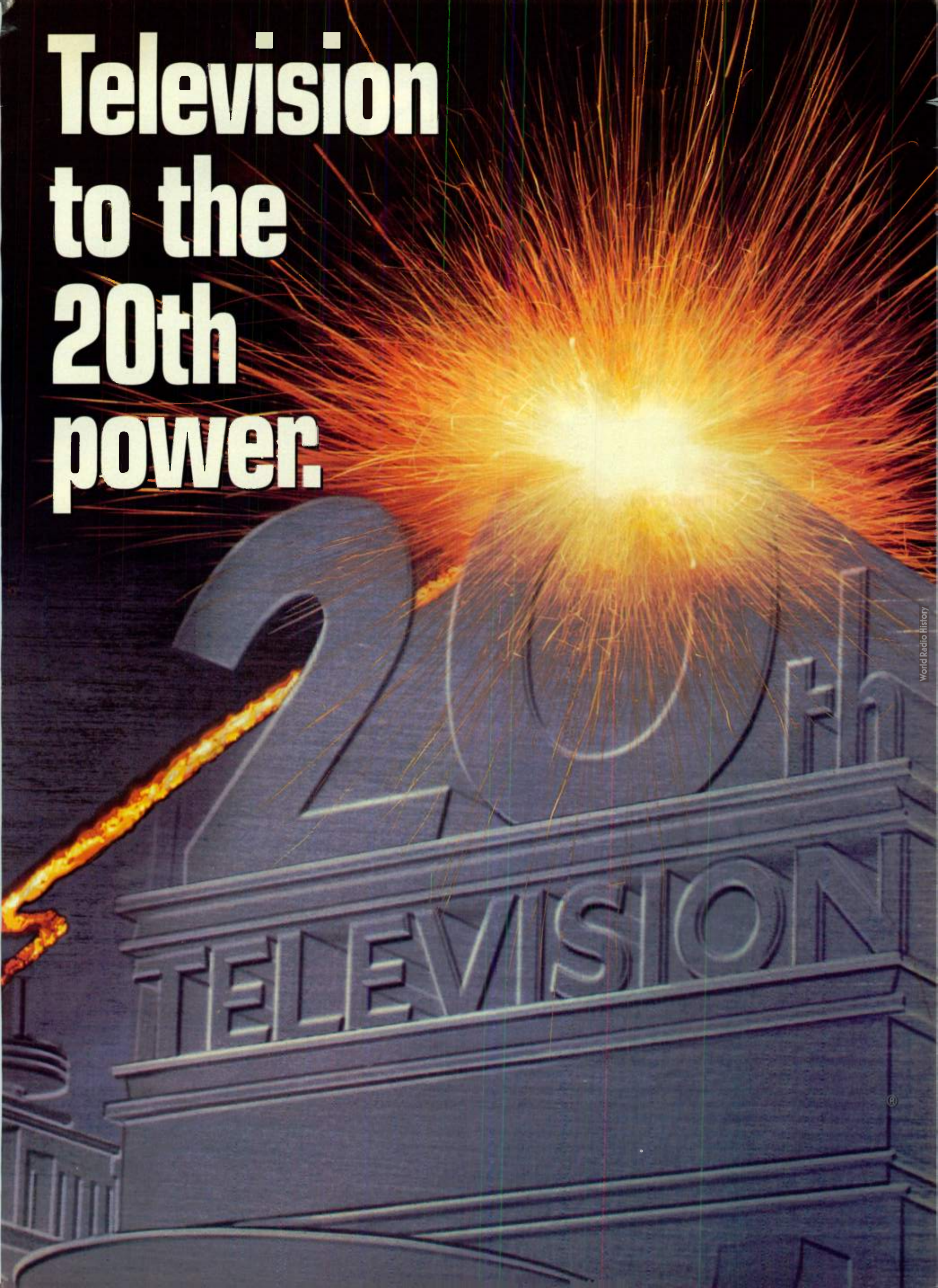
All this technology is simply about highway distribution. And the reason that people are so fascinated by it is that cable had become such a monopoly and was such a strong gatekeeper. And the Hollywood companies, while enjoying great revenues from some of those gatekeepers, such as money from HBO and so on, are still very touchy about someone being between them, their creation and the customer who ultimately enjoys or doesn't enjoy their creation.

Now, if we're to believe all the propaganda—and maybe it's correct—then what is happening is a revelation of empowerment. People are going to be able to do what they want and to watch what they want. From the viewpoint of software creation, it may be a business very easy to enter.

Here we go again [as another aftershock hit].

I think we'll get out of here. ■

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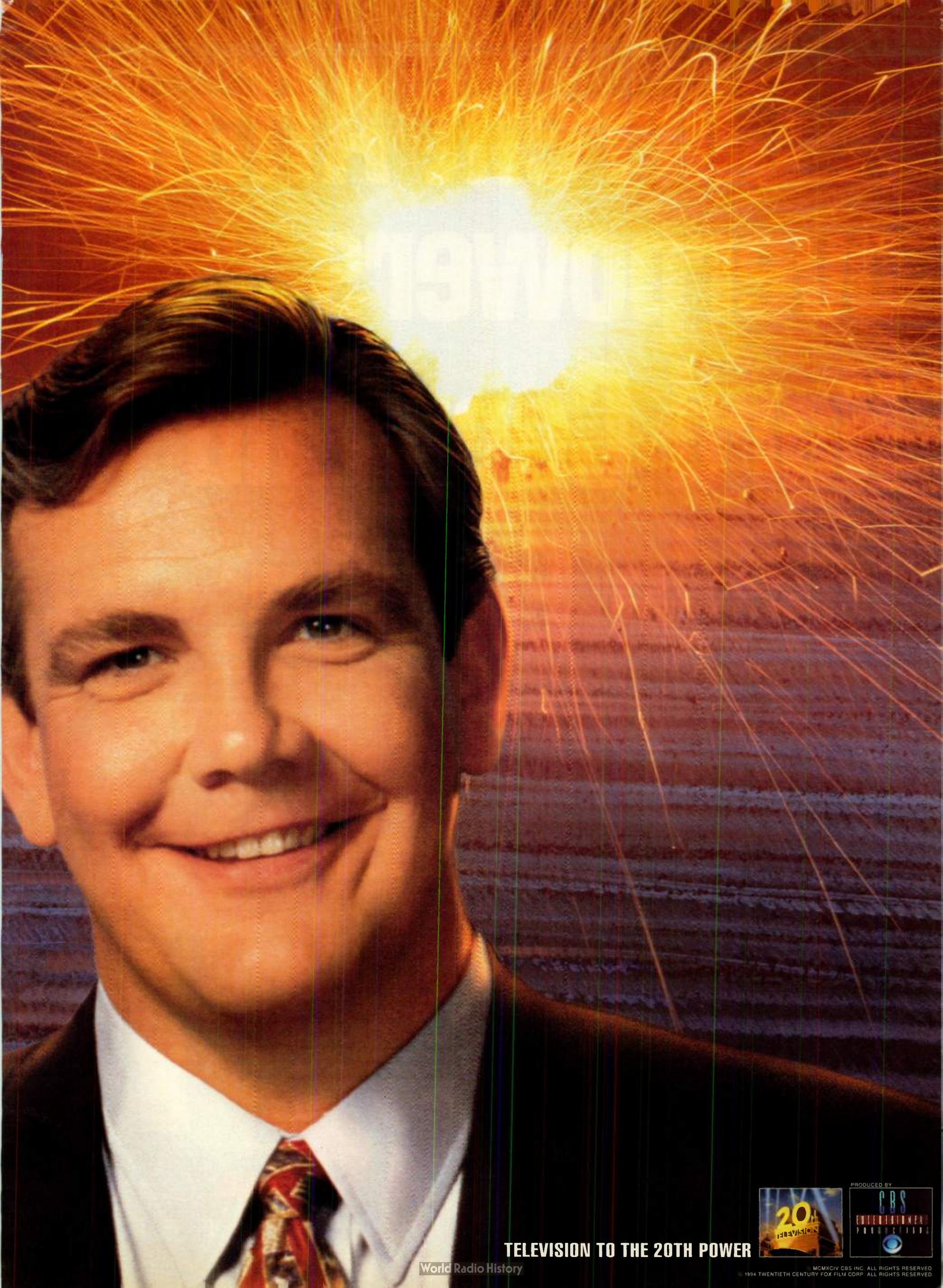
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SOURCE: NSS NOV. '93. (NOV. 1-28 '93. GAA RATING WHERE AVAILABLE.)



A C U R R E N T A F F A I R

TIME PERIOD INCREASES

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

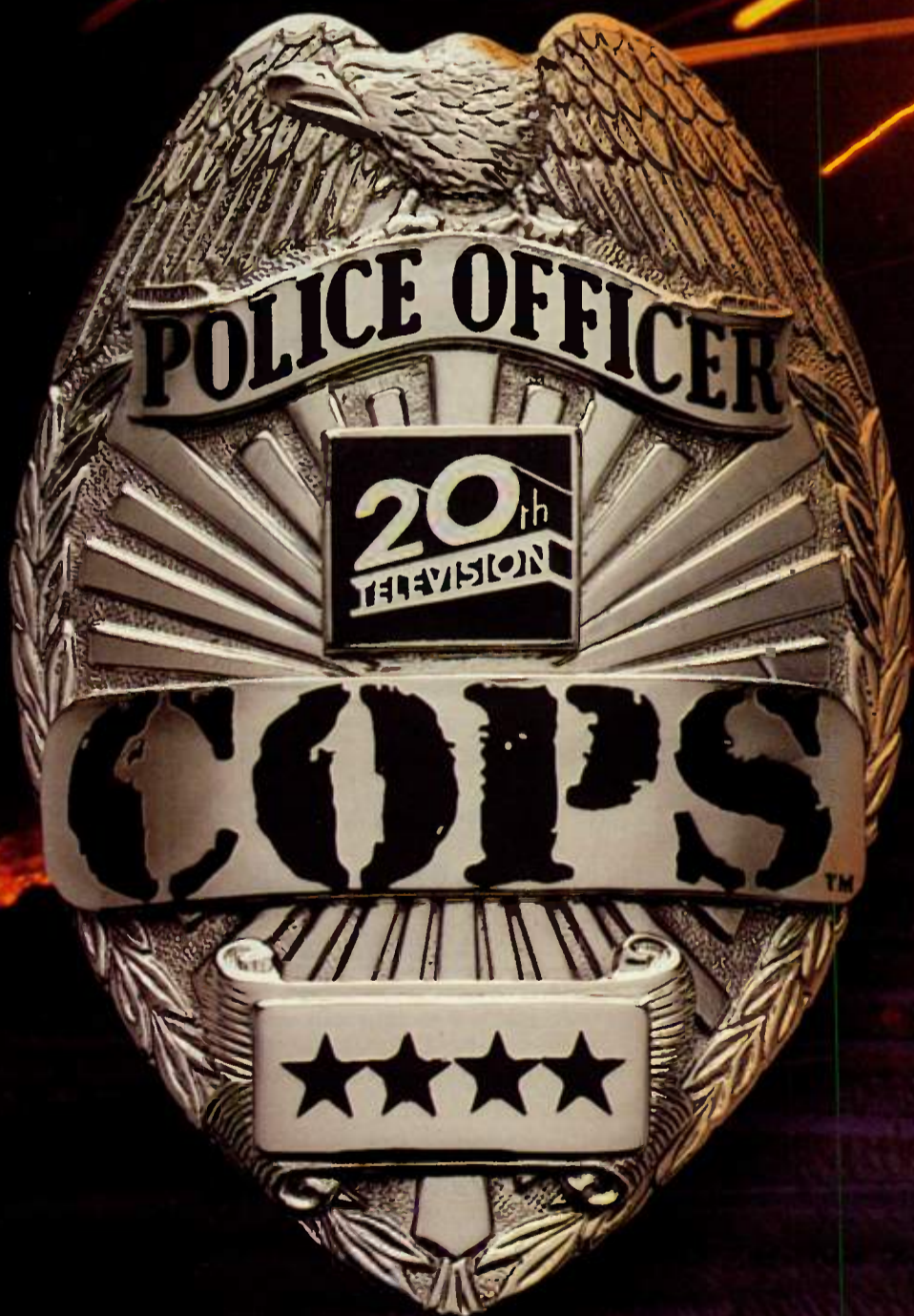
TIME PERIOD INCREASES

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

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



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— and the rest.

TIME PERIOD INCREASES

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

TIME PERIOD INCREASES

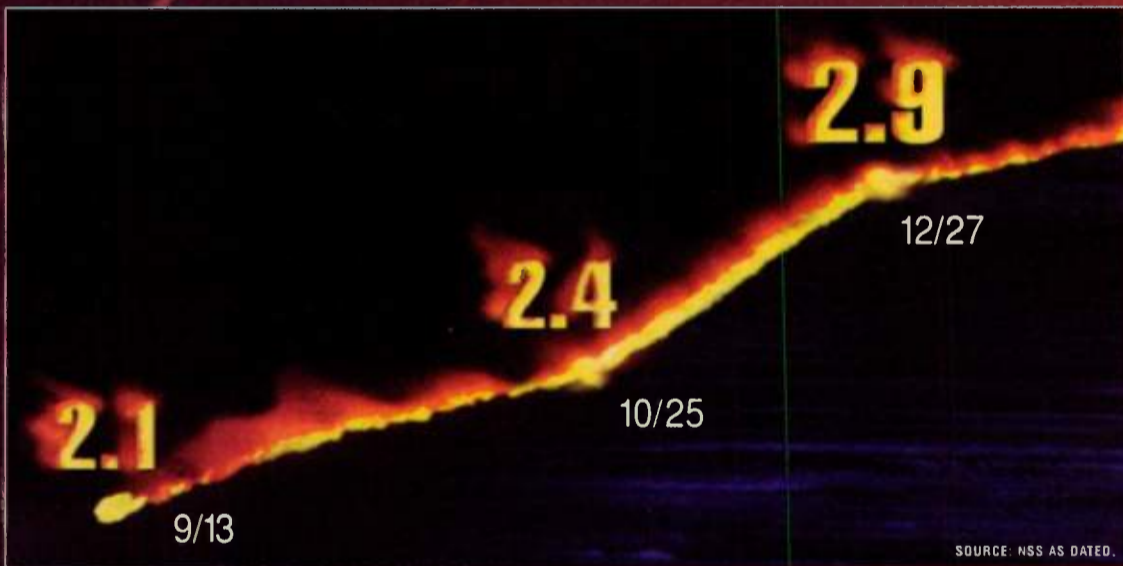
NOV '93 vs. NOV '92	ADULTS 18-34	ADULTS 18-49	ADULTS 25-54
KBSI PADUCAH 6:30 PM	+82%	+86%	+175%
KAYU SPOKANE 6:00 PM	+325%	+367%	+500%
WPXT PORTLAND, ME 7:00 PM	+64%	+15%	+9%
WTVC CHATTANOOGA 7:30 PM	+28%	+26%	+20%
WMTV MADISON 5:00 PM	+200%	+67%	+14%
WAPT JACKSON, MS 10:30 PM	+150%	+50%	+29%
WFMJ YOUNGSTOWN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

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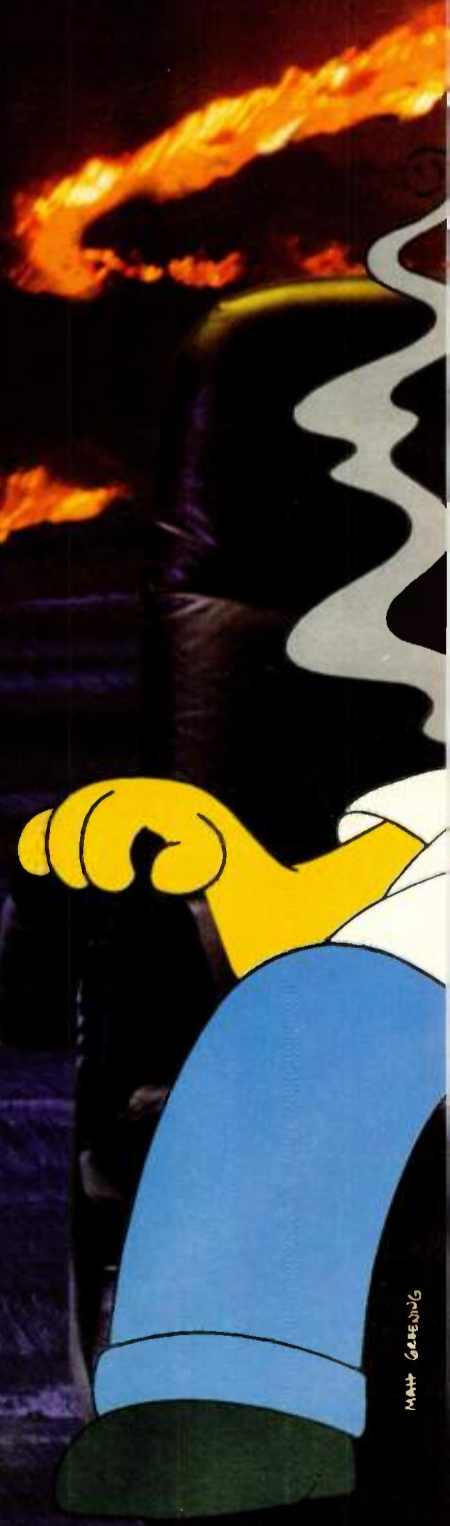
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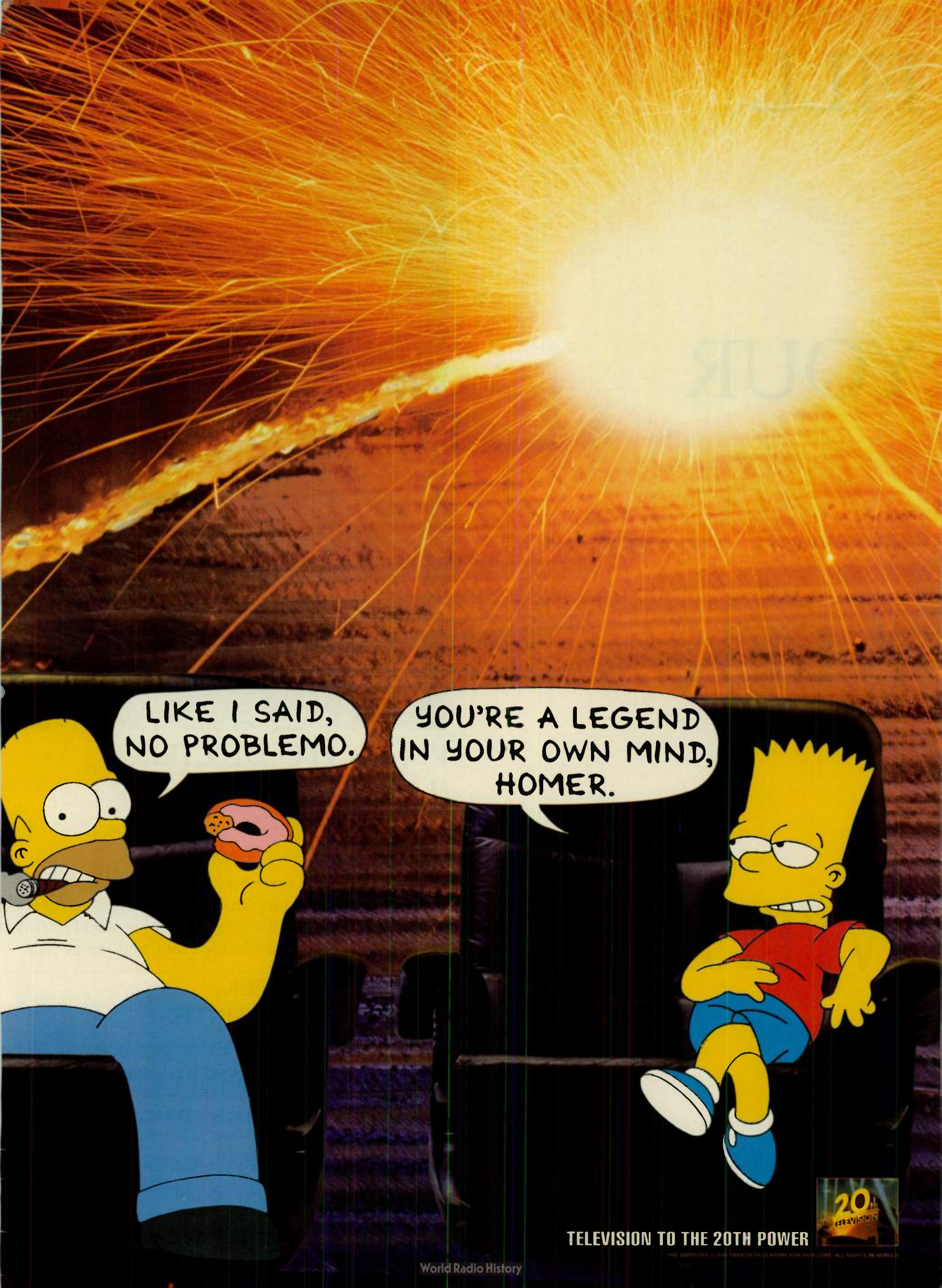
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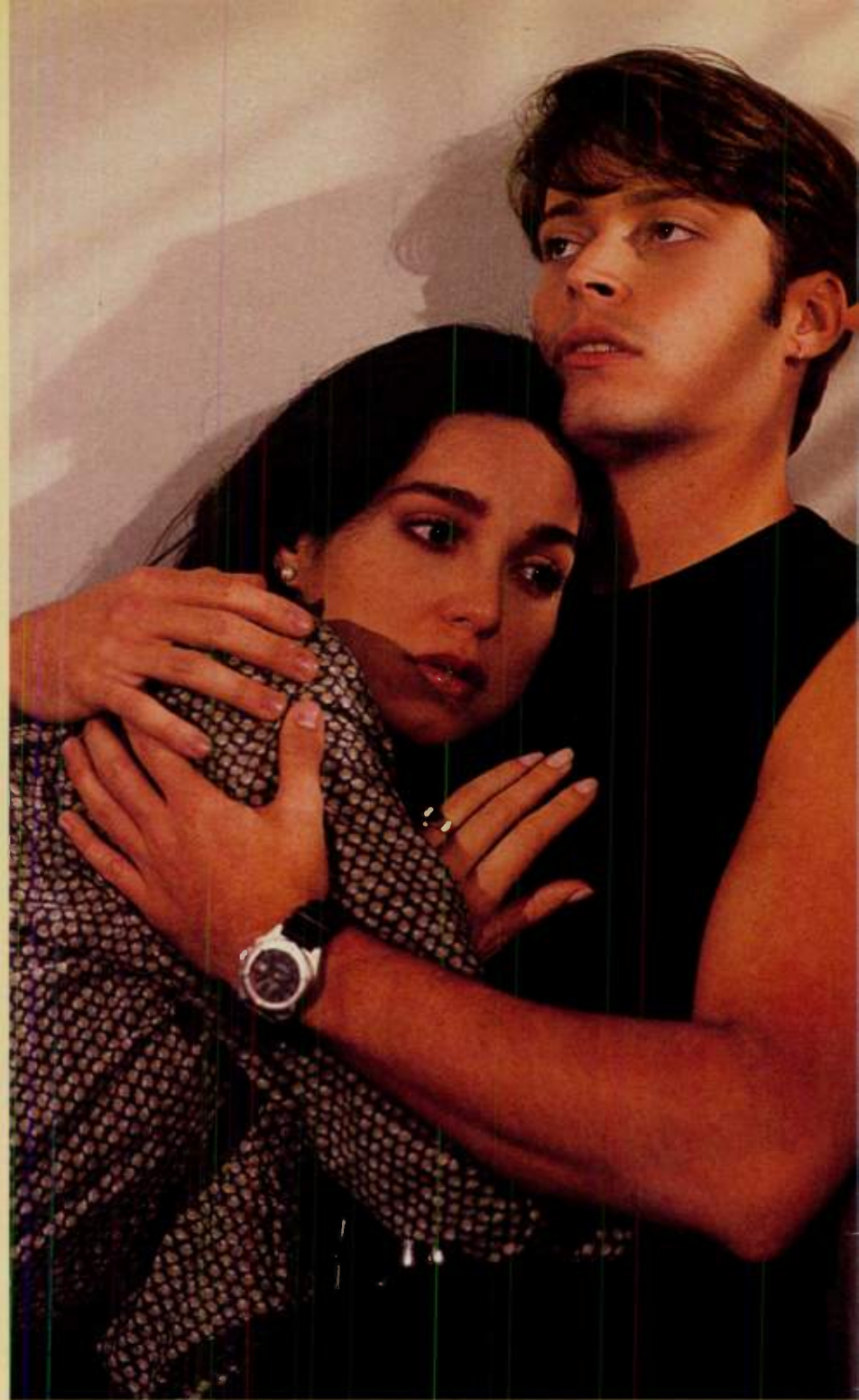
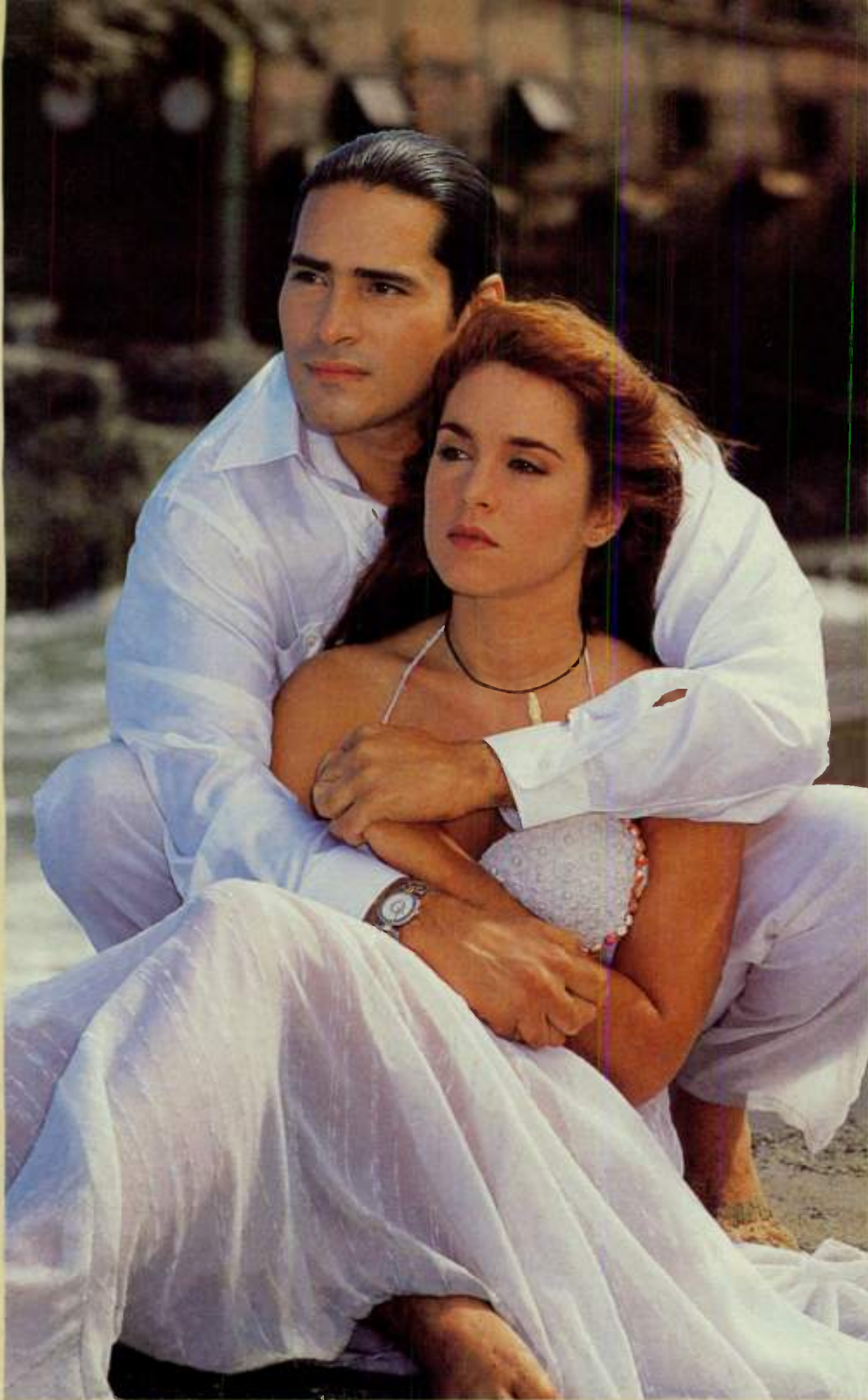
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PIEL (Skin)

Starring Jose Luis Rodriguez and Alba Roversi
One hour telenovela/183 Episodes

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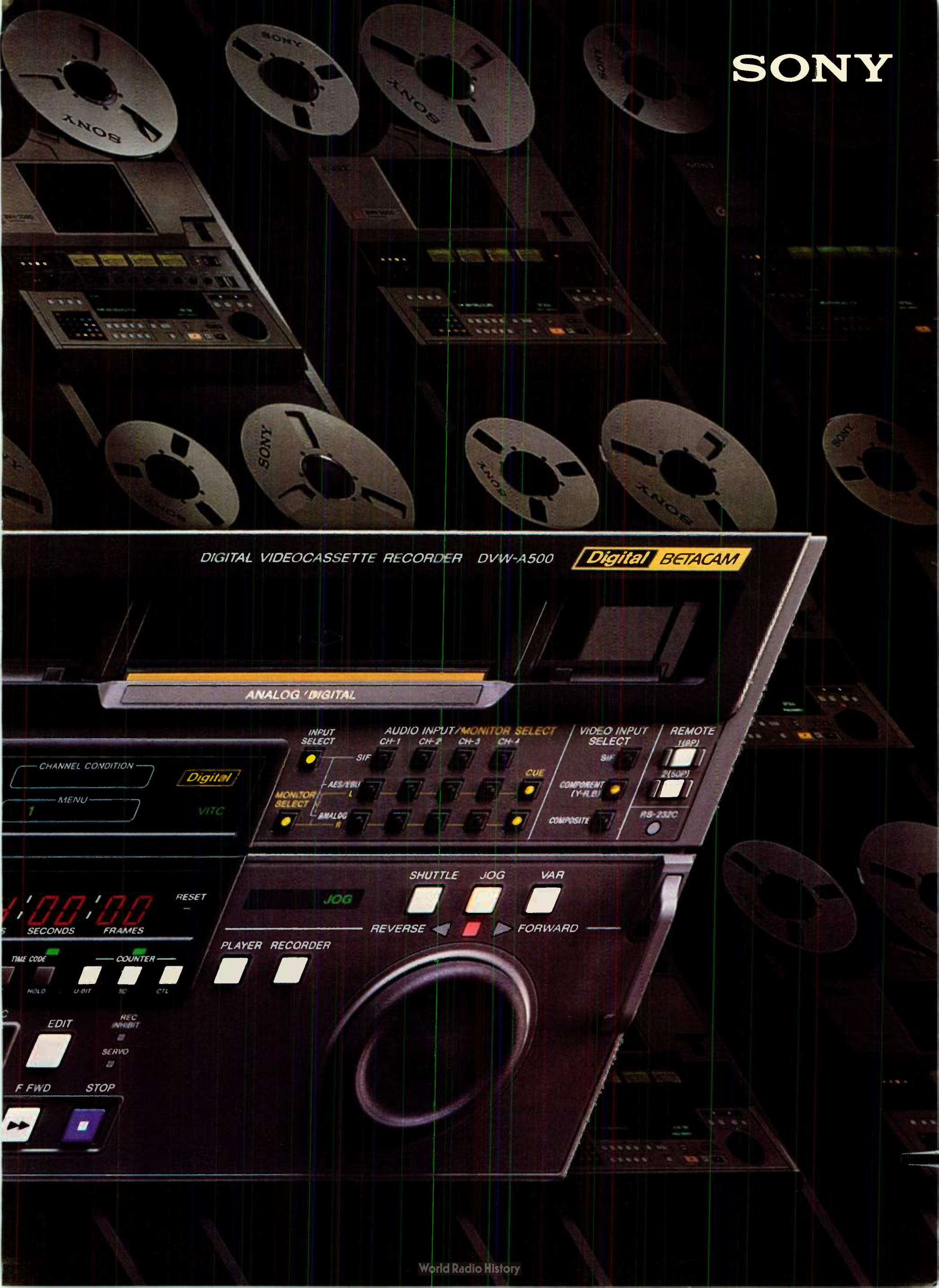
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Special Report

NATPE '94

LIVE FROM MIAMI BEACH

Buyers, sellers and lookers by the thousands gather in Miami Beach this week for NATPE International's annual programming showcase. In addition to the new shows on display, there are some new faces, with infomercial producers, interactive software companies and other suppliers of the new media marketplace setting up shop under what NATPE President Bruce Johansen terms the association's "Global Software Tent." For a peek under that tent at the players, programs and more, turn to page 58.

Suzanne Somers is to Daytime that Millions



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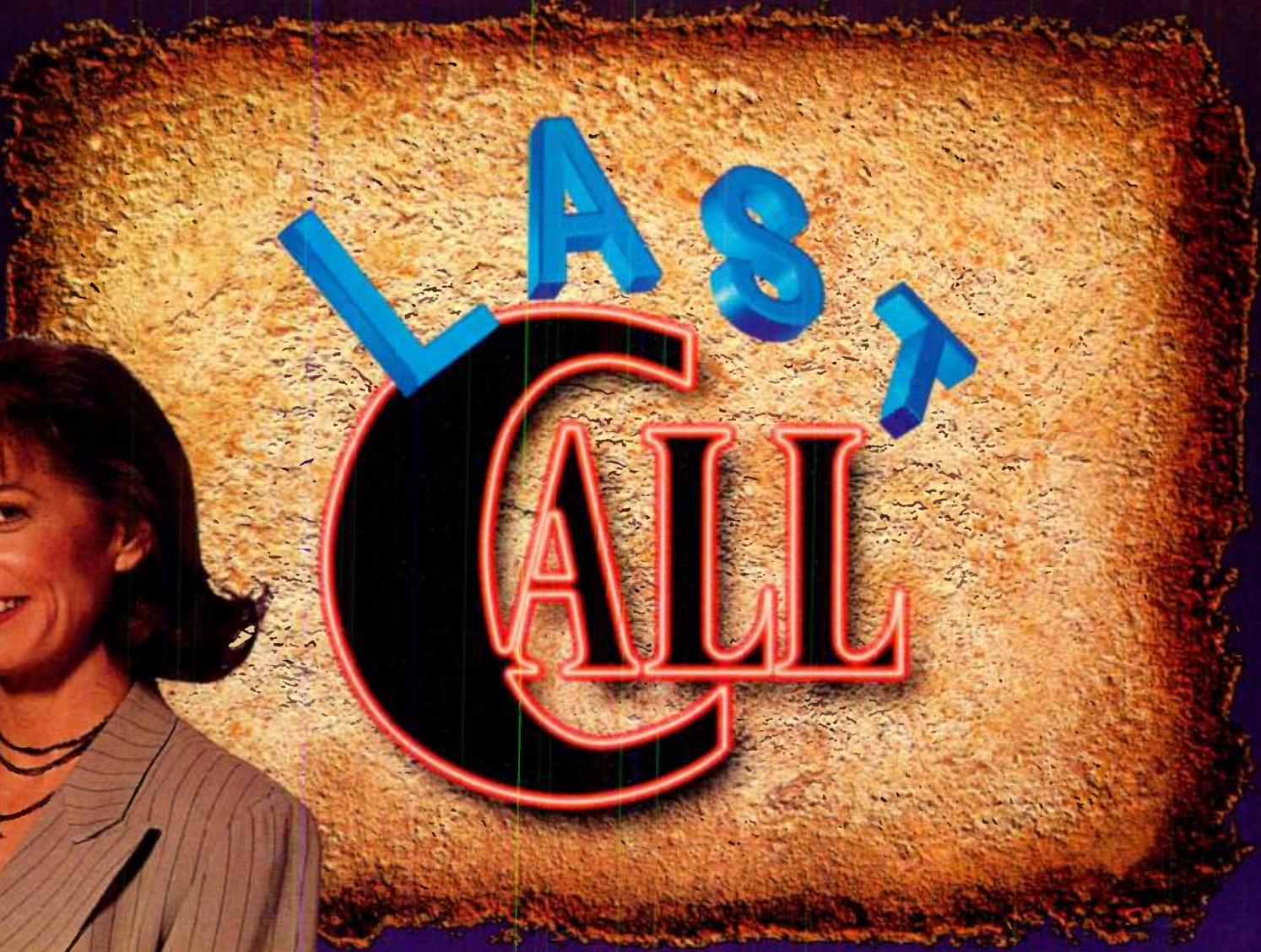
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Brandon Tartikoff is throwing a p



Party in late night and you're invited...



**LAST
CALL**

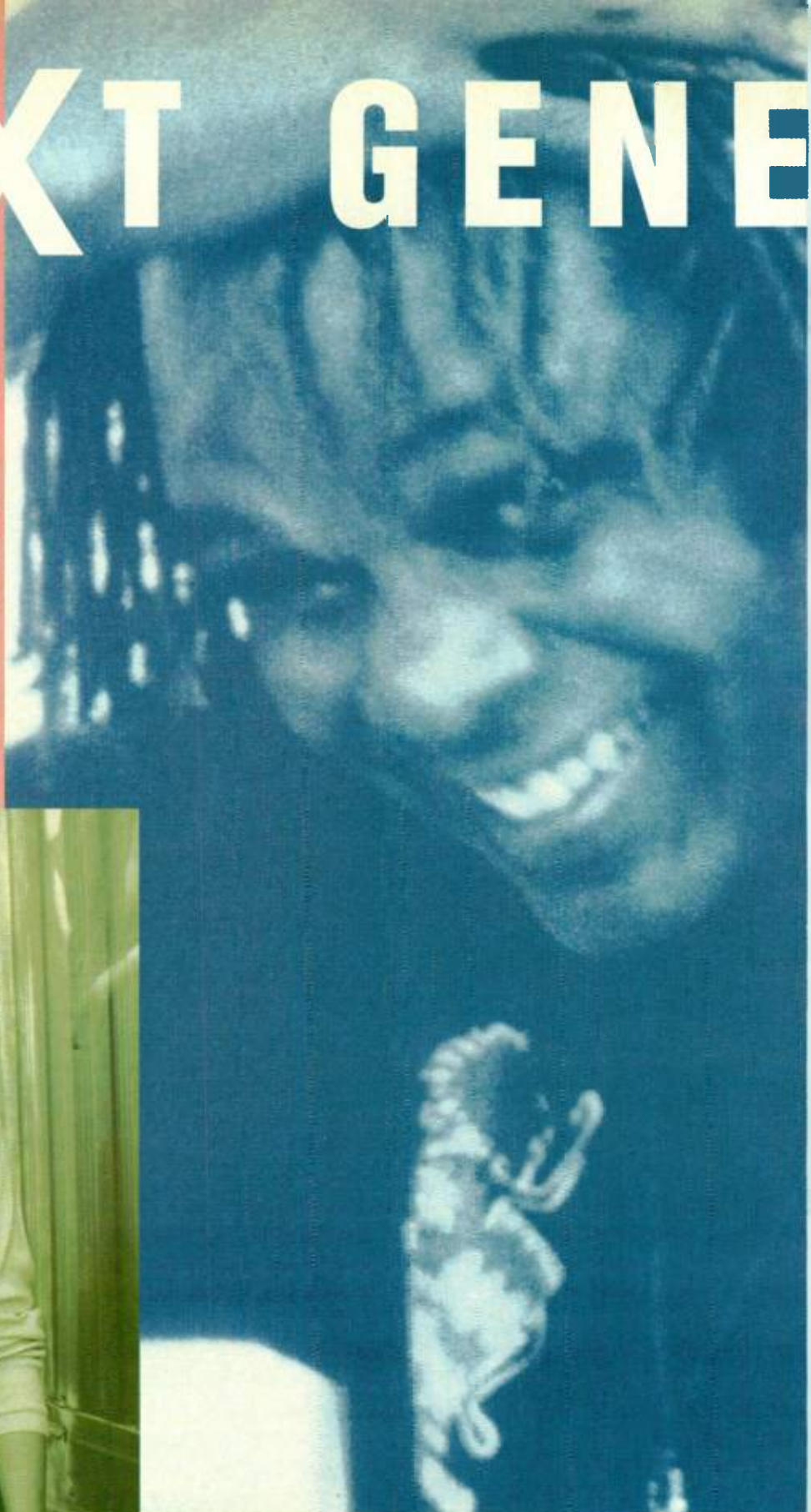
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Chris Craft

TELEVISION DIVISION

RATION...

WHO ARE THEY?

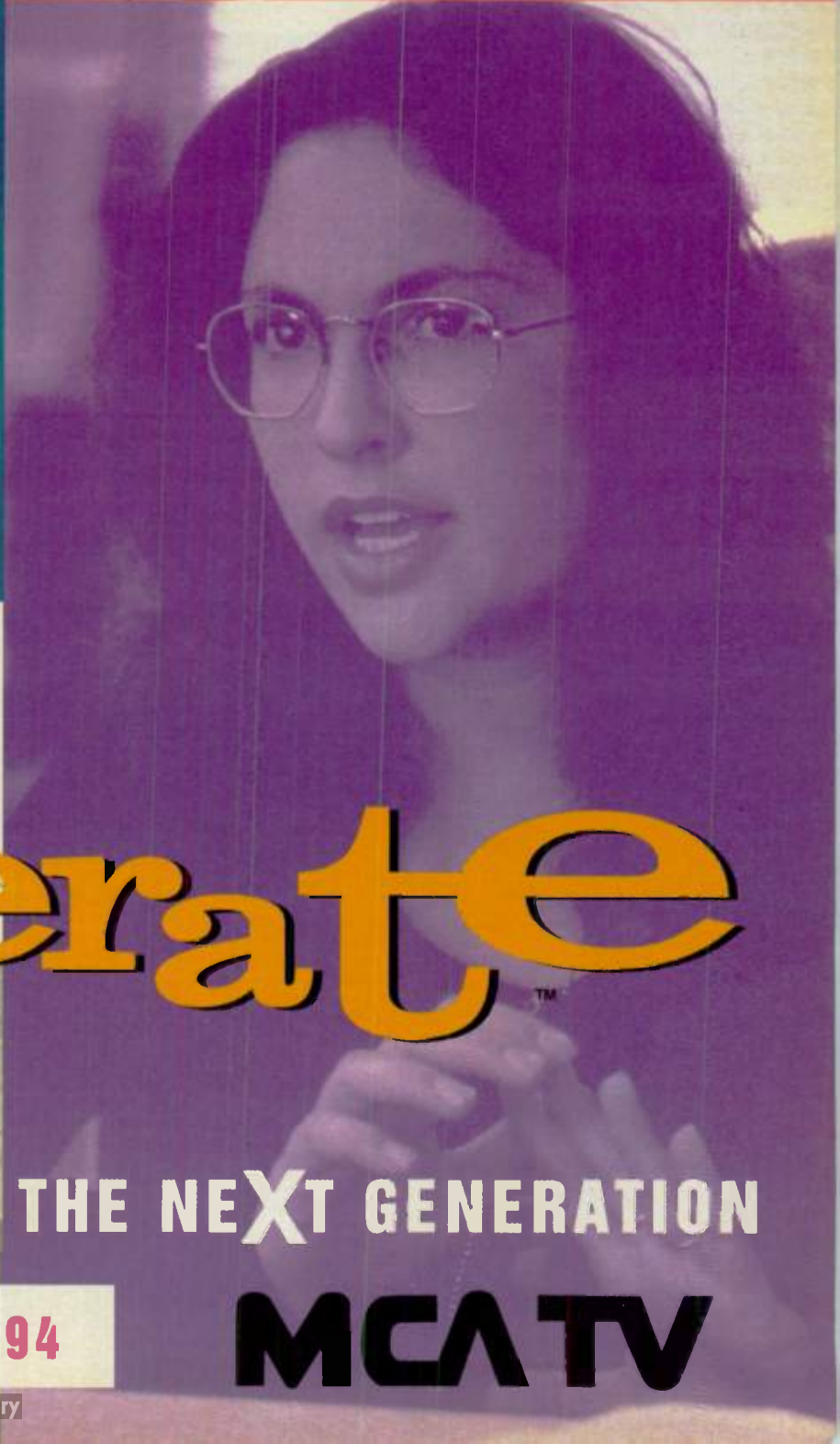
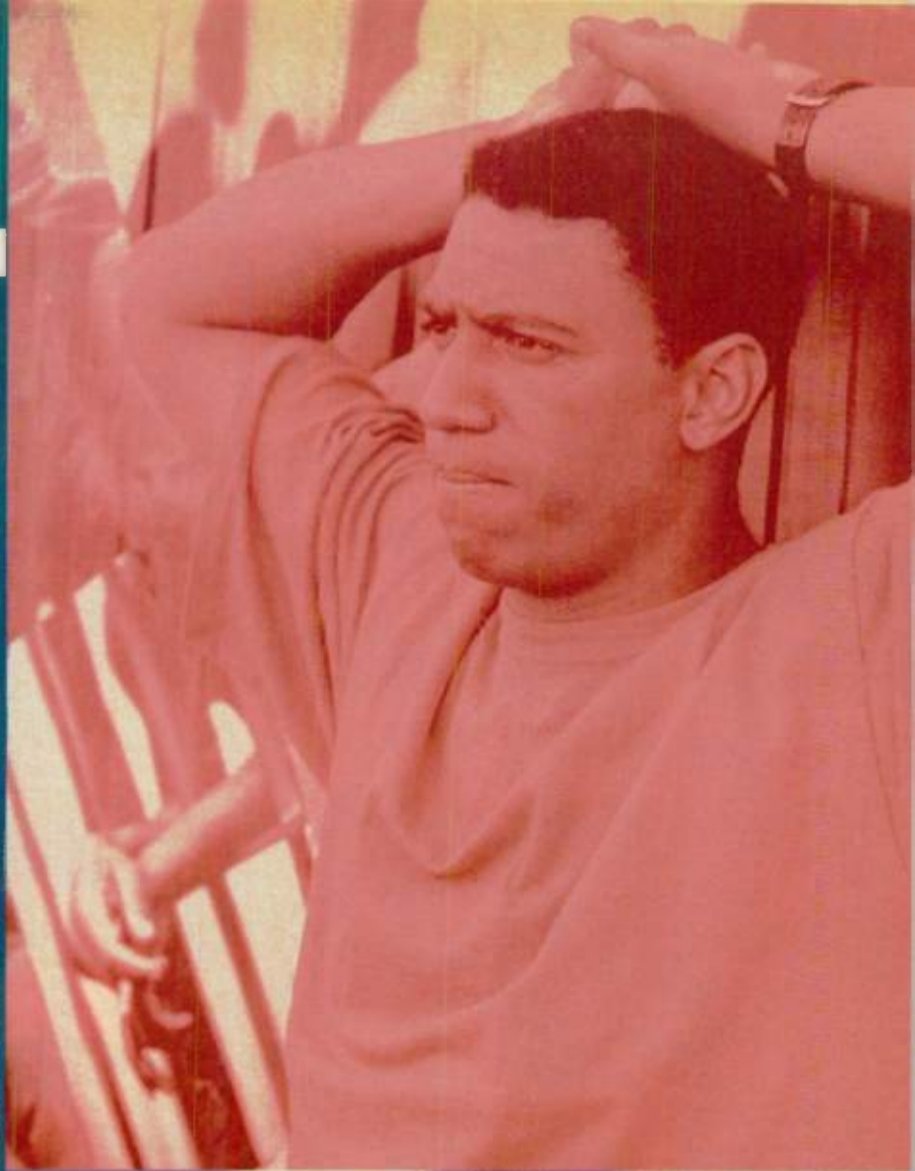
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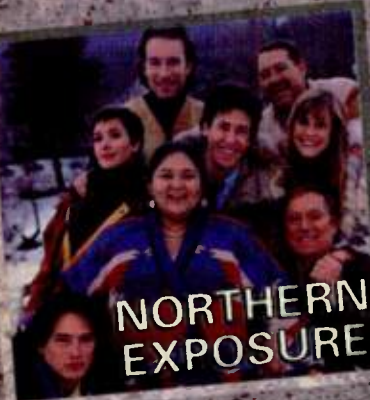
**ACTION
PACK**



LAST CALL



SUZANNE
SUMMERS



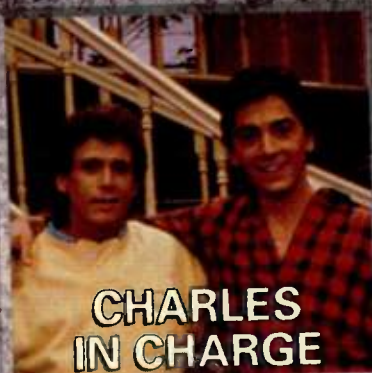
NORTHERN
EXPOSURE



COACH



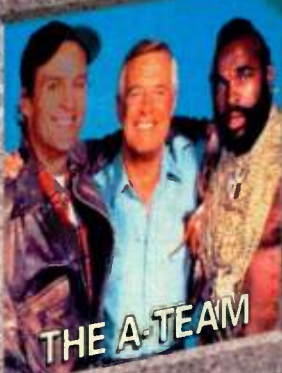
EXOSQUAD



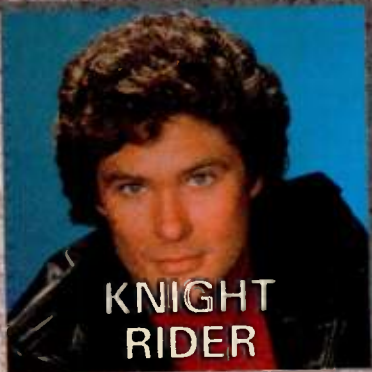
CHARLES
IN CHARGE



AMEN



THE A-TEAM



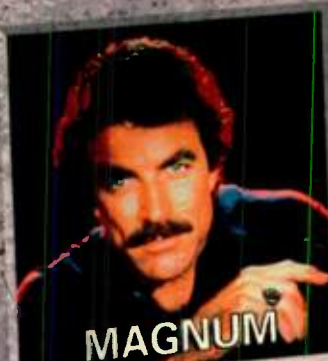
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One of these people
The other is a talk show wannabe

TARI

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For Fall 1994

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Cable finds front row seat

Welcomed with open arms as buyers, networks are also being actively courted as programming partners

By Rich Brown

Cable networks are going to be out in greater force than ever before at the NATPE convention this year and syndicators are welcoming the business.

Preregistration figures for NATPE show 251 cable executives, an 83% boost over the 137 who had signed up by this time last year. And that preregistration figure is higher even than the total number of cable executives who attended the 1993 NATPE convention in San Francisco—244.

Many reasons are given for cable's growing presence at NATPE. Some players point to cable's growing ability and willingness to spend money on programming. Others point to a proliferation of new cable networks with a big appetite for syndicated programming. Still others say the imminent arrival of a fifth broadcast network could drive

child of NATPE," says Bob Levi, executive vice president, program administration and acquisitions, Turner Entertainment Networks. "I really felt like an outsider. As time has gone on, that has changed. I have never felt more welcome at any convention than at NATPE."

Levi says part of the reason for the change in attitude toward cable is that basic cable networks and mini-pay services such as Encore have deeper pockets than ever before and are eager to invest those dollars in syndicated programming. He says he doesn't expect cable reregulation to make a dent in that spending over at least the next five years.

"I don't think it has yet affected the ability to pay for product," agrees Neil Hoffman, vice president of programming for USA Networks. The cable industry continues to be an active buyer and a competitive buyer for a wide variety of product despite any reregulatory setbacks, he says. Cable networks are eager to build on such off-net success stories as *Saved by the Bell* on WTBS(TV) Atlanta and *Murder, She Wrote* on USA, which week after week rank among the top-rated shows on basic cable.

"We're going to see a NATPE that caters to anyone with the most money," says Levi. "And cable right now has very deep pockets."

An explosion in new cable networks has helped make business brisk for off-net hours. At least five cable services—Arts & Entertainment, Encore, Sci-Fi Channel, Fox's new FX channel and TNT—have been aggressively vying for off-net entertainment hours (TNT is looking for shows to fill its daytime schedule in place of the movies that will be shifting to co-owned newcomer network Turner Classic Movies).

"The buying community probably has darn near doubled in the last few years between interna-

Continues on page 110



Stations get hands on Bart

'Simpsons' hottest '94 sitcom; 'Home Improvement' hammers down clearances for '95

By Steve Coe

For those looking toward the fall '94 television season, any conversation on off-network sitcoms probably will start with *The Simpsons*.

"The most awaited of the new entries is certainly *The Simpsons*," says John von Soosten, vice president, director of programming, Katz Television. "The reason is because it's different, in that it's animated and due to its performance on Fox."

Evidence of the muscle of *The Simpsons* is provided by the large number of access clearances Twentieth Domestic Television has secured for the show. Even with the shrinking number of slots

"By the fall we'll be in more than 90% of the country in about 120 markets, and probably 90 will run it in access."—Greg Meidel

available in access, the show will debut with approximately 90 access clearances according to Greg Meidel, president, Twentieth Domestic Television. "By the fall we'll be in more than 90% of the country in about 120 markets, and probably 90 will run it in access," he says. Free to run the program in access, Fox affiliates account for most of the clearances. Sold on a cash-plus-barter basis, the show has one minute of barter for each Monday-Friday episode and two-and-a-half minutes for the two weekend half-hours.

In addition to *The Simpsons*, Twentieth also is clearing the off-ABC comedy *Doogie Howser, M.D.* The show is being targeted for early fringe, with some access time periods. Meidel says the show has been cleared in more than 80% of the country, and he expects that "many stations will use it as a companion to the *Full House*-type shows." *Doogie* has two minutes of barter for the first two years.

Another sitcom clearing heavily, according to von Soosten, is Warner Bros.' *The Fresh Prince of Bel Air*. "We're almost done," says Scott Carlin, senior vice president, sales, Warner Bros.

Continues on page 76



MTM/Family Channel's *Trivial Pursuit*

some syndicated product off broadcast TV stations and onto cable networks.

"Back in 1987, my first year at Turner in programming acquisition, cable was truly the step-

Syndicators square off in access

'ENT' vs. 'ET' and 'New Price Is Right' vs. 'Wheel' and 'Jeopardy!' headline card in renewed battle for scarce slots

By Steve Coe

Even with an estimated 75% of all available access clearance slots already taken by established shows, there is a host of projects set to debut this fall. Shaping up to be one of the biggest battles next season is Warner Bros.' *ENT* versus Paramount's veteran *Entertainment Tonight*. "*ENT* will ultimately have captured approximately 30%-40% of its clearances in access," estimates Dick Kurlander, vice president, director of programming, Petry Television. Kurlander calls *ENT*, along with Paramount's *The New*

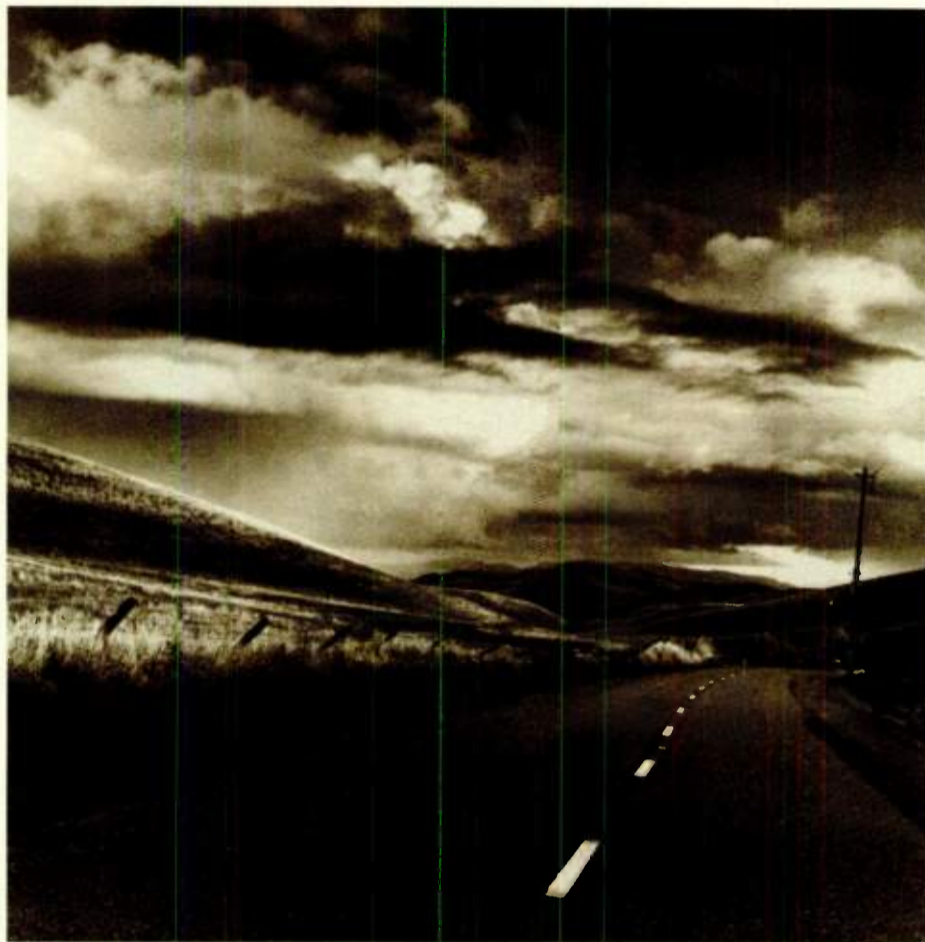
Price Is Right, "the most important new ventures that will fill access holes." Scott Carlin, senior vice president, sales, Warner Bros. Domestic Television Distribution, says *ENT* has been cleared in about 60 markets, with "about two-thirds of those in access." Predicting that the much-ballyhooed project has the potential to "become a long-term franchise," clearing the show has not been "a walk in the park," Carlin says. "We'll be out of the [NATPE] convention with about 60% of the country

Continues on page 76

Broadcasting & Cable NATPE SURVEY '94

On the eve of NATPE '94, half the TV stations will be shopping for programming at the show, and three-quarters have at least as much money as last year to spend on it.

So says BROADCASTING & CABLE's survey of 230 stations representing every affiliate stripe and market size.



The Music.

The Artists.

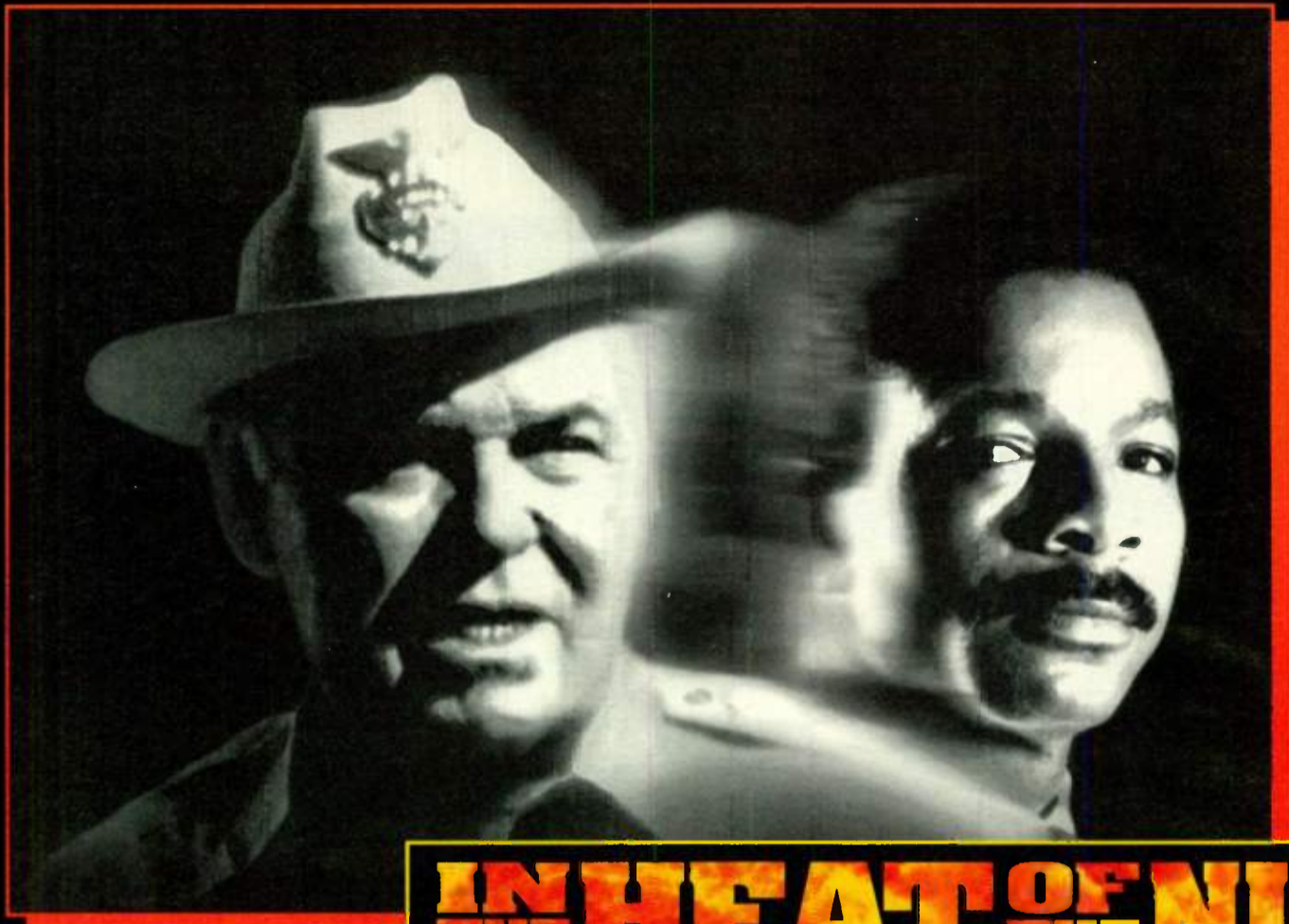
The Life.

THE
ROAD
It's wide open

Coming September 1994



In association with High Five Productions
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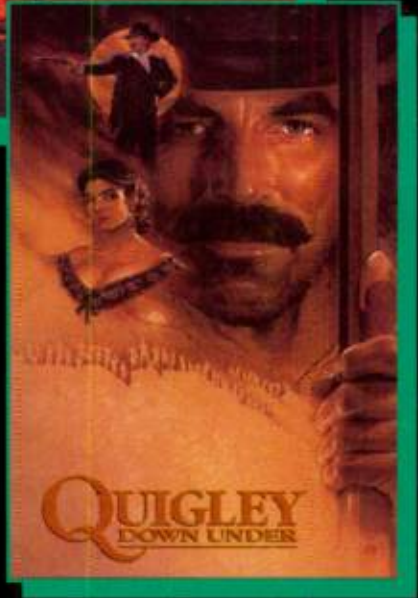


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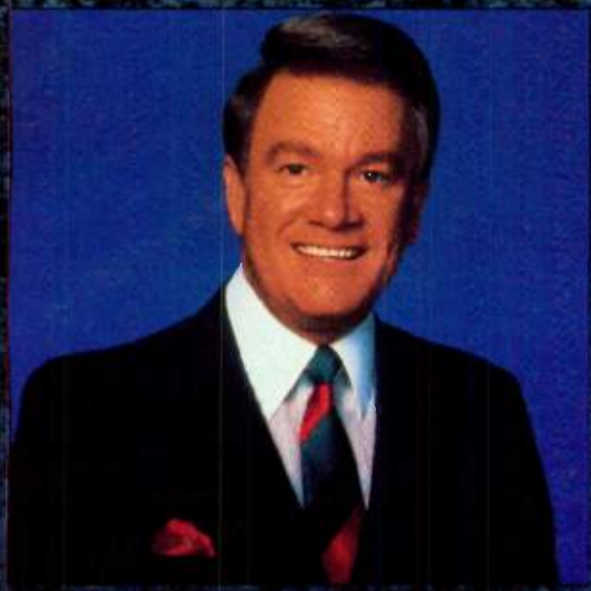


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Broadcasting & Cable

NATPE SURVEY '94

Exclusive BROADCASTING & CABLE survey asks station executives their opinions on shows for sale, programing issues and the state of their art prior to the industry's biggest shopping spree

Robocop, Susan Powter and The Price Is Right is the triumvirate that will rule the marketplace of new first-run programs at NATPE '94, according to a BROADCASTING & CABLE survey of TV stations.

Robocop, an action hour from Rysher Entertainment, was tops among new weekly series (see page 67); Multimedia's ebullient Susan Powter beat out the other newcomers to the talk circuit (see story, page 88), and The Price Is Right was way out in front of rival game show Trivial Pursuit (see page 70).

The survey's other key findings:

- Nearly half of the 230 respondents will be actively shopping for programing at NATPE.
- Nearly a quarter of the stations cite talk shows and sitcoms as their most pressing programing needs.
- A third identify "early fringe" as the daypart most in need of programing.

■ Nearly two-thirds say their local broadcast economies were healthier in 1993 than in 1992 and three-quarters predict an even better 1994.

The survey also indicates that the money chasing programing is not increasing much, if at all. Although 30% of the stations report increase programing budgets, 23% report decreases. And significantly, the size of the decreases was greater than the size of the increases.

The survey reveals some of the tensions between syndicators and stations. Nearly 70% express concerns about the trend toward long-term programing deals.

Clear majorities turn thumbs down on sharing program windows with cable or with other TV stations in their markets, although 58% concede sharing with cable is "inevitable."

Nearly two-thirds say they would like to see less barter programing, while almost 11% ask for more. What's more, a majority report that barter

syndicators are asking for more ad time than they were just two years ago.

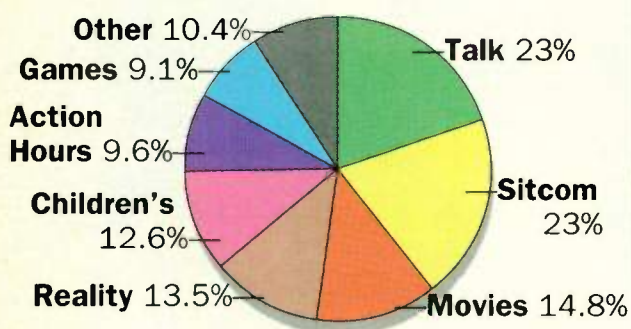
Most stations express confidence they have enough of the right kind of children's programing to meet the FCC's vague mandate that they meet the educational needs of children. Yet half say they plan to make changes in their children's lineup, and of those, 40% say it's to placate the FCC.

More stations picked ABC's NYPD Blue as the best network TV show of the season than any other by a better than 2-1 margin. The cop drama drew strong support from ABC and Fox affiliates. NBC affiliates lined up behind their own Frasier to give it second place.

Despite NYPD Blue's popularity, half the stations feel producer Steve Bochco is going too far in pushing the boundaries of language and sex in prime time. Sixty percent of the ABC affiliates feel that way; 69% of the pure independents. ■

Taking television's pulse

What's your station's biggest need?



1. What's your station's biggest programing need?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Talk	23.0	34.7	22.5	35.2	8.1	3.4	19.0
Sitcom	23.0	14.3	15.0	13.0	59.5	17.2	28.6
Movies	14.8	12.2	12.5	7.4	16.2	24.1	28.6
Reality	13.5	8.2	20.0	25.9	5.4	14.3	14.3
Children's	12.6	12.2	12.5	13.0	5.4	27.6	4.8
Action Hours	9.6	14.3	5.0	18.5	18.9	6.9	19.0
Games	9.1	10.2	10.0	3.7	2.7	3.4	0.0
NA	10.4	12.2	10.0	7.4	5.4	20.6	9.5

2. Are you currently shopping for strip programing?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Yes	56.1	51.0	42.5	59.3	59.5	55.2	81.0
No	43.5	46.9	57.5	40.7	40.5	44.8	19.0

3. Are you currently shopping for weeklies?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Yes	47.8	49.0	40.0	48.1	45.9	44.8	66.7
No	51.7	51.0	60.0	50.0	54.1	55.2	33.3

4. Do you expect to be shopping for shows at NATPE?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Yes	46.1	42.9	32.5	44.4	51.4	55.2	61.9
No	42.2	40.8	60.0	42.6	43.2	24.1	33.3
NA	11.7	16.3	7.5	13.0	5.4	20.7	4.8

5. In which daypart do you need the most programing help?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Early fringe	33.5	40.8	42.5	40.7	18.9	24.1	19.0
Daytime	27.0	22.4	17.5	35.2	27.0	20.7	42.9
Late night	18.3	16.3	2.5	7.4	54.1	17.2	19.0
PT access	15.2	24.5	12.5	20.4	8.1	0.0	19.0
Early morning	7.8	8.2	25.0	0.0	2.7	10.3	0.0
Prime time	7.4	0.0	0.0	3.7	2.7	31.0	23.8
NA	5.7	4.1	5.0	5.6	2.7	17.2	0.0

6. Which of the following first-run talk shows for fall '94 and beyond would you consider?

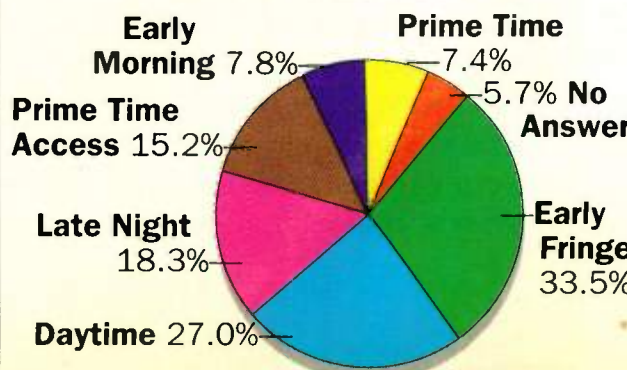
	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Susan Powter	20.0	28.6	22.5	16.7	10.8	13.8	28.6
Gordon Elliot	17.8	14.3	27.5	13.0	29.7	3.4	19.0
Rolonda Watts	7.8	14.3	12.5	7.4	0.0	6.9	0.0
Dennis Prager	0.4	0.0	0.0	1.9	0.0	0.0	0.0
Other	1.7	0.0	2.5	3.7	2.7	0.0	0.0
NA	59.6	55.1	45.0	59.3	64.9	79.3	61.9

7. Which of the following first-run weeklies for '94 and beyond would you consider?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Robocop	15.7	10.2	12.5	7.4	32.4	17.2	23.8
Paradise Beach	12.6	4.1	20.0	14.8	10.8	3.4	28.6
Thunder in Paradise	8.3	4.1	10.0	9.3	13.5	3.4	9.5
Haven ¹	2.2	2.0	5.0	0.0	2.7	3.4	0.0
Other	6.0	2.0	5.0	1.9	18.9	3.4	95.2
NA	62.6	81.6	60.0	68.5	37.8	68.9	42.8

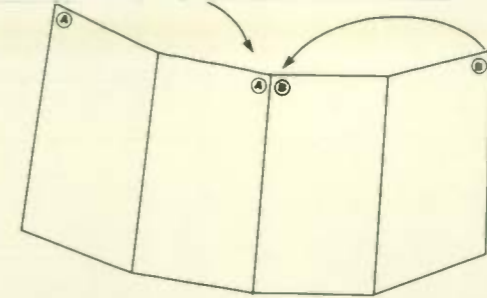
¹Lonesome Dove, which was not listed on questionnaire, accounted for half the "other" responses and edged out Haven, which was listed.

In which daypart do you need the most help?



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(A)

MONDAY, JAN. 24

INTV MEETINGS
HOTEL INTERCONTINENTAL

8:00 AM - 8:00 PM
REGISTRATION
CONVENTION CENTER LOBBY

2:00 PM
IPG MEETING
*NATPE OVERVIEW FOR
INTERNATIONAL ATTENDEES*
ROOM C125-126

2:00 PM
**NATPE/INTV/MSTV
JOINT SESSION PART 1**
*WASHINGTON UPDATE:
FCC CHAIRMAN'S ADDRESS*
HOTEL INTERCONTINENTAL
VERSAILLES ROOM

3:00 PM
**NATPE/INTV/MSTV
JOINT SESSION PART 2**
*ATV UPDATE
NEW CHANNELS - NEW CHALLENGES*
HOTEL INTERCONTINENTAL - VERSAILLES ROOM

5:30 PM
REPS/STATION GROUP MEETINGS
CONFERENCE HOTELS

(A)

TUESDAY, JAN. 25

7:00 AM - 6:00 PM
REGISTRATION
CONVENTION CENTER LOBBY

7:00 AM
SUPERHIGHWAY TO INTERACTIVITY
ROOM B118-122

7:30 AM
**MAKING NATPE WORK
FOR YOU**
ROOM B114-115

7:30 AM
CONTINENTAL BREAKFAST
JACKIE GLEASON THEATER TENT / LAWN

8:30 AM
GENERAL SESSION
JACKIE GLEASON THEATER
*PRESENTATION OF IRIS AWARDS
CHAIRMAN'S REPORT
CHAIRMAN'S AWARD*

9:15 AM
KEYNOTE ADDRESS
GERALD M. LEVIN
CHAIRMAN AND CEO, TIME WARNER
JACKIE GLEASON THEATER

10:00 - 11:00 AM
FIVE CONCURRENT SEMINARS
• *CAN YOU TRUST THE NEWS?*
ROOM A101-105
• *NOT JUST KIDS STUFF*
ROOM A201-205
• *LIFE AFTER RETRANSMISSION
CONSENT*
ROOM B214-218
• *A GUIDE TO U.S. TELEVISION*
ROOM A118-122
• *CANADIAN ANIMATION:
DRAWING A WORLD AUDIENCE*
ROOM B114-115

11:00 AM - 6:00 PM
EXHIBITION HALL OPEN

(B)

WEDNESDAY, JAN. 26

7:00 AM - 5:00 PM
REGISTRATION
CONVENTION CENTER LOBBY

7:00 AM
SUPERHIGHWAY TO INTERACTIVITY
ROOM B118-122

7:30 AM
QUE NATPE TRABAJE PARA USTED
(EN ESPANOL) ROOM B114-115

7:30 AM
CONTINENTAL BREAKFAST
JACKIE GLEASON THEATER TENT / LAWN

8:30 AM
GENERAL SESSION
JACKIE GLEASON THEATER
*PRESENTATION OF IRIS AWARDS
LIFETIME ACHIEVEMENT AWARD*

9:15 AM
MERGER OF THE CENTURY
JACKIE GLEASON THEATER

10:00 - 11:00 AM
FOUR CONCURRENT SEMINARS
• *EVERYTHING YOU EVER WANTED TO
KNOW ABOUT THE FUTURE OF TV*
ROOM B214-218
• *GETTING A PIECE OF THE AD DOLLAR*
ROOM A101-105
• *RACISM, INTOLERANCE & TV TALK*
ROOM A201-205
• *FROM SOAPS TO TELENOVELAS -
THE STORY CONTINUES*
ROOM B118-122

11:00 AM - 6:00 PM
EXHIBITION HALL OPEN

5:00 PM
INTERNATIONAL SEMINAR
MODERATED BY MICHAEL JAY SOLOMON
WARNER BROS. INTERNATIONAL
ROOM A201-205

6:30 PM
INTERNATIONAL RECEPTION
ROOM C125-126

(B)

THURSDAY, JAN. 27

7:00 AM - 1:00 PM
REGISTRATION
CONVENTION CENTER LOBBY

7:00 AM
SUPERHIGHWAY TO INTERACTIVITY
ROOM B118-122

7:30 AM
**MAKING NATPE WORK
FOR YOU**
ROOM B114-115

7:30 AM
CONTINENTAL BREAKFAST
JACKIE GLEASON THEATER TENT / LAWN

8:30 AM
GENERAL SESSION
JACKIE GLEASON THEATER
*PRESENTATION OF IRIS AWARDS
EDUCATIONAL FOUNDATION REPORT
EDUCATIONAL FOUNDATION AWARD*

9:15 AM
MAJOR ADDRESS
JACKIE GLEASON THEATER

10:00 - 11:00 AM
FOUR CONCURRENT SEMINARS
• *SEX, VIOLENCE & TV:
THE NATPE '94 "HOT TOPIC"*
WITH PANELIST LES MOONVES,
PRESIDENT, WARNER BROS. TELEVISION
ROOM A201-205
• *THE NEW MUSCLE OF PROMOTION*
ROOM A101-105
• *DOUBLE YOUR CHANNELS,
DOUBLE YOUR FUN*
ROOM B214-218
• *THE RATINGS GAME GOES GLOBAL*
MODERATED BY JEFF SCHLESINGER,
WARNER BROS. INTERNATIONAL
ROOM B118-122

11:00 AM - 6:00 PM
EXHIBITION HALL OPEN

Broadcasting & Cable NATPE SURVEY '94

'Robocop' formula: humor, humanity, hormones

By Mike Freeman

Imagine, for a minute, a scene where Robocop comes crashing through a wall of the Senate caucus room during a committee hearing on violence in media. Sure, a few senators, including violence subcommittee chairman Paul Simon (D-Ill.), are startled and scared. But the producers of *Robocop: The Series* have written a nonviolent ending: The tuxedo-clad, anticrime cyborg tap dances to "Yankee Doodle Dandy" and charms the legislators with his kinder, gentler reprogramming for the small screen.

At least that is what Canadian producer Skyvision Entertainment and distributor Rysher Entertainment intend to accomplish in the face of a groundswell of political pressure to reduce the amount of violence Hollywood puts into television programming.

As the Toronto-based production is just hitting full gear, with a two-hour premiere and a half-dozen hour-long *Robocop* episodes in the can for debut in March 1994, Skyvision and Rysher say they're going to painstaking lengths to remove preconceptions that the series may follow a similarly violent tack as that of the last two "RoboCop" theatricals (released by rightsholder Orion



Rysher takes a lighter approach with TV's 'Robocop' than the movies of the same name

Pictures). Realizing that the original "Robocop I" was a box office hit because it balanced the violence with a heavy dose of tongue-in-cheek humor, Skyvision officials say they are going a step further in that direction with the series.

In hiring the original screenplay writers, Michael Miner and Ed Neumeier, Skyvision President—and the show's executive producer—Brian Ross says the revival of *Robocop* will "rely heavily upon the three H's—humor, humanity and hormones."

To deflect concerns typical with shoot-'em-up cop dramas, the writers and producers have at least partially disarmed Robocop (played by Richard Eden) in the storyline.

Instead of simply blowing away bad guys, Ross says Robocop will often set his "therographic target gun" to the "stun" mode or, in one example, use it to drop a chandelier to corral a mob of criminals. The gun, he adds, can also be set in a "tag" mode where a computer chip is injected into the criminal to allow the fictional Old Detroit police department to track and record the future actions of criminals.

"The viewer will never see a drop of blood splatter on this show," Ross promises. "What we

8. Which of the following first-run game shows for fall '94 and beyond would you consider?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Price is Right	33.9	40.8	47.5	50.0	10.8	17.2	14.3
Trivial Pursuit	7.0	2.0	5.0	7.4	2.7	13.0	19.0
Other	0.9	0.0	0.0	0.0	0.0	6.9	0.0
NA	60.4	57.1	47.5	48.1	86.4	65.5	71.4

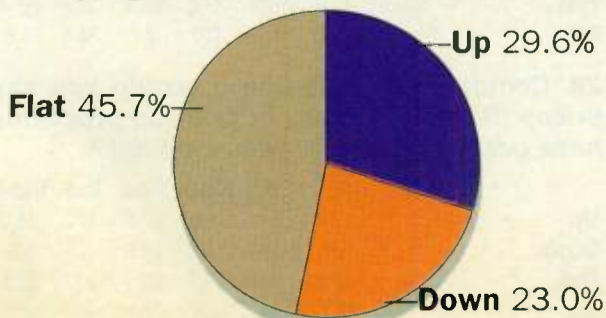
9. Compared to a year ago, your station's program acquisition budget is:

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Up	29.6	32.7	20.0	29.6	37.8	24.1	33.3
Down	23.0	22.4	22.5	33.3	21.6	6.9	23.8
Flat	45.7	42.9	57.5	37.0	40.5	58.6	42.9

10. If your budget is up, by how much?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
5% or less	26.5	25.0	50.0	31.3	14.3	28.6	14.3
6%-9%	26.5	43.8	25.0	37.5	7.1	14.3	14.3
10%-14%	19.1	12.5	25.0	0.0	35.7	42.9	14.3
15% or more	27.9	18.8	0.0	31.3	42.9	14.3	57.1

Compared to a year ago, your station's program acquisition budget is:



11. If your budget is down, how much?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
5% or less	15.1	27.3	11.1	16.7	12.5	0.0	0.0
6%-9%	15.1	9.1	11.1	22.2	12.5	0.0	20.0
10%-14%	32.1	27.3	44.4	33.3	37.5	0.0	20.0
15% or more	32.1	36.4	22.2	22.2	25.0	100	60.0

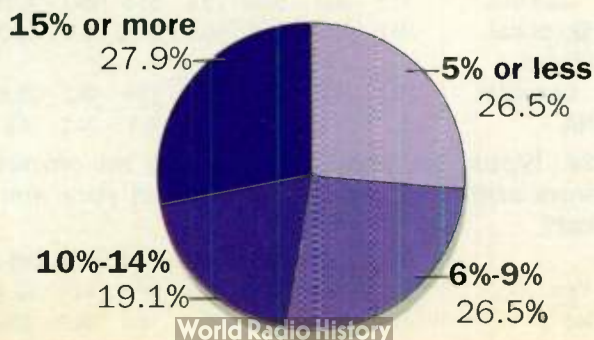
12. What's the current state of the broadcast economy in your market?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Robust	39.1	30.6	52.5	38.9	51.4	24.1	33.3
Stagnant	43.0	38.8	35.0	46.3	43.2	55.2	42.9
Depressed	9.6	16.3	0.0	11.1	2.7	10.3	19.0

13. How will the broadcast economy in your market in '94 compare to that of '93?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Better	76.5	77.6	75.0	77.8	81.1	75.9	66.7
Worse	3.9	4.1	0.0	3.7	2.7	10.3	4.8
Same	19.1	18.4	22.5	18.5	16.2	13.8	28.6
NA	0.4	0.0	2.5	0.0	0.0	0.0	0.0

If your budget is up, how much?



14. How did the broadcast economy in your market in '93 compare to that of '92?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Better	63.5	59.2	72.5	63.0	70.3	48.3	66.7
Worse	14.8	18.4	10.0	18.5	5.4	17.2	19.0
Same	21.3	22.4	15.0	18.5	24.3	34.5	14.3
NA	0.4	0.0	2.5	0.0	0.0	0.0	0.0

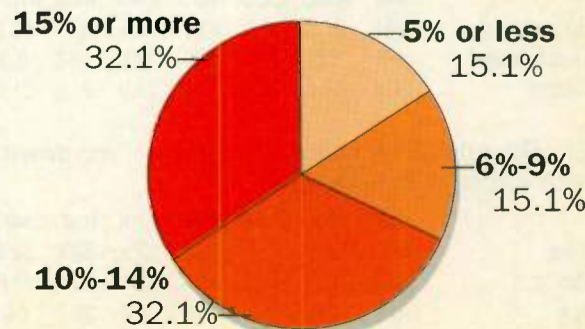
15. Are you confident your children's programming meets FCC guidelines?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Yes	88.3	85.7	92.5	90.7	83.8	86.2	90.5
No	10.9	10.2	7.5	9.3	16.2	13.8	9.5
NA	0.9	4.1	0	0	0	0	0

16. Do you expect to make changes in your children's programming this year?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Yes	49.1	44.9	32.5	31.5	70.3	62.1	81.0
No	48.7	49.0	65.0	66.7	29.7	37.9	19.0
NA	2.2	6.1	2.5	1.9	0	0	0

If your budget is down, how much?



Broadcasting & Cable NATPE SURVEY '94

will have is Robocop being shot at many times by conventional guns, but the hits will always be reflected in a series of sparks to show that his armor plating is impenetrable. And there will be car crashes, of course."

In incorporating the "three H's," into the story-line, the series introduces several new characters. In the opening episode, Robocop is killed simply by being unplugged and taken off-line. However, a benevolent new chairman of OCP, the all-encompassing fictional corporation that owns the Delta City land development project and operates Robocop, puts the cyborg back on-line to battle darker forces within OCP that want to build a supercomputer to take over Old Detroit from the police department.

As it turns out, Dinah, a secretary for OCP, is killed and her brain, like that of several others, is transplanted to give the supercomputer "subjective" powers. Unbeknownst to OCP's bad guys, Robocop is able to "port" (communicate) with the supercomputer, allowing the cyborg to establish an ongoing "electronic romantic interest" with Dinah, according to Ross.

Robocop again will have a human female police partner, Lisa Madigan (played by Yvette Nipar, assuming the role that Nancy Allen played in the films), and a new orphan girl companion, who runs away from OCP Family Services and is "adopted" by the police department.

One of the more humorous elements of the

BROADCASTING & CABLE's survey late last year of 1,100 commercial TV station general managers yielded responses from 230, representing a fair crosssection of affiliates and markets.

RESPONDENTS

By Affiliation			By Market Size		
ABC	49	21.3%	1-20	36	15.7%
CBS	40	17.4%	21-50	36	15.7%
NBC	54	23.9%	51-100	66	28.6%
Fox	37	16.1%	100+	92	40.0%
Ind.	29	13.0%	Total	230	100.0%
Ind.-5	21	9.1%			
Total	230	100.0%			

Notes: Ind.—Independent stations Ind.-5—Independent stations considering affiliation with one of the so-called fifth networks being planned by Paramount and Warner Bros. NA—No answer or none of the above Percentages are given only for questions with total NA's of more than 5%

original "RoboCop" was the on-air newscasts, and segue into commercial breaks on the series, Skyvision is introducing an animated character, Commander Cash, who serves as OCP's product spokesman.

"Commander Cash will make appearances from time to time, poking fun at our current way of life a little bit," says Rysher's Samples, who will be screening the pilot for NATPE convention-goers at the Rysher exhibit booth. "There's a lot of humor in the show. There was a conscious decision made about [violence], and I think everybody involved with the series felt that the key to 'Robocop I's' success was that tongue-in-cheek

humor."

Skyvision's Ross also hired a "futurologist" to give the series producers an "idea of what the social and political issues will be, and then put together a bible for the series."

Last summer Ross invited about 100 freelance scriptwriters to an advance screening of "Robocop 3," which flopped at the box office because, of a lack of humor and humanity according to some movie critics. So Ross asked the writers to develop storylines based on what they would do differently with the series. Out of 50-60 storylines developed, Ross says that Skyvision received six or seven "usable" scripts. "We really wanted to move [Robocop] in a distinct direction and avoid some common headaches," Ross says.

In a recent in-house focus group test Skyvision showed the two-hour pilot to a group of small children, the viewers that political action groups and Congress say they are seeking to protect from television violence.

"The general reaction is that they loved the little [orphan] girl, Robocop and the other supporting cast of characters," Ross says. "We really believe that we have been successful in what we set out to do: to create real fun family viewing. I think there have been some positive aspects of this increased awareness by producers about the amount of violence in television programming and movies, and it has only made Robocop that much more entertaining and stimulating to watch." ■

17. If yes, why?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
To improve ratings	63.7	54.5	53.8	41.2	76.9	61.1	88.2
To meet FCC guidelines	38.9	36.4	69.2	58.8	34.6	27.8	17.6
Other	14.2	13.6	23.1	11.8	3.8	22.2	17.6

18. Are you concerned about the trend toward multiyear commitments for first-run programs?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Yes	68.7	75.5	67.5	75.9	64.9	44.8	76.2
No	23.5	22.4	30.0	24.1	21.6	20.7	19.0
NA	7.8	2.0	2.5	0.0	13.5	34.5	4.8

19. Would you like to see more, less or the same amount of barter programming?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
More	11.3	8.2	2.5	5.6	0.0	34.5	38.1
Less	62.2	59.2	62.5	81.5	83.8	17.2	42.9
Same	22.6	30.6	35.0	13.0	13.5	24.1	19.0

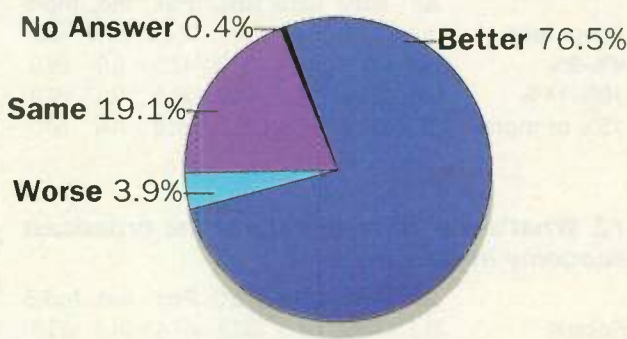
20. Compared with the last two years, has the ad time syndicators are asking for in barter programs increased, decreased or remained the same?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Increased	54.8	61.2	55.0	63.0	70.3	20.7	38.1
Decreased	3.5	0.0	2.5	5.6	0.0	13.8	0.0
Same	36.1	36.7	42.5	31.5	27.0	27.6	61.9

21. Do you feel shared program "windows" with cable is inevitable?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Yes	58.3	65.3	55.0	53.7	62.2	58.6	52.4
No	37.0	30.6	42.5	44.4	35.1	20.7	47.6
NA	4.8	4.1	2.5	1.9	2.7	20.7	0.0

What's the broadcast economic forecast for your market for '94 compared to '93?



22. How would you react to sharing a window with cable for an off-network series?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Automatically rule out	54.3	46.9	52.5	75.9	67.6	17.2	47.6
Skeptical	26.1	36.7	32.5	18.5	24.3	17.2	23.8
Would consider	14.3	12.20	15.0	5.6	5.4	37.9	23.8
NA	5.2	4.1	0.0	0.0	2.7	27.6	4.8

23. How would you react to sharing a window with cable for a movie package?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Automatically rule out	41.3	38.8	55.0	29.6	56.8	24.1	47.6
Skeptical	29.6	30.6	17.5	59.3	24.3	3.4	19.0
Would consider	23.5	26.5	25.0	11.1	13.5	48.3	28.6
NA	5.7	4.1	2.5	0.0	5.4	24.1	4.8

24. Would you consider sharing an off-network show with another station in your market?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Yes	22.2	12.2	22.5	9.3	21.6	41.4	52.4
No	74.8	85.7	72.5	90.7	78.4	48.3	42.9

25. What is the best new prime time network show this season?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
NYPD Blue	31.3	53.1	27.5	16.7	40.5	13.8	33.3
Frasier	13.0	4.1	2.5	42.6	8.1	0.0	4.8
Dave's World	4.8	0.0	25.0	0.0	2.7	0.0	0.0
Grace Under Fire	3.5	4.8	20.4	2.5	0.0	0.0	0.0
Against the Grain	3.5	0.0	0.0	13.0	0.0	0.0	4.8
X-Files	3.0	0.0	0.0	0.0	18.9	0.0	0.0
Other	11.7	12.2	17.5	7.4	24.3	3.4	0.0
NA	33.5	18.4	32.5	25.9	13.5	82.8	57.1

26. With 'NYPD Blue,' have producer Steve Bochco and ABC gone too far in pushing the boundaries of allowable language and sex in prime time?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Yes	50.0	59.2	45.0	55.6	27.0	69.0	38.1
No	49.1	38.8	52.5	44.4	73.0	31.0	61.9

27. Compared to a year ago, would you say program license fees have gone up, down or remained flat?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Up	24.8	28.6	25.0	24.1	32.4	27.6	0.0
Down	29.6	24.5	20.0	42.6	32.4	27.6	0.0
Flat	40.9	42.9	55.0	33.3	32.4	34.5	52.4
NA	4.8	4.1	0.0	0.0	2.7	24.1	4.8

28. Compared to a year ago, would you say prices (fees and barter) of first-run programs have gone up, down or remained flat?

	All	ABC	CBS	NBC	Fox	Ind.	Ind-5
Up	24.3	22.4	30.0	18.5	27.0	17.2	38.0
Down	21.7	26.5	12.5	37.0	21.6	6.9	9.5
Flat	36.1	42.9	42.5	35.2	35.1	20.7	33.3
NA	17.6	8.2	15.0	9.3	16.2	55.2	19.0

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Broadcasting & Cable NATPE SURVEY '94

A physically fit Powter springs to life

New talk show host promises a different breed of show

By Steve McClellan

New Multimedia talk show host Susan Powter dropped out of school in the seventh grade. More mistakes were to follow.

In 1985, Powter was an angry, bitter, depressed, obese mother of two. She'd just been dumped by her first husband. To top it off, she had really bad hair.

Powter still has bad hair, which, she says, is why hubby No. 2 bleaches and buzzes it for her every three days. She's still angry, too—primarily at the health and medical establishments for endorsing a long list of nutrition-depriving diets that keep millions of women ill-fit and on the brink of "insanity."

But much has changed in Powter's life over the past nine years. Among other things, she is now fit ("not thin, big difference") and rich. Fit had to come first, Powter says. "I was so tired I couldn't make it through another day," she says. The question was clear: "How do I get out of this cycle of hatred, food, dieting and death?"

How she did it isn't exactly clear, but she says she did "what women have been doing for centuries." That is, she sought out information and support and "regained control of my life and my health, which is a lot more than just losing weight."

But lose weight she did—about 150 pounds, which she accomplished by adopting a healthy diet, not by dieting. In the late 1980s, Powter opened a fitness studio in the Dallas area and began to preach the gospel of wellness.

In 1990, she still was struggling to make the



Susan Powter tries her hand at syndication

fitness studio a viable business when she met Rusty Robertson, her Dallas-based manager. As Robertson recalls, the holiday season was approaching and Powter was seeking a way to get more clients in her studio for that usually slow period.

In a little more than three years, the pair have made millions, creating top-selling infomercials,

home videos, audio tapes and, most recently, a book, "Stop the Insanity!"

Powter, 36, credits Robertson with making the media success happen. "She is why I get to do what I do," Powter says. "Without her, this wouldn't be."

Robertson cites the "wonderful chemistry" between she and her client. "She has this message that she has to get out, and I thank God I had the talent to recognize it," Robertson says.

Powter is obsessed with fitness and it shows as she describes her upcoming talk strip—a joint production of Katz Rush Entertainment, Woody Fraser Productions and Multimedia—as a "foundation-of-wellness-based series."

Show topics will range from environmental issues to human dignity to much more. "I want to do a show with a bunch of guys on a New York construction site," she says. "I'll hang out all day with them and chat. I want to know why they whistle at women, whether they know or care that it makes some women feel less than human."

That's right, on location. "Right up there on the beams with them," she says. "I'll even talk to the women they whistle at. Maybe I'll find out some of them live for it, I don't know."

Powter will do shows on the ozone layer; shows about fat, ill-fit women; how to deal with a meat-and-potatoes man; and how to get your kids off a diet of "mainly Coke and red dye number two."

But it all gets back to wellness, she says. "I'll be in the kitchen every week. You can't think about these issues unless you're physically well." ■

'The time is right for Price Is Right'

Paramount banking on success of nighttime version of game show

By Steve Coe

Paramount's *The New Price Is Right* is the hottest prospect among the slate of new game show entries, according to a BROADCASTING & CABLE survey of 1,100 television station general managers. And Paramount is hoping the successful 14-year daytime run on CBS will help launch this nighttime version.

Paramount will need all the momentum and positive general manager feedback it can get in trying to successfully launch *The New Price Is Right* in primarily access clearances. The list of recent game show failures is long and includes *Trump Card*, *Challengers* and, most recently, the expensive *You Bet Your Life*.

However, "The time is right for *Price Is Right*," says Steve Goldman, president, Paramount Domestic Television. With the proliferation of magazine shows in access and the continued popularity of *Wheel* and *Jeopardy!*, launching *The New Price Is Right* will feed a viewer need.

"I think there is an opportunity for us, absolutely," Goldman says. "If you look at the marketplace right now, there has been in access an oversaturation of reality shows, just as in daytime

there has been an oversaturation of talk shows.

"All the efforts recently have been made in trying to bring new shows to the marketplace, and the question is: Can you bring something out today that will give viewers something and fill a viewer need? We think because the success of *Wheel* and *Jeopardy* is certainly apparent to everyone that there is more than enough room for another game show in the marketplace, but it's real difficult to convince yourself that there's room and a need among viewers for another reality or magazine show."

Jonathan Goodson, executive producer, says *The New Price* has several factors working in its favor, one of which is that it's not a clone of *Jeopardy!* or *Wheel*.

"Games fell into disfavor about five years ago. Since then, they've all been question-and-answer shows that were country cousins to *Jeopardy!* Now you have to have a show with a proven track record against competition. *The New Price Is Right* has gone against talk shows and whipped them," he says.

The Price Is Right had a nighttime run eight years ago but was pulled "too quickly with a 6

rating" Goodson says. This time, the producer and Paramount have tailored the daytime version with an eye toward a nighttime audience. "We've taken the daytime version and added nighttime elements," Goodson says.

In addition to a new set, music and models, Goodson hired Doug Davidson, an actor on *The Young & The Restless*, to host the nighttime version. "We've been looking for about three years for a host as well as for a distributor. Finding the right host is not an extraordinarily tough thing to do. Doug is not cut from the typical game show mold." Bob Barker, host of the long-running daytime version, "didn't want to take on the added responsibilities of a nighttime version," Goldman says.

In addition to cosmetic changes, the producers are including "The Price Was Right," a nostalgic element. Goodson also hired a full-time staff to "dig up the best, newest cutting-edge prizes available."

Stations provided some suggestions to improve the nighttime version versus the last access attempt, he says. "Stations said [to] make the prizes more exciting, get rid of the dinette sets." ■

...NATPE.



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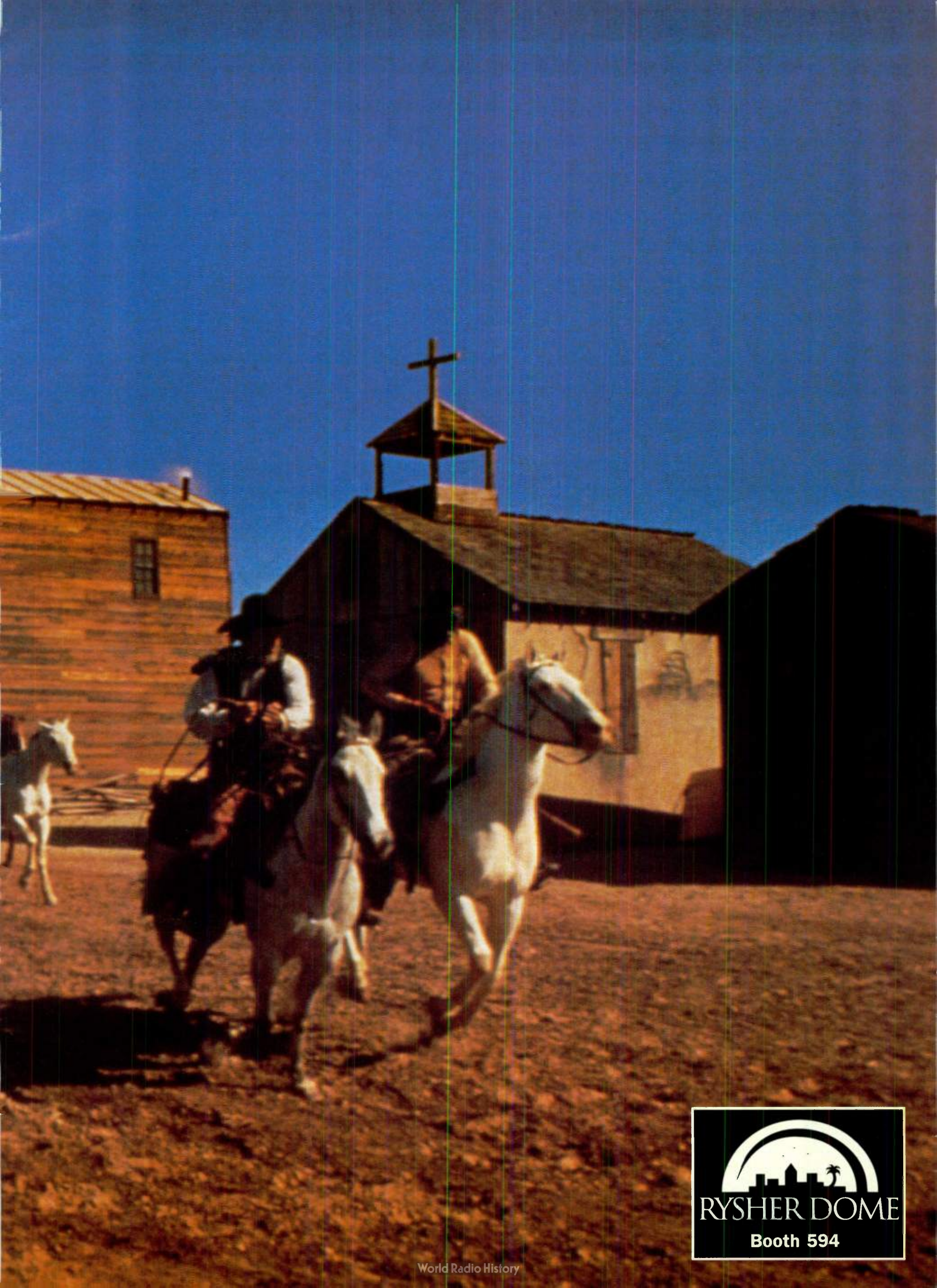


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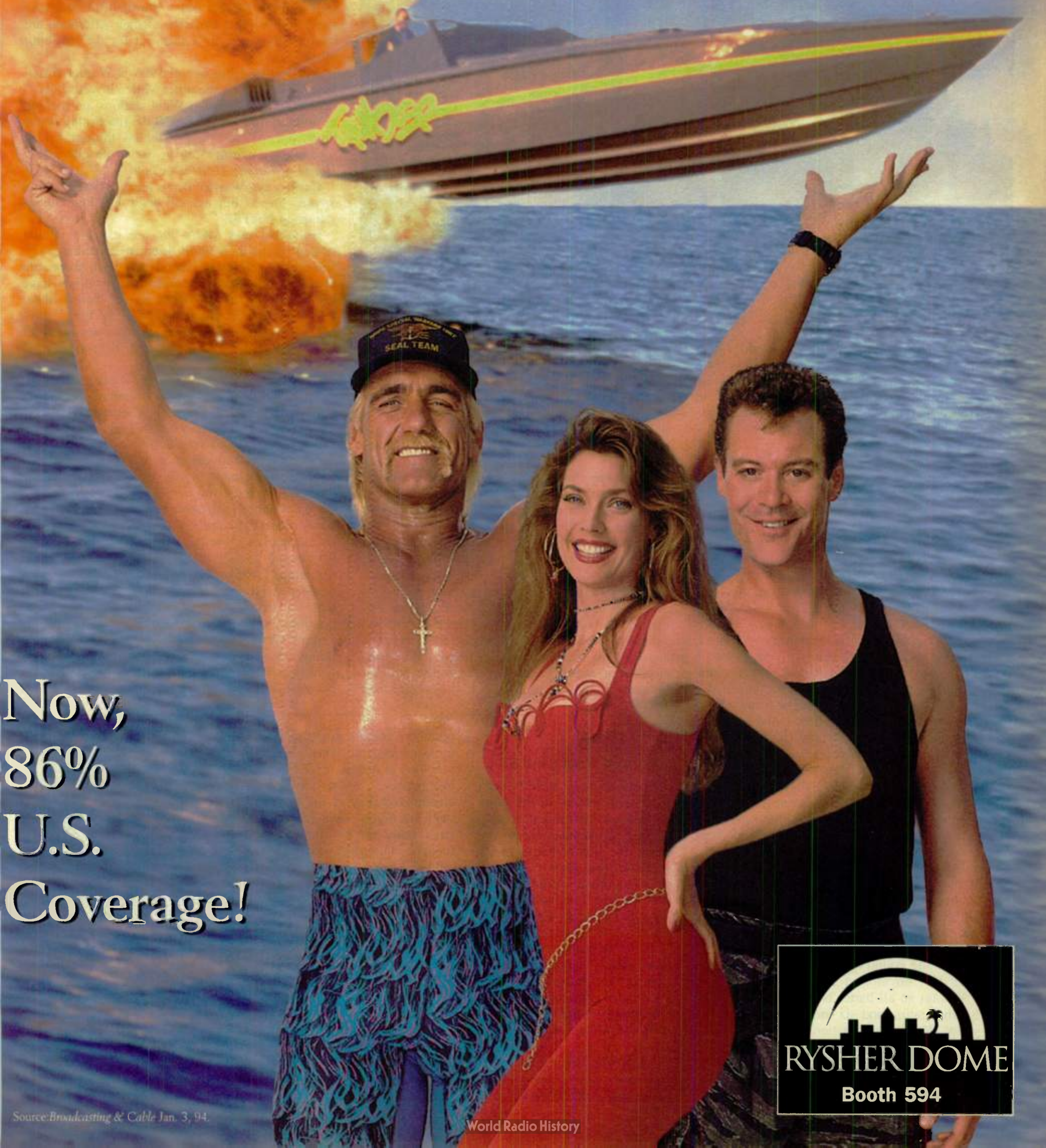
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Source: Broadcasting & Cable Jan. 3, '94.



Buena Vista's 'Home Improvement' is the top draw among the off-net class of '95

OFF-NET WRAPUP

continued from page 58

Domestic Television Distribution, who added that the show has cleared more than 70% of the country. "Time is on our side. The show keeps getting stronger. People looking at the performances of *Full House* and *Family Matters* think this show has an equal chance of doing just as well," says Carlin.

The only other sitcom set to debut this fall is MTM's *Evening Shade*. Von Soosten says many network affiliates in the top 50 markets clearing the show are slotting it in early fringe, with affiliates outside the top 50 markets clearing the show in access.

On the heels of the wildly successful strip syndication of *Cops*, Genesis Entertainment's *Top Cops* is set to make its off-network debut this fall. Wayne Lepoff, Genesis president, says the reality show has cleared 38%-40% of the country. Lepoff wouldn't talk about specific clearances—"I don't think we're going to release a lineup until NATPE"—but said New York, Los Angeles and Chicago have been sold. Lepoff says most affiliates are clearing the show in early fringe, with many independents slotting it in late night.

The performances of *Cops* and Genesis's other police reality show, *Real Stories of the Highway Patrol*, are evidence to Lepoff that there is a healthy appetite for the genre. "Right now there is one format that is universally successful and that is the police reality. *Top Cops* is the only new police reality show coming out. *Cops* and *Real Stories* are already out there and successful." He adds that many stations are pairing *Top Cops* with one of the other police reality shows to form an hour reality block.

As one of only two hours debuting in off-network syndication this fall, MCA TV's *Northern Exposure* has cleared 140 markets representing 72% of the country, according to Jim Kraus executive VP, director of sales, MCA TV. The show, sold on an all barter basis, has seven minutes for the station and six minutes for MCA for two years. Kraus says stations are clearing the show in a variety of time periods from early fringe to late night.

The other drama is Worldvision's *Beverly Hills, 90210*. The company is offering the hour show to

stations in two versions. One is cash-plus-barter five days a week, with 90 seconds of barter; the other is weekly, with the company keeping seven-and-a-half minutes. Bob Raleigh, Worldvision senior vice president, domestic syndication, says sales for the younger-skewing drama have gone well: "We've been in the market for about 10 months and we have almost 50% of the country cleared," with those clearances accounting for about 33 markets. The show has cleared in nine of the top 10 markets, with only Boston still unresolved.

As for the shows being cleared but not set to premiere until 1995 or later, the biggest is Buena Vista's *Home Improvement*. "Home Improvement will be the most heavily anticipated show in 1995 because of its ABC performance and because most clearances will be in access due to the price being paid by stations," says von Soosten.

Janice Marinelli-Mazza, senior vice president, sales, Buena Vista Television, calls *Home Improvement* "a home run." She says the show has cleared more than 90 markets representing more than 75% of the country. "Primarily, the clearances are in access because of the dollars paid for the show; it has to go into a high-revenue time

period.

Buena Vista won't be "opening any markets at NATPE," according to Marinelli-Mazza, "because perhaps all the players [in a market] might not be at the convention."

Buena Vista is also readying *Blossom* and *Dinosaurs* for a fall 1995 launch. *Blossom* has cleared more than 70% of the country and *Dinosaurs* more than 75%, according to Marinelli-Mazza. She says both shows will air primarily in transitional time periods, with *Dinosaurs* running between 5 and 6 p.m., after stations' kids lineups, and *Blossom* airing mainly between 5 and 7 p.m., pulling in the teen and 18-34-year-olds. Marinelli-Mazza says many stations that clear the Disney Afternoon are buying *Dinosaurs* as a lead-out for the two-hour block.

Also set to debut in fall 1995 is Warner Bros.' *Step by Step*. "It's the other Miller/Boyett show," says Warner's Carlin. "What stations are looking to do is to transfer ABC's TGIF [its Friday prime time lineup] to their Monday-through-Friday schedule by pairing *Step by Step* with either *Full House* or *Family Matters* or both."

Carlin says Warner Bros. hasn't started selling *Step by Step*, "but we will begin holding conversations at NATPE."

Columbia and MCA TV are using a similar strategy with their adult-oriented comedies *Seinfeld* and *Dream On*, respectively. Both shows are ready to be sold but company executives have been reticent about declaring a launch date. "Dream On won't be launched at NATPE," says MCA's Kraus, who adds that the company won't begin selling the show any earlier than the second quarter of this year.

To inquiries on the company's plans for *Seinfeld*, Columbia executives continue a steady stream of "no comments." Whether or not Columbia makes marketing details known at the convention, comedian Jerry Seinfeld will be present at the company's convention party.

Thus far, Cannell's *The Commish* is the lone hour drama entry for fall 1995. Being sold on a one-year barter basis with a seven-minute split for stations and the company, the show has only been on the market for only about two weeks. "We've just begun seeing the reps," says Pat Kinney, of Cannell Distribution, "and we've got 18 months to clear the show." Kinney says he expects affiliates to clear it as a lead-in to local news and possibly in late night, with many independents slotting the show in daytime. One of its selling points, says Kinney, is its ability to improve on its lead-in as it has done almost the entire time it has been on ABC's Saturday night lineup. ■

ACCESS

continued from page 58

cleared. But it hasn't been easy—not because of the show but because of limited access. We may be years ahead of the curve for some stations. By year two this show will have an exceptional access lineup and in year one will have a very good access lineup," he says.

Being the most visible of the new shows targeting access may attract station attention, but it also attracts the fire of competitors looking to keep it from securing valuable time slots.

"I'm glad they're doing it and not me," says Roger King, of King World, who

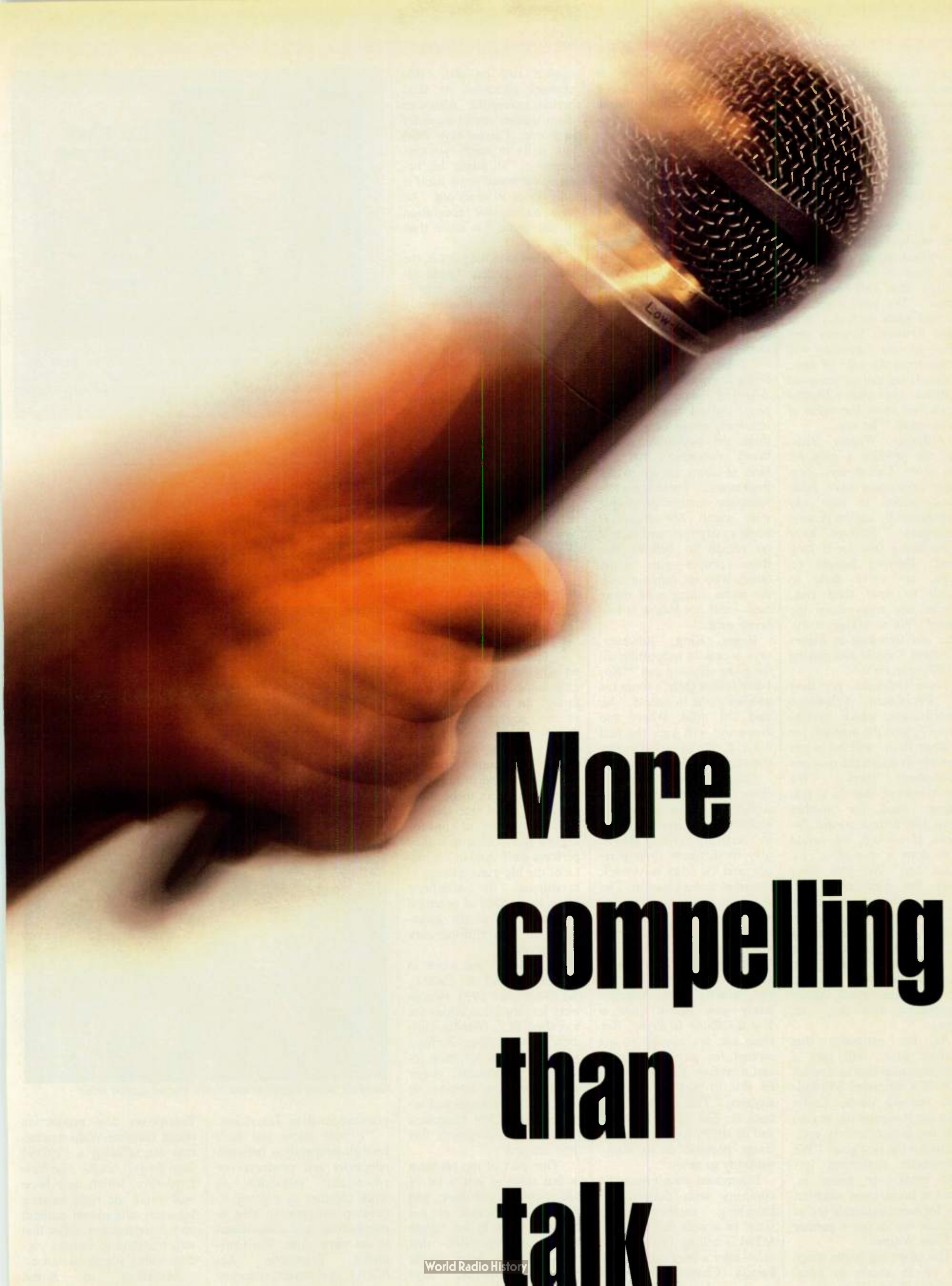
predicts "they're going to lose millions and millions. When you look at access, ENT has to lose money. They're only 46% cleared and they've hit a brick wall." King says Warner Bros. has given the show away to some stations in order to secure clearances.

"Now they're giving it away for nothing," he says, citing Boston and Miami. "They're sitting between a rock and a hard place. There just aren't any more holes. Somebody miscalculated."

Warner Bros.' Carlin says talk of problems with either the clearances of the show or estimated losses is nothing more than the usual sniping from competitors. "Our competition would love for you to believe



King World's 'Wheel of Fortune' remains prime access' top draw



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we're doing crazy things to get this cleared. My stations have two years to go with *Wheel*, *Hard Copy* or any of the other access shows. We knew we weren't going to have 90% in access in the first year, but we've got a first-class lineup of stations."

As for the Boston and Miami markets, Carlin says the important aspect of clearing the show is the barter time within the half-hour program. "We have three 30-second spots each day, five days a week. Seventy percent of our revenue will come from the sale of these spots. If we can get on good stations, even with all-barter deals, we know the value of these spots," he says.

Although Warner Bros. did not produce a pilot for the show, Carlin says company executives have made great efforts to ease any trepidation by station general managers. "Stations have been doing this for a long time. They've bought on hype, so we've done so much to limit their risk. We're not reinventing the wheel. We're taking a 10-year old franchise in *Entertainment Tonight* and putting a 1994 spin on it."

Steve Goldman, president of Paramount Television Distribution, which distributes *ET*, says the problem for Warner Bros. will be to get viewers to watch the new entertainment show. "We don't believe there's a real viewer need for another show like *Entertainment Tonight*. If we did, we would have done a spin-off of *ET* years ago. We just don't think the marketplace can accept another magazine show, whether it's entertainment or reality driven, given the performance of some other shows that were launched this year and that haven't gotten good viewer acceptance thus far," he says.

As for estimates that Warner Bros. will take a huge financial loss as a result of *ENT*'s estimated \$40 million start-up costs, Carlin says the company did not go into the project overly optimistic for the first year. "We anticipated something less than break-even going in. Even a break-even situation is a lot more palatable for us because we've got a partner in Time Warner."

The other big battle shaping up in access is Paramount's effort to introduce a third game show to the day-

part—*The New Price Is Right*. Just as *ENT* is faced with veteran competition in *Entertainment Tonight*, *The New Price Is Right*'s competition is no less formidable in *Wheel of Fortune* and *Jeopardy!*

Despite the competition and failure of any company to successfully launch a new game in access in recent years (the most recent being the spectacularly expensive but poorly viewed *You Bet Your Life*), Paramount's Goldman is nonetheless optimistic about the show's chances.

"I don't think it's any different from when shows like *Wheel of Fortune* and *Jeopardy!* moved from daytime into early fringe or access. I think the key here is the brand recognition that this kind of show brings to the marketplace. There are a tremendous number of people who watch *The Price Is Right* in daytime, and there's no reason to believe that those people—plus many others who are familiar with the show, along with many men—will not follow it into prime time."

Roger King, however, says access is supporting all the game shows it can. "No, I don't think there's room for another game in access," he said. "I think *Wheel* and *Jeopardy!* will kick the hell out of it. We're on better stations and people know us."

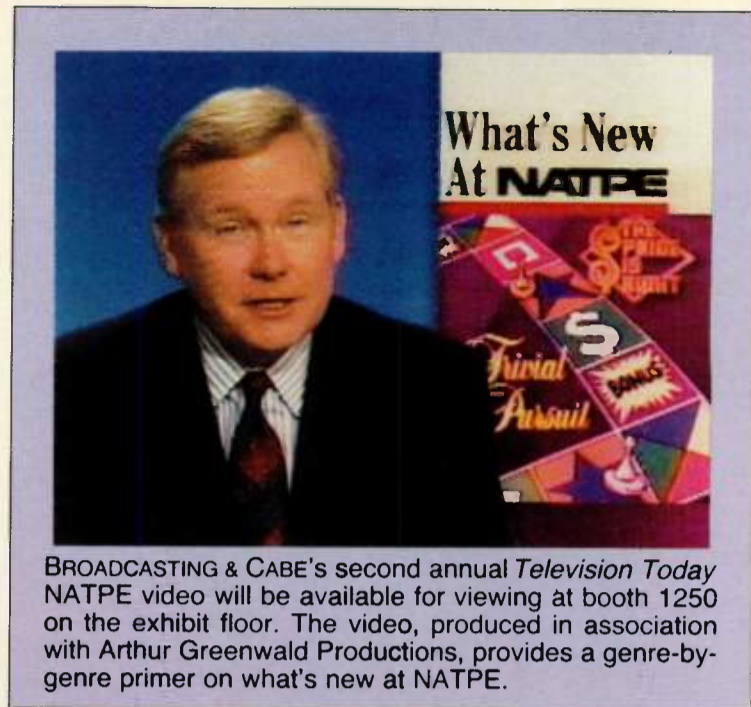
Goldman says *The New Price Is Right* has two things working for it that make it an easier sell to stations. One is its versatility in being able to play in different time periods, and the other is its track record as a news lead-in. The show for years has aired in early fringe and on many stations as a lead-in to noon newscasts.

"It's a matter of a lack of access clearances available right now for shows. We certainly have gotten quite a few for *Price Is Right*. But there are not enough to go around for any one show, and therefore a show has to be able to play in different dayparts. That's why I go back to *The Price Is Right* and its ability to play in early fringe because of its compatibility to news."

Paramount wasn't the only company with designs on launching another game show in access for the fall. MTM is selling *Trivial Pursuit*—after a brief run on The Family Channel—with an eye toward access. MTM's Chuck Larsen says the

show's run on the cable channel increased its time period sevenfold. Although many games attract an older audience, Larsen says *Pursuit* pulls in many younger viewers. "It might be because the board game itself is only about 10 years old," he says, adding that recognition of the game "is more than 90%."

Larsen says the pilot of the show has gotten "good reception from stations reps," but the company is not ready to announce a clearance lineup. He notes that "some of our clearances are in the 4-8 p.m. range and I think we'll be paired with *The New Price Is Right* in some cases."



BROADCASTING & CABLE's second annual *Television Today* NATPE video will be available for viewing at booth 1250 on the exhibit floor. The video, produced in association with Arthur Greenwald Productions, provides a genre-by-genre primer on what's new at NATPE.

Kid-friendly fare is first order of business

By Mike Freeman

The new season of children's programs will feature fewer FCC-friendly shows from major distributors. The reason: Although the programs may be in the government's good graces, they have yet to make friends with large numbers of young viewers.

Another trend in kids programming appears to be more weeklies, rather than dailies, with an eye toward converting the shows to strip if they perform well. And in the battle of the big guns, Disney is revamping its afternoon block in the face of potential shakeups due to the emergence of two fifth-network contenders.

As reported last week in BROADCASTING & CABLE, the November 1993 sweeps were less than auspicious for so-called FCC-friendly children's programming. Perhaps recognizing the declining return on investment, major syndicators are introducing only five new educational series for fall 1994 compared to nine such programs this time last year.

"One part of the problem is that there is just a lot of bad television out there, and another is whether or not children want to be taught things on television that they're already being taught in the classrooms," says Garnett Losak, vice president and director of pro-



Genesis teams superheroes in the *Marvel Action Hour*

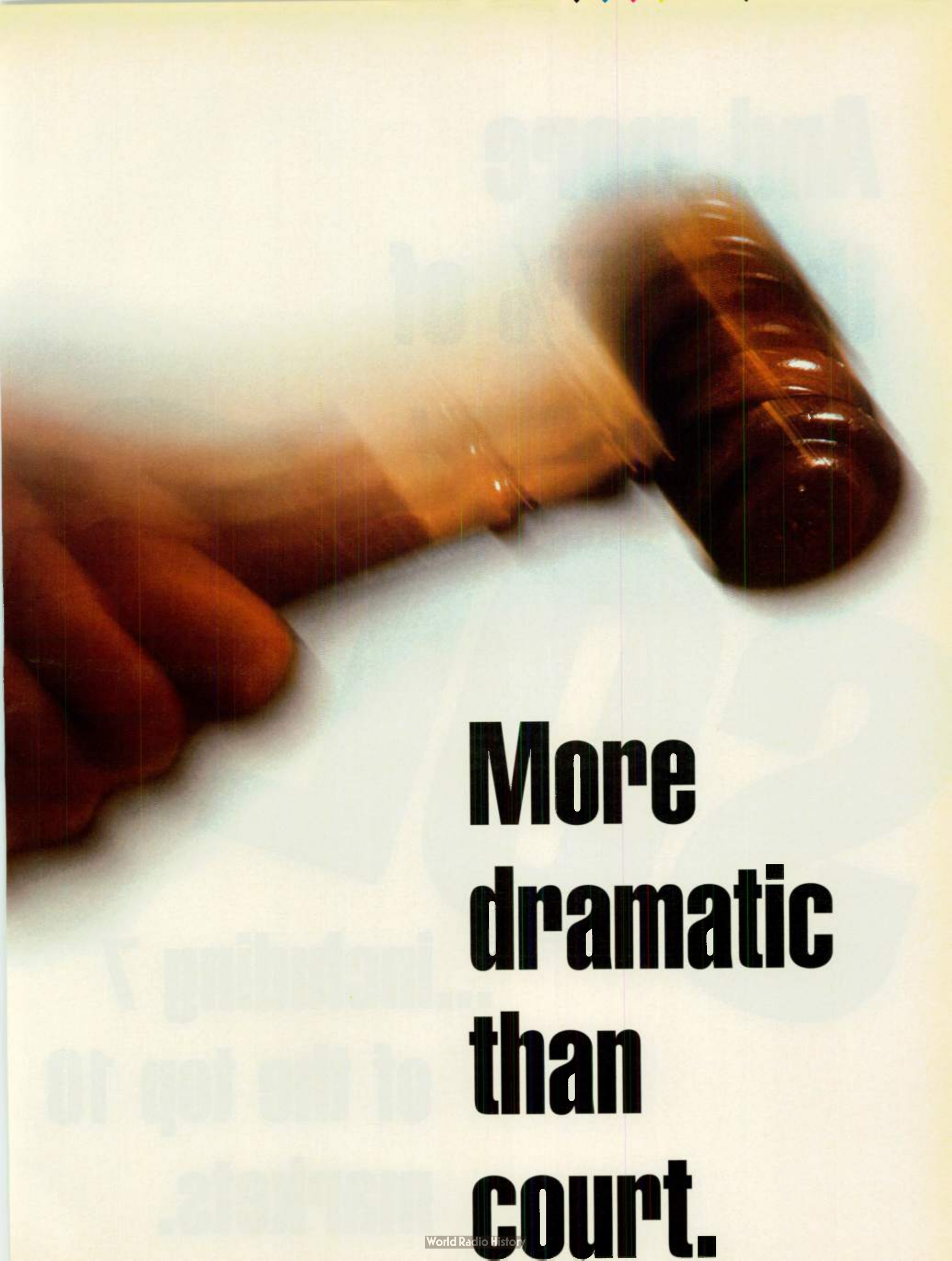
gramming for Blair Television.

"I think there just isn't enough cooperation between educators and producers of educational television to work together as a group to develop programming that is entertaining and educational at the same time. The Children's Television Act [CTA], as it stands, is sort of naive in that area," she says.

Syndicator Worldvision

Enterprises and production house Gunther-Wahl Animation are offering a 1993-94 strip project, *2150: The New Explorers*, which they hope will strike the right balance between educational content and entertainment value that will translate to ratings success with a young audience.

According to Karen Miller, Worldvision's senior vice president of program-



**More
dramatic
than
court.**

**And more
than 45% of
the country**

SALED

**...including 7
of the top 10
markets.**



JUDGE & JURY

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Buena Vista
Television

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A V A I L A B L E F A L L 1 9 9 4



Hearst is bringing back 'The Phantom.'

ing, 2150 is going to be one of the few shows to employ the educator/producer. The animated series, which will focus on space exploration, will tie in with The Young Astronaut Council's in-house research staff to provide much of the educational content of the series.

While the production budget will fall within the typical \$250,000-\$350,000 per-episode range for animation, Miller contends that the subject of space exploration gives the series broad enough international sales potential to generate a second revenue stream sufficiently comparable to domestic syndication. She estimates that a 2.5 rating or above among kids 2-11 will be an "achievable and sustainable" rating for the series, given that Turner Pro-

gram Services' pro-environmental cartoon *Captain Planet* has averaged above a 3 rating for the previous three seasons.

"What we're going to do is allow national advertisers to come in and purchase the [commercial] inventory back from the local station to insure that they [stations] get a revenue stream that's tied to the performance of the show," adds Bob Raleigh, Worldvision's senior vice president of domestic sales. However, Raleigh declined to identify which national advertisers are going to spread the toy dollars to the stations. Worldvision has only just begun pitching the show.

Another educational strip, *3-2-1 Contact*, was launched into syndication after All American Television ac-

quired the 200 off-network episodes from PBS less than two months ago. Paul Siegel, All American's president of international and ancillary markets, contends that *3-2-1 Contact* will better fulfill educational requirements in the CTA by making the critically received series "more accessible" to children through higher-exposure commercial stations.

(Like 2150, *3-2-1 Contact* is being offered in two-and-a-half-minute national/three-and-a-half-minute local barter splits, putting both in compliance with the six minutes of weekday commercials that is the limit set for half-hour series. On the weekly front, there are only three new educational programs recognized by the New York station rep firms. Mansfield Television's *News*

Syndication Showcase

Season-to-date gross aggregate average household ratings for programs with barter advertising elements

Rank/program name	Distributor	93-94 STD/ GAA	92-93 STD/ GAA	Rtg. chnng.
1. <i>Wheel of Fortune</i>	King World	14.4*	13.3	8%
2. <i>Star Trek:TNG</i>	Paramount	12.5	13.6	-8%
3. <i>Jeopardy!</i>	King World	12.3*	11.6	6%
4. <i>Oprah Winfrey Show</i>	King World	9.9*	10.0	-1%
5. <i>Star Trek: DSN</i>	Paramount	9.3	NA	NA
6. <i>Entertainment Tonight</i>	Rysher	8.1	8.6	-5%
7. <i>Roseanne</i>	Viacom	8.0	6.6	21%
8. <i>Married...with Children</i>	Columbia	7.8	8.5	-8%
9. <i>Wheel of Fortune-wknd</i>	King World	7.4*	7.3	1%
10. †WWF	Titan Sports	7.3	7.9	-8%
11. <i>Inside Edition</i>	King World	7.1*	7.1	--
12. <i>Baywatch</i>	All American TV	6.8	5.8	17%
13. <i>Current Affair</i>	Twentieth Television	6.5	7.5	-13%
14. <i>Family Matters</i>	Warner Bros.	6.4	NA	NA
14. <i>Hard Copy</i>	Paramount	6.4#	5.2	23%
14. <i>Wrestling Network</i>	Turner	6.4	7.4	-14
17. <i>Designing Women</i>	Columbia	5.7	6.8	-16%
18. <i>Cops</i>	Twentieth Television	5.5	NA	NA
19. <i>Renegade</i>	Cannell	5.2	4.7	11%
20. <i>Sally Jessy Raphael</i>	Multimedia	5.1*	5.3	-4%
21. <i>Donahue</i>	Multimedia	5.0*	5.8	-14%
21. <i>Kung Fu</i>	Warner Bros.	5.0	NA	NA
23. <i>Untouchables</i>	Paramount	4.9	NA	NA
24. <i>Live-Regis & Kathie Lee</i>	Buena Vista	4.6*	4.3	7%
25. <i>Entertainment Tonight</i>	Paramount	4.5	4.7	-4%
26. <i>Time Trax</i>	Warner Bros.	4.3	NA	NA
27. <i>Geraldo</i>	Tribune Entertainment	4.0	4.3	-7%
27. <i>Highlander</i>	Rysher	4.0	3.9	3%
27. <i>Maury Povich Show</i>	Paramount	4.0*	4.2	-5%
30. <i>American Journal</i>	King World	3.9*	NA	NA
30. <i>Crusaders</i>	Buena Vista	3.9	NA	NA
32. <i>Cosby Show</i>	Viacom	3.8*	5.8	-34%
32. <i>Rush Limbaugh</i>	Multimedia	3.8	3.1	23%
34. <i>American Gladiators</i>	Samuel Goldwyn	3.6	4.7	-23%
34. <i>Cobra</i>	Cannell Distribution	3.6	NA	NA
36. <i>Acapulco H.E.A.T.</i>	All American TV	3.5	NA	NA
37. <i>In the Heat of the Night</i>	MGM	3.4*	2.7	26%
37. <i>Real Stories/Highway Pat.</i>	Genesis	3.4	NA	NA
37. <i>Siskel and Ebert</i>	Buena Vista	3.4	3.5	-3%
37. <i>Star Search</i>	Rysher	3.4	4.5	-24%

Source: Nielsen Syndication Service reports Sept. 20-Dec. 29, 1993 vs. NSS reports Sept. 21-Dec. 27, 1992. STD—Season to date. GAA—Gross Aggregate Average. Footnotes: *—Denotes rating calculated on aggregate average basis. **—Denotes multiple program elements under one title. AT (additional telecasts)-after program title represents processing of multiple telecasts. D—represents that program's ratings are being reprocessed. #—GAA and AA combined in program's ratings average. †Represents multiple-title programming.



Wheel of Fortune

In its 11th season in syndication, *Wheel of Fortune* continues to roll over the competition. The show, which occupies the number one and number nine (weekend version) spots on syndication's top 10, has topped the syndication chart for 40 consecutive sweeps. The show airs on more than 200 stations and has been cleared in 90% of those through 1996. *Wheel* is produced by Merv Griffin Enterprises (Sony Pictures Entertainment) and distributed by King World.

DEAD LAST.

—Out of 75 prime-time TV shows
in the fall of 1982, *Cheers*
finished in 75th place.

BE PREPARED TO TOAST THE FUTURE OF **YOUR** SHOW.

Sure, the critics loved *Cheers*. Unfortunately, they were the only ones watching. Luckily for TV viewers everywhere, the producers persevered, the network waited it out, and the show lives on in syndication heaven. Are you doing all you can to prepare *your* show for the future? If you're shooting on video, you may not be. Consider this. Chances are good that in 5 to 10 years, all programming will be viewed on wide-screen TV. Shooting on 35 mm EASTMAN Film *now* will make it possible to take advantage of future syndication opportunities on the new higher definition television standards. Which may give you one less thing to worry about. Last call.



Eastman
Motion Picture System



Disney is adding 'The Schnookums & Meat Funny Cartoon Show' and 'Gargoyles' to its afternoon block of kids programs.

ror Kids, ITC Entertainment Group's *Madison's Adventures: Growing Up Wild* and Samuel Goldwyn Television's *Camp Gladiators*. With Mansfield and ITC, both syndicators acquired previously produced series material, so it is generally thought the two companies have minimized their front-end risk endeavoring to offer FCC-friendly programming. "These shows don't have to be huge profit centers to possibly make some money," says Dick Kurlander, vice president and director of programming, Petry Television. "News for Kids comes from KCNC-TV [Denver] and it has already covered most of the front-end [production] costs.

Madison's Adventures' wild-life footage comes from the BBC, and *3-2-1 Contact* is being syndicated at very little cost to All American. "The current crop of educational shows is taking a bath, so that could open some clearances for the new crop, but who knows if they'll fare any better. Most of the educational shows are barely doing anything above half a rating point, but stations are grasping desperately for anything with an FCC-friendly label to meet what are incredibly vague content requirements in the kids bill," he says.

However, Kurlander sees *Camp Gladiators* as possibly having some "breakout po-

Rank/program name	Distributor	93-94 STD/ GAA	92-93 STD/ GAA	Rtg. chng.
41. <i>Current Affair Extra</i>	Twentieth Television	3.3	4.3	-23%
42. <i>Love Connection</i>	Warner Bros.	3.2	4.3	-26%
42. <i>Prime Suspect</i>	Rysher	3.2	2.9	10%
44. <i>Inside Edition-wknd</i>	King World	3.1	NA	NA
44. <i>Montel Williams</i>	Viacom	3.1	2.5	24%
46. <i>Neon Armadillo</i>	Buena Vista	3.0	NA	NA
46. <i>Captain Planet</i>	Turner	3.0	3.7	-19%
48. <i>Bonkers</i>	Buena Vista	2.9*	NA	NA
48. <i>Emergency Call</i>	Genesis	2.9	2.5	16%
50. <i>Lifestyles/Rich and Famous</i>	Rysher	2.8	3.8	-26%
50. <i>Wonder Years</i>	Turner	2.8	4.3	-35%
52. <i>Inside America's Court</i>	New Line TV	2.7	NA	NA
52. <i>People's Court</i>	Warner Bros.	2.7	3.5	-23%
54. <i>Vicki!</i>	Group W	2.6*	2.1	19%
55. <i>Family Feud</i>	All American TV	2.3	2.4	-4%
55. <i>Fun-Hanna Barbera II</i>	Turner	2.5	1.1	127%
55. <i>Goof Troop</i>	Buena Vista	2.5*	3.5	-28%
55. <i>Ricki Lake</i>	Columbia Pictures TV	2.5	NA	NA
59. <i>Inside America's Courts</i>	New Line TV	2.4	NA	NA
59. <i>HBO Comedy Showcase</i>	Warner Bros.	2.4	2.3	-27%
59. <i>Jenny Jones Show</i>	Warner Bros.	2.4#	1.8	33%
62. <i>Arsenio Hall Show</i>	Paramount	2.3*	2.8	-18%
62. <i>G. Michael-Sportschne</i>	ICT Entertainment	2.3*	2.4	-4%
64. <i>Bertice Berry Show</i>	Twentieth Television	2.2	NA	NA
64. <i>California Dreams</i>	Rysher	2.2	NA	NA
64. <i>Street Justice</i>	Cannell	2.2#	3.8	-42%
67. <i>Arsenio Weekend Jam</i>	Paramount	2.1*	2.4	-13%
67. <i>Biker Mice From Mars</i>	Rysher TPE	2.1	NA	NA
67. <i>Jack Hanna's Animal Adv</i>	Litton	2.1	NA	NA
67. <i>Jerry Springer</i>	Multimedia	2.1*	1.8	17%
67. <i>Les Brown Show</i>	King World	2.1*	NA	NA
67. <i>Real Stories Hwy Ptrl-wknd</i>	Genesis	2.1	NA	NA
67. <i>Runaway/Rich & Famous</i>	Rysher	2.1	2.4	-13%
67. <i>Zoo Life with Jack Hanna</i>	Litton	2.1	1.9	11%
75. <i>Bob Vila's Home Again</i>	Group W	2.0*	1.8	11%
75. <i>Darkwing Duck</i>	Buena Vista	2.0*	2.9	-45%
75. <i>Empty Nest-Combo Pt. 1</i>	Buena Vista	2.0*	NA	NA
75. <i>Jane Whitney Show</i>	Warner Bros.	2.0	NA	NA
75. <i>This Is the NFL</i>	NFL Films Inc.	2.0	2.1	-5%
75. <i>Transformers-Generation 2</i>	Group W	2.0*	NA	NA
81. <i>Empty Nest-Combo Pt. 2</i>	Buena Vista	1.9	NA	NA
82. <i>Mighty Max</i>	Bohbot Entertainment	1.8*	NA	NA
82. <i>Double Dragon</i>	Bohbot Entertainment	1.8*	NA	NA
82. <i>Exosquad</i>	MCA TV	1.8*	NA	NA
82. <i>This Week in Baseball</i>	Phoenix Comm. Group	1.8*	-8	125%
86. <i>Emergency Response</i>	Group W	1.7*	2.5	-32%
86. <i>Tale Spin</i>	Buena Vista	1.7*	2.6	-35%
88. <i>Bill Nye-The Science Guy</i>	Buena Vista	1.6	NA	NA
88. <i>Chip 'n' Dale</i>	Buena Vista	1.6	2.2	-27%
88. <i>Conan the Adventurer</i>	Claster	1.6	2.3	-30%
88. <i>It's Showtime at the Apollo</i>	Western Int'l	1.6*	2.0	-20%
92. <i>Amazin' Adv 2/King Arthur</i>	Bohbot/AMG	1.5*	1.7	-12%
92. <i>First and Ten</i>	Western Int'l	1.5*	NA	NA
92. <i>Martha Stewart Living</i>	Group W	1.5*	NA	NA
92. <i>Winnie the Pooh</i>	Buena Vista	1.5*	NA	NA
96. <i>Sonic the Hedgehog</i>	Bohbot Entertainment	1.4*	NA	NA

Star Trek: The Next Generation

Paramount's *Star Trek: The Next Generation* is number two on the Nielsen chart and the number one hour in syndication. It premiered in full 1987 as the number one syndicated show and has remained among the top shows ever since, spawning yet another generation.



Jeopardy!

Another Merv Griffin/King World combination, *Jeopardy!* is now in its 10th year. At number three on the top 10 list, it is the perennial number two game show (for the past 33 sweeps, in fact) behind stablemate *Wheel of Fortune*. The show is cleared on 192 stations and, like *Wheel*, has locked up roughly 90% of those stations through 1996. It is the number one program in its time period in approximately 76% of its markets, according to King World, and is broadcast in 19 countries worldwide.

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Garfield and Judith Reeves-Stevens have appeared on the *New York Times*' best seller list with their *Star Trek* novels, and have written for *Batman: The Animated Series*.

- The futuristic technology in PHANTOM 2040 is designed to fascinate and stimulate the imaginations of today's computer-age kids.

- PHANTOM 2040 features a larger-than-life, yet very human hero with whom children can identify.



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SCOTT VALENTINE
("Family Ties")



Rebecca Madison
voice of
MARGOT KIDDER
(*Superman*)



Graft
voice of
RON PERLMAN
("Beauty and the Beast")



Dr. Jak
voice of
MARK HAMILL
(*Star Wars*)



Vaingloria
voice of
DEBORAH HARRY
(*Blondie*)



Jack Archer
voice of
ALAN OPPENHEIMER
("Murphy Brown")



Hearst Entertainment

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tential" as a youth-oriented spin-off from Samuel Goldwyn's five-year-old *American Gladiators* series. "Kids will get into the athletic competition, but this series does a real good job of fitting in an appealing mix of fitness and general health information," he says.

According to Dick Askin, president of Samuel Goldwyn Television, *Camp Gladiators* already has some positive momentum with 45 stations (representing more than 50% U.S. coverage), including the Tribune Broadcasting station group, cleared to date. Since the primary target demo groups are kids 6-11 and teens, Askin claims that a "majority" of stations are committing midday time periods for *Camp Gladiators*, coming out of morning cartoon blocks on weekends.

Ironically, Tribune's

WGN-TV Chicago came out late last year with its own phys-ed weekly, *Energy Express*, which Tribune Entertainment put into syndication only to see the show languish with a 0.5 rating/3 share average (NSI, November 1993) among kids 6-11 during the most recent November sweeps.

The 'Morph' the merrier

When it comes to live-action science-fiction, children have been tuning in to the Fox Children's Network's *Mighty Morphin Power Rangers* in almost unheard-of numbers for the 7:30-8 a.m. weekday morning daypart. Given the fact that *Power Rangers* scored a 10.7/51 average last November (marking a 55% share improvement in the time period), series producer Saban Entertainment, armed with

those statistics, is looking to sell stations on a syndication spin-off, *Cybertron*.

It may only further help *Cybertron's* cause if the Fox Children's Network decides to upgrade *Power Rangers* into its higher HUT level afternoon block at 4:30-5 p.m. FCN President Margaret Loesch has indicated that Fox's *Batman* cartoon will likely move to Saturdays next season, leaving the coveted weekday anchor slot open to *Power Rangers*. It's already suggested that a significant number of Fox affiliates are picking up *Cybertron* to serve as a 5-5:30 p.m. companion piece.

Of the approximately 40-plus stations (representing more than 45% of the U.S.) signing deals on *Cybertron* during the last month, Saban Domestic Distribution Senior Vice President David Good-

man estimates that 60% of the final clearance tally will come from Fox affiliates committing 5-6 p.m. "transitional" time periods. Goodman adds that non-Fox stations, such as Tribune's WPIX(TV) New York, KO-FY(TV) San Francisco and WXYZ-TV Detroit are similarly committing "strong late afternoon" time periods. "We are getting 5-6 p.m. clearances across the board," Goodman claims. "In many cases there are a number of stations that are delaying other early fringe acquisitions until they can lock down a time period on *Cybertron* with us. I would estimate that 40% of our clearances could come from non-Fox stations, because we are going to hold out for the best possible time periods."

No one, including Loesch,

can predict how long the *Power Rangers* phenomenon will last, but predictably, others are looking to cash in on live-action.

Last month, DIC Animation City and All American Television unveiled *Power Boy*, a syndicated live-action show that could be picked up as a 5-6 p.m. companion to *Cybertron* in some markets. A name change could be in the offing; however, sources say Fox finds the shared *Power* in their titles to be a little too close for comfort. DIC and All American are said to be considering a name change due to what sources say are suggestions of legal action from Fox and Saban.

Legal threats aside, All American's Siegel says he has received offers for *Power Boy* from two unnamed station groups. He declined

Rank/program name	Distributor	93-94 STD/ GAA	92-93 STD/ GAA	Rtg. chg.
96. <i>Motorweek</i>	ITC Entertainment	1.4*	NA	NA
96. <i>Nick News</i>	Viacom	1.4*	NA	NA
96. <i>Soul Train</i>	Tribune Entertainment	1.4	1.8	-22%
100. <i>Apollo Comedy Hour</i>	Tribune Entertainment	1.3	1.5	-13%
100. <i>Ducktales</i>	Buena Vista	1.3	1.7	-23%
100. <i>Home Video of the Stars</i>	Rysher	1.3	NA	NA
100. <i>Why Ddn't I Think of That</i>	Samuel Goldwyn	1.3	2.0	-35%
104. <i>Captain Planet</i>	Turner	1.2	NA	NA
104. <i>Energy Express</i>	Tribune Entertainment	1.2	NA	NA
104. <i>Joan Rivers Show</i>	Tribune Entertainment	1.2	1.8	-33%
104. <i>Lillehammer '94</i>	GGP Sports	1.2*	NA	NA
104. <i>Mr. Bogus</i>	Zodiac	1.2	1.5	-20%
104. <i>New Speed Racer</i>	Group W	1.2*	NA	NA
104. <i>Pick Your Brain</i>	Summit	1.2	NA	NA
104. <i>Pink Panther</i>	Claster	1.2*	NA	NA
112. <i>Advent. in Wonderland</i>	Buena Vista	1.1*	NA	NA
112. <i>Catwalk</i>	Claster	1.1*	2.9	-62%
112. <i>Harry & Hendersons</i>	MCA/Premiere	1.1*	1.9	-42%
112. <i>Uptown Comedy Club</i>	Rysher	1.1	1.4	-21%
116. <i>Fun-Hanna Barbera I</i>	Turner	1.0	.9	-11%
116. <i>No. 1 Cntry/Hot Hip &...</i>	Gaylord Syndicom	1.0	NA	NA
116. <i>Scratch</i>	Muller Media	1.0	.9	11%
116. <i>700 Club</i>	CBN	1.0	1.0	--
120. <i>Hurricanes</i>	Bohbot	.9*	NA	NA
120. <i>Super Sports</i>	Total Video	.9*	NA	NA
120. <i>Weekend Travel Update</i>	News Travel Network	.9*	1.4	-36%
120. <i>Widget</i>	Zodiac	.9	.6	50%
120. <i>Yogi & Friends</i>	Turner	.9	NA	NA
125. <i>Extremists</i>	Litton	.8	1.3	-38%
125. <i>Music Scoupe</i>	Select Media	.8	NA	NA
125. <i>This Morning's Business</i>	Viacom	.8*	.9	-11%
125. <i>U.S. Farm Report</i>	Tribune Entertainment	.8*	.7	14%
125. <i>Wall Street Journal</i>	Dow Jones & Co.	.8*	.9	-11%
125. <i>Xuxa</i>	MTM	.8*	NA	NA
131. <i>Bots' Master</i>	All American TV	.7*	NA	NA
131. <i>Ebony Jet Showcase</i>	Johnson Publishing	.7	.8	-14%
131. <i>Mark Twain Collection</i>	Saban Entertainment	.7	NA	NA
131. <i>Monster Wars</i>	Summit	.7	NA	NA
131. <i>Wavelength-Strip</i>	Rysher	.7	NA	NA
136. <i>America's Black Forum</i>	Uniworld Entertainment	.6*	-5	20%
136. <i>Inspector Gadget</i>	Bohbot Entertainment	.6	1.2	-50%
136. <i>Mad Scientist I</i>	Saban Entertainment	.6*	NA	NA
136. <i>Twinkle</i>	Rysher	.6	NA	NA
140. <i>Scramble</i>	Pandora	.5	NA	NA
141. <i>Adventures T-Rex-wkly</i>	All American TV	.4*	.4	--
141. <i>Agday Television</i>	Qualitron	.4	.3	33%
141. <i>Around World/80 Dreams</i>	Bohbot	.4*	1.1	-64%
141. <i>It's Your Business</i>	Chamber of Commerce	.4*	.4	--
141. <i>Wavelength-wknd</i>	Rysher	.4	NA	NA
146. <i>Hallo Spencer</i>	Saban Entertainment	.3*	NA	NA
147. <i>Mad Scientist Toon Club</i>	Saban Entertainment	.2*	NA	NA
147. <i>On Pit Road</i>	Spectra	.2	.2	--



The Oprah Winfrey Show

The number one talk show in syndication, regularly doubling and sometimes tripling the numbers for the competition, Oprah was the fourth-highest-rated syndicated show in the Nielsen season-to-date rankings. She remains the pacesetter in the genre and the talk show jewel in the King World crown. The company hopes to give her some healthy in-house competition, however, with its new talker, Rolonda Watts.



Star Trek: Deep Space Nine

The youngest of the top five season-to-date shows, the latest Star Trek offering from Paramount had the benefit of strong bloodlines. It debuted as the number one show in syndication and has remained a strong one-two punch with Star Trek: TNG.

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to reveal any done deals for the all-barter sci-fi strip (2.5 minutes national/3.5 minutes local).

Much like the distributors behind *Power Rangers* and *Power Boy*, MTM Television is pitching *Boogie's Diner* as a kid- and teen-skewing strip vehicle, targeting independents' transitional 5-6 p.m. lead-out from kids animation and lead-in to similarly skewing sitcom blocks.

Boogie's Diner has a comedic slant that distribution president Chuck Larsen believes is attractive to the older child and teen demographics.

"The Generation X group, if that's what they're calling it nowadays, is really the demographic group that we see in *Saved by the Bell*, where they're able to program for the teenagers, yet also get some coincidental young adults and kids in the mix," Larsen says.

Fifth networks: friend or foe?

Even though the two-hour Disney Afternoon cartoon block has been a fixture of the syndication marketplace for nearly a half-dozen years, studio executives have become increasingly concerned about the potential loss of independent client stations to would-be fifth broadcast networks from Warner Bros. and Paramount. (Warner Bros. has already disclosed its intention to establish a two-hour kids block two to three years from now, while Paramount is said to be studying the idea.)

But Disney is not standing pat. Earlier this month, distribution subsidiary Buena Vista Television unveiled two new fall 1994 once-a-week programs—*The Shnooks & Meat Funny Cartoon Show* and *Gargoyles*—intended for respective Monday and Friday 4:30-5 p.m. anchor slotings. The unusual move was seen as an effort to shore up Disney Afternoon's ratings with older-skewing kids 6-11 and teen-targeted cartoons.

It was also interpreted that Disney is looking to protect its weekday real estate at any cost. With the previously announced fall 1994 rollout of *Aladdin*, and the addition of the two new weeklies, Disney says it is committing \$50 million to new animation alone for next season.

Yet Disney also is putting out simultaneous feelers with traditional network affiliates



MTM is targeting 'tweens' with its ambitious sitcom strip 'Boogie's Diner.'

as well as the fifth-network studio efforts about placing Disney Afternoon on one or the other. Janice Marinelli-Mazza, senior vice president of Buena Vista Television, says that Disney Studios President Rich Frank is "initiating discussions with everyone."

Weeklies are stripping?

Of the 35 new kids shows making their way to NATPE for debut next fall, two-dozen of those are being introduced in weekly syndication. More and more, that trend suggests that independent kids suppliers are finding it difficult to wrestle time periods from the major studio suppliers and more economically practical to introduce a

weekly in the hopes it will catch on, then later expand to strip.

Bohbot Entertainment had been one of a handful of independents concentrating on Sunday morning clearances. Now, however, Sunday mornings are the hot day-part, with talk that CBS affiliates are beginning to look for syndicated programming to make up for CBS's recent loss of NFL football to Fox. However, company president and CEO Allen Bohbot said it was too early to tell whether CBS affiliates, particularly in the Mountain and Pacific time zones, would be looking to fill the morning to late afternoon programming gap with syndicated kids or adult fare.

Bohbot would seem to have little to be concerned about, with the company's two-hour Amazin' Adventures cartoon block cleared in just over 90% of the country. Currently, the Sunday rotation of *King Arthur & The Knights of Justice*, *Double Dragon*, *The Hurricanes* and *Mighty Max* has been averaging a 2.4 to 2.7 rating for the new season, estimates Bohbot, who adds that *Max* alone reaches as high as a 4.2 rating average among kids 2-11. Given the success *Mighty Max* is having, Bohbot is expanding that series for stripping next fall, joining current strip offering *The Adventures of Sonic the Hedgehog*.

"The key for us is to get

those doubles and triples, and Sunday has provided a good amount of extra base hits for us right now," says Bohbot, who will be introducing *Erik the Viking* and *Highlander: The Animated Series* to the Sunday block next fall (moving into *Mighty Max's* and *Hurricanes's* weekend berths).

"Two years from now, we will have an 8 a.m.-noon block on Sundays and, possibly a weekday block by fall, 1996 or 1997, depending on what happens with the fifth networks." The weekend platform has worked just as well for Claster Television's *Transformers Generation 2*, Genesis Entertainment's *Biker Mice from Mars* and MCA TV's *Exosquad*. All of those distributors will be expanding the three weekly series for daily stripping next season, as well as introducing another wave of new weekly programming.

Claster is just introducing fall 1994 weeklies *Mutant League* and *Baby Huey*, while MCA TV will be utilizing its trademark werewolf and Frankenstein characters for the new animated weekly *Monster Force*. Genesis is getting into the weekly syndicated block business with the Marvel Action Hour, which will feature Marvel Comics classics *Ironman* and *Fantastic Four* in new adventures. Hearst Entertainment Distribution also will be putting a new spin on another favorite with *Phantom 2040*. ■

Can we talk...and talk...and talk?

Five varied new talkers may be slated for fall run

By Steve McClellan

We want something different" is the almost universal plea from stations each year during program-development season.

This year, talk show developers listened. There are some *really* different faces and formats out there, including court-talk hybrids, a home shopping talker, an ethicist, an international contingent and an irrepressible fitness guru who already has made several fortunes in the infomercial, home video and publishing businesses.

And just when the industry thought there wasn't enough room for more talk shows, it seems that lot of the newcomers have a better-

than-even chance of getting on the air. There may be a net gain of five first-run talkers by fall, for a total of 23 in syndication.

Which gimmicks will work and which won't will be determined largely by the November 1994 and February 1995 ratings performances of the new shows.

But more stations than ever seem willing to give them a try. The station market for talk shows, once the almost exclusive domain of network affiliates, is expanding as more and more independents and Fox stations try to succeed with talk.

Ricki Lake, for example, would not have been launched without support from major-market indepen-

dents WWOR-TV New York, KCAL-TV Los Angeles and WPWR-TV Chicago. A significant number of stations in her lineup are independents and Fox affiliates.

To some extent, independents serve as launch pads for talk shows that are syndicated by co-owned distributors, including Fox (*Gordon Elliott* and *Mo Gaffney*) and Tribune (*Can We Shop?*). But in other cases, non-aligned independents see talk as good counterprogramming or as a way to take on affiliates head to head.

KDFI-TV Dallas is one of four commercial independents in the Dallas-Fort Worth market. There also are four affiliates, including Fox-owned KDAF-TV. For

the past several years, it has built a block of talk shows in prime time.

The most recent addition is *Shirley*, which distributor DLT Entertainment wants to roll out nationally by fall. *Jerry Springer*, *Sally Jessy Raphael* and *Geraldo* complete the KDFI prime block.

The station, which bills itself "the talk of Texas," also airs some of those shows in daytime. According to Mark Lamberti, the station's program director, KDFI developed a talk show strategy to get a better return on its program investment. "It allowed us to drop out of the bidding war for the best movies," Lamberti says.

Talk show distributors are thrilled to see independents

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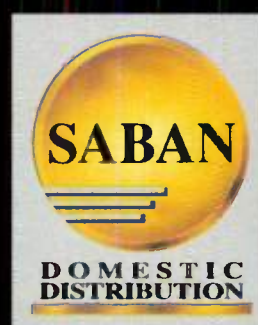


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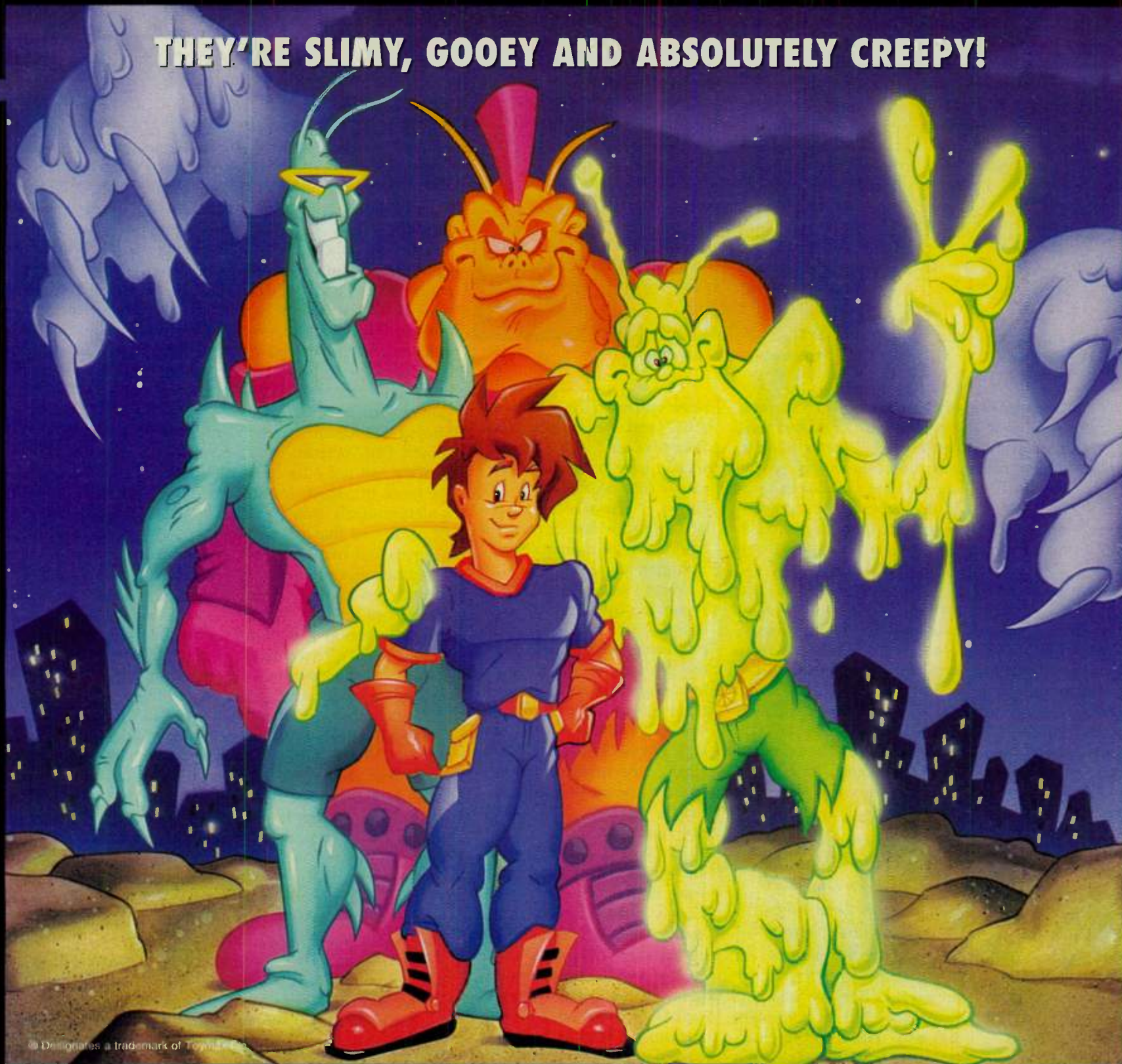
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King World's Rolonda Watts



Multimedia's Dennis Prager

thrilled to see independents taking a greater interest in talk product. "As a distributor, it gives me a lot more breathing room," says Multimedia station sales chief Tom Shannon. "Some stations are redefining themselves with talk."

When a station decides to go the talk route, it's usually a decision to go with a block and not a single show. "We like to see commitment to the genre," Shannon says. "One talk show is going to get lost if it's surrounded by sitcoms or kids shows. You can't be neither fish nor fowl."

Fox affiliate KTVU-TV San Francisco is expanding its talk stable next year with the addition of Multimedia's infomercial star *Susan Power*. "We've been very selective with the talk shows we've taken," says General Manager Kevin O'Brien. "Stations like mine need product, and the only available product in great numbers is talk."

O'Brien has not set a definite time period yet for *Power*, but he has penciled it in as a lead-out of the noon news. He has renewed *Jerry Springer* and expects to renew *Jenny Jones* as well, which is number one in its morning time period.

In a recent station survey by BROADCASTING & CABLE (Jan. 3), *Power* and Twentieth Television's *Gordon Elliott* emerged as the top two prospects, respectively, among the new crop of talk shows. (For other survey results, see page 66.)

Multimedia has done deals for *Power* in about 33% of the country, and Shannon expects to leave the NATPE convention with two-thirds

of the country. In year one, the show is formatted as a half-hour, all-barter vehicle, and the company is accepting daytime clearances only. With success, the company hopes to expand the show in year two to one hour, sold for cash and barter.

The company is far enough along with *Power* and renewing its four incumbents that Multimedia is bringing a possible sixth talk show to NATPE—Dennis Prager, who, like *Rush Limbaugh*, comes from the world of radio. The company had no clearances to report at

"Everyone is waiting to see what survives. The whole formula between now and September could change dramatically."

Ken Solomon

presstime. But the show is being targeted to late-night and its prospects were clearly enhanced two weeks ago when Fox announced it was giving back the late night slot it tried to program with *Chevy Chase*.

The Fox giveback is just one factor that may have an impact on the talk marketplace in the months ahead. Two new talk shows were launched last week—*Can We Shop?!* and *Rolonda Watts*. Both replaced others that their respective distributors—Tribune and King World—canceled.

"Everyone is waiting to see what survives," says Twentieth Television Executive Vice President Ken Solomon. In addition to *Can We Shop?!* and *Rolonda*, the performance of Twentieth's *Bertice*, as well as new net-

work entries *Mike & Maty* on ABC and *Leeza and Jane Whitney* on NBC, all will impact time period availabilities for syndicated talk shows. "The whole formula between now and September could change dramatically," Solomon says.

Meanwhile, the company is moving forward with *Gordon Elliott*, now cleared in more than 45% of the country. Waiting in the wings is *Mo Gaffney*, a Fox-developed show being tested on WNYW-TV New York and KTTV-TV Los Angeles. "Basically, she is still in the laboratory and we are still evaluating the market," Solomon says.

The two talk-court hybrids are making clearance headway. Buena Vista's *Judge & Jury* is in roughly 40% of the country and seven of the top 10 markets. "Our total focus is on viable time periods [daytime or early fringe]," says BVT President Bob Jacquemin. "That's the only way the show will get tested" by viewers. Group W's *Jones & Jury* is cleared in about half the country so far.

DLT Entertainment hopes to broaden its clearance list for Canadian import *Shirley* at NATPE. The show is now in four markets, but had a setback with WPIX-TV New York's decision to replace it with *Can We Shop?!*, distributed by co-owned Tribune Entertainment. "We're looking to fill holes as they occur," says DLT Chief Executive John Fitzgerald. "We've had a bit of a hiccup in New York, but the station is looking for another time period. *Shirley* is a fighter. Everything she's achieved, she's had to do the hard way."

Hours: Where the action still is

Mix of action hours, dramadies and game shows for '94

By Mike Freeman

Syndicators are filling the marketplace with a record 13 hour action series slated for debut in 1994-95.

Why the rush? In all likelihood, major first-run action hour suppliers believe the availability of independent station (and some affiliates) time periods may soon dry up if a fifth or sixth network takes hold. Nonetheless, syndicators remain optimistic about continuing opportunities in early fringe, prime access and late fringe dayparts. Given that there are already 14 incumbent action hours (including four athletic competitions), future time period avails may depend on a cannibalization of some of those older hours.

"There has to be some fallout in the action genre; just look at the talk show fallout for an indication," says Carol Martz, program director of KCOP-TV Los Angeles, a Chris Craft-United Television independent linked to launch of a Paramount fifth network. "There certainly is a lot of product coming and not a lot of time periods left, which makes it all the more important for stations to buy defensively and try to structure deals that enable us to have some time period flexibility so that when things don't work out we can make changes and fine-tune."

Rysher Entertainment President Keith Samples, whose recently merged syndication company is set to distribute three more action hours this year, is one of the first to admit that time period negotiations are "tough deals on stations." He adds: "We're not having any great deals for stations, but I think the stations realize that our three shows have a combined production budget of a little over \$80 million."

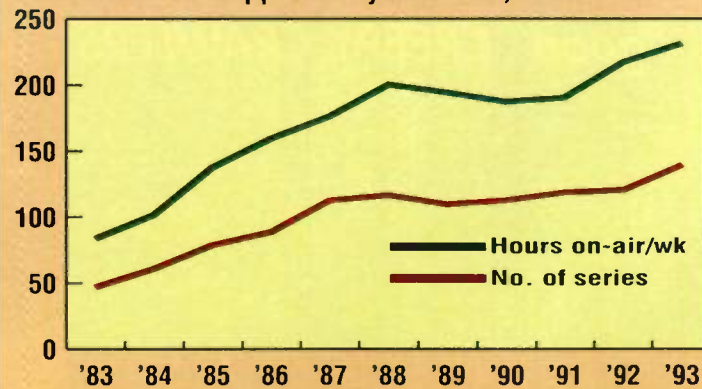
And combined with its two-year-old distribution of *Highlander*, Rysher's launch of *Robocop* and *Thunder in Paradise* in March 1994, and the September 1994 debut of *Lonesome Dove: The Series*, makes the Cox Enterprises subsidiary the largest supplier of first-run drama series in syndication. Certainly, brand recognition played a big role in getting *Robocop* and *Lonesome Dove* sold in, respectively, 83% and 60% of the country to date. *Thunder in Paradise*, starring wrestler Terry "Hulk" Hogan and model Carol Alt, has been sold in 91% of the U.S. All American Television is similarly using brand recognition to get a pair of hour-long series launched next fall.

Sirens, originally a 13-episode replacement series on ABC last summer, is being produced for first-run syndication by Telescene Productions of Canada, with All American retaining worldwide distribution rights. Paul Siegel, president of international and ancillary enterprises, would say only that two major station groups are close to being signed, but declined to confirm whether *Baywatch* incumbent, the Chris Craft-United Television station group, is one of them.

BeachQuest is a beach-based athletic competition that combines the sun, sand and swimsuits of *Baywatch* with an athletic competition in the mold of Samuel Goldwyn Televi-

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Samuel Goldwyn's 'Wild West Showdown' moves the popular 'American Gladiators' format to a western setting

sion's five-year-old *American Gladiators*. Goldwyn is also hoping to capitalize on the success of *Gladiators* with a cowboy version, *Wild West Showdown*. Siegel says the series is sold in 60% of the U.S. so far, and expects that it will be cleared in 80% by early spring. Siegel is sanguine about the prospects of a Warner Bros. or Paramount network presence. "Right now, independent stations' prime time is 8-10 p.m., but they may extend it an hour at 10-11 p.m. with a network affiliation, so what's the big difference," Siegel says. "The healthier the stations are, the better off we are. What we'll have is stations that will now be able to afford cash-plus-barter programming, and that's better for us, too, economically on the front-end."

Cannell Distribution President Pat Kenney is more skeptical about what the added network competition will bring. "We think the whole window is beginning to close," Kenney says. "This will be the last big year for hour series launches, because when it comes to fringe and access time periods there are still only a finite number available. Bottom line is that the viewers determine whether the program is high enough quality to warrant the time period."

Reputation also helps. Stephen Cannell Studios and Aaron Spelling Television are two of the most prolific suppliers of drama series to the network, and both have been aggressive about filling the pipeline.

Cannell has been in the syndication business

going back five years to *21 Jump Street* and is currently the supplier of two action hours, *Cobra* and *Renegade*, the latter of which has exhibited sustained sophomore ratings growth.

As first reported in BROADCASTING & CABLE (Jan. 3, et seq.), Cannell has unveiled frontier adventure series *Hawkeye* and a half-hour dramedy/anthology weekly, *Peepers*. Kenney describes *Peepers* as "Love, American Style meets *The Twilight Zone*," so the intention is to draw broad female as well as male demographic ratings.

Spelling Entertainment, through its Worldvision Enterprises syndication division, is similarly launching an ad hoc network that will target the female as well as core action-oriented male demo groups. The two-hour Spelling Premiere Network, made up of hour dramas *Robin's Hoods* and *Heaven Help Us*, has been sold in 38 of the top 40 markets and 65% U.S. coverage overall since its sales launch less than three months ago.

When it comes to pure male-oriented action, however, Universal Action Pack just began proving last week that made-for-syndication weekly telefilms can generate big numbers in prime time. UAP's grand opening presentation of William Shatner's *TekWar* sci-fi thriller scored an 11.7 rating/17 share on Tribune's WPIX-TV New York, providing the independent with a 55% share increase compared with November 1993 sweeps programming. The best story was in Miami, where WDZL-TV recorded a 225% share increase with a 9.1/13 from 8-10 p.m. (ET). ■

What's New At NATPE

A survey of first-run and off-network syndicated programming for 1994-95

PROGRAM (Distributor)

TERMS (nat./local barter split)

FIRST-RUN STRIPS

TALK SHOWS

Can We Shop?! (Tribune)	2/8 barter + revenue sharing
Dennis Prager (Multimedia)	3/3.5 barter
Gordon Elliott (Twentieth)	Cash + 3.5 min. barter
Heart & Soul Tonight (Grove Television)	3/3.5 barter
Jones & Jury (Group W)	Cash + 1.5 min. barter
Judge & Jury (Buena Vista)	Cash + 3 min. barter
Mo Gaffney (Twentieth)	Cash + 1 min. barter; slow rollout
Rolonda Watts (King World)	Cash + 3 min. barter
Susan Powder (Multimedia)	3/3.5 barter
Shirley Solomon (DLT Entertainment)	Cash + 1 min. barter; avail. now
Suzanne Somers (MCA TV)	Cash + 3 min. barter

REALITY-BASED

Entertainment News Television (Warner Bros.)	Cash + 1.5 min. barter
The Love Psychic (Western Int'l)	2/3 barter
Living Well (Grove Television)	3.5/3.5 barter

GAME SHOWS

Here Comes The Bride (Promark)	3/4 barter
The Incredible Mall (Grove Television)	TBA
The Price Is Right (Paramount)	Cash + 1 min. barter
Trivial Pursuit (MTM)	Cash + 1 min. barter
Truth or Tabloid (Group W)	1.5/5 barter (TK-CHK)

COMEDY/VARIETY

Boogies Diner (MTM)	3/3.5 barter
Last Call (MCA TV)	3.5/3.5 barter
The Newz (Columbia)	3.5/3.5 barter

Notes: TBD—barter terms or series launch to be determined later. * 'Shnookums' and 'Gargoyles' will air Mondays and Fridays, respectively, within the weekday Disney Afternoon children's block. Sources: Seltel, program suppliers, others

PROGRAM (Distributor)

TERMS (nat./local barter split)

CHILDREN'S

2150: The New Explorers (Worldvision)	2.5/3.5
3-2-1 Contact (All American)	2.5/3.5 barter
Aladdin (Buena Vista)	3/3 barter
Biker Mice From Mars (Genesis)	2.5/3.5 barter
Cybertron (Saban)	2.5/3.5 2nd & 4th qtr., 3/3 1st & 3rd qtr.
Exosquad (MCA)	2.5/3.5 barter
Mighty Max (Bohbot)	2.5/3.5 barter
Power Boy (All American)	2.5/3.5 barter
Scooby Doo (Turner)	TBD
Transformers Generation 2 (Claster)	2/4 4th qtr., 3/3 1st-3rd qtr.
Voltron (Summit)	2/4 4th qtr., 2.5/3.5 1st-3rd qtr.

FIRST-RUN WEEKLIES

REALITY-BASED

24/Seven (All American)	7/7 barter
The Computer Guy (Pandora Int'l)	3.5/3.5 barter
Cool People, Hot Places (DCL Media)	7/7 barter
ENQ: Secrets of the National Enquirer (ITC)	TBD
The Extraordinary (MG Perin)	7/7 barter
Haven (Saban)	3.5/3.5 barter
Late Night New Orleans (Kelly Entertainment)	6.6 barter
Main Floor (Litton Syndications)	3/3.5 barter
Sports Styles (New Line Television)	TBD
Ticket to Paradise [formerly Escape] (Litton)	revenue sharing
Time 2 Generate [formerly Generation X] (MCA TV)	7/7 barter
Tough Target (Grove Television)	3.5/3.5 barter
Trauma (Twentieth Television)	3/3 barter
The World of National Geographic (Turner)	TBD

Chart continues on page 104

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ALLIANCE

Handicapping the latest offerings

Katz Television reviews new syndicated shows

By Steve McClellan

Katz Television recommends both the half-hour strip *Susan Powter* and the hour strip *Gordon Elliott* to station clients with new talk show needs in daytime. The recommendation comes in Katz's annual review of new syndicated offerings beamed to stations shortly before the start of this week's NATPE convention.

"Given the half-hours potentially available in and around the ABC and NBC daytime lineups, there may be opportunities for Multimedia to launch [*Powter*]," says Bill Carroll, VP, director of programming, Katz Television Group.

Carroll says Katz believes Twentieth Television's *Elliott* "may be the alternative to more serious talk to be paired with programs like *Regis & Kathie Lee* in morning time periods."

Among the game shows available for next season, Katz says Paramount's *The New Price Is Right* "is the strongest and most viable." Katz Vice President Ruth Lee says that in year one,

Katz does not recommend *Price* for access. "However, in early fringe we do see the possibility of replacing a weak talk show with *Price Is Right*." While some of the access tabloid magazines are tough to sell advertising in, Lee urged stations to avoid replacing them with *Price*, "unless the situation is extreme."

In the magazine category, Katz says first-year show *American Journal* "appears worthy" of upgrading, given its performance in the fourth quarter. A year ago Katz had recommended the show for late night only.

Katz offered no blanket recommendations for new shows in the reality, off-network, off-syndication and weekend weeklies. The advice in those categories: Renew what's working. The rep gave a qualified recommendation to *Top Cops*, but says "there may be some advertiser resistance."

Among new FCC-friendly shows for the next season, Katz gave blanket recommendations to two shows—the off-PBS *3-2-1 Contact*, being dis-

tributed by All American Television, and Goldwyn Television's *Camp Gladiators*.

Among new dramas, Katz's primary recommendation was for *Sirens* from All American Runners up: *Forever Knight* from Columbia Pictures Television; Rysher TPE's *Lonesome Dove* and *Robocop*; Spelling Network's *Robin's Hoods* and *Heaven Help Us*; and All American's *Thunder in Paradise*. Other recommendations for weekend: Buena Vista's *Blossom*, Saban's *Sweet Valley High* and All American's *BeachQuest*.

New first-run entertainment strips on the recommended list include *The Newz* from CPT and *Boogie's Diner* from MTM. A new off-network hour getting the nod is a weekly barter version of *Beverly Hills, 90210* from Worldvision.

In the kids genre, Katz urged stations to stick with the Fox and Disney blocks if they have them. The rep also recommended Saban's *Cybertron*, Claster's *Transformers Generation 2*, Bohbot's *Mighty Max* and MCA's *Exo Squad*. ■

SYNDICATION SURVEY

continued from page 98

PROGRAM (Distributor) TERMS (nat./local barter split)

COMEDY ANTHOLOGIES

HBO Comedy Showcase (Rysher)	7/7 barter
High Tide (ACI)	7/7 barter
Peepers (Cannell)	3/4 barter

ACTION-ADVENTURE/DRAMA SERIES

Babylon 5 (Warner Bros. PTEN)	9/5 barter; Jan. 17 debut
BeachQuest (All American)	7/7 barter
Blade Warriors (Select Media)	7/7 barter
Forever Knight (Columbia)	7/7 barter
Hawkeye (Cannell)	7/7 barter
Heaven Help Us (Worldvision/SPN)	9/5 barter
Lonesome Dove: The Series (Rysher)	9/5 barter
Marshal Charley (RHD)	2.5/2.5 barter
Robin's Hoods (Worldvision/SPN)	9/5 barter
Robocop: The Series (Rysher)	9/5 barter; March debut
Space Police (Grove Television)	7/7 barter
Thunder In Paradise (Rysher)	9/5 barter; March debut
Wild West Showdown (Samuel Goldwyn)	7/7 barter
Martial Masters (Summit)	6/8 barter

PROGRAMING BLOCKS

Amazin' Adventures (Bohbot)	10/10 barter, 4 series, 2 hrs.
The Disney Afternoon (Buena Vista)	12/12 barter, 4 series, 2 hrs.
MTM Family Network (MTM)	7/7 barter
Marvel Action Hour (Genesis)	5/5.5 barter, 2 series, 1 hr.
Prime Time Entertainment Network (WB)	18/10 barter, 2 series, 2 hrs.
Spelling Premiere Network (Worldvision)	27/15 barter, 3 series, 3 hrs.
Universal Action Network (MCA TV)	14/10 barter, 2 hr. movies

CHILDREN'S/TEEN SERIES

Baby Huey (Claster)	2.5/2.5 barter
Battle Tech (Saban)	2.5/3 barter
Camp Gladiators (Samuel Goldwyn)	2/3 barter
Children's Plus Network (Multimedia)	Cash
Creepy Crawlers (Saban)	2.5/3 barter
Gargoyles* (Buena Vista)	3/3 barter
Erik The Viking (Bohbot)	2.5/2.5 barter
Fantastic Four (Genesis)	2.5/2.5 barter
Family Children's Classics (New Line)	5/5.5 barter

PROGRAM (Distributor) TERMS (nat./local barter split)

Highlander: The Animated Series (Bohbot)	2.5/2.5 barter
Ironman (Genesis)	2.5/3 barter
The M3D-TV Show (Zodiac)	2.5/2.5 barter
Madison's Adventures: Growing Up Wild (ITC)	2.5/2.5 barter
Mega Man (Summit)	2.5/2.5 barter
Monster Force (MCA TV)	2.5/2.5 barter
Mutant League (Claster)	2.5/2.5 barter
News For Kids (Mansfield Tele.)	2.5/2.5 barter
Nubeluz (DCL Media/Post-Newsweek)	6/6 barter
Phantom 2040 (Hearst)	2/3 4th qtr., 2.5/2.5 1st-3rd qtr.
Shnookums & Meat Funny Cartoon Show* (BV)	3/3 barter
Sweet Valley High (Saban)	3.5/3.5 barter
Toby Terrier & His Video Pals (Summit)	2.5/2.5 barter
Voltron (Summit)	2.5/2.5 barter

OFF-NETWORK SERIES

1994-95 HALF-HOURS

Doogie Howser, M.D. (Twentieth)	Cash + 2 min. barter
Evening Shade (MTM)	Cash + 1 min. barter or 2.5/2.5 barter weekend
Fresh Prince (Warner Bros.)	Cash + 1 min. barter
Home Improvement (Buena Vista)	Cash + 1 min. barter
The Simpsons (Twentieth)	Cash + 1 min. barter
Top Cops (Genesis)	3.5/3.5 barter

1995-96 HALF-HOURS

Blossom (Buena Vista)	Cash + 1.5 min. barter
Dinosaurs (Buena Vista)	2.5/4 barter

1996-97/1998-99 HALF-HOURS

(No launch dates set)

Dream On (MCA TV)	TBA
Seinfeld (Columbia)	TBA
Step By Step (Warner Bros.)	TBA

1994-95 HOUR OFF-NET DRAMAS

Beverly Hills 90210 (Worldvision)	Cash + 1.5 min. barter or 7.5/7.5 barter weekend
Northern Exposure (MCA TV)	6/7 barter

1995-96 HOUR OFF-NET/OFF-SYNDICATION DRAMAS

The Commish (Cannell)	TBA
Baywatch (All American)	Cash + 3 min.

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World Radio History

Blair: Cautious on 'ENT,' high on 'Seinfeld'

Rep says 'ET'-like show may be too 'ET'-like; gives thumbs up to Somers, Power, Seinfeld

By Mike Freeman

At Blair Television's 1994 NATPE programming presentation at a dinner cruise around Biscayne Bay in Miami, newly installed director of programming Lou Dennig, formerly of MMT Sales, will have some words of caution about Warner Bros. Domestic Television Distribution's big-budget *Entertainment News Television (ENT)* reality strip and MTM Television's *Trivial Pursuit* game show strip.

Dennig, along with associate program directors Garnett Losak and Teri Luke, suggests that stations "cautiously" consider acquiring *ENT*, particularly for the few remaining prime access time periods available. Blair suggests that WB is marketing a show too much like Paramount's *Entertainment Tonight* in terms of format, title and executive producer (with the hiring of *ET* veteran David Nuell).

"In other words, they're trying to deliver a

show so much like *ET* that they hope the [rating] numbers will be the same as well," Blair's advance report states. "*ENT* carries with it some formidable risk. *ET*, after all, was far from a hit its initial season in syndication and took awhile to earn its access incumbency. *ET*'s [access] strength is *ENT*'s weakness. Warner Bros. is selling the salability of the format, but that works only if there are numbers to support the show."

The New York-based station rep firm, while finding that MTM's *Trivial Pursuit* has strong "pre-sell" and is easily understood by board game players, says that game strips, in general, have a better track record in daytime and considers it "risky" for an initial early fringe or prime access slotting.

As for Paramount's syndicated version of *The Price Is Right*, Blair found the pilot reformatting "successful," but warns stations that Paramount is going to show little flexibility on time periods,

since the game's daytime run on CBS narrows its broadcast window.

On the talk show front, Blair generally gives passing grades to all incoming freshmen, particularly citing the "star power" of MCA TV's *Suzanne Somers* and Multimedia's *Susan Power*. Of the scant but higher quality selection of off-network sitcoms, Blair speculates that Columbia Pictures Television Distribution will start selling *Seinfeld* in February or March. Reps say they're more "confident" in Jerry and friends due to consistent top-10 rankings this season among the adults 18-49 demographic, men particularly. Because of its male appeal, Blair still sees the show as a late-night vehicle, with access in a "few cases."

The report further suggests that *Seinfeld* should be seriously considered for stations in the adult sitcom business, since this could be the "last one available for a while." ■

The new terms of the deal

Performance guarantees, weekly preludes to off-network strips seen as increasing trends

By Geoffrey Foisie

Today's new program deal twist is tomorrow's trend, according to numerous station and syndication sales executives.

For instance, performance clauses are on their way to becoming the norm, says Blair Television's new director of programming, Louis Dennig. "They have been going on for a couple of years but are now getting deeper." Some stations, says Dennig, had performance escalators for *Ricki Lake* where the cash a station paid for the show depended on how well the show did. "She met those guarantees in a lot of places" says Dennig. "As a result, a lot of people pay more."

Agreeing is Tony Intelisano, executive vice president, domestic distribution and marketing, All American Television: "In general I would say over the past few years performance guarantees have increased, because there are so many shows trying to get clearance. While the guarantees can protect stations, they also can protect shows that are performing well against being moved unreasonably."

Russ Myerson, director of programming for Media General Broadcast Group, says the stations in his group try to negotiate flexible deals: "If the show does well, we make more money and the syndicator makes more money. It is the foundation for building a future franchise."

Another recent development that may become a regular feature of future program contracts is to introduce a strip with a weekly run. Katz Television's vice president of programming, Bill Carroll, says that Buena Vista's *Home Improvement* has followed in *The Simpsons*' steps by giving stations the option of starting the show with weekly airings the first year. Says Carroll: "If *The Simpsons* and *Home Improvement* were able to establish this as part of their normal contract, it would not be unusual to find that as part of a normal contract in the future for other programs."

Among other unusual terms is one taken by New Line Television in the syndication of its movie package New Line 2½. Barter spots are

asked for in only some of the titles. In return, New Line is asking stations for extra promotion in the titles that have barter.

New Line Television President Robert Friedman says the strategy was adopted because selling movie packages is difficult with the possibility of new prime time networks arriving "as early as 1994."

Some of the titles with no barter include "National Lampoon's Loaded Weapon I" and "Wes Craven's New Nightmare," while those for which extra promotion is being asked include "Teenage Mutant Ninja Turtles," "Three of Hearts" and "Drop Dead Fred."

Another unusual contract feature, says one rep firm's programming expert, is that *The Suzanne Somers Show* has promised stations outside the

major markets that the show's host will make promotional spots for them.

Some of those commenting say that little has changed in the ability of syndicators to get specific daypart clearances. Syndicators with strong shows are able to demand daypart-specific clearances; those with weaker shows are not.

But Clyde Formby, corporate director of programming for Heritage Media's broadcast group, says that starting this year "instead of coming in and saying you must run this show here, [syndicators] are saying we would prefer you run it here."

All of Heritage Media's stations, he adds, have bought Multimedia's *The Susan Power Show*: "One of them will air it in early fringe, another in late night, and the other in the morning. I feel the show can work in any of these areas." ■

TV production warms to Florida

Boosters cite advantages of weather, low cost, experienced crews

By Steve Coe

Florida is ranked third in the country behind California and New York in terms of television production, thanks largely to the establishment of the Disney-MGM and Universal studios in the Orlando area.

The state has enjoyed high visibility in the television business since Jackie Gleason's days in Miami Beach. More recently, the city of Miami was featured on NBC's highly rated *Miami Vice*. This past season, two prime time network series were produced in Miami: *Moon Over Miami* on ABC and *South*

Beach on CBS.

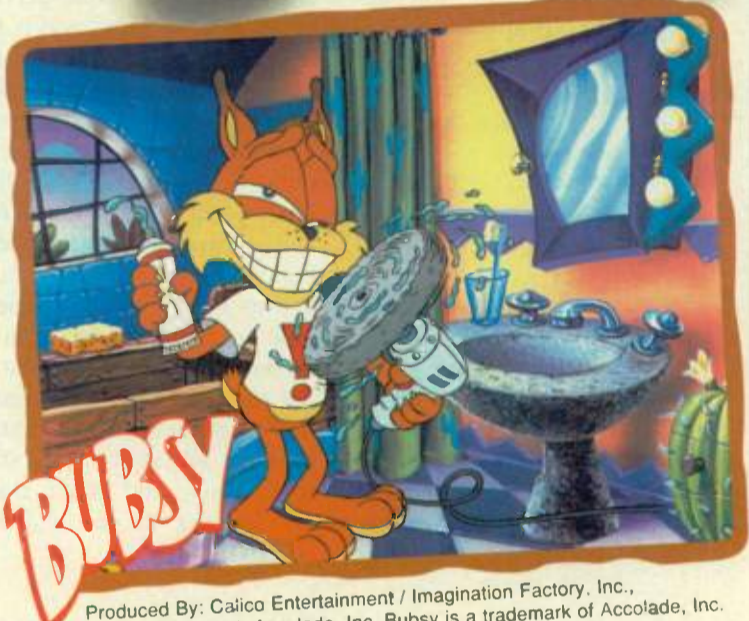
In 1992, Fox's *Key West* was produced in the southernmost part of the state. For the upcoming season, Rysher's new action series, *Thunder in Paradise*, will be produced at Disney-MGM. Disney-MGM also is home to The Disney Channel's *Mickey Mouse Club* as well as a slate of Family Channel programming. King World's *Wheel of Fortune* also shoots roughly 20 episodes at the Disney studio.

Laura Nilon, director, television and film development, Disney-MGM Studios, says the

1992-93 season was the busiest for the studio since its opening in 1989. "We had a 90% occupancy rate for this past season, with outside work accounting for the majority of the business, like use of sound stages, set construction and costuming. The studios here are set up as one-stop shopping for producers. Companies can use just the set or use our services all the way from pre- to post-production."

The building of the studios helped create a production infrastructure in the Orlando area, says Kathy Ramsberger, vice

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A New York street scene? No. A Hollywood backlot? No, but close. It's the Disney-MGM Studios lot in Orlando, site of increasing television production activity.

president of the city's Economic Development Commission. "Orlando developed itself as a production site due to the studios. The sound stages have given a big arena for television production. Other businesses have come as a result, creating an infrastructure. Many supporting services have moved here, and major companies have opened up sister offices due to the studios."

The ability to shoot year-round is just one advantage to production in Florida, according to Nilon. "Florida is less expensive than either New York or the West Coast. It's easier to work here because it's a right-to-work state. Over time, we've developed a reputation."

John Reitzammer, executive director of the Florida Entertainment Commission, which is charged with attracting business to the state, says that the agency focuses on drawing television production for several reasons. "Mainly because television production, in terms of jobs, means long-term, meaning-

ful employment. It enables individuals to move up the career ladder over a period of time. Television production is not as sporadic as other forms of production like films or commercials."

Florida's ranking behind California and especially New York in television production is unlikely to change this year, Reitzammer says. "We spent most of the year changing the way we market the state. We moved it out of the traditional state office and created a public-private partnership. This way, the office is responsive to the needs of the industry rather than to a politician's needs."

With the privatization element, companies, including Disney-MGM, Universal and Chapman studios, can contribute to the state's marketing effort. "We've been able to increase the amount of dollars to market the state via money from the industry in Florida as well as the state monies. We're the only state to do this, and other states are looking to see if we're successful." ■

Futurists make bow at convention

'Global software tent' features first-time exhibitors

By Mike Freeman

Potential cable-telco superhighway players, interactive-software suppliers and infomercial/transactional media all are joining in what NATPE International President Bruce Johansen is pitching as the television programming organization's new "global software tent."

At what is otherwise known as the 1994 NATPE International Program Conference and Exhibition, Johansen is promoting the convergence of emerging technologies and traditional broadcasting and cable media. The conference takes place this week at the Miami Convention Center.

For the first time, NATPE will run a universally themed "Superhighway to Interactivity" series of panel sessions during the last three days of the Monday-through-Thursday conference. Each of the 7-8 a.m. sessions will focus on specific topics related to the 500-channel universe: the emerging alliances and players, the role of advertisers and opportunities for independent producers.

To insure that the new major players would make the trek to Miami, Johansen created three showcase technology, infomercial and independent producer "pavilions" on different areas of the exhibition floor.

By taking modular space in the pavilions, many of these first-time exhibitors benefit from discounted square-footage charges.

Some of the first-time exhibitors include Philips CD-1, infomercial producer Guthy-Renker Corp., Interactive Media Corp., Producers Group International and Shukovsky-English Entertainment

Distribution, producers of CBS's *Murphy Brown* and *Love & War*.

The pavilion concept also helped NATPE boost its overall exhibition coffers, with a record 385 exhibitors signed to take space, compared with 295 at last year's convention in San Francisco. Square footage has ballooned from 255,000 last year to 292,000 this year.

"I really feel that we are a global software tent," says Johansen, who brings to the trade association more than eight years of experience as former vice president of West Coast sales and international development, Multimedia Entertainment. "The more we can fulfill that dream, to become a meeting place for all people and all media, the stronger the association will be and the more benefit we will be to our membership."

It would seem that the increased interest in the merging of the high-tech computer industries and broadcast television has piqued the interest of NATPE as well as non-NATPE members. Pre-registration is 29% ahead of last year's pace, with 6,825 people prepaying the registration fee of \$375, Johansen says. After Dec. 17, 1993, and on site, the fee is \$425.

Once on-site registration is completed, Johansen estimates that a record 14,000-15,000 people will register for the convention, compared with 10,450 in 1993. International registrants and domestic cable executives account for much of this year's growth, Johansen says. South Florida's proximity to Latin America will help surpass last year's total of 1,008 overseas registrants, he adds.

Last year, first-time attendees played a big role

in the creation of a first-day welcoming session called "The NATPE Survival Kit," which is being expanded to a daily 7:30-8:30 a.m. meeting known as "Making NATPE Work for You." (NATPE officials worried that attendees would associate the former name with the recent spate of violence against tourists visiting Miami.)

NATPE and the city government are taking pains to guarantee the security of conference attendees. NATPE has secured free shuttle-bus service to and from the airport as well as daily bus service between hotels and the convention center. The city agreed to an added police presence, and the convention center and hotels also will boost security.

"As soon as people get off the planes, they're going to see people with NATPE T-shirts or sweatshirts on who are going to direct them to shuttles and answer any questions they have," Johansen says. "In every hotel lobby there will be a NATPE hospitality booth, so anybody at any time can ask a question about restaurants or tourist attractions. We really feel we have every security concern from A to Z covered."

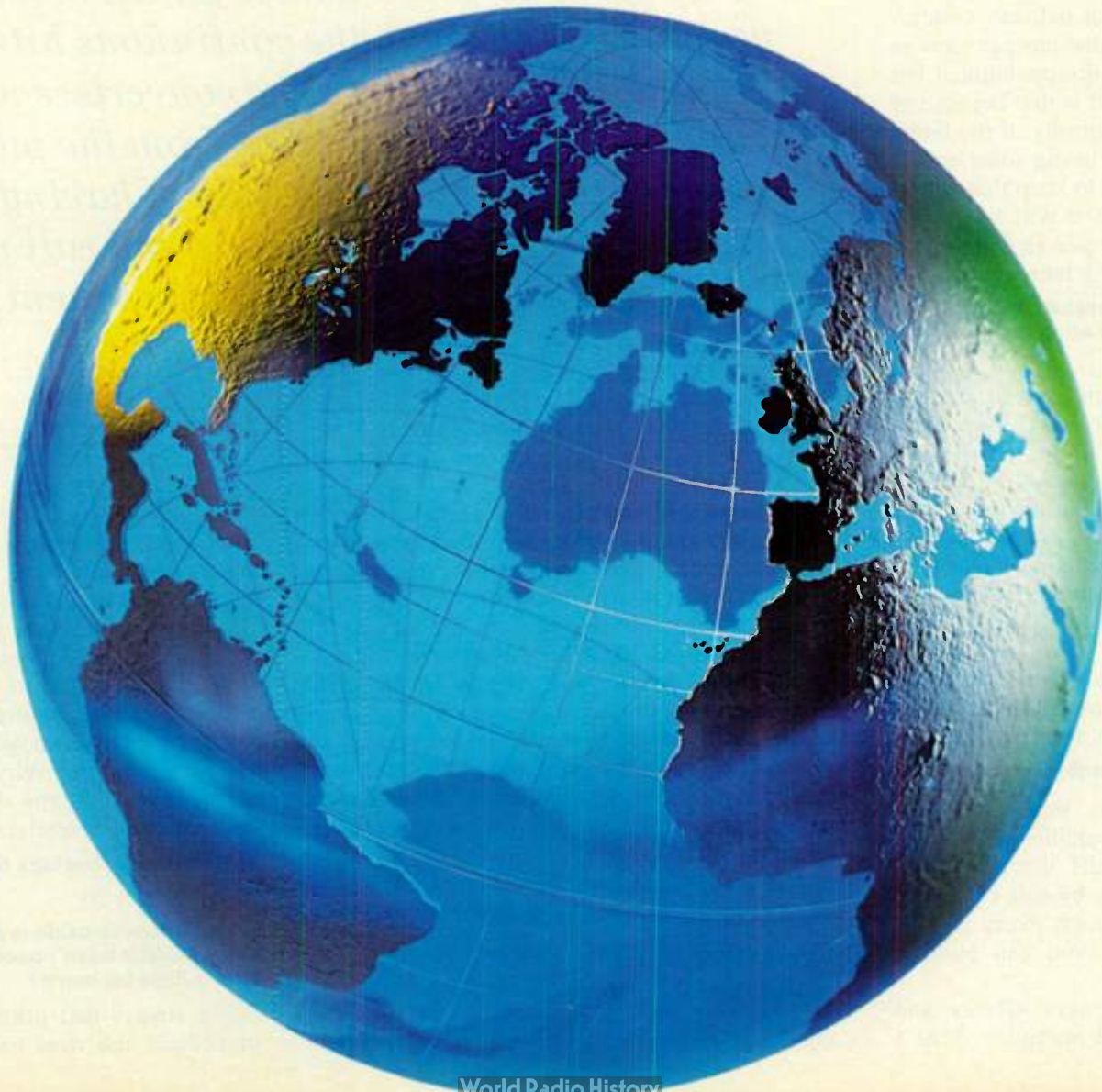
Time Warner Chairman Gerald Levin will make the keynote address at 9:15 a.m. tomorrow, Tuesday. One other major address will be by FCC Chairman Reed Hundt during today's "Washington Update" session at 2 p.m. at the Hotel Intercontinental. Johansen had no specific word on what tone Hundt's speech may take, but he thinks the FCC chairman may "lay out a short-term agenda" that the communications regulation agency should follow. ■

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The reluctant steed of PPV

It may not yet be a dead horse, but it's performing well below expectations. Edward Bleier, president of Warner Bros. Domestic Pay-TV, Cable and Network Features, concedes that pay per view has been a disappointment, but believes it didn't have to be. He focuses on a fix in this interview with BROADCASTING & CABLE Editor Don West



What is the crux of the pay-per-view issue today?

I see three. The first is that movies on demand, for which everybody's very eager, should be the obvious and happy new business for delivery systems and for studios. The second is that pay per view as it's been practiced has been a disappointment but didn't have to be. And the third is that because of that disappointment and the enormity of the home video business, the studios are losing some enthusiasm for pay per view. I want to keep that enthusiasm as high as possible, but it will take more aggressive efforts on the pay-per-view retailing side to be more competitive with home video.

But a common complaint by operators is that they're not getting enough marketing dollars from the studios. Is that changing?

That's a red herring. They're not getting enough marketing dollars because their basic distribution system is so faulty. You ask almost any viewer who has access to pay per view and he simply doesn't understand it, he can't find the movies he wants to see, the ordering process is too complex. Price might be a factor and marketing might be a factor, but those are secondary to the fact that the fundamental distribution system is opaque and consumer unfriendly.

Where it works well, we market like hell. But we don't want to throw good money after bad if the retail distribution is consumer unfriendly.

Is anything likely to make it friendlier?

The good news is that in the last year, three national deliverers provided satellite service of continuous hits multiplexed. Graff, using the TVN satellite, will give you nine side-by-side channels, each with a different movie, each every two or two-and-a-half hours, so that you can build a nineplex on the ground.

Over the summer, both Viewers' Choice and Request put up a three-channel multiplex. That's

has the window of opportunity. Indeed, it may be offering it because of the missionary work we did on how it can be effective.

We haven't made a deal with Hughes but we're negotiating.

Is there a different window for DBS than for regular cable?

No. The problem, however, is that windows have been eroding and I'm trying to get a response out of the pay-per-view industry that makes PPV more competitive with home video so that the windows (a) stop eroding and (b) go back to where they were.

What's your position in this market?

Warner's been first in theatrical box office the last three years and six of the last 10 years. When you transpose that to pictures available for pay per view and pay TV, we go from about 19% of the market to about 23% of the market because a number of pictures never make pay per view or pay TV, such as Disney's *Aladdin* or maybe Universal's *Jurassic Park*.

Second, it's not just the aggregate box office but it's the number of hits, and we've used \$10 million of box office as a dividing line because at \$10 million you know that the picture got national distribution, national promotion and a certain amount of viewer attention. At \$10 million it's either a very successful small picture or an unsuccessful big picture that still can get a response in the home video and pay-per-view markets, even if it might not have theatrically.

"Pay per view could double for hit movies within a year simply through the continuous hits multiplex. It could do even better if the converters were impulse and the people could order from the push of their remote control button instead of having to get your teenage child off the phone and call up. That impulse is a very important component, but it's not without cost."

not the be-all and end-all, but it certainly simplifies the problem by saying to the cable viewer, "Here are three or four or five of the best movies each week every two hours or two-and-a-half hours. One channel starts at 7, 9 and 11 and the other starts at 8, 10 and 12. At least the distribution is simple. It's like you've gone to the supermarket and you know where the cereals are. There isn't a box of cereal hidden in all corners of the store; you go down the aisle and you choose your cereals. That's the first step of marketing: display and distribution. The bad news is, even though it's offered by satellite, very few cable operators are taking it and putting it in the field in retail.

Have you yet struck a deal with DBS?

Hughes's DBS is going to look very much like our Quantum experiment in 5,000 homes in Queens, and it's going to do so because it wants to offer something unique that cable isn't offering while it

So if you take a hit that was uniformly excellent throughout the country—such as "Unforgiven" or "The Bodyguard" or "The Fugitive" or "Lethal Weapon 3"—and you put it on pay per view and a dozen systems can get a 15% buy rate in a number of markets and you look at 700 markets in which it only achieved 2% or 3%, you know they are underperforming their potential. It's not the fault of the movie; we know what the movie has done. We keep asking: "Why can't all systems perform as the good systems do, so that everybody can enjoy the full potential?"

What's the percentage of good to bad?

About one in 20.

Is that because cable is just making so much money that it hasn't been worth the effort to go after a little bit more?

Cable always had prior agendas that were more immediate and were easier to realize. When pay

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per view started there was no home video business. Cable could have moved right in and been a prime deliverer of movies into the home—certainly a greater deliverer than it is today—as we demonstrated in Columbus and Cincinnati with perfectly decent results. Not overwhelming results; perfectly decent results.

Then several things happened.

One, deregulation drove cable systems into expanding capacities, raising rates and providing more basic networks as the compensation for the raised rates, not doing the harder work of using the expanded capacity to put pay per view on the systems.

Two, politics took over. Unfortunately, ideological politics. Some studios that were so worried about cable operators acting as gatekeepers organized into a delivery system called Request. We had no choice but to go along, but Request's motivation was ideological and not marketing. It was more worried about the studios not being beaten up than maximizing the distribution and the revenue for everybody's interest and worrying later about dividing the pie.

The cable operators did the same thing with the creation of Viewers' Choice. Both of them delivered hodgepodge, unfriendly schedules. An immense amount of politicking went on and everybody took their eye off the goal of building a bigger pie rather than how you divide it.

our culture. Thirty to 35 times a year we produce for enormous expense and market for enormous expense a new product called a movie, which is branded and assumes an identity in the network, and we market the hell out of each and every one of them to the best of our ability and to the best of that movie's ability to get an audience. The cable operator is used to coming in and making one or two sales and then servicing a package, so these are skills that have to be transferred.

To me, the essential minimal interim pay-per-view format, while waiting for video on demand, is four or five channels of a continuous hits multiplex. You don't need time between the showings, so it can be every two or two-and-a-half hours. That's simple display and simple availability and that's halfway home on the marketing agenda because your viewers know they're going to see the four or five best movies each week. It enables you also to run a good movie for two weeks, a better movie for three and a much better movie for four or five. It enables you to run all of the hit movies each year, and there's never been a year in which there've been more than 80. It enables you to schedule it so that there's always an action movie for that particular subset, so you don't even have to spend a whole channel—just in the action genre when there'll always be a "Lethal Weapon."

And where is that window now?

That window has been 30-45 days on rental cas-

we've been the only studio that's been a hundred percent dedicated with no compromise, is because we've seen it work. When you find these dozen systems that can get a 15% buy rate on a hit movie, then pay per view is in the region of home video revenue. But that region is so confined that I'm trying to break it out of a million homes and get that to 20 million homes as the interim step while we undergo this long transformation from simple old plain cable to an on-demand world.

What's your time frame for that?

I don't have my own guess, but I hear people as optimistic as 1997 and as pessimistic as 2010. My own company has probably the most accelerated timetable in our own cable systems. But at a certain point it's still going to be up to the consumer to pick up part or all of the additional cost, and you have to have attractive product to do that. The most obviously attractive product is pre-sold movies, and I want to get the pre-sold movie in a window that makes it even more attractive. The conundrum is that that window depends, to a large extent, on how much cable can deliver in the next year or two to show the progress that's needed to move the windows back to make the video world even more successful.

When reregulation first kicked in, we were hearing about how the operators will be focusing more on pay per view because it was an unregulated revenue stream and it would be doing more local ad sales. It doesn't seem like we're seeing either of those, and you're saying the reason is the retransmission-consent channels.

That's too strong a statement. But the retransmission channels took first priority in those systems that already had some channel space.

There has been a growth of (a) pay per view-available homes and (b) there is a growth of basic channels as rebuilds are effected. And there is a growth now of pay-per-view channels in the existing systems but they haven't responded quickly enough to the continuous hits multiplex, which puts the emphasis back on the hit movies where the windows are eroding. A number of people are adding pay-per-view channels but they're adding the adult channels or they're adding the exploitation channels and if that's the business you want to be in, I suppose that's a market. But if you're looking ahead, the big growth market is in the hit movies and the big defensive growth market will be in the hit movies. The big offensive growth market is the hit movies on movies on demand; the big defensive growth market is the protection against the pay-per-view menu that satellite will rain down.

Is the converter the key to your long-range advancement of revenues?

The converter is one key because the addressible converter says you can put pay per view in the home. It's a second key because if it's an impulse converter it automatically improves the buy rates. But the most important key is the commitment of the operator to put in the continuous hits multiplex and to get away from the hodgepodge scheduling that requires insuperable marketing effort.

How many channels does that require?

Well, it's not the ideal formula or the best formula, but you can get by with five channels. Four or five of continuous hits and one of genre programming, and the events can be distributed over the channel allocation.

But without the continuous hits, the job of marketing is just so tough. Now, there's been a terrific, well reported digression in the industry in the last month because in delaying its windows, Paramount cited the study on piracy. Everybody's beating their breasts about home taping, which is why the pay per view windows were later than video in the first place. And that is a real issue and

"To me, the essential minimal interim pay-per-view format, while waiting for video on demand, is four or five channels of a continuous hits multiplex. You don't need time between the showings so it can be every two or two-and-a-half hours."

So you wound up with roughly equal shares of the most poorly baked, unappetizing pie imaginable and it didn't have to be that way.

The third issue, reregulation, is that the cable operators, to avoid paying retransmission fees, allocated whatever channel capacity they had to some of these new retransmission networks.

And what kind of difference would they see in margins between going this route of tiering basic services or pay per view?

Nobody knows. You know that you can do \$5 a month out of pay per view. Nobody knows yet what you can do with six channels of Encore or multiple channels of some other tier. It's all too new.

The cable operator has simply always done what he's done best and what he's done most easily, and pay per view is a moderate amount of work. But it's a moderate amount of work that everybody has to start mastering because the future is in transactions. Now, whether it's subscription transactions as in conventional pay TV or tiered cable network transactions or in à la carte individual transactions like movies on demand and pizzas on demand to go with the movies, these are skills that now have to be transferred.

And one of the fundamental problems is that as a studio, we are in the business of professionally marketing software on an à la carte basis. That's

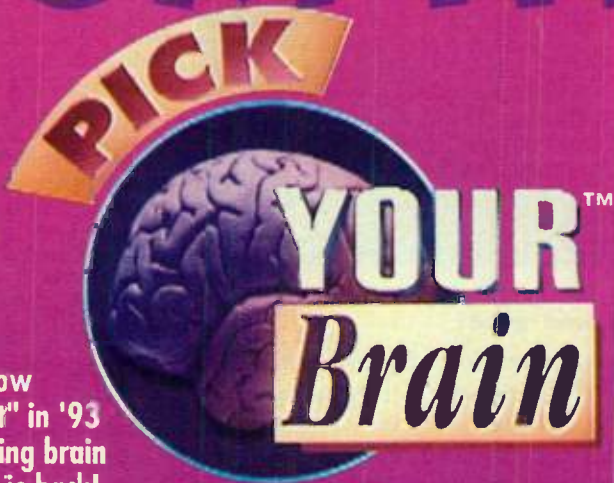
settes and 90 days on sell-through cassettes. Paramount and Sony moved that window on some major titles back to 80 days. Universal and Orion and some others have just moved that window to 60 days. And as we speak, we're examining it very carefully because the evidence from home video and the window display is so overwhelming.

At the California cable show, Paramount announced that on its three hits this year—"The Firm," "Sliver" and "Indecent Proposal"—they had budgeted \$73 million in home video and \$3 million in pay per view. When they extended the window differential to 80 days, their budget for home video changed to \$92 million. Considering the magnitude of the increase for home video, the potential falloff for PPV was insignificant.

The essence of what I've been trying to do for the last seven years is to say to the pay-per-view industry: "You must be more competitive. We don't expect dollar-for-dollar response from a new medium. We've always supported new media to get started, but you've had the best of all worlds. You've gotten the product on consignment, you've gotten an even split, you've run it very badly, you've been characteristically disappointed, home video has grown exponentially and nobody in Hollywood has anything but disappointment for pay per view."

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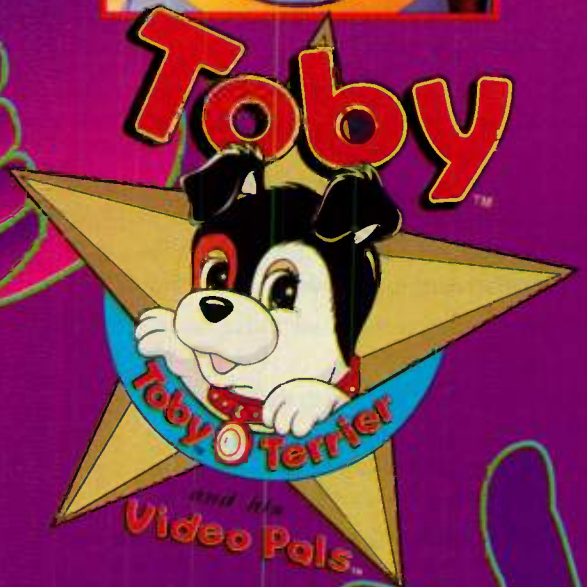


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in effect the studios have said that the piracy and the counterfeiting is intolerable in video but you can live with it when three titles can generate \$92 million, but you can't live with the home taping and the piracy in pay per view when the same three titles are only going to generate something less than \$3 million.

And everybody suddenly focused on the methodology of the piracy study and it took the eye off the ball about the huge discrepancy in revenue between pay per view and home video. And my message is simple: Pay per view could double for hit movies within a year simply through the continuous hits multiplex. It could do even better if the converters were impulse and the people could order from the push of their remote control button instead of having to get your teenage child off the phone and call up. That impulse is a very important component, but it's not without cost.

How much revenue do you anticipate will come from movies on demand?

The numbers in Quantum and the numbers in the Denver test have been in the range of home video numbers, and that's with two relatively primitive systems. One is limited to movies on demand and the other is a very primitive version of movies on demand. So they're both very encouraging.

And what's that range, the home video range?

It's buy rates against the total universe of 15% to 20% for a hit movie.

And what's that translate to in dollars per home per month?

About \$5 a month of movie buys per home, which is the level of the best pay per view today.

Do you think there's any elasticity in that price?

We're always asked to experiment with much lower pricing and at \$4.95 I was absolutely convinced prices were too high. At \$3.95, depending on the market, they're very much like video prices, depending on whether you have a second night or not. Certainly you'd do better if it were lower but there's no sense to lower price if the distribution and display system isn't right in the first place. The one thing the video market learned is that the price wars only reduced income; they didn't increase traffic. There's an optimum price somewhere for each market but until you get an optimum distribution system there's no sense fooling around with price. It was the same thing I said on marketing. As Bill Bernbach used to say, "Nothing will make a bad product fail faster than good advertising."

Are you beating a dead horse?

That's a very good question. It will either be "let's forget pay per view and just go into video on demand" or it will be "we must restore the windows for video on demand to work and we must gain the marketing skills and we must get the revenue in the short and medium term from the majority of the country that still won't have video on demand." I do not characterize it as a dead horse. On the contrary, I characterize it as a very live horse to ride between here and my destination—where I can get on the airplane.

But it's a paradox. Let me go back. It's the only market any studio has where the product goes out on consignment. Even in the theaters, where ultimately you wind up getting a percentage of the box office, on your hit movies you get guarantees and advances and over the course of the year a major proportion of your revenue from your best movies comes out of guarantees and advances so that you can afford at the end of the day for your more speculative movies to be straight percentage.

In dealing with the pay TV industry you now have three competitors for the pictures, each of which pays you either a flat rate with some relationship to your box office and to their subscribers, but you've got a very competitive market and you pretty well know what the movie will generate in pay TV.

The networks certainly buy the movie for a fixed license fee and you've got four or five or six of them competing for the rights to license that movie.

There's an investment of about seven or eight billion dollars a year in first-run movies, 80% of which has to be earned back in the first year because if, by definition, the movie hasn't succeeded in the first year, domestic and internationally, theatrically and home video, it doesn't have much of an afterlife. You know about all the hits; you don't know about all the failures that have to be averaged in to generate the hits.

So there is this enormous investment on the part of the studios that the video industry has helped recover. Now, if the video industry is going to be impacted by the pay per view or the movie on demand industry, the studios have got to see this replacement of revenue and a different term of trade. That's why I don't think this is a dead horse. That's why it is an appeal to the rational sense of the would-be electronic video retailers to make their business work so we can continue to produce the product they need to generate revenue for the following year. ■

CABLE AT NATPE

continued from page 58

networks and people that are in the hardware business that are buying programming for wide-band use and interactive use," says Judy Girard, senior vice president of programming and production at Lifetime. "That's a whole new area of buyers that didn't exist a year ago, and probably didn't exist even six months ago."

"It certainly means that the need for software increases dramatically," adds Girard. "The cable networks to date have increased that need dramatically, and now you add additional channels and that need quadruples itself."

As for movie packages, cable networks continue to be interested in movies, but Levi says that plans by Paramount and Warner to create a fifth network have pulled many titles from the market. Hoffman also has noticed that the movie marketplace has slowed down in recent months as a result of fifth-network activity. But he says there has been a lot of activity in post-syndication libraries of older titles, and there are signs that packages with newer titles could swing back to the cable marketplace.

In fact, Hoffman says that some recent movie titles may find their way to cable because they can no longer find space on TV stations programmed by the fifth network and other ad hoc networks such as the Prime Time Entertainment Network. "We continue to look at packages as early in the pipeline as possible," says Hoffman.

Cable executives say the only programming genre that remains the domain of broadcasting is first-run barter syndication. In other cable syndication trends, Levi says there is likely to be more and more nonexclusive acquisition of product. He says

Another trend expected to become widespread is the development of shows on cable networks that later can be launched into syndication.

Turner has had several talks with Encore about possibly sharing product rights, a strategy that has long been in place for programming purchased by superstation WTBS.

Lifetime's Girard says shared programming already is a growing phenomenon in the area of original production, referring to USA's airing of an NBC movie on Mike Tyson last year and Fox's growing use of HBO product. "You can see the windows in the exchange of software starting," says Girard. "It is economically driven, more than everybody sitting around and saying, 'Gee, this is a good idea to exchange programming with each other.'"

Another trend Girard expects to see become widespread is the development of shows on cable networks that later can be launched into syndication. She says one of Lifetime's corporate parents, Viacom, has spoken with her about seeding talk shows on the cable network for about a year and then spinning the shows off into syndication.

Last year's off-cable syndication debut, the weekly version of *Court TV*, is one of the highest-rated rookie half-hours in syndication. The Family Channel is hoping for similar success at this year's NATPE with *Trivial Pursuit*, a game show that has been running on the cable network and is being syndicated by co-owned company MTM. Many cable network executives express hope that there will be a growing number of similar off-cable programs as the cable industry continues to mature. ■

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NBC Super Channel looks to make mark on Europe

Network is confident it can turn tide for seven-year-old service and prove Pan-European network can attract audience, ads

By Nicholas Bell and Meredith Amdur

In one of the more ambitious international television investments lately, NBC took its first major step into global TV, taking the helm of satellite-delivered Pan-European entertainment service Super Channel.

NBC, with the French bank Credit Lyonnais, acquired a 75% stake in the channel from the Italian Marcucci family last October after nearly two years of courting by Patrick Cox, head of the U.S. network in London. The price has not been disclosed, although Cox, Super Channel's new chairman, says that the figures reported in the press (as high as \$70 million) are greatly exaggerated. Nonetheless, the price almost certainly exceeded \$25 million.

For such an extensive distribution pipeline, the price seems to be a good deal, but thus far the channel has had little success in gaining any significant viewing share across Europe. Renaming the service NBC Super Channel and adding the peacock logo, the U.S. network hopes to make one of the most significant foreign imprints yet on the European market. NBC hopes to revitalize the floundering channel and bring it on a par with U.S. icons CNN and MTV, which have entrenched themselves in Europe's—and the world's—satellite-TV airwaves.

But developing that brand image could take time and money. Claiming potential access to roughly 55 million households throughout Eastern and Western Europe, the newly revamped NBC Super Channel will be under pressure to prove the worth of its admittedly risky investment.

(Industry pundits have not overlooked the irony that NBC Super Channel is headquartered in London's Docklands, the site of Europe's most ambitious property development during the 1980s, which turned out to be a costly mistake for its backer, the now bankrupt Olympia and York. Common wisdom among investors is that the Pan-European entertainment network, launched in 1987, could not have found a more appropriate location if it turns out to be an expensive mistake for its new backer.)



"The capacity constraints will disappear over the next three years or so as compression technology is adopted by cable operators." —

Patrick Cox

Super Channel's management and programing have been criticized during its seven-year history, but NBC is confident it can turn the tide and prove that a generalist, Pan-European network can attract both audiences and ads, something few cable/satellite channels have been able to achieve. Super Channel is broadcast from Eutelsat II-F1, reaching 30 million cable homes and 345,000 hotel rooms in Western Europe; 26 million homes in Eastern Europe are covered through terrestrial retransmission.

Cox, chairman, NBC Super Channel, makes no bones about why NBC made the acquisition. "We brought the channel for its distribution to homes and hotel rooms in Western Europe," he says. "A start-up operation would find it virtually impossible to duplicate our level of penetration because of the capacity constraints of the cable operators, especially those in Germany and the Benelux."

The \$25 million question is whether this shotgun distribution, peppering all of Europe, can be used profitably, and Super Channel has only a limited window of opportunity before competition stiffens.

"The capacity constraints will disappear over the next three years or so as compression

technology is adopted by cable operators," says Cox. Super Channel must quickly establish a strong brand image and loyalty with a targeted niche audience before viewers are swamped with a choice of channels.

In Europe, the belief is that a Pan-European audience does not exist for anything other than youth-oriented music and possibly some sports programing. The continent is so strongly segmented along nationalistic, linguistic and cultural lines that efforts to find economies of scale through cross-border transmission are futile. In each country, the national broadcasters will marginalize the international channels to such an extent that their ratings will barely register.

So far, the experience of Super Channel has done nothing to alter this belief. The channel has yet to pull in more than an estimated \$5 million in annual advertising revenues (compared with MTV Europe's \$70 million). But it is argued that the channel has never been given the tools to succeed. Until now, it has been chasing a poorly defined target audience with a hodgepodge of inexpensive programing. NBC intends to change this. "You need to select your positioning and fight hard with the right product," says Cox.

"We're focusing on a de-

mographic that advertisers can't reach cost effectively through national media—the internationally minded professional business men and women," he says. "Time and Newsweek have tapped into that market, and we don't see why a television channel can't do the same."

Cox also admits that there was not much choice, with the youth market stitched up by MTV and a number of channels already catering to housewives and children. "The sort of programing that research tells us will pull in our target audience is topical and intelligent. The base material that NBC can provide is of a very high quality and fits the bill perfectly, so long as it is brought over from the U.S. still fresh. It also is essential to produce product specifically for the European market," says Cox.

Super Channel describes itself as a broadly based information and entertainment channel. Its U.S. parent provides the backbone of the schedule with programs that include *The Tonight Show with Jay Leno*, the *Today* show, *NBC Nightly News with Tom Brokaw*, and news magazines such as *Dateline NBC* and *Now with Tom Brokaw and Katie Couric*.

In addition, ITN, the London-based TV news supplier, has contracted for an hour and 45 minutes of daily, live

international news coverage, while Financial Times Television feeds the channel two major European business bulletins per day. Cox also will soon announce deals for two new current affairs programs of European origin. Classic series, reality shows, made-for-TV movies and "executive" sports (such as golf) complete the channel's offering, with more fiction programing gradually coming on.

Cox believes that this fare is sufficient to differentiate the channel from the opposition. "CNN is strictly news-reel. We couldn't make it pay, and because it doesn't deliver at peak time it isn't suitable for an advertiser-supported channel," says Cox. "As for Sky News [part of the BSkyB package], we'll start to eat seriously into its audience."

Critics aren't convinced. "How can they seriously think that any European wants to watch the *Today* show as prime television?" asks one European analyst. "Viewers can get the stuff Super Channel is offering elsewhere. It just isn't distinctive enough—unlike CNN, which people turn to for breaking news."

The business plan calls for Super Channel to achieve breakeven in three to four years. "We'll be very successful if executives watch the channel two hours per week," says Cox. "It's a big gamble, but we're playing to NBC's strengths."

For now, the priority is to complete the team that will lead Super Channel on its iconoclastic mission to achieve profitability. A managing director still has to be enticed to the channel, and after cutting staff from 75 to 65 by scaling down in-house production, new people are being hired, including an air-time sales force of 15 to cover key markets. "By the time we're finished, there will be 111 staff," says Cox.

Super Channel is the biggest move yet in NBC's bid to create a network spanning the globe. It also is rumored to be in talks with TV Azteca, the recently privatized Mexican broadcaster, and Star TV in Asia. Cox will be leading the campaign: "As soon as an MD is appointed to Super Channel, I'm off to complete the circle." ■

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Cable industry wants world on a wire

Executives set sights on Europe, Asia and Latin America

By Meredith Amdur

The U.S. cable TV industry has made headlines in several languages with financial moves to position itself as a leader in the new global communications revolution.

Derided by some national governments as a foreign cultural invasion, American cable TV has had a busy year and played an integral part in the growth and development of the emerging cable market abroad.

The potential of the global franchise is clear: an estimated 210 million TV homes—approximately 35% of the global total—in Eastern and Western Europe, roughly 76 million in Latin America and an estimated 140 million in Asia.

Translating such numbers into satellite and cable-ready consumers—particularly in Asia and Latin America—remains a challenge, but most executives believe it is essential to stake a claim early.

Carefully sidestepping EC quotas of 50% European programming, the flagships of America's increasingly powerful, and global, cable companies are carving out their respective niches.

Nineteen ninety-three was a busy year for new channel launches in Europe, with Turner, Viacom, QVC and TCI all expanding their bases. More activity is in store for 1994.

And now the U.S. broadcast networks are catching up, following the lead of Capcities/ABC, with its stakes in a variety of European satellite channels and production companies and most recent acquisition of a minority share in the Scandinavian Broadcasting System, which owns and operates four channels in Norway, Denmark and Sweden.

NBC is the latest to join the party, having taken the reins of struggling Pan-European entertainment service Super Channel (now known as NBC Super Channel). It may also be poised to join forces with new Mexican broadcaster TV Azteca.

"Everybody's doing it; there aren't any new ideas... We [Time Warner] were simply aggressive and laid the seeds for future growth," says Steven Rosenberg, executive vice pres-

ident, HBO International. As early enthusiasts for the international marketplace, HBO and its parent Time Warner have started a number of channels. "We look

for markets where there are mass-scale economies and where we can find strong or familiar local alliances." Finding strong local management is the most difficult as-

pect of the company's pioneering settlement of local pay TV markets.

Rosenberg cautions those with global aspirations: "Things take longer than

you expect; nobody is going to get rich in the first year... These are 10-, 15-, 20-year businesses. The key to international business, he says, is a development strat-

A NEW WORLD OF PROGRAMING

U.S.-OWNED CHANNELS IN EUROPE

Channel/main genre	Ownership	Launch	Distribution
Bravo (ent.)	100% Flextech/TCI	1985	Astra-encrypted (UK)
CMT-Europe (music)	Gaylord (33%), Group W Satellite (67%), managed: United Artists	1992	Intelsat
Children's Channel (kids)	Flextech/TCI (75%), DC Thomson (18%), Thames TV (7%)	1984	Astra-encrypted (UK)
CNN Int (news)	Turner Broadcasting	1985	Astra, Intelsat, Thor
Discovery Europe/TLC (info/doc)	100% Discovery Communications Inc. ¹	1989	Astra-encrypted (UK)
Eurosport (sports)	Capcities/ABC (33%), TF1 (34%), Canal+ (33%)	1989	Astra, Eutelsat, Thor
Family Channel (ent.)	61% International Family Entertainment, 39% Flextech/TCI	1993	Astra-encrypted (UK)
Identity Television	BET Holdings (49%), directors (51%)	1993	UK cable only
MTV Europe (music)	100% Viacom	1987	Astra/Eutelsat, Pan-European
Nickelodeon (youth)	Viacom (50%), BSKyB (50%)	1993	Astra-encrypted (UK)
n-tv (news)	CNN (29%), Time Warner (23%), Nixdorf (18%), East Euro. Investment Trust (18%)	1992	Astra, Kopernikus (Germany)
Parliamentary Channel	owned by UK cable operators; United Artists-managed	1992	UK cable only
Super Channel (info./ent.)	NBC/Credit Lyonnaise (75%), Virgin/Others (25%)	1987	Eutelsat, Pan-European cable
TNT/Cartoon Network (ent./kids)	Turner Broadcasting	1993	Astra, Pan-European
QVC (shopping)	50% QVC, 50% BSKyB	1993	Astra-encrypted (UK)
UK Gold (vintage ent.)	Cox (38%), Thames (15%), BBC (20%), TCI (27%)	1992	Astra-encrypted (UK)
UK Living (info./ent.)	TCI, Cox, Thames	1993	Astra-encrypted (UK)
VIVA (music)	Warner Music, Sony, PolyGram, Thorn EMI, Frank Otto	1993	Germany
Wire TV (info./ent.)	TCI, Nynex, Comcast, Southwestern Bell, USWest	1993	UK cable only
1A Brandenburg (regional ent.)	Time Warner, George Soros, Schamoni	1993	Germany, terrestrial Berlin regional
TV 1000 (pay TV film)	Kinnevik, Time Warner, Canal+	1989	Astra, Pan-Scandinavia pay
HBO Hungary	HBO (Time Warner) 50%, UCI, Kabelkom	1991	Hungary, cable

NEW FOR 1994

Channel/main genre	Ownership	Launch	Distribution
VH1 (music)	100% Viacom	1994	Astra
Nick at Night (youth/nostalgia)	100% Viacom	1994	Astra
Tele-Uno (ent.)	Spelling/Taurus, TBA	1994	TBA
Travel Channel (info.)	Landmark Communications	1994	cable
Sci-Fi Channel	USA Network		TBA
Disney (kids)	possible UK cable		TBA
EKO (working title)	Canal+, HBO, Koc	1994	Turkey: terrestrial pay
Sega Games Channel	Sega	1994	UK cable/satellite

U.S.-OWNED SATELLITE CHANNELS IN LATIN AMERICA

Channel	Ownership	Launch	Distribution
ESPN	Capcities/ABC	1989	PAS-1
HBO Ole	HBO, Omnivision	1991	PAS-1
Cinemax	Time Warner, Omnivision	1994	PAS-1
CNN Int. [*]	Turner Broadcasting	1991	PAS-1, Morelos
TNT Latin America	Turner Broadcasting	1991	PAS-1, Morelos
Cartoon Network	Turner Broadcasting	1992	Intelsat 601, Galaxy
Tele-Uno	Spelling, Multivision	1993	PAS-1, Morelos
Fox Latin America	20th Century Fox	1993	PAS-1, Morelos
NBC Noticias	NBC	1993	PAS-1
Cine Canal	UIP, Fox, Multivision, Cablevision, SACSA	1993	PAS-1
MTV Brazil	Viacom, licensed to TV Abril	1990	Brasilsat/UHF/VHF
MTV Latin America	Viacom	1993	PAS-1
Discovery Latin America	Discovery (60%), Televisa (40%)	1994	PAS-1, Solidaridad
QVC	QVC Network (50%), Televisa	1993	Morelos

U.S.-OWNED SATELLITE CHANNELS IN ASIA

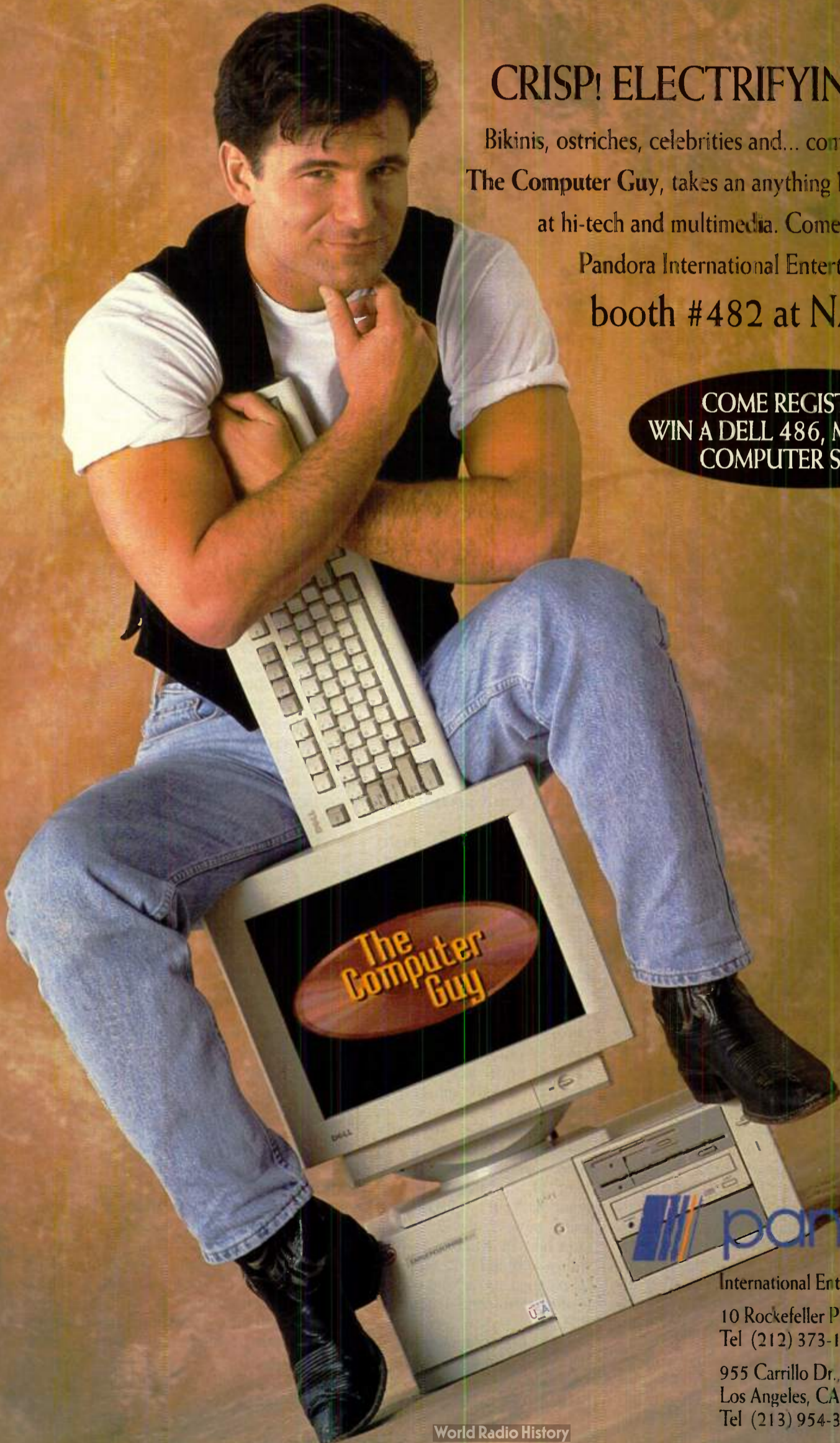
Channel	Ownership	Launch	Distribution
HBO Asia ¹	HBO	1992	Palapa (Singapore), Cablevision, Taiwan cable
Prime Sports	Prime Sports, Star TV	1991	AsiaSat
ESPN ¹	ESPN	1992	Palapa
Discovery ¹	Discovery Communications	1993	Palapa
MTV Asia	Viacom, Star TV	1991	AsiaSat
Asia Business News ¹	TCI, Sim Ventures, TV New Zealand, Dow Jones	1993	Palapa, TVB Hong Kong
CNN Int.	Turner Broadcasting	1991	Palapa, Superbird (Japan), Intelsat F-8

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European multichannel market grows steadily

Following deregulation, the European TV landscape is served by more than 80 primary channels and as many as 900 regional and local services. On top of that, more than 120 channels are delivered via satellite to a multichannel viewing population of roughly one-third of Western Europe's 140 million TV homes.

By the end of the century, media buyers estimate, half of all TV homes will have either DTH (direct-to-home services) or cable access. The cabling of the U.S. has been an evolutionary process. In Europe, the television business is transforming at almost breakneck speed, as both Western and Eastern European countries attempt to catch up.

Aside from the UK, commercial advertising-driven "free" TV did not exist in Europe until the mid-1980s, arriving as it did in Germany in 1984 and in France in 1986. In Spain and Scandinavia, commercial TV has been around since just 1990. The former Eastern bloc is only now preparing the ground for private TV.

Along with becoming accustomed to more channels, some European viewers are getting used to the idea of paying for TV. Leading the European pay TV pack, premium services Canal+ in France and BSKyB in the UK have been the most successful. Canal+ cousins Premiere in Germany and Canal+ España in Spain are also following this path.

As these services establish themselves, they also are leveraging off their successful franchises by developing packages of thematic channels.

A major story of 1993, and a pointer for the future of European TV, was the launch of these packages, the most prominent being the Sky Multi-Channels package in September 1993. By hitching onto Rupert Murdoch's exclusive pay TV pipeline, many of the newly arrived U.S. cable services have chosen to forgo autonomy and a less expensive cable-only satellite transponder berth to encrypt their signals and attack the robust direct-to-home market from the safety of the dominant Astra hot bird.

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HBO International Executive VP Steven Rosenberg

month, UK DTH homes can receive 12 channels, including Sky 1, Sky News and the Children's Channel. Most of the channels within the Multi-Channels package are scrambled using Murdoch's proprietary encryption standard Videocrypt, apart from MTV Europe and Sky News, which broadcast in the clear.

At the end of 1993, BSKyB was estimated to have more than 400,000 DTH subscribers to the Multi-Channels package (out of 3.1 million total households subscribing). Multi-Channels also is offered by the UK's cable operators. More channels will follow.

VH-1 and Nick at Nite, likely to be a joint venture between Viacom and BSKyB, are due to launch on Astra later this year and are expected to join the package. Other channels that may join include The Sci-Fi Channel, the Disney Channel and a Spelling classic U.S. series service.

Both USA Networks and Disney have thus far been plagued by rights problems. Astra, however, is now fully booked and Astra 1D, potentially a digital satellite, is not due to launch until later this year.

Not all services have chosen to join the package, preferring to rely principally on advertising revenues: for instance, Turner's channels, CNN International and new service TNT Cartoon Europe, and Canal+, which is marketing its own package in France. In Spain, technical problems with the government-owned Hispasat satellite and an uncertain regulatory environment have given Astra a head start.

Canal+ España, following the strategy of BSKyB and Canal+, launched Cine-

mania and Documania on satellite Astra 1B last year and this month filled out Astra 1C with two more channels, Cineclassic (a classic movies channel) and Minimax (a children's service). The new channels are encrypted, and Canal+ España is expected to launch another movie service on the second Hispasat satellite once operational.

Spain has an estimated 80,000 Astra dishes and nearly 650,000 "unofficial" cable homes. (There is still no cable law in Spain; most systems are informal, local hook-ups.) Once 1D is up later this year, Canal+ España likely will launch a sports channel. In Germany, pay TV service Premiere plans to launch two thematic services this year, probably children's and sports channels.

Last fall, German media baron Leo Kirch and Murdoch were reported to have had discussions about launching a package of English-language programming channels targeted at the German market.

In 1993, German viewers were treated to a non-stop run of new "free" services. Time Warner and Turner-backed news service n-tv launched toward the end of 1992. First off the blocks in 1993 was DSF (formerly Tele5), relaunched as a sports service at the beginning of the year. Bertelsmann-backed infotainment and news service Vox launched in March, swiftly followed by RTL-2, originally planned as a spin-off of leading commercial network RTL.

In addition, a number of regional services have launched, including Berlin-based 1A Brandenburg

(owned in part by Time Warner) and Munich-based TV Weiss-Bleu. In less-developed markets, the cable campaign also continues apace, albeit with longer-term payback.

HBO Hungary, with its local partner Kabelkanal, now claims 150,000 subscribers. And in Turkey, HBO is teaming with Canal+ and local company Koc to launch a terrestrial pay film service later this year.

Despite the host of new services, the market is hardly a gold mine in the short term.

Few of the new channels, whether driven by advertising or cable fee revenues, are expected to make money for at least three years. The dual revenue stream is seen as critical to success, so some of the new German services will struggle to survive. Established broadcasters also are facing difficulties. Italian public broadcaster RAI is on the brink of financial disaster, and Spanish public broadcaster RTVE relies on the government for support.

In Italy, earlier last year, terrestrial broadcaster Telemontecarlo faced well-publicized problems, while TV and publishing magnate Silvio Berlusconi seems poised to leave his debt-heavy empire to join the frenzied world of Italian politics.

On the cable and satellite front, the Pan-European ad market has not fulfilled the potential of its early promise. Nineteen ninety-three saw the merger of two European sports services, Eurosport and Screensport. The Marcucci family, owners of Super Channel, sought the support of NBC after years of reporting losses. Analysts and operators agree that to survive, a service must successfully differentiate itself from the pack.

QVC Europe represents such differentiation. Morgan Stanley estimates that the service will break even as early as 1995.

Stampede east and south

Enticed by the size of the potential audience and the current dearth of programming options, major U.S. cable networks have put down roots in Asia's relatively hospitable commercial environment. Yet questions of effective distribution, language and cultural content and marketing strategies remain nebulous.

And the region's political hurdles—such as China's re-

cent ban on home satellite dishes—can make for risky business plans, especially for DBS-based services.

Dominated by the political maneuverings of the two rival satellite camps—Murdoch's Star TV corps and the "gang of nine," which includes ESPN, Discovery, HBO Asia, CNN, Turner, Time Warner Entertainment and Hong Kong's TVB—China and India are seen as the ultimate jewels in the Asian crown.

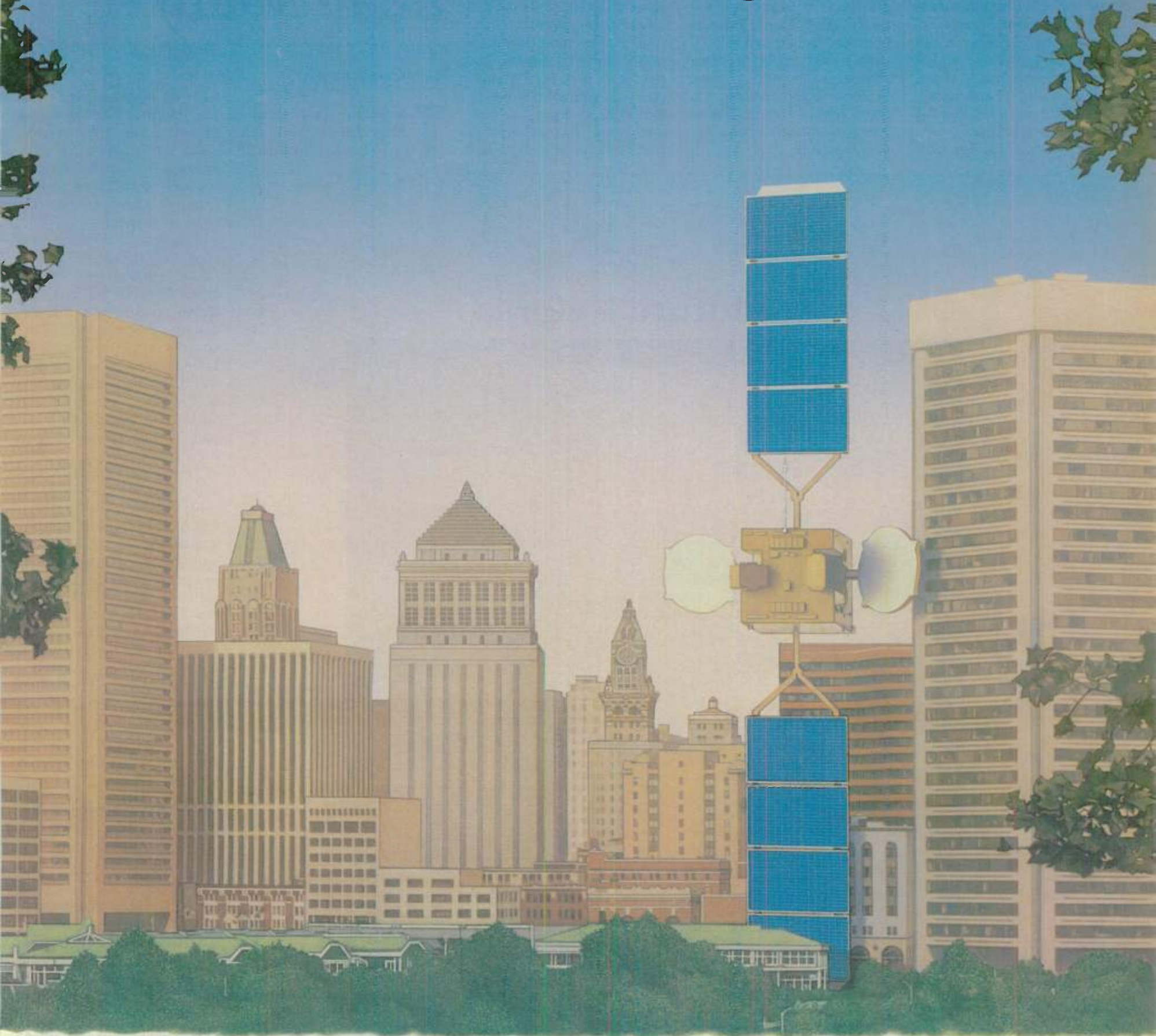
Despite the allure of millions of upwardly mobile Asian TV homes, services targeting a multicultural, Pan-Asian audience are finding the road a difficult one. Star TV in particular is feeling pressure to regionalize its package, and late last year acquired a significant share of Indian satellite service Zee TV. With the recent dismissal of Star CEO James Griffiths (replaced by former BSKyB managing director Gary Davey), the ad-driven satellite service's strategy is still up in the air.

Taking a "softly, softly" approach to the Asian markets, Rosenberg is confident that HBO's partnership-driven approach is the most financially prudent and politically correct way to go. He also maintains that a country-by-country, subscription-driven business is more secure in relatively untested and underdeveloped markets. "Pan-Asian, free-to-air services just won't work," he says. "When you look at Asia and its 1 billion people, it's nothing...We need to find the people willing to dig into their pockets to pay [for premium TV services]."

Rosenberg concedes that channel capacity problems in Asia remain and that virtually no systems in the region currently are capable of accommodating a nine-channel subscription package, should the loose alliance of U.S.-led programmers choose to market their channels together. "The infrastructure is not ready," he says. HBO Asia claims 300,000 subscribers in its current target areas of Thailand, Singapore, Brunei, Indonesia and Taiwan. When the channel moves onto Apstar 2 later this year, it will gain valuable access to China and parts of India. Says Rosenberg: "China is a crucial market, and we want to be in the good graces of the government there."

India also will be an important market, with a 20 million-25 million TV home

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universe, "but we have to look at it in bite-size chunks," says Rosenberg.

Distribution is key in Asia, and 1994 should bring welcome relief from the transponder shortage. Both Chinese-owned Apstar (on which many of the gang-of-nine team have made reservations) and PanAmSat's PAS-2 bird are scheduled for launch later this year.

Digital compression will

further enable channels to target language and cultural groups. And myriad national satellites such as Thaicom also are carving out strategic positions. With the new capacity, HBO Pacific Partners (a joint venture with Paramount) has plans to bring aboard Cinemax. Time Warner Entertainment has taken options for five transponders on the Chinese Apstar 2 satellite.

In addition to its commitment to the Apstar satellite, Rosenberg says HBO will continue to look for other satellite platforms to enhance penetration and does not dismiss a DBS option.

After the initial stampede into Europe during the past five years and more recently into Asia and Latin America, the U.S.'s new "global" franchises will be competing with home-grown channels. ■

Cable networks head south

Latin America ripe with program opportunities

By Meredith Amdur

The picture gets brighter every day for television in Latin America.

Growing economic and political stability, coupled with a nascent cable TV industry, spells opportunity for programmers, many of whom are heading south to establish a firm presence and ride the wave of growth.

The past five years have seen the arrival of ESPN, HBO, Turner, Fox, MTV, NBC, Canal de Noticias, TeleUno, USA and GEMS, among other channels. Discovery will inaugurate its Latin American service next month, and International Television, creator of GEMS, is said to be planning another channel launch for this year.

The privatization of channels, easing of restrictions on cable and satellite services, and increasing protection for intellectual property are providing a more hospitable atmosphere for growth of the medium in Latin America. An increasing number of channels means a higher demand for programs, translating into opportunities for U.S. producers and distributors to generate additional revenue by entering into joint production ventures with their Latin American counterparts.

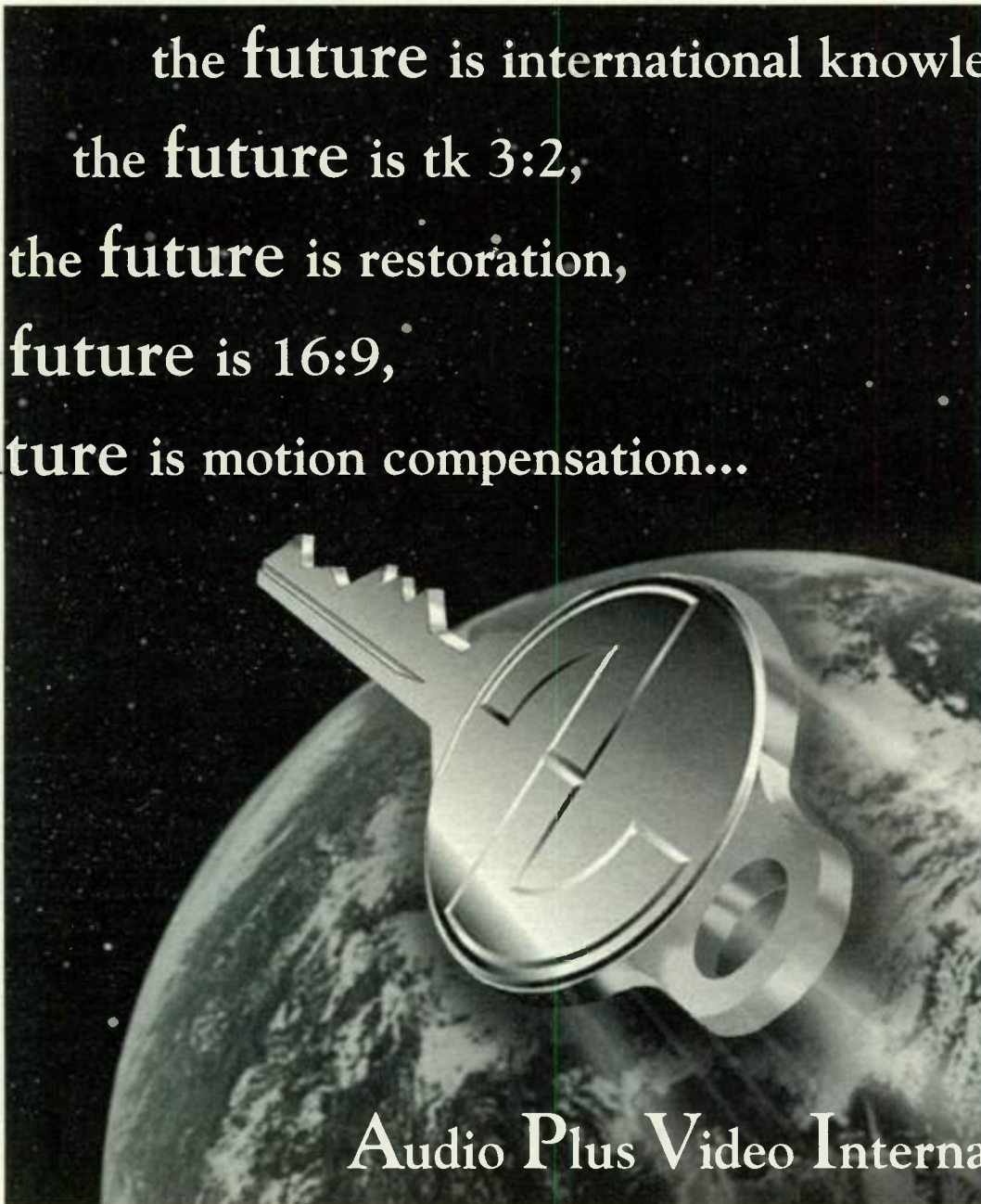
Dubbed programs dominate

Except for GEMS, which airs original Spanish-language programming, U.S. cable services in Latin America are filling their airtime with American programs dubbed in Spanish. Both Turner's and Fox's material comes from their vast libraries, although Fox is looking at some local productions in Mexico.

Discovery will rely on its own and Televisa's documentary libraries for initial programming, and it plans to acquire indigenous programs. Local producers are being encouraged to come forward with ideas, but co-production projects are still a long way off. "Most of our co-productions take anywhere from 18 months to two years, so it'll be at least 1996 before we see those," says Sandy McGovern, senior vice president, international business development, Discovery.

MTV Latino is playing a

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different tune. Each of MTV's six panregional channels is a separate customized service. Following a proven-successful format, MTV Latino relies heavily on local programming produced with local partners.

"Musical tastes, cultures, and even the kinds of artists that are shown vary from region to region," says Tom Hunter, senior vice president, International MTV. Argentina and Mexico, the countries with the largest number of subscribers, get first priority for local pro-

ductions. Countries such as Venezuela and Chile will follow as channel penetration increases there. Customized feeds for each country for different parts of the day will be possible someday.

Encouraged by the passage of copyright laws in Latin American countries, Grundy Productions, a U.S. subsidiary of Bermuda-based Grundy Worldwide, has brought to Latin America a

concept that it pioneered in other parts of the world. The company owns 19 production companies around the world; each produces soap operas and local versions of game shows.

The international success of the telenovela, Latin America's own program genre, has spurred U.S. industry giants to seek co-production alliances in the region.

'Significant market' expected

Last year, Grundy set up a company in Chile to produce a local version of *Family Feud*, for which Grundy owns the Latin American and Asian rights. It also is negotiating with producers in Chile, Ecuador and Colombia to produce telenovelas for distribution in Latin America and Spain. "Latin America will be a very significant market for us," says Chief Executive Officer Richard Barovik.

The international success of the telenovela, Latin America's own program genre, has spurred U.S. industry giants to seek co-production alliances in the region. In 1991, Warner Bros. joined with Venezuela's Marte TV to produce several telenovelas. And in September 1993, Mexico's Grupo Televisa and Rupert Murdoch's News Corp. each committed an initial \$5 million to a joint venture to produce 500 hours of identical bilingual programming. The programming will consist mostly of telenovelas, but will include sports and entertainment.

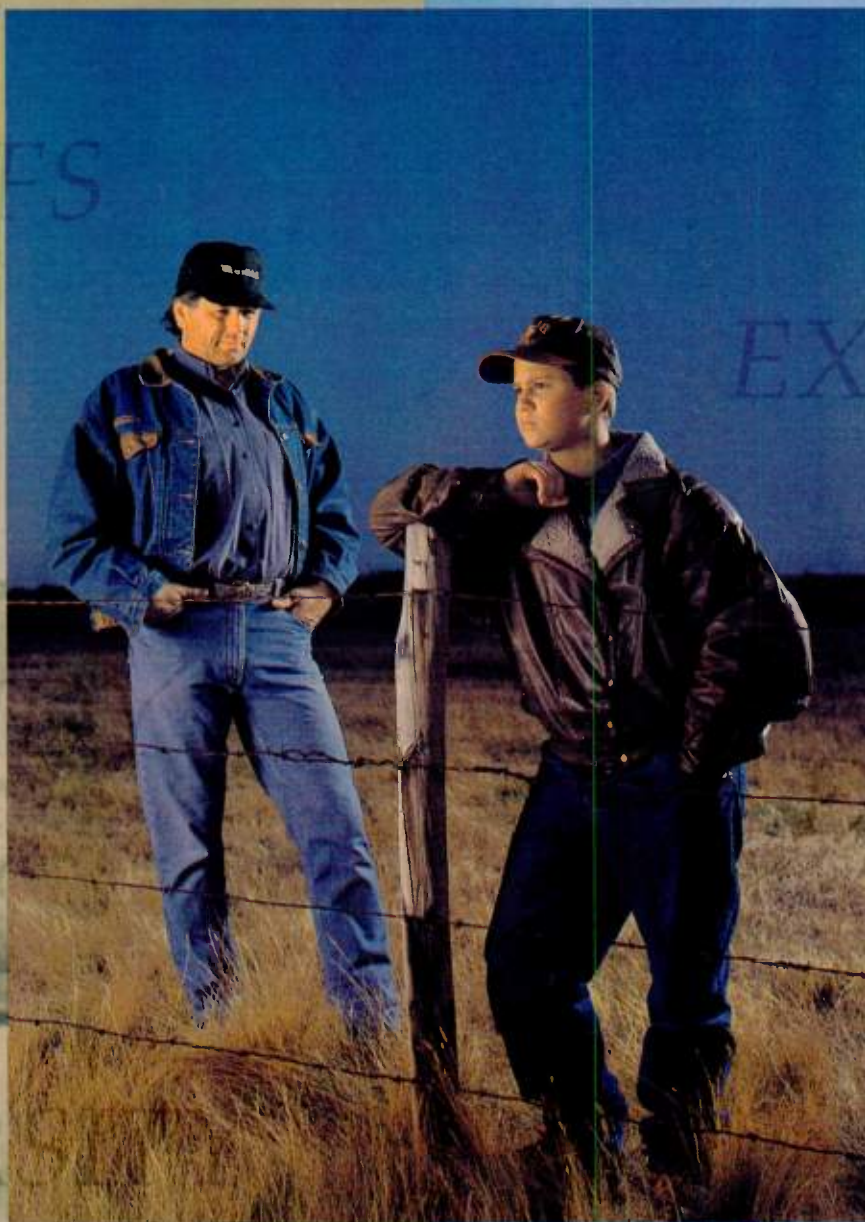
Because U.S. programs always have been extremely popular in Latin America, major producers and distributors see little need to spend much on production. Programs created there are low budget; such is the case with a new half-hour interview-based program to be aired this year by GEMS, local music specials produced by HBO Olé, and Grundy's Chilean version of *Family Feud*.

Production budgets dampened

"The revenue generated in Latin America is too little, for the time being, to justify huge production budgets," says Michael Solomon, president, International Television Distribution, Warner Bros. Therefore, co-production projects such as Warner-Marte and Fox-Televisa are developed with an eye toward worldwide distribution.

German Perez, executive vice president/general manager, Coral Pictures, Miami, says the Latin American market is not as lucrative as that of Europe or Asia, but depending on the program genre, the region can mean good business for productions and co-productions.

"A lot of interesting projects can be done in Latin America for Latin America," he says. ■



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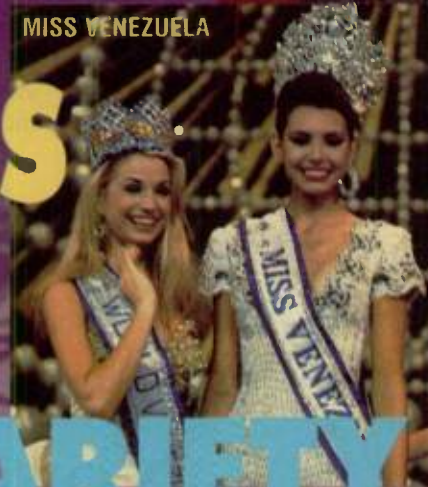
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Producers walk fine line between Canada and U.S.

Canada's production community meets to review an eventful year and study how to deal with its neighbor to the south: it can't live with it or without it

By Anne FitzGerald,
special correspondent

Canada's independent production industry is a self-proclaimed success story, but the story has reached a turning point. In order to take stock and look to the future, the Canadian Film and Television Production Association held a two-

day conference last December. That meeting came at the end of a year that featured a major review of broadcast regulation, the debut of production companies on the stock market and a change of federal government.

Producers pushed for a

continuation of the country's policy advantages that have helped them grow and diversify. In addition, they argued that their success has not made production financing any less difficult.

Canadian production companies have been able to go public because of the Cana-

dian industry's talent base, argued panelist Jay Firestone, vice chairman of Alliance Communications, which raised more than \$30 million (Canadian) with its initial public offering last year. The companies that are raising capital are using it to capitalize on that talent, ac-

ording to Firestone. Alliance is now a bona fide Canadian studio, vertically integrated with development, financing, production, distribution and international sales divisions. It has first-look agreements with several producers, writers and directors, including the teams of Barbara Samuels and Wayne Grigsby (*North of 60* and *E.N.G.*); Jeff King and R.B. Carney (*E.N.G.*), and Pierre Sarrazin and Suzette Couture (*Conspiracy of Silence* and *Love and Hate*). The company recently completed a two-hour pilot for a series for CBS called *Due South*, written by Paul Haggis (*thirty something*), and a half-hour pilot for a series for Nickelodeon called *Atomic Tommy*. It is currently producing *The Mighty Jungle*, 26 half-hour episodes for The Family Channel.

Yet producers say that capitalization will not solve their project financing problems. According to panelist Michael MacMillan, CEO of Atlantis Films, Canadian companies can't finance projects on their own and they can't pay for the high cost of production with just Canadian sales. Atlantis's recent production slate reflects its orientation to the U.S. market: *Tekwar*, with William Shatner sharing executive producer directing and acting credits for MCA's Universal Action Network; the family television series *African Skies*, produced in association with Franklin Waterman Entertainment for The Family Channel, and *Wildside*, a series for Nickelodeon. Television movies recently produced include *Sodbusters*, starring Kris Kristofferson, for Showtime and *Race to Freedom: The Underground Railway* for The Family Channel and Black Entertainment Television.

In terms of programming, it's clear that Canada's leading independent producers will continue to be primarily export-driven. They will develop projects for the U.S. and European markets as long as they have the financial advantages to marry with their creative packages. Those advantages are derived partly from the Canadian content certification sys-

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tem: programs that are certified Canadian are more attractive to Canadian broadcasters, who pay higher license fees for certified Cancon to meet program quotas; and certified Cancon programs are eligible for tax-shelter financing that provides, on average, about 8% of a production's budget.

The Cancon system is due for an overhaul, however, according to some panelists at the conference. The fact that Cancon certification has been granted to *Top Cops* and *Kung Fu: The Legend Continues* has led some industry observers to question whether Canadian producers truly control productions backed by CBS International or Warner Bros., for in-

stance. There is concern that in some instances, Canadian producers are not retaining enough control, copyright and distribution rights over such projects. In other words, the rules are fine for encouraging U.S. service productions that are produced by Canadians (usually for a fee), but controlled by Americans.

Service productions are the backbone of the industry for producers in British Columbia. In Ontario, production companies such as Alliance Communications, Atlantis Films and Paragon Entertainment grew up servicing U.S. producers and broadcasters and subsequently developed co-venture relationships with partners south

of the border. Producers argue that tightening the certification rules would dampen the flexibility they have in financing productions.

The Cancon system also can benefit Canadian companies whose key target is the U.S. market. Paragon Entertainment operates in Toronto and Los Angeles, home to its chairman, Jon Slan, and new executive Gary Randall, former president of Aaron Spelling Television. President Richard Borchiver thinks that Paragon has a broader reach than many American independent TV producers. Toronto-based Skyvision Entertainment also is geared to the U.S. market, currently producing the series *Robocop* on a \$36.5 mil-

lion budget in Toronto (a two-hour movie followed by 21 episodes). Both Paragon and Skyvision are Canadian companies by virtue of being based in Canada; Canadian program content has never been their concern.

A former Canadian Radio-Television Telecommunications commissioner proposed a solution to the Cancon dilemma at the conference: a two-tiered system to deal separately with the industrial and cultural objectives of the program, i.e., to encourage production activity in Canada by giving larger benefits to the more "Canadian" programs. Some producers agreed that government money should be focused on the Canadian product that most needs it.

For several years, producers have lobbied for a refundable investment tax credit that would replace the existing capital cost allowance for investors in certified Cancon. They believe that the tax credit would be a more accessible, effective means of stimulating production investment. At the conference, the new Minister of Canadian Heritage had good news for producers: his department will be exploring the use of investment tax credits for film, television and other cultural industries.

Another change on the horizon is the introduction of new Canadian specialty channels in 1994 or 1995. Alliance, Atlantis, Nelvana and Cinar are among the companies seeking specialty channel broadcast licenses. License hearings for 48 applications will begin on Feb. 14, and it is likely that no more than six licenses will be handed out by the broadcast regulator this summer.

As producers pursue broadcast licenses, private broadcasters are behaving increasingly like "independent" producers, developing programs and securing foreign production partners. Baton Broadcasting, owner of 17 television stations in the CTV network, recently hired Ivan Fecan, former head of English television at the Canadian Broadcasting Corp. and the guiding light behind the miniseries *Love and Hate* and *Conspiracy of Silence*. Fecan becomes senior group vice president, responsible for developing programming. Although unrelated, his appointment coincided with Baton's foray into international co-production: a new soap opera called *Family Passions*, produced with Germany's NDF.

Also on the programming front, broadcasters and cable operators are concerned about telephone companies' interest in program delivery. Stentor, an alliance of Canada's nine largest telephone companies including Bell Canada, wants to deliver programming to homes. Cable operators fear the telco competition and broadcasters warn that telcos should not be involved in the creation of programming. Producers think that telcos should be subject to the same regulatory demands as broadcasters if they deliver programming, but producers are a long way from understanding how telcos will participate in production financing.

To top it off, the chairman of Canada's broadcast regulator, CRTC's Keith Spicer, said, ominously, that Cancon regulation eventually will "wither"—another sobering thought as Canadian producers ponder their futures. ■

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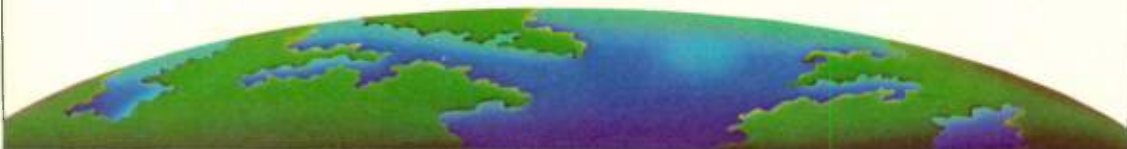
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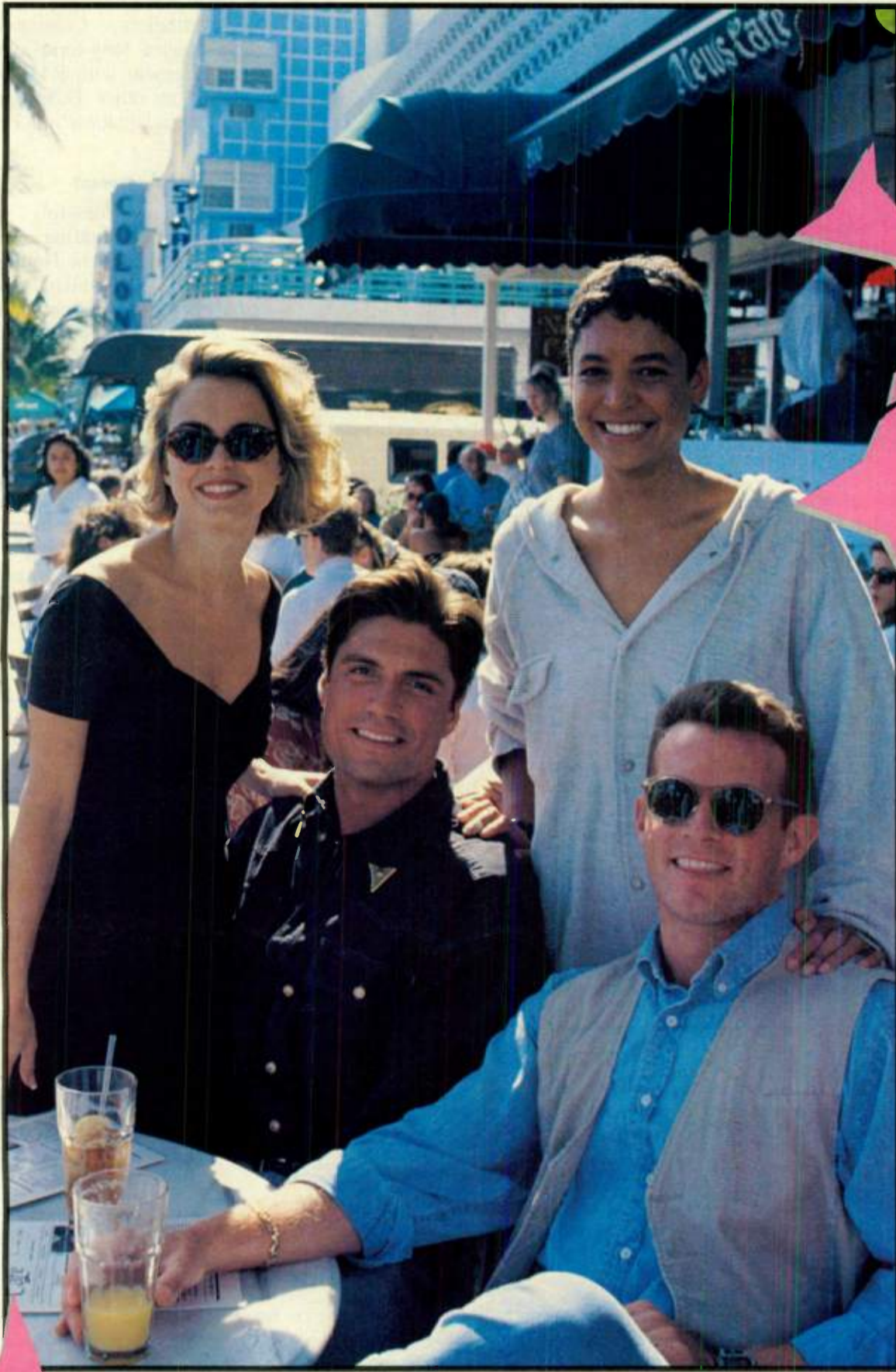
Channels relying on U.S. scenarios, local casts

By Francois Godard,
special correspondent

Lacking a production industry that can generate high-quality, long-running commercial television series, European countries have settled on the best of both worlds: importing tried-and-true scenarios from

abroad but relying on local casts that guarantee wide appeal.

The success of this practice, called reformatting, varies widely depending on the genre, the time slot and the quality of the production. Across Europe, the most



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Most formats from U.S.

The vast majority of formats are of American origin. In most countries, Fremantle International operates as the local producer or co-producer. "Our partnership with the Interpublic Group [which owns several ad agencies] allows us to use barter and sponsorship as powerful incentives to produce for new channels," says Fremantle Chairman Paul Talbot. For example, Fremantle has launched nine game shows during the past two years in fast-deregulating Turkey.

Only a few international players have managed to follow Fremantle on the game show market, including Australia's Grundy, which has set up its own facilities in the UK, France and Germany; The Netherlands' JE Entertainment, and France 2, which has licensed its show *Des Chiffres et des Lettres* in a half-dozen countries.

French producer Jacques Antoine has been fairly successful across Europe with his 90-minute "adventure game shows." The shows have expensive settings and



Although Columbia failed to hit ratings paydirt with German versions of its *'Married...With Children'* (above) and *'Who's the Boss,'* the studio has a long-term supply agreement with RTL and is looking at other U.S. formats for adaptation in Germany.

are aimed at prime time audiences. His most recent product, *Fort Boyard*, is created in seven versions. The most successful version is aired by TV4 in Sweden, where it garners shares as high as 65%.

Drama underdeveloped

Long-running drama and comedy series can win loyal audiences, but traditionally, they have been underdeveloped. Most broadcasters in the public service prefer "prestige" TV movies and miniseries. The major exception is Britain.

Maguy, the French version

of *Maude*, also is an exception. It has been running weekly for five years on France2 and stopped relying on U.S. scenarios several years ago: The French producer managed to set up his own team of writers.

Grundy has made the most impressive adaptation so far, with German and Dutch versions of *Restless Years*, an Australian soap of the early '80s.

In Europe, the show has been rechristened *Good Times*, *Bad Times*. The German version, co-produced with Germany's Ufa, the TV production division of Ber-

telsmann, had entered its third season of daily prime time scheduling on RTL.

In fall 1993, the show regularly attracted more than 4.5 million viewers, with a 15% share.

In The Netherlands, where *Good Times* has been running weekly in prime time for four years on RTL-4, it averaged 1.9 million followers last fall, with shares as high as 37%.

Downside

The dimmer side of the reformatting business was exemplified in 1993 by Columbia TriStar, which produced German versions of *Who's the Boss* and *Married...with Children*. Twenty-six episodes of each were scheduled weekly on RTL in spring and summer without achieving much more than average ratings.

"There was a scheduling mistake," says Nicholas Bingham, president of Columbia Tri-Star International Television, London. "The two series were screened weekly in late afternoon, right after the dubbed U.S. versions of the two shows, which already had been running daily with a huge success."

"Viewers compared the German versions with the

originals and perceived them as some sort of forgery."

Nevertheless, Columbia, which has a long-term supply agreement with RTL, is looking at other U.S. formats for adaptation in Germany.

Unsuccessful attempt

Another unsuccessful attempt at reformatting was made in 1993 in The Netherlands by IDTV, which created a weekly Dutch version of *Eastenders*, the popular BBC soap. The show's producer, Hedi Krapels, thinks it was wrong to cancel the show after 20 episodes. "Everybody agreed that the scripts were great. But once a week is not enough to generate a large, loyal audience for a soap," Krapels says.

Like Bingham, Krapels does not attribute the average success of her show to its foreign origin.

In fact, she would consider existing foreign formats first if a new opportunity arose to launch a Dutch soap.

"Columbia is fully committed to develop local production," Bingham says. "Pan-European shows do not work, and for marketing and political reasons, we cannot rely on selling imports." ■

Spain's Antena 3: A real-life telenovella

Fate of country's No. 1 network has been tied to the roller-coaster fortunes of its biggest investor, Banesto; its 25% stake is up for sale

By Andrew Davis, special correspondent

It's the stuff that television movies are made of: An ailing bank is facing a hostile takeover when a dashing, unorthodox entrepreneur rides in to save the day. He builds the bank into Spain's third-largest commercial lender and spends money fast and freely, sponsoring athletes, financing foundations and buying into the media, at the core of which is Spain's dominant commercial TV network, Antena 3.

As spectacular as was his rise, the fall of former Banesto Chairman Mario Conde was even more precipitous. On Dec. 28, 1993, the Spanish equivalent of April Fools' Day, Spain's central bank took over Banesto and fired its directors, citing a deficit of more than \$3 billion.

Conde's critics say he sought out and used his media investments to create the image of the flamboyant golden boy and keep the politicians at bay. Conde was so well-known that he was elected businessman of the year by the viewers of commercial channel Tele 5. The award was presented during the station's Christmas gala, filmed just days before the fall of Banesto and embarrassingly aired several days afterward.

The smoke is still clearing, and it is too early to

say whether the Banesto crisis will slow Antena 3's meteoric rise. However, Banesto's new management is expected to sell its non-banking assets, so Banesto's 25% stake in Antena 3 should be up for grabs.

"It wouldn't surprise me if one of the other shareholders increased its stake to maintain internal control of the station.... It probably won't have a big impact. What is certain is that Antena 3 is doing very well. It's generating cash flow and is expected to be in the black," says Javier Requena, a banking specialist with Benito & Monjardin, a Madrid consulting firm.

A little more than 18 months has passed since Conde muscled his way into Antena 3. Since then, ratings have surged more than 10 points and Antena 3 now leads the private networks. It is only points shy of breaking public station TVE's grip on first place.

In 1993, Antena 3 generated its first profit, expected to be in the neighborhood of \$10 million.

Conde got his foot in the door of Antena 3 in summer 1992 with the help of Antonio Asensio, of Spanish publisher Grupo Zeta. The two seized control of the station and ousted Antena 3's man-

agement. Banesto bought in to the tune of 25% and opened its coffers.

The bank extended credits to Asensio that allowed him to gain control of nearly 50% of Antena 3 through two affiliates. Between Banesto's initial share purchases and subsequent loans, it is believed the bank has nearly \$450 million tied up in Antena 3.

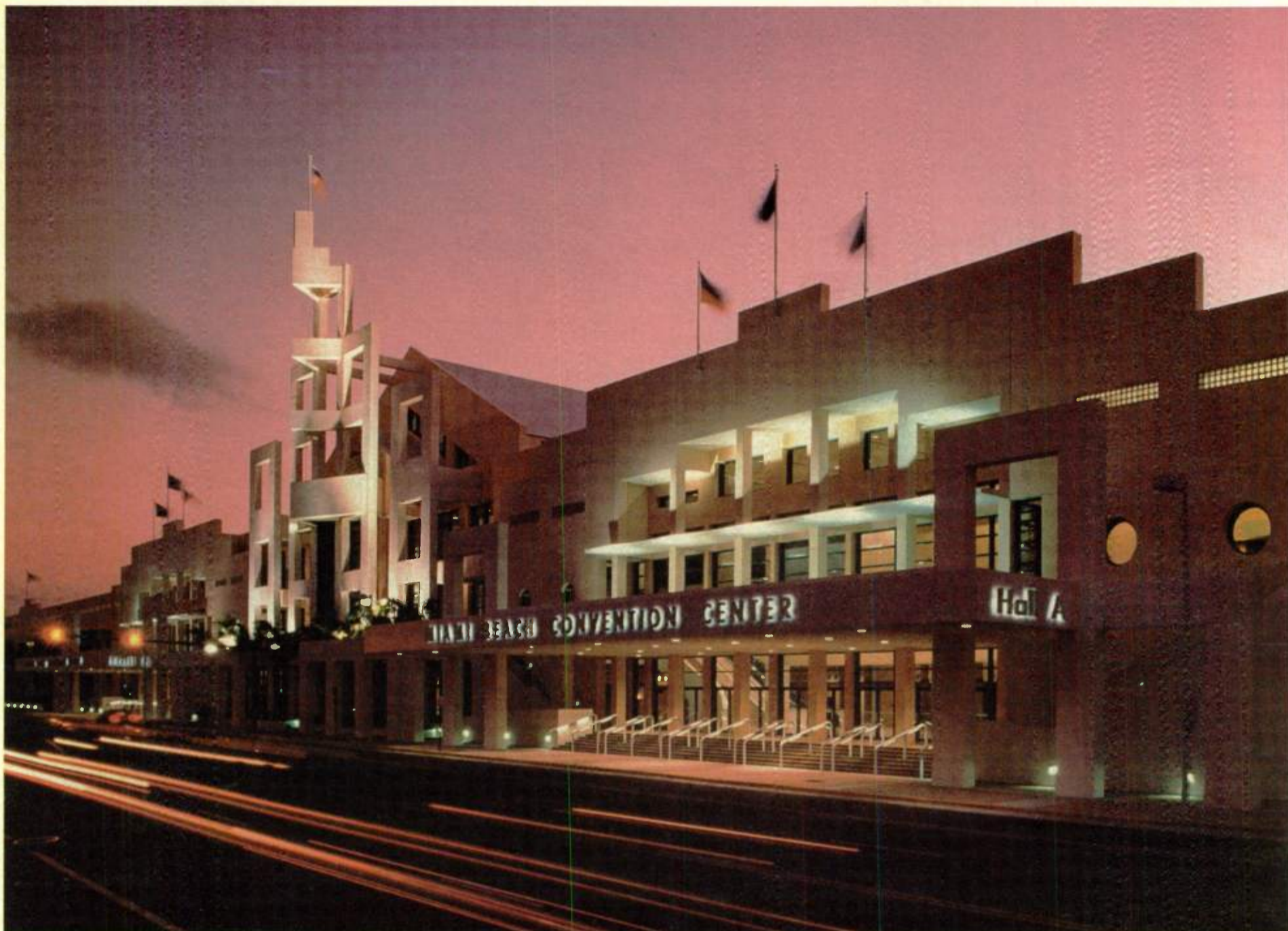
The new management team that Banesto and Asensio installed was in keeping with Conde's style. The station began shelling out huge sums in *fichajes*—stealing Spanish television stars from other stations.

Everything from news programming to the station's logo was overhauled, and Antena 3 began spending for quality programming. Just before the coup, Antena 3 had only a 13.7 share; in December 1993, it had a 26.6.

While the Conde touch seems to have been somewhat golden, someone else will reap the dividends. The leading internal candidate is Banco Central Hispano, another Spanish bank, which already owns more than 12% of the station.

And with Antena 3 finally on solid ground, the 25% stake could generate interest among foreign buyers as well. ■

**“TOO MANY
THINGS IN LIFE
ARE BORING...”**



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 Salemmis, 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, Seltel 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, Claster 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, Paramount 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: Miike 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-

Continues on page 131

**“...TALK TELEVISION
SHOULDN'T BE ONE
OF THEM”**

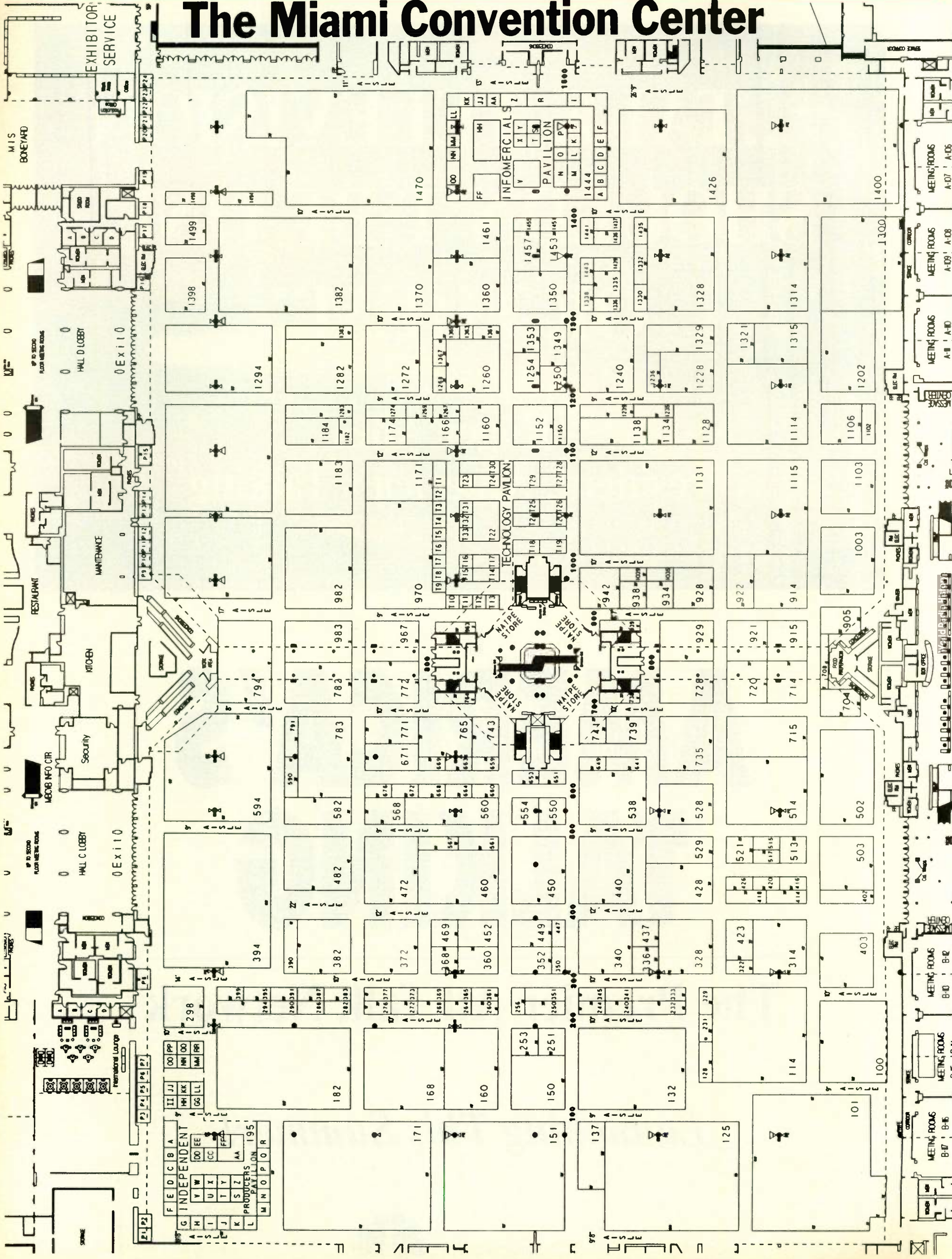
**– Roger Ailes
President, America's Talking**

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The Miami Convention Center



continued from page 128

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.**

■ "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, WSVC-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 Nixon, 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, Lacewood 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 Trabaje Para Usted." **Miami Beach Convention Center-Room B114-115.** Producer and Moderator: Armando Nuñez Jr., Viacom.

7:30-8:30 a.m.—Continental Break-

fast. **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 Semi-

nars. **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.

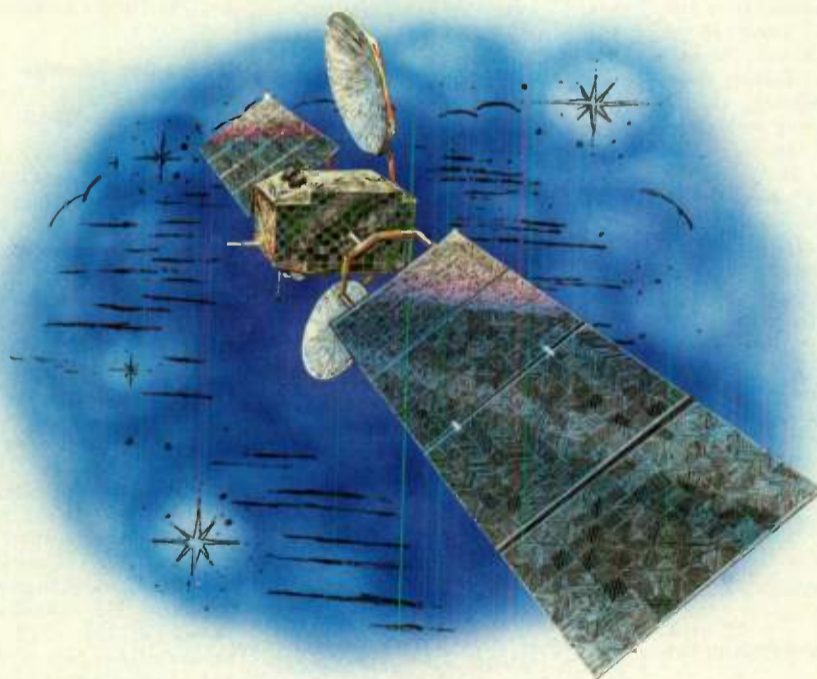
■ "Getting a Piece of the Ad Dollar." **Room A101-105.** Producer: Jan-
een Bjork, Seltel. Moderator: Mau-

ry 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, Gerardo 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

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ductions, 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, Phillips 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 Ko-

plovitz, USA Network; Leslie Moonves, Warner Bros.; Lucie Salthany, Fox Broadcasting; Keith Samples, Rysher 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 floor show in Miami Beach

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, Beltina Bose, Jerry Diaz, Carol Lisciandro, Carol Brokaw. Features—*Baby Board, Cabaret, Canvas, The Flamingo Kid, Heaven Tonight, Hoodwinked, Immortal, Sins, Milk and Honey, National Lampoon's Class Reunion, Prizzi's Honor, Silkwood, Space Camp, 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, The 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' 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*. Spe-

cial—*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, Aileen Leonard, Christine Waage, William Lincoln, Robert Oswaks, Andi Sporkin, Richard Gire, Michael Turner, Larry Adoff. **Programs:** *Fileleader 2*, Super Dave, FilmLeader Encore 1*.

Action Media Group 12.
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 corporate videos, educational and religious programming, lip-sync dubbing, voiceovers, subtitles and ADR.

Advertiser Syndicated Television Association 720

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 Kidsong Television Show, The Amazing Sea Monkeys*, Curacao**. Variety and specials—*Grammy's Greatest Moments*, A '70s 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 Roth-*

Miller'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 Zingarelli, John Budkins, Jack Krieger, Joe Czarkowski, Scott Roth, Molly Diamant, 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, Botmasters, 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*.

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1325 Avenue of the Americas
New York, NY 10019

Staff: Henry Siegel, Paul Siegel, Rand Stoll, Jennifer Chrein, Jean Huang. **Programs:** *Sirens, Acapulco Heat, Beachquest, Mysterious Places, Audubon's Wild Wild World, Manteaters of the Wild, Adventures of the Old West, Unexpected Comedy: Bloopers, Blunders and Best Intentions, Biography: Bruce Lee, Hollywood's Golden Night: An Academy Award Preview 1994, Freeze Frame, Legends of Comedy, Botmasters, Spirit of Survival, Almanac, The Mother Goose Treasury, The 40th Anniversary of Rock and Roll, The Original Leads of the Temptations, A Street Carol, Doug Jones Travels, View*

*International's Performing Arts Showcase**. Jazz/black music specials—*The Ladies Sing the Blues*, Fela in Concert*, Grover Washington Jr. in Concert*, Herbie Hancock Trio: Hurricane!*, Dizzy Gillespie: A Night in Chicago*, Ron Carter & Art Farmer at Sweet Basil*, Louie Bellson and his Big Band*, George Shearing: Lullaby of Birdland*, Bob James Live*, Manu Dibango: King Makossa*, Airoto & Flora Purim*. Opera—*La Scala Theatre: A Documentary of Performances*, Making Opera: The Creation of Verdi's 'La Forza del Destino', Verdi-'Otello', Mozart: 'The Magic Flute'**. Dance—*The Paris Opera Ballet: Seven Ballets*, Prokofiev, Cinderella Ballet*, Ballroom Dancing: The International Championships*, Bolshoi Ballet, Les Sylphides (Chopiniana)**.*

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-G
2634 2nd Ct.
Suite A
Palm Harbor, FL 34684

Staff: John Dingney, Ralph Beaver, Hugh Turley (Uncle Hubie), John Diluse (Mr. Squiggles), Sandra Turley. **Program:** *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 Picaso," "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 und 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," "Streetwise," "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 Peñalaz, 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 Romano-vich, 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 & Boats**, *The Chill Factor**, *Crimestrike**, *Boomerang*, *The International Magic Awards**, *Mysteries*, *Magic & Miracles**, *American Adventurer*.

Atlanta Asahi Corp. 1439

Atlantis Releasing Inc. 160
Cinevillage, 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. **Program:** *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. **Program:** *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 Timmies**.

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

Staff: Bill Boos, Alan Brittain, 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 Muhlbach, 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

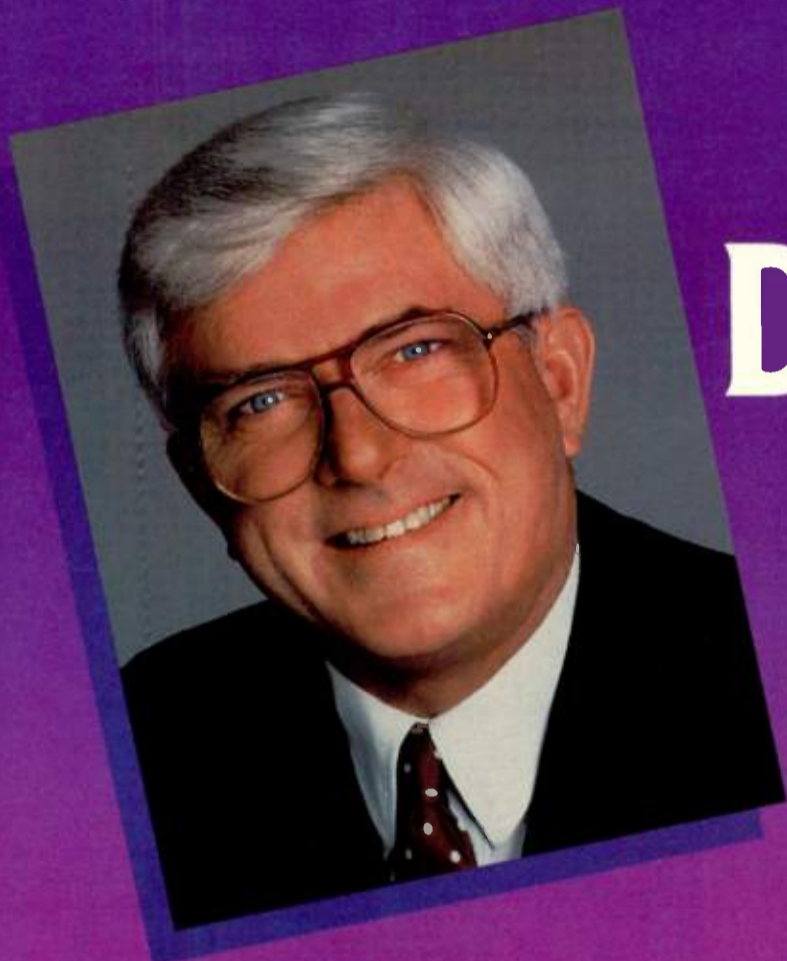
Brookstone Production 1453
530 South Federal Highway
Deerfield Beach, FL 33441

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 &*

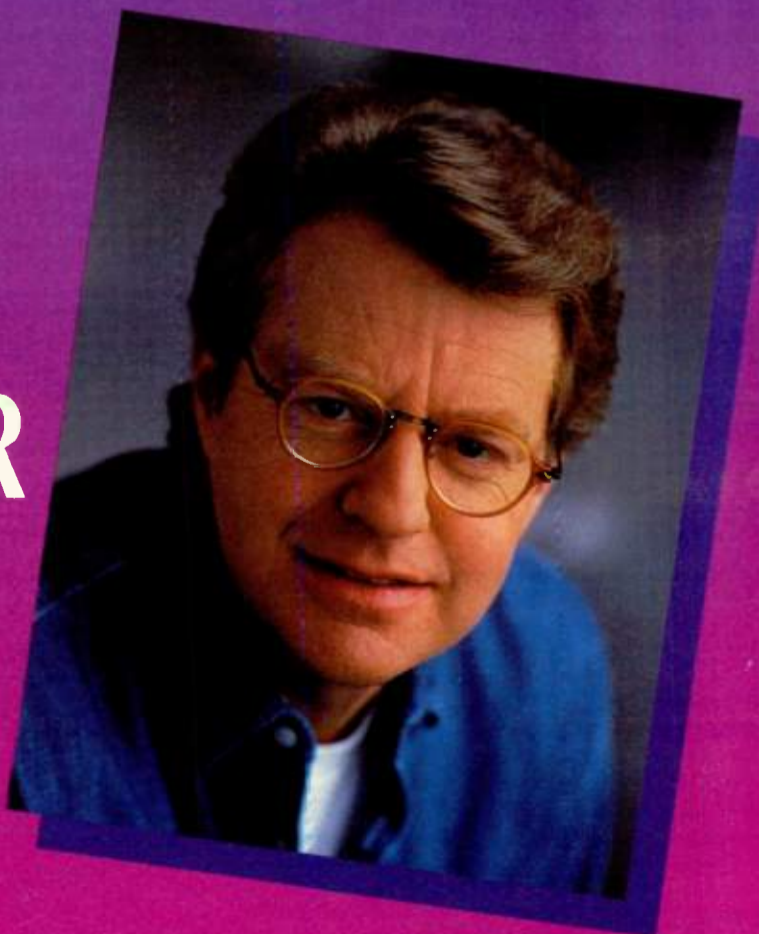
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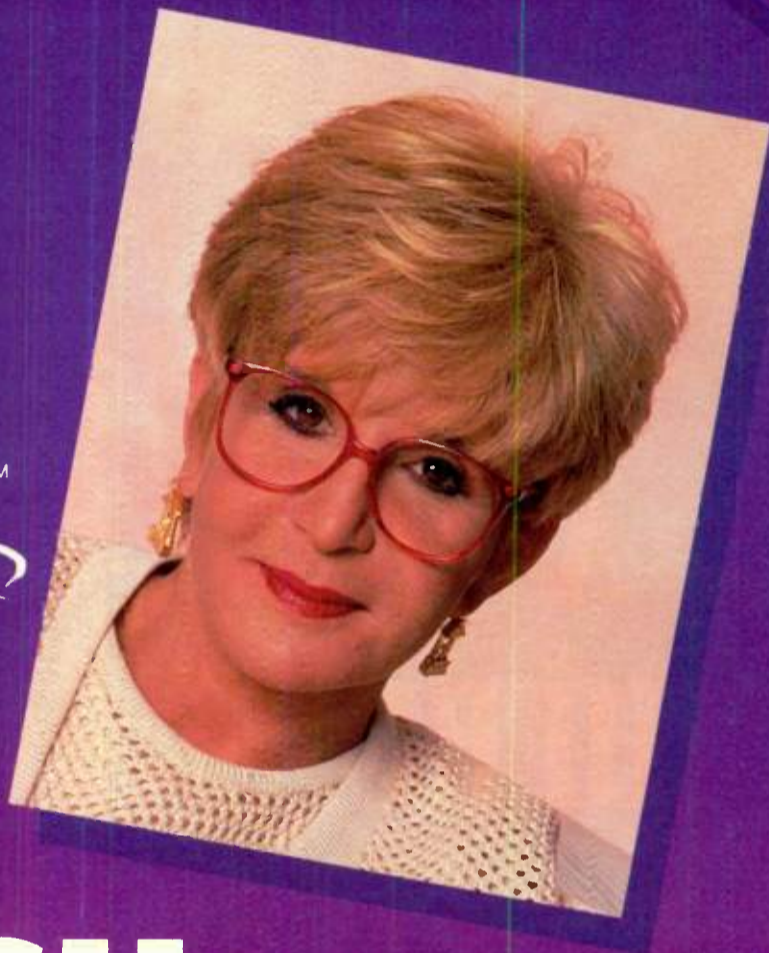
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213-848-3143

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404-668-8714

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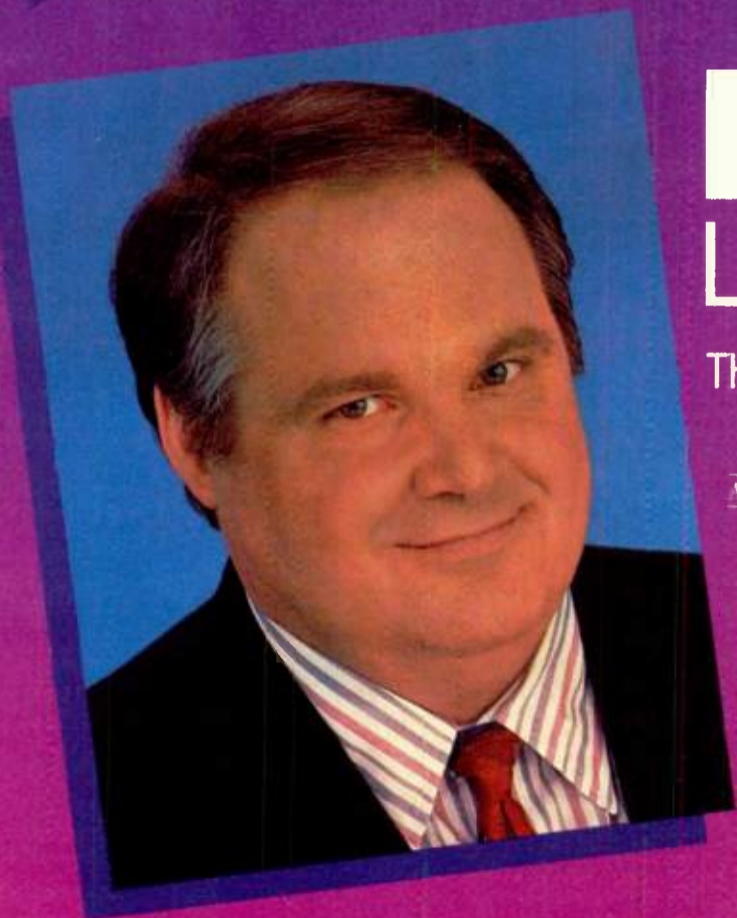


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Buena Vista Television 1400
500 South Buena Vista Street
Burbank, CA 91521-0460

Staff: Walt Disney Studios—Rich Frank, Randy Reiss. Buena Vista Television—Robert Jacquemin, Ken Werner, Joanne Burns, Marian Efinger, Helen Faust, Andy Lewis, Sal Sardo, Mark Workman, Sharon Yokoi, Janice Marinelli Mazza, Tom Cerio, Jim Packer, Lloyd Komesar, 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*, Disneytime, 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 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 Bolsa 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 Casterline, Kevin Brown, Marie Cocolicchio, Patrick Collins, Christopher Foley. **Programs:** Access—*Wheel of Fortune, Jeopardy!, Inside Edition, American Journal.* Early Fringe—*Talk Show with Rolonda Watts*, The Oprah Winfrey Show, The Lex 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 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 Keentley-side, 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.*

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, Nell 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. **Services:** 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 358

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

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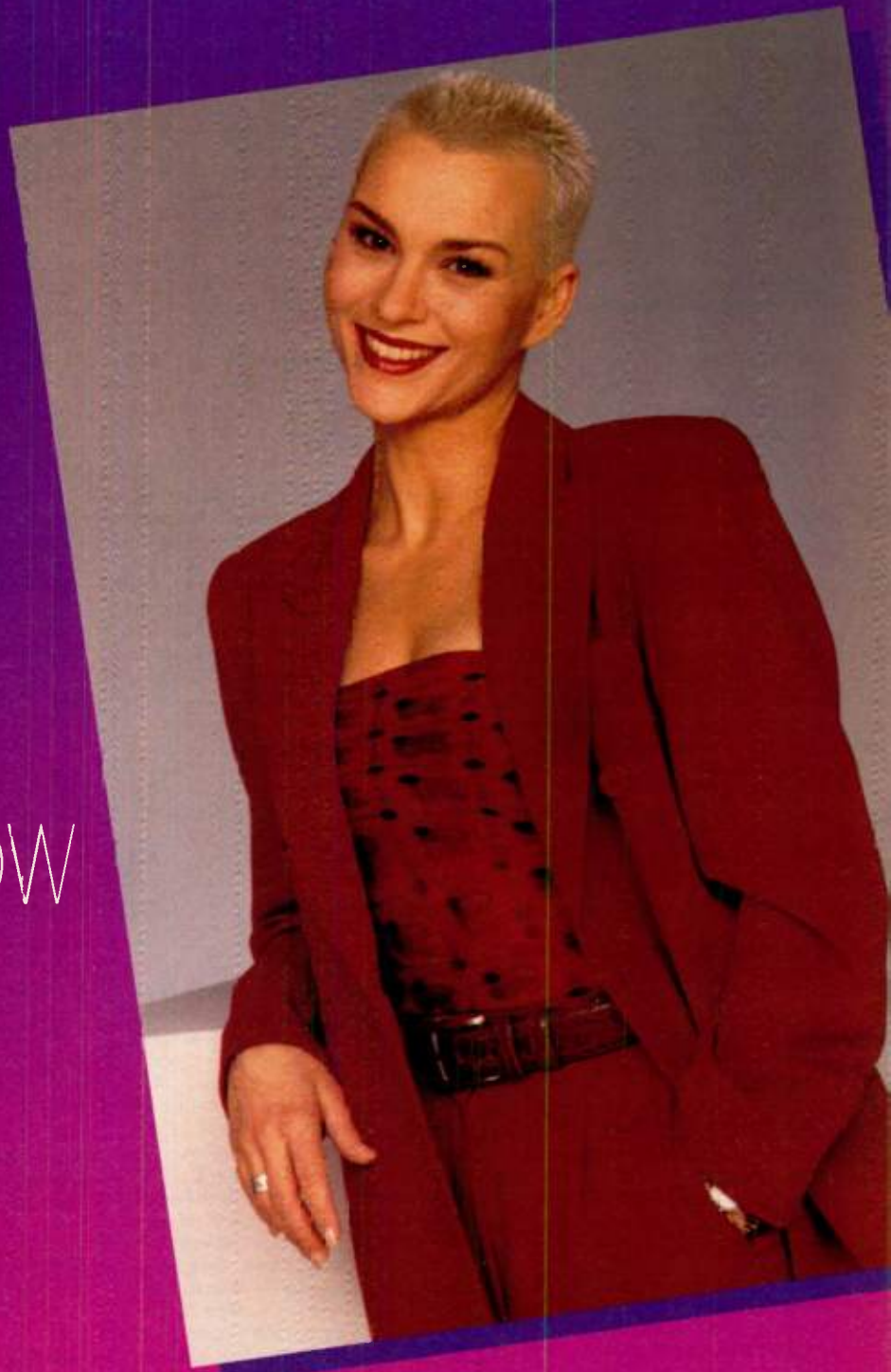
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World Radio History



- Cine Groupe** 160
1151 Alexandre-DeSeve
Montreal, Quebec H2L 2T7
Staff: Hubert Gariépy, 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 Ferris, 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. **Programs:** *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. **Program:** *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 Quartararo, 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 an 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 Nardone, 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 Shmidt, 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 Bulhack, 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*, Teex, 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*, Sidney 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, Gossip, Fly in the Wall, Budget Busters, Missing, Reward.*
- Dune** 514
- E**
- E! 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 1 Football, NHL Hockey, ATP Championship Series, IMSA.*
- Extra! Extra! Daily** P-6
21 McGrath Highway
Suite 405
Quincy, MA 02169
Staff: Sandra Driggin, Kathey 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
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
- Filmoption 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*, Ginette Reno & Oliver Jones*, Remembering Patsy*, Special Moments: Salome Bey Live in Seville*, The Fairchilds*, La Princesse Astronaute*, Killer Hall*, Colour Me Up*, Bambins Des Bois*, Watatatow*, Shurtleff on Acting*, Carmen/Saura*, 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. **Program:** *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. **Programs:** *Heroes, Barney Barinato, 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 Champloup. **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 Show. 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 Barrens. 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

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World Radio History

- 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, Eduardo 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 McMahan, Sheila Williams, Rachel Lusted, 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 Dandelson, 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, Elynn 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 Drachkovitch, Esther Greif, Owen Simon, Barry Stoddard, Cornell Chulay, Brock Krucz, 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. Matsevav, 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*.
- 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
- 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, Crazy 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, Crazy 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, programming 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 Shrira, Charles Acquisto. **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 Schriberg. **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 Show*, 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—*Ty-*

coon *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*, *Singray*, *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. **Program:** *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 Arnzen, Lucille Luongo, Regina Kitson, Tom Olson, Jim Beloyianis, Michael Hugger, 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 Prijatel. **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. **Programming:** *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. **Programs:** Holiday Specials, Documentaries/Video Magazines Maxi/Miniseries/Telenovelas, Children & Family Programming, 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 Olaguer 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*.

Litle & 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, 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.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. **Program:** 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 Labrynth*. Animation—*Bamboo Bears*, *Dog Tracer*, *Mr. Men*, *The Last Reservation*. Game shows (in preparation)—*The VCR Game*, *Arcademie*.

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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 Burstein, Jeff Dellin, 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, Annick 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 Saftler. **Services:** Infomercial media time buying.
- Mendian 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, Marrisra 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*, *thirtysometh-*
- ing*, *Fame*, *Rat Patrol**, *Sea Hunt*, *Bat Masterson*, *Highway Patrol*, *Patty 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 Panther titles. Cannon International Feature Library—Over 600 feature films available. Cartoons: *Pink Panther*, *The Ant and the Aardvark*, *Roland and Ruffink*.
- 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. **Program:** *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 Powter**, *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*, *Malamba*, *Medicine Demystified**, *Salimbando**, *Stopwatch*, *Tiddbits 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.I.B. Inc.** 928
12301 Wilshire Blvd.
Los Angeles CA 90025
- 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 programming*.
- 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.** 1444-FF
1700 Walnut St.
Philadelphia, PA 19103
- Staff:** Michael M. Hammond, Kevin Harrington, Tim Harrington, Al Dillione. **Products:** 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 Spavak. **Programs:** *Barbara Taylor Bradford's Remember*, *Danielle Steel's Star*, *Saved by the Bell: The New Class*, *California Dreams*, *Bonanza: The Return*.
- NBDC** 514
- Nelvana** 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 Northwest**, *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*, *Bagdad Cafe*, *A Fine Romance*, *High Mountain Rangers*, *Murphy's Law*, *Mariah*, *Once a Hero*, *The Robert Guillaume Show*. Miniseries—*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: 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**, *Spiderman*, *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

Staff: Tamotsu Kameyama, Jin Imai-zumi, Maki Aso, Haruo Hagiwara, Yutaka Niinomi. **Programs:** *The Asian Highway, Technopower, The Wildebeests*. 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 Matsuoka. **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.

Offiant Productions GMBH 428

One World Entertainment 735

One World Productions 195-X
1824 E. 7th St.
Charlotte, NC 28204

Staff: Christopher Duane, Laura Brunner, Michael Jolly. **Program:** *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
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, Reverte 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 Stan, Gary Randall, Richard Borchiver. **Programs:** *Katie and Orbie, Sherlock Holmes Returns, Home-works, 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 Koon-del, 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—Paramount Family Festival, Paramount Plus, Portfolio XV, Portfolio XIII, Preview V, Preview IV, Special Edition III.

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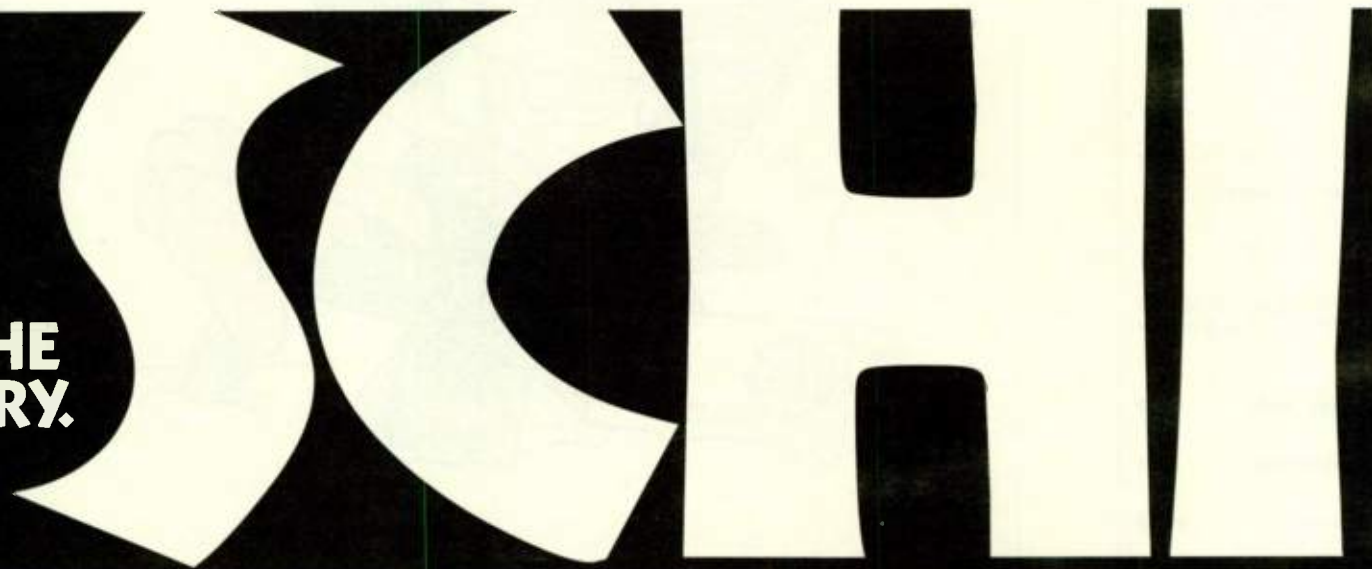


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Petry 3 East 54th Street New York, NY 10022 Staff: Thomas F. Burchill, James R. Ganley, Harry Stecker, Jack Fentress, Richard Kurlander, Ronald Martzolf, Gail Healy, John Heise, Jerry Linehan, John Andariese, Jon Feller, William P. Shaw, William Hahn.	460	Power Media Marketing Group 150 E. Olive Ave. Burbank, CA 91502	1444-I	30 W 26 St. New York, NY 10010 Staff: Jeff Schwartz, Joe Ceslik, Leon Hall. Programs: <i>The Leon Hall of Fashion, Made 2 Order.</i>	Q Quartier Latin	514	Off-network series— <i>Beauty & the Beast, Bonanza, Get Smart, The High Chaparral, Victory at Sea, Car 54: Where Are You?, Bill Cosby Show, Dr. Kildare, I Spy.</i> Specials—Cliffhanger Serial Specials, Champions, Theatrical Cartoons. Miniseries— <i>Son of the Morning Star, Separate but Equal, Love, Lies & Murder, Armed and Innocent*</i> . <i>The Conviction of Kitty Dodds*</i> , <i>Final Appeal*</i> , <i>Judgment Day*</i> , <i>Born Too Soon*</i> , <i>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, Liberace, Indiscreet, Jesse, Mistress, Promised a Miracle, When the Time Comes, Eye on the Sparrow, Family Sins.</i>
Philips Interactive Media of America	19-T	Pro International	195-D	Pro International 195D 11849 West Olympic Blvd. Suite 204 Los Angeles, CA 90064 Staff: David LaFollettee. Programs: <i>The Crocodile Hunter, Land of the Blue Bears, The Journey Back, Holiday, Everybody.</i>	R Radio Television Española	351	
Ping Pong Production 110 Siler 3A P.O. Box 2101 Taos, NM 87271	195-C	Procidis	514	Promark Syndication 561 777 N. Palm Canyon Dr. #102 Palm Springs, CA 92262 Staff: David Levine, Joy Smith, Debra Romero, Wendi Florentine. Programs: <i>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.</i>	Raspail & Assoc.	514	
Post-Newsweek Stations/DCL Media 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: <i>Cool People, Hot Places.</i>	967	Producers Alliance for Cinema and Television	329	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.	Reel Movies Intl.	1150	Response TV Advanstar 1444-0 34700 Coast Hwy, #309 Capistrano Beach, CA 92624
PM Entertainment 9450 Chivers Ave. Sun Valley Sun Valley, CA 91352	521	Producers Group International	282	Protele 1003 2121 Ave. of the Stars Suite 2300 Los Angeles, CA 90067	Reel TV Movies* , Reel Mysteries* , Reel Family* , <i>The Funny Company</i> , Reel Gold , Reel Diamond .		Revcom Intl. 514
Polygram Diversified Entertainment	19-T	Power Media Marketing Group 1444 I 150 E. Olive Ave. #305 Burbank, CA 91502 Staff: Gene Williams, Leeann Johnson. Programs: Full service direct response.	1444-I	Proxinos 514	Representaciones de TV SA 276 Providencia 929 PH Santiago, Chile		Rosebud Productions 1367 40 SE 5th Street Boca Raton, FL 33432 Staff: Douglas E. Curtis, John Labonia. Programs: <i>Talk About Money, Financial Freedom.</i>
		Primalux Video 30 West 26th Street New York, NY 10010	195-F		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 Premiere Two , Republic Premiere Three , Republic Premiere Four , Color Movies 3 , Color Movies 4 , Color Movies 5 , Showcase One , Take 3 , John Wayne Collection , Hollywood Stars , Animated Features , Animated Cartoons .		Rosnay 345 5 Rue Robert Estienne 75008 Paris
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World Radio History



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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:** *Cybertron**, *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 programming 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:** packages, Samuel 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 San-

gillo, 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*, *Intermission*, *Music Quiz*, *Music Scoupe*, *My Favorite Book*, *One Across*, *Portrait of a Teacher*, *Quick Schtick*, *The Real Scoop*, *Seasides*, *Secrets of the Horror Hall of Fame*, *Stanley's Helpful Hints*, *Sweet Dreams*, *To Be or Not to Be*, *Today in Music History*, *We're Talking Country*, *Whodunit?*, *Women of Worth*. 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 Ferrara, Enid Bluestone, Steve Henderson, Essie Dalton. **Services:** Television programming 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 the Century*, *Knockout 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 Green 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:*

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World Radio History

*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 Pony Tales*, *Bucky O'Hare and the Toad Menace*, *Transformers*, *My Little Pony 'N' Friends*, *Sunbow Super Specials*.

Sygya TV-Plaisance Films 514

System TV 514

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. **Programs:** *Power Up!**, Special projects—*News 101**.

Tele Images 514

Tele-Art GMBH & Co. 1102
Sonnenbergerstrasse 52
Wiesbaden, Germany 6200

Telefe SA
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 McMorrow, Cindy Augustine, Jim Mohanan Dave Hills, Tom Tilson, Larry Goldberg, Lisa Brown, Andy Feinstein, Murray Berkowitz, Amy Carney, Mary Jane Kelley, Ed Kron-

Telesell 268

The Television Syndication Co. 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 Party**, *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. Nanjagharwa*, *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*, *Guiseppe*, *What Were You Thinking**, *International Dance Competition*, *The Plankton Follies**, *Scrup**, *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*.

Televis 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. **Program:** *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*. Miniseries—*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"*, *"Hell-*

raiser 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. **Programs:** Talk—*Geraldo*. Home Shopping—*Entertainment—Can We Shop?*. Series/first-run—*Apollo Comedy Hour*, *Energy Express*, *Soul Train*, *The Road*, *U.S. Farm Report*. Movies—*Miniseries—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, George Case, John Barbera, Randy Freer, Joe Uva, Rich Goldfarb, Stan Weil, Margaret Mollo, Trish Froman, Michael Sakin, Lisa Doctor, Mary 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 Geo-*

graphic 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 Planetoids*, *Hanna-Barbera Specials*, *Swat Kats*, *The Radical Squadron*, *2 Stupid Dogs*, *The Jetsons*, *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 Gianopoulos, 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 Thunder Lizards*, *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.*, *Capital 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, Victoria 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*.

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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
Minnnetonka, 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 Antoinnes & Companie Minos, Revcom International, INA, NBDc Amaya Distribution, Ellipse Programme, Quartier Latin/Arc-En-Ciel, La Sep/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, Pasionaria, La Revancha, Rosangelica, Sangre de Lobos*. Musicals—*I Festival Latinamericano, El 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, Odisea*. Comedy—*Adda, Bienvenidos, Cherverisimo, 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 Gibilterra, 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 Ballinger, 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. International 171
4000 Warner Blvd., The Tower

14th Floor
Burbank, CA 91522

Warner Bros. Domestic Pay TV, Cable & Network Features 171
75 Rockefeller Plaza
New York, N.Y. 10019

Staff: Edward Bleier, Eric Frankel, Jeffrey Calman. **Programs:** *Roc, Step by Step, Homefront, Midnight Caller, Guns of Paradise, Eight Is Enough, Wonder Woman, Dukes of Hazzard, 25th Anniversary Woodstock Specials*, classic TV series, animated series, game shows, over 1200 feature films, over 500 made-for-TV movies, over 60 miniseries.

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 Hufford, 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")*.

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 Gelfner, Sabrina Gorham-Propper, Lisa Gregorian, Tracey Kadin, Sergio Salcedo. **Programs:** New series—*The Adventures of Brisco County Jr., 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 miniseries—*Heaven and Hell, The History of Rock 'n' Roll*. New made-for-TV movies—*Beyond Obsession, Lies of the Heart, Double Double, Tail 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-M
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 Danylik, 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, Michael Thornton, Linda Tobin, Leticia Estrada, Margo Pimentel. **Programs:** Spelling Premiere Network: *Robin's Hood** 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, Fying 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 1, 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

Staff: John Farley, Sarah Doole, Susan Crowley, 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**

HBO to produce hour dramas

Network also has Dennis Miller show in works

By Joe Flint

Home Box Office wants to get into the one-hour drama business.

Speaking to TV reporters last week, HBO Chairman/CEO Michael Fuchs said the network is looking at one-hour dramas, but would not say what genre appealed to the network except that he has all but ruled out a police show.

"We're looking at the hour drama because no one else is looking," Fuchs said. Saturday night will be the likely home for new

11.0. HBO's subscriber base also grew, Fuchs said, but he declined to say by how much. HBO is in roughly 18 million homes.

Problems still facing HBO, Fuchs said, include support from cable operators. "Local distributors never do the job we would like them to do," he said, citing the problems of getting support from cable operators for HBO promotion and marketing efforts.

"If the cable operator is doing something else, it won't pay off." That being the case, Fuchs welcomes the telcos, wireless and the satellite dish business.

"When the cable operator competes with a wireless operator, HBO homes go up. I'm more optimistic about distribution...as operators seek to replace lost cash flow on basic cable [because of rate regulation] with pay cable."

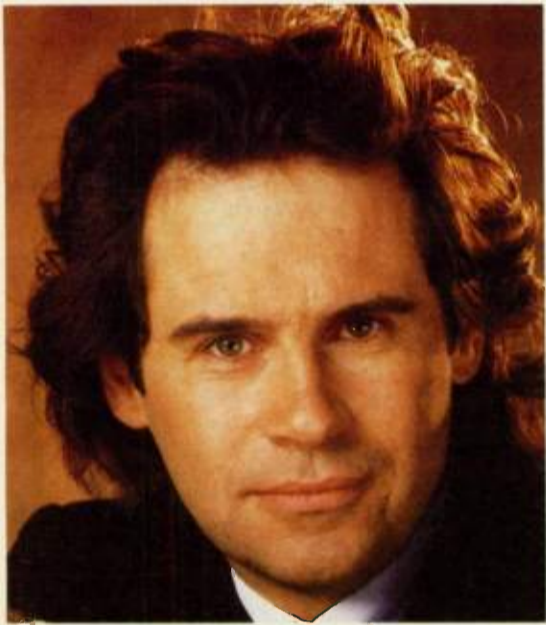
Fuchs also was confident about HBO's future in light of multiplexing efforts by rival pay services Encore and Showtime: "Our competition is not Showtime, it is our environment."

On the original programming front, HBO also confirmed that comedian Dennis Miller will return to television as host of a weekly, half-hour show. Miller's show will start as a six-part series with it turning into a full-time job if successful. The show will run at midnight on Friday starting in April.

HBO also confirmed it has five original movies in the works for 1994 with more expected and four documentaries.

Hoping to extend HBO's successful stand-up comic shows, the cable network also will run a four-episode series featuring Latino comics hosted by Carlos Mencia; a two-part variety show hosted by John Leguizamo, and *Bad Girls of Def*, a spin-off of its *Def Comedy Jam* series.

As part of Madonna's Maverick Production deal with Time Warner, HBO also will launch *Peep Show*, a half-hour special on music and dance trends. Madonna will not appear on the show, according to Fuchs. ■



Dennis Miller returns to weekly TV.

HBO dramas.

Fuchs painted a bright picture of HBO's business in a year of constant change in the cable industry. HBO, he said, has posted a 3% ratings gain in total day and a 4% ratings gain in prime time for 1993, which is the pay channel's largest prime time gain in 12 years and the first time in six years that both ratings have been up.

In HBO homes, Fuchs said, the cable service beat all four broadcast networks with an 11.6 rating, up 5% compared with 1992's

Country show bows

Tribune Entertainment is launching a new weekly country music show at NATPE this week called *The Road*. The syndicator also will distribute a companion program for radio syndication. The shows will debut in the third quarter of the year. Plans also call for later special-event tie-ins that will include pay-per-view specials, home videos and concert tours. *The Road* is being produced by Los Angeles-based High Five Productions, with Bud Schaetzle serving as executive producer. Schaetzle's credits include the *This Is Garth Brooks* special that ran on NBC in 1992. The special gave the network its highest Friday night prime time rating in five years. The weekly show is targeted for prime time and will air on the Tribune-owned stations.

Five companies try upscale Catalog 1

Despite crowded field, up to 15 partners expected for fall rollout

By Rich Brown

Move over *Beverly Hills, 90210*, here comes Chicago 60609. Spiegel, the catalogue house whose zip code became familiar to a generation of game show watchers, is teaming with Time Warner to test upscale shopping channel Catalog 1 in four major Time Warner cable markets beginning in March.

Five catalogue companies are on board for the test—Neiman Marcus, Crate & Barrel, Williams Sonoma, The Sharper Image and The Nature Company—with plans to grow to 12 or 15 catalogue partners by the time the network rolls out in the fall. Testing will begin with 84 hours of weekly programming. Plans call for building quickly to a 24-hour schedule.

Catalog 1 is launching as several competing home shopping networks prepare new services. Home Shopping Network is developing an upscale channel, Television Shopping Mall, to debut this summer. QVC in May plans to launch an upscale spin-off, Q2. Black Entertainment Television, Macy's and Nordstrom each are developing services. And even Time Warner and Spiegel are developing an interactive shopping channel for Time Warner's state-of-the-art cable system in Orlando.

"We are not concerned about carriage," says John Shea, vice chairman, president and CEO of Spiegel, defending the decision to launch yet another service in an increasingly crowded field of new cable networks. "If we build it, they will come."

Time Warner Cable Programming President E. Thayer Bigelow says deals with cable system operators have yet to be negotiated. He would not say whether Catalog 1 plans to offer operators the same 5% commission offered by other cable shopping networks.

The Catalog 1 partners will test four unknowns: what merchandise sells best at various times of day; which formats work best; what interstitial programming works best; and which cataloguers get the best response.

Cataloguers participating in the Catalog 1 test say the channel is an opportunity to promote their brand identity. They do not expect the new network to overtake catalogue sales.

The Sharper Image and other catalogue companies participating in Catalog 1 will not have equity in the channel. "I'd certainly like an equity stake, but it hasn't been offered," says Gordon Segal of Crate & Barrel. ■

DIC goes to the 'Mall'

By Mike Freeman

Station executives looking to do some serious last-minute shopping for children's programming at this week's NATPE Program Conference may want to stop by *The Incredible Mall*.

Actually, *Incredible Mall* is a game show strip that is one of several projects for next season for which DIC Animation City is completing 11th-hour development. The Los Angeles-based production house, which recently sold a majority interest to Capital Cities/ABC, spent

last week firming up development on a pro-environmental series called *Rimba's Forest* and concluded some major licensing agreements for its previously live-action kids sci-fi strip, *Power Boy*.

The Incredible Mall will go directly on the sales block at NATPE, with DIC concluding a distribution deal with Chicago-based Grove Television Enterprises. According to DIC Chairman Andy Heyward, the fall 1994 game show strip is set in a simulated mall where contestants guess the prices of

items of major retailers tied in with the show, and viewers will have the opportunity to buy the displayed products through an interactive 800-number phone line.

(Heyward adds that contestants also will have to face some physical game challenges at some of the store fronts, but would not be any more specific.)

The project is a co-production of DIC and the Tele-mundo Hispanic broadcast network, and was created

continues on page 150

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The Best.

and executive produced by Scott Sternberg (a former producer for *The Gong Show* and *Hollywood Squares*). A finished pilot of *Incredible Mall* was shot originally as a co-production with NBC also, but the network pulled out of any production or on-air commitments. Heyward could not say how Grove Television is offering the series, but it would presumably be sold on a straight barter basis for morning and early

fringe.

DIC made a name for itself five years ago with its animation of the environmental strip *Captain Planet* for Turner Program Services. Heyward is establishing an ecological tie-in with Guess? jeans to develop *Rimba's Rainforest*. Heyward says the live-action series, which doesn't have a distributor yet, "takes place in a magical rainforest free of pollution, yet features numerous

animal characters [both people in costumes and puppets], each of whom is facing extinction in real life." One human character will interact with the puppets.

Heyward says it's likely that the company will seek a domestic network clearance for *Rimba's Rainforest* on a weekly basis. The series was jointly created by DIC's Mike Maliani, Robbie London and Heyward. The cooperative educational effort,

says Heyward, is a direct result of a kids conference that DIC set up more than a month ago with the National Education Association and UCLA to develop industry guidelines for educational programming.

DIC already is slated to produce the live-action sci-fi series *Power Boy* for distribution by All American Television beginning this fall.

DIC has also acquired

rights to popular Smurfs characters and is planning to strip 65 episodes of *Smurfpedia*, a planned kid-friendly show featuring smurfs taking roles of famous historical figures.

Dic currently produces *Sonic the Hedgehog*, *Double Dragon* and *Hurricanes* for domestic syndication by Bohbot Entertainment, and has additional series product airing on each of the big three networks.

Cable execs detail new programming

By Joe Flint

The cable portion of the Television Critics Association press tour did not let a little earthquake stop the show from going on. And why should it? After all, the reporters were stuck in the hotel anyway.

While Turner Broadcasting System head Ted Turner spurned his own party to get out of town, Turner executives stayed on to detail new programming for TNT, TBS, Turner Classic Movies, The Cartoon Network and CNN.

Turner Classic Movies, set to launch this April, has landed longtime "Hollywood Reporter" columnist Robert Osborne as its movie host and on-air personality.

TNT has acquired exclusive cable rights to *In the Heat of the Night* starting in January 1995. TNT also will premiere five original movies during the first six months of this year.

The Cartoon Network has inked a deal with Hanna-Barbera Inc. to create 48 cartoon shorts to air exclusively on the network starting early this year. The network also will premiere *Space*

Ghost: Coast to Coast—the "world's first late-night talk show hosted by a superhero"—on April 15. The show will feature celebrity interviews.

In other programming news from the tour:

- CNN is taking *CNN Presents...* from a monthly to a weekly hour-long documentary show.

- USA Network confirmed that *Seinfeld* co-star Jason Alexander will be the voice of *Duckman*, the title character of the network's new animated comedy scheduled to premiere in April. Other voices on the show include Nancy Travis and Dweezil Zappa.

- Premiering in April on USA is *Weird Science*, based on the 1985 movie that counted John Landis among its executive producers.

- The Sci-Fi Channel confirmed acquisition of *The Bionic Woman*, *Beauty and the Beast*, *Quantum Leap* and *Friday the 13th: The Series*.

- CNBC in February will launch a new prime time lineup that includes talk shows hosted by Geraldo Rivera, Tim Russert, Al Roker and MTV's Daisy Fuentes.

- The Arts & Entertainment Network is stripping its weekly *A&E Biography* show with Peter Graves and Jack Perkins as host. Profiles include Senator Ted Kennedy, Milton Berle and Alfred Hitchcock.

- A&E's History Channel and Hearst Entertainment signed a 10-hour co-production deal that includes *Modern Marvels*—10 original historical documentaries.

- The Discovery Channel is working with the BBC to produce *The Promised Land*, a five-part series on black migration from the South to Chicago from the 1920s to the 1970s, and *Queen of the Elephants*, a two-hour special premiering March 9.

- The Family Channel is launching *The Mighty Jungle*, a comedy series about three animals and the family living nearby.

- American Movie Classics in June premieres *Homeward Bound: Family in the Movies*, a special on the changing values and traditions of the family as seen through Hollywood. ■

Eco Channel gets new partner

By Rich Brown

Planned environmental cable network The ECO Channel has signed up a new partner that will secure more than 1,000 hours of programming and help cover the estimated \$32 million in start-up costs for the channel.

J-NET Broadcasters of Boston, headed by former Monitor Channel chairman John Hoagland, has agreed to acquire 20% of the channel and will oversee all program development, acquisitions, the on-air look and interstitial material, scheduling, international network operations and other related activities.

It will cost "a few hundred thousand" between now and the launch of The ECO Channel on Dec. 6, 1994, says Hoagland, vice chairman and acting president of the service. He says

the channel is expected to break even by late 1997 at a total cost of roughly \$32 million.

Hoagland says J-NET does not yet have the entire 1,000 hours of programming it plans to have at launch. It has 300 hours of programming purchased or accounted for, including contracts with some of the talent that will be appearing on original ECO shows. ECO's original programming is expected to account for 20% of the schedule in the first year and grow to 60% of the schedule by the fifth year.

ECO will be entertainment-driven and feature a variety of genres, all relating to the environment or ecology.

Shows in the J-NET library include more than 100 episodes of *The Good Green Earth*, featuring practical guidance on recycling and

other environmental topics; *Visitors from the Future*, a five-part science fiction series from Russia, and *ECO Kids*, an environmental children's show. Planned original series include news updates and a weekly debate show about environmental issues.

The Ellicott City, Md.-based ECO Channel is designed as a mini-pay service to be sold by annual subscription. The ad-supported channel will offer cable system operators four minutes of local ad avails per hour plus a daily half-hour block of network time and 50% of subscription revenues, according to Chairman/CEO Eric McLamb, former vice president of communications for Discovery Communications. He says the network hopes to reach 10 million-11 million subscribers in five years. ■

Aces showing for HBO

Home Box Office has done it again.

The perennial front-runner at the CableAce Awards pounced the competition with 34 wins last week, including four each for comedy series *The Larry Sanders Show* and *HBO Comedy Hour: John Leguizamo's 'Spic-o-Rama.'* HBO more than tripled the number of awards won by its nearest competitor, Showtime. Showtime took home a total of 10 awards, including awards for best actor in a dramatic series (Gary Oldman in *Fallen Angels: Dead End for Delia*) and best actress in a dramatic series (Mariangela Pino in *The Showtime 30 Minute Movie: Evening Class*).

Among other top winners: CNN and ESPN each received six awards. CNN's awards included nods for best talk show series (*Larry King Live*) and best sports host (Fred Hickman of *CNN Sports Tonight*). CableAce awards given to ESPN included best sports commentator-analyst (Joe Theismann of *ESPN Sunday Night NFL*).

Taking home five awards apiece were Arts & Entertainment Network, The Discovery Channel and The Disney Channel. Other winning networks were MTV with four awards; The Learning Channel with three; Bravo, Lifetime and TNT with two each, and Comedy Central, Madison Square Garden Network, Nickelodeon and superstation WTBS with one award each. Winners were selected in a total 88 categories. —RB

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World Radio History

HEAD ENDINGS

AMC expansion

American Movie Classics is expanding its original production lineup of series and short subjects, including *Inspired By...*, a half-hour series featuring contemporary and past Hollywood stars, debuting in April; *Movies That Changed My Life*, featuring prominent personalities outside the movie industry talking about films that have influenced their lives,

premiering in September, and new weekly movie series *Crime Classics*, *Cowboy Classics* and *Laurel & Hardy's Comedy Classics*.

Cable Ready ready

Stamford, Conn.-based Cable Ready Corp., which offers syndicated programming to cable networks and systems, is offering a new lineup of shows from Danny Wilson Productions, Rem-

brandt Films, Rysher Entertainment and WGNO-TV New Orleans. Shows include the Peabody Award-winning five-part dramatic miniseries *Blood and Honor*, cooking show *Cooking with Soul*, the 12-episode *Supermodel of the World* beauty contest and various family-oriented movies and animated shows.

USA staying put

USA Networks has signed a

lease to renew and expand its corporate headquarters at the Paramount Publishing Building in Rockefeller Center through the year 2005.

Playing games in Austin

SegaTV has signed Austin, Tex.-based Prime Cable and Wichita, Kan.-based Multimedia Cablevision as launch partners for its new interactive video game channel, representing 1 million addi-

tional subscribers. Along with SegaTV, the joint venture partners are TCI and Time Warner Entertainment Co. Distribution for the channel is now close to 17 million subscribers. Prime will launch SegaTV in 1994 following a three-month market test.

Black history

Discovery and BBC-TV plan to produce *The Promised Land*, a five-part miniseries detailing the migration of African Americans from the deep south to the industrial north. The series will debut on The Discovery Channel in January 1995, on or around the birthdate of Dr. Martin Luther King Jr.

Stripe for Ruhe

Former Prime SportsChannel Networks President Jeff Ruhe has been named senior vice president of ESPN International. Ruhe will be responsible for day-to-day management of the service, focusing on programming, production, operations, administration and promotion.

A&E Alliance

Arts & Entertainment Network has picked up the award-winning miniseries *The Boys of St. Vincent* from Canadian producer Alliance Communications Corp. The miniseries, which has been sold in more than 40 countries, will be seen by American audiences in 1995. Alliance currently has projects in development with ABC, CBS, NBC, Fox, The Family Channel, Nickelodeon and USA Network.

In other developments, A&E is licensing its programming format and other elements for a proposed French-language specialty service, Arts et Divertissement. The channel is to be owned by Premier Choix: TVEC, owner and operator of French-language specialty services Super Ecran and Canal Famille.

Graff buys PSP

New York-based Graff Pay-Per-View has acquired hotel pay-per-view company PSP Holding Inc. for an undisclosed amount of Graff stock. PSP's proprietary software enables customers in small hotels (75-150 rooms) to order movies by credit card directly by in-room telephone without involving the hotel in the collection process.



Ratings Week According to Nielsen, Jan 10-16

	abc ABC	CBS	NBC NBC	FOX
MONDAY	13.9/21	15.0/23	13.5/21	4.8/7
8:00		22. Evening Shade 14.5/22	19. Fresh Prince 14.7/23	
8:30	45. Day One 11.7/18	15. Dave's World 15.0/22	22. Blossom 14.5/22	93. Fox Night at the Movies—Dark Reflection 4.8/7
9:00		9. Murphy Brown 16.7/25		
9:30	15. ABC Monday Night Movie—Columbo: Butterfly Shades 15.0/23	18. Love & War 14.9/22	33. NBC Monday Night Movies—Murder Between Friends 12.9/20	
10:00		22. Northern Exposure 14.5/23		
10:30				
TUESDAY	16.1/25	13.0/20	7.6/12	6.3/9
8:00	25. Full House 14.4/22		85. Saved by the Bell 6.3/10	78. Monty* 8.6/13
8:30	28. Phenom 14.2/21	30. Rescue 911 13.5/20	84. The Good Life 6.9/10	91. Roc 5.2/8
9:00	5. Roseanne 20.5/30		81. J. Larroquette 7.8/11	89. America's Most Wanted 5.6/8
9:30	8. Coach 18.7/28	35. CBS Tuesday Movie—Terror in the Night 12.7/20	85. Cafe Americain 6.3/9	
10:00	25. NYPD Blue 14.4/23		73. Dateline NBC 9.2/15	
10:30				
WEDNESDAY	14.5/22	11.0/17	10.9/17	11.3/17
8:00	57. Thea 10.2/16	57. Nanny 10.2/16	39. Unsolved Mysteries 12.3/19	40. Beverly Hills, 90210 12.2/19
8:30	63. George 10.0/15	69. Hearts Afire 9.4/14		
9:00	1. Home Improvmt 23.8/34	57. In the Heat of the Night 10.2/15	67. Now w/Tom and Katie 9.7/14	54. Melrose Place 10.3/15
9:30	7. Grace Under Fire 19.5/28			
10:00	45. Birdland 11.7/19	32. 48 Hours 13.0/22	49. Law and Order 10.8/18	
10:30				
THURSDAY	13.2/20	8.8/14	16.8/26	8.2/12
8:00	52. Missing Persons 10.5/16	73. How'd They Do That? 9.2/14	21. Mad About You 14.6/22	49. The Simpsons 10.8/17
8:30			13. Mad About You 15.8/24	73. Sinbad 9.2/14
9:00	34. Matlock 12.8/19	70. Eye to Eye with Connie Chung 9.3/14	3. Seinfeld 22.0/32	82. In Living Color 7.2/11
9:30			4. Seinfeld 21.7/32	88. Herman's Head 5.7/8
10:00	10. Primetime Live 16.3/27	80. Second Chances 7.9/13	31. Homicide: Life on the Street 13.3/22	
10:30				
FRIDAY	15.1/25	12.0/20	9.6/16	5.2/8
8:00	19. Family Matters 14.7/25	43. Diagnosis Murder 11.9/20	79. Viper 8.1/14	90. Brisco County, Jr. 5.4/9
8:30	27. Boy Meets World 14.3/24			
9:00	15. Step By Step 15.0/24	38. Burke's Law 12.4/20	54. NBC Friday Night Mystery—Two Fathers: Justice/Innocent 10.3/17	92. The X Files 4.9/8
9:30	29. Hangin w/Mr. C 14.0/23	44. Picket Fences 11.8/20		
10:00	11. 20/20 16.2/27			
10:30				
SATURDAY	11.0/18	12.5/21	8.8/15	6.6/11
8:00		14. Dr. Quinn Medicine Woman 15.3/25	82. Mommies 7.2/12	76. Cops 8.8/15
8:30	48. ABC Saturday Night Movie—Problem Child 2 11.1/18	57. Harts of the West 10.2/17	85. Getting By 6.3/10	76. Cops 8.8/14
9:00			61. Empty Nest 10.1/17	94. Front Page 4.3/7
9:30		41. Walker, Texas Ranger 12.1/21	54. Nurses 10.3/17	
10:00	51. The Commish 10.7/19		68. Sisters 9.5/17	
10:30				
SUNDAY	11.1/17	18.8/29	10.7/16	8.5/12
7:00	63. Am Fun Hm Vid 10.0/15	2. 60 Minutes 22.9/35	(nr) AFC Playoff 30.5/47	93. Code 3 3.6/5
7:30	70. Am Fun People 9.3/14		61. I Witness Video 10.1/15	70. Martin 9.3/14
8:00	65. Lois & Clark 9.8/14	6. Murder, She Wrote 19.9/29	47. seaQuest DSV 11.3/16	65. Living Single 9.8/14
8:30				35. Married w/Chldn 12.7/18
9:00		12. CBS Sunday Movie—In the Best of Families 16.1/25	53. NBC Sunday Night Movie—The Russia House 10.4/17	42. George Carlin* 12.0/18
9:30	37. ABC Sunday Night Movie—Out of Darkness 12.5/19			
10:00				
10:30				
WEEK'S AVGS	13.4/21	13.3/21	11.5/18	7.3/11
SSN. TO DATE	12.7/21	12.9/21	11.2/18	7.1/11

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

Standard, Metro form news partnership

Robertson's upstart wire service claims 1,500 affiliates

By Peter Viles

In a newsgathering partnership that could broadly expand the reach of Pat Robertson's radio news wire, Robertson's StandardNews announced last week it will provide national and international news to Metro Networks and Metro's hundreds of affiliates.

Under the partnership, Metro will feed breaking local news to StandardNews, and Standard will in turn provide Metro's estimated 1,000 affiliates with national and international news.

Standard is a subsidiary of Broadcast Equities, which, in turn, is a subsidiary of United States Media Corp. and, as such, is part of Robertson's secular broadcasting empire. Standard had previously claimed some 400-500 affiliates, and now

estimates its news will reach as many as 1,500 stations.

Metro, which built its reputation by providing live traffic reports to radio stations, has traffic operations in 50 markets, and fledgling local news, sports and weather operations in 11 of those cities.

Mark Barth, president of U.S. Media Corp., said the relationship "will redefine the newsgathering and distribution business."

But competitors weren't so sure. There was no indication the new partnership would pose a serious threat to Associated Press, widely acknowledged to have superior local newsgathering operations in virtually every U.S. city and state.

"Metro gives us a very substantial increase in

our ability to monitor things as they happen," said John Rodman, director of news services for StandardNews. "It's like having a stethoscope to the ground. I'll put it this way: having that many helicopters in the air can't hurt anybody."

Metro's main competitor, Shadow Broadcast, downplayed the importance of the partnership, arguing it will not significantly improve Metro's ability to provide stations with breaking local news and information.

"The key to our service is that it's live, format-sensitive and local," said Michael D'Ambrose, chief executive officer of Shadow Broadcast Services. "It's the local piece that's really a challenge. And I don't think this new partnership really addresses that." ■

Fall book: Stern's best ever

Shock jock Howard Stern had his best ratings book ever in fall 1993, according to a BROADCASTING & CABLE analysis of Stern's Arbitron ratings in the 10 biggest markets where Stern's show airs. Stern's total average quarter-hour audience in those markets hit a new high of 841,000, up 7.3% from fall 1992, and up 10.7% from summer 1993. Stern's total audience is much larger than that—he is heard in several other markets, and average quarter-hour estimates reflect only a portion of those who tune in during the show.

Market (Rank)	Station	Win 93	Spr 93	Sum 93	Fall 93
		12 + shr/ AQH(000)	12 + shr/ AQH(000)	12 + shr/ AQH(000)	12 + shr/ AQH(000)
New York (1)	WXRK-FM	7.7/308	8.0/318	8.4/326	8.5/342
Los Angeles (2)	KLSX-FM	6.3/155	6.1/156	5.4/133	6.0/152
Chicago (3)	WLUP-AM	2.0/36	1.9/33	n/a/0	n/a/0
San Francisco (4)	KOME-FM	2.4/10	1.4/17	2.0/24	2.0/24
Philadelphia (5)	WYSP-FM	10.5/124	9.8/111	10.8/117	10.4/122
Washington (7)	WJFK-AM/FM	5.3/45	5.8/53	4.6/39	6.2/55
Dallas (8)	KEGL-FM	3.9/33	3.8/32	4.4/38	4.8/44
Boston (9)	WBCN-FM	6.1/17	9.3/29	8.2/27	9.8/30
Baltimore (19)	WJFK-AM/FM	2.4/13	3.0/16	3.2/16	2.0/11
Cleveland (23)	WNXC-FM	8.7/37	7.9/33	8.0/3	11.0/49
San Jose(31)	KOME-FM	4.4/11	3.1/9	2.7/8	3.8/12
Total AQH listeners:		789,000	807,000	760,000	841,000

Arbitron ratings copyright 1992, 1993

Revenue race: CBS, Infinity near dead heat

CBS Radio and Infinity Broadcasting are neck-and-neck for the title of radio's highest-billing station group, according to estimates for 1993 by *Duncan's Radio Market Guide*.

According to the guide, the top billing groups in radio in 1993 were, in order: Infinity (\$243.5 million), CBS (\$242.6 million), Capacities/ABC (\$215.5 million), Group W Radio (\$212.2 million), Shamrock (\$118.6 million), Cox (\$116.2 million), Evergreen (\$110 million) and Viacom (\$103.5 million).

Tribune's WGN(AM) Chicago continued to lead all stations in revenue, billing an estimated \$39.6 million, followed by: WFAN(AM) New York (\$35 million); WINS(AM) New York (\$30 million). —PV

Arbitron solution: paid sample increases in 117 markets

By 1996, 70% increases slated in all top 12 markets

By Peter Viles

Ending a prolonged period of quiet negotiations with stations and station groups, Arbitron last week announced it had garnered enough financial support to increase sample targets by 70% in most large markets by 1996.

In all, Arbitron reported, 19 of the 25 largest markets will see 70% increases, phased in by 1996. The top 25 markets that will not get full increases are Cleveland; Pittsburgh; Seattle; San Diego and Anaheim-Santa Ana, Calif.; and Tampa-St. Petersburg, Fla. Arbitron has been campaigning since August 1993 to convince stations to pay up to 4% more by next year in return for increases in sample targets. That, in turn, should make Arbitron's radio surveys slightly more accurate. Arbitron has said it will foot most of the bill for the increases, but some station support is needed.

Most radio research experts supported Arbitron's efforts, saying there would be two benefits: statistical "bounces," which give the impression—often inaccurate—that ratings fluctuate wildly; and perhaps production of more recorded information for small geo-

graphic areas within radio markets.

But in convincing stations to pay up, Arbitron faced some thorny issues. Because unanimous support wasn't necessary for a market to get the expanded sample, some stations and groups sat on the sidelines, hoping others would come forward to pay for the expansion.

That prompted Arbitron to keep silent about the market-by-market outcome until last week.

"The radio industry as a whole will benefit from the financial investment that Arbitron and a majority of our subscribers are making," says Jay Guyther, Arbitron's top radio executive. "I hope those operators who were unable to participate will at least say 'thank you' to the station operators who were in a position to contribute the 2% or 4% increase to their ratings contract rates that Arbitron had asked for."

Arbitron's upstart competitor, AccuRatings, which generally offers a larger sample size, plans to increase its sample sizes to maintain its advantage in that area. AccuRatings, produced by Chicago-based Strategic Radio Research, says its sample sizes range from equal to Arbitron's in some markets to

twice as large in others.

"We plan to add more sample size in each market as more subscribers come on board," says Strategic President Kurt Hanson. "Thus, we expect to stay significantly ahead of Arbitron."

Here are highlights of Arbitron's planned sample increases:

- All 96 continuously measured markets will get 15% increases, accomplished by removing diaries from outlying sections of markets in the winter and summer surveys and spreading them within the metro survey areas throughout the year.

- Of those 96 markets, 57 will get an additional 55% increase in target sample size during the next two years.

- Of the smaller markets that Arbitron measures twice a year, 60 will get 40% increase by 1996.

- In markets where sample size is being increased, all stations—including those that elected not to pay for the increase—will benefit from the increased sample.

Arbitron says it will keep its offer on the table to increase sample size in markets that so far have not elected to do so, but will not actively solicit those increases.

Washington

Locals eye superhighway role

Regulators worry that federal government will assume all authority

By Christopher Stern

Local cable television regulators are concerned that the streamlined regulatory environment envisioned by the Clinton administration may leave them out in the cold.

They are worried that state and municipal regulatory authority will be pre-empted by the federal government in the interests of cutting red tape and avoiding what Vice President Al Gore calls "duplicative regulatory burdens."

Under an administration proposal, companies that provide open access to a switched, broadband network could opt to be regulated under a new Title VII of the Communications Act of 1934. That would allow the companies to be exempt from some current local, state and federal regulations. The administration believes that the regulations need to be loosened in order to foster growth in telecommunica-

tions industries and that consumers will benefit because of increased competition.

While it is still unclear what authority local and state regulators stand to lose under the proposal, some speculate that everything from rate regulation to public access channels may be in play. Underlying the worries of local regulators is the fear that they are underrepresented on the task forces and advisory councils planning the information superhighway.

"We want to make sure we are still considered players," says Cara Woodson, a lobbyist for the National League of Cities. "Any new telecommunications policy will have a substantial impact on cities."

Local officials point out that some key beneficiaries of the electronic superhighway, including hospitals, schools and libraries, are in cities and towns across the country. They say local officials are in the best position

to make sure that the promises of a digital future to the local communities are kept.

"We are there. We should decide how the rights-of-way are used," says John Kenny, senior vice president, United States Strategies, a lobbying group that represents local regulatory officials.

Also at issue is the approximately \$1 billion in

franchise fees that municipalities collect from cable companies. Susan Herman, general manager of the Los Angeles Department of Telecommunications, thinks that any new regulatory plan will include "just compensation for local governments."

Duggan champions public TV

By Julie A. Zier

Outgoing FCC Commissioner Ervin S. Duggan checked his regulator's hat at the door of last week's Federal Communications Bar Association luncheon and stepped up to the podium an advocate for public television.

Duggan, who takes over as president of the Public Broadcasting Service on Feb. 1, praised the administration's efforts to create a national information superhighway, but pointed out that one already exists. "The electronic infrastructure, the actual educational and informational services, the magical feats that seem so remote and fantastic are within the capability of an existing institution: an institution called public television," he said.

As an aide in the Johnson White House, Duggan played a role in the creation of federally funded public airwaves by helping draft the original Public Broadcasting Act of 1967. He recently served on the

Twentieth Century Task Force, which recommended redirecting federal funds from local stations to national programming.

The December launch of Telstar 401, a state-of-the-art communications satellite, and the new PBS educational services it will carry "will vault PBS ahead of virtually every other commercial entity in high-tech video and data delivery," he said.

Technological advances are enabling PBS to compete with commercial networks, but quality programming and the universal reach are what justify public television's existence in a multichannel universe, he said. Public television "is the only truly public television," he said.

Duggan was appointed to the FCC in 1990 by President Bush. Duggan called his term "wonderfully satisfying," and evidence of his "lame duck" status is in: "[Communications lawyer and former FCC Chairman] Dick Wiley has, suddenly and totally, disappeared from my life." ■

Broadcasters should have access to the broadband information superhighway "without charge," says FCC Commissioner James Quello. That is the only way to guarantee that broadcasting will continue to provide free universal service, available to all, he says.

Some kind of A/B switch requirement also may be necessary so homes linked to the networks will be able to easily switch to off-air reception of broadcast signals, Quello says.

FCC Chairman Reed Hundt says the broadband networks will transmit video at such a low cost, access charges will not impede access to the networks by anyone (BROADCASTING & CABLE, Jan. 17). "That remains to be seen," Quello says.

FCC Commissioner James Quello's championing the rights of broadcasters on the information superhighway is another example of his staunch support for the over-the-air medium. The National Association of Broadcasters will recognize Quello's unflagging advocacy by presenting him with its Distinguished Service Award.

The presentation will be made March 21 at NAB's annual convention in Las Vegas. Quello "has always had a deep understanding and appreciation for the special role broadcasting plays in American society," NAB Joint Broad Chairman Wayne Vriesman says.

Policy-making gave way to frigid temperatures in Washington last week. After last Monday's Martin Luther King Jr. holiday, most FCC staffers braved icy roads to return to work Tuesday and Wednesday. But late Wednesday afternoon, the District of Columbia government declared an emergency and shut down the entire city Thursday as utilities groaned under the strain of the record



Washington Watch

Edited by Harry A. Jessell

low temperatures. The FCC did manage to get in its scheduled agenda meeting Wednesday morning, voting out several common carrier items.

The Commerce Department, the home of the National Telecommunications and Information Administration, had its own problems. It was shut Wednesday even before other federal offices for lack of heat. But before it closed, the NTIA managed to issue a notice postponing indefinitely its public hearing on universal service on the information superhighway, which fell victim to another kind of natural phenomenon. It had been scheduled for Los Angeles.

Amid the aftershocks of last Monday's earthquake in Los Angeles, the National Cable Television Association board met at the Four Seasons hotel in Beverly Hills and endorsed proposals to relieve congressional pressure to curb violence on cable TV. The board gave "big thumbs up and said go for it," says NCTA spokeswoman Torie Clark.

Clark would not describe the proposals, which are the work of the NCTA programmers' commit-

tee, but sources say they include promises to monitor and rate programming for violent content and to back V-chip technology in TV sets. V-chips would allow parents to automatically black out programs rated for high levels for violence. Clark cautioned that the NCTA has yet to finalize its antiviolence plan. "It's evolving and improving," she says.

Led by Senator Paul Simon (D-Ill.), Congress has been leaning on the cable and broadcasting industries to clean up the violence, threatening legislative action.

At his first board meeting as president, Decker Anstrom laid out his plans for a "strategic review" of the association's structure and goals. Heading the effort will be NCTA Chairman Dick Roberts. Roberts is to make a full report in one year, Clark said. But his team of board members could recommend reforms at any time, she said. "They are going to be as aggressive and as thorough as possible."

The board also received reports on cable reregulation at the FCC, the various information superhighway legislation and the Supreme Court debate two weeks ago on the constitutionality of the must-carry law requiring cable systems to carry local broadcast signals.

Representative Edward J. Markey (D-Mass.) has released a survey that he says indicates violence advisories are rarely carried in printed program listings. The survey was conducted by reviewing local TV listings from *The Washington Post* and *TV Guide*. "The industry's plan to inform parents of programming that they themselves have labeled as violent remains unfulfilled at this point," Markey said in a prepared statement. ■

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Herman is the only local official on the National Information Infrastructure Advisory Council. She believes franchise rights will be replaced by rights-of-way, which will be granted by local officials.

"I don't think there is any question as to whether or not local governments will lose regulatory powers. The question is where that power will go," says John Urban, commissioner of the Massachusetts Cable Television Commission. Urban believes the struggle for regulatory power

will be between states and the federal government.

One key issue is rate regulation, which Urban thinks will be assumed by the states. He expects telecommunications regulation to come under the jurisdiction of state public utility regulators.

"I think it is inevitable that there will be some kind of regulatory convergence," Urban says. He notes that proposals for the regulation of cable television by public utility regulators have surfaced in both Massachusetts and New York. ■

FCC rides must-carry aftershocks

Filings over carriage continue to cause conflicts

By Christopher Stern

Three months after the retransmission-consent/must-carry deadline, the FCC continues to deal with conflicts between broadcasters and cable systems as it decides on petitions filed by stations for cable carriage and modifications of ADIs.

In some cases, stations

filed petitions to win carriage on systems from which they were dropped. In others, they want access to systems on which they never were carried. Some stations, such as NBC affiliate WLIO-TV, Lima, Ohio, filed to guarantee coverage on systems where they have been carried.

"We applied to protect our interest, but we have not

lost any coverage," says WLIO-TV General Manager James Dages. Under a petition disposed of last week, the FCC modified the definition of WLIO's area of dominant influence to include several adjacent counties. "We have strong viewing in adjacent counties," Dages says. "We spill out as much as we spill in."

Broadcasters and cable systems had until Oct. 6 to reach retransmission-consent agreements or declare must-carry status. Under terms of the 1992 Cable Act, broadcasters can demand to be carried by cable systems within their ADI. By winning an ADI modification, a station can increase its coverage.

Although broadcasters and cable systems stood toe to toe over must carry and retransmission consent, the battle lines are more blurred when it comes to filing a petition to modify an ADI. In many cases, stations find their requests opposed by fellow broadcasters who want to protect their turf. WLIO's petition was opposed by three broadcast stations.

But the FCC granted the modification in several counties, citing WLIO's history of carriage by cable systems in the adjacent counties and that it "has shown that it provides coverage of and service to the communities in question." However, the FCC denied WLIO's request to be carried in one nearby county. Dages would not comment on the decision.

When more than 40 cable systems failed to grant must-carry status to PBS affiliate KMOS-TV Sedalia, Mo., it fell back on its last resort—petitioning the FCC for carriage. So far, the process has benefited the station. The FCC decided in favor of KMOS-TV in every one of the 20 petitions it has disposed. As an educational station, KMOS-TV qualifies for carriage on any cable headend within a 50-mile radius that receives a Grade B signal.

General Manager Donald Peterson is frank about the effect of the Cable Act: "It has really helped us." In the past month alone, the FCC has added 8,000 cable viewers by finding in favor of KMOS-TV petitions. Pending are 20 petitions worth another 8,000 cable homes. ■

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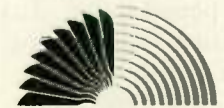
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Arbitron considers return to TV ratings

System, which monitors viewing and consumer habits, will be shown at NATPE

By Jim Cooper

In what might be its first step back into the TV ratings business, The Arbitron Co. will unveil its qualitative measurement system during the NATPE convention this week. The system monitors consumer habits of users of television, radio and newspaper.

Arbitron's efforts to design a tailored demographic ratings system for markets come after the company exited the household ratings business last October.

At NATPE, Arbitron will show the results of expanded tests in two markets—Montgomery, Ala. (ADI 110), and Fort Wayne (ADI 101)—of the five in which the system was tested.

For television viewing data, Arbitron is using a manual diary system sent to all individuals above age 12 in randomly selected households in the

market. The diary is followed by a phone interview that includes questions about a respondent's age, sex, income and other demographic information.

"This is very much beyond the TV sell of cost-per-point to a consultative marketing approach," says Arbitron spokesman Thom Mocarsky. He says that along with a clearer picture of what consumers are buying in specific marketplaces, Arbitron also will provide sales force training to client stations. "We just don't dump data and run anymore," says Mocarsky.

So far, Arbitron has discussed the system only with television and radio executives in the test markets. Mocarsky says it has not shared any information about its new measurement plan with agencies, but will do so during and after NATPE.

"I like some of the concepts," says Harold

Culver, vice president and general manager of WSFA-TV, NBC affiliate in Montgomery, who points out that Arbitron's offering seems to be a combination ratings service and marketing plan. Culver says he and his sales force also are interested in the training and data Arbitron would provide, adding, however, "some of it may be more than we need."

Culver says he told Arbitron he is interested in capturing some retail advertising from newspapers and is waiting to see the compiled results during NATPE before deciding whether to subscribe to the service. "There are a lot of questions that still haven't been answered," says Culver.

Last October, Arbitron said it felt the television marketplace could no longer support two household ratings services and that it was leaving the business to A.C. Nielsen. ■

Import automakers spending more on TV; cable shows strong gains

Reversing reduction in ad budgets, foreign autos revisit advertising

By Jim Cooper

After ceding the lion's share of television advertising to the domestic big three in 1992, the top foreign-based automobile makers upped their ad spending in 1993, and are expected to do so again this year.

Reps say they saw a significant rise in spending by foreign automakers toward the end of '93.

"Even as recently as this quarter, we're seeing some spending" by foreign carmakers, says one rep executive, adding foreign carmakers "might want to get back in the game again" after taking a hit from domestics.

Data compiled by Competitive Media Reporting show that General Motors,

Ford and Chrysler, while not spending as much in the first three quarters of '93 as in '92, still outspent the top four foreign automakers, Toyota, Nissan, Honda and Mazda. The four spent almost \$800 million in 1993, up from \$704 million in '92, while the combined advertising of GM, Ford and Chrysler for '93 was almost \$2 billion. Of the four, only Mazda spent less in '93 than in '92, according to LNA/MediaWatch. All four spent more on network cable in '93 than in '92.

"[Foreign automakers] are starting to loosen the purse strings," says Howard Nass, senior vice president, Foote, Cone and Belding, the lead advertising agency for Maz-

da. Nass says that after a year of pulling back from advertising and allowing domestics to greatly outspend them, foreign automakers are starting to play catch-up.

"They [automakers] need television and television needs them."

FCB's Howard Nass

Nass also says both domestic and foreign automakers have much inventory to sell and TV advertising will play a big part of moving that inventory in '94. "They need television and television needs them," says Nass, adding that automotive makes up roughly 20% of TV ad revenue, with markets such as Los Angeles depending on automotive for 30% of ad revenues.

■ Toyota spent \$260 million on advertising in the first three quarters of '93, versus \$241 million in the same period in '92. Toyota's television advertising increased for network, spot syndicated and cable network television, with the largest growth showing up in syndicated television, in which Toyota spent about \$3 million in '93, compared



Television ad spending for foreign cars, such as these '94 Lexus, rose at the end of '93, and are expected to continue to rise in '94.

with \$540,000 in '92.

■ Nissan also spent more on television advertising in the first three quarters of '93. The company hiked its network budget to \$49 million, compared with \$36 million in '92; its spot spending also was up, rising to \$85 million from spending levels of about \$67 million for the same period in '92. Nissan's network cable budget went up significantly as well, from \$800,000 in '92 to almost \$10 million in '93.

■ Of the top four foreign auto advertisers, Mazda was the only company whose total ad budget dropped off in '93, compared with '92. Mazda spent \$34 million in '93 on network advertising, dropping from \$46 million in '92. However, Mazda spent significantly more money on spot and cable advertising in '93 than in 1992.

■ While Honda's total ad-

vertising budget was up in '93, network, spot and syndicated television ad spending were down, with cable spending the only category to show a rise.

Nass also says other foreign automakers, such as Mercedes and Volvo, which have been spending less recently, likely will spend more in '94 in an effort to increase market share.

In analyzing his company's import and domestic automobile ad sales business, Steve Murphy, Blair Television's vice president of sales analysis and planning, said that after a wavering commitment to advertising in the first quarter of this year, import ad spending was up 25% compared with the first 14 days of 1993.

As a result of hiked import spending, Murphy said, domestic car ad spending has also picked up the pace. ■

Top posts at BSB

Backer Spielvogel and Bates last week announced the appointment of two senior executives who the advertising agency says will bring business and creative strengths to bear for the agency.

Frank Assumma, former president of BSB New York, was named president and chief executive officer of BSB in the U.S. Andrew Cracknell, executive creative of BSB Worldwide and executive creative director of BSB Dorland in London, positions he will retain, was named vice chairman, executive creative director.

The appointments were announced by Michael Bunney, CEO of BSB Worldwide.

January, 1994

SOLD

\$320,000,000

**THE TIMES MIRROR
COMPANY**

has completed the sale
of the four-station television group

KDFW-TV
Dallas, Texas

KTVI-TV
St. Louis, Missouri

KTBC-TV
Austin, Texas

WVTM-TV
Birmingham, Alabama

to

**ARGYLE TELEVISION
HOLDING, INC.**

The undersigned represented the buyer in this transaction



**COMMUNICATIONS
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101 E. Kennedy Blvd., Suite 3300, Tampa, FL 33602 (813)222-8844 Fax: (813)225-1513

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December, 1993

\$14,000,000

PREFERRED EQUITY

has been arranged for

**PAXSON COMMUNICATIONS
OF FLORIDA, INC.**

Lowell W. "Bud" Paxson, President

Funds were provided by

SANDLER MEDIA GROUP

The undersigned represented the borrower in this transaction



**COMMUNICATIONS
EQUITY
ASSOCIATES**

101 East Kennedy Blvd., Ste. 3300, Tampa, FL 33602 (813)222-8844 Fax: (813)225-1513
375 Park Avenue, Suite 3808, New York, NY 10152 (212)319-1968 Fax: (212)319-4293

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December, 1993

\$40,000,000

SENIOR DEBT FINANCING

has been arranged for

**PAXSON COMMUNICATIONS
OF FLORIDA, INC.**

Lowell W. "Bud" Paxson, President

with

BANQUE PARIBAS

Agent,

FIRST UNION NATIONAL BANK

and

THE DAIWA BANK, LIMITED

The undersigned represented the borrower in this transaction



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Cycle is high for ad distributor

Auto advertising powers company's first profits

By Geoffrey Foisie

If business goes in cycles, Cycle-Sat is on the way up. The Forest City, Iowa-based company, which physically distributes commercials to TV stations and other users, has just reported its first quarterly operating profit on a 25% jump in revenue.

And business has been building for a while. The Winnebago Industries subsidiary posted revenue of \$10.2 million for the year ending August 1992 and revenue of \$14.8 million in 1993. It is on track to do \$20 million-\$22 million worth of business this fiscal year, according to company president Loren Swenson.

Roughly one-third of last year's revenue gain came from Cycle-Sat's expansion into the business of distributing audio advertising to radio stations and others. That distribution exclusively uses tapes that are duplicated at the company's Memphis, Tenn., facility. The facility is next to Federal Express, which ships the tapes.

Videotapes also are duplicated and sent from Memphis to the roughly 300 TV stations that don't have downlinks capable of receiving commercials by the satellite Cycle-Sat uses. Approximately 560 TV stations receive commercials by satellite.

In addition to the improved advertising economy and the additional audio business, Cycle-Sat has added agency and ad-

vertising clients to its list of 250, Swenson says. According to its annual report, the company's agency client base expanded by 65% in fiscal 1993. Clients include automobile manufacturers and several major motion picture studios.

The increased volume translates positively to the bottom line, since many of the company's costs are fixed, Swenson says. While Cycle-Sat has shown positive cash flow in some previous quarters, the first quarter of this fiscal year was the first time it has shown operating income.

All this is good news to both Winnebago, which owns 80% of the stock, and Winnebago's founder and chairman, John K. Hanson. Hanson backed the operation and lent it money. He later converted the debt into equity and holds the other 20% of the company.

Cycle-Sat has thought about raising money in a stock offering, Swenson says. "We would love a stock offering at the proper time. First, we have to think about establishing a good, solid record of profitability."

The company has no debt to speak of, but a new business—satellite dish manufacturing and distribution—might complicate matters. In 1993, Swenson purchased the worldwide manufacturing rights, and the North and South American distribution rights, to a design for a flat antenna. ■

Sell New York City stations, panel says

Mayor's panel cites proceeds, savings as reasons to get rid of nonprofits

By Geoffrey Foisie

More TV and radio stations in New York? That idea appeals to syndicators of both media, some of whom have to pay cash to existing New York stations in order to get their programming or barter advertising time cleared in the nation's most populous DMA.

The idea of more New York stations comes not from dropping in new frequencies but from converting three nonprofit stations currently owned by the city—WNYC-AM-FM-TV.

In a report to newly elected mayor Rudolph Giuliani, a panel proposed that New York sell the three stations, presumably to profit-making group owners. Proceeds from the sale and savings on operating expenses might help the city deal with its frequent budget crises. Giuliani had appointed the panel to study privatization issues.

But those contacted by BROADCASTING & CABLE say any move to "privatize" the stations probably faces vocal opposition.

Most of the stations' financing already comes from private sources. Fundraising is overseen by the WNYC Foundation, whose directors include former LIN Broadcasting chairman Donald Pels, advertising executive Jerry Della Femina, and Wilma S. Tisch, wife of CBS Chairman Laurence Tisch.

Since the WNYC foundation was started roughly 12 years ago, the percentage of city contributions to the stations' budget has declined. City support also has fallen in absolute terms. For the fiscal year ending June 30, 1993, direct and overhead support provided roughly \$4 million of the stations' \$13.5 million operating budget. That support includes the salary of the stations' president, Thomas Morgan, who is a mayoral appointee.

The stations recently have shown a slight operating surplus. "We think this is already an excellent example of privatization," one station executive says. ■



AM820 FM93.9 TV

The privatization panel, headed by real estate finance executive Arthur Fefferman, said selling the stations could provide proceeds of \$45 million.

Marvin Shapiro, of Veronis, Suhler & Associates, says the proceeds could be higher, given the value of having a signal in New York: "The radio stations are probably worth \$25 [million to] \$30 million themselves, and a TV station could be worth \$35 [million to] \$40 million just for the stick value." In the mid-1980s, a UHF with a weaker signal sold for \$25 million.

Station broker Gary Stevens says classical music-formatted WNYC-FM is the only noncommercial FM station in New York with a decent signal. The station could be sold to a profit-making operator because, although currently run as a noncommercial station, its 93.9 frequency is outside the noncommercial portion of the band, Stevens adds.

Money aside, there could be other objections to selling the stations. They cover city government news and originate other public affairs programming. The TV station, on channel 31, leases some time to 18 multiethnic programmers who provide native-language programming for New York's diverse population.

In a memorandum to Giuliani, the stations even reminded the mayor that their production crews provide "TV lights for mayoral press conferences."

This is not the first time the idea of privatizing WNYC-AM-FM-TV has arisen. During the 1980s a mayoral commission examined the subject. That commission's recommendation was not to sell the stations. ■

PAR BROADCASTING

has acquired

KKLQ-AM/FM

San Diego, California

from

EDENS BROADCASTING

\$13,000,000

The undersigned acted as broker in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

3444 North Country Club • Tucson, Arizona 85716 • (602) 795-1050

Changing Hands

This week's tabulation of station and system sales

KNUE-FM Tyler, KKYR-AM-FM Texarkana, and KCKR-FM Waco, all Texas □ Purchased by Gulfstar Communications Inc. (Steve Hicks) from Broadcasters Unlimited Inc. (Don Chaney) for \$12.5 million. Buyer owns KLTN-FM Houston-Beaumont. KIXS-FM Victoria. KLVI(AM)-KYYR-FM Beaumont and KYKS-FM Lufkin, all Texas. Seller has no other broadcast interests. KNUE-FM has country format on 101.5 mhz with 100 kw and antenna 1,074 ft. KKYR(AM) has modern country format on 790 khz with 1 kw daytime and 500 w night. KKYR-FM has country format on 102.5 mhz with 100 kw and antenna 445 ft. KCKR-FM has country format on 95.5 mhz with 100 kw and antenna 1,100 ft. *Broker: Whitley Media.*

KPRR-FM El Paso, Tex. □ Purchased by U.S. Radio (Ragan Henry) from Transcontinental Broadcasting (George Jenne) for \$2.6 million. Buyer owns KHEY-AM-FM El Paso, Tex. Seller owns WJBO(AM)-WFMF(FM) Baton Rouge, La. KPRR-FM has CHR format on 102.1 mhz with 100 kw and antenna 1,190 ft. *Broker: Bergner & Co.*

WLAE-TV New Orleans □ Purchased by Educational Broadcasting Foundation Inc. (Paul Nalty, Thomas Perkins and Clarence Jupiter) from the Archbishop of the Roman Catholic Church of the Archdiocese of New Orleans (Archbishop Frances B. Schulte) for \$1.3 million. Buyer and seller have no other broadcast interests. WLAE-TV is PBS affiliate on channel 32 with 55 kw visual, 11 kw aural, and antenna 1,020 ft. Filed Jan. 4 (BTCET-940104KE).

WLOL(FM) Cambridge, Minn. □ Purchased by 105 Point 3 Inc. (James and Susan Cargill) from Intrepid Broadcasting Inc. (Todd J. Garamella) for \$1.2

million. Buyer and seller have no other broadcast interests. WLOL has MOR format on 105.3 mhz with 17 kw and antenna 394 ft. Filed Jan. 7 (BALH940107GG).

KEBN-TV Salem (Portland), Ore. □ Purchased by Channel 32 Inc. (Tom McCoy, Victor Ives, John Grant and Cam Thomas) from James R. McDonald, receiver, for an estimated \$1 million. Buyer and seller have no other broadcast interests. KEBN-TV is independent on channel 32 with 3,577 kw visual, 358 kw aural, and antenna 1,786 ft. *Consultant: Broadmark Capital Corp.*

WHTF(FM) Williamston, N.C. □ Purchased by Carolina Coast Broadcasting of New Orleans (V.R. Furnad) from WHTF Inc. (Joseph Logan) for \$800,000. Buyer and seller have no other broadcast interests. WHTF has CHR format on 103.7 mhz with 100 kw and antenna 981 ft. Filed Jan. 6 (BALH940106GE). *Broker: The Whittle Agency.*

WMXS(FM) Clinton, N.C. □ Purchased by Christian Listening Network Inc. (George E. Wilson) from WMXS Inc. (L.E. Willis) for \$750,000. Buyer owns WCLN(AM) Clinton, N.C. Seller owns 16 AMs and 13 FMs. WMXS has religious format on 107.1 mhz with 3 kw and antenna 299 ft. Filed Jan. 4 (BAPLH940104GH).

KTVJ(TV) Boulder, Colo. □ Purchased by Roberts Broadcasting Co. of Denver Inc. (Michael V. Roberts) from Newsweb Corp. (Fred Enchaner) for \$350,000. Buyer owns WSHS-TV Marlborough, Mass.; KHSX-TV Irving and KHSB-TV Alvin, both Texas; WEHS-TV Aurora, Ill.; WHSP-TV Vineland and WHSE-TV Newark, both New Jersey; WHSW-TV Baltimore, Md.; WHSI-TV Smithtown, N.Y.; WBHS-TV Tampa and WYHS-TV Hollywood, both Florida; KHSC-TV Ontario, Calif., and WQHS-TV Clevel-

and, Ohio. Seller owns WPWR-TV Gary, Ind. KTVJ is independent on channel 14 with 5,000 kw visual, 501 kw aural, and antenna 1,000 ft. Filed Jan. 7 (BAPCT940107KE).

KQIL(AM)-KQIX-FM Grand Junction, Colo. □ Purchased by Western Slope Communications (Allen H. Brill) from Airwaves Communications Inc. (Marshall Harris) for \$280,000. Buyer has interests in KIQX-FM Durango, Colo. Seller has no other broadcast interests. KQIL has country format on 1340 khz with 1 kw. KQIX-FM has adult contemporary format on 93.1 mhz with 100 kw and antenna -95 ft. Filed Dec. 22 (AM: BAL931222EB; FM: BALH931222EC).

KUUY(AM) Orchard Valley and KKAZ(FM) Cheyenne, both Wyoming □ Purchased by Julander Media Corp. (Weldon C. Julander) from James T. Dinneen, trustee in bankruptcy, for \$280,000. Buyer and seller have no other broadcast interests. KUUY has C&W format on 650 khz with 8.5 kw daytime and 500 w night. KKAZ has adult contemporary format on 100.7 mhz with 100 kw and antenna 490 ft. Filed Dec. 22 (AM: BAL931222ED; FM: BALH931222EE).

WJEM(AM) Valdosta, Ga. □ Stock purchased by Shedrick Carthern from J.C. Johnson for \$230,000. Buyer has no other broadcast interests. Seller has no other broadcast interests. WJEM has country format on 1150 khz with 5 kw daytime. Filed Dec. 20 (BTC931012EE).

WQTL(FM) Ottawa, Ohio □ Purchased by Marion Radio Co. (Nicholas Galli) from Robert J. Maccini, receiver for M.M. Group, for \$225,000. Buyer owns WMRN-AM-FM Marion, Ohio. Seller owns WCSJ(AM)-WCFL(FM) Morris, Ill. WQTL has classic rock format on 106.3 mhz with 3 kw and antenna 297 ft. Filed Dec. 23 (BALH931223GS).

SOLD!

WBUF-FM, Buffalo, New York from The Lincoln Group, Ltd., Albert Wertheimer, President to Pyramid Broadcasting, Richard Balsbaugh, President for \$4,000,000.

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In switch, Clear Channel sells off four stations

In a change of its previously stated strategy to divest 11 stations to a minority-controlled company, Clear Channel last week announced it was selling four of those stations to other buyers.

Clear Channel says it is selling the stations so it can proceed quickly with its planned merger with Metroplex Communications, and it still plans to divest the seven other stations to Snowden Broadcasting, which is minority-controlled.

Last Wednesday, Clear Channel said it

was selling KEYN-FM and KQAM(AM), both Wichita, Kan., for \$2 million to Radio Management, headed by Terry Robinson and Norman Feuer.

Clear Channel also said it is selling KORA-FM and KTAM(AM) Bryan-College Station, Tex., for \$2.25 million to Springer Broadcasting.

The deals will leave Clear Channel with 14 FM stations, which gives it room to acquire four FMs from Metroplex and have 18 FMs, the national limit. —PV

WXWY(AM) Robertsdale, Ala.
 □ Purchased by Bowan Broadcasting Co. Inc. (Walter J. Bowan) from Coley Broadcasting Co. (Opal C. Coley) for \$212,514. **Buyer** and **seller** have no other broadcast interests. WXWY has southern gospel format on 1000 khz with 1 kw. Filed Dec. 6.

WEKR(AM) Fayetteville, Tenn.
 □ 100% stock purchased by Joseph D. Young, Wanda Young and Mary Elizabeth Miller from Claude Hopkins for \$194,000. **Buyer** has interests in WYTM(FM) Fayetteville, Tenn. **Seller** has no other broadcast interests. WEKR has C&W

format on 1240 khz with 1 kw. Filed Dec. 15 (BTC931215ED).

KWSM(FM) Sherman, Tex. □ Purchased by Durant Broadcasting Corp. (Steven Landroop) from Harmon G. Husbands, receiver, for \$175,000. **Buyer** owns KSEO(AM)-KLBC(FM) Durant, Okla. **Seller** has no other broadcast interests. KWSM has classic hits format on 104.1 mhz with 3 kw. Filed Dec. 20 (BALH931220GG).

KGRE(AM) Greeley, Colo. □ Purchased by Hispanic Broadcasting Network Inc. (Jesus Perez) from Broadcasters Unlimited (Keith Ashton) for \$170,000. **Buyer** and **seller** have no other

broadcast interests. KGRE has country format on 1450 khz with 1 kw. **Broker: Satterfield & Perry Inc.**

WIBM(AM) Jackson, Mich. □ Purchased by Cascades Broadcasting of North Carolina Inc. (Richard L. Ambs) from Regional Radio Corp. (Myron P. Patten) for \$150,000. **Buyer** owns WKHM-FM Brooklyn, Mich. **Seller** owns WIBM-FM and WJXQ Jackson, Mich. WIBM has oldies format on 1450 khz with 1 kw. Filed Dec. 13 (BAL931213GR).

WWTL(AM) Walkersville, Md. □ CP purchased by Birach Broadcasting Corp. (Sima Birach)

from L. Harvey Kirk III and Wanda Kirk for \$135,000. **Buyer** owns WNZK(AM) Dearborn Heights, Mich.; WWCS(AM) Canonsburg, Pa., and is permittee of WDMV(AM) Brinklow, Md. **Seller** has no other broadcast interests. WWTL is licensed to 700 khz with 5 kw. Filed Jan. 3 (BTC940103EA).

KFQC(AM) Davenport, Ia. □ Purchased by Andresen Broadcasting (Richard Andresen) from Christian Family Media Inc. (Rev. Scott Culley) for \$90,000. **Buyer** has no other broadcast interests. **Seller** has no other broadcast interests. KFQC has MOR format on 1580 khz with

500 w daytime and 7 w night. Filed Dec. 15 (BAL931215EE).

WWSS(FM) Meredith, N.H. □ Purchased by WLNH Radio Inc. (Scott McQueen) from Latchkey Broadcasting Inc. (Gary Howard) for \$80,000. **Buyer** owns WLNH-AM-FM Laconia, N.H., and has interests in WLLR (AM) Moline and WLLR-FM East Moline, both Illinois; KFKF-FM Kansas City Kan.; WIBC(AM)-WKLR-FM Indianapolis, Ind., and WBMD(AM) Baltimore and WQSR(FM) Cantonsville, both Maryland. **Seller** has no other broadcast interests. WWSS has AOR format on 101.5 mhz with 3 kw and antenna 302 ft. Filed Dec. 3 (BALH931203GI).

KJIM(AM) Sherman, Tex. □ Purchased by the Davis Family Trust (Charles Davis) from Harmon G. Husbands, receiver, for \$35,000. **Buyer** owns KTCY (FM) Denison and KDSX(AM)-KDSQ(FM) Denison-Sherman, both Texas. **Seller** has no other broadcast interests. KJIM has southern gospel format on 1500 khz with 1 kw. Filed Dec. 20 (BAL931220ED).

WLLY(AM) Wilson, N.C. □ Purchased by Faith Media Inc. (C. Bruce Rose) from Family Media Inc. (Olive Epperson) for \$28,000. **Buyer** and **seller** have no other broadcast interests. WLLY has religious format on 1350 khz with 1 kw daytime and 79 w night. Filed Dec. 16 (BAL931216ED).

WGML(AM) Hinesville, Ga. □ Purchased by Powerhouse of Deliverance Church Inc. (Raymond Napper) from Bullie Broadcasting Corp. (Virginia B. Frankenthaler) for \$15,000. **Buyer** has no other broadcast interests. **Seller** owns WHVL (FM) Hinesville, Ga. WGML has gospel format on 990 khz with 250 w day, 76 w night. Filed Dec. 15 (BAL931215EB).

WEA(AM) Plainfield, N.J. □ 75% of capital stock purchased by Jesse B. Carroll Jr. from Henry J. Behre, both of Tri-County Broadcasting Corp., for \$12,500. **Buyer** and **seller** have no other broadcast interests. WEA has oldies/news/talk format on 1590 khz with 500 w. Filed Dec. 15 (BTC931215EC).



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C H I C A G O

Proposed station trades

By dollar volume and number of sales

This week:

AMs □ \$1,272,014 □ 11

FMs □ \$5,830,000 □ 7

Combos □ \$13,060,000 □ 3

TVs □ \$2,650,000 □ 3

Total □ \$22,812,014 □ 24

So far in 1994:

AMs □ \$6,334,514 □ 18

FMs □ \$103,370,000 □ 34

Combos □ \$97,132,000 □ 24

TVs □ \$38,550,000 □ 7

Total □ \$245,386,514 □ 83

For 1992 total see
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ELLIS COMMUNICATIONS, INC.

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WMC-AM	MEMPHIS, TN	WACH-TV	COLUMBIA, SC
WMC-FM	MEMPHIS, TN	WEVU-TV	FT. MYERS, FL
WUPW-TV	TOLEDO, OH	KAME-TV*	RENO, NV

(*pending FCC approval)

THE UNDERSIGNED ACTED AS FINANCIAL ADVISOR TO
ELLIS COMMUNICATIONS, INC.

MCKINLEY CAPITAL PARTNERS
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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.

General sales manager: Barnstable Broadcasting's WHLI/WKJY-FM, Long Island, New York, has an immediate opening for a general sales manager with the experience, skills and leadership to take these solid stations to the next level of share performance in this huge retail market. This is not a developmental position. There are \$34,000,000 radio dollars up for grabs, plus millions more from other media and manufacturers. Candidates must be seasoned pros with exceptional training and motivational skills, as well as the knowledge and systems for producing superior effort from a large sales force. Success in major suburban market radio, a college degree and computer literacy are big pluses. Send letter and resume with current references and salary history in confidence to: Jane Bartsch, VP/GM, WHLI/WKJY-FM, 1055 Franklin Avenue, Suite 306, Garden City, NY 11530. EOE.

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.

GM/GSM: Radio group seeking exceptional GM/GSM, with interest in ownership, for top-rated, AM station with expansion/LMA opportunities located in picturesque Mid-Atlantic small-mkt. General and sales mgt experience required. Very competitive salary with excellent benefits plus incentive bonuses. Equity opportunity. Please send resume & references to Box A-35. 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.

HELP WANTED SALES

Experienced account executive: Beautiful Bucks County. Need heavy hitter to reach next sales level. Are you who we need? Send or fax resume, tell me why. Mike Deardorff, GSM. WBUX Radio, PO Box 2187, Doylestown, PA 18901. Fax 215-348-1936. EOE.

N.Y. Network AE for blue chip product. First class company. Experience necessary. All replies confidential. Reply to Box A-38. EOE.

HELP WANTED TECHNICAL

Position open chief engineer: WTIC AM & FM, Connecticut's most powerful radio stations, are looking for a chief engineer. Duties include studio and transmitter maintenance, remote implementation, budget maintenance, and various management duties. Candidates should have a minimum five (5) years experience with AM and FM transmitters, preferably high power, strong studio equipment maintenance and troubleshooting skills, be computer literate and be a team player. Candidates should also have either a valid FCC General Class license and/or SBE Certification. Strong management skills a plus. To be considered for this position at one of America's most respected broadcast facilities, send resume with cover letter to: Gary Zenobi, General Manager, WTIC and WTIC-FM, One Financial Plaza, Hartford, CT 06103. WTIC AM & FM, The Ten Eighty Corporation, is an equal opportunity employer.

HELP WANTED NEWS

Mid-Atlantic, top100 AM radio station, seeks seasoned professional local news director with minimum 5-yrs. commercial broadcast news experience, skilled in managing a solid news team with a contemporary approach and skilled in writing, producing, anchoring, reporting. EOE. Tape and resume to Box A-36.

NNN host/producer: "National Native News" has an immediate opening for a host/producer. This radio newscast, carried on 170+ stations nationwide, is produced at the Alaska Public Radio Network. NNN is the country's only national daily source of news on native issues. Candidate must have substantial knowledge of native issues and news background, radio skills appropriate for national program. Submit resumes to KJ Worbey, APRN, 810 E. 9th Ave., Anchorage, AK. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Program director/morning personality: Immediate opening for program director. Responsible for all phases of planning, directing and monitoring activities of the programing department. For prompt, confidential consideration, send your resume and tape along with salary history and requirements to: General Manager, WANV AM/FM, PO Box 2189, Staunton, VA 24402. EOE M/F.

SITUATIONS WANTED MANAGEMENT

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.

Prosperous New Year! Seasoned pro seeking immediate GM/GSM challenge. Creative, motivated leader with will to succeed. Southeast/Mid-Atlantic. 904-760-5612.

Experienced GM/GSM: 20 years radio and over 6 years as GM. Want to relocate to Indiana, Illinois, Wisconsin, Iowa or Missouri as GM or SM. Very creative. Priority is local/direct business. Programing, sales and management qualified. 915-695-2622. All replies answered.

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

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.

WSAZ Television 3, one of America's top NBC affiliates, seeks a local sales manager to lead an experienced team. This position requires a goal oriented individual who has excellent motivational skills. Five years of local sales experience preferred. WSAZ is seeking an individual who is customer driven, creative and understands the selling process. Must have a desire and proven ability to coach and train an experienced team to new levels of success. Business/marketing degree or equivalent is required. WSAZ Television 3 is a division of Lee Enterprises. EOE. Please submit resume to: Chris Leister, General Sales Manager, WSAZ Television 3, 645 5th Ave., Huntington, WV 25701.

General sales manager: Responsible for national, regional and local times sales and scheduling for station; managing sales force. College degree preferred; at least five years experience in TV sales; previous experience in local or national sales management. Please send resumes to Becky Strother, WVTV-TV, 1732 Valley View Drive, Birmingham, AL 35209. EOE.

Local sales manager: Responsible for all local time sales; manage local sales team; develop, plan, supervise new business and promotional opportunities, achieve budgeted local revenue goals. College degree preferred; at least five years experience in local television sales; prefer sales management experience with appropriate training. Please send resumes to Becky Strother, WVTV-TV, 1732 Valley View Drive, Birmingham, AL 35209. EOE.

Station in top 100 market seeks general manager with proven track record in all areas of management. Current manager retiring. Replies confidential. Write fully to Suite 5800, 1717 Main Street, Dallas, TX 75201-4612. EOE.

Public affairs director: Produce/host public affairs series; develop sponsor-driven community outreach programs. Knowledge of FCC rules, license renewal & political file required. Four year degree and three years experience preferred. Resume & tape to: KTXH-TV Personnel, 8950 Kirby Drive, Houston, TX 77054. Paramount Stations Group is an equal opportunity employer.

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.

General sales manager: We are an industry-respected, privately-owned group of five small-medium market affiliate stations. WVVA-TV has a terrific career growth opportunity. We are the dominant NBC station in a two-station market. We seek a sales leader who can properly market our position and lead our staff of sales professionals. Excellent fringe benefits package. EOE. M/F. Contact Charlie Webb, VP/GM, WVVA-TV, POB 1930, Bluefield, WV 24701. 304-325-5487.

HELP WANTED SALES

Aggressive "Top Gun" local A.E.: Fox 45 Television in Baltimore, one of the fastest growing stations in the country, is looking to add a "heavy hitter" to its local sales staff. Candidates must have at least 3-5 years in local sales, be research & computer literate. Send resume, references and why you cover letter to: Darren Shapiro/LSM, WBFF Fox 45, 2000 W. 41st. Street, Baltimore, MD 21211. No phone calls please. EOE.

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.

National account executive: Sinclair Broadcasting is growing and expanding. We are presently interviewing for the position of national account executive. This individual will be based out of NYC and will be our spot sales liaison between our stations and our rep firms. This individual must have at least three years of TV broadcast experience and have a proven record of overachievement in their broadcast career. Please send a detailed work history of achievement to: Steve Marks, General Manager, WBFF Fox 45, 2000 W. 41st Street, Baltimore, MD 21211. WBFF and Sinclair Broadcasting are equal opportunity employers.

Advertising sales representative: Sell TV advertising & video production services both locally and within Philadelphia ADI. Base, commissions, benefits. Resumes to: Sales Manager, SCT Productions, 4030 Skyrun Drive, Doylestown, PA 18901, Div. of The Lenfest Group. M/F/DV. EOE.

Account executive: Local AE wanted for strong, growing Indie. (39th DMA) Min. 2 yrs exp. broadcast sales. Aggressive direct biz generator. No list jockeys. Respond to: LSM WGNT TV, 1318 Spratley St., Portsmouth, VA 23704. No calls. EOE.

Local account executive: CBS affiliate, #1 station in southeastern top 50 market seeks self-motivated professional sales representative hungry to develop new business. Requires oral and written presentation skills, knowledge of ratings and research, 2 years broadcast sales experience and college degree. Send resume to Local Sales Manager, PO Box TV-2, Greensboro, NC 27420. EOE.

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.

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.

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.

TV studio maintenance technician: WYBE-TV35 has an opening for a studio maintenance person with a minimum of one year cable or broadcast experience. PBS experience, FCC license and SBE certificate preferred. Salary: High 20's. Deadline: Until filled. Resume only to: Daniel delSolar, General Manager, WYBE-TV35, PO Box 11896, Philadelphia, PA 19128. EOE.

Chief engineer: Fox station in desirable market with lots on the agenda. Degree, First Class license. 5 years as assistant of small market chief. Thorough knowledge of UHF/RF theory, circuit-level diagnostics, computers, highly organized, hands-on manager. Not a desk job, work hard, play hard. Resume, salary history to Brian Benschoter, KPDX-TV, 910 N.E. Martin Luther King, Jr. Blvd., Portland, OR 97232-2774. No calls. Closes 1/31/94. EOE.

Television maintenance engineer: Maintenance of all electronic and electronic and electric equipment. Align, install, modify and repair video tape recorders, cameras, switchers, distribution of equipment and peripherals, etc. Five years minimum broadcast TV maint. exp. and FCC General Class license or SBE certification required. Formal education or training in electronics is essential. Send resume only: Personnel Director, KDAF, Fox Television, 8001 J. Carpenter Freeway, Dallas, TX 75247. EOE M/F/H/V. No telephone calls, please.

Online editor for an established production and post-production house in Central Connecticut. Must have a minimum of 3 years experience. Must be fluent with Sony 9000 Editor, GV 200, and multi-channel DVE. Formats include Beta SP, 1" and D2. Please fax resume to: 203-659-4549. EOE.

HELP WANTED NEWS

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.

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.

Weatherperson: Meteorologist preferred but not mandatory. We are looking for an energetic person to join our morning news team. We have top notch weather equipment and a quality operation. Please send resume and non-returnable demo tape to Veronica Bilbo, EEO Coordinator, KPLC-TV, PO Box 1488, Lake Charles, LA 70602. EOE.

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.

Photographer: Must have newsroom experience. Familiarity with "live truck" a plus. Tape, resume, references to: "Photo", WMDT TV, 202 Downtown Plaza, Salisbury, MD 21801. EOE/M-F.

Tired of the news grind? Washington, DC production house seeks camera person/editor with 5 years experience who's ready to do it right, not just fast. Send resumes only to: GVI, 1331 F St., NW, Suite 250, Washington, DC 20004. EOE.

News anchor, who hates cliques and is full of energy, to co-anchor our fast-paced newscast. Should be a good writer, with at least 3 years broadcast experience, to complement our female anchor. You will do a lot of field reporting. No phone calls. Tapes (3/4" or VHS only) and resumes to Brent Baader, KRBK-TV, 500 Media Place, Sacramento, CA 95815. EOE.

Number one rated station in Southwest is looking for a sports reporter/anchor. Someone to make sports fun and who looks for a different angle. 3 years experience minimum. Send resume and non-returnable tape to: Billye Gavitt, KWTV, PO Box 14159, Oklahoma City, OK 73113. EOE/M-F.

Producer for daily live and taped news program with at least 2 years experience as producer or associate producer needed immediately. Candidates must have computer knowledge and good writing skills. Experience with live ENG and SNG technology. Editing skills desirable. Must work well under pressure. Bilingual (Spanish/English) preferred, strong Spanish skills a must. College degree preferred. Send tapes and resumes with salary history to: Producer, KXLN-TV, Channel 45, 9440 Kirby Drive, Houston, TX 77054. EOE.

Videographer: Will shoot and edit TV news and sports. Needs a good eye for shooting spot news and must have a great attitude. Experience with 3/4" gear preferred. Send resume and non-returnable tapes to Scott Benjamin, News Director, WROC-TV, 201 Humboldt St., Rochester, NY 14610. M/F/EOE.

Associate producer: Part-time weekend position. Will act as weekend assignment editor and work with anchor to produce newscasts. Requires great organizational skills and sharp writing. College journalism degree preferred. Send resume and non-returnable tapes and writing samples to Scott Benjamin, News Director, WROC-TV, 201 Humboldt St., Rochester, NY 14610. M/F EOE.

WCYB-TV sports reporter: Reporting experience a must; anchor experience preferred. Resume/tape before February 4 to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

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.

Promotion/programming director: KDVR/Fox-31, Denver, a Renaissance Communications Corp. station, has an immediate opening for a new member of its senior management team. Candidates must have previous promotion management experience and some programming knowledge. Strong leadership and people skills are essential. Send resume to Rod Bacon, VP/GM, KDVR/Fox-31 TV, 501 Wazee St., Denver, CO 80204. EOE.

Director/post-production editor: Growing production company seeks highly motivated, creative self-starter. 2 years experience directing/shooting/editing corporate/industrial videos, commercials and promotional announcements preferred. Knowledge of GVG VPE 141 Editor, 200-2 switcher, Ampex ADO and Dubner 20K helpful. Equal opportunity employer. Submit tape, resume and salary requirements to Box A-37.

Promotion producer: Creative person with excellent writing and producing skills needed immediately. Experience producing compelling ads to promote daily news and special reports. Resume and tape required for consideration to Promotion Manager, WCPX-TV, PO Box 606000, Orlando, FL 32860. EOE. Pre-employment drug test required.

Producer/director: The Wright State University television center is seeking a producer/director. The television center is a broadcast capable facility that creates instructional and informational videotapes, live and taped sporting events, programming for an educational cable access channel and provides support for students utilizing video in coursework. Must have a Bachelor's Degree in TRF, Broadcasting, Communications or a related field and 3-5 years of experience in all phases of creating live and taped studio and electronic field productions including producing, writing, and directing. Experience in working with clients from concept to post, Amilink editing, Toaster, Studio 16, Chyron, and directing student employees desirable. Salary \$27,473 with excellent benefits. Women and minorities are encouraged to reply. Send letter of interest, resume, 3 references and a 3/4 or 1/2 inch demo tape clearly indicating role for each clip by February 11, 1994 to: George Frey, Production Manager, 104 Television Center, Wright State University, Dayton, OH 45435. EEO/AA employer.

SITUATIONS WANTED NEWS

Dynamic, creative hard-working TV sportscaster looking to relocate. Most anywhere okay. Let 11 years experience work for you! Doug 915-689-6372.

Emmy winning film and video (Ikegami HLV-55) crew based in Florida and the Caribbean: News, sports, documentary, maritime and underwater. 813-645-6331.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Post production veteran: Currently L.A. based. Experienced in offline/list management and online/digital effects. Seeks challenge outside of California. Will respond to all inquiries. Fax 805-252-2775.

Miracle man producer/writer available for all commercial, TV or radio genres, also has veteran team. Contact Blink Simmons 1-800-296-7620.

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 SALES

Northern California: Quality broadcasting salesperson needed. Exciting, innovative tourist destination marketing concept needs talents of go-get 'em experienced broadcast rep. Big commissions, possible equity position. For confidential interview write Gary Barton, PO Box 4093, Santa Rosa, CA 95402. EOE.

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.

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Used videotape: Cash for 3/4" SP, M2-90's, Betacam SP's. Call Carpel Video 301-694-3500.

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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.

Blank tape, half price! Elcon magnetically evaluated blank 1", 3/4", Betacam and SP videotape available. Also have VHS, M2, D2 and 2". We'll beat any price! Call Carpel Video for catalog 800-238-4300.

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.

Brand new TTC 2500B 2-1/2kw AM transmitter still in original crate. \$12,000 or best offer. Ask for Jessica 702-246-9292.

Sony BVU800 w/LTC mod \$3000 ea, BVU110 w/tc \$575 ea, BVW10 2950, 5850/5800/Super 90 4750, Clearroom system 12 Stations/14 BP's, more 6000, Sony PVM1220 950, Pan BW PR 335, Triple 600, Truck-Grumman 25' w/Gens & AC 9500, (3) JVC ky210B w/Studio Setups 5950, ADO3000 3D & Digimatte 19500 OBO, Colortran Crab Dolly w/O'Connor 100 \$4500, Dimmer Packs never used (17) 4900. Call John 212-355-7540.

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.

CABLE

HELP WANTED SALES

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. Reply to Box A-39. Equal opportunity employer.

TELEVISION

SITUATIONS WANTED NEWS

HIRE A POLK WINNER

Proven Excellence in Investigative Reporting and Series/Documentary Production

A can do . . . team player. Interest in investigations and special projects production. Can have an immediate impact on your market and make a quality difference to your product.
Reply to Box T-17

HELP WANTED NEWS

ENTERTAINMENT REPORTER

For San Diego's Fastest Growing News Organization

KUSI-TV has just added two more hours of news Monday thru Friday and will soon be adding more. We're looking for a first rate Entertainment Reporter for our prime time newscast.

We want someone with solid on-air experience who understands why people love news about celebrities.

Send resume and current non-returnable tape to:



**KUSI-TV
HUMAN RESOURCES
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San Diego, CA. 92171**

(No Phone Calls, Please !)

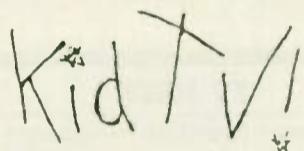
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HELP WANTED NEWS CONTINUED**EXECUTIVE PRODUCER**

Innovative broadcast news organization seeking creative leader for award winning staff in exurban L.A. market with coverage from Malibu to San Luis Obispo. Excellent compensation package for candidate with 3 years daily broadcast news producing experience and strong leadership ability. Rush tape and resume to:

VCNN/KADY-TV
663 Maulhardt Ave.
Oxnard, CA 93030

equal opportunity employer

HELP WANTED PROGRAMING PROMOTION & OTHERS


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BLUE SKY PRODUCTIONS

Creative Director
Denny Meyers
203 388 1346
EOE

GRAPHIC ARTISTS

CNBC is looking for several news graphic artists with excellent design and illustration skills. Background in 2D or 3D animation as well as experience with HAL, ALIAS or MAC is a plus.

If you have 2 or more years experience in news graphics, excellent graphic design skills and thrive on a fast-paced team oriented environment, please fax your resume to: Personnel Manager (201) 585-6275. We are an equal opportunity employer.


HELP WANTED PROGRAMING, PROMOTION & OTHERS CONTINUED**TELEVISION PROFESSIONALS****Put your career on target with On-Q.**

As the newest cable channel of the QVC Network, On-Q is supported by all the technical sophistication, marketing savvy and visionary leadership that has made QVC the world's largest cable shopping network. Targeted to the twentysomething, fashion-conscious audience, On-Q is poised to tap into one of the most sought after markets today.

To meet the challenges of this exciting new enterprise, we have an immediate need for several dedicated professionals:

Technical Director

Integral position working on a 24-hour television operation controlling robotic cameras, while directing and technical directing a live TV show. Solid TV production experience, knowledge of Grass Valley Switchers and plenty of ambition will be essential.

Promotion Writer/Producer

Candidate must have 1-2 years' experience in on-air promotion, with a strong knowledge of and identification with the twentysomething market.

Graphic Artist

Requires 1-3 years PaintBox experience. Familiarity with the Dubner Graphics Factory System is preferred, but if you've got the kind of creativity and artistic ability we're looking for, we're willing to train.

Editor

Requirements include 1-3 years' experience with Sony 910 or GVG editing systems. The right individual will be creative, quick and have an instinctive feel for what works.

Videographer

To qualify, you'll need 1-3 years' experience in field production, with a strong background in lighting and composition.

To join us in creating QVC's next success story, please forward your resume and demo tape to: Michael Cavanaugh, QVC Network, Goshen Corporate Park, West Chester, PA 19380-0844. We are an equal opportunity employer.



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HELP WANTED MANAGEMENT

MANAGER, SALES PLANNING

NBC Cable Ad Sales is seeking a Manager of Sales Planning to prepare revenue plans and projections for NBC Cable Ad Sales properties. Other responsibilities include ADU administration and related reporting; preparing management reports such as pacing, AE performance vs. targets and working proposals and reviewing of sales plans for compliance with sales guidelines. Also develop and maintain sales planning data system for all networks.

Applicants should have 5-7 years experience in financial planning, analysis and reporting as well as experience in Cable, Broadcasting and/or Ad Sales. MBA is a plus. This position is located in New York City.

For consideration, please fax your resume to: Personnel Manager, NBC Cable (201) 585-6275. We are an equal opportunity employer.



CABLE

HELP WANTED PROGRAMING, PROMOTION & OTHERS

SHOWTIME NETWORKS INC.

CREATIVE DIRECTOR

Showtime Networks Inc., a leader in the premium cable programming industry, is looking for an exceptional Creative Director for its Originals Unit. This individual will be responsible for directing the creative activities of a team which produces all program promotion, marketing promotion and editorial promotion of Showtime original movies and series.

To qualify you should have:

- ☛ Substantial hands-on writing and television producing experience including short and longer form.
- ☛ Managerial-like experience and familiarity with strategic planning
- ☛ Extensive knowledge of entertainment and promotion industry including personnel, vendors and industry standards
- ☛ Intimate knowledge of audio, video and film production including editing, mixing, writing and directing
- ☛ Strong communication, interpersonal and organizational skills required
- ☛ Ability to work in and facilitate success of a supportive, team oriented, creative environment
- ☛ Cable network experience preferred

Showtime Networks offers a comprehensive benefits package, competitive salaries and a stimulating work environment. For confidential consideration, send resume including current or last salary to: Showtime Networks Inc., Recruiting Dept., 1633 Broadway, New York, NY 10019. We appreciate your interest but we can only respond to candidates selected for further consideration. We are an equal opportunity employer and an advocate of workforce diversity.

ALLIED FIELDS

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All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING & CABLE, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036. For information call (202) 659-2340 and ask for Mitzi Miller.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must accompany all orders. All orders must be in writing by either letter or Fax 202-293-3278. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. **NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.**

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. **NO make goods** will be run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$1.70 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 word each.

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Request for System Descriptions

The National Radio Systems Committee (NRSC), co-sponsored by the National Association of Broadcasters and the Electronic Industries Association, has formed the NRSC High-Speed FM Subcarrier Subcommittee for the purpose of standardizing a high-speed FM subcarrier technology. The subcommittee, on December 15, 1993 released a Request for System Descriptions ("Request").

The NRSC is inviting individuals or companies that have proven and tested subcarrier technologies, to review the Request and submit their proposals no later than February 15, 1994

For copies of the Request, or for additional information, contact the following:

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 Fax (202) 775-4981

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Mapping The Electronic Superhighway

panel
Honorable Larry Irving, Head
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11:15-12:15
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The Consumer as Programmer

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Blockbuster Entertainment

12:30-2:00PM
Hilton Room

Luncheon Speaker

Sumner Redstone, Chairman,

2:15 - 3:15PM
Empire Room

Madison Avenue Enters A New Age

Moderator:
Carolyn Wall, Executive Vice President
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Panel:
Martin Nisenholtz, Sr. VP, Dir. of Electronic

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William Schereck, Executive VP, International
QVC Network
Stuart Segal, National Dir. for Interactive

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3:15-4:15 PM
Empire Room

Personal Vs. Professional Responsibilities

Edward Bleier, President
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panel:
TBA

4:30-5:30 PM
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The Multi-Media Giants: Poised for Victory or Defeat?

Moderator:
Richard MacDonald, Fellow
The Freedom Forum Media Studies Center

Panel:
Barry Kaplan, VP, Media & Communications
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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

World Radio History

For the Record

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 161.) FCC actions on ownership change filings with file numbers and action dates follow:

Granted

KPBO-FM Pine Bluff, AR (BALH93112GH)—Action Jan. 3

KAZR-FM Coolidge, AZ (BALH931028GI)—Action Jan. 7.

KEYT-TV Santa Barbara, CA (BTCCT 931215KE)—Action Dec. 30.

KXFX(FM) Santa Rosa, CA (BALH930319GE)—Action Dec. 23.

WKTM-FM Soperton, GA (BTCH931119GJ)—Action Jan. 4.

KJOC(AM) Davenport, IA (BAL931117ED)—Action Jan. 7.

WCBW-FM Columbia, IL (BTCH931020GK)—Action Dec. 30.

WVZA-FM Herrin, IL (BAPH931110GE)—Action Dec. 28.

WXLP-FM Moline, IL (BALH931117EE)—Action Jan. 7.

WSYW-AM-FM Danville, IN (AM: BTCH-931020GH; FM: BTCH931020GH)—Action Dec. 30.

WOZI-FM Presque Isle, ME (BALH931223GU)—Action Jan. 11.

WHFS(FM) Annapolis, MD (BALH930528GI)—Action Dec. 21.

WZZM-TV Grand Rapids, MI (BTCCT-931210KG)—Action Dec. 29.

KGOZ-FM Gallatin, MO

(BAPH931013GR)—Action Jan. 3.

WAPT(TV) Jackson, MS (BTCCT931210KH)—Action Dec. 29.

KATK-AM-FM Carlsbad, NM (AM: BTCH-931207EC; FM: BTCH931207EC)—Action Jan. 6.

KZTY(AM) Winchester, NV (BA-P931005EC)—Action Jan. 10.

WBEN(AM)-WMJQ-FM Buffalo, NY (AM: BAL931117GF; FM: BALH931117GG)—Action Jan. 10.

WSAI(AM) Cincinnati, OH (BA-L931028EB)—Action Jan. 5.

WUCO(AM) Marysville, OH (BA-L931115EF)—Action Jan. 5.

WSEE-TV Erie, PA (BTCCT931210KF)—Action Dec. 29.

WNAC-TV Providence, RI (BTCCT931210KE)—Action Dec. 25.

Dismissed

WZJU(FM) Wauseon, OH (BAPH930521GJ)—Action Dec. 20.

WEKX-FM Jellico, TN (BALH930922GO)—Action Jan. 10.

NEW STATIONS

Actions

■ **Montezuma, GA** (BPH931201MC)—Returned app. of Radio Corele Inc. for 95.1 mhz; 3.66 kw; ant. 128.6 m. Action Jan. 5.

■ **Lafayette, IN** (BPH910819MB)—Granted app. of Ivon O. Davis for 102.1 mhz; 2.5 kw; ant. 99 m. Action Dec. 30.

■ **Detroit Lakes, MN** (BPH920514MI)—Granted app. of Robert D. Spilman for 102.3 mhz; 50 kw; ant. 150 m. Action Dec. 27.

■ **Detroit Lakes, MN** (BPH920514ML)—

Dismissed

■ **Detroit Lakes, MN** (BPH920514ML)—

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.

Dismissed app. of Lake to Lake Broadcasting Inc. for 102.3 mhz; 50 kw; ant. 150 m. Action Dec. 27.

FACILITIES CHANGES

Applications

■ **Dardanelle, AR** KWKK-FM 102.3 mhz—Johnson Communications Inc. seeks CP to make changes; change: ERP: 1.71 kw; change class to C3 (per MM docket 92-224).

■ **Fresno, CA** KAGZ-FM 99.3 mhz—John E. Ostlund seeks mod. of CP to make changes; change: ERP: 5.03 kw; ant. 106.3 m.; TL: 2220 Tulare St., Fresno.

■ **Muskegon Heights, MI** WMRR-FM 101.7 mhz—Goodrich Broadcasting seeks

mod. of CP to make changes; changes: ERP: 12 kw; ant. 145 m.

■ **Nebraska City, NE** KNCY-FM 97.7 mhz—Sunrise Broadcasting of Nebraska Inc. seeks mod. of CP (BPH930507IC) to make changes; change: ant. 299 ft.

■ **Meredith, NH** WWSS-FM 101.5 mhz—Latchkey Broadcasting Partnership seeks CP to make changes; change: ERP: 6 kw; ant. 100 m.; TL: intersection of Parade and Pickerel Pond Rd.; Laconia; Belknap Co.; NH.

■ **Geneva, OH** WKKY-FM 104.5 mhz—Ray-Mar Broadcasting Co. seeks CP to make changes; change: ERP: 6 kw; ant. 100 m.; TL: 11.9 km WSW of Geneva, near intersection of McMackin Rd. and U.S. Rte. 20, Lake Co., Ohio; change frequency to 104.7 mhz (per MM docket 90-474).

■ **Marysville, OH** WWHT-FM 105.7 mhz—Tel Lease Inc. seeks CP to make changes; ERP: 1.63 kw; ant. a56 m.; TL: adjacent to US 33, 1.85 km NW of intersection with U.S. 42 in Jerome Township, Union City, OH.

■ **El Paso, TX** KSET-FM 94.7 mhz—Magic Media Inc. seeks CP to make changes; change: ERP: 96.9 kw; ant. 363 m.; TL: on Comanche Peak, Franklin Mountains in city of El Paso, TX (El Paso Co.); change class to C (per MM docket).

■ **Fort Worth, TX** KEGL-FM 97.1 mhz—Eagle Radio Inc. seeks mod. of CP to make changes: ant. 510 m.

■ **Wilson Creek, WA** KVFY-FM 103.3 mhz—Wilson Creek Broadcasting Co. seeks CP to make changes; change: ERP: 25 kw; ant. 74 ft.; TL: 19.5 km SE of Wilson Creek, Grant Co., WA. Change class to C3 (per MM Docket 93-163).

■ **Eau Claire, WI** WHEM-FM (BMPE-D931223IB)—Fourth Dimension Inc. seeks mod. of CP (BPED890306MJ as mod.) to make changes; ERP: 0.35 kw; TL: Priory Rd., 1.2 km W of Co. Trunk F. in Washington Township, Eau Claire Co., WI.

TV's

■ **Miami WHFT-TV ch. 45**—Trinity Broadcasting of Florida Inc. seeks CP (BPCT801215KE) to change; ant. 308 m.; ERP (vis) 2,541

Actions

■ **Sylacauga, AL** WAWV(FM) 98.3 mhz—Dismissed app. of W.O. Powers for CP to make changes; change ERP: 3.7 kw; ant. 77 m. Action Dec. 17, 1993.

■ **Gainsville, FL** WYKS-FM 105.5 mhz—Returned app. of Gillen Broadcasting Co. for CP to make changes; change: ERP: 6 kw; frequency: 105.3 mhz (pursuant to MM docket 90-164).

■ **Clearwater, KS** KSPG-FM 98.7 mhz—Granted app. of Gary L. Violet for MP to make changes; ERP: 50 kw; ant. 150 m.; TL: proposed site located in Summer Co., KS; three mi. E and 1 mi. N of Conway Springs, KS; change class to C (per MM docket 92-216). Action Dec. 28.

■ **Asbury, MO** KWXD-FM 102.1 mhz—Granted app. of Innovative Broadcasting Corp. for CP to make changes; ERP: 16 kw; Class: C3 (per MM Docket 93-84). Action Dec. 22, 1993.

■ **La Grande, OR** KWRL(FM) 99.9 mhz—Granted app. of Grande Ronde Broadcasting Inc. for CP to make changes; ERP: 91.4 kw; ant. 133.7 m.; TL: Ladd Canyon, 14.3 km from La Grande, OR. Class change to C1 frequency to 260 (per MM docket 89-226). Action Dec. 23.

■ **Media, PA** WPLY-FM 100.3 mhz—Cancelled CP of Greater Media Radio Co. to change ERP: 9.2 kw; ant. 349 ft. and make changes in antenna supporting-structure. Action Dec. 9, 1993.

■ **Milwaukee, WI** WTMJ(AM) 620 khz—Granted app. of WTMJ Inc. for CP to increase power to 10 kw50 kw; make changes in antenna system; change TL to SE corner of intersection of South Raynor Ave. with Church Rd., Yorkville Township, Racine Co., Union Grove, WI. Action Dec. 1, 1993.

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Broadcasters must get tough

EDITOR: With both the White House and the Hill rushing forward with their own plans for the "information superhighway," it has become readily apparent that neither has focused upon, nor has time for, the broadcast industry.

At the present time, the commission's duopoly rules, multiple ownership rules, cable/broadcast limitations and newspaper/broadcast limitations clearly restrict the abilities of entrepreneurs in the broadcast industry to take advantage of changes in the economy and technology. To lift the restrictive regulations on the cable and telephone industries (as well as the so-called emerging industries that it appears will become enmeshed in the video/telephone world) without addressing the restrictions on the broadcast industry would clearly place the broadcasters at a competitive disadvantage.

Not only should the artificial restrictions on ownership be removed, but the commission should permit broadcasters to make use of changes in technology, such as compression, to have multiple voicing wherever technically possible.

There is a fast train moving toward relief from regulatory restrictions upon the cable/telco industries. At this point, the broadcasters not only are not on that train, but their taxicab has not even arrived at the station. Unless broadcasters quickly act through their national and state associations, as well as contacts with their congressional delegations, their vehicle will never make it to the ramp of the superhighway.

Broadcasters should not accept the position that they will be taken care of later. To accept that argument is to accept the inevitable.

The broadcast industry should remind the members on the Hill that there is a congressional election this November and that very few people will vote according to what they read on their PCs. If the members on the Hill cannot find time for broadcasters, perhaps broadcasters will find candidates who do have time for their causes.—*Vincent J. Curtis Jr., Fletcher, Heald & Hildreth, Washington.*

Whither the responsibility?

EDITOR: Ed Fouhy, in the Jan. 10 issue of BROADCASTING & CABLE, decries the overemphasis on crime and violence in news broadcasts, reflecting, in his view, a failure by broadcasters to listen to viewers.

Responding in an editorial, "A cautionary dissent," the magazine implies that by listening to viewers, broadcasters somehow would be abdicating their editorial responsibility. I disagree. News broadcasts constitute a much-needed public service for which broadcasters should be accountable to the public at large. How better can they prove their accountability to that audience than by heeding Fouhy's advice to listen to viewers? By doing so, broadcasters, far from abdicating their editorial responsibility, would be assuming their overriding responsibility to the public they serve.—*Reuben Lozner, Chevy Chase, Md.*

Alumni search

EDITOR: News radio 1500 WTOP(AM), Washington's only all-news radio station, is in search of former employees. In March, the station will mark its 25th anniversary in its all-news format. In planning commemorative activities, WTOP would like to hear from former employees.

WTOP signed on the air in 1926 and counts a number of well-known broadcasters among its alumni, including Walter Cronkite, CBS's Connie Chung, ABC's Sam Donaldson, NBC's Jamie Gangel, Mutual Broadcasting's Jim Bohannon, and CNN's Greg Lamotte and Ralph Begleiter.

Former employees can contact WTOP at 3400 Idaho Avenue, N.W., Washington, D.C. 20016; (202) 895-5000. Provide your name, address and a daytime phone number.—*Terry Lowe-Edwards, marketing director, WTOP(AM) Washington.*

Historical undertaking

EDITOR: The cable advertising industry is embarking on a sea of dramatic change, a journey that will create fundamental changes in the essential strategies and the key personnel that take us forward from here to that new position of prominence for cable in the business of television advertising.

Therefore, *now* is the time to capture, collect and record the pioneering people, events, stories and historical benchmarks that created this foundation from which we will be transforming, *before* these genuine icons become lost in the flurry of excitement, anxiety and innovation that is immediately ahead of us.

Unfortunately, although I have been a student of cable advertising for nine years, there is much of great interest and import that has taken place beyond my knowledge. I am seeking input from any and all sources for the purpose of compiling as complete a historical collection of cable advertising's journey thus far as possible.

Please ask your readers to contact me with names, anecdotes and meaningful accomplishments as I prepare this collection.—*Chancey Blackburn, senior partner, The Cable AdVisory Group, 602 Wishing Star, Suite #201, San Antonio, Tex. 78258; (210) 490-9643; fax (210) 490-9327.*

Separated at birth?

EDITOR: I must fully agree with the comments of Garrison Keillor that appeared in your Jan. 10 issue. For some time now, I've felt there was a strong possibility that Rush Limbaugh and TV preacher John Hagee were indeed the same person. In addition, I must inform Mr. Keillor that several of my sources in New York have informed me that Howard Stern often does eat live chickens during his show which are delivered by a famous Manhattan deli.—*Jim Carr, Carr Advertising and Production Co., Lebanon, Pa.*

Datebook

JANUARY

- **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. 27**—*Alfred I. duPont-Columbia University Awards*, reception and ceremony. Low Memorial Library, Columbia University, New York. Contact: (212) 854-5047.
- Jan. 28**—*Alfred I. duPont-Columbia University Awards* winners circle. World Room, 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. 3**—"Behind the Times: Inside the new New York Times," discussion sponsored by *The Annenberg Washington Program in Communications Policy Studies of Northwestern University*. Willard Office Building, Washington. Contact: Lisa Spodak: (202) 393-7100.
- 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. 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**—"Cultural Invasion or Cross-Cultural Exchange? Entertainment and Popular Culture in Japan and France," seminar sponsored by *The Freedom Forum Media Studies Center*. Columbia University, New York. Contact: Jennifer Sandberg, (212) 678-6600.
- 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 12**—"The Business of Entertainment: The Big Picture," conference sponsored by *Wertheim Schroder and Variety*. Pierre Hotel, New York. Contact: (212) 492-6532.
- **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



William Wilkinson, VP, human resources, Capital Cities/ABC Inc., New York, named VP/executive assistant to the chairman of Capital Cities/ABC Inc., Tom Murphy, there.

Michael Lang, VP, business affairs, broadcast operations, engineering, ABC Television Network Group, New York, named senior VP.

Lou Dennig, associate director, programming, MMT Sales Inc., New York, joins Blair Television there as director, programming.

James Griffiths, managing director, STAR-TV, Hong Kong, named senior VP, Fox Inc., Los Angeles.

George Krieger, executive, Fox Inc., Los Angeles, named executive VP, Fox Sports, there.



Steve Maddox, account executive, Southeastern division, Columbia Pictures Television Distribution, Atlanta, named Southeastern division manager.

Valerie Randolph, associate, entertainment department, Wolf, Rifkin & Shapiro, Los Angeles, joins ITC Entertainment Group there as director, business/legal affairs.

Larry Price, former news director, WCSH-TV Portland, Me., joins Associated Press, Boston, as regional television executive.

Joseph Yumet, director, risk management, Viacom, New York, named VP, risk management, Viacom International, there.

James Sefert, chairman/CEO, Cosmos Broadcasting Corp., Greenville, S.C., retires.

Glenn Serafin, VP, Communications Equity Associates, Tampa, Fla., forms new broadcast brokerage and investment banking firm, Serafin Bros., there.

Jim Harmeyer, president/partner, Electronic Classified Advertising, St. Simons Island, Ga., joins Litton Syndications Inc. there as account executive.

Appointments at KRON-TV San Francisco: **Mark Mullen**, co-anchor, *NewsCenter 4 Saturday Morning* and *NewsCenter 4 Sunday Morning*, named co-anchor, *Daybreak*; **John Kessler**, co-anchor, *Daybreak*, named bureau chief, Oakland Newscenter.

George Michael, sportscaster, WRC-TV Washington, honored with the Touchdown Club of Washington's national Glenn Brenner Award.

Jim Chabin, president/CEO, Promax International, Los Angeles, signs new two-year agreement.

Willard Colston, director, new media, *Los Angeles Times*, joins Guy Gannett Communications, Portland, Me., as VP, new media strategies.

Richard Goldfarb, senior VP, Turner Broadcasting Sales, New York, joins New World Sales & Marketing there as VP, syndication ad sales.

Richard Gold, GSM, WUAB-TV Cleveland, joins WKBD-TV Detroit as local sales manager.

Joe Gersh, GSM, WATL-TV Atlanta, joins New Vision Television there as senior VP/director, sales.

Bob Walker, director, marketing, WXIA-TV Atlanta, named VP, broadcast.

David Joseph, director, sales, KLRT-TV Little Rock, Ark., joins KOLD-TV Tucson, Ariz., as VP/GM.

RADIO

Robert Barone, director, information services, music entertainment division, MCA Inc., Los Angeles, joins BMI, New York, as VP, information technology.

Michael Gahagan, GSM, WZTR-FM Milwaukee, named station manager.

Steve Groesbeck, GM, KFBT-TV Las Vegas, joins KWNR-FM there as national sales manager.

James Antes, account executive, WFBG-AM-FM Atlantic City, N.J., joins Christal Radio, Philadelphia, in same capacity.

Darrin Sarton, sales associate, Major Market Radio Sales, Los Angeles, joins D&R Radio there as account executive.



Pat St. John, program director, WNEW-FM New York, named morning drive personality.

Vinny Marino, assistant program director, WAXQ-FM New York, assumes additional responsibilities as music director.

Gregg Lindahl, former VP/GM, KLRX(FM) Dallas, joins KUPL-AM-FM Portland, Ore., as GM.

Regina Torre Meilman, account executive, Major Market Radio Sales, New York, assumes similar responsibilities at McGavren Guild Radio there.

Trish Cunningham, sales assistant, Major Market Radio Sales, Atlanta, named sales associate, McGavren Guild Radio, there.

Pamela Jill Turchin, sales assistant, promotion marketing division, Interep Radio Store, New York, named sales associate, Internet, there. [World Radio History](#)

Kate Butler, sales assistant, Major Market Radio, San Francisco, named sales associate.

Elizabeth Fuscaldo, graduate, Interep Radio Store's Apprentice Program, New York, named account executive, D&R Radio, there.

Jennifer Berg Dunbar, graduate, Interep Radio Store's Apprentice Program, New York, named account executive, The Torbet Radio Group, there.

Beth Russell, graduate, Interep Radio Store's Apprentice Program, New York, named account executive, McGavren Guild Radio, Detroit.

Appointments at WEEU(AM) Reading, Pa.: **Dave Kline**, sales manager, named GM; **Jo Painter**, afternoon drive air personality, assumes additional responsibilities as program director; **Bill Brosey**, evening air personality, assumes additional responsibilities as musical director; **Jim Carr**, air personality, WCTX-FM, Harrisburg, Pa., joins as part-time air personality/newscaster; **Chris Bach**, midday/afternoon drive newscaster, assumes additional responsibilities as part-time evening talk show host.

Michael Porter, producer, WYPL-FM Memphis, Tenn., named assignment editor.

CABLE



Appointments at USA Networks, Los Angeles: **Cynthia Wurtz**, senior manager, affiliate relations, Western region, named VP; **Antoinette Cosenza**, senior manager, Western region, named director, affiliate relations, Western region.

Jay Mulvaney, VP, program

development, Nickelodeon, Nick at Night, New York, joins VH-1 there in similar capacity.

Thomas Jokerst, VP, office of science and technology, Cable Television Laboratories, Boulder, Colo., joins Charter Communications Inc., St. Louis, as senior VP, engineering.

Ruth Brumfield, president, Walter Kaitz Foundation, announces intentions to leave the foundation March 1.

Patrick McClenahan, supervising producer, Prime Ticket, Los Angeles, named executive producer.

Shelly Harper, program manager, Home Team Sports, Houston, named director, programming.

Appointments at C-SPAN, Washington: **Susan Bundo**, field producer, named programming co-manager; **Liam Currier**, production assistant, named associate producer; **Mark Farkas**, crew chief, named general assignment producer; **Jacqueline Gill-McDougal**, associate producer, named general assignment producer; **Ruth Kane**, control room producer, named in-house programming coordinator; **Paul Orgel**, control room producer, named coordinating producer; **Steven Scully**, political editor, named White House producer/manager, *Sunday Journal*; **Beryl Anderson**, senior administrator/assistant professor, Hampton University, Hampton, Va., joins as producer, *America and the Courts*; **Paul Brown**, producer, Newschannel 8, Springfield, Va., joins as associate producer; **Pablo Izquierdo**, producer, Maya Corp. of America, Washington, joins as associate producer; **Todd Johnson**, producer/writer, Howard County (Md.) Government Information Channel, joins as announcer/producer; **Chad Pergran**, host, *PM Edition*, WMUB-FM Oxford, Ohio, joins as associate producer; **Kristine Schantz**, press secretary, Senator Herb Kohl (D-Wis.), joins as associate control room producer.

WASHINGTON

Appointments at Association of America's Public Television Stations, Washington:

Marcia Knutson, former associate, government and professional liaison, American Educational Research Association, there, joins as education, appropriations lobbyist; **Rebecca Krafft**, freelance writer/editor/publication consultant, Washington, joins as writer/researcher, managing change clearinghouse project.

Thomas McClure, director, finance, ATI Career Development Institute, Falls Church, Va., joins Cellular Telecommunications Industry Association, Washington, as director, fraud management.

INTERNATIONAL

Patricia Ryan, VP, international sales, DIC Entertainment, Burbank, Calif., named president.

Thierry Berthier, graduate, School of Management and Marketing, Lyons, France, joins 4DTV/Marina Productions, Paris, as director, sales, distribution.

DEATHS

Gary Campbell, 47, Western regional sales manager, cable division, Pioneer New Media Technologies Inc.,

Chico, Calif., died Jan. 8 at a San Francisco hospital. Campbell worked in the cable industry since 1970 and joined Pioneer in 1988. Prior to joining Pioneer, Campbell worked for McCaw Communications/Cook Cablevision Inc., Burnup & Sims Cable Products, Texscan Corp., GTE Sylvania, Cerro Communications and Televue (Viacom). Survivors include his wife, Paula, and two sons.

Harry Dunnagan, 69, founder and former owner of WNMB-FM North Myrtle Beach, S.C., died Dec. 20, 1993, of a stroke in Charles-

ton, S.C. Dunnagan founded WNMB-FM in 1972. He is survived by his wife, Bernice.

John James Leay, 61, VP, engineering, Arena Television Management Services, Darien, Conn., died Jan. 4 at his home in West New York, N.J. Leay, a television engineering and facilities consultant with an extensive video background, served as VP, engineering, for Reeves-Teletape; director, engineering, Hughes Television Network; VP, engineering, Management Television Systems; director, engineering, Theater Network Television, and en-

gineer-in-charge, CBS Television Network. He won nine Emmys for programs at the Metropolitan Opera and Lincoln Center. In 1987 he received an Emmy for outstanding achievement in lighting direction for the PBS program *The Damnation of Faust*. He also won a Peabody Award for his work on the Metropolitan Opera Association's *Live from the Met* productions of *La Boheme* and *Rigoletto*. Leay was chairman of the National Academy of Television Arts and Sciences Blue Ribbon engineering committee. Survivors include his wife, Ellen, and two sons.

Fifth Estater

Lou Gattozzi

Being operations director for a major-market TV station requires street smarts, dealing with heavy pressure and an ability to negotiate. It's no wonder that the favorite movies of Lou Gattozzi, director of operations for WJW-TV Cleveland and this year's NATPE chairman, are "Scarface," "The Godfather" and anything with Joe Pesci.

Besides the violence factor in these movies, the characters, like broadcasters, are in a cutthroat business where a wrong move can mean disaster.

"There are certain life lessons from 'The Godfather,'" Gattozzi says, referring to the movie's theme of "nothing personal—it's only business."

Business for Gattozzi keeps getting more complex. The 46-year-old executive is in charge of all programming, promotion and production and prepares all operation budgets at CBS affiliate WJW-TV.

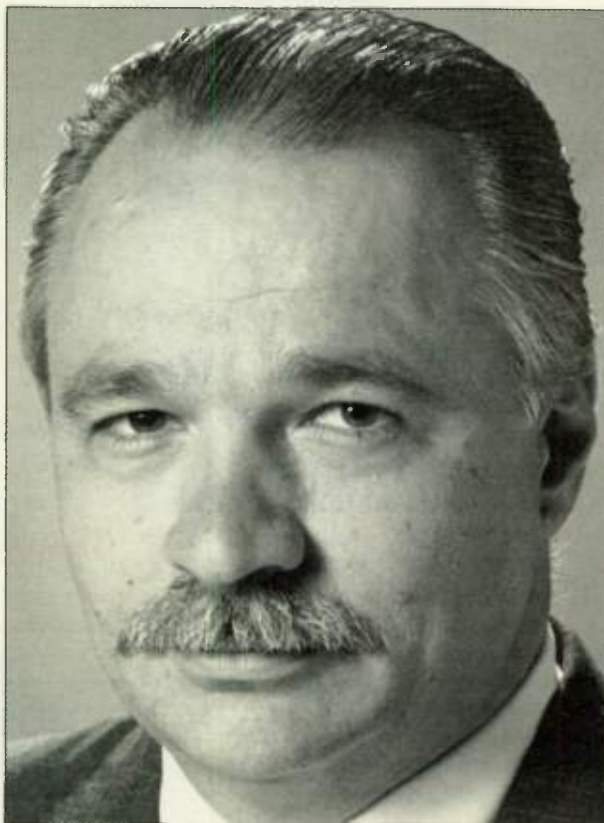
Gattozzi learned his trade from some of the best. Joe Weber, a longtime station executive now at MTM, hired Gattozzi in 1969 to work at rival WKYC-TV Cleveland. Gattozzi also has worked for John Pike, Paramount's former network TV president.

Perhaps growing up in a family that ran a funeral parlor prepared Gattozzi for the life-or-death business of TV. But although the family business was steady, Gattozzi wanted a little more action. "After witnessing the life of a funeral director from infancy through my youth, I wanted to be involved in a more lively business," he says.

Gattozzi first got interested in communications in the ninth grade when he took a radio class. "We did news announcements and productions that I really enjoyed. When I started in college I was a business major, but in the first quarter of my second year, I jumped into communications," he says.

After graduating from Kent State University, Ohio, in 1970, Gattozzi joined WKYC-TV as an associate director and stayed until 1981, when he left for WJW-TV (then WJKW-TV) as program director.

Around that time, Gattozzi started getting involved with NATPE—again with Weber's encouragement. He started out producing workshops and moved on to running convention committees and logistics for the annual show.



"Lou brought not only a lot of real dedication, but a great sense of humor to the chairmanship this year," NATPE President Bruce Johansen says.

During the past 10 years, the TV business has changed dramatically, as has the role of a program director.

"It's a continuing evolution that now includes programming, production, news, community affairs. It's not getting harder or easier, it's just evolved," Gattozzi says.

The NATPE convention also has evolved. Now, much of the business is done before the convention floor opens.

"Most distributors want product cleared before going to NATPE. There will probably not be as much activity this year as in years past because of two-year deals done last year," Gattozzi says.

But with CBS giving back Sunday afternoons to

its affiliates and Fox returning late night, the convention may heat up some.

"CBS stations will be challenged. You will probably see a combination of local production and acquisition of movie packages and/or first-run hours," Gattozzi speculates.

NATPE recognizes the changing marketplace, and Gattozzi wants the association to become known for more than just the convention.

"The overall plan of the organization is to become more than just the NATPE conference. We want to serve 12 months of the year and supply information that will help stations do business," Gattozzi says.

He also would like NATPE to get more involved with schools. "As much as a university tries to prepare students for the business world, it really does not. A lot of kids come out with degrees and don't know what the business is about," he says.

Gattozzi knows the business, and the headaches of an operations director. "The most difficult thing I ever had to do was executive produce a disco show with John Pike at WKYC-TV," he says. The show, *Weekday Fever*, hosted by Nancy Glass (now host of *American Journal*) was a strip show done at a local disco.

"We went to this disco at 3 a.m. every Sunday morning and taped five-one hour shows," Gattozzi recalls. "After 15 minutes in a disco, you lose your mind."

Director of operations, WJW-TV Cleveland, Ohio; b. May 9, 1947, Cleveland; B.S., telecommunications, Kent State University, Kent, Ohio, 1969; associate director; WKYC-TV Cleveland, 1970-73; producer/director, 1973-78; production manager/executive producer, 1978-81; director, operations and programming, WJKW-TV Cleveland, 1981-85; present position since 1985. Married: Susan Polan, April 20, 1974; children: Daniel 12, Ellen 7.

After almost 25 years in TV, one could say the same thing, but Gattozzi's sense of humor and impersonations of Al Pacino in "Scarface" and Joe Pesci keep him and his staff going.

"I grew up in a rough neighborhood; a lot of people went the wrong way. My father did not want me to move out of the house until I was married. Growing up with him taught me a real work ethic and to be honest with people. Distributors will tell you I am one person who returns calls. That's my job, even if it is to say no."

Remember, it's nothing personal—only business. —JF

Wall Street last week was abuzz with rumors that **Bell Atlantic might restructure its megadeal with Tele-Communications Inc.** to make it more favorable to TCI shareholders. Bell Atlantic's stock has dropped more than 20% since the company announced its planned stock swap with TCI last October. A Bell Atlantic spokesman said while some parts of the deal will be modified, "in broad strokes, the deal will not be restructured."

Texaco agreed last week to become an official sponsor of The Baseball Network, the joint venture of Major League Baseball, ABC and NBC. In addition to a national advertising schedule on Baseball Network programming this year, Texaco will be the lead sponsor of fan-involvement programs designed around the All Star game. Texaco is among the network's charter sponsors and will receive promotional rights to conduct baseball-licensed consumer, employee and dealer promotions throughout the season.

The quartet of music industry giants that last month launched a music video service in Germany may be looking to expand beyond that country's borders. **Warner Music Group, Sony Music, EMI Music and PolyGram are now planning to compete with MTV** in several countries, including the U.S., sources say.

Louis S. Dennig joined Blair Television as the rep firm's director of programming just in time to make Blair's annual TV programming presentation at this week's NATPE convention. Dennig comes to Blair from MMT sales, where he was associate director of programming since 1988.

The Coalition to Preserve the Financial Interest and Syndication Rules filed a brief with the Seventh Circuit Court of Appeals that says the FCC's decision to abandon fin-syn is "arbitrary and capricious given the agency's finding that the networks continue to have the ability and incentive to engage in conduct that could harm the independent stations." The fin-syn rules are scheduled to be off the books in two years.

ABC Radio has abruptly canceled plans to develop a 24-hour talk radio network targeting younger listeners, the *Chicago Sun-Times* reported last week. ABC had no comment on the report. Sun-Times said ABC had hired veteran programmer Lorna Gladstone to develop the format, which would have been based in Chicago. The ABC Radio Networks have no daily talk programming.

An overbuild of the TCI system serving Hartford, Conn., and adjoining towns was approved Thursday in a draft decision by the state's Department of Public Utility Control. The overbuild applicant, FiberVision, was granted a 15-year franchise term and given 12 years to complete the buildout. The planned system is 550 mhz with nodes serving 500 homes with 53 channels of programming initially. TCI had questioned the adequacy of FiberVision's financing plans, but the state commissioners sided with the applicant. A final decision is expected Feb. 16.

Time Warner's board of directors last week approved a shareholders rights plan or "poison pill." Last week's action was seen by some as a response to the accumulation of Time Warner stock by Seagram Co., which owns 11.8% of Time Warner, making it the largest shareholder. The latter's announcement said the shareholder rights plan "effectively would limit the ownership of Time Warner common stock by any person or group to 15%" of the total. The announcement said last week's action was in response to "concerns...raised by several institutional investors and time Warner's strategic partners," including US West. Time Warner stock closed Thursday at \$40, up 7/8.

Colorado television, radio and print outlets last week joined with the Colorado Rockies, the Denver Nuggets and Broncos and the American Red Cross **to provide relief for victims of the Los Angeles earthquake.** The Colorado Connection Earthquake Relief Fund will raise funds, which the Red Cross says earthquake victims and relief agencies need

the most. Money raised will receive a 50% matching contribution from the Robert R. McCormick Tribune Foundation. Participants are Tribune independent KWGN-TV, *The Denver Post*, KOSI(FM) and KEZW(AM). Tribune's KTLA-TV Los Angeles also is starting a relief effort. For more information, call George Riddell, creative service director, KWGN-TV, 303-740-2851, or send contributions to: The Colorado Connection, P.O. Box 370050, Denver 80237.

New York-based syndicator **Muller Media will be at NATPE with several boutique movie packages**, including the 15-title Night

Raters, with movies of the week such as *We Are the Children*, with Ted Danson and Ally Sheedy. Theatrical film package Coming Attractions I has 18 titles, including "Heat," with Burt Reynolds and Howard Hesseman, and "Split Decision," with Gene Hackman and Jennifer Beals. "Tiger Warsaw," with Patrick Swayze headlines another package, Smoke Screens.

Comsat has signed up NBC for a full-time lease to beam the network's programming to Europe. NBC plans to uplink *The Today Show*, *The Tonight Show with Jay Leno* and *NBC Nightly News* to the UK

where it will air on NBC Super Channel. The Pan-European broadcast service, which NBC bought last year, is seen in about 56 million homes and most European hotels. It includes a mix of NBC and CNBC money. The uplink is from the Washington International Teleport in Springfield, Va., British Telecom is providing the UK downlink.

The NAB reports that **U.S. stations are earning a total \$30 million-\$40 million a year from FM subcarrier leases.** Almost a third of the 537 stations that responded to the NAB survey said they are leasing at least one subcarrier.

Closed Circuit

GEORGIA

Fox affiliate in charge

Fox affiliate WFXG(TV) Augusta, Ga., is negotiating a local marketing agreement with NBC affiliate WAGT(TV) there. The agreement is unusual because it will involve a Fox affiliate running a network affiliate, not usually the case with LMAs. Most result in an affiliate taking over operations of an independent.

LOS ANGELES

Distracted to a fault

Last week's earthquake in Los Angeles should have provided material for at least one part of the business—reality shows including *Rescue 911* and *Real Stories of the Highway Patrol*. But Wayne Lepoff, *Real Stories*' producer and Genesis Entertainment president, said the California Highway Patrol was, for the most part, too busy to have camera crews along with them.

DIC looks to Star

Bell Atlantic's Hollywood shopping list is growing, with DIC Animation City apparently the latest studio reached out and touched. DIC Chairman and CEO Andy Heyward confirmed that the independent animation house, which recently sold a majority of the company to Capcities/ABC, is licensing about 200 half-hour episodes of animated programming for Bell Atlantic's Star Gazer video-on-demand test with Tele-Communications Inc.

NEW JERSEY

Utility goes digital

With much of the country locked in the icy grip of sub-zero temperatures last week, Public Service Electric and Gas Co. of New Jersey used digital technology to talk to customers when other methods were not fast enough. The cold weather combined with ice and snow caused outages and unusual demands on the state utility company. The weather also delayed fuel deliveries to PSE&G's pow-

er-generating facilities, and emergency radio announcements were needed to ask the public to save energy and be prepared for blackouts.

PSE&G contacted Chatham, New Jersey-based Master Audio Productions, which was able to record, produce and deliver, via the Digital Generations System in the state, three 60-second emergency announcements to 28 radio stations in New York, New Jersey and Philadelphia in less than an hour.

FLORIDA

Music channel expands

St. Petersburg, Fla.-based MOR Music TV, a video music cable channel that enables viewers to order CDs and cassettes of the artists they are watching, will launch a broadcast syndication division this week at NATPE. Joseph Logsdon, former programming director at Fox affiliate WFTS(TV) Tampa, has been hired by the service to sign up broadcast affiliates.

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The view from the top

Rupert Murdoch's fascination with the future is not so total that he forgets where he is today. That's evident at every word along the way of his interview with BROADCASTING & CABLE that occupies four pages of this issue. Thus while anticipating a national information infrastructure, he's still giving priority to propelling the Fox network out of fourth place and into a leadership position among the broadcast hierarchy.

There's a strong strain of skepticism in the Murdoch vision. No one really knows how it's going to turn out, he says, and technology is moving so fast as to frustrate most predictions before they can take hold.

He doesn't quite say "hedge your bets," but he's clearly closing no doors. And while he appreciates all the technologies, he doesn't play favorites. If direct broadcast satellites are the way to go in Europe and Asia, so be it. If cable displaces DTH, that's fine too. To Rupert Murdoch, the play's the thing; the distribution system is secondary. That point should resonate welcomingly through Miami Beach this week, as the world's champion television producers display their wares.

Murdoch is, however, more wedded than many to the concept of free, over-the-air broadcasting. His principal reservation about the information highway is that conventional broadcasting has been left on a shoulder. Moreover, Murdoch sees the future as being as much or more wireless as wire, and feels that a broadcast superhighway is just as viable as one based on optical fiber. What he'd really like to see is a reordering of the broadcast spectrum to allow a number of compression-based digital channels, permitting perhaps a hundred on-air channels in major markets. Only politics, not physics, stands in the way.

"I think people are gradually working on different agendas," Murdoch told us. "And watching each other very warily. None of us know enough yet; we're all guessing a bit."

In the meantime, he's still buying broadcast stations. That says something.

Striking the flag

The closer we get to a political solution on the issue of television violence, the less we like it. Cable programmers are about to strike a deal with Senator Paul Simon to come up with a ratings system, to appoint an outside monitor to keep tabs on violent programming and to adopt some sort of "V-chip" technology to allow automatic exclusion of violent programming from the home television set.

The place to begin and end on this issue, of course, is with the First Amendment. "Congress shall make no law..." it instructs. Congress doesn't need to in this case; the industry will have done itself in on the issue. That was surely the point of cable industry negotiators, trying to avoid something worse from on high. Our experience is that voluntary industry codes have a way of becoming mandatory government edicts.

The way the game is being played now, the cable deal is void unless broadcasters go along. Except for parental advisories, which seemed to be carrying the day until now, that industry is opposed to most of the provisions worked out between Simon and cable. There will be enormous pressure to conform.

Our concern is for the integrity of all programming: television or radio, over the air or cable. As the electronic nation becomes more plural, the opportunity for programming diversity becomes more real and, it would appear, more difficult. Those who would impose their tastes and opinions across the media board must be opposed at every turn, else freedom of expression is lost.

medium that its ubiquity and instant response are taken as a given, a jumping-off point from which to judge how well it succeeds in its massive effort. As Shales points out, it happened early in the morning on a national holiday that was expected to be a light news day. All that changed, and a barrage of live continuous coverage ensued, filled with powerful images of devastation, and some of hope.

Broadcasters found themselves in the story as well as on top of it. After a doctor made an impassioned on-air request for help, KCBS-TV's news helicopter was pressed into emergency service to help transport a burn victim in need of special care.

For much of the country, the story unfolded on television: the sketchy reports of "a major earthquake in Los Angeles," the growing picture of destruction, lit first by the Dantesque light of natural gas fires. Daylight—and TV cameras—revealed the extent of the damage.

At a moment when most people in Los Angeles were simply thankful to be alive, anchors, reporters, videographers, producers, technicians and more were hard at work—often in harm's way—to share the city's triumph and tragedy with the nation and the world.

Was their coverage shaky sometimes? Sure, but so was the earth underneath them.

Postscript. There's nothing like an earthquake to put things in perspective—make that an earthquake, the apparent coming of the second ice age and attendant states of emergency in several cities. Quite a few gathering in the warm Florida sun for the NATPE convention in Miami Beach this week will have more than clearances and barter splits on their minds, as they share their respective "where were you?" stories.

Several of us here were shaken from our beds by the the earthquake in Los Angeles, while others were threatened with blackout by a power-shortage emergency that closed the federal government and all but essential services in Washington. Taking some pride in being an essential service, and counting our blessings that the quake left us unscarred, if not unhumiliated, we made it through, as this issue—the largest, so far, of the year—attests.

Now, what is that barter split?

Lifeline

In a story in *The Washington Post* last week, TV critic Tom Shales handicapped television's live, on-the-fly, coverage of the Los Angeles earthquake. He hailed NBC as offering the best viewing, took CNN to task for too many graphics on the screen and even chided a station for encouraging viewers to stay tuned to the local news for more information. We take it as a tribute to the

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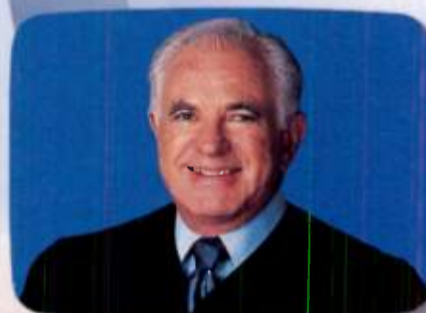
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