

MAY 24

Broadcasting & Cable

The Newsweekly of Television and Radio

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HBO COMEDY SHOWCASE	35%	IT'S SHOWTIME AT APOLLO	24%
SATURDAY NIGHT LIVE	35%	SOUL TRAIN	24%
G. MICHAEL SPORTS MACHINE	34%	BAYWATCH	24%
WHOOPI WEEKEND	31%	PRIME SUSPECT	24%
UPTOWN COMEDY CLUB	31%	CURRENT AFFAIR EXTRA	23%
COMIC STRIP LIVE	31%	STREET JUSTICE	23%
APOLLO COMEDY HOUR	31%	EBONY JET SHOWCASE	23%
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SOURCE: NTV, FEBRUARY NAD DATES

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Fast Track

MUST READING FROM BROADCASTING & CABLE

TWAIN MEET

Telco and cable came together in a major way last week as RBOC US West picked up a \$2.5 billion stake in Time Warner, with \$1 billion going to building new networks and the rest to pay down some of TW's debt. "The real battle," said US West Chairman Richard McCormick, "is not between telephone and cable; it's between the status quo and new choices." / 6

GOODNIGHT DAN, GOODNIGHT CONNIE

Connie Chung is joining Dan Rather in CBS's evening news anchor slot. Rather says the move will get him out from behind the desk and back where the action is. Affiliates hope the pairing will increase sampling for the number-two newscast. / 7



EVERYBODY KNOWS THEIR NAMES: The cast of 'Cheers' said goodbye last week after 11 years on NBC's Thursday lineup. / 12

Prime Time's top network is adding nine new shows to the fall schedule, with additions, subtractions or shifts on five of seven nights. A Tom Arnold sitcom, Tom, is in development for midseason. / 10

NBC RETRANS PLANS

NBC says its retrans plans could include a cable channel-for-carriage swap. Deal would have to be "sweeter" than Fox's recent agreement with TCI, says NBC President Bob Wright, and may or may not include affiliates. / 12

VIOLENCE ON CAPITOL HILL

Congress is taking a hard look at ways to curb what they see as gratuitous violence on television. At a Senate hearing last week, broadcast networks and cable programmers responded to the mounting criticism. Meanwhile, Senator Byron Dorgan (D-N.D.) introduced a bill to get the FCC to issue regular "violence report cards." / 14, 66

PEP TALK

Despite what many see as a disappointing year for the network, NBC affiliates appear upbeat after attending the annual meeting, featuring a vote of confidence from GE Chairman Jack Welch and a pep talk from former NBC main man Bill Cosby. / 26

WHO'S ON FIRST RUN?

CBS Entertainment will venture into the world of first-run syndication, completing a deal with Twentieth Television to distribute a daytime talk show hosted by New York TV and radio host Gordon Elliott. / 28

After a week of bidding, Buena Vista Television has sold 'Home Improvement' to stations in New York, Los Angeles and Chicago. / 30

HISPANIC SPORTS

Attempting to cash in on the growing Hispanic community in the western U.S., Prime Ticket Network will launch Prime Ticket La Cadena Deportiva, the first stand-alone regional Spanish-language cable channel, this fall. / 32



On the Cover

USA's Kay Koplovitz professes to be on target in sign-ups for Sci-Fi, but says cable reregulation—the "broadcasters' protectionist act"—will slow growth for all new channels as the new rules are phased in. / 18

Photo: Steve Winter/Black Star

"I think cable can do quite nicely without several broadcasters in each market"
—Frank Biondi on Viacom's decision not to pay retransmission consent. / 66

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Kids cable network Nickelodeon and Twentieth Century Fox plan to team up to produce theatricals, possibly including a full-length version of cult-hit Ren and Stimpy. / 33

The cable and computer industries drifted even closer together last week as Showtime Event Television's Scott Kurnit announced he would leave pay per view to join Prodigy Services Co. / 34

COUNTRY FLEXES ITS MUSCLE

Country music is big even in the Big Apple. Backed by an all-star lineup at a Manhattan country music festival, stations and rep firms preached the power of country to Madison Avenue last week. / 59

CABLE REREG GETS BOTTOM-LINE TREATMENT

Cable system financial managers met last week in Orlando to discuss implementation of last year's Cable Act. The verdict: The details of implementation, many not yet released by the FCC, may have an impact as profound as the original legislation. / 61

VIACOM NIXES RETRANSMISSION PAYMENTS

Viacom President Frank Biondi says there's no way his company will pay broadcast stations for use of their signals. While he ruled out cash payments, he didn't dismiss alternate kinds of retransmission arrangements. / 66

Rupert Murdoch and Fox Broadcasting are defending themselves against charges that they misrepresented the facts in Murdoch's attempt to gain ownership of the New York Post while retaining ownership of WNYW-TV. / 67

INFOMERCIALS WELCOMED INTO AD FOLD

Infomercials, once considered mere snake-oil pitches, are gaining new respectability in the advertising community in the face of a projected \$1 billion in sales in 1994. The National Infomercial Marketing Association met in New York last week to discuss the industry's increasingly bright future. / 69

Cable networks, led by Comedy Central and The Discovery Channel, are looking to single-sponsorship deals to help advertisers break through the clutter of a crowded television environment. / 70

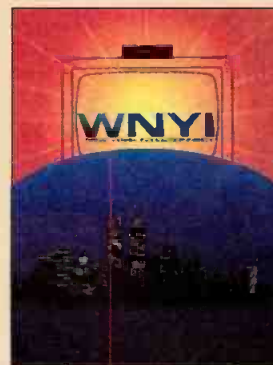
A labor dispute in Denver has taken to the air, with supermarket chain King Soopers buying time for eight-minute infomercials on local stations to explain its position in negotiations with the United Food and Commercial Workers. / 71

HUBBARD SAYS DBS IS HIGHWAY ENOUGH

DBS pioneer Stanley Hubbard told Congress last week that satellites, combined with the existing telephone lines, will soon be able to do most things that the much touted fiber optic "information superhighway" could do, and at a much lower cost. / 72



LIMITED HORIZONS: PBS, WGBH-TV Boston and WNET-TV New York have teamed to launch Horizons TV, a cable channel offering coverage of events from universities, museums and arts centers. But cable operators are doubtful that, even at a relatively low 10-cents-per-sub price, many systems will have room for it. /28



LURING SPOT TO CABLE: Cable Networks Inc. has flipped the switch for WNYI, the long-awaited cable interconnect linking 46 head-ends in the new York market. Its creators hope its promised ease of use will pull reluctant spot advertisers off the sidelines. /71

ADVERTISING SUPPLEMENT: Genesis Entertainment celebrates 10 years of syndication successes. Page 37.

Top of the Week

Telco-cable giants converge

US West buys 25% of Time Warner, furthering companies' plans for full-service network

By Rich Brown

The telco and cable TV industries, long seen as rivals, came together in a big way last week. US West, one of the nation's most aggressive regional Bell operating companies, signed a deal that will pump \$2.5 billion into Time Warner in return for a piece of the media giant's business.

"The real battle isn't between telephone and cable companies; it's between the status quo and new choices," said US West Chairman and CEO Richard D. McCormick. "We're looking for a way not to beat the competition but to *be* the competition."

Executives at both companies said the deal represents a significant breakthrough in Time Warner's plans to offer the next generation of interactive cable technology to its customers. Roughly \$1 billion of US West's investment will be targeted to accelerate the building of full-service networks on Time Warner Cable systems in 25 major metropolitan areas over the next five years. The remaining \$1.5 billion will be used to help pay down the considerable debt amassed during the 1989 Time Warner merger.

Time Warner Chairman and CEO Gerald M. Levin said the total cost of the company's system rebuild is expected to be \$5 billion. The remaining \$4 billion not covered by US West is expected to come from internally generated cash flow, he said.

US West and Time Warner will share equally in the design, implementation and direction of the full-service networks, which will accommodate a wide range of services including video on demand and telephony. Part of what US West will bring to the table will be its experience with high-speed network switching technology and transaction billing. In return for its investment, US West will own a



US West's McCormick and Time Warner's Levin shake hands on their alliance.

25.51% share of Time Warner Entertainment (see box), and has an incentive-based option to eventually acquire an additional 8.5% of the operation. Additional partners could be added to TWE in the future, Levin said.

Last week's deal actually was not the first time that a telco and a cable company have been able to agree on something in recent months. Earlier

this year, Southwestern Bell signed an agreement in principle to buy two cable systems from multisystem operator Hauser Communications for \$650 million.

And rumors were flying last week that top multisystem operator Tele-Communications Inc. could be ham-

Continues on page 16

'Grand Alliance'...almost

The three companies vying to develop the national HDTV broadcast standard late last Friday were close to an agreement to work together and merge their systems, according to sources close to the talks. FCC HDTV advisory committee Chairman Richard Wiley had told the companies that if they couldn't come to agreement by today (May 24), the committee would proceed with testing on the separate systems and ultimately recommend one to become the standard.

If an agreement is reached, the committee will delay testing while the companies develop and build a prototype of the combined system. Construction and testing of the composite system would take most of the rest of the year. The committee is still expected to give its recommendation to the FCC in early 1994.

—SS

Affils look for Rather/Chung boost

Network says pairing is not ratings driven; stations look for increased sampling

By Steve McClellan

CBS's decision last week to team Connie Chung with Dan Rather on the evening news was (a) an opportunity for Rather to unchain himself from the anchor desk, (b) a preemptive strike based on intelligence that NBC was considering teaming Katie Couric with Tom Brokaw, or (c) an attempt to increase sampling of a second-place newscast that can hear the footsteps of number three.

The answer, of course, depended on whom you asked. Rather said he was itching to don the trenchcoat. CBS said it was definitely not a ratings move, and the rumor mill was laying odds on the Couric connection.

Whatever the reason, affiliates were generally upbeat about the June 1 pairing. They saw it as an aggressive move by the network to increase viewership for the program.

In recent months, *Evening News* has seen third-place *NBC Nightly News* close the gap somewhat, while ABC's *World News Tonight with Peter Jennings* remains a distant first.

"I think it's a great move," said Mick Schafbuch, vice president/general manager of KOIN-TV Portland, Ore. "I think Connie Chung brings a lot to the party, and her presence will deliver a dynamic not present now. She'll bring a spark to the program."

"I'm very pleased about the move," said Jeff Rosser, general manager of KDFW-TV Dallas. "And so far, the other CBS general managers I've talked to about it seem equally pleased." Rosser hopes the move will create broader sampling of the program, whose quality he and others believe has improved under the leadership of Erik Sorenson, executive producer since 1991. "We were also glad to see that Dan Rather was...in on the decisionmaking," said Rosser.

At a press conference last week, executives insisted the move was not ratings driven, but would give the program greater flexibility in letting Rather and Chung hop on big stories in the field at a moment's notice.

The rechristened *CBS Evening News with Dan Rather and Connie Chung* marks only the second time a



Dan Rather and Connie Chung broke the news to the press last week in New York: "The way to do it is share," said Rather, who wants more time to report from the field.

network evening newscast has been formatted with a male/female co-anchor team.

The move was perceived by some as a clever attempt at adding another dynamic to the broadcast—Chung is a popular news personality among viewers. But it was also seen as a risky move with no guarantee of success. Only one evening newscast co-anchor team, of the handful that have been tried, really clicked—NBC's *Huntley-Brinkley Report* from 1956 to 1970.

ABC paired Harry Reasoner with Barbara Walters in 1976. They never found the right chemistry, and the format was pulled in less than two years.

Making the rounds last week was a rumor that CBS wanted to beat NBC to the punch, the thought being that NBC was preparing to move Couric to *Nightly News* with Brokaw. An NBC spokeswoman said she wasn't aware of any discussions contemplating such a move.

At the press conference announcing the move, Rather said he had become increasingly frustrated at having to leave the scene of a hot story early (or not go at all) to get back to the anchor desk. "I love the reporting, and the question became how to do it and an-

chor as well. In kicking it around we always came back to the same answer: the way to do it is share."

It was unclear whose idea the co-anchor format was. CBS Broadcast Group President Howard Stringer denied reports that Rather had vetoed earlier efforts to create a co-anchor team with Diane Sawyer before she left for ABC. "Dan has never vetoed anybody," Stringer said. According to Rather, it was "a collective decision that evolved" over the past six or seven months. Added Stringer: "Dan said this may be the time to do it, and we took it from there."

Rather, who has anchored *CBS Evening News* since 1981, recently extended his contract beyond 2000. "I intend to finish my career here," he said. Chung, who long ago made known her interest in such a position, was offered the post on May 14 at a meeting with Stringer and News President Eric Ober. She accepted immediately. "No one else" was considered for the job, said Stringer.

Executives said the format would enable both anchors to report more for their respective prime time magazines, *48 Hours* and *Eye to Eye with Connie Chung*, which debuts next month. ■

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VS FEB 93

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KTXL 10:30PM

+60%

VS FEB 93

SAN DIEGO
XETV 10:30PM

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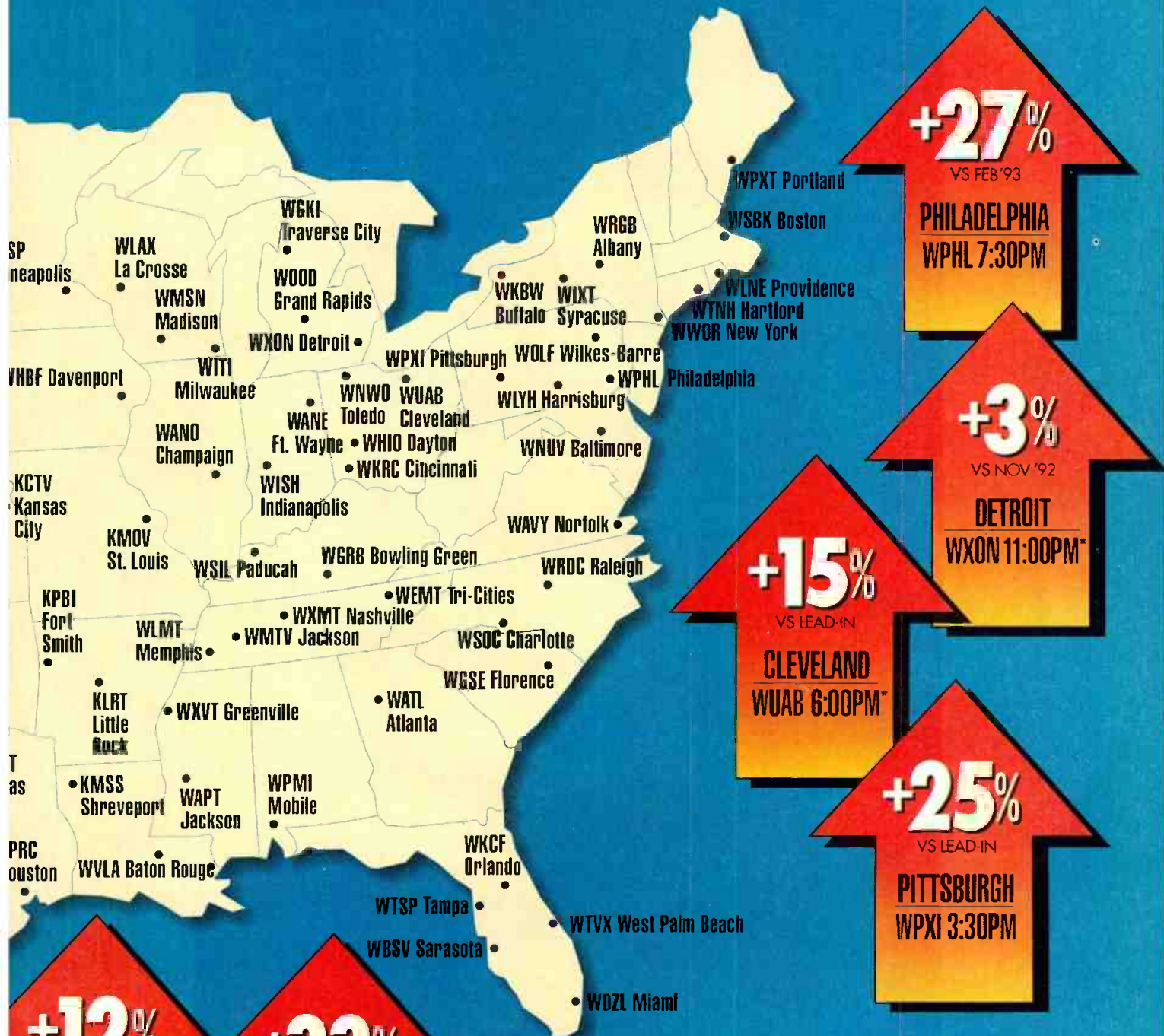
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CBS changes five of seven nights

Adds nine new shows for fall; will develop Tom Arnold sitcom for midseason; 'Golden Palace' and 'Major Dad' are among canceled shows; 'Street Stories' will be pulled at end of summer for retooling and midseason re-entry

By Steve McClellan

Top-ranked CBS isn't standing pat next fall. It will introduce nine new programs to its prime time slate, just two short of the 11 new programs ABC and NBC will each introduce.

The new CBS shows include five comedies, three dramas and a magazine, *Eye to Eye with Connie Chung*, whose CBS stock was soaring last week (see story, page 7).

Among the shows canceled outright: *Designing Women*, *Golden Palace*, *Major Dad*, *League of Their Own*, *Knots Landing* and *Top Cops*.

Network executives also confirmed CBS is developing a new Tom Arnold sitcom for possible midseason use (Arnold's *The Jackie Thomas Show* was canceled by ABC). Also under consideration for midseason next year is the return of Bob Newhart's *Bob*,

which was not renewed for fall.

CBS will try to further strengthen one of its strongest nights with a new sitcom on Monday, *Dave's World* (CBS Entertainment), starring Harry Anderson and based on the syndicated newspaper column by Dave Barry. The rest of the Monday slate returns intact.

Wednesday was given a major overhaul. New comedies include *The Trouble with Larry* (Lorimar) with Bronson Pinchot at 8 p.m., followed by *The Nanny* (TriStar) with Fran Drescher. A new crime drama follows at 9 p.m., *South of Sunset* (Paramount) with rock star Glenn Frey. *48 Hours* returns at 10 p.m.

On Thursday, *In the Heat of the Night* moves to 8 p.m. followed by *Eye to Eye* (which debuts in June). The new drama *Angel Falls* (Konigsberg Sanitsky), described as a *Peyton Place*-type serial for the '90s, bows at 10 p.m.

On Friday, CBS is pursuing a star-studded, adult comedy strategy. Two new comedies are set: *It Had to Be You* (Lorimar, et al.) with Faye

Dunaway and Robert Urich, and *Family Album* (Lorimar, et al.) with Peter Scolari and Pamela Reed. *Hearts Afire* with John Ritter moves to 9 p.m., and *Good Advice* with Shelley Long returns at 9:30 p.m.

On Saturday, the network is going farther west to capitalize on the success of this season's *Dr. Quinn*. *Harts of the West* (Kushner-Locke, et al.), a new drama with Beau and Lloyd Bridges, joins the Saturday lineup at 9 p.m., while *Walker, Texas Ranger*, returns at 10 p.m. Executives said new producers have been brought in to tone down the violence on that show.

Tuesday and Sunday remain intact.

The news magazine *Street Stories* will leave the schedule at the end of the summer. The plan is to rework it into a new magazine that would return in midseason. It's unclear whether Ed Bradley will anchor the revamped program.

CBS said it will try another western this summer: *Ned Blessing: The Story of My Life and Times* (Hearst) starring Brad Johnson. The network has also given midseason commitments to two new dramas: *Down Home* (Tinker-Pal-trow) and *Diagnosis Murder* (Viacom) starring Dick Van Dyke, and to the reality show that bowed this spring, *How'd They Do That?*



Murphy Brown on Monday night

CBS 1993-94 SCHEDULE

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8-8:30 <i>Evening Shade</i>	8-9 <i>Rescue 911</i>	8-8:30 <i>The Trouble with Larry*</i>	8-9 <i>In the Heat of the Night †</i>	8-8:30 <i>It Had to Be You*</i>	8-9 <i>Dr. Quinn, Medicine Woman</i>	7-8 <i>60 Minutes</i>
8:30-9 <i>Dave's World*</i>	9-11 <i>CBS Tuesday Movie</i>	8:30-9 <i>The Nanny*</i>	9-10 <i>Eye to Eye with Connie Chung</i>	8:30-9 <i>Family Album*</i>	9-10 <i>Harts of the West*</i>	8-9 <i>Murder, She Wrote</i>
9-9:30 <i>Murphy Brown</i>		9-10 <i>South of Sunset*</i>	10-11 <i>Angel Falls*</i>	9-9:30 <i>Hearts Afire †</i>	10-11 <i>Walker, Texas Ranger</i>	9-11 <i>CBS Sunday Movie</i>
9:30-10 <i>Love & War</i>		10-11 <i>48 Hours</i>		9:30-10 <i>Good Advice</i>		
10-11 <i>Northern Exposure</i>	* New series † New time			10-11 <i>Picket Fences</i>		



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NBC says cable channel is retrans option

But any deal would be sweeter than Fox's; may or may not include affiliates

By Steve Coe

NBC may follow Fox's lead and accept a cable channel as partial payment for retransmission consent, but the overall deal would have to be much richer than Fox's.

"We could do a deal similar to Fox," NBC President Robert Wright told BROADCASTING & CABLE at the NBC affiliates meeting in Orlando, Fla., last week. "I think the Fox plan is an adequate one in terms of value for Fox, but not adequate for NBC."

"We may be putting several alternatives on the table," added Rick Cotton, general counsel, NBC. "They may range from all cash, to the possibility of a second channel—similar to the Fox deal—to some kind of cross-promotion component."

Like Wright, Cotton declined to provide details. "What we're not going to do is negotiate with the cable companies in the press," he said.

"We gave affiliates an outline of what we are doing," said Wright. "We talked about various pros and cons of each possibility. But we can't

present a specific plan to them before it has been basically presented to the cable companies." That "specific plan" will be ready in the "next couple of weeks," he said.

Wright would not say whether NBC's retransmission-consent plan would encompass all the network's affiliates, as the Fox plan does, or just its six O&O's. "If possible, we would like to agree upon a plan that would have value to everyone," he said, adding that he is unaware of any affiliate now planning to opt for must carry instead of retransmission consent.

FCC rules give stations until June 17 to decide whether they want guaranteed carriage (must carry) or the right to negotiate for compensation from cable systems that want to carry their signals (retransmission consent).

NBC interest in a cable channel prompted speculation on what NBC would do with one. Most of it centered on news—regional services if NBC's deal involves only its O&O's; a national service, if it involves all or most of its affiliates.

In its retransmission-consent deal

with Tele-Communications Inc., the nation's largest MSO, Fox is to receive a channel and 25 cents per subscriber for a new entertainment channel. Affiliates may opt for five cents per sub and a small equity interest in the channel or a flat 7½ cents.

To strengthen affiliates' hand in retransmission-consent negotiations, Wright said, the network has proposed granting each affiliate permanent network non-duplication rights—which can be canceled on 60 days' notice—in exchange for its agreement not to grant retransmission consent outside of its ADI, except to cable systems on which it is already carried or where it is "significantly viewed." With non-dupe, affiliates can block the importation of distant NBC signals.

The arrangement would eliminate the possibility of a cable company's bringing a distant NBC affiliate into a market if unable to come to an agreement with the local affiliate, Wright said. No such problem has yet surfaced, he said, but there "was a concern that it would be harder to negotiate with the cable companies without that waiver."

NBC's retransmission-consent talk got a mixed reception from affiliates. Some found it helpful in planning their own strategy; others said it would not affect their plans.

"We were all interested in what they were going to do in the big markets, and now we know they're going to be aggressive," said Tom Reiff, president, H&C Communications, Houston. "NBC is doing their best to say this signal has value for their O&O's."

Jim Rogers, president and chief executive officer, Sunbelt Broadcasting Co., Las Vegas, said the network's plans would have no bearing on his own. "I think everyone has to look at their own situation," he said.

Rogers said his station in Yuma "will definitely choose retransmission consent. I'm 90% sure I'll do the same for our station in Las Vegas, and I'm only 50% sure of what we'll do in the Reno market." Rogers said he conducted research in Reno to determine how many viewers would be able to pick up the station's signal if it were bumped from the cable systems. ■

Lifting a glass to 'Cheers'

Marking the end of an 11-year series run that helped catapult NBC to the height of the network ranks during most of the 1980's, the cast of *Cheers* made its last bow Thursday in a two-hour special presentation that averaged a 45.5 rating/64 share nationally (NTI, May 20).

Cheers, The Last Call ranks 13th on the all-time top-rated programs list; *M*A*S*H's* series ending 60.2/77 holds the record (Feb. 28, 1983).

In the 29 Nielsen metered markets, *Last Call* measured a 46.7/62 average (NSI)—with WBZ-TV Boston turning in a 54.1/68. But KARE(TV) Minneapolis topped all overnight markets with a 54.8/72 average.

The evening was capped off with a live *Tonight Show* broadcast from



Boston's Bull & Finch (the bar after which *Cheers* is modeled). And NBC decided America's TV viewers hadn't had enough of a good thing (and giving those people who may have missed the show another chance) by re-running it Sunday, 7-9 p.m. (in place of *Secret Service* and *I Witness Video*). —MF

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TV industry to Senate: self-regulation, not legislation, the answer to violence

Broadcasters say they're cutting back on objectionable material; cable says it's already acting responsibly; both want government to stay out of process

By Kim McAvoy

Broadcast network executives told a Senate panel last week they are working in earnest to curb violence on TV. Cable witnesses also said their industry was doing its part to "act responsibly." Moreover, both groups said they prefer to deal with the issue of TV violence on their own rather than have Congress step in. Some industry witnesses also expressed skepticism that a voluntary ratings system is workable.

But some members of the Constitution subcommittee are doubtful that a voluntary approach to the issue of TV violence will work. Their comments, along with testimony from other law-

makers, indicated they are growing impatient. And as Senator Paul Simon (D-Ill.), who convened the TV violence hearing, put it, "There are two choices: censorship or responsible voluntary conduct."

Senator Howard Metzenbaum (D-Ohio) said Congress wants action now. And he warned the TV industry not to forget that "they don't own the airwaves...they have a franchise. What Congress giveth, it can taketh away."

Appearing before the subcommittee was House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.), who also testified on the need for the industry to adopt a voluntary rating system for violence. Markey

sent a letter last week to key cable, broadcast and program production executives, urging them to consider using a violence rating. He also asked the Electronic Industries Association to include in the standard it has developed for extended data services a place for information on a program's level of violence.

"Our [fall] schedule reflects lower levels of violence than at any time in many years," said Warren Littlefield, president of NBC Entertainment. "Policymakers have spoken. We have listened. And we have acted. We intend to remain vigilant, and are committed to continuing to voluntarily assure that the Congress's concerns are met."

And when asked if next year's May sweeps would also include fewer violent programs, Howard Stringer, president of CBS Broadcast Group said: "We'll definitely do better next May." Littlefield and Capcities/ABC Chairman Thomas Murphy also indicated their networks would do the same.

Fox Executive Vice President George Vradenburg said Fox would "support an exploration" of establishing a voluntary ratings system.

Simon urged cable programmers to do more. "The cable industry is inching ahead, but it has not gone as far as broadcasters," said Simon. But Scott Sassa, president of Turner Entertainment Group, said his company has been out front on the TV violence issue.

Frank Biondi, president of Viacom International, told Simon there are ongoing efforts within the cable industry to address the issue. He said adopting an industrywide set of standards would be problematic, given the diverse nature of cable programming. "It's hard to get your hands around such diverse programming as Nickelodeon and the Playboy Channel."

USA Network Executive Vice President David Kenin said his network's policy is to run both visual and audio advisories for violent programs. ■

Justice: 'no decision' on finsyn

The Justice Department, in the wake of a meeting last Tuesday between representatives of the broadcast networks and Attorney General Janet Reno, has made "no decision" on reversing its position favoring repeal of the financial interest and syndication rules, according to a department spokeswoman.

Hollywood representatives, led by Motion Picture Association of America President Jack Valenti, had met with Reno earlier this year, pressing for the reversal that could indefinitely block the networks from entering the lucrative rerun business.

At their half-hour session Tuesday with the attorney general, the networks tried to counter Hollywood's arguments in the hopes Justice would stick with the no-fin-syn stance it first took during the Bush administration. But following the meeting, the networks said they had no clearer idea of Justice's intention.

Network sources were pessimistic, saying Justice would not have invited the networks to air their position had it not already decided to mount at least a full-blown review.

Capcities/ABC was represented at the meeting by General Counsel David Westin and Washington attorney Lloyd Cutler, while CBS was represented by Washington attorney Joseph Sims. The three covered for NBC, whose top executives were in Orlando for an affiliates meeting.

Hollywood also professed to have no clue of Justice's direction. However, Acting Chairman James Quello, following a speech before American Women in Radio and Television in Orlando, Fla., last Friday, said an attorney for Hollywood told his office earlier in the week the industry did not expect Justice to reverse itself.

A reversal could derail the now-expected elimination of the fin-syn consent decrees by U.S. District Court Judge Robert Kelleher in Los Angeles. The decrees are now all that block the big three networks from the lucrative rerun business. On April 1, the FCC gutted the parallel fin-syn rules.

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US West-TW

Continued from page 6

mering out a deal of its own with American Telephone & Telegraph Co. A TCI spokesman said talks have taken place between the companies but would not offer specifics on the nature of those talks. The spokesman also described as "very cordial" TCI's relationship with US West. The two companies jointly operate a number of telco-cable systems abroad as well as a viewer-controlled television test in Denver.

Among other telco activity in the video delivery business: Bell Atlantic is building broadband fiber-based systems in two New Jersey communities and is planning to test a video-on-demand service over conventional telephone lines in Arlington County, Va.; GTE has been conducting trials of video services over fiber and coax systems in Cerritos, Calif.; Nynex is planning to deliver video via fiber with wireless cable company Liberty Cable, and PacTel is still awaiting approval on a planned purchase of a cable system in Chicago.

Levin said regulatory approvals needed to close last week's deal between Time Warner and US West are "fairly minor," and he expects the deal to close during 1993. Certain Time Warner Entertainment assets, including Home Box Office transmission facilities, have been separated from the partnership as the companies seek a waiver allowing the telco to provide long-distance service.

Also in accordance with federal law, Time Warner will have to sell cable systems representing 84,000 subscribers that fall within US West territory. Federal laws do not allow telcos to own cable systems within their service areas. Affected systems include those in Flagstaff and Sedona, Ariz.; Canon City and Colorado Springs, Colo.; Mankato, Marshall and Montevideo, Minn., and Columbus and Falls City, Neb.

Ameritech Vice Chairman Richard H. Brown, reiterating testimony that he had made before the House Telecommunications Subcommittee last March, also took a swipe at the existing laws governing the telcos.

"We hope this deal spurs Congress and the Federal Communications Commission to take swift, decisive and comprehensive action to bring



US West's McCormick and Time Warner's Levin made the rounds in Washington last week, which included a visit to FCC Chairman James Quello (center).

Clearing the way in Washington

US West structured its \$2.5 billion investment in Time Warner Entertainment so the deal can close by the end of the year without major regulatory entanglements. To grease the Washington way, US West's Richard McCormick and Time Warner's Gerald Levin spent last Tuesday in the capital paying "courtesy calls" on key telecommunications policy-makers. Their stops included the three FCC commissioners (Acting Chairman James Quello, Andrew Barrett and Ervin Duggan), House Telecommunications Subcommittee Chairman Edward Markey, White House Deputy Chief of Staff Roy Neel and David Leach, an aide to House Commerce Committee Chairman John Dingell.

Despite his meeting, Markey was not ready to bless the deal. "Everyone must realize that both of these companies have monopoly power in their respective markets," he said. "Our job as policymakers is to make sure that consumers don't get trampled."

Quello promised to take a hard look at Time Warner's requests for temporary waivers intended to give it time to spin off eight cable systems whose partial ownership by US West would violate the telco-cable cross-ownership ban. However, he added, the FCC has granted similar waivers in the past.

—HAJ

telecommunications regulation into the 21st century so that Ameritech and others can provide the full range of services customers clearly need and want," said Brown last week.

The full-service network being rolled out on the Time Warner systems is expected to have capabilities similar to those of the revamped telephone network being rolled out to US West telephone customers. US West announced last February its plans to install broadband facilities in its 14-state telephone service area at an estimated cost of \$500 million a year over the next several decades. That network will be able to handle interactive video, voice and data transmission.

US West has also been aggressive in developing new technology in Great Britain, where the company has a 50-50 partnership with TCI that provides telephone and cable service to a franchise area serving 2.1 million homes.

Time Warner has also been busy with technological developments. Last

January, the company announced the rollout of the complete architecture of the full-service network in its Orlando, Fla., system, with residential service scheduled to begin there by early 1994. Nationally, Time Warner provides cable service to more than 7 million homes in 36 states, including metropolitan areas New York City, Central Florida, Tampa Bay, Houston, Honolulu, Rochester, N.Y., Cincinnati, Kansas City, Memphis and Austin.

The full-service network is designed to offer a wide variety of services including alternative access to long-distance telephone service, distance learning, interactive games, interactive shopping, high-speed data transfer between Local Area Networks for business customers, personal communications service (a mini cellular voice service using inexpensive lightweight instruments, also known as PCS), picture phone, video on demand and video conferencing. ■

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Programming

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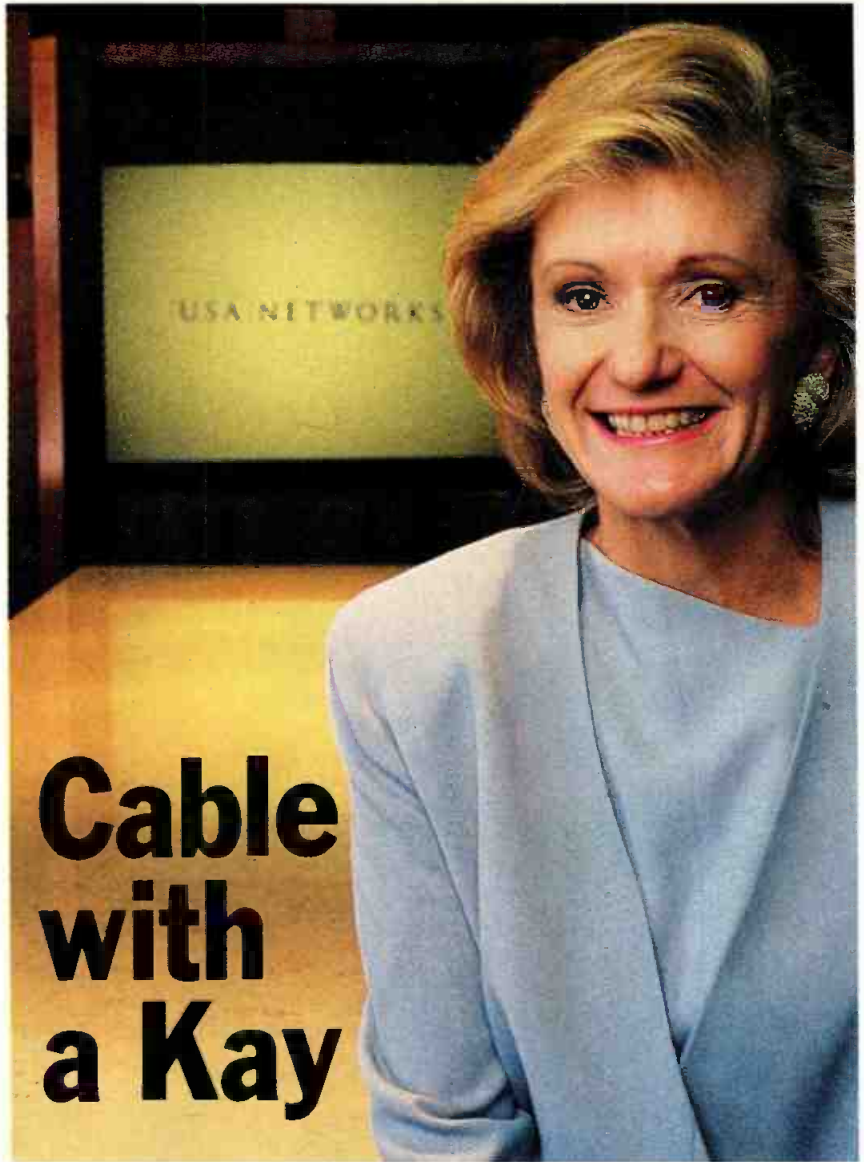
USA Networks President Kay Koplovitz has her hands full positioning the company's two basic networks (USA and The Sci-Fi Channel) for continued growth on the media playing field—a playing field she says was made “unlevel” by cable rereg. She also reveals new information about the company's program efforts, pay-per-view plans and more.

Sci-Fi launched last fall. How has it performed so far?

I think Sci-Fi absolutely met our expectations. It launched very big, and it has a very good profile in the marketplace. We are developing products for it as we go along that I think are going to please people who are looking for sci-fi.

How's the distribution effort going?

We're about on our targets for distribution to subscribers. Because of deregulation, we've seen, since January, a slowing down of the introduction of new channels while systems try to get through the FCC regulations and understand them. I think we're still going to see that for the next couple of months, so I think anyone out there with a new network—or one that's been out there for a couple of years and still has a lot of growth left—has seen a slowing in the marketplace. And it has slowed everybody down and probably will for another few months until some major decisions are made. Nonetheless, we see enormous enthusiasm for Sci-Fi. By far, it's the number-one network on the list of cable operators for new introduction. I think as soon as they get through must carry and the obligations they have under the new regulations, we'll see another spurt of activity in the second half of this year.



Cable with a Kay

Where do you stand with the sub count?

We have over 11 million subscribers and tons of commitments. It's a matter now of the systems being able to walk through these regulatory requirements and then looking for the channel capacity to put it in. I believe that's going to take a few more months to happen.

Who's your major competition for that space?

Probably the multiplexing pay channels. Clearly, The Cartoon Network is out trying to get distribution as well. I think the most devastating blow that we as networks have

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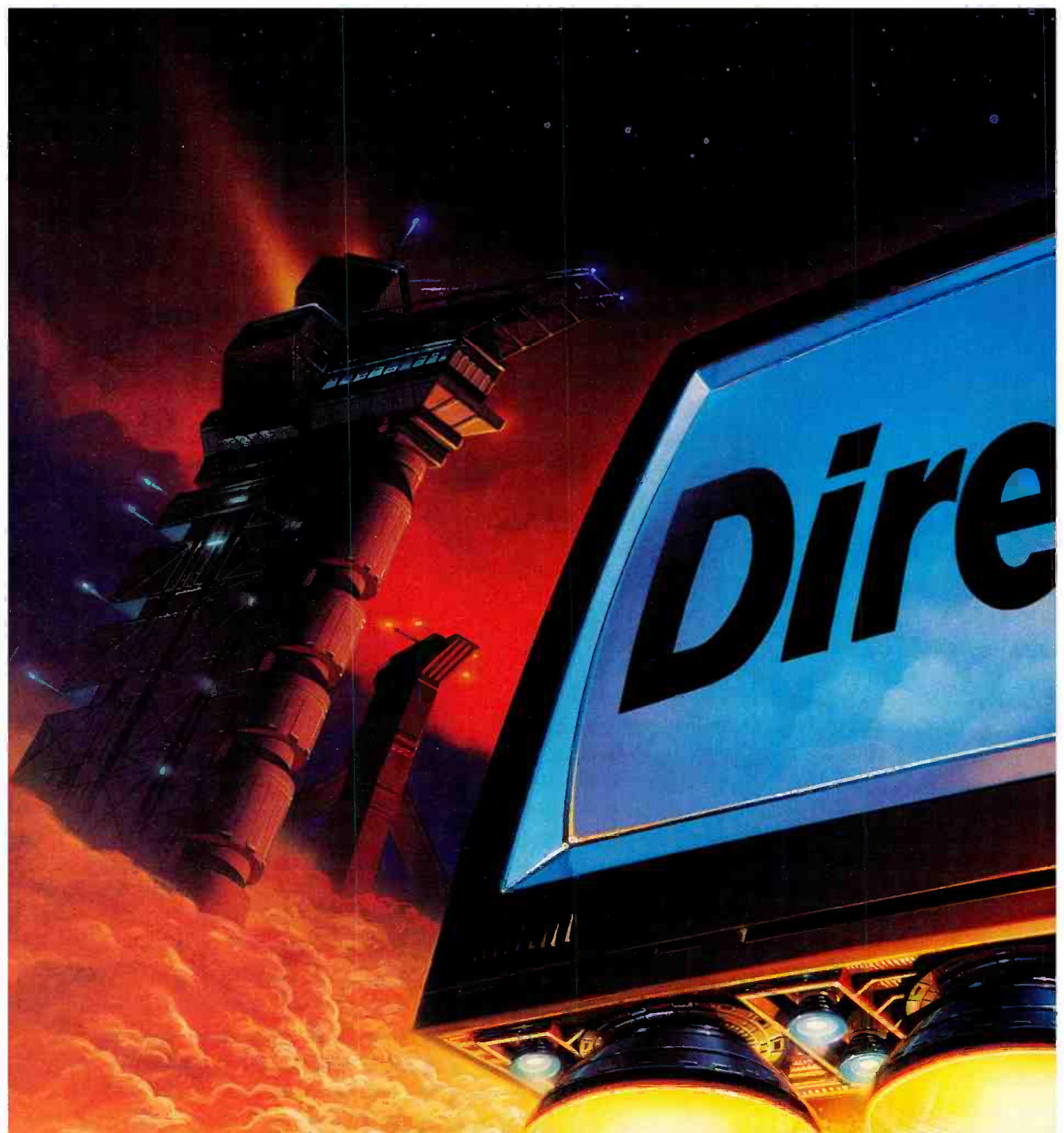
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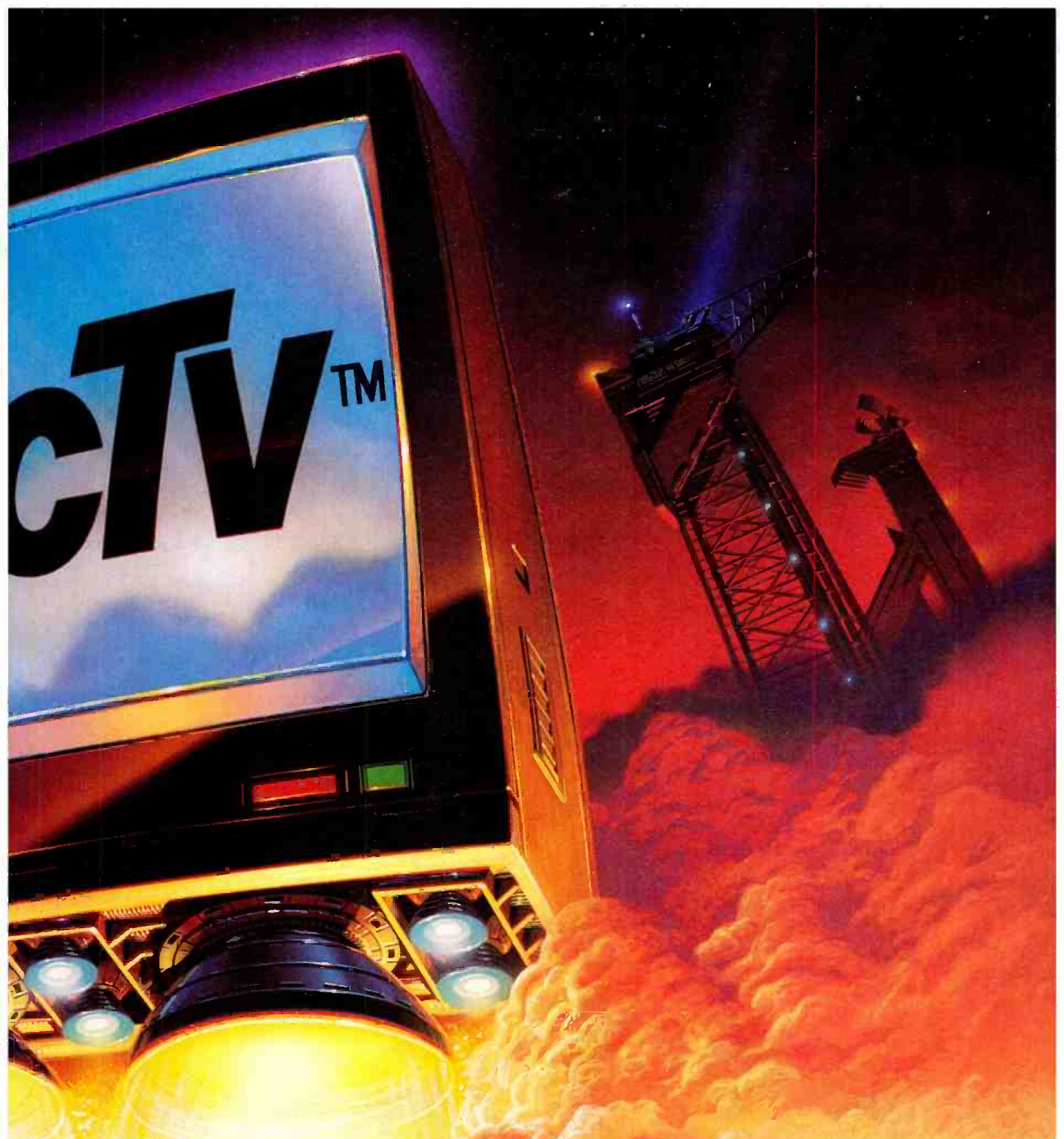
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"I think broadcasters did a great job for both themselves and this regulation; you can't deny it. I do not think this was a well-handled period on behalf of the cable industry."

faced is must carry. No one was expecting must carry. And in major markets, must carry is a real problem for cable systems. I mean, in this broadcasters' protectionist act we've been handed, they have priority. It doesn't matter that we've been out there for 16 years selling credible program product to the consumer. Any television station that's got a license, whether they deserve to be profitable or not, has the right to be on those systems and to displace cable networks. And so I find reregulation has unlevelled the playing field.

Have you heard from any systems about networks being taken off yet?

No, but there are going to have to be choices made. Some of the systems are going to have to do that.

Has anybody said anything to you about dropping Sci-Fi because it's the last one on and therefore the first one off?

I don't expect we'll see that with our product. It's too strong.

You described the new cable reregulation as broadcast protectionism. Senator Bob Packwood made the remark several years ago about broadcasters' being unable to lobby their way out of a paper bag. Is the shoe on the other foot?

I think broadcasters did a great job for both themselves and this regulation; you can't deny it. I do not think this was a well-handled period on behalf of the cable industry. I think that the industry has not been strong enough in its explanation of what the value of the product has been to the marketplace in the last five or six years. If you ask consumers, and I'm just thinking of \$20 a month as an average figure they pay for all of this product, I think they would say [cost] is not the problem.

What's the problem?

I think the problem is that the industry failed to make the public understand that it wasn't any longer the 12-channel system, that it was a 52-channel system, or a 36-channel system. And it's more than just channels—it's what's on them. People watch programing; they don't watch technology. You know, there were many television licenses granted in the 1980s—more than double the number of television stations—and there wasn't a guarantee when they were issued the license that it would be a profitable business...as many found out. And then came the hue and cry that they were going out of business. I think that [the hue and cry] did a lot to save them, at the expense of some cable networks. At the expense of channel positioning, at the expense of carriage for some. And I think it's a very high toll to pay for this.

USA has always been pretty aggressive in terms of pricing to affiliates. In this new environment, are you considering lowering your fees?

Absolutely not.

What about the next negotiation round? Are you going to see it level, or are you going to be able to push for rate hikes?

We continue to put our money on the screen. USA delivers very large numbers of subscribed viewers for its programing. It sells very well in local advertising sales. It's a positive channel for the cable operator, and they'll tell you that. It's a very valuable channel to them. So, does the bill change the prospect for USA? No. I think USA is going to continue to push for better programing product, continue to invest in that product. And that's what you must do in this environment.

Word is some cable systems are thinking about à la carte. What is your stand on that?

We don't offer our services à la carte. Cable operators may think that à la carte is the way around the regulations, but it's not, if you read them. If you try to offer à la carte networks on their economic base, which is largely based on advertising revenues, you may not have very many to choose from. There is a real danger of driving cable networks out of business.

Do the new in-house-developed sitcoms you're working on include some fairly high profile talent?

I certainly hope so. We're going for some first-class situation comedies. This is going to be a major step up for us, and we're very excited about the opportunity to bring some competitive comedy to USA Network.

People tend to identify you as a powerful "indie," for lack of a better term.

It's an independent network as compared to an independent station. Our programing philosophy actually combines original programing with the most powerful off-net series we can find, and that's a combination of two different positions in the marketplace that are out there—network television and syndication. We add our own twist. We think we bring our national jewels to the network—two-week coverage of U.S. Open Tennis, for example, or our world premiere movies. We've got some things we feel are our jewels in the crown. That is our philosophy. But, in general, independent network television is a good description of what we are.

You mentioned tennis. Are you changing your strategy toward sports and have you made bids on any of the big-three

"We're going for some first-class situation comedies. This is going to be a major step up for us, and we're very excited about the opportunity to bring some competitive comedy to USA Network."

"For someone who pays for rights for a sporting event, it's discouraging to have superstations and signals just picked up from stations all over the country being competitive with your time periods."

sports franchises?

We haven't made any recent bids for sports rights. I think big sports are going to have a role in cable. They'll continue to be important to both the national cable networks and the regional networks. I think what's different today versus eight or 10 years ago is that the regional sports networks are collectively quite strong when you add up the regional coverage of the games. That wasn't true in the early '80s and even mid-'80s. But certainly since the late '80s it has been true. I think there is a strong position in the marketplace, so it changes in flavor somewhat the nature of national coverage.

What's your take on superstation carriage of sports?

For someone who pays for rights for a sporting event, it's discouraging to have superstations and signals just picked up from stations all over the country being competitive with your time periods, and having their games on against your games. I feel like the rights are being violated.

What about pay per view? Will it have an impact on your core business, and are you exploring pay per view yourself?

Pay per view has been on the radar screen for a lot of years. Very few people have made money doing it so far, but I think that with this new technology platform that is coming to the industry, pay per view will finally arrive in a way that is consumer-friendly. I think a lot of times we forget that the important element of offering this kind of programming to the customers is that it's what they want when they want it. There have been a few successful events on pay per view that have been just that—sporting events, one time only, where the outcome is important—so people tune in to a boxing match, a wrestling match. To watch it live is important. It hasn't yet been really successful in terms of selling movie titles and other special programming. But I do think, with the increasing channel capacity and the technology, we can deliver closer to on-demand.

Is it the on-demand aspect that will really make PPV a successful business?

I think so. I think it will finally be a challenge to the video stores and any other library, any resource. It even opens up the old information sector, the National Archives, the National Museum of Art. I think that the next technological platform to the consumer is going to mean more equal access. Of course, the entire public policy debate over that is: Will there be equal access to it and what is the cost of it and can people be excluded from it simply because the cost is too high for a lot of people to participate?

A lot of on-demand assumes there are large numbers of

viewers who can't wait to be their own programmers. What does that mean for your business?

I don't believe most people really want to work very hard at getting their television programming. There's a segment of the population that will, and 20 years from now that will be different than it is today. More of that population will feel comfortable with it. You're going to see different platforms of product availability and programming networks available. You're going to have your broadcast networks still operating the way they do; you're going to have your major cable networks, which I call the first-generation networks, the USA's and the ESPN's and MTV's and CNN's and Arts & Entertainments and so forth. You're going to have the networks out there with large distribution who are working pretty much the way they do and supplying a certain kind of program product—one that is expected of them—into a large universe. You're going to have second-generation networks that are more targeted, and maybe some of the newer ones that you see coming up that will have not as broad a distribution because they are a little bit more targeted but still will have a broad distribution and fine programming on a certain topic or a certain interest level. I think Sci-Fi is a high-concept network that will get broad distribution but maybe not as broad as USA because of the changing marketplace. And I think you'll have third-generation networks that will be completely different, offered to consumers completely differently than they are today; they'll be very targeted, perhaps. And maybe they will reach a million people. Maybe that's the Golf Channel. Maybe that's the Food Channel. Or maybe that's war footage. Or maybe that's undersea exploration. It's really being able to access a specific product. All of this will be much more subscription-driven business, on the third level.

Are you looking for opportunities in pay per view yourself?

Yes. Different people are testing what consumers like, and we are looking at that. We have quite a library of boxing footage. We have, you know, some very good match-ups as a part of our Tuesday night boxing series and, before that, our Thursday night boxing series. So if anyone wants to find the history of some boxer coming up...there are ideas that could be put forth that could work.

What about Sci-Fi?

With Sci-Fi, I think there are an enormous number of opportunities that are high-end. When you talk about product that is an offshoot of something that could be created on Sci-Fi, for example. We have a product now, *Inside Space*, that is a very good informational and entertaining program

"Pay per view has been on the radar screen for a lot of years.... I think that with this new technology platform that is coming to the industry, pay per view will finally arrive in a way that is consumer-friendly."

"[Y]ou'll have third-generation cable networks that will be completely different.... Maybe that's The Golf Channel. Maybe that's The Food Channel. Or maybe that's war footage."

about the space program. We're using it as a tool in the classroom now. I think it has multimedia possibilities. There are a lot of opportunities out there; you can't think of it as being one or the other, because a channel like Sci-Fi can be an entertaining programming network in and of itself and products can come off of that network.

Would that also apply to networks throughout the industry?

You're going to see a lot of this, with Nickelodeon and MTV and a lot of other networks as they grow. ESPN is a huge library of [sports material], so what it is is just the ability to access things when we didn't have an access highway before—and you have to think of it that way. But I don't think that thinking excludes program networks as we know them. People will still drag in from work at—depending on who you are—9 at night and turn on network

I want to get back to Sci-Fi for a minute. How soon before it is profitable?

You want to go that far out on a limb? We always said it would take three or four years, and it will—because we are investing in the program product. As you know, we have 12 original movies for the network. We have acquired high-profile movies like the "Star Wars" trilogy, which we will show this summer. This is the first time it has been aired in one telecasting, so it will be the first time they'll be seen together. It's a very exciting event. We're showing pilots from science fiction series, television programming, some of which were the first shows that were seen on the networks, some of which were never seen because they were vastly changed before they were introduced on the air. It's kind of fun to look at *Lost in Space*, knowing what it was when it got on the air, and look back at the initial pilot.

Any big plans for the network?

Yes. We have some things on Sci-Fi that are really fun for us to develop, sort of on the cutting edge of Sci-Fi. We download information on computer networks like Internet and CompuServe, and so forth, to our fans—and we have already developed quite a coterie in the universities and colleges around the country.

So, Sci-Fi is really an emerging multimedia channel?

Absolutely. We were talking about multimedia and multimedia applications before. We're doing this on Sci-Fi now. We're developing multimedia applications for the channel now, but there's a long way to go.

What are your thoughts on the likely success of DBS?

Well, we're just going through a major sea change in technology. Again, this happens every so often, and we're

going to have another one in the 1990's. I think the growth and proliferation in the '90s is going to exceed that of the '80s. By the end of this decade there will be many different entries for the consumer and many choices for them that they don't have today. How to manage it, how it's placed in the marketplace, I don't think anyone knows exactly right now. But I do think DBS is another way to reach the consumer, and I think it will be a player in the marketplace.

What about the phone companies?

As far as telephones are concerned, there are technologies that each of the industries have. Clearly, the cable operators can reach the home with fiber cheaper, faster and in more ingenious ways probably than the telephone company because of differences in the types of businesses they have. But the telephone companies also have technologies that are attractive—the switching devices, the management of customers. They both have attractive elements. I think you're going to see more cooperation than pure competition.

Are you currently working with any of the phone companies exploring video service opportunities?

We're entering test phases with different companies, both cable companies and telephone companies. We're interested in the consumer reaction. We're not investing in hardware development at USA; that is not our area of expertise.

The industry is talking about 500 channels. USA has some very strong advertising revenue. Are you worried at all about losing share?

It certainly would have been convenient for us if there'd been only five cable networks, but it didn't turn out that way. I don't know if I worry about clutter, because I don't think you can do too much about the introduction of a new product. It's here and it's coming and you can't stop the future. What you've got to decide is how you want to deal with it. We're going to deal with it by creating the most powerful programming that we know how to create.

You were talking about DBS. I think DBS will add to the distribution. I'd like to be in every home in America. I'd like to have a platform on which to compete completely, head to head, with the 100% distribution of the broadcast networks. That would be wonderful. We are a strong advertising vehicle, and our performance warrants it.

Do you have any other program services or networks in development?

We have a number of projects that we are sort of incubating, but I don't think today's environment is the right time to bring anything new out. I think it's important to push forward with program initiatives for USA Network and concentrate on the development and distribution of Sci-Fi. ■

"We're entering test phases with different companies, both cable companies and telephone companies. We're interested in the consumer reaction."

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BLAIR TELEVISION

NBC affiliates are upbeat in Orlando

Fall lineup, pep talk from Bill Cosby and May sweeps performance all boost morale

By Steve Coe

With several high-profile mis-cues and disappointments this year, NBC executives arrived in Orlando, Fla., last week for the annual affiliates meeting looking to shore up affiliate confidence in the network. All available NBC executives were present, and parent company General Electric was represented by Chairman/CEO Jack Welch.

In the last few months, NBC affiliates have seen the network news division enmeshed in two controversies, the entertainment division's prime time schedule finish in third place for the second straight season, the announcement that a virtual unknown would take over the post-*Tonight Show* time slot and a resurrection of the GE-is-about-to-sell-NBC rumor that has periodically cropped up. GE and NBC officials apparently paid heed to what effect those incidents might have had on affiliates by coming out in force.

Welch's presence at the opening reception gave affiliates immediate evidence that the events of the recent past would be taken seriously. Following brief remarks about the health of the broadcasting industry—"the difference between the broadcast business and other businesses that we have in GE is that the broadcast business is an excellent business in good times and a very good business in bad times"—he assured station executives of the parent company's commitment to NBC. "NBC in my view is well on its way back. GE is committed to making NBC the number-one network, and with your support, our resources and our collective talents, we have a real shot to get there."

In addition to the NBC and GE executives, Bill Cosby, a symbol of the network's phenomenal success in the 1980's, gave a pep talk, and the affiliates responded with standing ovations before and after he spoke. "You have to understand that during these times of bottomness, we were trying. I'm involved with this peacock and I want to see it fly again. I think the confusion is over." To the delight of the crowd, Cosby even took a few shots at



Jack Welch pledges GE support for the network.

Bob Wright and his reputation as a cold-hearted bean-counter. "Bob Wright may have been a bean-counter when he came on board, but he's been taught. You've whipped him into shape. Now he's a human being."

The presence of Welch and Wright, coupled with the appearances of the heads of each of the network's divisions, had a positive impact on the mood of affiliates. The network's front-running position in the May sweeps didn't dampen spirits either.

Affiliates were especially enthusiastic about the fall prime time schedule consisting of 11 new series, including a news magazine show hosted by Tom Brokaw and Katie Couric.

"Everybody was real pleased with the fall schedule," said John Spinola, vice president, operations, Group W Television. "*Mommies* came through like a champ, John Larroquette looked real strong in his new show, and *The Second Half*, with John Mendoza, has hit potential," he said of three of NBC's new comedies.

In addition to the fall lineup, Warren Littlefield, president, NBC Entertainment, live via satellite from a presentation of the schedule in New York City, listed five projects that will be on backup next season. *Cybill* Shepherd will star in a half-hour comedy.

Comedian Gene Wilder will star in *Eligible Dentist*, John Caponera is in *The Bowmans*, and there are projects with Martin Short and George Wendt.

Affiliates were also told that Richard Crenna will join the network's Friday night mystery wheel.

In other areas, Don Ohlmeyer, president, NBC West Coast, announced that *Saturday Night Live* producer Lorne Michaels has been signed to a new contract, adding three years to his contract that was due to expire next season. In the sports division, golf analyst Johnny Miller signed a new four-year contract.

Beginning next college football season, West Coast affiliates will forgo NBC's Notre Dame pregame show to clear more of the Saturday teen lineup. Dick Ebersol, president, NBC Sports, also said the NFL is committed to having another major star as the half-time attraction of the upcoming Super Bowl, similar to last season's half, which featured Michael Jackson.

Finally, affiliates were given good news about upcoming affiliates meetings. Next year's gathering will be in Los Angeles at the familiar Century Plaza Hotel, and the 1995 meeting will take place in Maui. Said one affiliate of the venues: "It gives people the impression the network is back." ■

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BULLSHIT AND BUREAUCRACY

PBS eyes new Horizons on basic cable

Network and public stations in Boston and New York team to start up arts channel

By Rich Brown

Another week, another planned basic cable network. Public Broadcasting Service and public TV stations WGBH-TV Boston and WNET-TV New York announced last week that they have teamed to launch a cable channel featuring lectures and other events from universities, museums, libraries and arts centers.

The nonprofit channel, dubbed Horizons TV, will launch in late 1994 and will be supported by a combination of license fees and advertising. The limited advertising on the channel will not interrupt programming, and the license fees are expected to be less than 10 cents per subscriber per month.

While that subscriber fee might be relatively low in comparison to those of other cable networks, it might not be low enough for some operators.

"The government is making us reduce our rates," said one top MSO programming executive who asked not to be identified. "Where do they expect us to get the money for this?"

New services such as Horizons TV are counting on digital compression to expand channel capacity on systems around the country. But many of those channels are expected to be programmed with pay-per-view services, and there could end up being limited room for services that carry license fees.

"Everybody's looking at millions of channels in the future and fantasizing there is going to be room for all these new services," added the programming executive. "But it's an erroneous thought. It's not going to happen."

The multimillion-dollar startup costs associated with the service could be recouped within four years, according to Larry Grossman, former PBS and NBC News president, who is overseeing the project. No government funds or dollars contributed by public TV viewers are being used in the project. The partnership hopes eventually to bring other public TV stations on board as additional partners.

"We will start when we have 5 million subscribers," said Grossman. "It's a modest goal and it's very at-



HORIZONS TV
A Cable Service of Public Television

tainable."

Horizons TV executives said the network is expected to attract subscribers who have not traditionally subscribed to cable, based on focus groups conducted by the channel in three cities over the last year.

The 24-hour service, which Grossman describes as "a kind of cultural and intellectual counterpart to cable's C-SPAN," will present a range of personalities including scientists, authors, artists and teachers. Executives at Horizons TV said the channel could enhance PBS programming by scheduling

lectures or discussions related to shows on public TV.

Horizons TV is designed to be the first of a number of cable networks to be launched by public TV in the next few years, said Robert G. Ottenhoff, executive vice president and COO of PBS.

"I think it's time to say there's something we can put on 500 channels besides an additional time to start a movie," said Peggy Charren, founder of Action for Children's Television and a member of the Horizons TV program advisory board. ■

CBS makes first-run move

Teams with Twentieth for talk show

By Mike Freeman

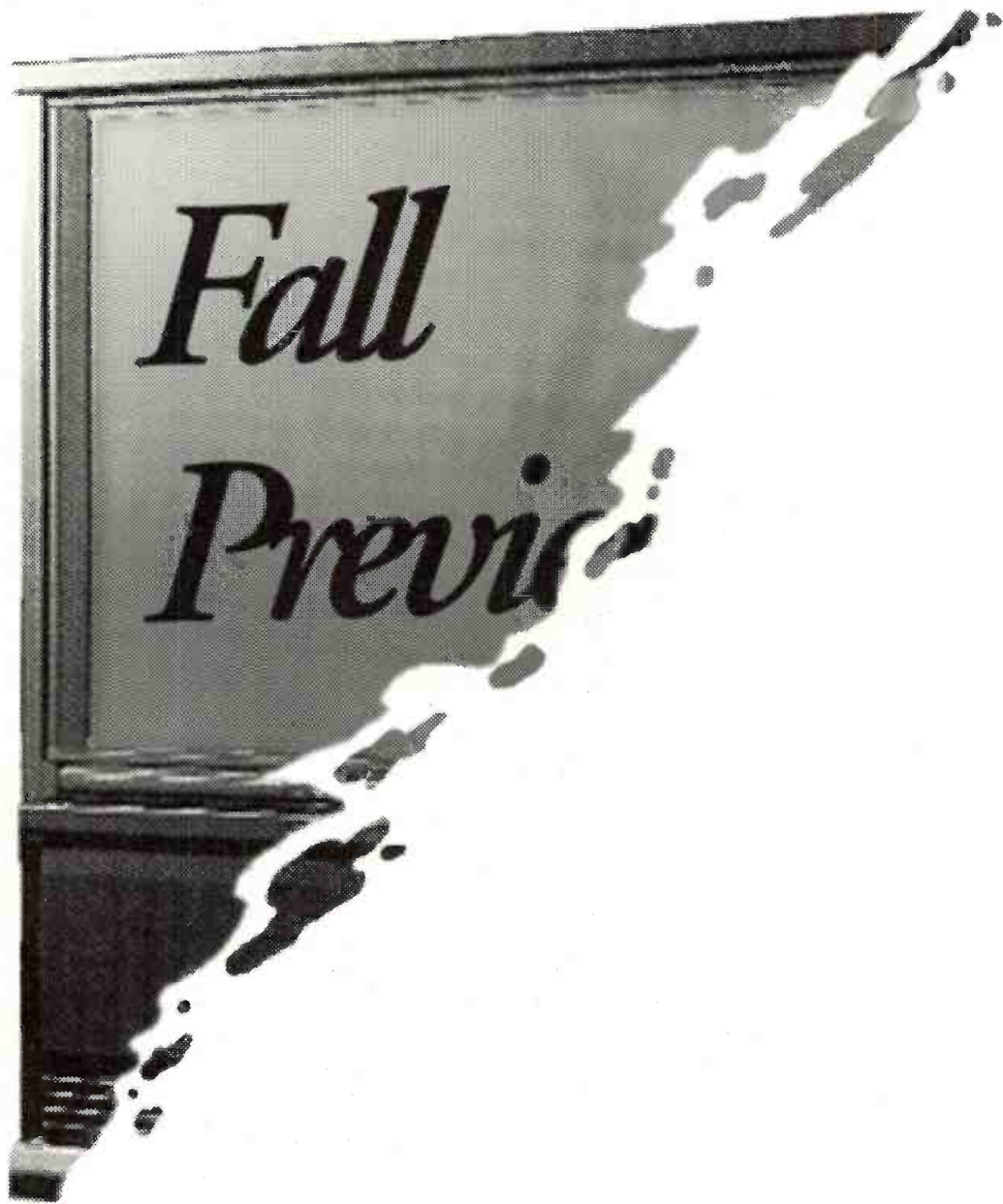
CBS Entertainment, embarking on an ambitious foray into the domestic syndication business, ended months of speculation by completing a distribution deal with Twentieth Television for a first-run fall 1994 daytime talk show hosted by New York television and radio host Gordon Elliott.

CBS's vice president of late-night and non-network programming, Rod Perth, has engineered a deal that is intended to tap into the "expertise" of an established player in Twentieth Television. Ever since Fox Broadcasting Co. established its network exemption in 1987, the big three have publicly groused about Twentieth Television's competitive advantage in remaining untethered by the financial interest and syndication rules—but it is that success in working both sides of the fence that apparently drew CBS to

Twentieth.

When Lucy Johnson, CBS's vice president of daytime and non-network programming, originally signed Elliott to a late-night development deal earlier this year, a talk show pilot was shot with the intention of developing the program for the network's daytime schedule. (It was also briefly rumored that Elliott was being considered for a 12:30 a.m. slot following the launch of David Letterman's 11:30 p.m. talk show in August.) But Perth says that he and Johnson began studying the viability of a syndication entry, which, along with cable development, is his new mandate as head of the fledgling non-network programming department.

Perth then took the Elliott project to Twentieth Television President Greg Meidel and Executive Vice President Ken Solomon, who, according to a Fox source, were able to cut a deal in which Twentieth will have an equity



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stake in the series in addition to serving as distributor.

The final green light on the venture reportedly came from Fox Inc. Chairman Rupert Murdoch, who had become familiar with Elliott during his six-year hosting stint on *Good Morning Australia* for Network Ten Australia. Murdoch later brought over the offbeat host to Fox O&O WNYW-TV's *Good Day New York* morning show. Elliott also served reporting stints for Twentieth's *A Current Affair* and Paramount's *Hard Copy*.

Solomon says the Elliott show will be marketed for daytime and early fringe, and could be ready for production as early as midseason 1993-94 to capitalize on possible early cancellations of competing syndicated programming. Perth says that neither CBS nor Fox-owned stations will have a "preferred status" on bidding.

At least until the courts throw out

the fin-syn consent decrees, the three networks will have to go through third-party distributors to syndicate their in-house productions. Perth takes a cautious approach to the subject of distribution rights.

"Frankly, we have nothing in the plans in that area [distribution]," Perth said. "Look, until the courts decide that point, there's no sense talking about it. First and foremost in our minds is to prove we can handle production. It's my only hope that [the Gordon Elliot project] will serve as a template for the production of programs for syndication and cable."

CBS Entertainment's previous efforts in syndication have been in the off-network arena, with MTM Television Distribution handling the most recent sales launch of *Rescue 911*. One other first-run half-hour reality strip project in development is *24 Hours* (a spin-off from CBS New's *48 Hours*

network series), but Perth would say only that talks are ongoing with several distributors at this time.

NBC has been among the most aggressive in first-run syndication with third-party distributors, but such efforts as *House Party* (with Group W Productions) and *Memories...Then & Now* (with Blair Entertainment) were commercial failures. However, NBC has turned to Paramount Domestic Television to begin production this June on a new daytime talk show, *John [Tesh] & Leeza [Gibbons]* (a deal that allows Paramount to sell the show in markets where NBC affiliates pre-empt it). NBC has had more success in the off-network arena, with the launch two years ago of *Saved by the Bell*, which is distributed by Rysher Entertainment.

ABC has remained pretty much on the sidelines in entering first-run or off-network syndication. ■

Fox O&O's invest in 'Improvement'

Deal puts 'Home Improvement' together with 'The Simpsons' for potential heavyweight prime access block; may force 'Current Affair' into earlier slots by fall 1995

By Mike Freeman

A week after opening bidding in four of the top five markets, Buena Vista Television has sold *Home Improvement* to three Fox owned-stations, WNYW-TV New York, KTTV(TV) Los Angeles and WFLD-TV Chicago.

Added to those stations' earlier acquisition of the off-Fox *Simpsons*, the bigger-ticket addition of *Home Improvement* gives the three a potentially heavyweight prime access comedy block.

While it is widely rumored that some network O&O's shied away from bidding because of prime time access rule (PTAR) prohibitions on off-network programming in access, Fox is under no such constraints.

If the two shows are paired at 7-8 p.m., however, Twentieth Television's access strip, *A Current Affair*, may be downgraded to the 6-7 p.m. time periods in New York and Los Angeles by fall 1995, when *Home Improvement* has the option to trigger in syndication. (Stations have the option of triggering *The Simpsons* in fall 1994.)

"When Rupert [Murdoch] has given final approval for two acquisitions of that magnitude, in terms of pricing, it's a sure bet *Simpsons* and *Home Improvement* will get most secure time periods in prime access," said one source. "They can't afford to pay that kind of money and schedule those two shows for early fringe—that would be crazy."

One source privy to the negotiations for *Home Improvement* said that final pricing and the "handshake" on the deal was between Fox Inc. Chairman Rupert Murdoch and Walt Disney Studios President Rich Frank. However,

the source added that nearly all the groundwork had been laid by Fox station heads Mitchell Stern and Suzanne Hornstein and Buena Vista top sales executives Bob Jacquemin and Janice Marinelli.

According to source estimates, Fox Television Stations Inc. agreed to a three-station package deal in the \$625,000-\$635,000 range on a per-episode cash license basis (with Los Angeles rumored at \$275,000 per episode, New York at \$225,000-\$235,000, and Chicago at \$125,000).

Overall, that pricing would represent an average 13% boost over the

Fox forms production unit

Fox Broadcasting Co. has created a new in-house production unit, Fox Circle Productions, with program development veteran David Evans named president. Evans will be responsible for developing programming for Fox's upcoming second cable channel as well as for Twentieth Television's first-run syndication division. Evans comes from British Sky Broadcasting, where he was president of international programming development out of Los Angeles since 1992. Prior to that, Evans served 18 months as BSKyB's executive director of marketing and distribution in London, and briefly ran MGM/UA Television during Qintex Entertainment's aborted 1989 attempt to acquire the studio.

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floor prices BVT was widely rumored to have set in those three markets (BROADCASTING & CABLE, May 17).

The three-station figure would nearly equal what seven of the Fox O&O's are estimated to have paid Twentieth Television for *The Simpsons* late last year.

With *The Simpsons* and *Home Improvement* both in syndication by fall 1995, several sources speculated that WNYW-TV would have to move *A Current Affair* into one of the berths available at 6-7 p.m. (ET). Such a slotting, they say, would provide better "flow" coming out of the anticipated 5-6 p.m. slotting of *The Bertice Berry*

Show, which would replace *Montel Williams* in that time period next season.

A similar scenario could unfold at KTTV, but an underlying question mark is how *A Current Affair* would be able to fit within an existing 5-7 p.m. sitcom block.

In related news, BVT's Jacquemin said that he had not completed evaluations on bids from stations in the San Francisco market. Several sources suggested bids had come in below the \$90,000 per-episode floor, which could be an indication of the relative weakness of the Northern California economy.

Jacquemin confirmed previous speculation that network affiliates will be able to buy *Home Improvement* on option terms, meaning if PTAR is not modified or repealed by fall 1995, stations will have a right not to exercise their option on the series.

BVT is seeking an initial 10-run, four-and-a-half-year cash and barter license term (one minute of national ad time for the first four years). A sixth-day straight barter run is part of the contract for its first two years. Jacquemin confirmed that stations will be extended syndication exclusivity during the initial four-year contract term. ■

Prime Ticket to launch Hispanic channel

Looks to target 8 million Hispanic viewers and tap into \$45 billion in buying power

By Mike Freeman

Looking to tap into the estimated 8 million Latinos living within its western U.S. footprint, Prime Ticket Network officially unveiled plans last week to launch the first stand-alone Spanish-language regional cable channel, Prime Ticket La Cadena Deportiva (which translates to Prime Ticket, The Network of and About Sports) this fall.

While cable penetration has reached only 15%-18% of Hispanic households nationally, by Prime Ticket officials' own estimates, a daunting challenge lies in convincing western cable operators that the programming service will be able to significantly expand Latino subscriber rolls.

Describing the Hispanic viewing audience as "one of the last frontiers" in an already crowded English-language cable TV universe, Prime Ticket President and CEO Roger Werner says the formation of the new basic cable channel "answers a pressing need to fulfill what has been one of the most underserved minority groups in cable today." Yet, like any other commercially supported basic cable programmer, Werner sought to point out that Prime Ticket La Cadena Deportiva will provide advertisers with a direct route to the estimated \$45 billion in annual consumer spending Hispanics represent.

Werner has named two veteran Hispanic broadcasters to head up Prime



Richard Ramirez (l) with Prime Ticket President and CEO Roger Werner

Ticket La Cadena Deportiva: Richard Ramirez, vice president and general manager, and Eva Bustos, director of affiliate marketing.

Ramirez comes over to Prime Ticket from Univision Stations Group, where he was senior vice president; prior to that, he was general manager at Spanish-language stations WXTV (TV) New York and KMEX-TV Los Angeles. Bustos had served as manager of cable relations for Telemundo Station Group's KVEA(TV) Los Angeles and KSTS(TV).

Taking much of the lead during last Tuesday's press conference in Los

Angeles, Ramirez said the long-term goal of the new regional channel is to reach 2 million cable households within the first year and up to 3 million by the end of 1994.

(Prime Ticket's existing English-language basic cable channel, carried on cable systems in Southern California, Arizona, Nevada and Hawaii, is one of the largest regional cable networks in the nation, with more than 4.2 million subscribers.)

Ramirez emphasized that Prime Ticket La Cadena Deportiva will be the first Hispanic channel to extend to cable operators "dedicated" local ad-

vertising inventory, and added that "substantial" co-op advertising dollars will be applied to building market awareness for the channel's launch. Werner said that more than \$1 million would be earmarked for cable, broadcast and print media buys.

As for programming, the new channel will carry Prime Ticket's current menu of Los Angeles pro sports teams (including Lakers basketball, Kings hockey and Angels baseball) and will be acquiring a strong dose of overseas soccer (particularly Latin American and Spanish matches), boxing, motor sports and tennis.

"We have many buzzwords surrounding the advances in digital compression and the eventualities of a 500-channel cable universe, but this evolution cannot afford to leave Hispanic households out of future programming choices," Ramirez said.

Morehouse moves to Warner

Warner Bros. Domestic Television Distribution has named Clark Morehouse senior vice president of media sales for the national barter advertising unit of the studio's syndication division. Morehouse replaces Karl Kuechenmeister, who has moved on to oversee the as-yet-unnamed Time Warner division. Morehouse comes from Tribune Entertainment Co., where he headed up media sales efforts for the Chicago-based syndicator since 1984, and prior to that was account executive at Group W Productions from 1981-84.

As part of an overall restructuring of the media sales department, WBTD also named Julie Kantrowitz vice president and general sales manager of Warner Bros. Media Sales.

"Clearly, with only two over-the-air broadcasters [Telemundo and Univision] being retransmitted on cable in Los Angeles, there are few other programming alternatives for Latinos at this time. By creating a dedicated Spanish-language cable network, hopefully others will soon follow suit."

Employment opportunities will also figure prominently in the channel's formation. Ramirez estimated that 30-35 people of Hispanic descent will be hired as on-air and production personnel and a similar number of freelance Latino producers will be given contract employment. ■

Nick, Fox team to produce theatricals

Hope to release three projects per year, will share revenues

By Rich Brown

The *Ren and Stimpy Show* could someday be coming to a theater near you.

Kids cable network Nickelodeon and Twentieth Century Fox last week reached a two-year, first-look production deal to jointly develop and produce family-oriented theatrical movies. Fox will fund the development and production of the movies and will own rights to the projects; both companies will share in the revenues generated by the titles.

The intent of the deal is to create all new material not necessarily based on existing Nickelodeon personalities, said Deborah Beece, president of TV programming and production for Viacom Entertainment. However, she added, there could someday be a feature based on the network's popular cartoon series *The Ren and Stimpy Show*.

All of the features will carry the Nickelodeon logo and the spirit, attitude and point of view of the kids network, said Beece.

The earliest that any titles could be released from the team would be 18 months, said Beece. Eventually, she said, the companies hope to release up to three projects a year with budgets of

about \$10 million to \$20 million each. A typical theatrical release usually averages about \$40 million per movie.

Nickelodeon just last week signed a deal with Sony's Epic Records to create video and audio products from ex-

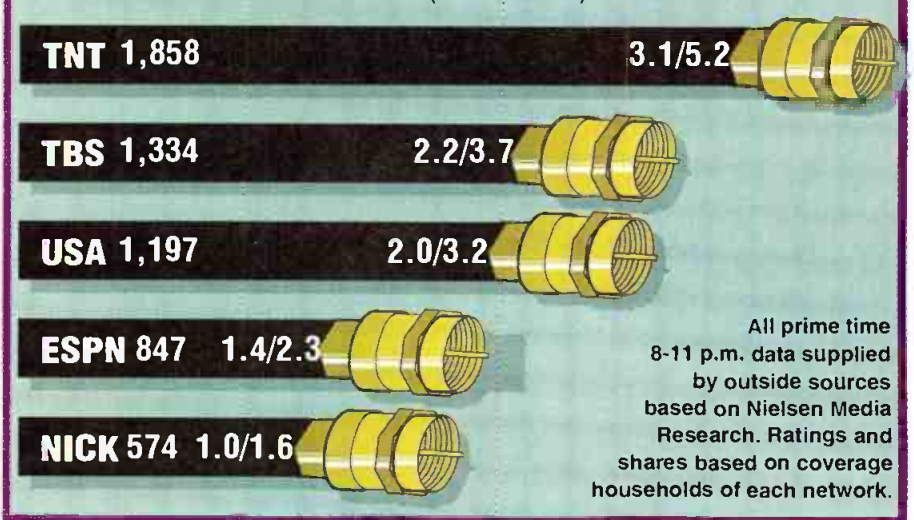
isting programming and new titles. And sister cable network MTV earlier this month formed a new unit, MTV Productions, which will produce projects for release in movie theaters and elsewhere. ■

Broadcasting & Cable

May 10-16

TOP 5 BASIC CABLE SERVICES

NETWORK—HOUSEHOLDS (THOUSANDS)—RATING/SHARE



All prime time 8-11 p.m. data supplied by outside sources based on Nielsen Media Research. Ratings and shares based on coverage households of each network.

SET's Kurnit joins Prodigy

Will try to expand computer service to cable platform

By Rich Brown

If anybody still needed a sign that the computer and cable industries are about to converge, it might have arrived last week as Showtime Event Television's Scott Kurnit announced he was ending his pay-per-view career to join Prodigy Services Company.

"Computers and television are clearly going to merge, so I am positioning myself for that," said Kurnit, who will be responsible for all content, marketing, customer service and product development of the Prodigy service and other new services at the company. Part of his job will be to broaden Prodigy to other delivery platforms, including cable TV.

Prodigy, a partnership of IBM and Sears, gives personal computer users access to a variety of services including news, sports, games, education, bulletin boards, banking and travel. The bulletin boards—which enable users to contact one another—have been the most popular features to date.

But the other features offered by Prodigy could grow in popularity as the speed of service quickens, said Kurnit. And that increased speed could be achieved by delivering Prodigy via digitally compressed cable TV, he added.

In fact, Kurnit said one of the things that attracted him to the Prodigy service was a demonstration at Jerrold Communications' booth at the Western Show last December showing the speed with which Prodigy could be delivered via cable TV.

"Prodigy's biggest issue has been speed," said Kurnit. "As I look to the expanded highway, it will be able to deliver Prodigy very quickly."

Another important element in developing Prodigy will be the marketing of the service, which recently changed from subscription to pay per use.

Kurnit, who joined Showtime Networks Inc. eight years ago, was founding president of Viewer's Choice, the nation's first PPV network. ■



Broadcasting
& Cable

Top Cable Programs

May 10-16

The following are the top 40 basic cable programs, ranked by total number of households tuning in. Ratings are based on each network's total coverage households at the time of the program. Data are supplied by outside sources based on Nielsen Media Research.

	HHs. (000)	Rtg.	Program	Time (ET)	Network
1.	2,688	4.6	NBA Playoffs (Cleveland-Chicago)	Tue. 8-10:30p	TNT
2.	2,611	4.4	NBA Playoffs (Cleveland-Chicago)	Thu. 8-10:30p	TNT
3.	2,476	4.2	NBA Playoffs (New York-Charlotte)	Fri. 8-11:30p	TNT
4.	2,263	3.8	NBA Playoffs (San Antonio-Phoenix)	Tue. 10:30p-1:15a	TNT
5.	2,178	3.7	NBA Playoffs (San Antonio-Phoenix)	Thu. 10:30p-1:15a	TNT
6.	2,081	3.5	Ren & Stimpy	Sun. 11-11:30a	NICK
7.	2,009	3.4	NBA Playoffs (Charlotte-New York)	Wed. 8-10:45p	TNT
8.	2,001	3.3	Murder, She Wrote	Mon. 8-9p	USA
9.	1,840	3.0	NASCAR Racing	Sun. 4-7p	ESPN
10.	1,719	2.8	MLB (San Francisco-San Diego)	Sun. 8-11p	ESPN
11.	1,671	2.8	Murder, She Wrote	Wed. 8-9p	USA
12.	1,663	2.7	Murder, She Wrote	Tue. 8-9p	USA
13.	1,633	2.7	Over the Top (movie)	Sun. 7-9p	TBS
14.	1,626	2.8	NBA Playoffs (Houston-Seattle)	Mon. 9-11:30p	TNT
15.	1,615	2.7	MLB (Atlanta-Philadelphia)	Sat. 7-10p	TBS
16.	1,594	2.7	Salute Shorts	Sun. 11:30a-12n	NICK
17.	1,592	2.7	Ren & Stimpy	Sat. 9-9:30p	NICK
18.	1,585	2.6	MLB (Atlanta-Philadelphia)	Sun. 1-4:15p	TBS
19.	1,548	2.6	World Wrestling Federation	Sun. 12n-1p	USA
20.	1,535	2.6	Rugrats	Sun. 10:30-11a	NICK
21.	1,524	2.6	NBA Playoffs (Houston-Seattle)	Wed. 10:45p-1:15a	TNT
22.	1,519	2.5	USA Movie	Sat. 3-5p	USA
23.	1,503	2.5	Silk Stalkings	Sun. 11p-12m	USA
24.	1,502	2.5	Monday Night Raw	Mon. 9-10p	USA
25.	1,501	2.5	Delta Force (movie)	Thu. 8-10:45p	TBS
26.	1,474	2.5	Are You Afraid of the Dark?	Sat. 9:30-10p	NICK
27.	1,465	2.5	Salute Shorts	Sun. 3:30-4p	NICK
28.	1,419	2.4	MLB (Atlanta-Houston)	Mon. 8-10:45p	TBS
29.	1,412	2.3	MLB (Atlanta-Houston)	Tue. 8-11p	TBS
30.	1,392	2.4	NBA Playoffs (Seattle-Houston)	Sun. 9-11:30p	TNT
31.	1,390	2.3	Silk Stalkings	Sat. 10-11p	USA
32.	1,329	2.3	Inside NBA	Fri. 11:30p-12m	TNT
33.	1,328	2.2	Bullitt (movie)	Sun. 10:30a-1p	TBS
34.	1,326	2.2	World Premier Movie	Wed. 9-10:45p	USA
35.	1,296	2.2	World Championship Wrestling	Sun. 6-7p	TBS
36.	1,279	2.1	SportsCenter	Sun. 7-7:20p	ESPN
36.	1,279	2.2	Salute Shorts	Sun. 3-3:30p	NICK
38.	1,253	2.1	MLB (Philadelphia-Atlanta)	Fri. 7:30-10:30p	TBS
39.	1,252	2.1	Deliver Us From Evil (movie)	Sat. 10-11:30p	TBS
40.	1,251	2.1	Saved by the Bell	Wed. 5:30-6p	TBS

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MONDAY	14.9/24	12.5/20	12.7/20	5.6/9
8:00	61. FBI: Untold Stor 8.8/16	33. Evening Shade 11.5/21	24. Fresh Prince 12.3/22	
8:30	36. Amer Detective 11.3/19	47. Bob 10.3/17	21. Blossom 12.8/21	
9:00	7. ABC Monday Night	11. Murphy Brown 14.4/22		79. Fox Night at the
9:30	Movie—The	24. Love & War 12.3/19	21. NBC Monday Night	Movies—The Abyss 5.6/9
10:00	Tommyknockers, Part 2	18. Northern Exposure	Movies—For the Love of My	
10:30	17.3/27	13.1/21	Child 12.8/20	
TUESDAY	13.5/22	12.7/21	14.3/23	2.9/4
8:00	23. Full House 12.7/22	28. Rescue: 911 12.2/21		84. Class of '96 2.9/5
8:30	31. Hangin' w/Mr. C 11.7/19			
9:00	4. Roseanne 18.5/29		12. 28th Country Music	84. 1968: 25th
9:30	5. Home Improvmt 18.4/28	20. CBS Tuesday Movie—	Awards 14.3/23	Anniversary 2.9/4
10:00	53. More of the Best of the	With Hostile Intent 12.9/21		
10:30	Hollywood Palace 9.7/16			
WEDNESDAY	15.2/25	10.0/16	10.7/17	11.0/17
8:00	13. The Wonder Years	65. How'd They Do That?	32. Unsolved Mysteries	30. Beverly Hills, 90210
8:30	13.9/23	8.3/14	11.6/19	12.0/20
9:00	2. Home Improvmt 20.1/31	39. In the Heat of the Night	56. Seinfeld 9.5/14	
9:30	9. Coach 15.6/24	11.0/17	40. Seinfeld 10.9/17	50. Melrose Place 9.9/15
10:00	15. Barbara Walters Special	41. 48 Hours 10.8/18	47. Law & Order 10.3/18	
10:30	13.8/24			
THURSDAY	11.8/19	12.7/20	14.3/23	9.1/15
8:00		44. Knots Landing Block	33. Cheers 11.5/20	24. The Simpsons 12.3/21
8:30	44. Matlock 10.4/17	Party 10.4/17	18. Wings 13.1/21	47. Martin 10.3/17
9:00			1. Cheers 20.3/31	70. ILC: Grtest Bits 7.5/11
9:30		13. Knots Landing 13.9/22	3. Seinfeld 18.7/28	75. ILC: 1st Season 6.4/10
10:00	10. Primetime Live 14.6/24		37. L.A. Law 11.1/18	
10:30				
FRIDAY	9.2/17	8.5/16	13.7/25	5.4/10
8:00	53. Family Matters 9.7/20	83. Dudley 4.2/9		78. America's Most Wanted
8:30	60. Step By Step 8.9/17			5.9/12
9:00	61. Getting By 8.8/16	57. CBS Special Movie—	17. Bob Hope: The First 90	81. Sightings 5.2/10
9:30	66. Hangin' w/Mr. C 8.2/14	Lethal Weapon 2 9.4/17	Years 13.7/25	82. Sightings 2 4.5/8
10:00	50. 20/20 9.9/17			
10:30				
SATURDAY	8.2/16	8.9/17	9.2/18	6.6/13
8:00		41. Dr. Quinn, Medicine	67. TV's Bloopers Special	73. Cops 6.7/15
8:30	72. Matlock 7.1/14	Woman 10.8/23	8.1/17	71. Cops 2 7.2/15
9:00			50. Empty Nest 9.9/19	74. Code 3 6.5/13
9:30		69. Ancient Secrets of the	44. Mad About You 10.4/19	77. Code 3 2 6.1/11
10:00	43. The Commish 10.5/21	Bible II 7.9/15	57. Sisters 9.4/18	
10:30				
SUNDAY	10.5/18	15.6/26	9.1/15	8.2/14
7:00	59. Am Fun Hm Video 9.1/18	6. 60 Minutes 17.4/33	80. A Word from Our	76. Fox Movie Special—
7:30	55. Am Fun Hm Video 9.6/18		Sponsor 5.4/10	Revenge of the Nerds 3
8:00	68. Day One 8.0/13	8. Murder She Wrote	63. I Witness Video 8.7/15	6.2/11
8:30		17.2/29		
9:00		15. CBS Sunday Movie—	37. NBC Sunday Night	28. Married w/Childn 12.2/19
9:30	24. Wild Palms, Part 1	There Was a Little Boy	Movie—Woman on the Run,	33. In Living Color 11.5/18
10:00	12.3/20	13.8/22	Part 1 11.1/18	64. Cops Special 8.4/14
10:30				
WEEK'S AVGS	11.8/20	11.7/20	11.9/20	7.1/12
SSN. TO DATE	12.3/20	13.0/21	11.0/18	7.6/12

RANKING/SHOW [PROGRAM RATING/SHARE]

*PREMIERE

SOURCE: NIELSEN MEDIA RESEARCH

YELLOW TINT IS WINNER OF TIME SLOT

AN ADVERTISING SUPPLEMENT
TO BROADCASTING & CABLE



GENESIS

ENTERTAINMENT

**A Perfect 10
1983-1993**



Wayne Lepoff, president; Gary Gannaway, chairman; Barry Wallach, sr. VP, sales; Phil Oldham, exec. VP; Doug Friedman, sr. VP, creative services.

A Decade of Innovation

Genesis Entertainment ranks up there with the majors when it comes to syndicating successful shows

On Jan. 1 of this year, Genesis Entertainment quietly reached its tenth anniversary. Anyone who's watched the company over the years knows how ironic that is: Its first decade has been anything but quiet.

Genesis first made noise in 1986 by outflanking a stampede of syndicated game shows to launch *The Judge*, the first new court show to capitalize on the success of *People's Court* and *Divorce Court*.

That same year, Genesis made another end run by taking a package of

off-PBS specials and turning it into a highly successful vehicle for attracting blue chip advertisers to local TV. Once it had cleared *Best of National Geographic* in 92% of the country, Genesis rattled the syndication industry by introducing a marketing first: it sent its sales forces back out on the road, this time to help stations market commercial time in the specials to local advertisers.

The company's promotional campaign for *Best of National Geographic*, which included staggeringly high station commitments of 400-500 gross rating points per week, was so innovative it won four awards from the Broadcast Promotion & Marketing Executives association, including a gold medallion for best overall station pro-

motion kit. Remarkably, *National Geographic's* awards sweep came in the face of competition from some much bigger syndicated properties, including the syndicated premieres of *The Cosby Show* and *Star Trek: The Next Generation*.

In 1989, Genesis scored an even bigger win by snaring the right to distribute *Highway to Heaven*, a series that had failed to sell in more than 7% of the U.S. in traditional syndication. Genesis repackaged *Highway* as a barter series and rapidly cleared it in more than 90% of the country during a time when most stations were firmly rejecting off-network hours. During its first year in the barter marketplace, *Highway*, with more than twice the national ad units of any other early fringe

W

WE WOULD LIKE

TO THANK ALL THE PEOPLE

INVOLVED IN HELPING US

ACHIEVE THE MOST INCREDIBLE

RECORD IN TELEVISION SYNDICATION-

17 CONSECUTIVE

SUCCESSFUL LAUNCHES!

THE ONLY

COMPANY TO HAVE

100% OF THEIR PILOTS

GO TO SERIES!

 **GENESIS**
ENTERTAINMENT

show, was still able to capture a higher average cost per thousand than even the *Oprah Winfrey Show*.

Highway to Heaven's packaging as a barter series for a major daypart like early fringe also set an important precedent in the syndication industry. Since then, a number of major series, including Columbia Pictures Television's hit sitcom *Designing Women* and Warner Bros.' *Family Matters* have been marketed on a barter basis.

But an even bigger coup came in 1991, when Genesis stunned its syndication competitors by winning the right to distribute megastar Whoopi Goldberg in her own late night talk show. Competition for Whoopi had included four of Hollywood's major studios.

A few months later, *The Whoopi Goldberg Show* launched on 200 stations covering 98% of U.S. TV homes.

Stations had long since decided that Genesis, although small compared with its studio rivals, was a program supplier to be counted on. But an even bigger vote of confidence came in 1992, when Merrill Lynch, Ernst & Young and *INC* magazine named Gary Gannaway, Genesis founder and chairman, "Entertainment Entrepreneur of the Year." It was the first time the trio had ever named an Entrepreneur of the Year from the entertainment business.

And even that recognition paled recently when Ron Perelman's The Andrews Group, through its Four Star subsidiary, bought a 50% equity interest in Genesis, infusing the company with cash that will allow it to dramati-



An early success: 'The Judge'

cally expand its program development efforts and allying it with Andrews-owned producer New World Entertainment.

Ranked among the top 20 U.S. syndication companies by New York-based consulting and research firm, Weinstock Media Analysis, Genesis will finish 1993 with revenues in the \$40 million range, according to company President Wayne Lepoff. That's up from about \$30 million a year ago.

The company's chief claim to fame, however, is that most of the stations, producers and Hollywood agents it does business with would probably rank it much higher on syndication's totem pole.

"They're definitely on that small list

of companies to which you'd take a new project that you want to be syndicated," says Mark Itkin, vice president of the William Morris Agency. According to Steve Smooke, television agent at Creative Artists Agency, "Genesis is one of the top independent players out there."

That Genesis survived the years between 1983 and 1993, a decade littered with the remains of failed syndication companies, is remarkable. But even more noteworthy is the company's track record: it has brought 17 series to market since its founding 10 years ago, and, in a feat unmatched by any other syndicator, has launched all of them.

"We're the only company that can look a producer in the eye and say we've launched every show we've brought to the marketplace," Gannaway says.

Equally important, however, is the impact Genesis has had on the syndication business. By introducing concepts like co-op promotional funding and bartered off-network programming, Genesis helped expand syndicators' options for creating stable revenue streams. And by emphasizing customer service and the long-term relationship between program supplier and station, Genesis has redefined the way many syndicators relate to their clients.

What follows is a look at the strategies that have built Genesis' success, a talk with the company's top four executives and an inside look at how the 32 people who are Genesis make its engine run.



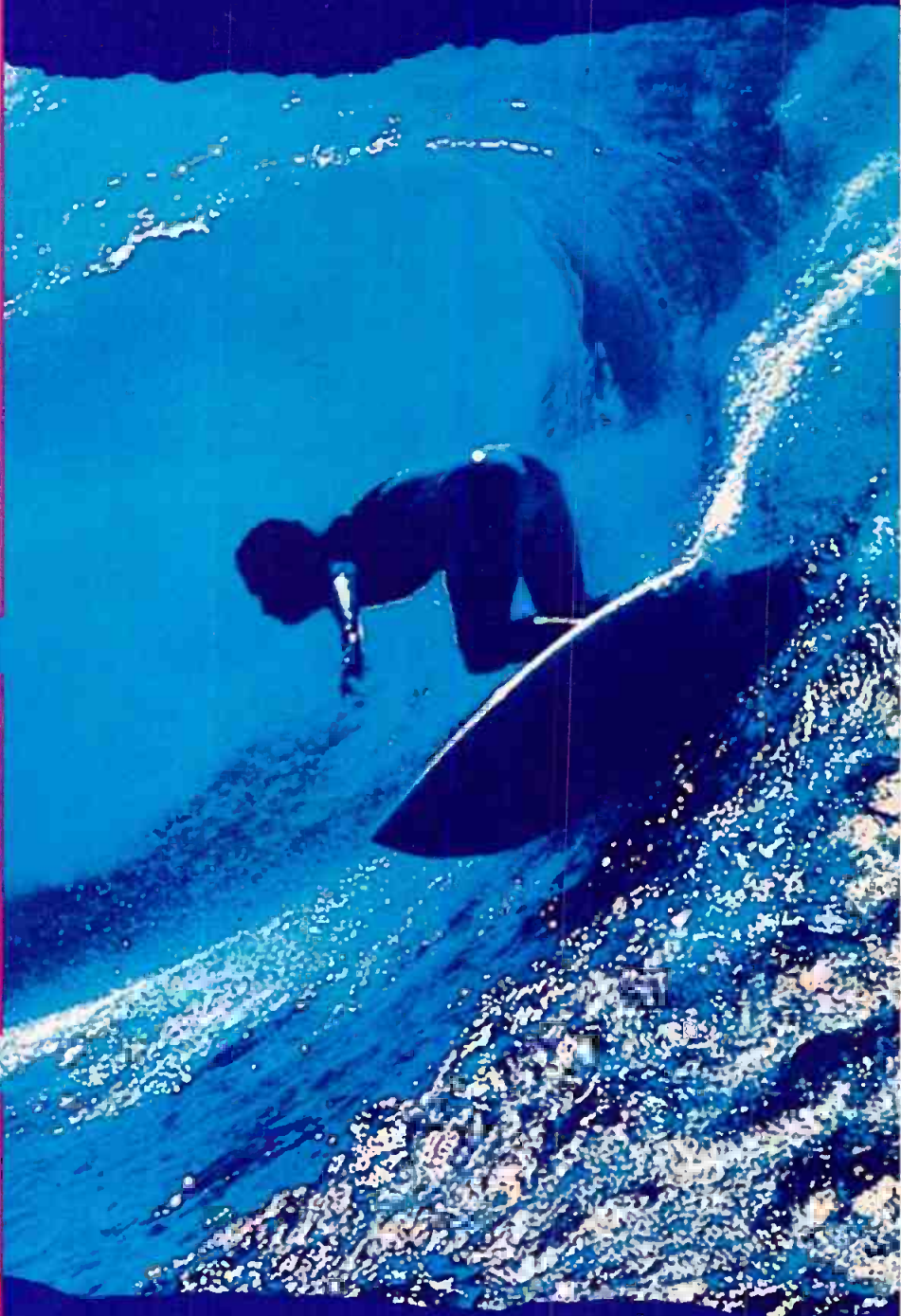
A Genesis action-hour: 'Paradise Beach'

**CONGRATULATIONS
ON RIDING THE
WAVE OF SUCCESS
FOR TEN YEARS!**



Paradise

B E A C H



**NEW WORLD INTERNATIONAL IS PROUD OF ITS
ASSOCIATION WITH GENESIS ENTERTAINMENT.**



Two of Genesis' top sellers: Chairman Gary Gannaway and Senior VP Sales Barry Wallach

Selling Shows with a Passion

Barry Wallach remembers vividly the first time he went on the road with Gary Gannaway. "It was about six years ago, not long after I joined the company," the senior vice president of sales for Genesis Entertainment recalls. "We had an 11:30 meeting in Dayton, so we took an early morning flight and we flew in our sweats, thinking we'd change once we got there. When we arrived, we had a couple of hours to kill so we found a bank of pay phones in the airport."

A rookie in those days, Wallach finished his calls in a few minutes, and then watched, fascinated, as Gannaway, founder and chairman of Genesis, made call after call. By 10:55, Gannaway was still on the phone, his briefcase open, rating books and notes scattered all around him.

Customer service, new ideas and a disciplined approach to sales have set Genesis apart from its competitors

"I signaled to him that it was time to go," Wallach says, "but he motioned that it was okay. Then at 11 o'clock, he got off the phone, said, 'C'mon,' and we started running for the exit with our bags." Wallach protested that they'd planned to change in the men's room, but Gannaway kept running, and called over his shoulder, "Don't worry, I do this all the time."

The two jumped into a cab, told the driver they had to hurry and Gannaway started taking his sweats off. Horrified, Wallach followed suit, knowing there was no alternative. "It

was a small cab and Gary's bag was in the front seat," Wallach laughs, "so as the driver's racing into town, Gary's asking him to reach into this or that pocket of his bag to get him things."

At exactly 11:29, Gannaway and Wallach arrived at the station. "We got out of the car and I looked at Gary," Wallach says. "He was impeccable, his tie tied perfectly and not a hair out of place. We walked into the station less than a minute late."

Ask Gary Gannaway today how many times he's dressed in a cab and he'll laugh, look at you with a sheepish twinkle in his eye, and reply, "too many." But Gannaway's legendary energy is just one of the reasons the company he founded ten years ago is among the most successful contenders in today's rough and tumble syndication marketplace.

Another is Gannaway's discovery

**CONGRATULATIONS ON ALL
YOUR OUTSTANDING
ACHIEVEMENTS**

1983
CLASSIC COUNTRY

Developed the concept of co-op promotion.

1984
GUILTY OR INNOCENT

Initiated program equity positions for TV stations.

1985
SALE OF THE CENTURY

Pioneered use of audience flow studies in syndication and Target Aid studies for promotion.

1986
NATIONAL GEOGRAPHIC

Introduced station sales service with tailored local advertiser presentations and value-added sponsorship packages (billboards, tag-gable viewers guides, on-air, print and radio).

1989
HIGHWAY TO HEAVEN

Originated marketing concept for barter of off-network series in early fringe.

1991
THE JUDGE

First to air first run syndicated show concurrently on Cable and Broadcast.

1992
THE WHOOPI GOLDBERG
SHOW

The only syndicator with over 9000 30-second national spots for the year.

1993
BIKER MICE FROM MARS

First to bring three six-foot-tall rock & roll-loving mice to television.

We Salute You



It's not hard
to sell stories
when you
have a great
one to tell!

Congratulations

from

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& Associates

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Burbank, California 91505
818/972-4882 FAX 818/972-4884



One of the company's first hits: 'Classic Country'

that great programming, even in an industry where hits typically separate the whales from the minnows, isn't the only way to succeed in syndication. "Product will always be king in this business," Gannaway says. "But if you can redefine the product in a way that it serves your customer so well that the customer becomes addicted to it, you'll succeed, even in an environment where 500 channels compete for viewers' attention."

SUCCESS ON ITS OWN TERMS

Redefining the product at Genesis began during its earliest days, when Gannaway, still largely a one-man band, criss-crossed the country on a Greyhound bus selling shows from the Time Life Library and *Classic Country*, a series featuring stars of the Grand Ole Opry that had been produced by Gannaway's father, Albert C. Gannaway. The elder Gannaway had coached Gary in the beginning, accompanying him on sales calls and then critiquing him later on.

"Dad always insisted that I see not only a station's general manager, but also the program director, the sales manager and even the promotion director," Gannaway says. "He wanted me to learn their business."

The strategy paid off one day in Alabama, when the sales manager of a station balked at buying *Classic Country* because he feared it wouldn't fly with advertisers. Determined to make the sale, the younger Gannaway went out on calls with the manager, snared a few accounts while showing him how to pitch the

product and clinched his deal.

That was the beginning of Genesis' unshakable commitment to customer service—a commitment that expanded dramatically after former adman Phil Oldham joined the company in 1986. Oldham, who today is executive vice president at Genesis, helped Gannaway expand his system of committing co-op promotional dollars to stations that guaranteed on-air support for Genesis shows. In addition, Oldham created carefully researched presentations for stations to use when marketing Genesis shows to key local advertiser categories and helped Genesis expand its local sales service effort. Even today, the arrival of summer each year means that Genesis sales executives will fan out across the country, calling on local advertisers with station sales managers to pitch Genesis shows.

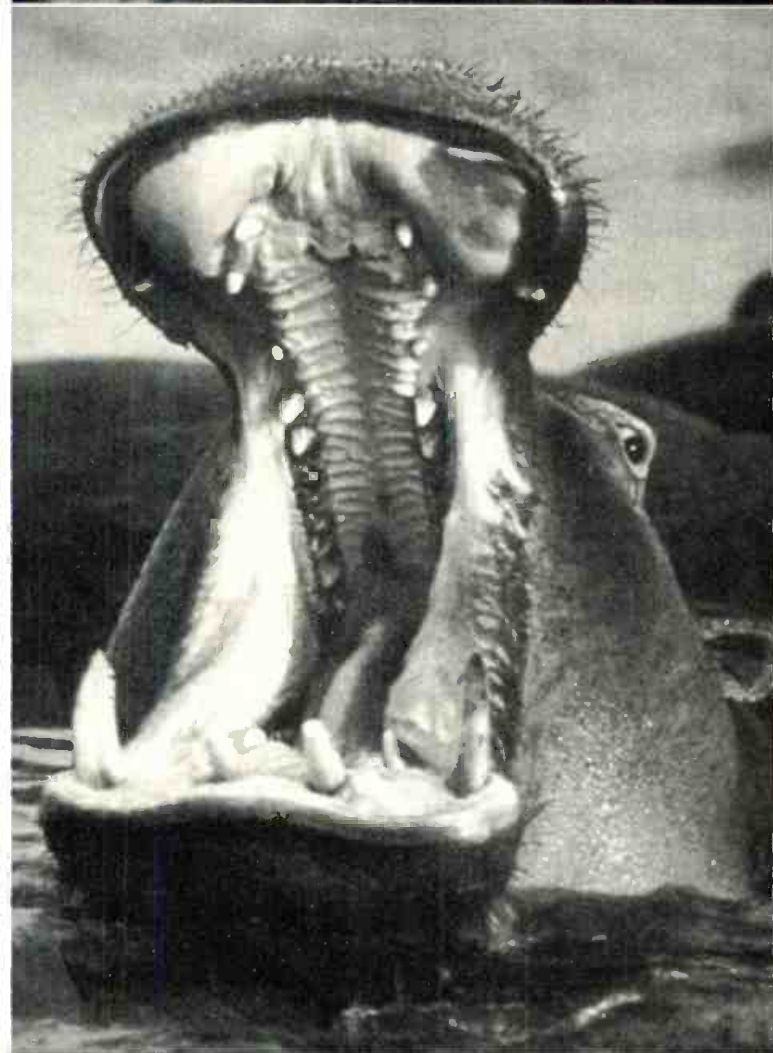
"Genesis isn't a big company, but its customer service feels like it comes from a big company," says Guy Hempel, vice president and general manager at WAVE-TV Louisville, Kentucky.

Such devotion to serving the customer after the sale not only helps Genesis snare good time periods for its shows, but also lets it later maximize revenues from the shows' barter minutes. It also makes for some genuinely loyal customers.

"No matter how much homework you do, it's a gamble whether you'll succeed with a syndicated show," says Robb Gray Jr., vice president and general manager of WJPR Lynchburg, Va. and WVFT Roanoke,



© Pat Mochiman



THREE CHEERS
FOR 10 YEARS OF
GENESIS
ENTERTAINMENT



NATIONAL
GEOGRAPHIC
TELEVISION

Va. "When Genesis sells you a show, you know they're going to do everything in their power to help make it a financial success for your station. That tends to make you want to go back and do business with them again."

Interestingly, co-op promotional funds have become a standard in today's syndication industry, and some of the business's biggest players now coach station sales teams on how to market their shows to local advertisers.

But stellar customer service, along with Gannaway's indefatigable approach to marketing shows, isn't the only reason Genesis stands out from the pack of medium-sized syndication companies that vie for stations' attention. Another is an uncanny ability the company has demonstrated over the years to come up with new and different twists on what it takes to make shows successful.

MARKETING GENIUS

In the early days, that meant packaging classy *National Geographic* specials not only as hours so affiliates could use them to pre-empt prime time, but also as two-hour specials, so independents could slip them into prime time movie slots once a month.

In most years, it has also meant finding programming—or a marketing plan—that could fill a need for stations. In 1986, that show was *The Judge*, a court show that slipped into time periods that had been failing with game shows and ran successfully for six years.

Last season, one of the new twists from Genesis came in a unique way to launch a new show. The company used its successful weekend half-hour *Emergency Call* to test "special episodes" of three potential new series,

one of which was spun off into the company's new reality strip, *Real Stories of the Highway Patrol*. "By testing *Highway Patrol*, we were able to bring stations actual episodes, not just a pilot, and we could present ratings the episodes had generated on their own, without a lot of promotional hype," says Barry Wallach, Genesis senior vice president of sales.

And sometimes, a new twist has served to boost an established show's chances with viewers or advertisers. When *The Judge* started to slip in the ratings during its third year on the air, Genesis slashed its production costs by moving production to Canada. It also refashioned the show's licensing terms so stations could run it in early fringe on a cash/barter basis or in daytime as a double barter show. Astonishingly, the move allowed Genesis to turn a bigger profit on *The Judge* in its fourth year than it had during the previous three.

Later, when *Highway to Heaven's* ratings average fell below the minimum required by Kellogg's, Genesis lured the advertiser back into a major position in the show by offering it a marketing plan it couldn't refuse: In addition to category exclusivity, Kellogg's got to sponsor a PTA-endorsed public service campaign built around



'Highway to Heaven'

Highway. The campaign featured theme weeks on topics like child safety and teacher appreciation. Kellogg's name went not only into its billboards and commercials in the episodes, but also onto a viewers' guide distributed in schools, and into *TV Guide* ads and TV and radio spots promoting the theme weeks.

Next season, *Emergency Call* and *Real Stories of the Highway*

Patrol episodes will arrive at stations with another new twist: 30-second vignettes offering safety tips from the shows' hosts. "The vignettes will air in the show, but stations can also air them, sponsored by a local advertiser, in their newscasts or other programming," Wallach says. "Stations are looking for these kinds of vignettes so they can offer something special to their advertisers."

John Rohrbeck, president of NBC Stations, believes Genesis' flair for tailoring its marketing plans to fit stations' needs is a cornerstone of the company's success. "Gary does an extremely thorough analysis of the market and the various options open to stations and then skillfully develops his own approach to solving our issues," he says. "He's terrific."

In addition to customer service that goes beyond the call and innovations in programming and marketing, stations have come to look for something else from Genesis: an unusually well trained and disciplined sales force.

MEMORIZING THE BIBLE

"At Genesis, selling isn't an art. It's a science," says Gannaway, whose own early failures in sales led him to become a perpetual student—and teacher—of the art of making a deal.

Rookies at Genesis—the company likes to hire sales reps with no prior experience at selling syndicated programming—undergo a rigorous sales training program that begins even before they're actually hired. "Anyone who wants to interview for the job of sales rep at Genesis has to memorize

To our friends

Gary, Wayne & Phil

CONGRATULATIONS

Dick & Ritch

gen·e·sis\jen-ə-səs\n, pl-e·ses
the origin or coming into being of something

Ten years later, you're the very
definition of success.

Congratulations

Gary and Wayne
on the first decade of
Genesis Entertainment.



WPIX
NEW YORK

A Tribune Broadcasting Station

the Sales Bible first," says Gannaway, referring to a 40-page distillation of sales techniques put together, and constantly updated, by top Genesis executives.

Once hired, a new rep is assigned one mentor within the company—either Gannaway, Oldham, Wallach or vice president of western regional sales, Ed Wasserman—who coaches the rep on the fine points of selling the Genesis way. The new rep starts out pitching the smallest TV markets accompanied by his or her mentor. As he or she catches on, the markets gradually get bigger and the rep can eventually fly solo, although the top four executives are known for their willingness to drop everything and fly in to help out a rep with an important pitch.

"Gary Gannaway is fully committed to helping his sales people achieve excellence," says WJPR/WVFT's Gray. "Genesis sales people have a keen ability to listen and they're out there [visiting stations] all the time."

Nor does sales training end once a rep completes the mentoring process. "Gary's always working on his own



'Biker Mice From Mars'

techniques," Wallach says, "and when he finds a new attitude, sales or negotiating tape or program that he likes, he passes it along to everyone in the company."

Genesis also takes its 10-person sales staff to a two-week retreat each fall, when the company's top execs help the less experienced sales reps rehearse their pitches and fine-tune their styles. "We role-play with one another," Gannaway says, "and we'll tape a presentation and then play it back to show a rep where a pitch needs more work."

The same kind of role-playing also goes on most weekends at Genesis headquarters in New York. "I can't think of a weekend, except during the snowstorm in March, when at least some of us weren't in the office working on Saturday or Sunday," says Wallach.

And typically working right alongside the Genesis sales staff on week-

Big League Promotion

Almost since its founding, Genesis has been known for its effectiveness at getting stations to promote its shows.

"Genesis approaches the marketing of its product, in partnership with stations, on the same level that major syndication companies do," says Chris Wolf, director of programming and promotion at Fox affiliate WOFL-TV Orlando, Fla. "They play in a really big circle with a lot fewer resources."

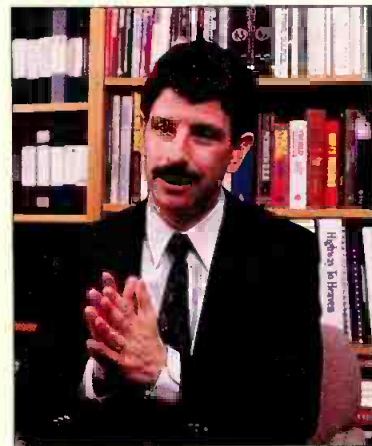
Genesis is able to play in the big leagues, says senior vice president of creative services, Doug Friedman, because it finds out first what its customers need in terms of promotional materials, and avoids sending them things they won't use.

"We survey our customers before sending them new materials to find out what they want," Friedman says. "If they don't fax the surveys back to us, we call them on the phone and ask."

Station promotion managers add that Genesis sends them materials they don't often get from other syndicators.

"A lot of companies will just formulate their own plans and give us stuff and then we won't hear from them again," says Mark Cooper, creative services director at WGBS-TV Philadelphia. "Genesis seems to have a personal commitment to the stations. They're very good with following up once the show has started."

Genesis has also shown it's good at making a promotional splash. At this year's NATPE convention, the company instigated a NATPE first: sponsored name tags suspended on lanyards instead of pinned to delegates' jackets. Because the tags tended to turn over, most delegates walked around with Genesis' name on their chests instead of their own. "It looked like everybody in the place was working for us," chuckles Friedman, who helped mastermind the promotional coup.



Doug Friedman



TO
GENESIS
ENTERTAINMENT

FROM YOUR CANADIAN FRIENDS AT



KALEIDOSCOPE ENTERTAINMENT INC

KCBS-TV CHANNEL 2

*RIDING THE ROAD TO SUCCESS
WITH*



CONGRATULATIONS!



ends is Diane Galella, vice president of sales operations, who also heads up the company's well-respected research department. Galella and director of research Laura Peterson are known for turning out carefully prepared, extensive sales presentations for Genesis programs. They're also known for generating a great deal of meaningful research for station clients, including audience flow studies and promotion scheduling analysis. "Genesis is continually serving me information about my market, and it's not always based on how their product is doing."

Gannaway's energy and passion for his work have also inspired those who work for him. "I used to think Gary was crazy when I'd see him standing on the jetway outside the door of a plane talking on his cellular phone right up until the plane was ready to take off," Wallach says, "Or



'Best of The National Geographic'

Photo Researchers/Sven-Olaf Lindblad

when he'd work two pay phones at once in an airport. But now I find myself doing the same thing. I once let a plane I was supposed to fly home on

take off because I had a lot of calls I wanted to make before the end of the business day and the only way to do it was to take a later flight. My bags flew home, but I stayed on the pay phone."

All of the effort at Genesis—the devotion to customer service, the innovative programming and marketing ideas and the extraordinary sales discipline—grew out of Gannaway's determination to see his company survive despite the killer odds in syndication. "In the early days, we'd mortgage next year's receipts to market and produce a new show," he chuckles. "When the future of your company rides on whether you get a show off the ground, it brings a powerful discipline to the way you work."

But the same effort has helped Genesis attain a place in syndication's hierarchy that puts it, in many ways, on a plane with some of syndication's biggest companies. "Gary Gannaway is an aggressive and honest salesman," says Johnathan Rodgers, president of the CBS-Owned Stations.

Rogers goes on to describe Gannaway as "the kind of person you can trust and count on, and I like his personal approach."

Adds Greg Meidel, president of Twentieth Television: "Genesis has filled a void by creating a strong boutique distribution company with an excellent selection of product. They've created a service that's as good as that of any other syndication company."

Barry Baker, president of River City Broadcasting, says three things set Genesis apart from other syndication companies:

First is Gannaway's, "incredible product knowledge and enthusiasm for what he sells," Baker says.

Second is the company's sales support, which Baker calls, "unmatched by any other syndicator in the business."

And third: "Gary is tireless. I've seen him work hours that few people would who have achieved the success he has. And his dedication doesn't stop with sales. His programming gets the same kind of emphasis, time and creativity."

Happy 10th Anniversary

Genesis

To our partner in
the most successful
documentary

Congratulations

syndication in
television:

*The Best of the
National Geographic
Specials*

IMA

International Media Associates, Inc.

Congratulations



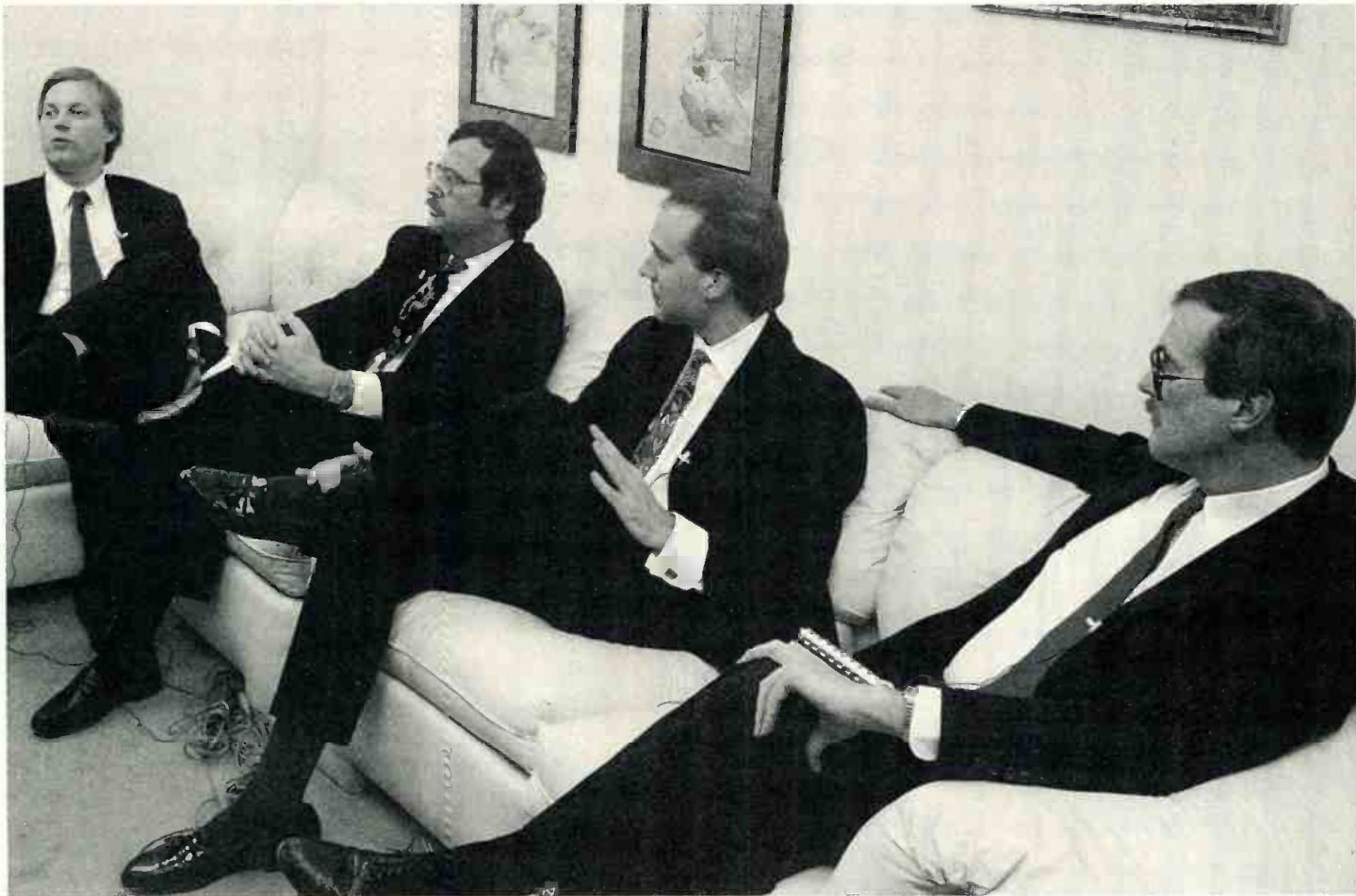
10 Great Years!

Y O U R F R I E N D S A T



GLAD TO HAVE BEEN PART
OF YOUR EARLIER BIRTHDAYS.
MANY CONGRATULATIONS!

LOMBANK GROUP, INC.



Team players Gannaway, Lepoff, Wallach and Oldham.

Talking with the Genesis Top Four

The top four executives at Genesis are known not just for their smarts, but also for their ability to work as a team. In our conversation with founder and chairman Gary Gannaway, president and chief operating officer Wayne Lepoff, executive vice president Phil Oldham and senior vice president of sales Barry Wallach, the four talked about how much things have changed during the company's first decade and where the company is headed as it enters its second.

Genesis ranks among the top 20 syndication companies in the U.S. Has achieving that size made competing in the business of syndication any easier?

Gannaway: Yes. No question. The biggest problem we had in the past was not being known in the production community.

Lepoff: I agree. In the last three, four years, we've seen a change, so that now we get pitched the same projects that

the major syndication companies get pitched. In fact, we now find that we're high on producers' lists because they're afraid their shows might get lost with the majors.

The biggest change came when we got the *Whoopi Goldberg Show* because I think the marketplace realized that we could get a talent like Whoopi Goldberg when we're competing against the majors.

How do Genesis revenues break down in terms of its

CONGRATULATIONS

 **GENESIS**
ENTERTAINMENT

GARY GANNAWAY
and **WAYNE LEPOFF**

*From "Highway to Heaven" to
"Real Stories of the Highway Patrol,"
we've been pleased to be on your
highway to success.*

 **GROUP W**
PRODUCTIONS
MEDIA SALES

© 1993 GROUP W PRODUCTIONS

distribution windows?

Lepoff: About 70% of our revenue comes from syndication. Another 10% comes from public TV and the rest comes from cable and international.

Ron Perelman's Andrews Group has made a major equity investment in Genesis. What does that mean for the company?

Lepoff: What it does basically is bring more capital to the company, and that enables us to put more projects into development at any given time. In the past, we've only had one or two shows in development in any given year. We get a lot of ideas that are pitched to us that we think are worthwhile developing and we'll be able to pursue those, and pursue them earlier.

Would you like to program for prime time?

Lepoff: Prime time in syndication?

Yes.

Lepoff: We've talked about it. If the right project came along, the right hour project, we'd probably get involved. So far we really haven't found the right project.



“We set the standard for customer service in syndication.”

Gary Gannaway

It's not a primary objective though?

Lepoff: No. A general philosophy of the company has always been that we only go ahead with a project if the economics make sense and we don't plan to change that. That means that just because we might have more capital, we're not going to jump into a prime time action hour if we don't feel that it's going to be profitable in the first year. We tend to stay away from deficits.

Many in the syndication business believe you took a really big risk by paying Whoopi Goldberg \$5 million just for the right to offer her show in syndication. Was that a big risk for you?

Lepoff: People may have said we'd lose our shirts if she didn't get a 2.4, but it's not true. We knew if Whoopi got a 1.5 rating, we'd still be made whole. And Creative Artists, which represents Whoopi, saw our P&L sheet before we completed the deal. I don't think they would have gone forward with a company that was taking a significant risk.

10 Great Years!

Now That's a

REAL STORY

to talk about!



Gannaway: And we paid Whoopi in cash. We didn't have to borrow.

So you didn't risk the company's future just to get a big star in your stable?

Gannaway: We knew we could successfully launch *Whoopi*, so we made a preemptive bid before any of our competitors had even finished assessing the risk. And what was wild is that other companies sat back and said, "My God, how could you put \$5 million on the line before you've sold a single station?" It was real simple.

When you're a seller you sit back and look at the marketplace. Are there enough time periods to make a viable launch? The answer was yes. Do you have a strong person? Obviously, yes. Do you have a list of stars you can promise stations will be on the show? Yes. Will the show work? Heck, you don't know. What you do know is you know you can launch her and if she does a 1.5 rating, you can get back your production and marketing investment and make a little money.

Lepoff: A company like ours can go in and do a project like



“We only go ahead with a project if the economics make sense.”

Wayne Lepoff

Whoopi Goldberg and if we make \$2 million on it, we're happy because we don't have this tremendous overhead like the big studios have.

Gannaway: We were very smart on that plan, I think. We assessed how much Whoopi was making in a year. We estimated her best year was \$5 million. So we sat back and said: "Gee, if we give her \$5 million, she's still going to have half a year to do two movies." So she knew she'd make more money in her first year with Genesis than she'd ever made in her life. (This was before "Sister Act II").

And the economics still work now that she's moving to a later time period?

Gannaway: Yes. By the way, a 1.5 rating is not something we're happy about. We wish the show was more compelling so it could run at 11:30. But that's not the show she wants to do.

One of the great advantages of *Whoopi* was that because of quality of the stations and time periods and Whoopi's guest list, we were able to sell 100% of the

*Our best wishes to
Gary, Wayne and each of
the other splendid people
at Genesis Entertainment.*

Phillips, Nizer, Benjamin, Krim & Ballon

inventory before her premiere.

Why doesn't Genesis sell its own barter time?

Wallach: It's something we've wanted to do, but the timing hasn't been right. The barter marketplace is a small world where half a dozen companies sell most of the inventory. When we enter that marketplace, we want to do it right.

Where will Genesis fit into a TV environment that, in a few years, will include hundreds of channels of pay per view and probably on-demand viewing for consumers?

Oldham: Obviously, that's exciting for the syndication business, simply because it's that many more customers or windows to work with. We have a little series called *The Judge* which was very successful for us for a number of years. It is now on USA Network and it's been running there for a while.

And from the standpoint of financing, additional markets give you another market to add to your revenue base. We did a series called *The Great Escape*, which was a travel show. And we followed that up with a sale of the project to the Discovery Channel.

So you're not concerned....

Oldham: No, because the main marketplace today, and I think for the foreseeable future, is still the syndication marketplace for hitting big. But the additional marketplaces that are going to continue to open up and are opening up right now are nothing more than additional assets to work with. We've looked into a number of different areas and we see a lot of interesting opportunities.

Do most of the stations you deal with



“When we enter the barter marketplace, we want to do it right.”

Barry Wallach

have a plan for competing in a 500 channel universe?

Wallach: I think most of them are trying to evolve. They know that as programming options multiply, they're going to have to come up with ways to sell their advertising time better and to come up with new revenue streams.

Oldham: But stations will also benefit from a 500-channel universe, because the more alternatives you give to people, the more confusion you give them, and the more they seek simplicity. And that's the advantage that commercial television stations have. One, they are the local choice. They program specifically to the local marketplace and they have an identity in the marketplace.

Viewers, I think, are going through the process of overkill right now on choices. Most people have had 36 channels for quite a few years now, but commercial television stations still dominate, by far, the viewing in their markets, simply because of that factor that simplicity is best.

Lepoff: I think what's really going to happen is you're going to have a leveling out finally of the economics in the business. For example, during the last three years, barter billings have grown at a much slower pace than the amount of barter inventory available. That's created a two-tier system in the barter marketplace in which successful shows get their fair share of increases and the second and third tier shows are not only getting low CPMs, but they are unable to sell out their time.

Eventually, when programs lose money, some companies will stop producing product and the marketplace will level out. And that

means you won't have a stampede to produce product for 500 channels.

Genesis has always been known for its customer service. Do you spend more on it than other syndication companies?

Gannaway: Proportionately, I would say we spend much more than any other company.

Lepoff: We have a sales service category in our operating budget. I would guess the other companies don't have that.

Oldham: Servicing the sale really has two perspectives, the first one of which is selfish from our perspective. After you sell a program to a station you want to make certain that the show is positioned right. So our first goal after we sell it is to really concentrate on getting the best time period we can. And we use our promotional support and our sales efforts to convince the station. Most other companies sell a program and then they go away for a while. And during the time that they're away, the station has decided what they're going to do with the show.

And the other half of servicing the sale has to do with helping the station to derive a financial success from your show?

Oldham: Yes. The sales managers at stations are obviously a lot more im-



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MITCHELL SILBERBERG & KNUPP



portant than they used to be since the bottom line is now the bottom line. But the sales managers generally had very little contact with the syndication community. The mere fact of our taking time to focus on our shows with the sales managers, from their perspective, is refreshing to them to the point that they understand our shows better.

Where do Genesis' biggest opportunities lie during the rest of the '90s?

Wallach: To some extent, they lie in moving out of barter. We put *Real Stories of the Highway Patrol* into test as a cash show because we believe the barter marketplace is oversaturated.

Is it oversaturated at the national advertising level or in terms of station inventory?

Wallach: Both. Stations have lost so much inventory to barter that it costs them. When a station gives us a minute of barter, they're giving us the value of a minute in their local marketplace. And the spot rate is so much higher than the barter rate by the time you throw the whole barter market in there, that the station is giving up spot inventory value that is much greater than what we get in return in barter.

Gannaway: For the future, I see Genesis continuing to be innovative in its programming concepts. Wayne commissioned a pilot for *Emergency Call* before we ever knew there was a *Rescue 911*.

And creating *Real Stories* was a perfect flanking move because the marketplace is flooded with magazine shows. *Real Stories* is the only first-run show that taps into the Fox's phenomenal success with *Cops*. *Real Stories* is a brand new first-run programming play that just might turn out to be the *Entertainment Tonight* of the '90s in terms of its long-range success.

Summarize why Genesis is successful and why you think it will stay that way?

Gannaway: For years, we survived without the capital or leverage of a major player, and yet we're the only company to have launched every show we have brought to the marketplace.

We've had 17 straight launches and 64% of our shows have come back for



“Our first goal after we sell is [to get] the best time period we can.”

Phil Oldham

at least a second year. That's the best track record in the business today.

Even in these high-tech times, I'm

proud we're still a high-touch company. We set the standard for customer service in syndication. Disney and Columbia are now providing the kind of sales service we pioneered in 1986. And there are now 14 syndicators offering co-op promotional support, which we created in 1983.

If we hadn't pioneered the bartering of off-network series with *Highway to Heaven*, shows like *Designing Women* and *Family Matters* might be on cable today.

But Genesis' single most important asset is its people. We have the best team in the business. Wayne Lepoff is the best businessman I've ever met. He has more than once saved me from myself. I'm in awe of Phil Oldham's marketing genius and his flair for TV programming. No one in this business has Barry Wallach's sales management discipline and Doug Friedman's promotional powers were evident to anyone who was at NATPE this year.

And what sets Genesis apart is that we're passionate about and relentlessly focused on being the best.

TO GENESIS ENTERTAINMENT:

**IT IS WITH SPECIAL PRIDE
THAT WE CONGRATULATE YOU
ON YOUR TENTH ANNIVERSARY.
HERE'S LOOKING FORWARD TO
THE NEXT TEN YEARS.**



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Staying Tuned and Working Hard

Ideas at Genesis come from many places, because of all the listening that goes on

It's 2:30 a.m. in Cannes, France, but Doug Friedman, senior vice president of creative services at Genesis Entertainment, isn't resting up after a long day at MIP, the world's largest TV programming market. He's on the phone to stations back in the states, getting feedback on new materials he recently sent to help stations promote *Real Stories of the Highway Patrol*.

"I call all our client stations every time we send them new promotional materials," Friedman says. "I want to know if we've sent them what they need and if they need anything more from us." Friedman's dedication would seem excessive at many syndication companies. But at Genesis, finding out what the customer thinks is the first rule of business. And working

long hours, including a few on weekends, isn't unusual at all.

Each Saturday morning, for example, Barry Wallach, senior vice president of sales, holds a conference call with the eight other people who make up the Genesis sales force. "Barry lets them know about any new developments from a corporate perspective," says company chairman Gary Gannaway. "And then the sales people talk over any problems they're having in the marketplace so they can help one another solve those problems."

The Saturday morning conference calls are critically important, Gannaway says, because they offer an opportunity for sales reps to share any feedback they're getting from the marketplace about Genesis programs. This helps the company fine tune its sales strategies on a week-to-week basis.

"We survey our customers every couple of years to find out how we're doing at filling their needs," Gannaway says. "One of the things our customers tell us is that, when problems occur, we're quicker at correcting them than most other syndication companies."

And a close relationship with customers yields more than a great reputation for customer service, Gannaway adds. "That sensitivity to the customer also allows us to think more creatively about their needs," Gannaway says. "And because we are closer to them, we might be able to see what our competitors can't."

Genesis also works hard at listening to its employees. "In the early days, when it was just me, ideas could only come from one place," Gannaway says. "Now, they can come from anyone in the company."

The top four or five executives at Genesis are known for their complementary skills. Greg Meidel, president of Twentieth Television, notes that Gannaway is a supersalesman who, unlike many entrepreneurs, has been able to grow into a strong company leader. President Wayne Lepoff is clearly the company's financial mind who has also led Genesis' expanding efforts in international sales. Executive Vice President Phil Oldham has distinguished himself as one of syndi-



'Real Stories of the Highway Patrol'

cation's most innovative marketers and Wallach, although a rookie when he started out at Genesis, has proven himself a strong manager for its sales staff.

Ideas for new programs have come from different members of the Genesis team. Oldham, for example, nudged the company to distribute *The Judge* and came up with the idea for *Grudge Match*. Genesis President Wayne Lepoff developed *Emergency Call* and *Real Stories of the Highway Patrol*.

The company also frequently asks its employees for feedback on what it's doing. "After a NATPE convention, we ask everyone who went what they thought went right or wrong and what we can do better next time," Gannaway says.

"Japanese companies are innovative because they're built on the idea of a communal think tank," he continues. "When you let people contribute to the company, you become one that all of a sudden isn't held up by one person. You're a company held up by a whole family of people."

This supplement was written by Kathy Haley.

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Radio

Country flexes its muscle in Manhattan

Amid heavy concert schedule, rep firms and stations pitch Madison Avenue

By Peter Viles

You can't say that country music came to New York hat-in-hand last week. The hats were worn proudly by stars such as Clint Black when the country music industry, including leading country radio stations, gathered for the first "Country Takes Manhattan" festival last week.

The music festival, featuring concerts by Dolly Parton, Wynonna, Trisha Yearwood and Travis Tritt, had several prominent radio tie-ins. Westwood One turned the heavy schedule of concerts into a week-long special event. And leading radio rep firms staged an all-day seminar, "The Power of Country Radio," to pitch the format's strengths to national advertising agencies, which have traditionally lagged behind local advertisers in their use of the format.

While there were a few references to the format's historical problem of convincing national advertisers that country music can attract well-heeled listeners, for the most part the seminar reflected the confidence of what is arguably the most successful segment of the radio industry.

Mick Anselmo, executive vice president, radio, Malrite Communications, told advertising executives that country radio represents "one of the biggest marketing opportunities of the decade."

Still, he acknowledged, "New York-based media buyers don't have exposure to country's popularity. They struggle with the old stereotype of a shotgun-wielding, pickup truck-driving audience."

Most recent revenue statistics don't support that stereotype. According to Miller, Kaplan, Arase's survey of power ratios, country stations on average turn every ratings share point into 1.36 revenue share points. That makes country the sixth highest-rated format

of 16 surveyed by the accounting firm.

Perhaps the strongest case made for country radio, as opposed to radio in general, was the format's unusual ability to draw listeners from all age groups.

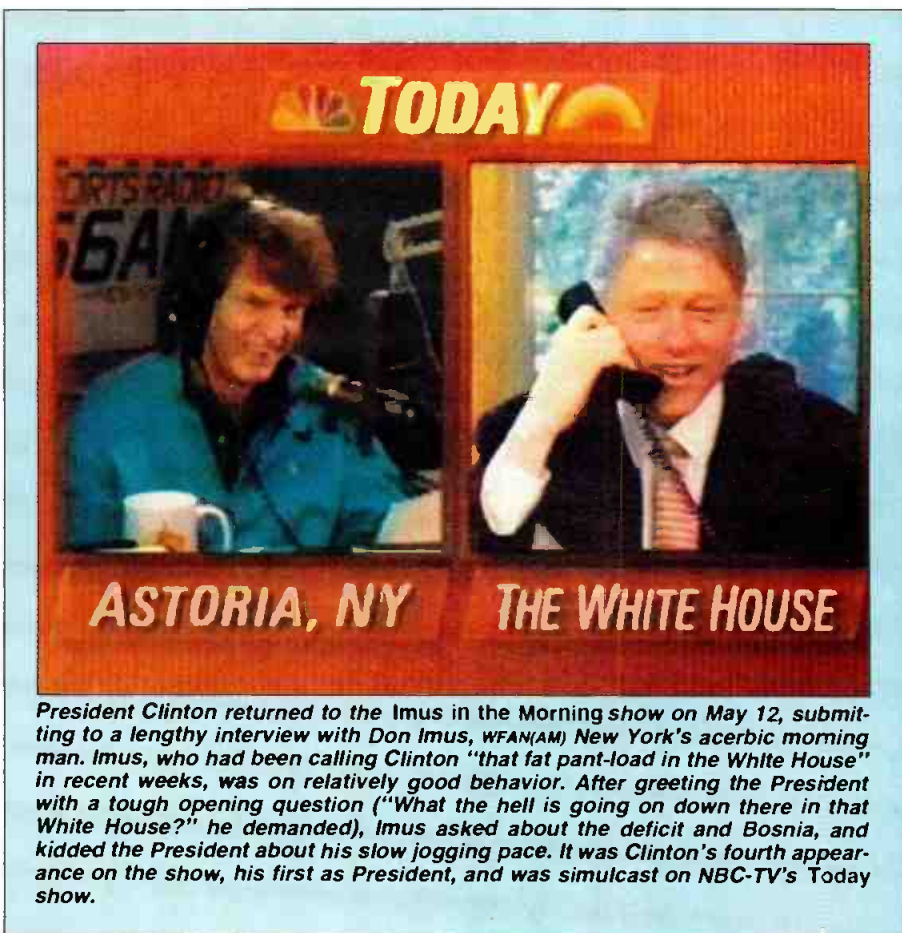
"It's one of the few opportunities in radio to reach a mass audience," said Jack Myers, president, Myers Reports, adding, "It's one of the few opportunities in *media* to reach a mass audience."

Added Charlie Cook, senior vice president, McVay Media, "There's no other format with double-digit percentages in each demo. Only country has that kind of balance."

Radio station representatives also sought to counter the argument that country's current boom is essentially a fad that will fade, just as the "Urban Cowboy" fad had its day and then quickly passed.

"The question I get asked all the time is, 'Isn't this a fad, isn't it just like Urban Cowboy?'" said Bob Moody, program director, WPOC-FM Baltimore. "I don't see that. This isn't being driven by Madison Avenue or by a movie soundtrack.... People are coming to country because they feel they have more in common with Reba McEntire than with Madonna."

Added Dan Daniels, the morning



man on WYNY-FM New York. "What's happening today isn't about fashion. It's about the way the music makes you feel. It's about substance, not style."

If there is an anti-country bias, Myers said, it probably exists in cities where country's share of radio listen-

ing is lower than the national average. "I don't think it's necessarily agency people—it's urban people," he said. "It's more geographical than professional. And these sessions make clear that it's an inappropriate bias."

"Part of the problem is that we don't get to communicate with the

right people at agencies," said Curtis Brown, general manager of KTTS-AM-FM Springfield, Mo. "We talk to the buyers and they're basically just robots."

"An event like this, hopefully, gives us a chance to communicate with people at a higher level." ■

RIDING GAIN

Infomercial guidelines

The Radio Advertising Bureau and the National Infomercial Marketing Association last week announced an agreement to work jointly to create self-regulatory marketing guidelines for radio infomercials.

"Radio's power as a direct-response medium is already well-documented, and infomercials represent the opening of a whole new door for radio," said Gary Fries, president of the RAB. "Radio infomercials will offer stations new programming alternatives which could attract new listeners, as well as provide additional revenues."

Jay Thomas departs KPWR

Television and radio star Jay Thomas has cut back to one job. The actor, who stars in CBS-TV's *Love & War*, was reportedly let go from his radio job as morning man at KPWR-FM Los Angeles last week. The station's morning drive share, 3.9 in the winter Arbitron survey, lagged behind its total week share of 5.0 and was eighth in the L.A. market. KPWR did not immediately return telephone calls seeking comment on Thomas's departure.

Unistar realignment

News from Unistar Radio Networks: Unistar last week announced a realignment of its two adult networks, Super and Ultimate, making slight shifts to create a new network, CNN+, essentially replacing Ultimate. CNN+ will combine all stations receiving CNN Headline News and CNN Radio News, plus those carrying Unistar News. Super becomes a music-intensive network, combining Unistar's 24-hour music formats. The change is intended to make it easier for advertisers to purchase

time on all CNN radio broadcasts. Unistar's third network, Power, remains unchanged. Also, Unistar last week announced plans for '90s *Country*, a 15-part series of one-hour radio specials hosted by Randy Travis and spotlighting various country artists.

New from SMN

Satellite Music Networks, a division of ABC Radio Networks, in October will launch a 24-hour music format—its 11th—called *Urban Oldies*, featuring Motown and R&B hits from the '60s and '70s. The target audience is the 35-54 age group. SMN also broadcasts *The Touch*, an urban/adult contemporary format, the only 24-hour urban format available.

Worldwide Limbaugh

More milestones for talk show host Rush Limbaugh. EFM Media announced last week that the show has signed on its 600th affiliate, WRNO Worldwide of New Orleans. The privately owned commercial shortwave station covers North and South America, Eastern and Western Europe, Australia and New Zealand, and has reported listeners from virtually every country in the world, EFM said. Also, EFM says circulation for *The Limbaugh Letter*, a monthly newsletter, has reached 250,000. That makes the publication the fastest-growing non-financial newsletter ever monitored by the Newsletter Publishers' Association, EFM said.

Major buys Superadio formats

There's a new player in the 24-hour format business. Major Broadcasting has announced the acquisition of Super Hit Country and CITY-FM, two

24-hour radio formats, from Boston-based Superadio Network. Major, which is based in Chicago and owns WWBZ-FM, says it plans to add three more formats within the next six months. The company, principally owned by C. Robert Allen III, says it will target new stations that would result from an expanded AM band.

CBS Hispanic adds *Hollywood Hoy*

New on the CBS Hispanic Radio Network: *Hollywood Hoy*, a two-minute, twice-daily broadcast of entertainment news and interviews hosted by Jamelia Macchiavello. CBS describes the show, produced by Hispanic Entertainment Specialists, as another step toward building a full-service network for Hispanic listeners.

Clinton and NPR

President Clinton recently declared that he and his wife are "NPR junkies." Clinton was speaking at the Public Radio Conference in Washington on May 5 at a party hosted by the program *Latino USA*. "When I was governor of Arkansas," Clinton said, "we woke every morning for more than a decade to the NPR station at home, kicking on at 6 a.m. Our radio would come on, and I would hear some thoughtful news broadcast and desperately want to go back to sleep, but the earnest sincerity of NPR always got me up and got me going." The president also congratulated NPR's news division on the 22nd anniversary of *All Things Considered* and noted that he had hired away NPR President Douglas Bennet, whom he nominated as assistant secretary of state for international organizations.

Cable rereg gets bottom-line treatment

Further lobbying and structural changes suggested at BCFM's annual conference

By Geoffrey Foisie

The devil is in the details" is fast becoming the phrase of choice for financial executives dealing with the complexity of cable reregulation. At last week's annual conference of the Broadcast Cable Financial Management Association conference in Orlando, Fla., it was suggested that those reregulation details, some of them still to be ruled on by the FCC, may have as big an impact on an MSO's bottom line as the legislation that set reregulation in motion.

"The FCC is setting you up for a big fall" in its notice of proposed rule-making, said Karl Korsmo, the Washington-based partner who specializes in telecommunications matters for accounting firm Ernst & Young. The commission, he said, has suggested that MSO's who challenge the benchmark subscriber rate levels by making a cost-of-service showing do so by allocating those costs on a per-channel basis.

"In the 500-channel world we are entering," said Korsmo, a per-channel allocation "could result in a basic rate of 95¢. It is imperative that operators hit that provision very hard in the commission's notice of proposed rule-making."

Allocation of costs in accounting, said Korsmo, is arbitrary. Therefore, such allocations "will get you into a mess with franchising authorities," who, he said, will have their own experts using different assumptions.

The best way to handle the issue, said Korsmo, may, in fact, be to determine the market price "which we can get customers to pay," and then make allocations that will lead to that result. "There is enough ambiguity in the rules so that we can get the numbers to justify the result." Working the other way may lead to results that do not

make good business sense, such as having to charge \$150 for an installation.

Among the other issues raised by the reregulation:

■ The possibility that the FCC might not count as a cost the depreciation of "goodwill"—that portion of a

"In the 500-channel world we are entering, [a per-channel allocation] could result in a basic rate of 95¢."

Karl Korsmo, Ernst & Young

cable system's purchase price in excess of the system's assets. Tom Connelly, a senior manager of Ernst & Young's New York office, said MSO's making acquisitions might be better off allocating more of the purchase price to such assets as subscriber

lists and the franchise. However, he noted that systems which have already allocated their purchase price in past financial statements would probably not be able to change that allocation, since the franchise authorities, under the FCC's rules, would have access to the cable operator's past financial statements.

■ Regulators' access to past financial statements could lead to some embarrassment, at the least. Connelly said ambiguity in some franchise agreements has led some MSO's to pay municipalities a franchise fee based on basic service revenue, while accruing the franchise fee for accounting purposes on the basis of overall revenue. Local regulators seeing a larger franchise fee in the financial statements, he said, may ask, "How come you didn't write a check?"

■ Connelly said the FCC would treat taxes as a "recoverable" cost of doing business. Therefore, he noted, operators structured as partnerships—which pass taxes directly through to the individual partners—would be at a disadvantage under the new rules.



Among the more than 800 people on hand for the BCFM convention last week were (l-r): James Strawn, Summit Communications and conference chair; Buz Buzogany, BCFM executive director, and Larry Marcus, River City Broadcasting and BCFM president.

since they would not be able to claim those taxes as a cost of service: "So the rates a corporation could charge subscribers [are] higher than the rates a similar partnership could charge." Connelly suggested there may be a way to impose a corporate model on a partnership.

■ A reduction in subscriber fees would reduce revenue and cash flow, thereby potentially putting some MSO's in technical default of their credit agreements. There would be legal and other costs of renegotiating those credit agreements.

■ Another uncertainty is which financial results will be used for the cost-of-service showing—"the year ending 1992 or a prospective 1993 statement." Connelly said the choice of year could lead to totally different results.

■ Operators may have to decide whether to forgo the benchmark method of setting subscriber rates in favor of the cost-of-service showing even before various cost-of-service uncertainties are resolved in written form. Korsmo said operators should be careful about taking the cost-of-service route, since the assumptions used in a cost-of-service model can "provide a wide range of results"—and if a lower result is chosen by regulators, the allowable subscriber rates could be lower than those under the benchmark system.

Korsmo said the FCC seemed to be heading in the direction of "rate-of-return" regulation similar to that applied to telephone companies. He said cable operators will already be limited to an 11¼% rate of return on equipment: "Having marched down that

road, [the FCC] will soon start speeding down the highway."

The 'mutual balance of terror'

The retransmission and must-carry controversy received a calm discussion at other BCFM panels, and the conclusion was that a resolution of the issues would not be easy.

"If there is a game of chicken to be played," broadcasters should not count on winning it, said Steve McMahon, president of American Television & Communications, Jackson/Monroe division. "It will be unpleasant; we will gain some ill will, but we won't lose many cable subscribers [if a TV station is removed from the cable service]."

To document his view, McMahon cited his experience with ATC in the MSO's central Florida systems. The Sunshine Network, he said, paid a lot of money to obtain television rights to both the Orlando Magic basketball team and the Florida Marlins baseball team. But when the network asked ATC for a doubling of its subscriber fee, the MSO balked and threw the channel off the system. "We took some heat on that."

Among the other reasons McMahon offered to support his view that cable operators would not give in at the last minute: "Some cable operators are still angry at broadcasters' part in getting passed an onerous law which, for most of us, will cost us 10% of our revenue."

Using a slightly different metaphor for the retransmission/must-carry negotiation, Capital Cities/ABC's vice president of law and regulation, Sam Antar, likened it to a "mutual balance of terror."

Any station that decides to exercise brinksmanship and risk getting thrown off a cable system, he said, should also be prepared to "engage in a lengthy and expensive battle in public relations. It is likely the cable operator would blame the situation on a 'greedy' station."

Frank Lloyd, a partner with Mintz, Levin, Cohn, Ferris, Glovsky & Popeo, P.C., suggested broadcasters be moderate in their demands on retransmission. Lloyd, whose Washington-based practice consists primarily of MSO clients, said: "It is possible the pendulum will swing back; there could be a judicial reverse of must carry. And the cable operators will probably have a long memory." ■

Television stations allocate multimillion-dollar 'blanket' fee

At the BCFM conference in Orlando, the committee representing stations in their 15-year litigation with music licensing society ASCAP presented a preliminary solution to allocating among stations the blanket license fee paid to ASCAP. If all stations were under the blanket license—which allows those stations to use whatever ASCAP-licensed material they want—that annual sum would be roughly \$72 million.

The formula expected to be approved by the committee would allocate the blanket license sum first among markets on the basis of TV households. Then that market total would be allocated among stations by their household delivery 6 a.m.-midnight, seven days a week. Although stations are not responsible for license payments due to network programming, under the proposed formula affiliates initially would still pay for part of that network audience delivery. The prime time delivery would subsequently be eliminated under the formula over a three- to four-year period.

The TV music licensing subject may be better addressed this week, which is when Magistrate Judge Michael Dolinger indicated he might have written findings on several key questions arising from his opinion three months ago (BROADCASTING & CABLE, March 8).

One issue, said Jack Zwaska, the TV Music Licensing Committee's administrative director, was whether ASCAP could reopen the trial record on the "base year" used to determine how much the TV stations pay ASCAP and BMI under the blanket license fee.

ASCAP and the committee were also awaiting clarification on the percentage formula for the alternate per-program license and on the question of "ambient" music—that which, for instance, arises in the background during a live telecast. The TV committee is asking for a fee that would cover all such "ambient" occurrences; ASCAP, said Zwaska, has said each occurrence could trigger a separate payment.

Once Dolinger's finding is issued and a formal ruling is delivered on the opinion, an appeals period will begin for ASCAP. Zwaska said he expects ASCAP to appeal, which could further extend the legal process by 18 months. In asking the TV station financial executives to contribute to the committee, he said additional legal fees could run roughly \$700,000—the committee is already approximately \$1 million in the red. —GF

Changing Hands

This week's tabulation of station and system sales (\$250,000 and above)

WCTI(TV) New Bern, N.C. □ Sold by Diversified Communications to Lamco Communications for \$12.3 million. **Seller** is headed by Horace A. Hildreth Jr. and is also licensee of WCJB(TV) Gainesville, Fla.; WABI-AM-TV and WYOU-FM Bangor, Me.; WYOU(TV) Scranton, Pa., and WPDE-TV Florence, S.C.; all stations except WCJB are for sale. **Buyer** is headed by Marshall R. Noecker and is licensee of one AM, one FM and two TV's. WCTI is ABC affiliate on ch. 12 with 316 kw visual, 31 kw aural and antenna 1,923 feet. **Broker: Wood & Co.**

WAJC(FM) Indianapolis □ Sold by Butler University to Susquehanna Radio Corp. for just over \$7.1 million. **Seller** is headed by university president Geoffrey Bannister and has no other broadcast interests. **Buyer** is headed by Louis J. Appell Jr. and owns six AM's, nine FM's and cable television operations. WAJC has jazz, classical format on 104.5 mhz; 40 kw and antenna 492 feet. **Broker: Gary Stevens & Co.**

KHOP(FM) Modesto and KHOV(FM) Mariposa, both California □ Sold by Fuller-Jeffrey Broadcasting Companies Inc. to Citadel Communications Corp. for \$6 million. **Seller** is headed by Robert F. Fuller and Joseph N. Jeffrey Sr. and recently purchased KFX(FM) Santa Rosa, Calif. ("Changing Hands," April 12). It also owns WBLM(FM) Portland and WIDE(AM)-WSTG(FM) Biddeford, both Maine; WOKQ(FM) Dover, N.H.; KKSO(AM)-KJY-FM Des Moines, Iowa, and KRCX(AM)-KRXA(FM) Sacramento and KSTE(AM) Rancho Cordova, both California. **Buyer** is headed by Lawrence R. Wilson and recently purchased KZLS(FM) Billings, Mont. ("Changing Hands," March 29). It is also licensee of six AM's and eight FM's. KHOP has CHR format on 104.1 mhz with 50 kw and antenna 500 feet. KHOV has rock format on 103.9 mhz with 71 w and antenna 2,047 feet.

WVKS(FM) Toledo, Ohio □ Sold by Noble Broadcasting to Keymarket Communications for \$4 million. **Sell-**

Proposed station trades

By dollar volume and number of sales

This week:

AM's □ **\$350,000** □ 1
 FM's □ **\$19,110,481** □ 11
 AM-FM's □ **\$5,323,276** □ 6
 TV's □ **\$14,961,000** □ 4
 Total □ **\$39,744,757** □ 22

So far in 1993:

AM's □ **\$17,208,299** □ 86
 FM's □ **\$220,696,480** □ 130
 AM-FM's □ **\$261,201,526** □ 81
 TV's □ **\$1,005,605,866** □ 32
 Total □ **\$1,504,712,171** □ 329

For 1992 total see Feb. 1, 1993 BROADCASTING.

er is headed by John Lynch and is licensee of six AM's and seven FM's. **Buyer** is headed by Kerby Confer and is also purchasing WSPD(AM)-WLQR(FM) Toledo, Ohio, forming duopoly operation there with WVKS. It is also licensee of four AM's and four FM's. **Broker: The Ted Hepburn Co.**

WSPD(AM)-WLQR(FM) Toledo, Ohio Sold by subsidiary of Commonwealth Communications to Keymarket Communications for \$4 million. **Seller** is headed by David Detweiler and is also selling WHP-TV Harrisburg, Pa. ("Changing Hands," May 17). **Buyer** is headed by Kerby Confer, who is also purchasing WVKS Toledo, Ohio (see above). WSPD is fulltimer with news, talk format on 1370 khz with 5 kw. WLQR has AC format on 101.5 mhz with 19.1 kw and antenna 810 feet. **Broker: The Ted Hepburn Co.**

KBLR(TV) Paradise, Nev. (Las Vegas) □ Sold by Rose Communications to Summit Media Limited-Liability Co. for \$1.5 million. Station is not on air. **Seller** is headed by Glenn Rose and has no other broadcast interests. **Buyer** is headed by Scott Gentry, Bruce F. Becker, William O'Connell,

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et al. Gentry is also 13.1% shareholder of licensee of KDOL(AM) Henderson, Nev. KBLR is assigned to ch. 39 with 1,320 kw visual, 132 kw aural and antenna 1,204 feet.

KCTZ(TV) Bozeman, Mont. □ Sold by Big Horn Communications Inc. to KCTZ Communications Inc. for \$1.1 million. **Seller** is headed by Thomas Hendrickson and is also licensee of KSVI(TV) and KYSU(TV) both Billings, Mont., and KZMQ-AM-FM Greybull, Wyo. **Buyer** subsidiary of Evening News Co., headed by Peter Manigault, and recently purchased KVOA-TV Tucson, Ariz. ("Changing Hands," April 5). It is also licensee of five other TV's. KCTZ is ABC affiliate on ch. 7 with 43.7 kw visual, 4.37 kw-aural and antenna 816 feet.

KCHT(FM) Bakersfield, Calif. □ Sold by Elgee Broadcasting Co. to Grapevine Radio Inc. for \$650,000. **Seller** is headed by Donald A. Baillargeon and has no other broadcast interests. **Buyer** is headed by Edward G. Atsinger III and Stuart W. Epperson, who also own KFAX(AM) San Francisco and KCLA(FM) Los Angeles. Atsinger also has interests in KKXX-FM

Delano, Calif., and KGFT(FM) Pueblo, Colo. Epperson and Atsinger head Salem Communications, licensee of six AM's and three FM's. KCHT has CHR format on 99.3 mhz with 6 kw and antenna 154 feet. *Broker: Media Venture Partners.*

KQEZ(FM) Coolidge, Ariz. □ Sold by Chriscom Inc. to J.M. Wolz for \$641,922. **Seller** is headed by Scott V. Christenson and has no other broadcast interests. **Buyer** has no other broadcast interests. KQEZ has C&W format on 103.9 mhz with 3 kw and antenna 300 feet.

KSTQ(FM) Alexandria and KMGK(FM) Glenwood, both Minnesota □ Sold by KSTQ Inc.-KMGK Inc. to Branstock Communications Inc. for \$550,000. **Seller** is headed by Dennis Carpenter and is subsidiary of Star-Com Inc., which owns three FM's. **Buyer** is headed by Steven R. Nestor and has no other broadcast interests. KSTQ has AC format on 99.3 mhz with 6 kw and antenna 285 feet. KMGK has AC format on 107.1 mhz with 3 kw and antenna 300 feet.

WCRQ-FM Arab, Ala. □ Sold by WCRQ Inc. to Roland Broadcasting

Inc. for \$546,000. **Seller** has no other broadcast interests. **Buyer** is headed by Lane Roland and has no other broadcast interests. WCRQ-FM has AC format on 92.7 mhz with 700 w and antenna 670 feet.

WKER(AM) Pompton Lakes, N.J. □ Sold by WKER Radio Inc. to Mariana Broadcasting Inc. for \$475,000. **Seller** has no other broadcast interests. **Buyer** is headed by John E. Silliman and has no other broadcast interests. WKER has AC format on 1500 khz with 1 kw day.

KTME(AM)-KRQK(FM) Lompoc, Calif. □ Sold by Nova Broadcasting-Santa Maria Ltd. to Padre Serra Communications Inc. for \$450,000. **Seller** is headed by Gregg C. Peterson and has interests in KFME(AM) Chico, Calif. **Buyer** is headed by Jaime B. Valdez and is licensee of KJDJ(AM) San Luis Obispo, Calif. Valdez has interests in permittee of KURS(AM) San Diego. KTME has AC, MOR format on 1410 khz with 500 w day and 77 w night. KRQK has adult rock format on 100.3 mhz with 3.65 kw and antenna 863 feet. *Brokers: Media Venture Partners and Miller & Assoc.*

Berlusconi plans first-ever public offering

Entry of publishing division into Italian market seen as likely precursor to TV holdings

By Meredith Amdur

Italian media mogul Silvio Berlusconi has laid out plans to take his publishing division onto the Italian stock exchange, marking the first public offering of a segment of the diversified communications and industrial group Fininvest.

The offering for Silvio Berlusconi Editore (SBE) will set the scene for subsequent offerings of Fininvest's prized property—its TV holdings—sometime next year.

The SBE listing will take the form of a 30 billion lira (\$20.2 million) capital increase, to be underwritten through an exchange of new SBE shares for those of Mondadori, Italy's largest and most prominent publishing house, held 88.9% by Fininvest. As part of the complex stock-swap offer, one SBE common share will be offered for common shares of Mondadori, valued at 15,000 lira each.

SBE will ultimately become the sin-



Silvio Berlusconi going public

gle quoted entity for all of Fininvest's publishing interests, which accounted for 15% of the group's 1991 revenue.

The shares will be offered in the coming weeks pending approval by the Italian stock market authority. The company says the actual placement on

the Milan Bourse will not take place until August at the earliest.

The merger of Silvio Berlusconi Editore and Mondadori—acquired by Berlusconi in 1991 from Olivetti's Carlo de Benedetti—could eventually bring in another prominent European media group such as Bertelsmann.

While the Italian financial world reels from daily revelations about corporate political corruption in prominent firms like Fiat and Olivetti, the popular and charismatic Berlusconi has remained unscathed and is counting on his personal appeal to elevate Fininvest's attraction for both national and international investors.

The long-awaited announcement of Berlusconi's stock market debut confirms Fininvest's need for cash to finance expansion into new markets and to pay down a heavy debt load amassed following major acquisitions in the 1980's. Net borrowings last year stood at just over 3 trillion lira, or

about \$2 billion.

Despite his well-known distaste for raising money through the stock market, Berlusconi is on his way to launching three lucrative divisions into the publicly traded mainstream.

According to James Hansen, Fininvest's new director of financial communications, the primary aim of the offering is to pay down debt in order to free resources. Analysts estimate the group brought in revenues of roughly \$2.9 billion in 1992 and is growing at about 8% annually, thanks to a strong advertising market. As the group maps out its future as a public company, financial information will be more forthcoming, Hansen says.

Fininvest is already a dominant player on the European TV scene and ranks among the top 10 media concerns worldwide, with control of three Italian commercial channels, a 10% stake in Italian pay network Telepiu, a 33% stake in German sports information channel DSF (held with The Kirch Group), 25% of Spanish commercial channel Tele Cinco and 4% of leading French broadcaster TF1. Fininvest has also cultivated numerous production and distribution alliances with European and American partners.

With interests ranging from publishing, ad sales and film distribution to property management and retail, Fininvest ranks with Luxembourg-based CLT, Germany's Bertelsmann and The Kirch Group as Europe's most promising and powerful media conglomerates.

The anxiously awaited offering of Berlusconi's TV channels (collectively known as RTI), perhaps the most valuable of Fininvest holdings, will require at least a year of preparation. "We're trying to find a way to float the TV units, but we want to see how this [SBE] does first," Hansen says.

Accounting for roughly 17% of group revenues, the channels are the jewels in Berlusconi's media crown, and their planned flotation has brokers salivating. Despite intense competition with three-channel state broadcaster RAI, Fininvest's Canale 5, Italia 1 and Rete 4 are pulling in well over half of all TV ad revenue (estimated to be worth \$4.13 billion in 1993). Fininvest is also Europe's largest media buyer, with Publitalia and Spanish affiliate Publiespana bringing in about 3 trillion lira in revenues in 1991. However, Berlusconi's degree of control over these media holdings

has brought him to the brink of what Italian regulators will permit, and a public offering could help his political position.

The company anticipates future growth and investment in TV production and in the relatively undeveloped Italian retail market. Although the company is consolidating, cash generated from the offerings could give Berlusconi the resources to expand outside Italy, a market he has saturated. Hansen noted that the group is also looking closely at how it can invest in new technology despite the fact that Italy has virtually no cable or satellite distribution. "We have to be prepared for the future," says Hansen.

But charting the path of Europe's TV powerhouse is still unclear. "It's difficult to say which direction they will go. The company has a history of joint ventures with other strong European groups such as TFI and Kirch Group," says Mark Beilby, media analyst for London-based S.G. Warburg securities house. "Fininvest is certainly one of Europe's leading acquirers, generators and exporters of product, but they're not necessarily trying to become a multimedia company."

Production and distribution are still the cornerstones of Silvio Berlusconi Communications and product arm Reteitalia. The group invested 1.16 billion lira in acquiring film and TV rights in 1991, and in an effort to capture the widest possible audience, 500 hours of the programming it produces is in English.

Frustrated at attempts to penetrate the UK and French TV markets, Berlusconi may have his sights set on Hollywood. Although burned from its outing with Penta Film, bankrolling major international TV productions with U.S. partners such as CBS will continue to provide Berlusconi's most promising path into North America. According to Beilby, Berlusconi is still interested in securing an outlet in the English-speaking world.

Further growth internationally will likely come in the form of partnerships of the kind Fininvest has already fostered across Europe. Despite its broad media interests, Fininvest is growing its different groups independently. "We've avoided the temptation to be a Time Warner," says Hansen. "We don't see publishing and TV broadcasting as necessarily linked." ■

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Washington

Viacom says no to retrans payments

While Biondi rules out cash, other forms of compensation may be acceptable

By Joe Flint

Viacom President/Chief Executive Officer Frank Biondi warned broadcasters that when it comes to retransmission consent, cable systems are tough negotiators and Viacom does not plan on paying any broadcasters to carry its signal.

"I don't think broadcasters really understand what they're dealing with in the cable industry. They are very good and tough negotiators. I think cable can do quite nicely without several broadcasters in each market," he said at a Media Institute luncheon last week.

Biondi compared the current retransmission-consent situation to the start of pay cable. "Hollywood made the same mistake with pay TV. 'You must have the product,' the studios said. There are studios out there who have not sold to HBO in five years."

While Biondi said the company's cable division—which has 1.1 million subscribers—is against paying cash to broadcasters, other forms of compensation are possible.

Although he did not give specific examples, he recalled telling one network executive who wanted 60 cents per subscriber that Viacom wanted to sell local ads on the broadcaster's channel for carriage.

During a later question-and-answer session, however, Biondi said he thought it would be "suicide" for local stations to give up commercial time to cable systems.

As for Tele-Communications Inc.'s agreement with Fox to carry a Fox cable channel for 25 cents per subscriber, which Fox would then share with its affiliates, Biondi said the deal "creates leverage for cable in going forward on retransmission consent."

Biondi did question the 25 cents fee for the new channel and thought it



Viacom President Frank Biondi

might be frustrating for established cable networks that can't get that rate from TCI to see an "outsider" come in and get it.

On the broadcasting side of retransmission consent, he said, the company's priority is getting its stations carried. However, if other stations in Viacom markets are getting paid, that could change. "If others are paid we want protection," Biondi said. But he stressed that retransmission consent does not have to mean cash.

The Viacom head also said it is still

unclear what effect the FCC's new cable rate regulations will have on his company's bottom line. "It's a frustrating environment." If he had his way, Biondi said, he would rather see cable rates frozen until operators upgrade systems.

As for the future, Biondi said à la carte television is a sure bet. "In one form or another, consumers will be able to order up programs without going to the complete menu." Stripped of the scheduler's function, broadcast networks will "focus on packaging entertainment and information options," he said.

Although a firm believer in this future, Biondi thinks the "three-to-five-year timetables, which have been much publicized in terms of realizing many of those technologies, may be overly optimistic."

Technical changes, he said, will also mean new regulatory problems. "In a landscape where many consumers can literally become their own program directors, debates about equal time, fairness, children's programming and the proverbial concerns about violence and sexual content will take on a new dimension." ■

Hill wants FCC to issue violence report card

Commission would police violence in programming

By Kim McAvoy

Violence on television remains a hot topic on Capitol Hill. Last week, as anticipated, Senator Byron Dorgan (D-N.D.) introduced a bill aimed at curbing violent TV pro-

grams on broadcast and cable networks. A companion measure was offered in the House by Richard Durbin (D-Ill.).

"I do not think there is any disagreement in the minds of most Americans that what we see on television,

this increasingly violent television, injures America's children," said Dorgan in introducing the legislation. Dorgan is a member of the Senate Commerce Committee, where the bill will be referred for consideration. Commerce Committee Chairman Ernest Hollings (D-S.C.) says he wants to address the issue of television violence.

Under Dorgan's bill, which is also sponsored by Senator Kent Conrad (D-N.D.), the FCC would issue a "TV violence report card" every quarter. The commission would review both broadcast and cable programs and rate shows on the amount of violence. It would review both

prime time and Saturday morning television shows. Furthermore, the FCC must look at programs during a "sweeps week."

The violence report cards would also list the corporate sponsors of violent programming.

"I do not suggest we ought to censor, and I do not suggest we ought to regulate; I do not suggest that we create a thought police or decide what someone can say or when someone can say it in this country," said Dorgan. Rather, he said, he is merely providing Americans with necessary information. "If parents want to register with a sponsor their displeasure at that company's sponsorship of an in-

creasingly violent program, they ought to have the information with which to do that."

Dorgan said TV executives claim there is no evidence that violence on TV is harmful to kids. "That's what happens to people who live in the gilded cocoon of commercial television. They start talking the way the tobacco industry talked for years."

Also last week, Senator Paul Simon (D-Ill.) invited broadcast and cable industry representatives to tell Congress how they are dealing with the issue of TV violence and to give an update on their efforts to devise voluntary guidelines on violent programming (see "Top of the Week"). ■

Fox denies misrepresenting waiver request

Network rebuts public interest group's protest over request to keep WNYW, buy N.Y. Post

By Joe Flint

Rupert Murdoch and Fox Broadcasting fired back at those who seek to deny the necessary waiver of the newspaper/broadcasting crossownership prohibition so that Fox parent company News Corp. can acquire the *New York Post* while holding on to WNYW(TV) New York.

Fox called accusations that it blatantly and unambiguously misrepresented material facts to the FCC in its waiver request a twisting of Fox statements and disregard for Fox's disclosure on the record in this proceeding.

Specifically, Fox responded to charges by public interest group The Center for Media Diversity that, contrary to Fox's assertions, there are other viable buyers for the *New York Post*, and that the necessity of having a decision by June 1 if the *Post* is to continue publishing is a false deadline.

"Fox never represented that the Bankruptcy Court had imposed a June 1 deadline for FCC action. Rather, Fox consistently urged commission action by that date because it was essential that News Corp. limit its financial exposure in providing emergency management and interim funding to the *Post*."

Fox said News Corp. is infusing \$5 million in working capital into the paper and estimates operating losses of between \$250,000 and \$300,000 per

week, hence the need for prompt resolution of the waiver request.

"Action was requested by June 1 to place a reasonable limit on News Corp.'s interim financial exposure," Fox said.

As for the deadline, News Corp. said its management agreement speci-

"Make no mistake: Fox will not continue to sustain the immense burden of subsidizing the New York Post's operating losses."

fies a termination date of June 1, 1993, but allows for the company to extend its commitment for an additional 30 days if the waiver has not been granted by June 1.

Fox also said that despite The Center for Media Diversity's claims that Connecticut-based Champion Holding Co. is an alternative buyer for the paper, News Corp. remains the only viable buyer.

News Corp. called Champion's plans for resurrecting the *Post* a "liquidation plan."

"Champion's proposal to acquire the *Post*...is utterly without merit,"

Fox said. "Champion seeks to fund its acquisition of the *Post* from the paper's receivables; it has committed to advance only enough funds to cover one week's operating losses, and its proposal is conditioned on a massive reduction in the *Post*'s workforce.... Champion proposed to 'buy' the *Post* using the paper's own revenue stream to 'fund' its proposal. But if the *Post*'s receivables were sufficient to fund its operations, it would not be in bankruptcy. The Champion proposal is a financial illusion and nothing more."

Fox added that News Corp. never had any knowledge that a written offer had been presented by Champion or that Champion's offer had been submitted to and rejected by the *Post*'s Creditors Committee.

Fox again reiterated that the company is the only viable hope if the paper is to survive and warned that if things remain as they are now, "the *Post* will die.

"But make no mistake: Fox will not continue to sustain the immense burden of subsidizing the *Post*'s operating losses, and it cannot reasonably be expected to make the commitments necessary...if in the end it will be required to jettison or restrict the activities of either the *Post* or WNYW. It would be the height of corporate irresponsibility for Fox to place its TV station in jeopardy in order to pursue the high-risk venture of attempting to save a failed newspaper." ■

A federal judge has refused to block the FCC from enforcing its indecency rules, rejecting arguments that the agency's fining procedure violates broadcasters' First Amendment rights because it does not allow for prompt administrative adjudication and judicial review.

"This court will not construe the FCC forfeiture scheme as a system of censorship when that system only operates for two-thirds of the broadcasting day," U.S. District Court Judge Royce Lamberth says in his opinion.

Lamberth disqualified for lack of standing all the parties that brought the complaint, except Infinity Broadcasting—a radio group that is facing heavy fines for allegedly indecent broadcasts by Howard Stern. And the rights of Infinity were not violated because it has the right to a full court hearing, the opinion says. Attorney Tim Dyk, who represented the challengers, said he was disappointed by the ruling and said the group may appeal.

U.S. Court of Federal Claims Judge Robert Hodges, in a May 14 one-page preliminary order, ruled The Portals office complex in Southwest Washington may have been "unfairly treated" in its bid to win a lucrative long-term lease to house the FCC. The Portals developers last year sued the General Services Administration for allegedly reneging on the FCC lease. Hodges heard four days of testimony late last month from several government officials, including former FCC Chairman Alfred Sikes.

Taking a cue from the parties, Hodges has given them until June 11 to reach a settlement. Given Hodges's preliminary finding, The Portals will clearly have the upper hand in the talks. The Portals, in its suit, is asking that GSA be enjoined to award it the lease or make other compensation.

"We have not determined the extent of legal or equitable relief available to [The Portals] under the facts of this case," ruled Hodges, "but [The Portals] has argued that board authority may exist for injunctive relief."

FCC Commissioner Andrew Barrett has registered a mild protest against the FCC's denial of cable's request for an extension of the effective date of the new cable regulations from June 21 to Aug. 4. Barrett, in a concurring statement, argues that the FCC failed to sufficiently explain the denial. "[C]ompanies need reasonable time to assess the full impact of these complex regulations, bring their operations into compliance and realign their employe efforts," he says.

President Clinton's nominee to head the United States Information Agency last week pledged to work to preserve "important assets" and the "editorial and reporting independence" of Radio Free Europe/Radio Liberty if the Board for International Broadcasting services are consolidated with the USIA's Voice of America. Joseph Duffey, at his confirmation hearing before the Senate Foreign Relations Committee, said in a prepared statement that the administration's consolidation plan would save money by merging some of the "technical elements" of VOA and RFE/RL and reducing "duplication of effort" through greater cooperation and coordination. Assuming his confirmation, Duffey said he hopes to detail the plan at a hearing

this Wednesday (May 26) before the Foreign Relations Terrorism, Narcotics and International Operations Subcommittee chaired by John Kerry (D-Mass.).

The nomination of former Federal Communications Bar Association President Sally Katzen as administrator of the Office of Information and Regulatory Affairs at the Office of Management and Budget appears headed for speedy confirmation following her hearing before the Senate Governmental Affairs Committee last week. In her new post, Katzen will be responsible for information resource management throughout the government, paperwork reduction and review of federal agency regulations.

Katzen is a partner at Wilmer, Cutler & Pickering, whose many media clients include Capacities/ABC and Comsat. The firm also helped put together the Time Warner-U.S. West deal (see "Top of the Week").

Edited By Harry A. Jessell

Although public interest Media Access Project takes no position on whether the FCC should grant

Fox's request for a waiver of the newspaper/broadcast crossownership prohibition, it warns in a filing that the commission should be careful not to "pave the way for additional waivers through use of excessively broad language in any decision it may issue.

"Reliance on waivers tends to substitute speculation for certainty, and creates the belief that rules do not mean what they say," it says. "As a consequence, each successive waiver expanding ownership rules simply invites the next."

In considering Fox's waiver, it adds, the commission should be conscious of widespread speculation Fox may seek other waivers in the future.

To wrap up Washington Watch's look at what former members of the Energy & Commerce Committee members are doing (May 17), here's the skinny on Matthew Rinaldo. The former ranking Republican of the House Telecommunications Subcommittee from New Jersey is president of the International Cellular Vision Association, which has received an FCC license to provide "cellular TV" service in New York. The MMDS-like service uses 28 ghz channels in mini-cells to broadcast pay TV. According to Rinaldo, the company has also asked the FCC for a pioneer's preference to provide the service in Los Angeles. In his spare time, he lectures at Rutgers University.

Larry Irving, who's been nominated to head the National Telecommunications and Information Administration, hasn't gotten rich from his decade of service on Capitol Hill, most recently as senior counsel on the House Telecommunications Subcommittee. According to the financial disclosure required of all nominees, Irving and his wife, Leslie Wiley, have a net worth of no more than \$100,000 and probably considerably less. (A precise calculation is not possible because the form does not require precise valuation of assets.) On the Hill, Irving earned \$75,000-\$85,000. Irving's wife is a management consultant.

The report also notes Irving served on the Clinton-Gore Fundraiser Steering Committee and contributed \$200 to the cause. ■

Advertising & Marketing

Infomercials welcomed back into ad fold

Marketers and agencies meet at NIMA conference in New York to discuss future

By Jim Cooper

Once considered contemporary snake oil pitches from fly-by-night entrepreneurs, infomercials are teetering on the brink of widespread acceptance by advertisers looking at a projected \$1 billion in gross sales in 1994, according to the National Infomercial Marketing Association (NIMA).

With low production costs and a high revenue potential (\$750 million in 1992 and \$900 million projected for 1993 according to NIMA.), infomercials are the prodigal sons of marketing being welcomed with opened arms by the media community.

About 500 members of that community filled the Plaza Ballroom in New York last week to hear predictions from the leading infomercial producers and those who regulate the medium at the second annual mid-year meeting of the NIMA.

The travel industry has also discovered infomercials as a way to target niche groups with very specific vacation agendas, said Jim Hornthal, president/CEO of Preview Media Inc., a television production and syndication company. "You don't need a huge audience, just the right audience," said Hornthal, adding that the travel industry is broken up into many small segments.

Hornthal said a successful long-form campaign must offer entertainment value and be targeted. The travel industry, he said, spends billions of dollars to advertise in Sunday newspaper travel sections that target a specific community with set travel habits.

That business has landed handsome profits for infomercial producers such as Guthy-Renker Corp., producer of

the Tony Robbins self-improvement ads that generated sales in the neighborhood of \$100 million in four years, said Guthy-Renker president Greg Renker.

Self-empowerment seems to be a selling product. Witness the success of Susan Powter and her *Stop the Insanity* infomercials. Powter, addressed the NIMA conference with the high-octane approach that has made her ads explosively popular and, said her public relations agency, is reaching a reported 50 million viewers every three days.

However, the new-found acceptance being enjoyed by infomercial producers is still tainted by some long-form ads that cross the line drawn by the Federal Trade Commission, said that agency's chairman, Janet D. Steiger. Steiger told NIMA her agency has taken more than a dozen actions involving claims made in infomercials.

Pointing to NIMA as a standard-setter, Steiger said that if the industry successfully regulates itself, infomercials will continue to be taken seriously by consumers and their possible Fortune-500 clients. ■

Bravo buys broadcast for 'Peaks'

Bravo is launching its first broadcast consumer campaign to promote *Twin Peaks*, which it will begin airing on June 11. Bravo is running all 30 episodes of the series with introductions written and directed by its creator, David Lynch. Catherine Colson, who played the Log Lady, will introduce each episode.

Bravo says it is spending between \$750,000 and \$1 million on the broadcast buy. *Twin Peaks* is the first of Bravo's "TV Too Good for TV" presentations.

Bravo will air *Twin Peaks* without commercial interruption, but is looking for a sponsor. Formerly a commercial-free network, Bravo began accepting sponsors in January 1992. The network currently lists four corporate underwriters: Mercedes-Benz, Eastman Kodak, Texaco and Montblanc.

In support of *Twin Peaks*, Bravo completed a 100,000-piece direct-mail campaign. It is also sponsoring a *Twin Peaks* fan convention in Northbend, Wash., and is circulating a media kit to affiliates providing cross-channel promotion. Bravo licensed *Twin Peaks* from Worldvision, a unit of Spelling Entertainment Group Inc.



-CS

The single-sponsor comes to cable

Benefits include strong association of advertiser with particular show and reduction of clutter; reminiscent of fifties, when ad-sponsored shows were common

By Christopher Stern

Two cable networks, Comedy Central and The Discovery Channel, announced deals last week that they say will help advertisers break through the clutter of an increasingly crowded television environment.

The Discovery Channel lined up PaineWebber Inc. as a sponsor for its new program, *The Cronkite Report*, while Comedy Central entered an agreement with Pepsi for the sponsorship of its *A-List*. Comedy Central has even renamed the daily strip show *Pepsi's A-List*.

Discovery also announced last week that Deft Inc., a furniture manufacturer, had agreed to be the sole corporate sponsor of *Furniture on the Mend*. The program airs on The Learning Channel Tuesdays and Saturdays. As part of the deal, the two hosts of the how-to show will appear at a Deft booth during a hardware industry trade show. In addition to the sponsorship, Deft has bought several rotations of 30-second spots on both The Learning

Channel and The Discovery Channel.

Comedy Central's vice president for advertising sales, Joe Poletto, said the deal is a significant victory for the network because Pepsi does not regularly commit to upfront deals in cable.

Poletto said Pepsi was attracted to Comedy Central because of its upscale 18-49 and 12-34 demographics—but it was the offer of an entitlement that closed the deal. "They asked us: 'What are we going to get from Comedy Central that we can't get anywhere else?'" Poletto answered: a show that runs twice daily with the product's name in the title.

BBDO Senior Vice President Stu Shlossman said the Pepsi entitlement deal helps his client stand out in its target audience. "By having ownership, you break through the clutter," said Shlossman. He added that the demographics of the Cable/ACE award-winning show fit perfectly with Pepsi's overall marketing plan.

Discovery Executive Vice President Greg Moyer says the deal PaineWebber made with *The Cronkite Report* will give it not only category exclusiv-

ity but also prominence in advertising pods through billboards and public relations campaigns. Discovery also has a deal with Chrysler that gives the car maker sponsorship of its *Discovery Journal Primetime Specials*.

"I think there are an increasing number of advertisers who want to cut through the noise by being identified with a particular program," said Moyer. He added that the network is working on other advertiser-sponsored programs on both The Learning Channel and The Discovery Channel.

Bill McGowan, Discovery senior vice president for advertising sales, says The Discovery Channel and Comedy Central deals are indicative of a trend. "What will happen is that television advertising will go full circle to the way it was in the '50s, when advertisers wanted a strong association with a particular show."

Bravo, an arts-oriented channel that reaches 10.5 million homes, is attempting to build its future on sponsored programs (see page 69). Beginning in January of last year, the then commercial-free network began accepting advertisements in the form of individual sponsorships for programs. It currently has four sponsors and hopes to sign a dozen.

McGowan says one attraction of *The Cronkite Report* for PaineWebber is the credibility of the former CBS anchor. Chrysler also signed up for the program, which will air quarterly.

The Discovery Channel expects the audience for the new program to be a "very specific, high-quality audience." Discovery is the fifth-largest cable network, reaching 59 million subscribers.

At least one advertising agency executive did not buy the idea of a trend being set by last week's announcements. "It's a good thing, but it's not going to cause a share revolt in the cola industry," the Chicago-based executive said. He said Pepsi may have been motivated more by relatively low out-of-pocket expense than by anything else. Despite the high profile Pepsi will have on Comedy Central, the network still reaches fewer than 30 million subscribers. ■

Radio needs better pitch, exec says

A senior advertising executive told radio industry leaders last week she expects the industry's revenues to grow, but only if radio salespeople do a better job of seeking out advertising executives to pitch the medium's strengths.

"Radio is on the verge of a new renaissance," Karen Ritchie, senior vice president of media services, McCann-Erickson Detroit, told the Radio Advertising Bureau's board of directors in Detroit last week. Ritchie, who is also group media director for General Motors worldwide, said she knows only a handful of radio salespeople and is open to meeting with more if they only seek her out.

"I can't name more than three radio people in this town and neither can my media planners," she said.

"That is something that I would be concerned about," said Ritchie.

Ritchie's comments came before and after a presentation about the elusive Generation X group of twenty-something consumers on the final day of the RAB's board of directors meeting in Detroit.

Her remarks came as the RAB board—dozens of senior radio executives from around the country—prepared to visit clients in the Detroit area to ask them what they want and how radio can deliver it.

Gary Fries, RAB's president and chief executive officer, asked Ritchie if the problem was that radio reps were not coming to her.

"I would like to see more people," she said.

Ritchie also said she would welcome information about the technological advances that radio advertising is experiencing.

—JC

Long-form ad used in contract dispute

Denver's largest supermarket chain targets 14,400 employees with eight-minute ad

By Jim Cooper

Long-form ads are being used as a negotiating tool in a Colorado labor dispute.

Mired in contract negotiations, managers of the King Soopers supermarket chain in Denver recently ran an eight-minute ad on Fox affiliate KDVR-TV and Tribune-owned KWGN-TV to get their view across to employees and the public.

The short infomercials ran on consecutive nights in mid-May starting at 10:30 p.m., and reportedly cost between \$6,000 and \$8,000 per airing.

The negotiations between management and the United Food and Commercial Workers Local 7 have lasted about eight weeks, and chain employees are working under the terms of a contract that expires on May 8.

Holding as much as 50% of Denver's supermarket business with 69 stores in the area, King Soopers employs 14,400 Colorado residents—9,000 of whom are union members. The contract negotiations and the use of TV advertising have been big news in the Denver area, said Frank Seymour, general sales manager for KDVR.

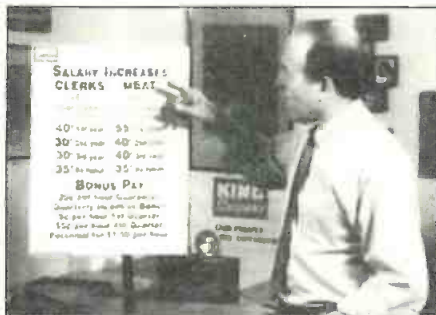
"It was an interesting use of mass media that was only targeted to their employees," said Seymour. He said the union had run a package of 30-second ads on five of Denver's six television stations three weeks prior to the ads aired by management. The 30-second blocks reportedly cost the union as much as \$40,000.

"We made time available for both sides," said Ron Bacon, vice president and general manager of KDVR, who added that the union did not produce an ad following management's infomercial.

Rob Elliot, spokesman for the union, said management's ad was "out-and-out misleading" in that it ignored the points brought up in the union's television ads that dealt with throw-away employees, employee health insurance, wages and job security.

King Soopers is owned by Dillon Companies Inc., based in Hudson, Kan.

The media attention following the airing of the management ads was an



King Sooper President Don Gallegos addressing store employees via TV ad

indication to Seymour that management was successful in reaching beyond the sensationalism of the contract dispute and delivering its message clearly to its target audience. "The media and the employees were able to focus on the contract as I think management wanted," he said.

The style of the ads, in which King Sooper President Don Gallegos used charts to illustrate the sticking points

of the dispute, borrowed heavily from Ross Perot's long-form campaign spots. The ads were part of a communications campaign that used both print and the broadcast spots, said Trail Daugherty, a spokesman for King Soopers.

"We felt that some employees were not clear on all the issues," said Daugherty. A fax was posted in every store the morning before the commercial ran. Daugherty said the complexities of the contract were clearly laid out by Gallegos, and the union's claims—some of which, he said, were not based on fact—were addressed.

While Daugherty said King Soopers might return to the long-form ad, Elliot said the union would not run its own infomercial.

"I doubt there has been any impact," said Elliot, pointing to the fact that employees rejected management's offers even after the commercial ran. ■

New York is interconnected

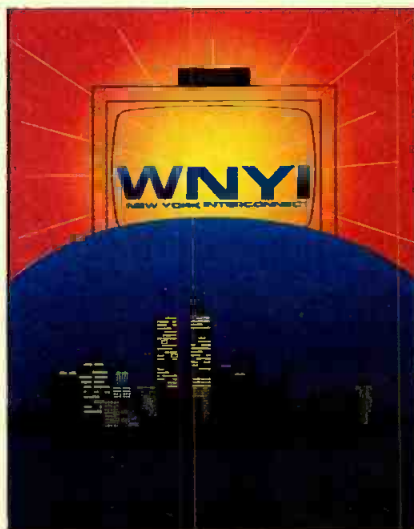
WNYI, the nation's largest interconnect, is up and running. The Cable Networks Inc. operation links 46 headends in the New York DMA.

CNI Senior Vice President Peter Moran says the convenience offered by the interconnect should eliminate any excuses for advertising agencies that have resisted buying spot cable in New York. According to Moran, agencies can use a single videotape to reach any of the four zones covered by WNYI. The satellite-delivered commercials are aired within 24 hours of the tape's arrival at CNI's Long Island operations center.

WNYI's four zones are Long Island, Manhattan, northern New Jersey and Westchester and Rockland counties, N.Y./Fairfield County, Conn. Advertisers can buy any combination of the four zones or the entire interconnect.

CNI controls 15% of the local inventory on 10 cable networks—A&E, CNN, CNBC, ESPN, MSG, TNT, USA, Lifetime, Nickelodeon and MTV. Moran says CNI has contracts with the participating cable systems to increase the percentage of local inventory in coming months.

CNI is already looking down the road to upgrading the system to allow tagging commercials aimed at individual cable systems. By tagging commercials, retailers may home in on a specific geographic area, Moran said.



—CS

Technology

Hubbard says DBS is highway enough

DBS pioneer tells Hill immediate fiber optic rebuild is unnecessary

By Sean Scully

There is no immediate need to build an expensive fiber optic information superhighway because there's already an equally good system in place, direct-broadcast satellite entrepreneur Stanley Hubbard told Congress last week.

Hubbard, founder and president of U.S. Satellite Broadcasting, testified before the House Telecommunications and Finance Subcommittee May 20. He said that DBS and existing phone lines can combine to provide most of the information superhighway-type services that Congress has been studying recently.

The DBS systems from USSB and Hughes's DirecTv are scheduled to go into service in about 10 months. Because the USSB and DirecTv systems, which will operate from the same satellite, are digital, he said, they will have the capacity to transmit large amounts of data, which could be used to send electronic newspapers and encyclopedias and computer software.

Unlike a fiber optic line, the DBS satellite receiver cannot send information back upstream to the transmitter, but the RCA decoder boxes included with the system will have phone jacks. The box can automatically call a toll-free telephone number to transmit information back to a home office. The consumer could order pay-per-view television programs or any number of available data services.

Hubbard told Congress that market research indicates that, in an interactive system such as the information superhighway, 99% or more of the data moves from a central location to the home. The remaining 1% that goes from the home to the central office could easily be handled by the existing telephone lines.

David Otten, president and CEO of Celsat Inc., who also testified before the subcommittee, agreed, noting that only such things as two-way video transmissions would require the high capacity of a fiber line.

Hubbard and the other witnesses all agreed that neither satellites nor fiber

could create an information superhighway alone. They speculated that eventually a nationwide network would develop that would marry satellites, cable, telephone and fiber lines into a coherent package.

The witnesses urged Congress to continue to deregulate the use of international satellites, as it did with domestic satellites in 1979. Most also urged the Congress not to interfere with the development of information services by committing tax dollars to building one specific kind of infrastructure, such as fiber optics. Rather, they said, the federal government should allow the marketplace to dictate how the different information media combine.

"[Once DBS and other satellite systems are launched] people will see they don't have to spend a zillion dollars to build a fiber optic network," Hubbard said.

Other witnesses at the hearing were Comsat President Bruce Crockett, PanAmSat Chairman Rene Anselmo, Loral Space Systems President Robert Berry, Orion Systems President Neil Bauer and Durrell Hillis, general manager of Motorola's Satellite Communications Division.

Motorola, Orion and Loral appeared before the subcommittee to promote the virtues of their proposed satellite-based personal communications systems. All plan to launch a fleet of satellites that would allow people to communicate using small wireless telephones from virtually anywhere in the world. Although there are some significant differences in technology and cost among the three systems, all would offer essentially the same services: high-quality and high-speed voice, fax and data transmissions, along with a worldwide locator system that would allow the telephone system to pinpoint the location of a receiver anywhere on the planet. ■

IN SYNC

Television: Grass Valley Group has appointed Techtel Pty. Ltd. as its distributor in Australia. GVG formerly used Pacific Communications as its Australian distributor.

Radio: ComStream and Xinjiang Broadcasting of China have agreed to install a digital audio network throughout the province. The network will carry one stereo and six mono audio channels from the provincial capital Urumqi to 50 regional AM and FM transmitter sites. Xinjiang is the westernmost province of the People's Republic of China, bordering Pakistan, Afghanistan and several republics formerly in the Soviet Union. The new network, scheduled for installation in August, will allow Xinjiang Broadcasting to reach listeners who speak several regional languages, including Uyghur and Kyrgyz.

Satellite: Global Access Telecommunications, a division of Great American Communications Company, has acquired C-Band transponder 11 on Hughes's Galaxy 4 satellite. Global's will transmit programming for clients including Worldvision Enterprises and Raycom Sports. The transponder includes spot beams for Alaska and Hawaii.

Classifieds

See last page of Classified Section for rate information and other details.

RADIO

HELP WANTED MANAGEMENT

Sales manager: KFAM is a 50kw AM radio station in the Salt Lake City market. We are looking for the right person to manage our sales dept. Please send application to PO Box 700, Bountiful, UT 84010. EOE.

Management position with strong sales abilities for new FM in Eastern Kentucky. Send resume, including salary requirements, to PO Box 338, West Liberty, KY 41472. EOE.

Selling general manager for underperforming Texas FM. Medium market. Must be a strong leader, highly motivated with proven track record. Send resume and salary history to Box C-29. Confidential. EOE.

Wanted: A few good managers with work ethics, secular and religious AM, FMs, Southeast. Resume: V. Baker, Box 889, Blacksburg, VA 24063. EOE.

General manager: Black Gospel AM station in major metro market. Must be strong in program and spot sales. \$3,000 per month and commission. Equal opportunity employer. Reply to Box C-30.

KRMS/KYLC, Lake of the Ozark's, market leader, has an opportunity for a hard-working general manager. Personal commitment to sales must be your #1 priority. Qualified account executives/sales managers please apply. Learn about equity opportunities, other benefits our group offers its management. All replies confidential. Call Robert Mahaffey at 800-725-9180. EOE.

General sales manager: Scenic, coastal New England, top-notch, winning sales organization searching for a dynamic leader for AM/FM. Strong organizational skills, new business development, positive attitude to carry us to next level. Stable, growing broadcasting company with tremendous opportunities for career growth. Fantastic salary, bonuses, great benefits. Minorities and women encouraged to apply. Resume and references in total confidence to Box C-28. EOE.

General sales manager: Barnstable Broadcasting's WWKL-FM (KOOL 94.9 FM) in Harrisburg, PA has immediate opening for experienced successful radio sales manager. Exceptional skills required in recruiting, hiring, training, pricing, creativity, organization, sales promotion, creating value, leadership and motivation. Excellent compensation and benefits package. Rush letter and resume to Chris Wegmann, VP/General Manager, WWKL-FM, c/o Barnstable Broadcasting, Inc., PO Box 9042, Waltham, MA 02254-9042. Equal opportunity employer.

HELP WANTED SALES

Top rated Classic/AOR rocker in Southwest growth market interviewing for dynamic general sales manager. Demonstrate a proven track record at building winning sales organizations. Include your resume and an outline of how you did it, and the results you achieved. You'll work in a quality atmosphere, earn top pay, receive good benefits and be eligible for promotion to general management. All replies confidential. Reply to Box C-9. M/F EOE.

Local sales manager: Mid-West Family Broadcast Group seeks LSM for high performance sales team. Assist GSM in training and field-coaching large staff. Plus handle key "challenge" accounts. MWF has an outstanding commitment to training and professional growth. Great lifestyle on Michigan's Sunset Coast. EOE. Tell us about your success-history and your personal sales philosophy. Mr. Gayle Olson, President/GM, WSJM & WIRX, PO Box 107, St. Joseph, MI 49085.

WHOM-FM, Northern New England, seeks experienced radio salesperson. Established format, monster signal, active billing accounts available. Great income opportunity and excellent benefits. Call or rush resume to Judy Sher, Vice President/General Manager, WHOM-FM, 477 Congress St., Portland, ME 04101. 207-773-0200. EOE.

WMTR/WDHA, northern New Jersey, seeks professional account executive with strong written and verbal skills. Must be organized, self motivated, and possess effective communication skills. Minimum two years of radio selling experience. We offer an opportunity to grow and prosper, plus excellent benefits package. Send resume and history to General Sales Manager, 55 Horsehill Rd., Cedar Knolls, NJ 07927. EOE.

Radio account executive: Sports AM. Mobile market. 2-3 years experience. Resume, reference, salary history to WBCA Box 426, Bay Minette, AL 36507. No calls. EOE.

WREL A/F, Lexington, VA, seeks experienced AE. Our combo is only station in market. Need one more salesperson who loves streets and can hit the ground running. List, salary, commission, benefits and great quality of life in two-college community. Contact Scott Lancey, CRMC, WREL A/F, PO Box 902, Lexington, VA 24450. M/F, EOE.

HELP WANTED ANNOUNCERS

WIBI, a light AC Christian music station in south central Illinois, is seeking evening announcer with strong production skills, preferably in multi-track production. Position available in July. A resume and tape required. WIBI is an equal opportunity employer. Contact Dick Whitworth, WIBI, Box 140, Carlinville, IL 62626. EOE.

HELP WANTED NEWS

Experienced radio news reporter for Guam's #1 news/talk radio station. Tropical climate, 800,000 Japanese tourists, and plenty of news. 26K. Resume, tape, references. Call 671-477-5700 ext. 150. 151 or Fed Ex 115 Chalan Santo Papa, Calvo's Insurance Building, Agana, Guam 96910. EOE.

News director for small single station Virginia market. Must be self-directed and able to research/report local news. Sports casting a definite plus. Letter, T/R & salary to: Job Search, 6800 Fleetwood Rd., Suite 100, McLean, VA 22101. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Promotion director, major market Northeast news / talk leader. Seeking experienced self-starter for publicity, creative promotions and sales promotions. Reply to Box C-18. EOE.

SITUATIONS WANTED MANAGEMENT

Successful "selling" general manager! Extensive experience in sales-sales training! Excellent management, employee management-motivation and people skills! All areas. Prefer: Arizona, Nevada, Texas, Utah or Oklahoma. Reply to Box C-31.

18 yr. vet., small market GM, looking for "last" move. Hard-working, can do it all. 8 years at present GM job. Prefer Southeast, especially Carolinas. Reply to Box C-11.

Turn-around specialist! If you own an underperforming facility in a top 100 market I can help you! I've managed major stations and served as a group VP. If you're willing to give up a small equity piece of your station for a top producer please respond in confidence to Box C-32.

GM, currently successfully employed, eight years experience in startups and turnarounds. Hard working "hands on" manager who can organize, lead, sell and collect. Looking for 50,000+ market south of Ohio River. After 7pm CDT 314-686-7854.

SITUATIONS WANTED ANNOUNCERS

Format change has left me unemployed. Family man, 17 years experience, seeking Eastern medium or major AC/Oldies/Country. Good references. Mark Anderson (302) 994-3934.

LA DJ seeking on-air position. Experienced with Dance, Oldies, AOR, Oldies and alternative formats! I have worked in sports. Will relocate. Please call Glenn 818-718-5885.

SITUATIONS WANTED TECHNICAL

Experienced chief engineer seeks work in New York State, NYC, New England, NEPA, or NJ. Full or part time. Call 919-643-3614.

SITUATIONS WANTED NEWS

Experienced sportscaster is anxiously waiting for your call. Call Mike 618-654-5064.

Outstanding sportscaster: Major market and national experience. Have done play-by-play for 4 major colleges and 3 pro teams. Excellent sports-talk host, mucho sports knowledge with production quality voice. Call Lee Burdorf 316-722-1499.

Looking for me? Dynamic production, polished news, competent on air. You have nothing to lose! Call Aaron 216-833-2124. Prefer TX or SW. Will be in AZ 5/29-31.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

This excellent, mature, 43-year broadcast veteran seeks talk show position, full or part-time. I could be the Larry King of the station smart enough to recognize me and maybe make you some bucks. I also have an exclusive programing idea that will earn you an additional high figure income. 313-682-7798.

MISCELLANEOUS

Wanted: Courageous producer of talk or magazine show. Subject: 50 years of dumbing down of the pronunciation and enunciation of the English language by the education system and broadcast industry. Research by broadcaster of 41 years free. Contact: Oscar Wein, WDLC, Port Jervis, NY 12771.

TELEVISION

HELP WANTED MANAGEMENT

National sales manager: Top 40 Eastern market. FOX affiliate. Prefer NSM sales experience. Reply to Box C-12. EOE.

National sales manager: WEAU-TV, dominant station in the La Crosse-Eau Claire market, is seeking national sales manager with minimum 2 years TV sales experience. WEAU-TV is an equal opportunity employer. Send resume to GSM, WEAU-TV, PO Box 47, Eau Claire, WI 54702.

HELP WANTED SALES

Entry level position sales. Willing to listen and learn. Great opportunity. Write and tell why you'll be successful! EEO. Richard Bradley, Local Sales Manager, PO Box 37943, Knoxville, TN 37927. No phone calls.

Account executive needed for fast growing independent. Area includes Laughlin, Nevada. Great place to live. Fax resume & references to Joel Gable 602-758-8139. EOE.

WRDW TV has an opening for national sales manager. Must be highly motivated and energetic. Minimum two years national sales experience desired. Local sales and value added selling experience preferred. Ability to develop and deliver presentations a must. College degree required. Send resume to Stephen E. Johnston, General Sales Manager, WRDW-TV, PO Box 1212, Augusta, GA 30903-1212. EOE.

Small market affiliate seeking aggressive local/national sales manager. Must have excellent organizational and motivational skills, strong personal sales ability, a proven track record in small market sales management and desire for future promotion to station manager. Reply to Box C-33. EOE.

HELP WANTED TECHNICAL

Chief engineer needed for upstate New York, VHF affiliate. Strong personnel, administrative and hands-on technical skills required. Send letter and resume to Bone & Associates, Inc., 6 Blackstone Valley Place, Suite 109, Lincoln, RI 02865. EOE.

TV maintenance engineer: Los Angeles based television facilities company is looking for an accredited, top notch engineer to maintain and supervise a mobile production unit. Production occurs mainly in the L.A. area. The successful candidate must show strong leadership qualities, remain calm under pressure, and have excellent communications skills when dealing with free-lance crews and production personnel. Experience with the following major items is essential: Sony one inch, Beta SP and U-matic VTR's, Grass Valley switchers, Ikegami cameras and monitors, RTS intercom systems, Sony monitors. We seek only those who have a complete and thorough understanding of video and audio systems. Knowledge of CADD and other computer skills is desirable. Salary is commensurate with experience. Send resume or contact Bob Kaufmann, Video One, Inc., 10625 Chandler Blvd., North Hollywood, CA 91601. 818-980-0704. Fax: 818-980-4331. EOE.

WSAV is seeking a hands-on chief engineer. Demonstrated ability to lead, train, motivate a staff and can operate constructively with other departments. Station has SNG, micro and computer systems and operates an RCA transmitter that requires loving care. Send resume to Harvey Libow, GM, WSAV-TV, PO Box 2429, Savannah, GA 31402. EOE.

The Pulitzer Broadcasting NBC affiliate in the Gulf South is seeking an experienced person to lead a 27 person technical and operations staff. The candidate will need a strong technical and personnel background. Send letter with resume to Fred Steurer, Director of Engineering, c/o WLKY-TV, Box 6205, Louisville, KY 40206. EOE.

Assistant chief engineer needed for leading VHF ABC affiliate in Columbus, GA. Must be energetic and highly motivated individual. Candidate should have at least 5 years experience, two years formal training, and 2 years in a supervisory role. FCC General Class license or SBE certified preferred. Send letter and resume to: Chief Engineer, WTVM TV, PO Box 1848, Columbus, GA 31994. EOE.

Maintenance engineer, WKYC-TV (Multimedia & NBC) Cleveland. We have an opening for an outstanding maintenance engineer with a solid background in troubleshooting to component level. Prefer expertise with MII. Resume with references to Jerry Plemmons, V.P., Engineering, 1403 East 6th Street, Cleveland, OH 44114. Multimedia is an equal opportunity employer.

HELP WANTED NEWS

News director: Spanish television station in San Francisco is seeking an experienced news professional to manage a #1 news operation. Spanish language skills and television experience are a must. Equal opportunity employer. Fax resumes to: August Ruiz, KDTV 415-695-3926.

News director and teacher needed for midwestern network affiliate who's number 1 priority is news. Outstanding teacher, people and organizational skills, and team spirit a must. Previous news management experience required. Send resumes to Box C-20. EOE.

Co-anchor: Pennsylvania NBC affiliate seeks experienced, energetic news anchor for 6 and 11 pm newscasts. Must be strong writer, reporter, and liveness anchor. Send non-returnable tape, resume, and references to News Director, WBRE-TV, 62 S. Franklin St., Wilkes-Barre, PA 18773. EOE.

Weeknight anchor: Dominant small market station, KMVT-TV, needs a 10pm anchor with strong writing and on-air delivery skills. Job includes producing and reporting. Send non-returnable 3/4 or 1/2 inch tape and resume to Doug Maughan, News Director, 1100 Blue Lakes Blvd. N., Twin Falls, ID 83301. EOE.

Chief meteorologist: Second most active weather market in the country looking for degreed meteorologist with AMS seal and burning desire for excellence. Tapes and resume to: Fred Jordan, KBMT-TV, PO Box 1550, Beaumont, TX 77704. EOE.

Co-anchor: Energetic, personable co-anchor with strong hard news reporting skills for noon newscast. Must be excellent in live on-location segments. Prefer 3-5 years experience and journalism degree. Minority candidates encouraged. Send non-returnable 3/4" tapes and resumes to Scott Benjamin, News Director, WROC-TV, 201 Humboldt St., Rochester, NY 14610. EOE M/F.

Reporter: Emmy winning WCBD-TV still looking for a reporter/fill-in anchor with the "edge" for hard news reporting. College degree, resume, references and 3/4" non-returnable tape to News Director, WCBD-TV, PO Box 879, Charleston, SC 29402. Phone calls will disqualify you. EOE. M/F. Drug test mandatory.

Executive producer: Aggressive newsroom in highly competitive 48th market is looking for a take-charge, creative individual to supervise daily news product. Will work closely with the news director and newscast producers to maintain a consistent on-air product: coordinate live news coverage and supervise special projects. Must be able to motivate others and lead by example. Send tape and resume to Bill Sandelur, News Director, WXII-TV, 700 Coliseum Drive, Winston-Salem, NC 27116. Equal opportunity employer.

AM/noon meteorologist: Top-rated CBS affiliate looking for weather anchor with personality. Must have AMS seal and minimum two (2) years weather forecasting experience. We need an accurate forecaster who is an exceptional communicator. Please send resume, tape and salary history to Elliott Wisner, News Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No calls please. M/F/EOE.

News producer: 2-3 years experience as a line producer required. We're looking for someone to continue moving our newscast upward. Strong writing skills a must. We need someone who knows how to produce a show from every angle. If you're creative and know how to pack in good content and make a show move, send resume and a recent newscast to Joe DeFeo, News Director, WBFF-TV, 2000 West 41st Street, Baltimore, MD 21211. EOE.

Executive news producer: 3-5 years experience as a top line producer required. Must be a great writer with ability to copy edit. We're looking for a leader with creative new ideas and good people skills. A chance to work with a young team on a successful new prime time news hour. Send news philosophy, resume, and a recent newscast to Joe DeFeo, News Director, WBFF-TV, 2000 West 41st Street, Baltimore, MD 21211. EOE.

News writer: Major market East Coast station seeks experienced news writer. Ideal candidate must have extensive experience writing news, cutting reporter packages, VO's and VO-SOT's. Familiarity with NewStar computer system a plus. Send resume and writing sample to: David Friend, WABC-TV, 7 Lincoln Square, New York, NY 10023. No faxes or phone calls please. We are an equal opportunity employer.

EFP/ENG editor (vacation relief): WABC-TV is seeking a vacation relief editor with experience in magazine and news formats. Must work well under pressure and tight deadlines. Field camera experience a plus. Send resume to: Joseph Cook, WABC-TV, 7 Lincoln Square, New York, NY 10023. No faxes or phone calls please. We are an equal opportunity employer.

Satellite coverage coordinator: For an international television news agency. Experience in booking domestic and international satellites, trucks and facilities is essential. Foreign language skills are desirable but not required. Send resume & salary requirements to 1995 Broadway, 10th Floor, New York, NY 10023. No phone calls please! EOE.

KATC-TV the ABC affiliate in Lafayette, LA is seeking a weekend sports anchor/reporter. College degree and experience shooting and editing video preferred. Send tape and resume to News Director, PO Box 93133, Lafayette, LA 70509. Please, no phone calls. EOE.

HELP WANTED PROGRAMING
PRODUCTION & OTHERS

Promotion supervisor: Dominant CBS affiliate in Northeast seeks a highly creative, organized individual with excellent leadership skills to supervise day-to-day operations of promotion department. Strong on-air and sales promotion experience required. Send resume and non-returnable tape to Mark Prutisto, Program/Promotions Manager, WBNG-TV, PO Box 12, Johnson City, NY 13790. EOE, M/F.

Writer-producer: WSMV Nashville, seeking skilled creative talent to produce award-winning image/news/program spots that sell. Become part of a 90's broadcast marketing team. People person, a plus. Minimum experience five years. Women, minorities encouraged to apply. Send tape to: Carolyn Lawrence, WSMV, PO Box 4, Nashville, TN 37202. EOE.

Artist/designer wanted for hands-on position at network affiliate in top-40 Southeastern market. Experience a must on paint system and in all phases of on-air graphics. Desktop publishing, collateral design and set design experience all a plus. Send resume to Box C-34. EOE.

Director of client services: KJCT-TV (ABC affiliate) Grand Junction, CO. Applicant must have a B.A. or B.S. in Communications, Television Broadcast Production or equivalent experience. Duties include extensive client & sales staff relations and supervision of all commercial production. Must be able to produce from conception to completion including writing, directing and editing. Send tape and resume; no phone calls. KJCT-TV, c/o Tom Meyer, #8 Foresight Circle, Grand Junction, CO 81505. EOE.

Production manager: KJCT-TV/Grand Junction, CO (ABC affiliate) is seeking a creative motivator and teacher to head on-air operations. The person we seek will have a degree in mass communications, television/film, or commercial production. He/she will have supervisory experience. Send resume and tape to Jan Hammer, 8 Foresight Circle, Grand Junction, CO 81505. Equal opportunity employer.

Segment producer: San Diego-based production/post production facility has immediate opening for producer experienced in producing segments and spots for Christian television programs. Fax resume to 619-277-5111 or call Glandon Broome at 619-277-2200. EOE.

Cable commercial producer/director needed to script, shoot, and edit on 3/4" format. Candidate must have strong creative and editing skills and ability to produce quality work under tight deadlines. 3-5 years on line editing experience required. Send resume and salary requirements to Cardinal Interconnect, 442 Center St., Columbus, IN 47201, Attention: Garry Peters. EOE.

Manager of continuity and traffic: New Hampshire Public Television (NHPTV). New Hampshire Public Television seeks a person experienced in TV promotion, continuity and traffic. Responsibilities include: Improve and maintain station's on-air promotion and overall presence; oversee and supervise a department of three, responsible for broadcast logs, satellite feeds, shipping and other program functions. NHPTV is a successful statewide network, in the sixth market, and located on the seacoast, 60 miles north of Boston. Minimum qualifications: Associates degree and two years supervisory experience in broadcasting or equivalent combination. Familiarity with public broadcasting systems preferred. Promotion experience and television production skills highly desirable. Salary: \$22,650-\$34,600, commensurate with experience. Starting salary usually not to exceed \$25,640. Send letter, resume and promotion tape to Kelly Luoma, Program Manager, NHPTV, PO Box 1100, Durham, NH 03824. No telephone inquiries please. EEO/AA employer.

Exec. producer/managing editor: Nationally syndicated news program. Must be creative producer, skilled organizer, hands-on news writer. Experience in medium/large market. Supervise small staff. Midwest origination. Wonderful opportunity for someone turned on by having your own program. Include tape in reply: Box 233, 163 Amsterdam Ave., New York, NY 10023-5001. EOE.

#1 television station in Southeast market is seeking an experienced director for fast-paced afternoon & evening blocks. Must have ability to work well with people and have good organizational skills. Send letter, resume & salary history to Box C-35. EOE.

SITUATIONS WANTED MANAGEMENT

Consulting, trouble shooting, training, etc. Former traffic manager with eight years experience, all aspects Columbine traffic system. Reasonable rates. Also available for temporary work. Call Flo. Compu-Con Plus. 508-673-7483.

SITUATIONS WANTED TECHNICAL

Chief engineer with national reputation: Heavy station design, construction, automation, UHF transmitter experience, seeking small market station dedicated to excellence. 201-612-7225.

SITUATIONS WANTED NEWS

Seeking entry level reporting position: Will hustle, be fair and work with the team to get the job done. Will relocate. Call Beth Brown 717-653-5036.

MISCELLANEOUS

College grads and all others: Career Videos puts together your personalized resume tape. Excellent rates, unique format, proven success. 708-272-2917.

ALLIED FIELDS

HELP WANTED NEWS

University of Florida — WUFT-FM: Assistant news director/assignment manager. WUFT-FM seeks an assistant news director/assignment manager for its award-winning, state-of-the-art computerized public radio newsroom. Assists news director in day to day news operations. Helps supervise/train student producers and reporters for daily newscasts. Responsible for the news assignment desk. Covers spot news and produce long form stories when necessary. Bachelor's degree required. Master's preferred. Three years broadcast news reporting, producing and anchoring required. Experience w/students preferred. Computer skills necessary. Salary \$21,470. Send resume/references, cassette tape with feature and spot stories and writing samples by June 18 to: Paul Smeyak-Chair, Search Committee, 2104 Weimer Hall, University of Florida, Gainesville, FL 32611. Women and minorities encouraged to apply. UF is an equal opportunity/affirmative action employer.

FINANCIAL SERVICES

Immediate financing on all broadcasting equipment. If you need \$2,000-\$500,000. Easy to qualify, fixed-rate, long term leases. Any new or used equipment & computers, 100% financing, no down payment. No financials required under \$50,000, refinancing existing equipment. Call Mark Wilson at Exchange National Funding, 800-275-0185.

Lease purchase option. Refinance existing equipment. Lease purchase new equipment, no down payment. No financials up to \$70,000.00. Carpenter & Associates, Inc. Voice 501-868-5023. Fax 501-868-5401.

EMPLOYMENT SERVICES

Government jobs \$16,040-\$59,230/yr. Now hiring. Call (1) 805-962-8000 Ext. R-7833 for current federal list.

EDUCATIONAL SERVICES

On-camera coaching: Sharpen TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart, Eckhart Special Productions.

WANTED TO BUY EQUIPMENT

Used videotape: Cash for 3/4" SP, M2-90's, Beta-cam SP's. Call Carpel Video 301-694-3500.

3 hops of 2 GHz & 2 hops of 7 GHz microwave intercity TV with 2 audio channels. Call Eddie Sills KRPV-TV 505-622-5778.

FOR SALE EQUIPMENT

AM and FM transmitters, used, excellent condition, tuned and tested your frequency. Guaranteed. Financing available. Transcom. 800-441-8454, 215-884-0888. Fax 215-884-0738.

Harris MW50B, excellent condition, tuned and tested, lots of spares. Transcom. 800-441-8454, 215-884-0888. Fax 215-884-0738.

Broadcast equipment (used): AM/FM transmitters, RPU's, STL's, antennas, consoles, processing, turntables, automation, tape equipment, monitors, etc. Continental Communications, 3227 Magnolia, St. Louis, MO 63118. 314-664-4497. FAX 314-664-9427.

400 ft. utility tower with 400 ft. coax cable, on the ground and ready to ship. \$19,000.00. Call Mack at 501-623-6661.

Ampex Vista 18, BG, C.K. Paltex 6/12 ESD. Soundcraft BVE 200. All excellent condition, priced to sell. 212-489-9310 ext. 10.

Used/new TV/AM/FM transmitters, one watt to 120KW, antennas, cable/rigid line, microwave systems, dishes, MA/COM radios, repair, etc. Save thousands. Broadcasting Systems 602-582-6550, fax 602-582-8229.

Jampro antenna: Four years old, directional, channel 49. 713-820-4900 Tim.

Save on videotape stock: Evaluated broadcast guaranteed great for resumes, editing & dubbing. 3/4", 1" & SPs. Custom loaded VHS. Call I.V.C. 800-726-0241 VS/MC.

772' TV tower, 8' face, 43% guy radius, new Central w/warranty. Original price \$321,000, available for \$150,000. Scott or Ray 812-853-0595.

For sale: Ikegami HK-323 cameras with Canon PV18x11 lenses; Sony BVH-2000 one inch VTR. Original owner. Please call Kevin at 818-980-0704.

RADIO

HELP WANTED PERSONALITY/TALENT

YOU'RE NOT GOING TO SEE THIS AD OFTEN MORNING SHOW HOST WMBD RADIO PEORIA

Our full service AM (66 years old) has an extremely rare opening for its morning show host position. We've lost our 6 year veteran to WCCO... and want to replace him with the best... someone to lead us into the next century... are you ready?

We want the obvious... a talented, creative, honest, funny, hardworking, community oriented good soul. We also want some not so obvious traits... a good writer, with a well honed sense of the future of full service. We provide a stable company, quality work environment, great staff with a winning tradition. This is not an easy position, but you will have a great opportunity in one of the most affordable, livable cities in America. This is a terrific position.

Tape and Resume to:
Greg Batton
3131 N. University
Peoria, IL 61604
(no calls please). EOE/MF

HELP WANTED MANAGEMENT

GENERAL MANAGER

Seeking experienced GM with Hispanic background for Atlanta established AM station. Fax resume and salary requirements to 404/237-1012. EOE.

TELEVISION

HELP WANTED RESEARCH

AUDIENCE RESEARCH ANALYST

Leading TV production entity with worldwide broadcast and video interest is seeking a Specialist in Audience Research. Candidate must have B.A. degree (M.A. degree preferred) in Research or related communications field with five-ten years experience in Television research. Candidate should possess extensive knowledge of broadcast research programs with knowledge and "hands on" experience in audience, qualitative and market research techniques. This individual will establish research strategy, design and commission research studies as well as develop written research presentations for internal uses, and interpret results. Outstanding oral, written, and PC skills. D.C. location. Excellent benefits. Reply to Box C-36. EOE.

HELP WANTED NEWS

PRODUCER

CNBC is seeking an investigative producer with plenty of experience with developing and producing hard-edged probing stories. Successful candidates should have major market experience with an investigative unit, including the latest research, writing and tape production techniques. Extensive expertise required in preparing stories for legal review and serving as an editor for stories produced by other producers. Please fax your resume to: **Personnel Associate, CNBC, 201-585-6275.** An Equal Opportunity Employer M/F.



HELP WANTED NEWS CONTINUED

6pm News Producer

NewsCenter 5 seeks an experienced, creative and journalistically well-grounded producer for its top-rated 6pm news. This individual must be able to communicate effectively with anchors, reporters, writers and community leaders. He or she must possess a singular attention to detail and an ability to execute this newscast with consistency and intelligence on a nightly basis. The successful candidate will work closely with news management while formatting the newscast on computer and supervising reporters and writers throughout the day. He or she will also supervise the on-air production of the news in the control room each night and will bear primary responsibility for the on-line preparation of the newscasts. The position requires a Bachelor's degree preferably with five years' related experience.



WCVB TV

BOSTON

If interested, please send resume to Carol Nicholson Bolling, Human Resources Manager, WCVB-TV, 5 TV Place, Needham, MA 02192; (no phone calls, please). WCVB-TV is an equal opportunity employer. Minorities and females are encouraged to apply.

MISCELLANEOUS

Creative Audio Service
When it comes to successfully promoting your station...it's not what you say but how you say it! To get an idea of what we are talking about CALL 1 800 831 6378 for FREE DEMO!!

PUBLIC NOTICE

SAMPLE NOTICE SOLICITING APPLICATIONS 207 CMR 3.02 (4)(b) PUBLIC NOTICE APPLICATIONS FOR CABLE TELEVISION LICENSE EGREMONT, MA

The town of Egremont will accept applications for a cable television license pursuant to the regulations established by the Massachusetts Community Antenna Television Commission. Applications may be filed at the address below until 5 p.m. on July 30, 1993. Applications must be filed on the Massachusetts C.A.T.V. Commission Form 100 and must be accompanied by a \$100 non-refundable filing fee, payable to the town of Egremont. A copy of the application shall also be filed with the Massachusetts C.A.T.V. Commission.

All applications received will be available for public inspections in the Town Clerk's/City Clerk's office during regular business hours and for reproduction at a reasonable fee.

This is the only period during which applications may be filed.

Board of Selectmen
Town of Egremont
Box 368
South Egremont, MA 01258

DIRECTOR

CNBC is seeking a director with 5+ years solid live newscast experience. Successful candidates should have major market directing experience and a thorough knowledge of studio operations. Experience with talk shows, variety shows and remotes is a plus. Please send your resume to: **Personnel Associate, CNBC, 2200 Fletcher Avenue, Fort Lee, New Jersey 07024.** An Equal Opportunity Employer M/F.



HELP WANTED PROGRAMING PROMOTION & OTHERS

PUBLIC AFFAIRS DIRECTOR

Pittsburgh's local programing leader seeks exceptionally talented public affairs director. Successful candidate must be a creative producer, outstanding writer and excellent communicator. Minimum 3-5 years producing experience required. No beginners please. Minority candidates encouraged to apply. EOE. Send tape and resume to: Mark Barash, Program/Operations Manager, WPXI-TV, 11 TV Hill, Pittsburgh, PA 15214.

Blind Box Response???

Box Letter-Number
1705 DeSales St., NW
Washington, DC 20036

Please Do Not Send Tapes!

ALLIED FIELDS

HELP WANTED INSTRUCTION

QUINNIPIAC COLLEGE

**Assistant/Associate Professor
Print & Broadcast Journalism/
Director, Mass
Communications Center**

Quinnipiac College is an independent, non-sectarian, coeducational institution of 2,650 full-time undergraduates, 70 percent of whom live on campus, and 2,000 graduate and part-time undergraduate students in its five Schools of Business, Health Sciences, Liberal Arts, Law, and Graduate and Continuing Education. The College is situated on an idyllic 180-acre suburban New England campus in Hamden, Connecticut, just a few miles from Yale University, 1 1/2 hours from New York City and 2 hours from Boston.

The Assistant/Associate Professor of Print and Broadcast Journalism will teach classes in news reporting, writing and production; serve as faculty advisor to the student newspaper and student-operated radio station; and develop/coordinate internships in New York City for Mass Communications students.

The successful candidate will also serve as the Director of the Mass Communications Center, which features a new state-of-the-art \$2 million broadcast-quality facility to be dedicated this September. The Center will feature two television broadcast studios, a radio broadcast studio and a print journalism laboratory, and will be supported by a highly sophisticated Audio-Visual staff.

Requirements: The Candidate should offer a Master's degree and at least five years of professional activity in NYC or other major media markets, as a writer, reporter, producer, anchor or manager in television or radio news; and/or similar experience as a writer, reporter or editor for a newspaper.

For confidential consideration, please send your resume and supporting documentation to: Professor John M. Gourlie, Chair, Mass Communications Department, Quinnipiac College, Hamden, Connecticut 06518. Review of applications will begin June 11, 1993.

Quinnipiac College is an equal opportunity/affirmative action employer. Women and minority candidates are encouraged to apply.

EMPLOYMENT SERVICES CONTINUED

California Broadcast Job Bank
For application information call
(916) 444-2237
California Broadcasters Association

1-900-40-RTNDA Updated Daily
RTNDA Job Service
85 cents a minute. Listings free.
Call 202-659-6510 (Fax 202-223-4007).
 Radio-Television News Directors Association
1000 Connecticut Ave., N.W., Suite 615
Washington, D.C. 20036

JOBPHONE
Inside Job Openings, Nationwide.
Press 1 Radio jobs, updated daily
2 Television jobs, updated daily
3 Hear "Talking Resumes"
4 To record "Talking Resumes" and employers to record job openings
5 Entry level positions
1-900-726-JOBS
\$1.99 Per Minute (50¢/min)

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**SAVE OUR PLANET,
SAVE YOUR MONEY.**
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ENTRY LEVEL TO MAJOR MARKET
High Impact • High Visibility
Low Cost • Tremendous Value
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Call Toll Free 1-800-766-3331
Your Link To A Career

**We'll give you
all the credit.**
 
FAX: (202) 293-FAST
We also accept American Express
OR MAIL TO:
**Classified Dept.,
1705 DeSales Street, NW,
Washington, DC 20036.**
**Deadline is Monday at noon
Eastern Time for the following
Monday's issue.**
**See full details and rates in the
Classified Section.**


FOR SALE STATIONS

FOR SALE
50KW AM AND CLASS C FM, IN SOUTHWESTERN TOP 50 MARKET. SERIOUS BUYERS ONLY PLEASE. P.O. BOX 25670, HONOLULU, HAWAII 96825.

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AM - FM COMBO
Hadden & Assoc.
•Orlando•
407-365-7832

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A Confidential & Personal Service



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708-272-4970

Can't Get Indiana Off My Mind!

- North Central, 6K, profitable, Continued Growth, City of 18,000, **Absentee Owner, Good Management**
- West Central, 3K FM Single station Market, 6K potential, University, **Industrial, Distribution Community**
- Southeast, Single Market AM, Only Game in Town and County **Ag & Industrial Community**
- South Central, 50K FM To LMA, **Growth City and Area, 3-5 Years**

Call Ed or Dennis Roehling
Roehling Broadcast Services
317 889-1025, Indianapolis, IN

IT'S TIME TO STOP THE BURNING.

Join The National Arbor Day Foundation, the world's largest tree-planting environmental organization, and support Rain Forest Rescue to help stop the destruction of our planet's rain forests.



Call Rain Forest Rescue.
1-800-255-5500

The National Arbor Day Foundation

FOR SALE
CLASS A - FM IN SOUTH ARKANSAS WITH POWER INCREASE OPTION OF 15,000 OR 25,000 WATTS. FOR INFORMATION CALL WAYNE BREWIES (501) 798-4107 ASKING \$250,000.00.

MUST SELL!
High Power North Dakota Class C FM covering major state market plus great Canadian Coverage. This is a FIRST CLASS operation! \$20-25K per month cash collections with average monthly cash flow of \$12K. Family illness necessitates sales. New equipment (highly automated) and owned studio. Reduced to \$485,000. Assumable financing with \$100K down. This is one of the best opportunities in the country—See for yourself! Call owner at 1-800-827-2483.

Successful Central AZ. AM-FM combo. New equipment- excellent billing. Small market resort - retirement area. Prime real estate. \$750K. Principals only. Write C.D. Lungren, 730 No. Diamond Bar Blvd., Diamond Bar, CA. 91765.

ANNOUNCEMENT OF SIGNING OF DEFINITIVE PURCHASE AND SALE AGREEMENT AND FILING FOR TRANSFER OF LICENSE WITH THE FCC.

WLX (AM) Bloomfield, CT. Sold by Living Communications of Connecticut, Inc to Intal-Net Broadcasting Corporation for \$275,000 cash. Seller is owned by David R. Swenson, Joseph Battaglia and Lloyd Parker. All three have interest in WLIX, Islip, NY. **Buyer** is owned by Lucio C. Ruzzier, Sr, Salvatore Minniti and Paul R D'Agostino, who have combined interest of 91% in Channel 13 Television, Inc., licensee of LPTV stations W13BF, Hartford, CT and W65BX, Springfield, MA. WLX has religious format on 1550 khz with 5kw-D, 2.4kw-N, DA-2. Broker: New England Media, Inc.

EARLY DEADLINE NOTICE

Due to the observation of Memorial Day, the deadline for the June 7, 1993 issue is Friday, May 28, 1993 at Noon.

BROADCASTING & CABLE'S CLASSIFIED RATES

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: \$1.60 per word, \$32 weekly minimum. Situations Wanted: 80¢ per word, \$16 weekly minimum. All other classifications: \$1.60 per word, \$32 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$138 per inch. Situations Wanted: \$69 per inch. All other classifications: \$138 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space. Agency commission only on display space. Frequency rates available.

Blind Box Service: (In addition to basic advertising costs) Situations wanted: No charge. All other classifications: \$15 per ad per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will not forward tapes, transcripts, portfolios, writing samples, or other oversized materials: such materials are returned to sender. Do not use folders, binders or the like. **Replies to ads with Blind Box numbers** should be addressed to: Box (letter & number), c/o BROADCASTING & CABLE, 1705 DeSales St., NW, Washington, DC 20036.

Confidential Service. To protect your identity, seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

For subscription information call 1-800-554-5729.

Datebook

MAY

Now-June 13—*The Museum of Television and Radio* screens seven original *Honeymooners* sketches not seen publicly since first broadcast in 1951 and 1952. Museum, New York. Diane Lewis, (212) 621-6685 or Dana Rogers, (212) 621-6705.

May 24—*Center for Communication* annual luncheon honoring Johnny Carson with the 1993 Communication Award. Plaza Hotel, New York. Information: Irina Posner, (212) 836-3050.

May 25—"Triple Demo Power," local ad sales seminar sponsored by *Arts and Entertainment, Lifetime Television and ESPN*. Sheraton Needham, Boston. Information: Shelly Hunter, (203) 585-2480.

May 26—*National Association of Minorities in Cable, Washington, D.C. chapter*, annual awards dinner honoring Gayle Greer, group VP, Time Warner Cable. Hyatt Regency, Crystal City, Va. Information: Tracey Johnson, (703) 875-0430.

May 26—20th annual daytime Emmy Awards sponsored by the *National Academy of Television Arts and Sciences and the Academy of Television Arts and Sciences*. Broadcast live on ABC. Marriott Marquis Hotel, New York. Information: Trudy Wilson for NATAS, (212) 586-8424 and Barbara Chase for ATAS, (818) 754-2800.

May 26—Second annual hackers and handicappers golf tournament sponsored by *Women in*

Cable, Washington-Baltimore chapter. Turf Valley Country Club, Ellicott City, Md. Information: Linda Gatti, (301) 718-3287.

JUNE

June 3—"Customer Service in a Competitive Environment," workshop sponsored by *Cable Television Administration and Marketing Society, New York chapter*. HBO Conference Center, New York. Information: Evelyn Bower, (516) 364-8450.

June 5—*Academy of Television Arts and Sciences* 45th annual Los Angeles area Emmy Awards presentation. Pasadena Civic Center, Pasadena, Calif. Information: Murray Weissman or Mark Rosch, (818) 763-2975.

June 5-7—10th annual *Showbiz Expo*. Los Angeles Convention Center, Los Angeles. Information: (213) 668-1811.

June 5-7—Advertising Power Summit sponsored by *American Advertising Federation*. J.W. Marriott Hotel, Washington. Information: Karen Cohn, (800) 999-2231.

June 10—*The New York Festivals* international radio programing awards. Sheraton Hotel and Towers, New York. Information: Anne White, (914) 238-4481.

June 15—"Focus on Advertising," newsmaker luncheon during International Broadcasting Awards festival sponsored by *Hollywood Radio*

and Television Society. Century Plaza Hotel, Beverly Hills, Calif. Information: Gene Herd, (818) 769-4313

June 16—International Broadcasting Awards presentation dinner for world's best radio and television commercials featuring Siskel and Ebert. Betty White is MC. Sponsored by *Hollywood Radio and Television Society*. Century Plaza Hotel, Beverly Hills, Calif. Information: Gene Herd, (818) 769-4313.

June 16—*National Academy of Television Arts and Sciences*, New York chapter, luncheon. Speaker: David Poltrak, senior VP, CBS/Broadcast Group. Copacabana, New York. Information: Ellen Muir, (212) 768-7050.

June 21-23—*National Religious Broadcasters* southwest conference. Harvey Hotel, Irving, Tex. Information: (602) 254-5333.

June 22—"Triple Demo Power," local ad sales seminar sponsored by *Arts and Entertainment, Lifetime Television and ESPN*. Meadowlands Hilton, Secaucus, N.J. Information: Ann Marie Lachina, (718) 482-4264.

June 22-23—*Association of Independent Television Stations* independent rally. Washington. Information: Angela Giroux, (202) 887-1970.

June 23—*National Academy of Television Arts and Sciences, New York chapter*, luncheon. Speaker: Lloyd Werner, senior VP, sales, marketing, Group W Satellite Communications. Copacabana, New York. Information: Ellen Muir, (212) 768-7050.

MAJOR MEETINGS

May 25-27—*CBS* affiliates meeting. Waldorf Astoria Hotel, New York. Information: (212) 975-4321.

June 3-4—*Fox* affiliates meeting. Beverly Hilton Hotel, Beverly Hills, Calif. Information: (310) 203-3066.

June 6-9—*National Cable Television Association* annual convention. San Francisco. Information: (202) 775-3669.

June 9-10—*ABC* affiliates meeting. Century Plaza Hotel, Los Angeles. Information: (212) 456-7777.

June 10-15—*18th Montreux International Television Symposium and Technical Exhibition*. Montreux Palace, Montreux, Switzerland.

June 13-16—*Broadcast Promotion and Marketing Executives & Broadcast Designers Association* annual conference and expo. Walt Disney World Dolphin and Swan Hotels, Orlando, Fla. Information: (213) 465-3777.

June 18-22—*PBS* annual meeting. New Orleans Hilton Riverside, New Orleans. Information: (703) 739-5001.

June 22-25—*National Association of Broadcasters* board of directors meeting. Washington.

June 23-26—*National Association of Black Owned Broadcasters* spring broadcast management conference. Hilton Head Island Re-

sort, Hilton Head, S.C. Information: (202) 463-8970.

July 15-17—*Satellite Broadcasting and Communications Association* summer trade show. Opryland Hotel, Nashville. Information: (703) 549-6990.

July 18-21—*Cable Television Administration and Marketing Society* annual convention. Atlanta. Information: (703) 549-4200.

July 31-Aug. 3—*Wireless Cable Association International* annual exposition and convention. Marriott Orlando World, Orlando, Fla. Information: (319) 752-8336.

Aug. 25-27—Eastern Cable Show sponsored by *Southern Cable Television Association*. Atlanta. Information: (404) 255-1608.

Sept. 8-11—Radio '93 convention sponsored by *National Association of Broadcasters*. Dallas. Information: (202) 429-5300.

Sept. 16-20—*International Broadcasting Convention*. Amsterdam. Information: 44 71 240 3839

Sept. 29-Oct. 2—*Society of Broadcast Engineers* national convention. Miami Beach. Information: (317) 253-1640.

Sept. 29-Oct. 2—*Radio-Television News Directors Association* conference and exhibition. Miami. Information: (202) 659-6510.

Oct. 5-7—*Atlantic Cable Show*. Atlantic City

Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

Oct. 12-17—*National Black Media Coalition* national conference. Radisson Plaza Hotel at Mark Center, Alexandria, Va. Information: (202) 387-8155.

Oct. 16-20—*Radio Advertising Bureau* fall board meeting. Phoenix, Ariz. Information: (212) 387-2100.

Oct. 17-19—*Association of National Advertisers* 84th annual meeting and business conference. Naples, Fla. Information: (212) 697-5950.

Oct. 29-Nov. 2—*Society of Motion Picture and Television Engineers* 135th technical conference and equipment exhibition. Los Angeles Convention Center, Los Angeles. Information: (914) 761-1100.

Dec. 1-3—*Western Cable Show* sponsored by California Cable Television Association. Anaheim Convention Center, Anaheim, Calif. Information: (510) 428-2225.

Jan 24-Feb. 1 1994—*National Religious Broadcasters* convention and exposition. Sheraton Washington, Washington. Information: (703) 330-7000.

Feb. 10-12 1994—*Satellite Broadcasting and Communications Association* winter trade show. Anaheim Convention Center, Anaheim, Calif. Information: (703) 549-6990.

OpenMike

Praise for Arbitron plan

EDITOR: Responsible broadcasters have called for meaningful changes from Arbitron for years. During most of those years it was felt that Arbitron was totally unresponsive. It is that background that leads me to applaud the latest proposal from Arbitron, which I believe goes a long way in meeting the changing needs of audience measurement.

Continuous ratings from January to November, with December excluded makes sense. An 18-week rolling average report every six weeks, with some ADI and TSA sample redistribution to beef up the metro count, makes sense. A 70% increase in target sample, with no subscriber increase in rate, makes sense. The only thing that does not make sense is to delay implementation of this proposal. I urge Arbitron to move forward with all due haste. I also urge any broadcasters that disagree with this approach to offer a better proposal or begin to doubt a little of their own infallibility. If we are to continue using and paying for audience research, then it is imperative that we eliminate the "wobbles" and inconsistencies to the greatest degree possible. This latest proposal offers the best opportunity to date to address these age-old problems.

I firmly believe it's time for all of us to "put up or shut up." If not this proposal, then what? If not now, then when? We have given this audience survey question lip service for far too long, and this broadcast owner believes it's time for action.—*Tom Joyner, president, WTRG(FM)Raleigh, N.C.*

Come together

EDITOR: I am overwhelmed to see that people are beginning to "see the light." Cable is television, only better, seems to be what I have learned in my career as sales manager. What I have realized as a consumer is that one watches programs, not just a particular network.

It behooves the advertiser to use

both cable and broadcast television to reach the masses. Therefore, it makes sense for broadcast to work together with cable rather than to fight it. Failure to do that will result in ad dollars going to other media.

It will be rewarding to read about broadcasting and cable in one magazine. Thank you for being part of the new wave.—*Ramiro J. Antorcha Jr., sales manager, Total Reach Inc., Cape Coral, Fla.*

Principles and profits

EDITOR: I am a liberal Democrat who has worked in the broadcasting industry for the past 14 years. Nevertheless, I strongly disagree with the attitude expressed in your May 3 editorial "Get Real." The folks in the tobacco industry always say it's not their fault if millions of their customers die from smoking. Arms dealers say guns don't kill people, people kill people. Oil and chemical companies say acid rain, carbon monoxide and hazardous chemical spills aren't their problem. We're all just honest businessmen trying to make a living. Now here you come crying that broadcasters bear no responsibility for the social consequences of their programming.

Are we so greedy for ratings points and the big bucks that follow them that we've forgotten what it means to serve "the public interest, convenience and necessity"? Who benefits when Americans start to see violence as a legitimate response to life's pressures? Who prospers when one criminal's sensational act is copied by dozens of others who learn about it from their TV sets? How is the public served by NBC News blowing up a truck in prime time to create a big story?

We have no God-given right to the airwaves. We are granted the *privilege* of broadcasting by our elected representatives as a service to the people in our communities. If our product is perceived as hurting those communities, then their representatives have the right—and indeed the

duty—to restrict or revoke our privilege or to make us pay spectrum fees or other taxes to compensate for the harm we do.

The true issue here is neither freedom of the press nor "family values." It is rather whether we broadcasters are willing to face up to our responsibilities to our communities, our country and our planet, or whether we will join tobacco growers, arms merchants and others in putting profit before principles.—*Rob Landry, Needham, Mass.*

Children's question

EDITOR: Do shows like *The Flintstones* and *G.I. Joe* have a lot of educational value? No. But neither do *90210*, *Melrose Place*, *Saturday Night Live*, *Fresh Prince*, *All My Children*, *As the World Turns* and the vast majority of television on the airwaves. Try sitting through a few hours of MTV sometime. Educational?

Children learn from everything they watch. At least from cartoons like *The Flintstones* they can learn something about family values. The show was produced when things like that still mattered. From *G.I. Joe* they can learn basic principles of teamwork, honor and standing up for the right thing.

And are children really going to watch shows that are purely educational? A few make it—*Sesame Street*, *Mister Rogers' Neighborhood* and such. But these are PBS shows that don't have to worry as much about the bottom line of television—ratings. And they are mostly intended for very young audiences.

Given the level of smut and garbage on television these days, I find it ridiculous, in a very sad way, that the target of the FCC and Congress is cartoons. Think about this: if you're going to let your kid watch *G.I. Joe* or something like *90210* or the average daytime soap, which is it going to be? And which is presently being targeted? And what's wrong with this picture?—*Thomas Wheeler, Tucson, Ariz.*

For the Record

Compiled by BROADCASTING & CABLE for the period of May 10-May 14 and based on filings, authorizations and other FCC actions.

OWNERSHIP CHANGES

Applications

■ **KCHT(FM) Bakersfield, CA** (BALH930421GE; 99.3 mhz; 6 kw; ant. 154 ft.)—Seeks assignment of license from Elgee Broadcasting Co. to Grapevine Radio Inc. for \$650,000 (see "Changing Hands," p. 63). Filed April 21.

■ **KTME(AM)-KRQK(FM) Lompoc, CA** (AM: BAL930429EC; 1410 khz; 500 w-D, 77 w-N; FM: BALH930429ED; 100.3 mhz; 3.65 kw; ant. 863 ft.)—Seeks assignment of license from Nova Broadcasting-Santa Maria Ltd. to Padre Serra Communications Inc. for \$450,000 (see "Changing Hands," p. 63). Filed April 29.

■ **KHOP(FM) Modesto and KHOV(FM) Mariposa, both California** (KHOP: BAL930430EC; 104.1 mhz; 50 kw; ant. 500 ft.; KHOV: BALH930430ED; 103.9 mhz; 71 w; ant. 2,047 ft.)—Seeks assignment of license from Fuller-Jeffrey Broadcasting Companies Inc. to Citadel Communications Corp. for \$6 million (see "Changing Hands," p. 63). Seller is headed by Robert F. Fuller and Joseph N. Jeffrey Sr. and recently purchased KXFX(FM) Santa Rosa, CA ("Changing Hands," April 12). It also owns WBLM(FM) Portland and WIDE(AM)-WSTG(FM) Biddeford, both Maine; WOKQ(FM) Dover, NH; KKSO(AM)-KJYY-FM Des Moines, IA, and KRCX(AM)-KRXA(FM) Sacramento and KSTE(AM) Rancho Cordova, both California. Buyer is headed by Lawrence R. Wilson and recently purchased KZLS(FM) Billings, MT ("Changing Hands," March 29). It is also licensee of six AM's and eight FM's. Filed April 30.

■ **KBAI(AM)-KWWV(FM) Morro Bay, CA** (AM: BAL930429EA; 1150 khz; 5 kw-U; FM: BALH930429EB; 99.7 mhz; 220 w-H, 210 w-V; ant. 1,633 ft.)—Seeks assignment of license from Morro

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aural.—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.

Bay Investment Corp. to KROZ Productions Inc. for \$360,000. Seller is headed by Dino Fulvio and has no other broadcast interests. Buyer is headed by Roz Rogoff and has no other broadcast interests. Filed April 29.

■ **WEBZ(FM) Mexico Beach (Panama City), FL** (BALPH930413GG; 99.3 mhz; 50 kw; ant. 519 ft.)—Seeks assignment of CP from Wengor of Panama City Inc. to Woodfin Broadcasting Inc. for \$250,000. Seller is headed by Robert G. Kerrigan and has no other broadcast interests. Buyer is headed by Blane A. Woodfin. Woodfin's father B. Ken Woodfin has interests in one AM and three FM's. Broker: Patton Media. Filed April 13.

■ **WMTO(FM) Port St. Joe, FL** (BALPH930503GF; 93.5 mhz; 1.3 kw; ant. 659 ft.)—Seeks assignment of license from WMTO Ltd. to Skylo Inc. for \$246,000. Seller is headed by Donald G. McCoy, receiver. Buyer is headed by Michael F. Battle and Dana G. Battle and has no other broadcast interests. Filed May 3.

■ **WMGR(AM)-WJAD(FM) Bainbridge, GA** (AM: BAL930422GG; 930 khz; 5 kw-D, 500 w-N; FM: BALH930422GH; 97.3 mhz; 100 kw; ant. 1,200 ft.)—Seeks assignment of license from Guardian Corp. to Sabre Communications Inc. for \$1.115 million ("Changing Hands," April 19). Filed April 22.

■ **KSNG(TV) Garden City, KS** (BTCCT930429KF; ch. 11; 200 kw-V; 24.5 kw-A; ant. 800 ft.; see KSNW(TV) Wichita, KS, below).

■ **KSNC(TV) Great Bend, KS** (BTCCT930429KG; ch. 2; 200 kw-V; 17.8 kw-A; ant. 970 ft.; see KSNW(TV) Wichita, KS, below).

■ **KSNW(TV) Wichita, KS** (BTCCT930429KE; ch. 3; 100 kw-V; 20 kw-A; ant. 1,000 ft.)—Seeks transfer of control from SJL-KSN Ltd. to SJL of Michigan Corp. for no cash consideration; application is filed as part of plan of reorganization. Transfer includes KSNG(TV) Garden City and KSNC(TV) Great Bend, both Kansas, and KSNK(TV) McCook, Nebraska. Principals are subsidiaries of SJL Broadcast Management, headed by George D. Lilly. SJL Michigan Corp. owns 100% of licensee of WJRT-TV Flint, MI. Lilly also has interests in four other TV's. Filed April 29.

■ **KOJO(FM) Lake Charles, LA** (BAPED-930503GE; 91.7 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of CP from Southwest Educational Media Foundation to Maranatha Radio Inc. (see KENT-AM-FM Odessa, TX, below). Filed May 3.

■ **WBey(FM) California, MD** (BAPH930428GE; 102.9 mhz; 6 kw; ant. 321 ft.)—Seeks assignment of CP from Tidewater Broadcasting Co. Inc. to Somar Communications Inc. for \$130,000. Seller is headed by Richard A. Myers and has no other broadcast interests. Buyer is headed by Roy E. Robertson Jr. and is licensee of WMOM(AM) La Plata, MD, and WSMD(FM) Mechanicsville, MD. Filed April 28.

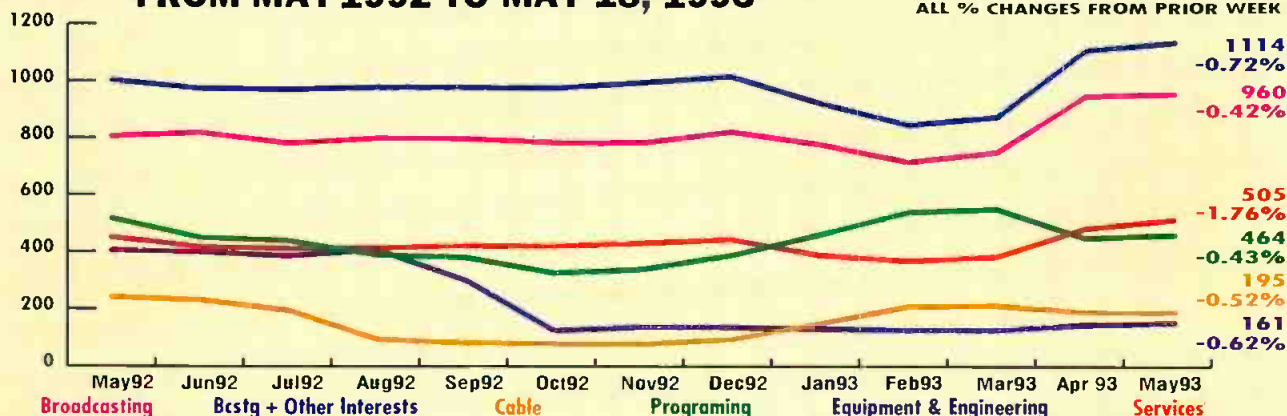
■ **WETT(AM)-WWTR(FM) Ocean City, MD** (AM: BAL930428GG; 1590 khz; 1 kw-D, 500 w-N; FM: BALH930428GF; 95.9 mhz; 6 kw; ant. 299 ft.)—Seeks assignment of license from KAT Broadcasting Corp. to Benchmark Radio Acquisition Fund IV Ltd. for \$500,000 ("Changing Hands," April 19). Filed April 28.

■ **KSTQ(FM) Alexandria and KMGK(FM) Glenwood, both Minnesota** (KSTQ: BALH930422GI; 99.3 mhz; 6 kw; ant. 285 ft.; KMGK: BALH930422GJ; 107.1 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from KSTQ Inc.-KMGK Inc. to Branstock Communications Inc. for \$550,000 (see "Changing Hands," p. 63). Filed April 22.

STOCK MARKET PERFORMANCE AVERAGES FROM MAY 1992 TO MAY 18, 1993

NASDAQ: 680.78 (-0.34%)
S&P Ind.: 509.85 (-0.10%)

ALL % CHANGES FROM PRIOR WEEK



■ **KLTV(FM) Sparta, MO** (BALH930430GG; 96.5 mhz; 3.2 kw; ant. 453 ft.)—Seeks assignment of license from James L. Gardner to KLTV - 96.5 FM Inc. for no cash consideration; Gardner is assigning his license to corporation for financial reasons and will maintain, jointly with his wife, 67.52% of license. They are also 57.29% stockholders of licensee of KQLI(FM) Lawton, OK. Filed April 30.

■ **KCTZ(TV) Bozeman, MT** (BALCT930503KG; ch. 7; 43.7 kw-V; 4.37 kw-A; ant. 816 ft.)—Seeks assignment of license from Big Horn Communications Inc. to KCTZ Communications Inc. for \$1.1 million (see "Changing Hands," p. 63). Seller is headed by Thomas Hendrickson and is also licensee of KSVI(TV) and KYSU(TV) both Billings, Mont., and KZMQ-AM-FM Greybull, WY. Buyer is subsidiary of Evening News Co., headed by Peter Manigault, and recently purchased KVOA-TV Tucson, AZ ("Changing Hands," April 5). It is also licensee of 5 other TV's. Filed May 3.

■ **KTVG(TV) Grand Island, NE** (BAPCT930504KF; ch. 17; 219 kw-V; 21.9 kw-A; ant. 266 ft.)—Seeks assignment of CP from Family Broadcasting Co. Inc. to Hill Broadcasting Co. Inc. for \$61,000. Seller is headed by Jerry Montgomery and is also licensee of KFFT(TV) Fort Scott, KS. Montgomery also has interests in permittee of KTVC(TV) Cedar Rapids, IA. Buyer is headed by Robert D. Hill and has no other broadcast interests. Filed May 4.

■ **KSNK(TV) McCook, NE** (BTCCT930429KH; ch. 8; 100 kw-V; 60 kw-A; ant. 709 ft.; see KSNW(TV) Wichita, KS, above).

■ **KBLR(TV) Paradise, NV** (BALCT930430KE; ch. 39; 1,320 kw-V; ant. 1,204 ft.)—Seeks assignment of license from Rose Communications to Summit

Media Limited-Liability Co. for \$1.5 million (see "Changing Hands," p. 63). Filed April 30.

■ **WTBQ(FM) Warwick, NY** (BAL930429EB; 1110 khz; 250 w-D)—Seeks assignment of license from Goodtime Broadcasting Inc. to Sturr Communications Corp. for \$184,481; consideration is partial forgiveness of judgment against assignor by court. Seller is headed by Joseph Green and has no other broadcast interests. Buyer is headed by James W. Sturr Jr. and has no other broadcast interests. Filed April 29.

■ **KMAV-AM-FM Mayville, ND** (AM: BAL930503EE; 1520 khz; 2.5 kw-D; FM: BALH930503EF; 105.5 mhz; 3 kw; ant. 121 ft.)—Seeks assignment of license from DJ Broadcasting Co. to R & J Broadcasting for \$200,000. Application for sale of station for \$300,000 earlier this year was dismissed. Seller is headed by Gordon Dexheimer and has no other broadcast interests. Buyer is headed by general partners Jimmy D. Birkemeyer and Richard A. Haraldson and has no other broadcast interests. Filed May 3.

■ **KCAR(AM)-KCBZ(FM) Clarksville, TX** (AM: BAL930430EC; 1350 khz; 500 w-D; FM: BALH930430ED; 98.5 mhz; 6 kw; ant. 328 ft.)—Seeks assignment of license from Riley Broadcasting Inc. to Basso Broadcasting Inc. for \$120,000. Seller is headed by Ralph W. Riley and has no other broadcast interests. Buyer is headed by Louie Michael Basso III and has no other broadcast interests. Filed April 30.

■ **KENT-AM-FM Odessa, TX** (AM: BAL930503EB; 920 khz; 1 kw-D, 500 w-N; FM: BALH930503EA; 90.5 mhz; 6.5 kw; ant. 453 ft.)—Seeks assignment of license from Southwest Educational Media Foun-

ation of Texas Inc. to Maranatha Radio Inc.; station is sold pursuant to commission's distress sale policy and includes KLMN(FM) and KRGN(FM) both Amarillo, TX; KAMY(FM) Lubbock, TX, and KOJO(FM) Lake Charles, LA (see above). Seller is headed by T. Kent Atkins and has no other broadcast interests. Buyer is headed by Alex Ramirez and has no other broadcast interests. Filed May 3.

■ **KIKZ(FM)-KSEM-FM Seminole, TX** (AM: BAL930428EA; 1250 khz; 1 kw-D, 250 w-N; FM: BALH930428EB; 106.3 mhz; 3 kw; ant. 174 ft.)—Seeks assignment of license from Tejas Broadcasting to Gaines County Broadcasting Ltd. for \$193,276. Seller is headed by Esther Copeland and has no other broadcast interests. Buyer is headed by Kenneth E. Ripley and William G. Garlitz and has no other broadcast interests. Filed April 28.

Actions

■ **WYAM(FM) Hartselle, AL** (BAPH930317GP; 106.1 mhz; 3 kw; ant. 328 ft.)—Granted assignment of CP from Radio 106 Inc. to Griffith Broadcasting Inc. for \$1.5 million ("Changing Hands," April 12). Action May 4.

■ **KXDZ(FM) Anchorage** (BALH930216HW; 103.1 mhz; 3 kw; ant. 13 ft.)—Granted assignment of license from Korlyn Broadcasting Inc. to American Radio Brokers Inc. for \$85,000 ("For the Record," April 12). Action May 4.

■ **KPOM-TV Fort Smith, AR** (BALCT920911KH; ch. 24; 2,510 kw-V; 251 kw-A; ant. 1,040 ft.)—Dismissed app. of assignment of license from J.D.G. Television Inc. to NWA Television Inc. for \$3.5 million. Sale of station last year for \$4.383 million was approved but did not close. Assignment includes satellite station KFAA(TV) Rogers, AR (see below and "For the Record," Oct. 12, 1992). Action May 7.

■ **KFAA(TV) Rogers, AR** (BALCT920911KI; ch. 51; 79.4 kw-V, 500 kw-A; ant. 476 ft.)—Dismissed app. of assignment of license from J.D.G. Television Inc. to NWA Television Inc. for \$3.5 million (see KPOM-TV Fort Smith, AR, above).

■ **KSNE(FM) Marshall, AR** (BALH930305GG; 104.3 mhz; 100 kw; ant. 820 ft.)—Granted assignment of license from Marshall Broadcasting Corp. to Country Music Communications Inc. for \$450,000 ("Changing Hands," March 29). Action April 30.

■ **KOUA(FM) Mena, AR** (BAPH930201HW; 96.3 mhz; 100 kw; ant. 967 ft.)—Granted assignment of CP from The Harlan Family to Skyline Radio Inc. for 250 shares of stock (25%) of assignee ("For the Record," Feb. 22). Action May 5.

■ **KAMO-AM-FM Rogers, AR** (AM: BAL930324EB; 1390 khz; 1 kw-D; FM: BALH930324EC; 94.3 mhz; 2.8 kw; ant. 310 ft.)—Granted assignment of license from R & R Broadcasting Inc. to Johnson Communications Inc. for \$600,000 ("Changing Hands," April 12). Action May 4.

■ **KJAZ(FM) Alameda, CA** (BTCH930408GE; 92.7 mhz; 1.8 kw; ant. 370 ft.)—Returned app. of transfer of control from KJAZ Inc. to Sunrise Bank of California. Seller is headed by Ronald H. Cowan, who, with KJAZ Inc., is indebted to Sunrise Bank in form of promissory note of \$2.4 million ("For the Record," May 3). Action May 7.

■ **WRSG(AM) Panama City, FL** (BAPED920714HG; 89.9 mhz; 100 kw; ant. 105 ft.)—Granted assignment of CP from Panama City Christian Schools to Joy Public Broadcasting Corp. for \$11,000 ("For the Record," Aug. 3, 1992). Action May 4.

■ **KQMQ-AM-FM Honolulu** (AM: BAL930316EA; 690 khz; 10 kw-U; FM: BALH930316EB; 93.1 mhz; 54 kw; ant. -119 ft.)—Granted assignment of license from Northpark Media Inc. to Desert Communication II Inc. for cancellation of seller's loan, all interest and late charges thereon and assumption of seller's liabilities and obligations ("For the Record," April 12). Action May 4.

■ **WKZI(AM) Casey, IL** (BAL930302EA; 800 khz; 250 w-U)—Granted assignment of license from Donald Hoagland to Paul D. and Eleanor J. Ford;

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

Service	ON AIR	CP's*	TOTAL*
Commercial AM	4,956	181	5,137
Commercial FM	4,836	910	5,746
Educational FM	1,605	309	1,914
Total Radio	11,397	1,400	12,797
Commercial VHF TV	558	12	570
Commercial UHF TV	592	142	734
Educational VHF TV	124	4	128
Educational UHF TV	240	9	249
Total TV	1,541	167	1,708
VHF LPTV	471	137	608
UHF LPTV	871	988	1,859
Total LPTV	1,342	1,125	2,467
FM translators	1,967	413	2,380
VHF translators	2,472	84	2,556
UHF translators	2,439	388	2,827

CABLE

Total subscribers	55,786,390
Homes passed	89,400,000
Total systems	11,254
Household penetration†	60.6%
Pay cable penetration/basic	79%

* Includes off-air licenses. † Penetration percentages are of TV household universe of 92.1 million. Source: Nielsen, NCTA and Broadcasting & Cable's own research.

asset purchase agreement for bankruptcy sale is not yet submitted ("For the Record," March 22). Action May 4.

■ **WKYK(AM)-WVEZ(FM) Louisville, KY** (AM: BAL930203GP; 790 khz; 5 kw-D, 1 kw-N; FM: BALH930203GQ; 106.9 mhz; 24.5 kw; ant. 670 ft.)—Granted assignment of license from Wilks-Schwartz Southwest Broadcasting Inc. to Prism Radio Partners Ltd. for \$6.375 million ("Changing Hands," Feb. 22). Action April 30.

■ **WCCL(TV) New Orleans** (BALCT921218KE; ch. 49; 5,000 kw-V, 500 kw-A, ant. 1,049 ft.)—Granted assignment of license from Wayne Ducote, chapter 7 trustee for Crescent City Communications Company Inc., to George S. Flinn Jr. for \$135,000 ("For the Record," Jan. 11). Action April 30.

■ **WXMX(FM) St. Johns, MI** (BALH930323GG; 92.1 mhz; 6 kw; ant. 400 ft.)—Granted assignment of license from WGOR-FM Ltd. to Landsmen Communications Ltd. for \$550,000 ("Changing Hands," April 12). Action May 4.

■ **WMGO(AM) Canton, MS** (BAL930318EA; 1370 khz; 1 kw-D, 28 w-N)—Granted assignment of license from Madison County Broadcasters Inc. to WMGO Broadcasting Corp. Inc. for \$100,000 ("For the Record," April 12). Action May 3.

■ **WDFX(FM) Cleveland, MS** (BAPH930318GJ; 98.3 mhz; 25 kw; ant. 100 ft.)—Granted assignment of CP from Bolivar Broadcasting to American Family Association Inc. for \$6,150 ("For the Record," April 5). Action May 3.

■ **WESV(FM) Richton, MS** (BAPH930121GO; 96.5 mhz; 6 kw; ant. 328 ft.)—Granted assignment of CP from Community Broadcasting Co. to Vivian Inc.; A.R. Byrd is transferring station to his daughter Vivian S. Byrd ("For the Record," Feb. 22). Action May 4.

■ **KYYA(FM) Billings, MT** (BTCH930225KL; 93.3 mhz; 100 kw; ant. 700 ft.; see KFYZ[TV] Bismarck, ND, below).

■ **WNHX(FM) Moultonborough, NH** (BALH930224GH; 106.9 mhz; 74 w; ant. 1,972 ft.)—Granted assignment of license from SFB Corp. to Northeast Communications Corp. for \$399,072 ("Changing Hands," March 29). Action May 4.

■ **KRBJ(FM) Taos, NM** (BAPH921001GS; 99.9 mhz; 6 kw; ant. 387 ft.)—Dismissed app. of assignment of CP from Taos County Radio to Frederick W. Finn for \$20,000 ("For the Record," Nov. 2, 1992). Action May 3.

■ **WYNY(FM) Lake Success, NY** (BTCH930205GK; 103.5 mhz; 5.4 kw; ant. 1,416 ft.)—Granted transfer of control from Westwood One Stations Group Inc. to Broadcasting Partners Inc. for \$50 million ("Broadcasting," Feb. 1). Action May 3.

■ **WSYD(AM) Mt. Airy, NC** (BAL930323EB; 1300 khz; 5 kw-D, 1 kw-N)—Granted assignment of license from Mount Airy Broadcasters Inc. to Surry County Broadcasters Inc. for \$119,000 ("For the Record," April 12). Action May 4.

■ **KFYR(TV) Bismarck, ND** (BTCCT930225KE; ch. 5; 100 kw-V; ant. 1,400 ft.)—Granted transfer of control of Meyer Broadcasting. Marietta M. Ekberg is transferring 54.7% of licensee to Judith Ekberg Johnson for \$134,640; Johnson will then gain controlling interest. Transfer includes licensee stations KFYZ(AM)-KYYY(FM) Bismarck, KIZZ(FM)-KMOT(TV) Minot, KUMV-TV Williston and KQCD-TV Dickinson, all North Dakota, and KYYA(FM) Billings, MT (see individual stations) ("For the Record," March 15). Action May 5.

■ **KFYR(AM)-KYYY(FM) Bismarck, ND** (AM: BTC930225KF; 550 khz; 5 kw-U; FM: BTCH930225KG; 92.9 mhz; 100 kw; ant. 1,180 ft.; see KFYZ[TV] Bismarck, ND, above).

■ **KIZZ(FM)-KMOT(TV) Minot, ND** (FM: BTCH930225KI; 93.7 mhz; 98 kw; ant. 571 ft.; TV: BTCCT930225KH; ch. 10; 214 kw-V, 42.7 kw-A; ant. 680 ft.; see KFYZ[TV] Bismarck, ND, above).

■ **KUMV-TV Williston and KQCD-TV Dickinson, both North Dakota** (KUMV: BTCCT930225KJ; ch. 8; 166 kw-V; 33.1 kw-A; ant. 1,060 ft.; KQCD:

BTCT930225KK; ch. 7; 282 kw-V; 63 kw-A; ant. 735 ft.; see KFYZ[TV] Bismarck, ND, above).

■ **WGCB-AM-FM Red Lion, PA** (AM: BAL930217HZ; 1440 khz; 1 kw-D; FM: BALH930217GE; 96.1 mhz; 50 kw; ant. 500 ft.)—Granted assignment of license from Red Lion Broadcasting Co. Inc. to Thomas Harvey Moffitt Sr. for \$2.825 million ("Changing Hands," March 22). Action May 5.

■ **WOSO(AM) San Juan, PR** (BTC930219EB; 1030 khz; 10 kw-U)—Granted transfer of control from MCO Industries Inc. to Sherman Broadcasting Corp. for \$1.2 million ("Changing Hands," March 22). Action May 4.

■ **KOSZ(AM)-KVHT(FM) Vermillion, SD** (AM: BAL930329EA; 1570 khz; 500 w-D; FM: BALH930329EB; 106.3 mhz; 3 kw; ant. 255 ft.)—Granted assignment of license from Christensen Broadcast Group Inc. to Culhane Communications Inc. for \$340,000 ("Changing Hands," Apr. 12). Action May 6.

■ **WVFB(FM) Celina, TN** (BAPH930224GG; 101.5 mhz; 6 kw; ant. 328 ft.)—Granted assignment of CP from Regional Broadcasting Co. to Elizabeth Bernice Whittimore for \$14,000 ("For the Record," March 22). Action May 5.

■ **WVXA(FM) Signal Mountain, TN** (BALH930208HM; 98.1 mhz)—Granted assignment of license from Signal Mountain Radio Consolidation Inc. to Radio One Management Group Inc. for \$450,000 ("Changing Hands," p. 45). Action April 30.

■ **KTRH(AM)-KLOL(FM) Houston** (AM: BAL930224EA; 740 khz; 50 kw-U; FM: BALH930224GE; 101.1 mhz; 100 kw; ant. 1,920 ft.)—Granted assignment of license from Rusk Corp. to KTRH License Corp. for \$49 million ("Broadcasting," Feb. 8). Action May 6.

■ **WKAV(AM) Charlottesville, VA** (BAL930312EA; 1400 khz; 1 kw-U)—Granted assignment of license from Cavalier Country Broadcasting Inc. to Charlottesville Broadcasting Corp. for \$115,000 ("For the Record," March 29). Action May 4.

■ **WMLJ(FM) Summersville, WV** (BAPED930315GK; 90.5 mhz; ch. 11 kw; ant. 289 m.)—Granted assignment of CP from Mountain State Christian Academy to Grace Missionary Baptist Church for no cash consideration; assignment is donation ("For the Record," May 3). Action May 3.

NEW STATIONS

Applications

■ **Norwood, NY** (BPH930426MD)—1340 Communications Corp. seeks 96.1 mhz; 6 kw; ant. 100 m. Address: 134 Mullin Street, Watertown, NY 13601. Applicant is headed by Donald C. Alexander and is licensee of WMSA(AM) Massena, NY. Principals also have interests in WTNV-AM-FM Watertown and WIBX(AM)-WLZW(FM) Utica, both New York. Filed April 26.

■ **Leavenworth, WA** (BPH930423MF)—Murray Broadcasting seeks 97.7 mhz; 6 kw; ant. -266.4 m. Address: 104 Joseph Street, Leavenworth, WA 98826. Applicant is headed by Ronald A. Murray and has no other broadcast interests. Filed April 23.

Actions

■ **Maumelle, AR** (BPH871109MG)—Granted app. of Lake Maumelle FM Associates for 96.9 mhz; 3 kw; ant. 100 m. Address: 9628 Woodford Drive, Little Rock, AR 72209. Applicant is headed by general partner Fareedah M. Muhammad and has no other broadcast interests. Action May 5.

■ **Tennille, GA** (BPH901227MA)—Granted app. of Broadcast Media Co. for 99.9 mhz; 6 kw; ant. 100 m. Address: P.O. Box 314, McRae, GA 31055. Applicant is headed by Fred L. Stalnaker Jr., who has interests in licensee of WKTU(FM) Soperton, GA. Action April 23.

■ **Millington, MD** (BPED921224MB)—Returned app. of Salisbury State University Foundation Inc. for 88.7 mhz; 10.032 kw; ant. 100 m. Address: P.O. Box 2596, Salisbury, MD 21802. Applicant is headed by Fred Marino and is licensee of noncommercial educational WCSL(AM) Salisbury, MD. Board member Klein Leister has interests in licensees of WKRE(FM) Jamesville, VA, and WMYJ(FM) Pocomoke, MD. Action May 4.

■ **Binghamton, NY** (BPED910501MC)—Granted app. of Arrowhead Ministries Inc. for 91.5 mhz; 1.5 kw; ant. 100 m. Address: 308 Harry L Dr., Johnson City, NY 13790. Applicant is headed by Floyd Colwell and has no other broadcast interests. Action April 27.

■ **Rogue River, OR** (BPH921105MC)—Returned app. of Esty-Grossman Broadcasters for 94.7 mhz; 2.42 kw; ant. 317 m. Address: 1207 East 9th, Albany, OR 97321. Applicant is headed by Mariece Esty, Gary M. Grossman and Robert Esty. Grossman, Robert and Marianne Esty, husband and wife, have interests in licensee of KRKT-AM-FM Albany, OR. Robert and Marianne Esty also have interests in licensee of KRVC(AM)-KBOY(FM) Medford, OR. Action April 28.

FACILITIES CHANGES

Applications

AM's

■ **Roseburg, OR** KTBR(AM) 950 khz—April 15 application of K-S Riggs Broadcasting Inc. for CP to operate nighttime with 180 w-N.

■ **Huntsville, TX** KYLR(AM) 1400 khz—May 3 application of James W. Standefer for CP to increase power to 1 kw.

FM's

■ **Lucerne Valley, CA** KIXA(FM) 106.5 mhz—April 27 application of Rasa Communications Corp. for CP to make changes; ERP: .555 kw H&V, ant.: 325 kw H&V, TL: AT&T site at end of Grapevine Canyon Rd.; Lucerne Valley is 10.46 km distant at 52 degrees true from transmitter site and antenna supporting-structure height.

■ **Century, FL** WKGK-FM 105.1 mhz—May 3 application of Ziffle Broadcasting Company Inc. for CP to change ERP: 25 kw (H&V); TL: proposed transmitter site is located on north side of state highway 164, .6 mi. west of McDavid, Escambia County, FL; change class to C3 (per MM docket #89-417).

■ **Fort Wayne, IN** WBNI-FM 89.1 mhz—April 19 application of Public Broadcasting of NE Indiana Inc. for mod. of CP (BPED-9001161F) for changes: ERP: 34 kw (H&V).

■ **Richmond, IN** WFMG(FM) 106.5 mhz—April 28 application of Mid-America Radio Group Inc. for CP to make changes; change ERP: 25 kw (H&V); ant.: 79 m.; change to class C3 (per MM docket #89-269).

■ **Grundy Center, IA** KGCI(FM) 97.7 mhz—April 29 application of Grundy Broadcasting Company for CP to make changes: ERP: 20.5 kw (H&V); ant.: 109 m. (H&V); TL: 1.5 km ESE of Zaneta, near Grundy-Black Hawk County Line in Rural Black Hawk County, IA; class changed to C3 (per MM docket #92-129).

■ **Ottawa, KS** KTJO-FM 88.1 mhz—May 3 application of Ottawa University for mod. of CP (BPED-910607MF) to make changes; change ant.: 20 m., antenna supporting structure.

■ **Sanford, ME** WSEW(FM) 88.5 mhz—April 7 application of Word Radio Educational Foundation for CP to relocate outside community of license to: 289 Portland St., Rochester, NH.

■ **California, MD** WBEY(FM) 102.9 mhz—April 28 Tidewater Broadcasting Company Inc. mod. of CP (BPH-880915NW as mod.) to make changes; ERP: 3.7 kw (H&V); ant.: 124 m.; TL: approx. .37 km NW of Clover Hill Road, 1.3 km SW of Hillville, 4.5 km NW of Rt. 245 intersection in Hollywood; St. Mary's Co., MD.

- **Frostburg, MD** WLIC(FM) 97.1 mhz—May 4 application of He's Alive Inc. for CP to make changes; change ERP: .15 kw (H&V); ant.: 413 m.; TL: 4 km east of Midland, MD, on Dans Rock portion of Dans Mountain.
- **Provincetown, MA** WOMR(FM) 91.9 mhz—May 3 application of Lower Cape Communications, Inc. for CP to make changes: ERP: 1 kw (H) & 20 kw (V) ant.: 50 m.; class changed from A to B1.
- **Bronson, MI** New FM 94.7 mhz—April 28 application of Michiana Christian Broadcasters Inc. for mod. of CP (BPED-910916MA) to make changes to new station; change ERP 4.8 kw H&V; ant. 111 kw H&V; TL: south side of County Road 650 N, .27 km east of County Rd 1100E, LaGrange County, IN.
- **Houghton, MI** WAAH(FM) 102.3 mhz—April 26 application of Houghton Radio Grp of NC Inc. for CP to make changes: ERP: 35.5 kw (H&V); ant.: 150 m.; class changed to C3 (per MM docket #92-180).
- **Lakeview, MI** WRIZ-FM 106.3 mhz—April 28 application of Edward Joseph Podorsek for CP to change main studio location outside station's principal community contour.
- **North Mankato, MN** KDOG(FM) 96.7 mhz—April 28 application of Minnesota Valley Broadcasting Co. for mod. of CP (BPH-921008ID as mod.) to make changes; ERP: 4 kw (H&V).
- **Preston, MN** KFIL-FM 103.1 mhz—April 26 application of KFIL Inc. for CP to change ERP: 10 kw H&V, and class: C3.
- **Franklin, NH** WFTN-FM 94.1 mhz—April 26 application of Northeast Communications Corp. for CP to change antenna supporting-structure height.
- **Cherry Hill, NJ** WEEE(FM) 89.5 mhz—April 22 application of Broadcast Learning Center Inc. for CP to make changes; ERP: 2 kw (V only), and directional antenna in vertical only.
- **Moyock, NC** WMYK(FM) 92.1 mhz—April 23 application of Virginia Urban Radio Inc. for mod. of CP (BPH-880815ID as mod.) to make changes; ERP: 14.5 kw H&V, ant.: 131 m., TL: off state route 168, 1 km southwest of Hickory, Chesapeake County, VA;

- antenna supporting-structure height and class: downgrade from B1 to C3.
- **Lewistown, PA** WMRF-FM 95.9 mhz—May 3 application of Mifflin County Broadcasting Company for CP to make changes; change ERP 3.9 kw H&V; change to directional antenna system.
- **Renovo, PA** WMHU(FM) 101.5 mhz—April 27 application North Penn Broadcasting Inc. for CP to make changes; change ERP: 5.8 kw (H&V); ant.: 21 m.; TL: Summerson Mountain, near North Bend, WSW of Skunk Hollow Road; change frequency to 106.9 mhz (per MM docket #88-496).
- **Bartlett, TN** WJWL(FM) 92.9 mhz—April 14 application of Belz Broadcasting Co. mod. of CP (BPH-871224M1) to make changes: ERP: 6 kw (H&V) ant.: 100 m., TL: .15 km W of intersection of Bayliss and Jackson Avenue in Gateway Industrial Park at Memphis, TN.
- **Jefferson City, TN** WNDD(FM) 99.3 mhz—April 14 application of Defuniak Communications Inc. for mod. of CP (BPH-910424IH) to make changes: ERP: .94 kw (H&V).
- **Lobelville, TN** WIST(FM) 94.5 mhz—May 3 application of Sundance Communications Inc. for CP to make changes; change ERP: 24 kw H&V; ant. 218 m. TL: Crooked Creek Road; 2.2 mi. SW of Leeper Spring, TN.
- **Sweetwater, TN** WDEH-FM 98.3 mhz—April 26 application of M&H Broadcasting Corp. for mod. of license (BLH-841231LP) to increase ERP: 6 kw (per MM docket #88-375).

- channel 230A at Modesto; denied applications of Harry S. McMurray, Modesto Communications Corporation and Thom Reinstein Communications, California Limited Partnership. (By Decision [FCC 93R-17] adopted April 29 by Review Board).
- **Redding, CA** Denied application by State of Oregon acting by and through State Board of Higher Education seeking reconsideration of Mass Media Bureau action returning as untimely filed its application for new educational FM on channel 205C1 at Redding, CA. Action by Commission May 10 by MO&O, Report MM-729, Mass Media Action [FCC 93-240].
- **Sebastopol, CA** Denied Beth Knight reconsideration of dismissal of her application for new FM on channel 229A at Sebastopol, CA. Action by Commission May 10 by Order (FCC 93-242), Report DC-2409.
- **Denver** Notified Masada, Ltd., licensee of KBAC(FM) of its apparent liability of forfeiture in the amount of \$20,000 for violations of Commission's main studio rule which requires each licensee to maintain main studio within its principal community contour and to maintain "meaningful management and staff presence" at main studio location. (By Letter [DA 93-538] adopted May 7 by Chief, Mass Media Bureau).
- **Cocoa, FL** Upheld action of Chief, Audio Services Division, Mass Media Bureau, dismissing, as untimely filed, petition to deny of Hadden and Associates, media broker, against application to assign license of WWKO(AM) Cocoa, FL. (By MO&O [FCC 93-233] adopted May 5 by Commission).
- **Dallas** Granted Petition for Declaratory Ruling filed by Fox TVs Inc., licensee of KDAF(TV) Dallas, for significantly viewed status. (By MO&O [FCC 93-232] adopted May 5 by Commission).
- **Virginia Beach, VA** Denied Craig L. Siebert review of Review Board decision denying all integration credit to Siebert and awarding CP to another party in proceeding involving four mutually exclusive applications for new FM on channel 271A at Virginia Beach. (MM docket 90-323, by MO&O [FCC 93- 210] adopted April 28 by Commission).

ACTIONS

- **Meridianville, AL** Granted application of Frank Digesu Sr., for new FM on channel 231A at Meridianville; denied competing applications. (MM docket 90-150, by Supplemental ID [FCC 93D-11] issued May 6 by ALJ John M. Frysiak).
- **Modesto, CA** Reversed initial decision of ALJ and granted application of BCD Ltd. for new FM on

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Monday Memo

"It doesn't matter what's on [TV] if people can't find what they're looking for."

With due respect to Bruce Springsteen, it's not that there's nothing to watch with 57 channels of TV, but rather that viewers are having an increasingly difficult time finding out what's on. Since the format and content of current program information offerings vary greatly, things will become even more confusing in the future.

Daily newspapers still offer the most timely source of TV listings and tune-in advertising, followed by *TV Guide* and the cable guides, not to mention a variety of TV "shoppers" and magazines, ranging from *Entertainment Weekly* to local periodicals and entertainment guides. While most of these print outlets expanded their TV coverage during the first wave of cable networks in the early '80s by offering additional listings, the proliferation of new basic, pay and PPV services have TV grids bursting at the margins.

Unfortunately, this situation exists without any standards. Different newspapers list different cable channels in different markets and editions with different abbreviations and acronyms. Criteria for adding or listing programming in magazines and newspapers listings are highly subjective, if not random.

TV stations identify themselves to viewers either by call letters, network affiliation or channel position (which sometimes differs with cable system channel lineups). A general lack of uniform channel lineup policy by MSO's has resulted in different cable networks carried on different channels on different systems within the same market.

Add to this the differing formats of Prevue Channel, NuStar, X-Press and barker channels, along with satellite receivers, VCR Plus codes and remote control configurations, and it's no

wonder that viewers just give up and randomly zap away.

Luckily, solutions are beginning to appear in the form of interactive TV information services such as Discovery's Your Choice TV, EMI's Cable Teleguide, Insight Telecast, Prevue's Trakker Guide and *Liberty/TV Guide's* On Screen.

Also in the works are Apple Computer's Easy TV and Microsoft's user-interface television software, and projects are under way at AT&T and Philips for multimedia platforms.

However, what the industry needs *now* are tune-in standards—a Dewey decimal system if you like—for TV programming information. Be it genre-, channel number-, call letter- or network-based, criteria must be developed to help people find out what's on *today*, before a tidal wave of channel surfing washes away the best efforts—and budgets—of TV marketing departments.

Through a coordinated effort, the industry can develop a product that's at least as uniform as stock market tables, but easier to understand than BAR/LNA indexes or Nielsen reports.

Leadership on this issue could come from a number of areas: advertising agency media departments, a dialogue between NAB, NCTA and newspapers that would benefit *all* consumers, or from ABC or NBC, whose substantial involvement in both cable and broadcast TV could lead the development of an industrywide consensus.

By establishing general agreements on tune-in standards now, both established and new TV services could avoid viewer frustration and segue smoothly into the multimedia environment of tomorrow. After all, be it 57 or 557 channels, it doesn't matter what's on if people can't find what they're looking for. ■



By Lloyd Trufelman, Trylon Communications, New York

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Sol Taishoff (1904-1982)

Broadcasting & Cable

1705 DeSales Street, N.W.
Washington, D.C. 20036
Phone: 202-659-2340
Circulation: 800-554-5729
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Fifth Estater

Skip Finley

Skip Finley tells a story from his childhood that sums up his rebellious nature and entrepreneurial spirit.

It was early in the 1960's, and suburban Long Island had been hit by a heavy snow. Finley's father, having just purchased a snowblower, was upset when he returned home to find his driveway covered with snow and his teenage son relaxing indoors.

No problem, said 13-year-old Skip: he had leased the snowblower to some neighborhood kids and would hire them to clear the driveway. "My dad looked at me and said, 'I don't know whether to shake your hand or knock you out,'" Finley recalls.

Brash, opinionated and ever the salesman, Finley has probably provoked the same response in many people throughout a career that has made him one of the most prominent executives in radio.

A self-described "middle-aged adolescent" who grooves to classic rock and cruises Washington in a muscle car, Finley is also a study in contradictions. One minute he sounds like a throwback to the days when broadcasters were eccentric, freewheeling cowboys: he swears like a longshoreman and brags that his black Buick Grand National (license plate: "VADER") is the fastest car in the District of Columbia. The next minute he's rattling off seemingly arcane statistics about his station's listeners—data he expects his sales staff to know inside and out.

"I can tell you that my audience bought 317,000 cans of Starkist tuna fish last month," Finley says excitedly. "And I can tell you there is no one in my sales department who can't give you that information."

Says Dick Harris, the former president of Group W Radio, "He's a very open, up-front kind of person. You know where you stand with Skip. That's very refreshing. I think people like that make things happen."

Observes Pierre Sutton, chairman of



Inner City Broadcasting and a Finley friend: "He's really a sweetheart. But don't tell him I said that—he'll say it hurts his image."

As president of Albimar Communications and president and general manager of WKYS-FM Washington, Finley presides over one of the best-known black-owned stations in the nation. His business partners include Commerce Secretary Ron Brown and James R. Kelly III, whose wife, Sharon Pratt Kelly, is mayor of Washington, D.C.

But Finley refuses to take his accomplishments too seriously. He points out that, as the son of an engineer who built one of the largest black-owned engineering firms in the nation, much was expected of him.

"I grew up around doctors and lawyers," he says. "I learned to drive stick on a Ferrari. When you're around people like that, you grow up believing

that anything is possible."

Relentlessly optimistic, Finley delights in running counter to the conventional wisdom about radio. "If the sky is falling," he quips, "sell the sky." So his top-rated morning man, Donnie Simpson, recently up and left for rival WPGC-FM. Is Finley worried? "It could be a lot worse," he says, not missing a beat. "When we had him, we had a 7 share. Now that we've lost him we're going to go for the other 93 shares."

Finley adds: "I'm a 'type A' personality. When somebody tells me 'no,' it's like cheering." While Finley acknowledges that his race has been both a help and a hindrance in his career, he says flatly: "Race is not something I'm going to hide behind. If I've had failures, I've failed. And

when I've had successes it's because I've kicked ass."

He also admits not everything he touches turns to gold. When Albimar bought KDAB-FM Salt Lake City and sold it several years later, the company took losses of "at least \$4 million." His comment? "A little failure isn't going to hurt anybody."

He is equally realistic about radio's place in the business world. "Radio is about a \$7 billion- or \$8 billion-a-year business, right?" he says. "General Electric could buy the radio industry by itself and then lose it in the shuffle. How can you take it that seri-

ously? We don't solve crimes, we don't cure diseases, we don't stop wars. But I love it. I'd do it for free." ■

President/CEO, Albimar Communications, and GM, WKYS-FM Washington; b. July 23, 1948, Ann Arbor, Mich.; Northeastern University, Boston, 1966-71; owner, Skifin Gallery, Boston, 1970-71; floor director, WHDH-TV Boston, 1971; floor manager/assistant director/producer, WSBK-TV Boston, 1971-72; account executive, WRKO/AM Boston, 1972-73; account manager, Humphrey, Browning, MacDougall Advertising, Boston, 1973-74; sales manager, WAMO-AM-FM Pittsburgh, 1974-75; general manager, 1975-76; VP, general manager, radio division, Sheridan Broadcasting, 1976-77; director of sales, 1977-79; executive VP/GM, 1979-81; president, 1981-82; general partner, KEZO-AM-FM Omaha, 1983-88; general partner, KDAB-FM Salt Lake City, 1985-90; current position since December 1988; NAB board of directors, 1981-82, 1990-present; RAB board of directors, 1990-present; NABOB board of directors, 1976-present; m. Karen Wollard, May 6, 1971; children: Kharma, 21; Kristin, 13.

Fates & Fortunes



William Hamm
Universal Television



William Velez
SESAC



Arthur Smith
dick clark



Enrique Baray
Univision



Roy Coulter
Group W Satellite

TELEVISION

William Hamm, director, dramatic development, Universal Television, Universal City, Calif., named VP.

William Velez, senior director, Latin music, BMI, New York, joins SESAC Inc., Nashville, Tenn., as senior VP, international.

Arthur Smith, VP, entertainment programming, dick clark productions, Los Angeles, named senior VP, TV programming.

Michael Rubin, senior producer, *Face to Face with Connie Chung*, CBS News, New York, named executive producer, *Street Stories*, there.

Enrique Baray, VP/general counsel, Restaurant Enterprises Group, Los Angeles, joins Univision there in same capacity.

Roy Coulter, president, Westinghouse Communications Software, Stamford, Conn., named VP/controller, Group W Satellite Communications, there.

William Abrams, VP, marketing, development, daytime programs, ABC, New York, named VP, business development, marketing.

Suena Williams, manager, sales promotion, Multimedia Entertainment, New York, named director, promotion, special events.

Appointments at MTM Entertain-

ment, Studio City, Calif.: **Beth O'Connor**, senior research analyst, Paramount Pictures Domestic Television, Hollywood, joins as manager, research; **Janice Newton**, executive assistant for senior VP, business, legal affairs, named research assistant.

Marion Ryan, associate, Rogers and Wells, New York, joins King World Productions there as counsel, reality-based-programing division.

Eric Buchanan, former story editor, Viacom, Universal City, Calif., named director, creative affairs, Daniel Paulson Productions, there.

Phil Matier, political reporter, *San Francisco Chronicle*, assumes additional responsibilities as contributor, news, KRON-TV San Francisco.

Emily Barr, director, broadcast operations, WMAR-TV Baltimore, named assistant GM.

Appointments at KYW-TV Philadelphia: **Michael Colleran**, director, sales, East Coast, Capital Cities/ABC Inc., New York, joins as GSM; **Jo Ann Caplin**, independent producer/president, Caplin Communications, New York, joins as executive producer, local news magazine show to be launched this summer.

Lisa Rizzolo, producer, Conus, Washington, named managing editor.

Beth Shilliday, associate producer, Conus, Minneapolis/St. Paul, named producer.

Appointments at Fisher Broadcasting, Seattle, Wash: **Phelps Fisher**, VP/director, marketing, named executive VP, marketing; **Sherry Sharer**, VP/assistant secretary, named VP, administration/corporate secretary.

Charles Goodyear, corporate controller, Evergreen Media Corp., Irvine, Tex., joins Heritage Media Corp., Dallas, as assistant controller.

Michael Sileck, director, business affairs, KDNL-TV, KPNT-FM and WFXB-FM, all St. Louis, named director, finance, River City Broadcasting, there.

Walter Porges, former VP, news practices, ABC News, New York, joins Executive Television Workshop there as associate.

Jim Kelly, public relations account executive, Howard J. Rubenstein, New York, joins Katz Communications there as director, public relations, promotions.

Patricia Brown Duggan, account executive, WRTV-TV Indianapolis, joins Katz Independent Television, New York, as sales executive.

Rob Mennie, executive news producer, WXIA-TV Atlanta, joins KPNX-TV Phoenix as assistant news director.

Darieth Chisolm, reporter/anchor, WDTN-TV Dayton, Ohio, joins WPXI-TV Pittsburgh in same capacity.

Cory Thompson, anchor/reporter, WAPT-TV Jackson, Miss., joins WKYC-TV Cleveland as co-anchor/reporter.

Michael Burke, news director, KHTV-TV Houston, joins KTXL-TV Sacramento in same capacity.

Appointments at WTAE-TV Pitts-

Radio Networks, New York, re-tires.

Steve Streit, program director, WMGF-FM Orlando, Fla., joins WASH-FM Washington in same capacity.

Rob Hoffman, staff editor/writer, *International Jewish Monthly*, Washington, joins Zapnews, Annapolis,

state legislative/regulatory affairs, National Cable Television Association, Washington, joins Continental Cablevision, Stockton, Calif., as VP/corporate counsel.

Gaye Fowler, director, marketing, Nostalgia Television, Los Angeles, joins Bravo there as director, west-



William Abrams
ABC



Emily Barr
WMAR-TV



Janet de Acevedo
APR



Becky Brenner
Broadcast Programming



Stephen Brenner
USA Networks

burgh: **Kristina Lugue**, executive producer, news, and **Pamela Schidbauer**, senior producer, news, WHP-TV Harrisburg, join as news producers.

Appointments at WLWT-TV Cincinnati: **Tom Lamarche**, local sales manager, named project development manager, sales; **Melissa Ross**, weekend anchor/reporter, WKYT-TV Lexington, Ky., joins as weekend anchor. **Chris Cimino**, weather anchor, WNEP-TV Scranton, Pa., joins as morning weather anchor.

RADIO

Janet de Acevedo, public relations/marketing director, Girl Scout Council of St. Croix Valley, St. Paul, joins American Public Radio, Minneapolis, as director, communications.

Becky Brenner, country programmer/consultant, Broadcast Programming, Seattle, named director, programming.

Ted Randall, news director, WAPI (AM)-FM Birmingham, Ala., joins ABC Radio Networks, Dallas, in same capacity.

Joan Kessler, publisher, *Growing Majority* magazine, Dallas, joins ABC Radio Networks there as director, merchandising.

P. Kent Coughlin, senior VP, engineering, program operations, ABC

Md., as Maryland correspondent.

Jim Dorman, music director, KNCI Sacramento, Calif., joins KMIX-AM-FM Hughson, Calif., as program director.

Nancy Meyer, senior account executive, Banner Radio, San Francisco, named sales manager.

Gerry Himmel, VP/sales, Group W Radio, Chicago, joins MJI Broadcasting there as midwest sales manager.

Appointments at WOR(AM) New York: **Angelo Scialfa**, account executive, WFAN(AM) New York, joins as director, sports marketing; **Tamera Restuccia**, promotion, events coordinator, named director, advertising, promotion.

CABLE

Stephen Brenner, senior VP, business affairs, operations, general counsel, USA Networks, New York, named executive VP, business affairs, operations, general counsel.

Lisa Davis, regional marketing director, Showtime Networks, Dallas, joins The Weather Channel, Atlanta, as affiliate marketing director.

Bernard Edgar Bell, senior manager, affiliate sales, marketing, The Learning Channel, Bethesda, Md., joins Court TV, New York, as regional manager, affiliate sales.

Jeremy Stern, director, counsel,

ern region.

Ralph Kelly, treasurer, Cencom Cable Associates, St. Louis, joins Charter Communications there as president/treasurer.

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*"The Person You Describe Is
The Person We Deliver"*



Broadcast Music Inc. hosted its 45th annual BMI-NAB dinner during the National Association of Broadcasters convention in Las Vegas. The dinner honors past and present officers and directors of both organizations.

Pictured at the black-tie event (l to r): James Quello, acting FCC chairman; Tony Malara, president, CBS affiliate relations; George Vradenburg, executive VP, Fox Inc.; Frances Preston, president/CEO, BMI; FCC Commissioner Ervin Duggan; Eddie Fritts, president, NAB; Pierson Mapes, president, NBC Television Network, and James Babb, board chairman, BMI.

Nancy Nalven, director, advertising, promotion, Court TV, New York, joins Time Warner CityCable Advertising there as director, sales promotion.

Stewart Hammond, former local ad sales assistant, Turner Cable Network Sales, Atlanta, named account executive.

ADVERTISING

Dick Leonard, creative director, Paradigm Communications, Tampa, Fla., named partner.

James Lucero, former senior account executive, Dahlin Smith White Advertising, Salt Lake City, joins Berry*Brown Advertising, Dallas, as VP/account supervisor, Hispanic advertising.

Ginny Vonckx, senior VP/management supervisor, W.B. Doner, St. Petersburg, Fla., named GM.

Randi Cone, co-founder/partner, Schecter Cone and McCallister, Los Angeles, joins Rogers & Cowan there as executive VP/entertainment head, television.

Nancy Salamouny, senior graphic designer/assistant graphic production manager, The Robbins Co., Attleboro, Mass., joins Alpert & Alpert, McLean, Va., as art director.

Appointments at Laughlin/Constable, Milwaukee: **Greg Alley**, VP/account supervisor, named senior VP/account supervisor; **Brian Bennett**, account supervisor, named VP/account supervisor; **Karen Stone-man**, associate media director, named VP/associate media director; **Erica Kieffer** and **Sherree Lenz**, account executives, named account supervisors; **Christel Henke**, senior account executive, public relations, named account supervisor; **Marcy Pipkorn**, senior broadcast buyer, named media broadcast supervisor; **Kimberlee Ann Gutberlet**, media buyer, named senior media buyer; **Jacqueline Dhein**, account coordinator, named account executive.

DEATHS

William Randolph Hearst, 85, editor-in-chief, Hearst Newspapers, and chairman of the executive com-

mittee of the Hearst Corp., New York, died May 14 at New York Hospital after suffering a heart attack at his home. Hearst, the son of the Hearst Corp. founder and newspaper magnate, won a Pulitzer Prize in 1956 for his 1955 interviews with Soviet Union leaders, including Nikita Khrushchev. In addition to 12 newspapers, the Hearst Corp. owns six radio and six TV stations and is a partner in ESPN, Arts & Entertainment and Lifetime cable networks. It also publishes *Good Housekeeping*, *Cosmopolitan*, *Harper's Bazaar* and *Esquire*. Survivors include two sons.

James Weldon, 88, founder, past president and former owner of Continental Electronics, Dallas, died April 19 there. Weldon was a consultant with the Federal Telephone and Radio Corp., where he designed and built several 50 kw radio stations around the New York area in 1940. He joined the Office of War Information in 1942 and later became its chief of the bureau of communications facilities. After the war, he and Lester Carr organized a partnership specializing in antenna design and general engineering practice before the FCC. In 1946 Weldon moved to Dallas and organized a company that would become Continental Electronics, manufacturer of transmitters and phasing and coupling equipment. Weldon sold Continental to Varian Associates in 1985. He retired in 1988. Survivors include his wife, Nancy, two sons and one daughter.

Charles Vaughan, 66, retired GM and executive vice chairman of WCET-TV Cincinnati, died May 15 of cancer at Christ Hospital there. Vaughan started his career at WLWT-TV Cincinnati, where he worked on *Midwestern Hayride* and *Melody Showcase*, a musical variety show written by Rod Serling in 1950. He also worked with *Today* show founder Dave Garroway at National Educational Television. In the 1950's he had stints as program director at WSUN-TV St. Petersburg, Fla., and WKRC-TV Cincinnati. He joined WCET-TV in 1956 and held positions of program director, development director and assistant GM. After a stint at NET, he returned to WCET-TV in 1966. He retired in 1990. Survivors include his wife, Juanita, two sons and two daughters.

Closed Circuit

WASHINGTON

Which way did she go?

Rumors of Toni Cook's imminent nomination as the next FCC chairman have given way over the past week or so to rumors she has dropped out of the running for personal reasons. Expecting her first child, Cook is on leave from her staff job with the Senate Communications Subcommittee. One source close to the White House said she was out, but another insisted she was in. Cook herself declined an opportunity to put an end to the speculation, issuing a flat "no comment" to BROADCASTING & CABLE.

CWA OK on US West/TW

Top officials of the Communications Workers of America were feeling "generally positive" about a Time Warner-US West joint venture. It's CWA's view that such joint ventures are inevitable and that a company such as US West, which practices "progressive labor relations," has "a lot to bring to Time Warner." Time Warner, like much of the cable industry, is mostly non-union.

Digital-friendly DBS

Both the cable and the broadcasting industries have issued recommendations for the new HDTV broadcast standard, but the yet-to-be-born direct-broadcast satellite industry doesn't seem too worried about it. Thomas Bracken, director of communications for the Hughes DirecTv project, said this week that whatever happens with HDTV, his company will be ready. The DBS signal will already be digital, and the RCA-built decoder is designed to be compatible with whichever of the four competing HDTV systems may become the broadcast standard, or with a combined HDTV system arising from an alliance of the HDTV developers. In fact, Bracken said, "we think

Another round for Cheers

Given the robust 45.5 rating/64 share average for last Thursday's series finale of *Cheers* (see "Top of the Week"), the word out of the New York advertising community is that NBC, which sold the two-hour special at \$650,000 per 30-second spot, may have undersold the show by \$100,000-\$150,000 per unit. That could be one of the reasons NBC made a scheduling change to squeeze in an encore presentation of the finale last Sunday. A media buying source said advertisers had agreed to pay \$175,000 per unit for the second run (\$50,000-\$80,000 is typical for Sunday night). In fact, during the NBC affiliates convention last week in Orlando, NBC Television Network President Pier Mapes conceded that he thought the network should have sold *Cheers, The Last Call* for a higher unit price given the kind of audience ABC drew during the February sweeps with its Barbara Walters interview special with singer Michael Jackson. NBC nonetheless was expected to come out well, with the *Cheers* closing grossing over \$13 million. The pre-episode retrospective earned approximately \$5 million and the encore presentation was adding another \$7 million to the coffers, according to New York ad sources.—MF

this may be the first way that HDTV is delivered." The DBS service has national coverage and can attract the first consumers to buy HDTV even if they are too scattered across the country to be of much interest to terrestrial broadcasters and cable operators.

NEW YORK

All News DBS

Over the next 10 months, All News Channel will undergo a radical transformation. Currently the Conus-Viacom joint venture news service is used by local stations that cherry-pick various segments and footage for inclusion in their own newscasts. The service itself has no name-brand recognition with viewers. By next March, however, Hubbard-owned Conus and Viacom (through its Showtime division) hope to create a DBS version of All News Channel that will compete head-to-head with CNN and CNN Headline News. In the next couple of weeks, Hubbard is expected to announce plans to use All News Channel as the 24-hour news service that will be offered on USSB, the DBS service that's expected to debut next March. Competing

DirecTv has already signed a deal picking up CNN and Headline News.

CLEARWATER

Sports launch

Prime SportsChannel last week was ironing out plans for an Oct. 1 launch for NewSport, the long-anticipated 24-hour sports news and information service. As planned, the Clearwater, Fla.-based service would be headed by Prime SportsChannel programming and production vice president Mike Lardner and would feature a lineup of talk shows, scores, highlights and possibly access to live events.

GREAT BRITAIN

Roughing it

The BBC is currently filming "Rough Guide to the Americas," a North and South American version of its MTV-style travel program "Rough Guide," which will be picked up by Maryland Public Television and PBS in June. The shows focus on the popular culture of a country and investigate little-known native traditions, employing quick cuts and popular music.

In Brief

Creditors of the New York Post have weighed in on the side of Rupert Murdoch in his effort to acquire the newspaper while retaining ownership of WNYW-TV there. Winston & Strawn, the law firm representing the Official Committee of Unsecured Creditors of the *New York Post*, submitted the letter of support to the FCC on May 17. The letter says a crossownership waiver for Murdoch is essential for saving the newspaper and the 720 people it employs. It urged the FCC to consider the dramatic impact that the death of the *Post* would have on its creditors and other businesses that rely on it.

Bruce L. Christensen announced he is ending his nine-year tenure as PBS president to become a dean at Brigham Young University in Provo,

NSS POCKETPIECE	
(Nielsen's top ranked syndicated shows for the week ending May 9. Numbers represent aggregate rating average/stations/% coverage)	
1. Wheel Of Fortune	13.1/222/98
2. Jeopardy!	11.4/216/99
3. Star Trek	11.2/241/99
4. Oprah Winfrey Show	9.6/236/99
5. Star Trek: Deep Space	9.3/236/99
6. Entertainment Tonight	7.4/184/96
7. Wheel Of Fortune-wknd	7.2/180/84
8. Married...with Children	7.0/194/97
9. Inside Edition	6.6/175/94
10. Current Affair	6.4/183/96
11. Magic II	6.0/166/93
12. Roseanne	5.9/139/86
13. Donau	5.8/217/99
14. Designing Women	5.6/209/97
15. Sally Jessy Raphael	5.5/214/99

Utah. He will oversee the university's public stations KBYU-FM-TV, which he managed in 1972. During his

career, Christensen held positions at KSL-AM-TV and KUER(FM)-KUED(TV) all Salt Lake City, and WGN-AM-TV Chicago. As PBS president he created several new educational services and for-profit subsidiaries that utilized innovative broadcast technologies. PBS registered its largest cumulative audience the week of Jan. 18-24, with 108.2 million people tuning in. PBS said the search for his successor will begin shortly.

TCI will probably have to drop its FM all-band hookup to cable subscribers because of the FCC's retransmission rule, said Madonna Guenther, TCI VP/FCC and contracts. The MSO executive, speaking at the American Women in Radio and Television conference in Orlando, said the FCC requirements that cable operators obtain retransmission consent from radio stations would make the free signal-enhancing service impractical. Tom Meek, an Orlando-based TV consultant said stations should be focused on three immediate issues: responding to MSO questions about station signal quality at the headend, copyright liability and expansion of their must-carry rights beyond their ADI.

WKLY(FM) Rochester, N.Y., was sold by WKLX Inc. to Heritage Media for \$4.3 million. Seller has no other broadcast interests. The station will combine with Heritage's WBBF(AM)-WBEE(FM) Rochester for a duopoly there. Heritage also is licensee of five AM's, seven FM's and six TV's. Broker: Blackburn & Co.

WGUS-AM-FM Augusta, Ga., is being sold by HVS Partners to Benchmark Communications for approximately \$1 million, according to industry sources. Benchmark had been operating the stations through an LMA agreement for more than a year; it also owns WZNY(FM) Augusta. HVS owns one AM and five FM's. Benchmark recently purchased

Perelman buys 50% of Genesis

Ending months of speculation, Genesis Entertainment announced last week that The Andrews Group, a subsidiary of investor Ronald O. Perelman's MacAndrews & Forbes Holding Co., has acquired a 50% equity stake in the 10-year-old syndication company. The cash infusion, which Hollywood sources estimate to be about \$20 million, provides what Genesis officials say is much-needed capital to expand program development and acquisition for syndication and cable.

As part of the agreement, which was transacted through one of The Andrews Group's other subsidiaries, Four Star International, Genesis acquires the TV distribution rights to 160 feature film titles and 1960's series *The Big Valley* from the Four Star library.

Wayne Lepoff, Genesis president, emphasized that Chairman Gary Gannaway "maintains control" of the privately held company, while The Andrews Group will be able to place two executives on Genesis's four-person board of directors. (Gannaway and Lepoff hold the other two seats.)

Lepoff said Genesis also "brings to the table" a much-needed distribution arm for The Andrews Group's production subsidiaries, which include Marvel Entertainment Group and New World Entertainment. (The Andrews Group is acquiring a controlling interest in SCI Holdings and its six TV stations, pending the FCC's approval.)

Many of those rumors about Perelman acquiring an interest in Genesis surfaced over the last year, when New World bought Australian-produced soap-opera strip *Paradise Beach* for domestic distribution by Genesis (which has cleared the series in 122 markets and 85% of the country for its June 14 launch). Marvel is also producing Genesis's animated fall 1993 weekly *Biker Mice from Mars* (128 markets, 88% of the U.S.). —MF

WKHI(FM) Ocean City, Md., for \$2.2 million. It owns three other AM's and seven FM's.

WOMI(AM)-WBKR(FM) Owensboro, Ky., was sold by Owensboro Broadcasting Co. to Tri-State Broadcasting, an affiliate of Brill Media Co., for \$2.7 million, according to industry sources. Seller is headed by John Hager and also publishes a newspaper. Buyer is headed by Alan Brill and is licensee of four AM's, five FM's and owns several newspapers.

The Senate Commerce Committee has scheduled a confirmation hearing today (May 24) on the nomination of Larry Irving to head the National Telecommunications and Information Administration. Irving is currently an adviser to NTIA (see "Washington Watch," page 68).

Syndicator MG/Perin Co. reports that its fall 1993 teen-based weekly, **Mental Soup**, has added 15 more stations to bring its clearances up to 58 markets (52% U.S. coverage). Among the stations recently clearing the so-called FCC-friendly kids series are KBHK-TV San Francisco, WBZ-TV Boston, KDFW-TV Dallas, KUTP-TV Phoenix and WTHR-TV Indianapolis. MG/Perin is offering *Mental Soup* on an even three-minute national and local barter basis.

MTM Worldwide Distribution has reopened a New York sales office, headed by Phillip L. Smith, VP of northeast sales. Smith, previously VP/GM of Century Group Ltd., will be responsible for selling MTM's first-run and off-network syndication product. MTM's office is at 630 Fifth Ave., Suite 2601, New York 10111; (212) 247-5022.

Encore Media Corp., which offers a mini-pay service featuring hit movies of the 1960's-1980's, has scheduled a press conference for



CBS News veteran Mike Wallace (l) was honored with the International Radio & Television Society's Broadcaster of the Year Award on May 12 at the Waldorf-Astoria Hotel in New York. Presenting the award is IRTS President Peter Lund, executive VP, CBS/Broadcast Group.

Tuesday (May 25) to debut a low-cost multiplex package. Encore, a division of Tele-Communications Inc. spinoff company Liberty Media, has labeled the press conference "New Business Developments for the Digital Superhighway." Meanwhile, **Home Box Office** will hold a press conference of its own on Tuesday to debut a new channel designed for the Spanish community.

Black Entertainment Television is negotiating with Avalon Communications to purchase a majority interest in Avalon's PPV division, Action Pay-Per-View. Santa Monica, Calif.-based Action is a satellite-delivered PPV movie channel serving approximately 5 million subscribers.

GM Hughes's direct-broadcast satellite unit, **DirecTv, has signed a deal with commercial launch provider Arianespace** that calls for an Ariane 4 rocket to lift the second DirecTV DBS satellite into orbit for service in the summer of 1994. The launch of the second high-power satellite will

enable DirecTv to provide an additional 70-90 channels of programming for its subscribers, who will have access to 150 channels.

The Travel Channel is revamping its lineup with 20 new shows that will be added to its schedule beginning in June, including prime time theme blocks and weekend recreational sports blocks hosted by sports heroes.

The FCC, in one of the first test tests of new cable regulations, ordered Time Warner's New York cable systems to restore noncommercial WNYC-TV New York to cable ch. 3. Time Warner had move the station from ch. 3 to ch. 31, its over-the-air channel. But WNYC-TV had complained it was entitled to the lower channel assignment by the 1992 Cable Act's must-carry channel positioning provisions. The FCC agreed.

UK telecommunications powerhouse **British Telecom is poised to expand its interests** into the direct-to-home TV market. In a deal with satellite broadcaster BSkyB, BT plans to distribute Astra satellite dishes and receivers. The national telecom provider's entry into the TV market could mean tight competition between the fledgling cable industry and the satellite dish market, which has thus far driven pay TV in Britain.

The UK's **London Weekend Television has purchased a 14% stake in fellow ITV broadcaster Yorkshire-Tyne Tees TV.** LWT paid £14.9 million for its minority stake in the northern England TV franchise and will also serve as Yorkshire's exclusive airtime sales agent. Since the 1991 ITV franchise auction, LWT has been angling for a greater share of the ITV network as well as expansion into London cable TV services. LWT also holds a 20% stake in breakfast-time broadcaster GMTV.

Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting-Television** introduced in 1945. *Television** acquired in 1961. *Cablecasting** introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V., used under license. *Reg. U.S. Patent Office.

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Broadcasting & Cable (ISSN 0007-2028) (GST #123397457) is printed in the U.S.A. and published weekly, except at year's end when two issues are combined by The Cahners Publishing Co., Cahners Publishing Co., at 475 Park Ave. South, New York, NY 10016. Is a division of Reed Publishing USA, 275 Washington St., Newton, MA 02158-1630; Terrence M. McDermott, President/Chief Operating Officer; Frank J. Sibley, Executive Vice President/Business Publishing; Jerry D. Neff, Executive Vice President/Publishing Operations; John J. Beni, Senior Vice President/General Manager, Consumer/Entertainment Division; Neil Perlman, Senior Vice President/Group Publisher; J.J. Walsh, Senior Vice President/Finance; Thomas J. Dellamaria, Senior Vice President/Production & Manufacturing; Ralph Knapp, Senior Vice President/Human Resources; Neal Vitale, Vice President/Consumer Publishing; Steve Thompson, Vice President/Corporate Marketing; Daryl O'Leary, Vice President/Planning. Second-class postage paid at New York, NY, and additional mailing offices. Postmaster, please send address changes to: *Broadcasting & Cable*, PO Box 6399, Torrance, CA 90504-0399. *Broadcasting & Cable* copyright 1993 by Reed Publishing USA; Robert L. Krakoff, Chairman/Chief Executive Officer. Annual subscription rates: USA, \$99; Canada, \$129 (includes GST); Foreign Air, \$300; Foreign Surface, \$149. Single copies are \$2.95, special issues, \$4.50. Please address all subscription mail to: *Broadcasting & Cable*, PO Box 6399, Torrance, CA 90504-0399. Microfilm of *Broadcasting & Cable* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106 (1-800-521-0600).

Editorials

Come and get it

The Clinton administration has come up with a sort of food stamp program for political candidates too poor to pay for airtime, although apparently not too poor to pay for campaign staffs, hotels, travel, food, newspaper and magazine advertising, posters, placards, flyers, pennants, key chains and anything else that goes into getting themselves elected or, more to the point, re-elected (BROADCASTING & CABLE, May 17).

The Clinton plan is a voucher system in which candidates who agree to limit their spending would be given coupons good for airtime at their local broadcast outlet. The government would then make good the vouchers, although it is unclear when and how broadcasters would be paid and who would oversee the process (we can rule out the White House travel office). Other elements in this grab bag include giving senators a 50% discount on the lowest unit rate and supplying House and Senate members with free time to respond to third-party ads.

NAB's Eddie Fritts says he's tired of broadcasters "being used as the engine to drive campaign reform." We have to agree with him, as do a number of legislators who are vowing to filibuster the administration package if it gets to a floor vote.

The Senate Commerce Committee meanwhile has its own version of campaign reform legislation. Although we have always opposed giving politicians non-pre-emptible spots for pre-emptible rates (steak for the price of hamburger), a provision in the Senate legislation, some campaign reform will almost certainly pass (it is mediagenic for the legislature to appear to be putting its houses in order), and the Senate version makes some concessions to broadcasters that had been sought by NAB. That version will likely be the lesser of two evils.

Witch hunt

The beer and wine labeling bill (S. 674) appeared to be gaining momentum last week, for all the wrong reasons. First off, we don't think there are right reasons for the bill, which would inequitably abridge commercial speech, forcing advertisers to disparage their own legal product. It is simply a way to shift responsibility from those who abuse a thing to the thing itself. Beer and wine, after all, don't vote.

Principal among the wrong reasons fueling last week's Senate Commerce Committee hearing was anger over the death of bill sponsor Strom Thurmond's daughter last month after being hit by a car (alcohol was alleged to be a factor). "Don't worry about this committee," said Chairman Ernest Hollings solicitously to Thurmond, "you'll get a vote." It smacked of the sort of old-boy-to-old-boy

policymaking that ought to be an anachronism but isn't. Fortunately, there were cooler heads in attendance, including ranking Republican member John Danforth. Montana Republican Conrad Burns pointed out that the bill was a de facto ban on alcohol advertising whose "resulting limit on free commercial speech of a legal product is a constitutional violation."

One of the reasons for choosing a representative democracy is so that the passions of the moment can be translated into deliberative decisionmaking. A lynch mob is arguably the purest form of democracy: collective will, direct action. But we don't live by mob rule.

If Thurmond's daughter was killed by a drunk driver, as determined by a jury, severe and swift punishment (not a slap on the wrist and a week in remedial driver's ed) should be meted out to the person behind the wheel, not to the manufacturer of the beer, or the bottle it came in, or the car involved, or the ad-supported media, whose commercial speech is protected from this sort of lynch mentality.

Here's looking at you

Cheers was the last survivor of the Thursday comedy lineup that helped power NBC to ratings dominance in the mid-'80s (*Cosby*, *Family Ties* and *Night Court* were the others). Its departure last week felt a lot like the end of a television era. The editors can still remember when production on this magazine ran well into Thursday nights, and the staff rushed to meet the "Cheers deadline" so they could shoehorn themselves en masse into the managing editor's office (yes, he watched too) for a weekly visit with Coach, Sam, Diane and the rest. (How many shows [OK, besides *M*A*S*H**] could lose two of the three main characters and survive, much less prosper?)

By the time of last week's rather anticlimactic finale, the hype surrounding it had begun to grate a bit. Nonetheless, making our way in the world tomorrow will be just a little bit harder.



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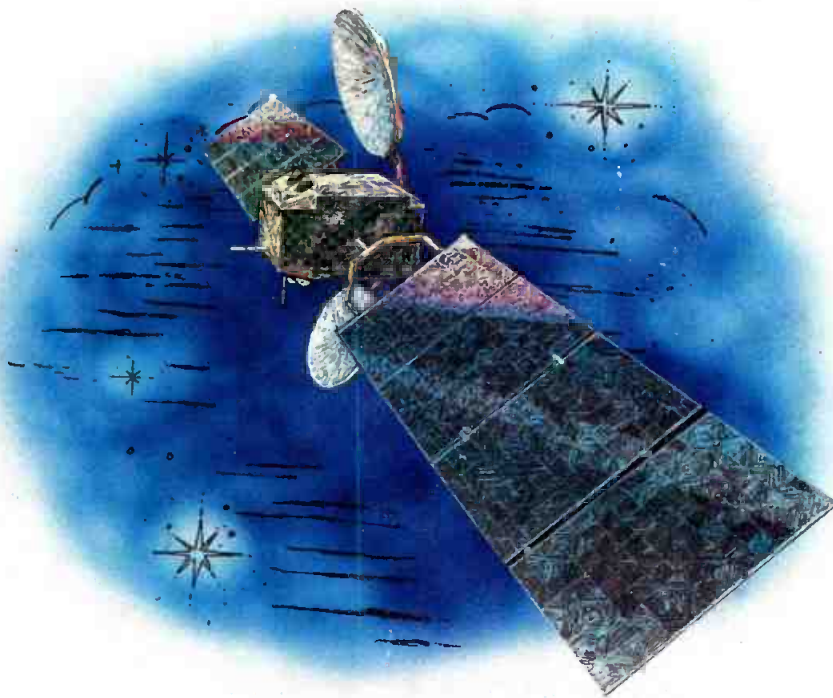
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Executive Vice President, Marketing
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