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Broadcasting & Cable

The Newsweekly of Television and Radio

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MEDIA COLOSSUS

**Sumner Redstone of
Paramount Viacom**



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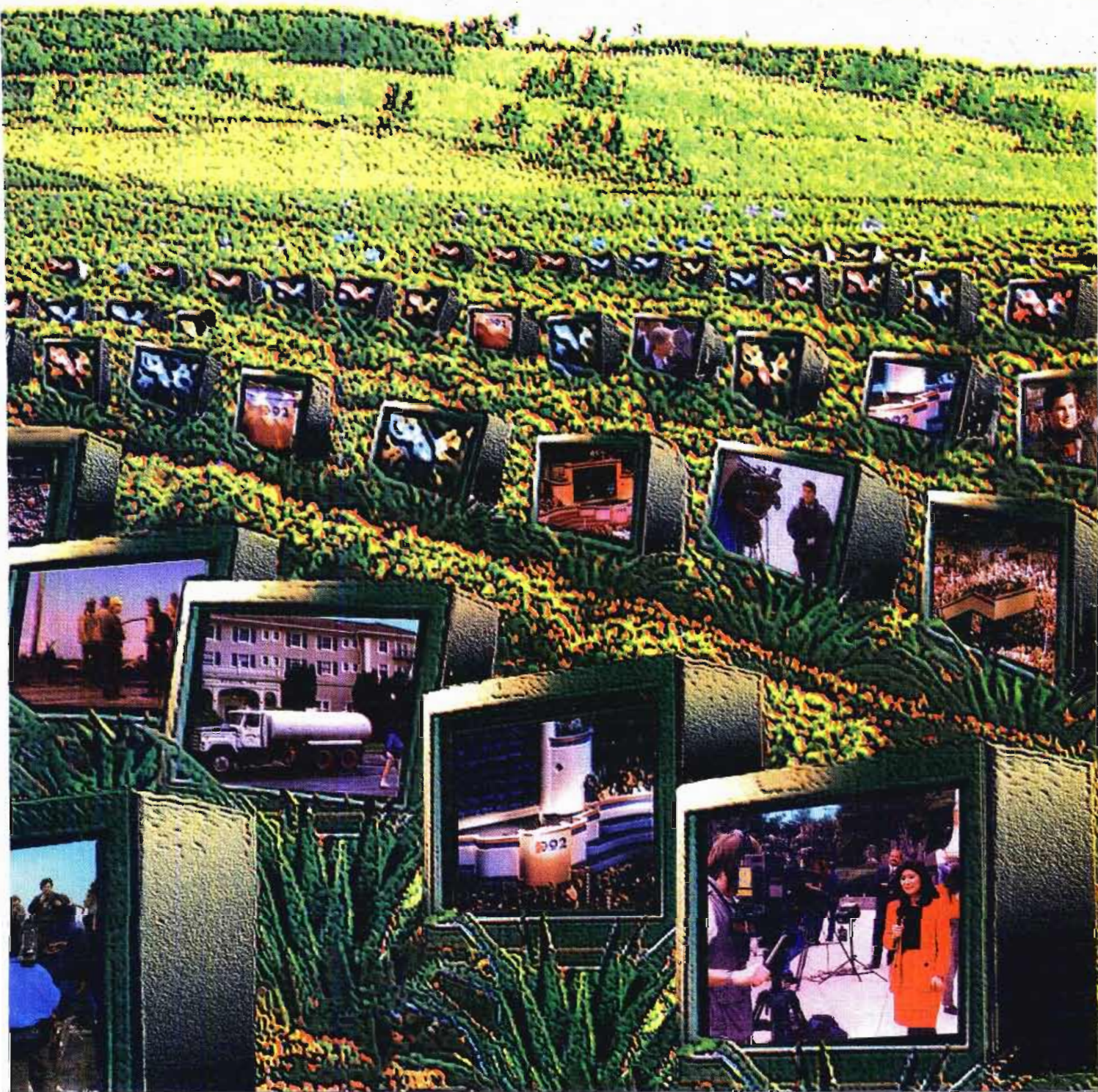
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SEP 21 1993

Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK

Judge upholds key provisions of Cable Act Federal Judge Thomas Penfield Jackson upheld major provisions of the 1992 Cable Act, including retransmission consent, program access and rate regulation. At the same time, though, he struck down limits on the size of cable systems and a prohibition on pay networks showing R-rated movies during free promotions. / 10

FCC may look at ad time limits The FCC has added to this week's agenda an inquiry into TV commercial time, raising broadcasters' concern that it may be contemplating a return to time limits. / 10

Quello threatens further rate rollbacks The FCC may roll back cable rates an additional 10% if they rise—rather than fall—under reregulation, says Acting Chairman James Quello. / 11

CBS turns to Viacom for cable help CBS is seeking advice from cable programmers in its effort to create a cable channel, and its discussions with Viacom have spawned speculation that CBS may now be considering an entertainment channel rather than a news and public affairs network. / 12

O'Brien opens OK New NBC *Late Night* host Conan O'Brien opened last week to mixed reviews from critics but moderately promising ratings. NBC executives promise slight "evolutionary" changes. / 12

'Lonesome Dove' reborn in syndication Successful miniseries *Lonesome Dove* will reappear as a syndicated series under a deal between RHI Entertainment and Rysher TPE. CBS, which aired the original miniseries, was reportedly interested in its return, but the producers were unhappy with the network's conservative six-episode order. / 13



FCC chairman-designee Reed Hundt (second from right) joins commissioners at last week's meeting. / 11

PROGRAMMING

Fifth network could hurt movie packages

The proposed Warner Bros. broadcast network could siphon independent TV stations away from the syndication market, making movie packages and action-adventure series increasingly difficult to sell, studio executives predict. Some say a fifth network could cut the number of independents by 90%. / 26

If the network entertainment chiefs gathered in one room...

The heads of the four networks' entertainment divisions talked shop last week at the BROADCASTING & CABLE/Hollywood Radio and Television Society forum "Television: The View from the Top." Among the topics of disagreement: series orders. Syndication executives, Washington watchers and others also gathered to address the state of the industry. / 28

The rules that wouldn't die

Even if the fin-syn rules, which limit the networks' financial interest in and syndication rights to the programs they air, are lifted next year, the issue will return, predicts former FCC commissioner Sherrie Marshall. Fear that the networks will use their clout to

stifle competition will drive the commission to re-enact the strictures within two years, she says. / 30

The power of Your Choice

A network executive warns that the Your Choice TV system, which would allow viewers pay-per-view access to programs immediately after their network airings, could hurt the broadcast networks by diminishing the value of their programming to advertisers. Your Choice TV President John Hendricks counters that the networks will enjoy a net benefit from the new revenue stream. / 30



Hartenstein, of DirecTV, and Hendricks at Choice panel / 30

The Nashville Network fishes in the mainstream

The firing of puppet star Shotgun Red earlier this year was just the first step in a makeover for The Nashville Network. The channel is trying to reverse a slight but steady ratings decline by appealing to the "mainstream" audience that has, of late, turned to country music. / 32

"Maybe we can't trust the networks if they only found one show worth rating."
—U.S. Surgeon General Joycelyn Elders, referring to NYPD Blue and the networks' pledges to label violent programming / 43

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Buena Vista takes talk to court

Buena Vista Television hopes to tap into the viewers of talk shows and legal shows with *Judge and Jury*, a syndicated daytime show in which guests work out disputes before a 12-member jury. Home viewers will be able to participate in each day's decision through a toll-free number. / 33

NBC employees win suit

Three NBC News employees won an eight-year lawsuit against the network in which they challenged the way NBC calculates overtime pay. The employees say, though, that since they filed the suit in 1985, they've been punished with demotions and assignments to make-work jobs. / 36

RADIO

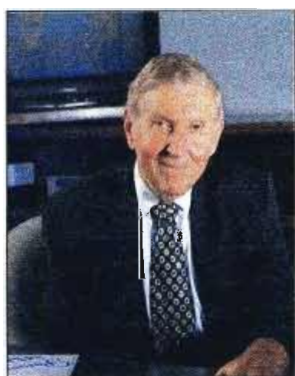
The last Radio Show?

The 1993 NAB Radio Show was brightened by some good economic signs for the industry, but broadcasters are worried that the upcoming merger of the show's exhibit hall with that of SMPTE, SBE and RTNDA will mean a loss of prestige and identity for broadcasting's founding medium. / 38

BUSINESS

Spelling buys Republic Pictures

Continuing its drive to add to its library, Spelling Entertainment will pay \$93 million for Republic Pictures. The addition of Republic's 1,400-title collection to Spelling's own 400-title library will give the company control of 14,000 hours of syndication programming. / 40



On the Cover:

Sumner Redstone, says a securities analyst, "has demonstrated he can run a big company in an entrepreneurial fashion." The big company he runs—Viacom—is about to become gigantic. / 14
Photo by: Bill Kelly

WASHINGTON

Clinton plans telecommunications bill

The Clinton administration says it will act next year to create a package of legislation to increase competition in the telephone and cable markets and to develop the widely heralded "information superhighway." It promises up to \$2 billion a year for research and development for information technologies. / 42

NCTA resigns itself to telco entry

Seeing the writing on the wall for telco entry into programming services, the National Cable Television Association recommends that the competition be managed by regulators. "[Telephone companies] have the size and the strength to effectively kill the competition in any market they enter," warns TeleCable President and NCTA Chairman Dick Roberts. / 43



Roberts: allow competition "in stages" / 43

ADVERTISING & MARKETING

Software analyzes audience

The Interep Radio Store is offering stations a chance to analyze their audiences' disposition to buy certain products. Using a software system developed with Tapscan Inc., Interep can determine who is most likely to buy certain products and apply that data to a station's demographics. / 45

Up from nothing

Infomercial producer Infovision started in a one-bedroom apartment in Boston last January and has grown into a two-city operation—Boston and Atlanta—with plans to expand to a third—Denver. Its secret is a half-hour business show featuring two-minute profiles of local business executives and their companies. / 46

TECHNOLOGY

EBS up for overhaul

The FCC may begin its overhaul of the Emergency Broadcasting System by the end of the year, with the goal of creating a system that is more powerful and flexible. / 47

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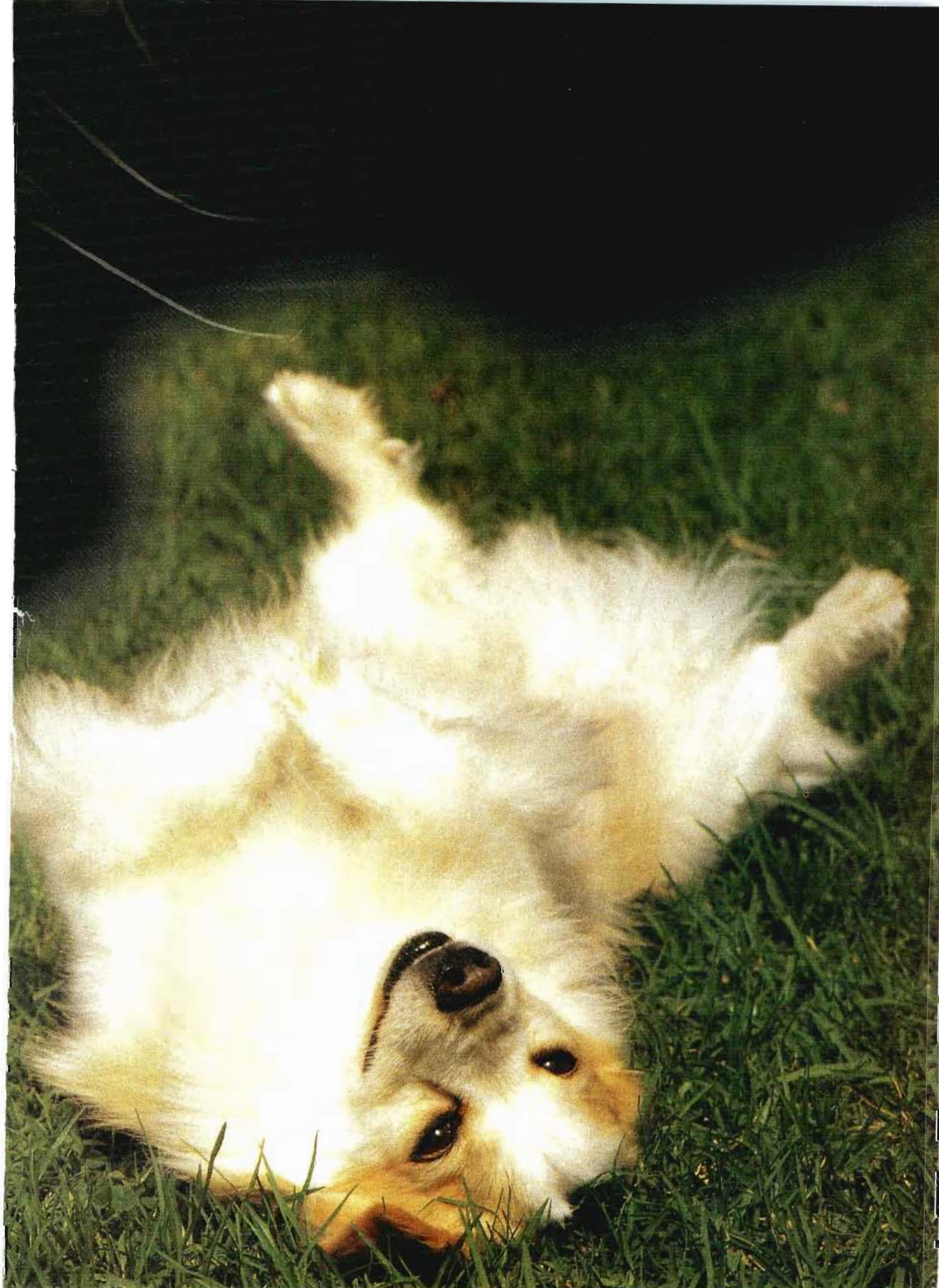
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MAKE THE RIGHT CHOICE

WOULD YOU RATHER:

- (A) Buy A Proven Show That Beats Every Talk Show It Competes With?**
- (B) Buy The Sizzle Of An Unproven Magazine Show, Sight Unseen, *Again*?**
- (C) Roll Over And Play Dead?**



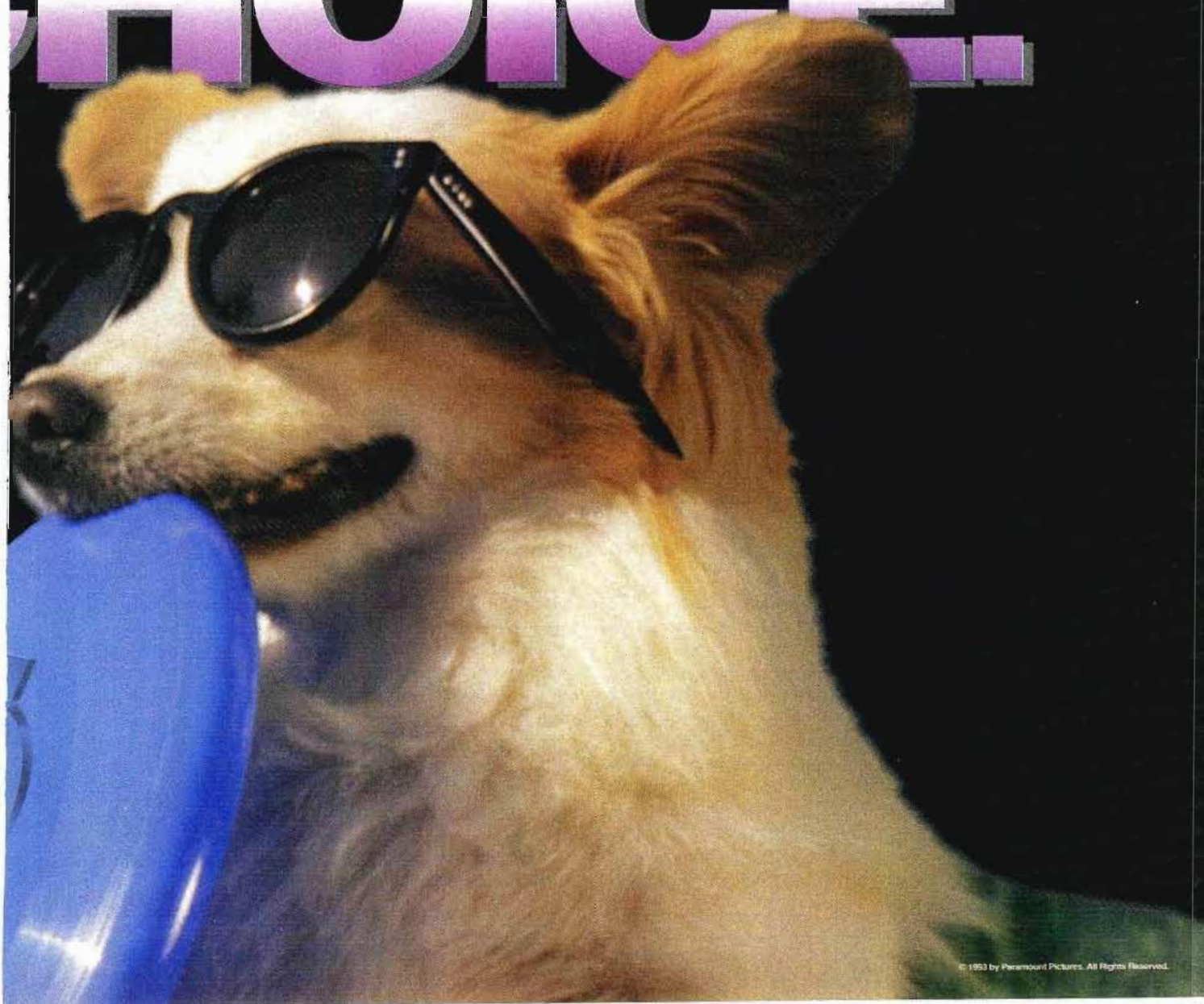
IF YOU S YOU MA RIGHT C

You made the right choice because only a proven winner like THE PRICE IS RIGHT can fetch viewers in a marketplace flooded with talk and reality. You made the right choice because no other syndicated show for 1994 has the franchise recognition and successful track record of THE PRICE IS RIGHT. And most of all, you made the right choice because with a lucky catch like this, you'll have it made in the shade.



A Paramount Communications Company

SAID (A), DE THE CHOICE...



Court upholds heart of Cable Act

Time Warner vows to appeal but is pleased that three provisions are found unconstitutional

By Harry A. Jessell

Rejecting the cable industry claim to the First Amendment's top rank, a federal judge last Thursday upheld the government's right to regulate cable rates and programming distribution and TV stations' right to demand compensation from cable systems that carry their signals.

But in affirming the three key provisions of the 1992 Cable Act—rate regulation, program access and retransmission consent—and several others, U.S. District Court Judge Thomas Penfield Jackson also struck down three as violations of the First Amendment.

The provisions found unconstitutional were those capping the size of cable operators, prohibiting pay cable networks from offering unscrambled previews containing R-rated films and requiring satellite broadcasters (DBS) to carry a number of educational or noncommercial channels.

Time Warner, which led the constitutional charge against the act, vowed to appeal, but was encouraged that Jackson found at least some of the provisions violated the First

Amendment.

"It's a morale booster," says Bob Joffe, a New York attorney representing Time Warner in the case. Given Jackson's earlier vote upholding must carry, he says, "we had expected to be shut out rather than to score three runs."

The must-carry provision allows TV stations that declined to exercise retransmission-consent rights to demand carriage of local cable systems.

Jackson, in his 28-page opinion, says that most of the Cable Act's provisions are constitutional because they are not aimed at content. The government is "not telling the speaker what can or cannot be said."

Rate regulation is "wholly unrelated to content," Jackson says, dismissing cable's arguments in a single paragraph. The program-access provision, which prohibits networks affiliated with cable operators from discriminating against non-affiliated cable competitors, is unrelated to content and is a "relatively minor burden," he says.

In upholding retransmission consent, Jackson says, "Congress has independent constitutional authority...to



Judge Jackson affirms most provisions of Cable Act

provide creative artists...with copy-right protection of their work."

Jackson also affirmed provisions requiring cable operators to provide public, educational and governmental access channels and to lease a small portion of their channels to third parties. Also compatible with the First Amendment, according to Jackson, are provisions making operators liable for obscene material on PEG and leased-access channels and immunizing municipally owned cable systems from civil suits.

Overtaking the provision requiring limits on the number of homes a cable operator may serve had the most immediate effect. In light of the ruling, the FCC pulled from next Thursday's (Sept. 23) meeting agenda a vote on rules implementing cable ownership caps.

The agency had proposed limiting single operators to passing no more than 25% of the 92 million homes with TV sets.

FCC takes another look at commercial limits

Inquiry spurred by home shopping must-carry controversy

The FCC, in a further notice of inquiry, is expected to revisit its 1984 decision eliminating commercial time limitations.

Specifics of the inquiry are sketchy. The agenda for this week's commission meeting merely calls for a review of commercial time practices.

The inquiry is in response to congressional

displeasure over the commission's July decision to give home-shopping stations must-carry status under the 1992 Cable Act. After the decision, FCC Chairman Jim Quello promised House Energy and Commerce Committee Chairman John Dingell (D-Mich.) that the commission would take a look at com-

mercial time limits.

A revived limit could be a vehicle for denying must carry or even license renewal to home shopping stations, which critics say fail to meet their public interest responsibilities because they are virtually all-commercial.

"Anytime the commission has a notice of inqui-

ry, you're open to anything, including the worst thing you can think of," says National Association of Broadcasters General Counsel Jeff Baumann.

Baumann is worried the inquiry into commercial time could even lead to a reimposition of the old 12-minute commercial limits, abolished in 1984.

—SS

FCC's Quello threatens 10% cable rate rollback

By Kim McAvoy

Acting FCC Chairman James Quello says there will be "refunds, possibly another rollback and forfeitures," if a commission survey finds that cable rates have increased.

"We could lower the benchmark another 10%, if there's a problem," Quello told BROADCASTING & CABLE last week. It will all depend on the survey, he said. "We need to find out what the real story is."

The FCC is surveying a sample of cable systems to determine the effects of its rate regulations and hopes to complete the survey by Oct. 7.

The commission is already scheduled to revisit its rate regulations at its October meeting, and Quello said they could lower the benchmark then.

In promulgating the rate rules last April, the FCC forced cable systems to roll back rates 10%, promising consumers savings as much as \$1.5 billion. But since the new rules took effect Sept. 1, cable operators and the FCC say some rates are up, particularly those for low-cost basic tiers that had been subsidized by higher tiers and service and equipment fees.



Reed Hundt (second from right), FCC chairman designate, surfaced briefly last week for the White House unveiling of its "vision statement on telecommunications." The event (see page 42) featured Hundt's close friend Vice President Al Gore, who recognized Hundt and (l-r) Acting FCC Chairman James Quello and commissioners Andrew Barrett and Ervin Duggan. Hundt, who has yet to be confirmed, appears before the Senate Commerce Committee this week.

Cable reacted strongly to the threat of another rollback. "It's a terrible idea," said Tele-Communications Inc. spokesman Robert Thomson. "Enough is enough; this thing is over."

Most of TCI's customers will see a reduction in rates, Thomson said. The FCC needs to give its regulations time to work. Another 10% rollback, Thomson warned, "will have a dramatic adverse impact on the industry."

There's considerable pressure to do something. On the Hill, Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) and Representative Christopher Shays (D-Conn.) are collecting signatures for a letter calling on the FCC to reconsider its rate regulations. It's anticipated that more

than 100 members may sign.

The Markey-Shays letter questions whether "something fundamental has gone wrong with the commission's regulations."

"We are distressed...that the commission's processes have frustrated Congress's intent to make cable rates reasonable," the letter says. It also quotes FCC Commissioner Andrew Barrett as questioning the adequacy of the 10% rollback. And the letter says Barrett is "right" for suggesting that a deeper reduction in rates is needed.

In an interview with BROADCASTING & CABLE, Barrett said he would not necessarily support another rollback. Indeed, Barrett is concerned that the agency would merely be "correct-

ing a mistake with another rash mistake." It would not be a "good economic solution," he said. The survey results would have to be conclusive to convince him to support lowering the benchmarks, he said.

Markey was set to bring the commissioners to the Hill today (Sept. 20) to discuss the situation, but the hearing was postponed until Sept. 28.

The commission can expect some serious grilling. Markey's staff says they are hearing from other members concerned about rising cable rates. ■

When cable can't win for losing

The cable industry had problems enough with the chairman of the FCC—and then it riled the chairman's wife.

Mary and Jim Quello have been customers of the Jones Intercable system in Alexandria, Va., for eight years, and the organized Mrs. Quello saw to it that each month's cable bill was dutifully paid before the first. Last month, while traveling, she was late for the first time, and was immediately hit with a late charge by Jones Intercable, which picked that month to begin charging for the converter box the Quellos had had without charge for eight years—a new charge effective Sept. 1.

It was all too much for the feisty Mary Quello, who presented herself at the neighborhood cable office to protest. "Congress and the FCC aren't going to let you get away with such practices," she declared, only to be told there was nothing the FCC could do about it. "Why don't you call the FCC and find out?" she was asked. "I don't have to call the FCC," she replied. "I've been married to the chairman for 56 years."

Jones did relent on the late charge in view of the Quello payment history but is standing by its new converter charge. Jones notes that its basic cable rate dropped from \$24.65 to \$21.53 on Sept. 1 and that it no longer charges for remote controls or extra set connections.

—DW

CBS turns to Viacom for cable help

Speculation abounds regarding partnership on entertainment network

By Joe Flint

CBS, looking for help to launch a cable network, may team with cable network giant Viacom International (likely soon to be Paramount Viacom International) on a new programming service, industry sources say.

According to cable operators and programmers, CBS—which had been looking at launching a news and public affairs network—is now considering a general entertainment cable network that may be similar to Viacom's Nick at Nite.

CBS wants to use its cable network as a negotiating tool that would allow operators paying a subscriber fee for the network to carry CBS-owned stations for free. It has already reached an agreement with fourth-largest operator Comcast, and will likely resume talks with other operators this week.

CBS, has told operators it wants consulting help from cable programmers. While Viacom fits the bill, its cable networks—MTV, VH-1 and Nickelodeon—are geared toward entertainment, thus leading to speculation that CBS has broadened its thinking.

Viacom and CBS executives were unreachable for comment last week. One high-level cable source said Viacom has a proposal floating at CBS.

Meanwhile, NBC last week signed Continental Cablevision, the third-largest cable operator, to its own retransmission-consent plan, which offers fee-free carriage of NBC-owned stations in exchange for extension of CNBC contracts and paid carriage of NBC's new America's Talking.

Tele-Communications Inc. expects to reach retransmission agreements with NBC and ABC before the Oct. 6 deadline, says Senior Vice President Bob Thomson. There "will be only a few markets where disruption of service is a possibility," he says.

There are holdouts, though. In Corpus Christi, Tex., broadcasters are run-



NBC's late-night contestant Conan O'Brien with sidekick Andy Richter

Respectable ratings for O'Brien

Conan O'Brien, the last and least known of the late-night hosts to make his debut, opened last week on NBC to a fair reception from viewers and critics.

Debuting last Monday night in the 12:35 a.m. time slot once inhabited by David Letterman, the relative novice pulled in a respectable 3.8 rating/18 share in Nielsen national numbers. His ratings dropped more than a point on Tuesday—to a level comparable to Letterman's in the same time period—but held steady Wednesday.

In metered overnight markets, O'Brien garnered a 2.7/13 on Tuesday and a 2.6/12 Wednesday night. During September 1992, Letterman averaged a 2.5/13 nationally.

"We feel very pleased," said Warren Littlefield, president, NBC Entertainment, last Thursday. "Promotionally what we tried to promise the audience was a talk show but with a specific comedic point of view.... I think with the episodes thus far we've fulfilled that promise."

Critical response has been mixed. While not as vitriolic as the greeting Chevy Chase received two weeks ago, O'Brien did take his share of lumps. "Right now his monologues are as stiff as a two-by-four, and as an interviewer he's no Charlie Rose, but he's a young guy with talent," wrote David Glasier of the *Cleveland News-Herald*.

—SC

ning pictures of TCI's local manager and calling him a "cable terrorist." In Portland, Me., and Bakersfield, Calif., cable operators are crying foul over programs by broadcasters outlining the retransmission battle. In Bakersfield, anchors for the three network affiliates teamed for a show that aired simultaneously on all three. A Time Warner ad criticizing the show said: "They used their news anchors to create the illusion of journalism, but the show was really an ad for the networks' side of the retransmission-consent story."

Radio-Television News Directors Association President Dave Bartlett

has not seen the show but said that he is concerned by the use of local anchors in such a project. "It is always dangerous to put the credibility of your own newspeople at risk by letting them advocate a particular point of view on a controversial issue."

Phil Nye, president/GM, KBAK-TV Bakersfield, said that the show was factual about new cable regulation and that there was "no stance on whether the stations are worth money." While the anchors did not take a viewpoint, Nye said the three affiliate general managers on the show may have. "That is our privilege," he added. ■

'Lonesome Dove': the syndicated series

Producer of blockbuster miniseries joins syndicator for '94 launch

By Mike Freeman

Network television's highest-rated "event" miniseries of the last five years, *Lonesome Dove*, will soon take flight again, but this time it will be a series play for a slice of the lucrative prime time syndication market.

The original producer of *Lonesome Dove*, RHI Entertainment, has concluded an agreement with emerging syndication power Rysher TPE to handle domestic distribution of the slated hour-long weekly for fall 1994, BROADCASTING & CABLE has learned.

RHI, headed by father and son Robert Halmi Sr. and Jr., is receiving an undisclosed upfront guaranteed payment from Rysher TPE, which, in turn, has secured a minority equity position and domestic sales rights. Conclusion of the domestic deal, according to Halmi Jr., was prefaced by RHI Entertainment's ability to sell the concept internationally; the New York-based producer, he claims, has pre-sold the series in 20 overseas territories.

This is RHI's first production of a series for first-run syndication. It has traditionally been a long-form network-program supplier.



RHI is looking to blaze new trails in syndication with 'Lonesome Dove'; original cast member Rick Schroder (r) may play a leading role in the new series.

As the networks continue to hold the line on license fees for drama programming and decrease series orders to six or 13 episodes, independent suppliers such as RHI and Spelling Entertainment (which is planning a syndicated block of programming) are feeling increasingly compelled to control their

destinies through direct station and advertiser sales of programming in syndication. Such is the impetus behind Halmi's decision to take *Lonesome Dove* to Rysher TPE, rather than to original miniseries broadcaster CBS.

"CBS was very interested in *Lonesome Dove* [as a series], but if it means getting a six-episode order, the economics make it difficult for us to justify carrying a deficit over such a short order," says Halmi Jr. "[Rysher TPE President] Keith Samples believed enough in this as a series to put up a guarantee for 22 [original] episodes, which, because it is going in syndication, gives us some hope of possibly making a profit on the front-end."

At least there is an upside if the show works, which is something we may not have found by going with one of the networks."

CBS is already set to air the seven-hour, three-part *Return to Lonesome Dove* sequel this November, which should provide additional positive ratings data for Rysher TPE to present to stations in addition to the leading 26.2 rating/39 share household average (NTI) the original miniseries established during the 1988-89 season. ■

Cablevision pays \$170 million for AMC

Cablevision Systems Corp. has agreed to pay Liberty Media Corp. \$170 million for its 50% stake in American Movie Classics.

Still to be decided is what ownership role AMC partner NBC will play in the channel. Cablevision programming subsidiary Rainbow Programming Holdings plans to meet with NBC next week to discuss the broadcaster's 25% of the channel. NBC will be asked to either increase its equity role, keep its equity role at 25% or take a one-third equity role in the channel and allow a new third partner to enter, according to Kate McEnroe, senior vice president and general manager, AMC. Sources indicate that NBC will likely maintain its 25% position in the channel.

McEnroe would not say who provided RPH with the financing to buy the Liberty stake, but she did say that the unnamed entity could become a partner in the channel. The Liberty sale is scheduled to close Nov. 30.

The Cablevision-Liberty deal brings an end to weeks of tense drama prompted by Liberty's decision to ini-

ate a buy-sell clause in its AMC contract.

Under the terms of the clause, Cablevision was forced to match Liberty's offer to buy all of the competing shares or sell its own stake. Both companies are major players in the cable industry—Liberty is the spin-off programming company of Tele-Communications Inc., the nation's largest multiple system cable operator, and Cablevision is the nation's fourth-largest cable system operator.

Last week's move takes Liberty out of AMC but does not take the company and Liberty Chairman John Malone out of the classic-movie-channel business. Liberty owns 90% of the Encore classic-movie service, and TCI holds a sizable stake in Turner Broadcasting's planned network, Turner Classic Movies. —RB



Cablevision Chairman-CEO Charles Dolan acquires 75% of AMC.



Paramount Chairman Martin Davis and Viacom Chairman Sumner Redstone at press conference last Monday in New York announcing 'the single most powerful entertainment company in the world.'

Paramount, Viacom say 'I do'

Redstone's entrepreneurial spirit, synergies to drive \$8.2 billion merger

By Geoffrey Foisie and Christopher Stern

One is primarily cable networks. The other, entertainment production and syndication. One has cable systems and radio stations. The other has home video, books and theme parks.

Those dovetailing differences of Viacom and Paramount suggest that new economies and businesses will flow from the \$8.2 billion merger they announced last week. But it's not just the promise of synergy that drove the deal.

Sumner Redstone, the Viacom chairman who will emerge at the top of Paramount Viacom International, paid more for Viacom six years ago than many thought prudent. But by driving the profitability of key divisions, Redstone has managed to push Viacom's value north at a 44% annual compounded rate.

The opportunity to repeat that performance with the assets and businesses of Paramount may, in fact, be the best explanation for the merger.

"Redstone, like Murdoch, has demonstrated he can run a big company in an entrepreneurial fashion," says media securities analyst Mark Riely.

Not surprising then was Redstone's talk last week of more dealmaking. A relatively debt-free balance sheet makes Paramount Viacom the world's "most powerful software and entertainment company," he says. And it makes the company able to make further acquisitions—as well as an attractive target.

Media mega-merger mechanics

The proposed merger is a definitive agreement, approved by both companies' boards of directors. It still requires governmental approvals, including that of the FCC, and shareholder consent. Since Sumner Redstone already owns a majority of Viacom's voting stock, the only uncertainty rests with Paramount shareholders.

The latter are to receive, in a tax-free exchange for each share, \$9.10 cash and \$60.04 worth of Viacom stock. Executives last week said that the merger could be expected to be completed by late '93 or early '94.

FCC approval is required for at least two potential crossownership violations. Viacom has an FM station in Detroit, where Paramount is buying WKBD-TV. Viacom has proposed a swap that would give it four stations in Washington, where Paramount owns WDCA-TV. Whether to seek waivers for the crossownership has not been looked at yet, says Paramount President Stanley Jaffe.

—GF

Redstone says that Viacom is currently holding "very active discussions" with two telephone companies interested in Viacom's 1.1 million cable subscribers. Redstone turned down a Southwestern Bell-backed partnership bid of \$2.4 billion for the systems several weeks ago. "That indicates that there is a price above that is attainable," he says.

Speculation is that Ameritech is one of the suitors. Having no territorial overlap with any of Viacom's cable system concentrations, the telco's ownership of all or part of the Viacom systems would not run afoul of FCC ownership restrictions.

Make no mistake, Redstone and Paramount Chairman Martin Davis also talk synergy.

"Look what Ted Turner did with a library that didn't even begin to touch this," Redstone says.

At the very least, Paramount's film library will strengthen Viacom's cable network, especially its three movie networks, Showtime, The Movie Channel and FLIX.

Those three are facing increasing competition. Last month Turner bought Castle Rock and New Line, which have been steady sources of films for Showtime.

Although Paramount currently has longterm commitments to Time Warner's Home Box Office and Liberty Media's Encore, the studio could eventually keep its product in-house helping Showtime pursue its strategy of exclusivity and product differentiation.

A Paramount Viacom television library would have more than 14,000 hours of material, which could provide the critical mass with which to start themed basic networks.

"One of the first big moves we will do" is put together a management team to oversee new technologies. At Viacom, new technologies became a priority a year ago when the company named Neil S. Braun as head of the entertainment division. Braun, formerly a senior vice president, corporate development, is at home using phrases such as "interactive platform."

Paramount's own literature is sprinkled with "multimedia products" and "interactive computer learning," largely on the publishing side of the company.

New cable networks and multimedia interactive services could find their

first trial at Viacom's high-capacity rebuild at Castro Valley, Calif. An important aspect of the company's agreement with technology partner AT&T is that Viacom can have a piece of any programming that emerges out of the experiment. "It was a hard negotiation," Redstone says.

There are endless smaller tie-ins and synergies between the various businesses. Among them:

- Sci-Fi (50% owned by Paramount), which plans to launch abroad in early 1994, might find its travel easier on the backs of already worldly MTV and Nickelodeon.

- Paramount's four regional theme parks could build attractions based around popular shows or characters on Nickelodeon, according to Viacom President Frank Biondi.

- Paramount's home video division could likewise use that medium to further leverage Viacom's cable network franchises.

- MTV might use Paramount-

owned Madison Square Garden as the venue for its televised concerts. Many of these tie-ins fit with Viacom's recent emphasis on "brand extension," taking highly visible television properties and distributing them through other media.

There are also areas where the Paramount-Viacom fit is less obvious. The former's stations are all independents and Fox affiliates; the latter's, NBC and CBS affiliates. Paramount still ranks among the top-10 producers of network prime time shows. Viacom has almost sworn off the business, and Redstone may try to influence Paramount to do the same.

"The risk reward is negative," he says. "Even Paramount would say we have to keep looking at that business to make sure it makes economic sense."

Redstone and Davis refused to feed speculation about executive-level changes in the merged company, particularly in the case of Biondi and

Malone circles Paramount Viacom

Asked about talk of a counter offer for Paramount from John Malone at last Monday's press conference heralding the Viacom Paramount merger, Viacom Chairman Sumner Redstone said, "I respect him, but I do not fear him." By the end of the week, Redstone's assessment of Malone seemed like it might be put to the test.

Late Friday rumors were building to fever pitch that Malone and others might spoil Viacom's Paramount bid in one of two ways. One was that Barry Diller would make a bid through QVC, of which he is chairman and in which Malone's Liberty Media holds a substantial stake. Another bid could come from Turner Broadcasting System, in which Malone's Liberty Media also has a large stake.

There was even talk that Diller and Turner may make a joint bid, perhaps splitting up Paramount between them. Paramount closed Friday at 68½, up almost five percent from its opening that day.

Even before Friday Paramount's stock price edged up slightly, despite the fact that the Viacom shares offered in exchange for it under the merger proposal had declined in value. Some of that decline was probably due to arbitrage investors selling Viacom short, while buying Paramount in order to lock in their return.

There is a plausible synergistic fit between Paramount and QVC. The latter could use its home shopping clout to plug Paramount books and home video products, while taking advantage of Paramount's production expertise. Turner could use Paramount's library, production and sports teams to further fuel his cable network ambitions.

There are also some plausible complications, one of which is that QVC is still mid-way through a merger with HSN. Securities analyst Mark Riely said QVC stock began declining last week on rumors of the bid. A Turner bid might run afoul of antitrust laws on the filmed entertainment side.

Viacom and Paramount have tried to discourage hostile bidders. Paramount has agreed to pay Viacom \$100 million if their deal falls through. The deal also includes a standard "poison pill" designed to insure that no bid succeeds without approval of Paramount's board. Viacom may also have an option to acquire 20% of Paramount's stock at \$69.14.—GF

Jaffe, Paramount's president and chief operating officer.

Biondi has headed Viacom since Redstone acquired the company in 1987, while Jaffe assumed his current title in February of 1991.

"The exact roles are not known yet," says Redstone. "Martin and I discussed it and our point of view is simple. We don't care who came from where. The question is: What particular piece of management has the best skills to handle all the assets? I'm telling you this is not going to be too complicated. For one thing, the Paramount people are going to be in this building."

Before Paramount Viacom can make its first acquisition, it may have to fight to keep the hugely successful USA Network within the fold.

Currently, USA is owned jointly by MCA and Paramount. When the two

companies formed that partnership, they signed a non-compete clause that prohibits either of the parties from owning another general entertainment network.

Sources say MCA is already claiming that Paramount Viacom's ownership of MTV, Nickelodeon, Lifetime and Comedy Central would put the new corporation in breach of the partnership agreement.

The problem could lead to a breakup of the partnership, but neither side is likely to want to let the network go. Industry analysts estimate that gross advertising revenue at the basic cable network will total \$300 million this year and subscriber revenues \$160 million. Net revenue is estimated at more than \$400 million, and cash flow at nearly \$90 million.

USA is also a valuable outlet for syndicated off-network programming.

MCA shows on USA have included *Miami Vice* and *Quantum Leap*; Paramount recently sold the network reruns of *Wings*, and its *MacGyver* currently plays on the channel.

It is unclear whether a similar battle will take place over the Sci-Fi Channel, also jointly owned by Paramount and MCA. Sci-Fi Channel, according to analysts, will have gross ad revenue in the \$8 million-\$9 million range, subscriber fees of about \$8 million and negative cash flow of about \$35 million.

Redstone has also indicated he would like to acquire the 67% of the Lifetime cable network that is held by Capital Cities/ABC and Hearst Entertainment. Capacities/ABC, however, has shown no sign that it wants to sell off its interest. Indeed, sources close to ABC say the network would like to acquire more of Lifetime. ■

Paramount Viacom International Inc.

What the new media giant will look like

ENTERTAINMENT

MOTION PICTURES

Paramount Pictures, production and U.S. distribution

United International Pictures, foreign distribution (50% interest)

Paramount Home Video, U.S. distribution

CIC Video, international distribution

Film library (more than 890 titles)

TELEVISION

Network TV production (10 series, 1993-94 season)

Paramount first-run syndication (28 hours per week): *Star Trek: The Next Generation*, *Entertainment Tonight*, *Arsenio Hall Show*, *Hard Copy*, *Maury Povich*, *Star Trek: Deep Space Nine*, *The Untouchables*, *Montel Williams*, *This Morning's Business*

Viacom distribution: *Roseanne*, *The Cosby Show*, *A Different World*

Paramount TV library (more than 5,100 programs)

Viacom TV library (more than 8,500 programs)

THEATERS

Famous Players: 441 screens in Canada

Cinamerica: 341 screens in western U.S. (50% interest)

United Cinemas International: 345 screens in Europe (50% interest)

TV NETWORKS

BASIC CABLE

	millions of subs
USA Network (50% interest)	60.4
Nickelodeon	58.6
MTV	58.6
Lifetime (33% interest)	54.6
VH-1	47.1
Comedy Central (50% interest)	23.5
Sci-Fi Channel (50% interest)	10.0

REGIONAL SPORTS

MSG Network	5.5
-------------	-----

INTERNATIONAL

MTV Europe
Nickelodeon UK (50% interest)

PAY TV

Showtime
The Movie Channel
FLIX

Paramount Viacom International would also comprise Paramount's publishing and live entertainment holdings. The publishing assets include Prentice Hall, Simon & Schuster, Pocket Books, Silver Burdell Ginn; Allyn & Bacon, Computer Curriculum Corp. and Appleton & Lange.

The live entertainment arm includes New York's Madison Square Garden and two of the teams that play there, the New York Knicks (NBA) and the New York Rangers (NHL). It also owns five theme parks boasting total 1992 attendance of 11.7 million.

*BROADCASTING & CABLE ranks TV groups by the percentage of the nation's homes with TV's they cover as calculated for compliance with the FCC ownership rules. Under those rules, market coverage of UHF stations is cut in half. The rules limit groups to 25% coverage.

**Area of Dominant Influence, local TV market as defined by Arbitron

CABLE TV

12th Largest Cable Operator
1.1 million subscribers

Regions	number of subscribers
Northern Calif./Oregon	102,000
San Francisco area	388,900
Midwest	175,200
Pacific Northwest	403,000

Paramount
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BROADCASTING

TELEVISION

15th largest group
11 stations/7.8% coverage*

	ADI**
WTXF(TV) Philadelphia (Fox)	4
WDCA-TV Washington (Ind.)	7
KTXA(TV) Dallas-Fort Worth (Ind.)	8
KTHX(TV) Houston (Ind.)	11
WLFL-TV Raleigh-Durham, N.C.	32
KRRT(TV) San Antonio, Tex. (Fox)	36
WVIT(TV) Hartford, Conn. (NBC)	24
KMOV(TV) St. Louis (CBS)	18
WNYT(TV) Albany, NY (NBC)	52
WHEC-TV Rochester, NY (NBC)	69
KSLA-TV Shreveport, LA (CBS)	71

RADIO

6th largest group
13 stations

	ADI**
WTLW(FM) New York	1
KYSR(FM) Los Angeles	2
WLIT-FM Chicago	3
KDBK(FM) San Francisco	4
KDBQ(FM) Santa Cruz, Calif.	4
WLTJ(FM) Detroit	6
WMZQ-AM-FM Washington	7
KIKK-AM-FM Houston	10
KNDD(FM) Seattle	13
KBSG-AM-FM Tacoma, Wash.	13

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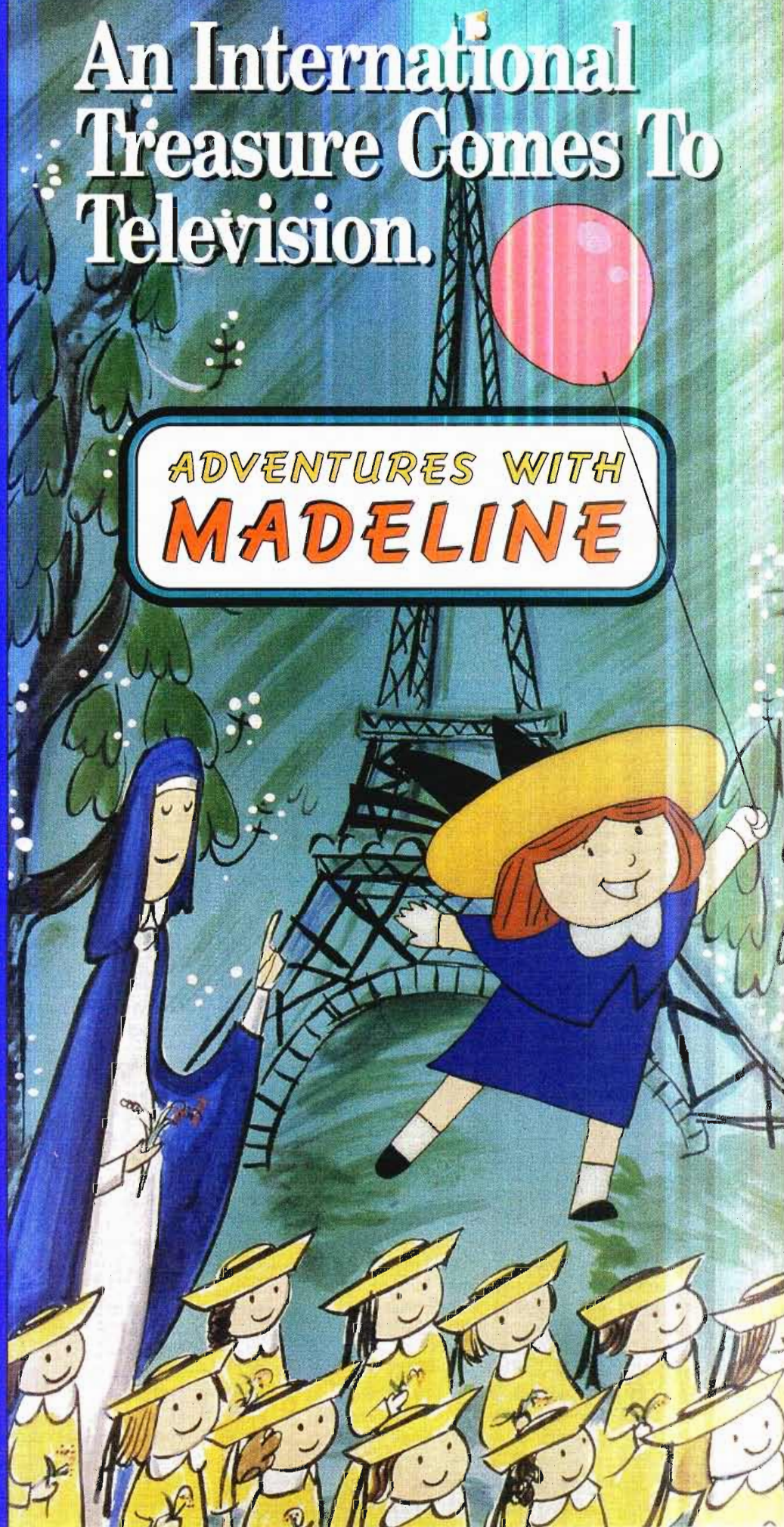
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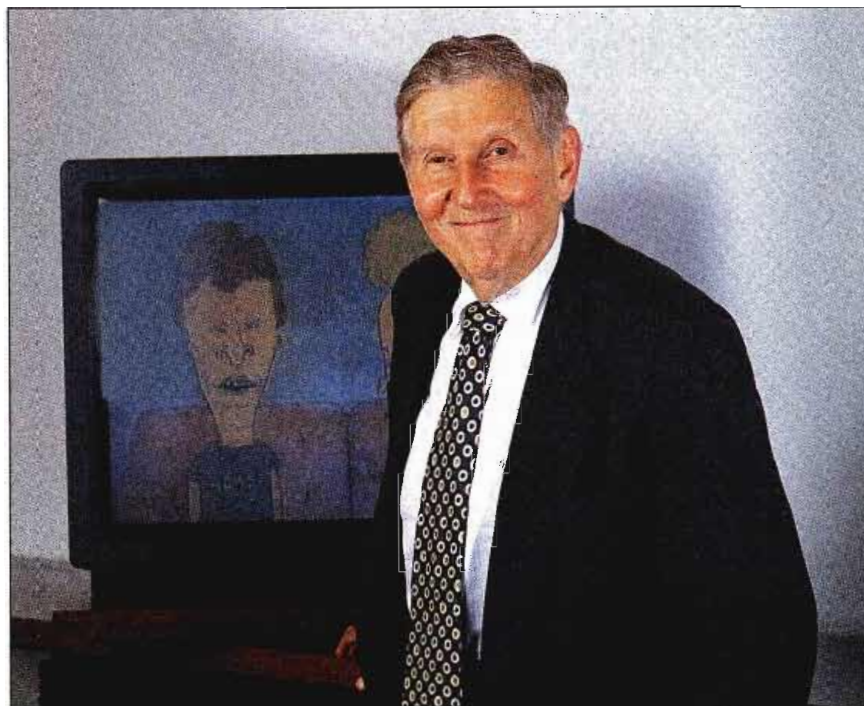
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You've said you'll use this deal to distribute software around the world, but you already do that through Viacom. What does Paramount add to the equation?

What is exciting to me is the exploitation of the really extraordinary power of the combined franchises—power we can provide programers in the middle of this global and technological revolution. Paramount is a programer. We are a programer with a proliferation of opportunities. I've had competitors say to me that we're going to be the single most powerful entertainment and communications company in the world, particularly because of the balance sheet, which puts probably no debt on this.

Think about this. You have MTV in 240 million households, going fast, in South America and so on. Nickelodeon, Nick at Nite, VH1, Showtime, The Movie Channel, Flix, an interest in Lifetime and Comedy Central. That's an array. I think in that area we may be dominant; we are certainly one of the dominant programers. Take that together with the Paramount library—think of all the uses you can put that software to. They all involve a proliferation of opportunities for programers. Essentially, we have said for years: Our hard assets are valuable, we are a software-driven company. So is Paramount with its franchises, which include not only the library and the production capacity, but also Simon and Schuster, with all its educational material, print and trade.

The combination is the point. I'll put it to you this way. Martin [Davis] and I talked to some of the most powerful fund managers last Sunday [Sept. 12]. And they were the big ones—Gordon Crawford [of Capital Research], Frank

Husic [of Husic Capital Management], Mario [Gabelli]. Everyone said, "What a fantastic combination, why didn't you do it sooner?" Think about this for a moment. First, the convergence of the computer and the television set is real. That's a superhighway into the home—opportunities for programers. Then you have signal compression—the potential of 500 channels in cable systems. What are you going to put on those channels? Opportunities for cable programers. What are you going to do with the Paramount library? Look what Ted Turner did with a library that didn't even begin to touch this. Then you have direct broadcast. Interestingly, we are both on the satellite right now. Opportunities for programers.

Then you have what is taking place around the world. You see our products moving around the world. A lot of us know, although most people don't know, that Nickelodeon will most certainly end up in Germany, Italy, Spain and in Asia. We have two people competing for it in Asia.

If there were a right time for this entertainment giant to be born it's right now, in this particular era. So it's really an exciting thing for us.

What about a fifth network? Or the sixth or seventh?

That came up during the meeting with the press and the analysts. The answer is that each one of us were engaged in our own strategic objectives. You know we were exploring various possibilities and of course now we will explore all of them together. And we felt that it would be wrong to identify some potential acquisition at this stage. It's too early; we should be concentrating on getting this done. But



WHAT
IS
THE
OTHER
SIDE
OF
COUNTRY.[®]
?

"If there were a right time for this entertainment giant to be born it's right now."

anything that makes sense, you guys can assume we are going to look at.

Frank Biondi said yesterday that such syndication properties as *Star Trek: The Next Generation* are networks in and of themselves.

I think what he is saying is that when you get into production for first run, this company is clearly dominant. Everybody concedes that Paramount has the strongest lineup of first-run product, whether you're talking about *Arsenio Hall* or *Entertainment Tonight* or *Star Trek*. So, we are disillusioned producing for the network business because most of it is deficit financed and you know the risk/reward is negative, not the kind of money we made when we syndicated *Cosby*. Remember, we still have *Cosby* and *Roseanne* as part of us.

As far as production, we are only doing things where we get paid enough money from the go by the network, or, with the network fee and what we get overseas, we have no negative starting point. And so we are less involved in that business. Paramount's been doing it and they are still in it. But even Paramount would say we have to keep looking at that business to make sure it makes economic sense.

Of course, if you did start a network of your own it would change the formula a little bit.

What kind of network are you talking about?

A broadcast or broadcast/cable network.

Again, you want to stress to everyone that this seems obvious. So let's just say you can assume that we are going to consider obvious possibilities. But we are not saying we are going to do it. As far as cable goes, it's obvious—what you can do in forming cable channels with the Paramount library.

But put it a little differently. People ask us about the multimedia world. Most of this is jargonese. Except that we acquired on our side a state-of-the-art software company that was already doing software work for Nintendo, Philips Sega. We didn't get 10% of it, we bought it. We put it together with our creative people at MTV and Nickelodeon. I've seen the first product and you can tell me if I'm wrong when you see it. It's based on a new show that's going to be introduced on Nickelodeon. We have taken average game material and put in the most sophisticated animation. It's sensational. You are going to see our products in the market—not in the press, but on the market. Meanwhile, interestingly, this has been a priority at Paramount. They have a terrific team—based in Silicon Valley, I believe—of people involved in interactive television. Now there's a place where it's obvious. I don't mind saying that this could be the first big win for us because of the rewards. One game did \$500 million. The potential rewards are tremendous if you have a hit. That game did more than any movie in history. Here is an area, obviously, where we will be putting our management team together. That will be one of the first big moves we will do.

You have stated that you have already rejected a deal that

put your cable assets at \$2.4 billion. Paramount's balance sheet really puts you in a stronger position.

That's one of the wonderful things about this. I had a person with a company very much compared to us call me up today. What people are missing when they are talking about the prices being too high or too low, the real consideration isn't the dollars. The real consideration is the combination, which is what I've been telling you. But he commented on the fact that he doesn't know of a major deal that started out with a balance sheet like this. You have probably already heard the credit agencies have already put us on credit watch with a view toward improving the ratings of Viacom. So as far as the balance sheet goes, all the ratio's change. It's terrific. Yes, this gives us more flexibility, but that doesn't mean we are going to hasten to put more debt on. Just because you have money you don't have to spend it. Viacom today is borrowing from the bank at 4%.

The only things that will go ahead will be things that will go ahead not because we have the wherewithal, but because they are clearly things we ought to do and stretch for. Of course, it gives us a lot more flexibility.

In the end, what is it you want if you rejected a deal that put Viacom's cable holdings at \$2.4 billion? What are you looking for from a phone company in both financial and strategic terms?

In the first place we are reassessing what we want to do in the context of this new company. We have not terminated discussions. What our cable systems have is the highest concentration of consumers, I think, of any cable systems. Nashville, Seattle and San Francisco are very highly concentrated. You don't have to have that spelled out, you don't have to be a genius. For a telephone company that is a gigantic plus. As to how much we are looking for, all I can say is that we rejected an evaluation of \$2.4 billion. We have two other telephone companies that know that information and we are having some very active discussions. That indicates there is a price above that that is attainable.

In terms of the cable systems themselves, you've got an experiment coming up in Castro Valley [California]. Will we see any Paramount programing on this?

That is truly a deal to test consumer preference, to find out what people will pay for what. Because with technology you can give them anything at some price. We have an option to be a joint venture, co-venture with AT&T and/or a third party on anything that comes out of that in the way of programing. It's a very important aspect of the deal; it was hard negotiated.

The funny thing is that Marty called me weeks ago when there was no deal going—this has been going on and off for four years. He said, "What do you mean, you won't let us have a Paramount channel." I said, "Martin, you're wrong. That's not right, you've got the story wrong. I did what I think I know you would do. I said, 'Sure there can be a Paramount channel, but if there is we are going to have an option to be your partner.'" And of course, we are now



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"[T]his is a marriage made in Heaven, but it is not like marriages that are subject to no-fault divorce laws. This marriage Martin and I will guarantee will never be torn asunder."

partners. So, yes, you can see Paramount material. You'll see it on that system.

In terms of the transition, what do you think the major issues are going to be for yourself, Martin Davis, Frank Biondi and Stanley Jaffe?

Martin and I are having dinner tonight. I'm meeting with Stanley in a few days. Frank and Stanley had dinner last night.

These people are getting along. Nobody is backbiting. They are getting along terrifically. Everyone is going to play an important role. The exact roles are not known yet. Martin and I discussed it and our point of view is simple. We don't care who came from where. The question is what particular piece of management has the best skills to handle all the assets.

I'm not so much interested in who will take over what as in how you integrate two companies. How do you make them one?

I think you have to start with the right attitude. But you are asking me a question which is the mission of that transition team. The only thing I can tell you is that we are hoping to get this deal done by the end of this year or the first of next year. That is not so much time. Those issues will be resolved by that time.

When do you expect to get the final word from the regulating authorities, or from people who might emerge as other

bidders?

As far as regulation goes, we are very optimistic because we are entertainment giants that don't compete with each other. Take a look at their businesses and ours and we are in different businesses. They complement each other tremendously. We don't see any antitrust problems or any problems. And our people are already preparing forms, filing forms. We don't anticipate any problems, because we don't see any.

On the second issue. I said yesterday that this is a marriage made in Heaven, but it is not like marriages that are subject to no-fault divorce laws. This marriage Martin and I will guarantee will never be torn asunder.

That sounds like a strong statement and I will give you the reasons for it. You know, we have had questions about whether we have paid too much, or paid too little. Someone can offer a perfume factory or a shopping channel, you name it. Paramount is not even interested in that kind of financial merger. What nobody can offer is what the fund managers and the analysts are hailing. They can't offer the combination. I think our boards are both committed to that concept.

But apart from that, I'm relentless. This is going to happen. Had we not done it, my life would not have turned on it. But this is great. We had a great company to begin with. Now that we are in it, nothing is going to stop us.

Sumner Redstone and his winning streak

After weeks of intense negotiations, Sumner Redstone looked tired while posing for the photo on this week's cover. But he came to life near the end of the shoot as he started talking about the deal that would propel him to the top of one of the largest media enterprises in the world. "We're going to win," he boasted.

That competitiveness helped him build his family's drive-in business into what will, if all goes as planned, soon be Paramount Viacom International Inc. And so did the kind of smarts that allowed him to graduate from Harvard in two-and-a-half years so he could join the top-secret team that helped crack Japan's military and diplomatic codes during World War II.

Redstone's public persona is irrepressibly genial. Reporters at the press conference announcing the Paramount-Viacom merger often referred to him by his first name. But there is another side to Redstone—one that Paramount Chairman Martin Davis referred to when he told reporters Redstone is "not easy."

He is a hard-nosed and stubborn negotiator—with a

temper that can flare at times. When a reporter asked him about a *Wall Street Journal* story questioning his purchase of Viacom stock weeks before the Paramount deal, he launched into a seven-minute explanation full of expletives. "The idea that I would buy the stock to affect the stock is sheer outrageous nonsense," he protested.

Having built National Amusements Inc. into an 800-screen theater chain and decided the future was in cable programming, Sumner executed a hostile takeover of Viacom in 1987. The acquisition has had its effect on him. "What did I know about MTV?" he told *Channels* magazine a year later. "I only knew I couldn't stand looking at it." Now he brags about owning the company that will be making the "Beavis and Butt-head" movie. MTV, incidentally, is now in 240 million households around the world, a fact that Redstone is fond of repeating. He has also made large financial gains by investing in Twentieth Century Fox, Columbia Pictures and MGM/UA Home Video.

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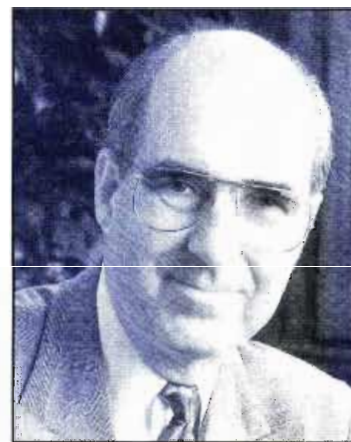
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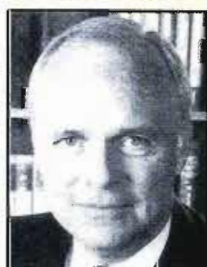
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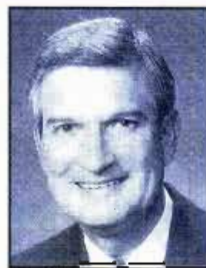
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Studio heads see shrinking TV market

Siphoning of independents to new networks cuts into outlets for film and TV packages



Discussing the impact on syndication of five—or more—networks (l-r): Greg Meidel, Barry Thurston, Shelly Schwab, Keith Samples and Dick Robertson

By Mike Freeman

If Warner Bros. succeeds in launching a fifth network, its own movie packages—as well as those of other studios—may pay the price.

"The biggest problem that I and my colleagues at Warner Bros. face is the struggle of where we're going to sell theatrical product in the after-market," said Warner Bros. Domestic Television Distribution President Dick Robertson, one of five distribution executives participating in the Hollywood Radio and Television Society/BROADCASTING & CABLE forum "Television: A View from the Top" on Sept. 14.

"The effect that the Fox network has had on motion picture packages, as well as [on] first-run theatricals, has been pretty severe in syndication," he said. "Perhaps, with a fifth network, it will pretty much put that portion of our business totally on cable," Robertson said.

If syndicators lose 80%-90% of the remaining pure independents to a fifth network, he said, there could be significant "downward pressures" on the pricing of movie packages. "It just means that stations won't be major customers after the second pay cable window in the future."

The traditional TV exhibition schedule for movies starts with a pay-cable window, followed by a broadcast-network window, then back to pay cable (some licensing deals include basic cable) and finally to broad-

cast syndication.

MCA TV President Shelly Schwab also said that the "feeding chain" may become a lot shorter, but he stressed that new cable customers such as Turner Broadcasting's planned classic movie channel and Encore's multiplexed pay-per-view services will create more demand.

"[The studios] can't keep using an old yardstick to measure a new business," Schwab said. "Can we replace syndication? Of course not. But if we're creative in the way we structure movie package deals with cable, it can still be a very strong business."

As for the first-run side of the theatrical business, Schwab said that MCA TV has committed more than \$100 million to the production of the 24-title Universal Action Network package set to launch in early 1994. Even though UAN was able to assemble an ad hoc lineup made up entirely of independents, Schwab said that it still would take time before Warner Bros. could launch a fifth network—and several more years before it could program seven evenings of prime time per week.

During the early 1980's, he said, 21 action-adventure hours were airing on the big-three networks, but that number dropped when the networks could no longer afford to incur the deficits associated with big-budget hours (most notably science fiction dramas). Independents filled that void, Robertson said, in an ef-

fort to counterprogram with original programming rather than with theatricals having prior cable and broadcast network exposures.

However, with 14 first-run action-adventure series entering syndication this season, Robertson suggested that there is already a "pseudo-fifth network," that is, enough programming to fill the schedule of a two-hour-per-night, seven-night prime time network.

Getting stations to commit to the back-end, or repeat episodes, is a different story, he said. Warner Bros.' Prime Time Entertainment Network, for example, was unable to get its stations to option the back-end terms of *Kung Fu: The Legend Continues* and *Time Trax*. Instead, it extracted a larger national advertising split on the front-end exhibition and will likely sell the series to cable on the back-end.

"The myth is that cable can afford and absorb all this product because of all these different channels, but what a cable channel can pay for a given drama is only so much money," said Robertson. "How you think about producing with the old standards of what the deficits used to be versus what a meaningful return on your investment is today should be measured accordingly. Somehow we have to figure out how to produce shows with smaller front-end deficits, because the back-end is not what it used to be."

The panelists agreed that cable could become more of a player on the front-end, with a staggered second cable window following the broadcast networks' airing of telefilms. However, Rysher TPE President Keith Samples, whose independent company will produce and distribute *Highlander*, *Robocop* and *Thunder in Paradise* action hours this season, says that many cable executives with whom he has negotiated telefilm projects are seeking exclusivity.

Barry Thurston, president of Columbia Pictures Television Distribution, said that the recent merger of Paramount Communications and Viacom International may lead the studio

Ratings Week

According to Nielsen, Sep 6-12

	abc ABC	CBS	NBC	FOX
MONDAY	17.0/29	8.7/14	11.3/19	6.5/11
8:00	50. Day One 8.6/16	47. Evening Shade 8.8/15	24. Fresh Prince 10.9/19	
8:30		43. Major Dad 9.2/15	32. Blossom 10.2/17	70. Fox Night at the Movies—Fletch 6.5/11
9:00	1. NFL Monday Night	34. Murphy Brown 10.0/16	17. NBC Monday Night Movies—Danielle Steel's 'Palomino' 11.7/19	
9:30	Football—Dallas Cowboys vs. Washington Redskins	51. Big Wave Dave's 8.5/13		
10:00		57. Northern Exposure 7.9/13		
10:30	20.7/36			
TUESDAY	12.1/20	10.1/17	10.5/18	5.5/9
8:00	14. Full House 12.7/22	22. Rescue: 911 11.0/19	65. Saved by the Bell College Special 7.1/12	76. Roc 5.9/10
8:30			15. J. Larroquette * 12.5/20	86. Daddy Dearest 5.0/8
9:00	6. Roseanne 14.4/23	36. CBS Tuesday Movie—Through the Eyes of a Killer 9.6/16	24. Second Half * 10.9/17	80. America's Most Wanted 5.6/9
9:30	4. Roseanne 15.7/25		13. Dateline NBC 12.8/22	
10:00	52. Reader's Digest: On Television 8.4/15			
10:30				
WEDNESDAY	11.1/19	8.8/15	9.8/16	11.1/19
8:00	59. How I Spent My Summer Vacation 7.6/13	66. Trouble w/Larry 6.8/12	33. Unsolved Mysteries 10.1/17	16. Beverly Hills, 90210 12.4/21
8:30		74. Tall Hopes 6.3/10	19. Now w/Tom and Katie 11.3/18	29. Melrose Place 10.4/17
9:00	3. Home Improvmt 16.8/27	67. Ned Blessing 6.7/11	56. Law and Order 8.1/14	
9:30	11. Thea 13.6/22	12. 48 Hours 13.2/23		
10:00	27. Barbara Walters Special 10.6/19			
10:30				
THURSDAY	9.6/16	8.6/15	11.3/20	7.0/12
8:00		70. In the Heat of the Night 6.5/11	39. Mad About You 9.4/17	39. The Simpsons 9.4/17
8:30	63. Missing Persons 7.3/12	22. Eye to Eye with Connie Chung 11.0/18	18. Wings 11.5/20	63. Living Single 7.3/12
9:00		53. Angel Falls 8.3/15	7. Seinfeld 14.3/23	75. In Living Color 6.2/10
9:30			31. J. Larroquette 10.3/18	87. Herman's Head 4.9/8
10:00	7. Primetime Live 14.3/25		55. Second Half 8.2/15	
10:30				
FRIDAY	11.1/22	5.7/11	6.8/14	7.2/14
8:00	26. Family Matters 10.8/22	88. Cat in the Hat 4.8/10	62. NBC Movie of the Week—The Awakening Land, Part 2 7.5/15	70. Brisco County, Jr. 6.5/13
8:30	29. Thea 10.4/21	82. Little Mermaid 5.4/10	82. Great Escapes: Trade Winds 5.4/11	57. The X Files 7.9/15
9:00	45. Step by Step 9.1/18	84. Building 5.3/10		
9:30	47. Hangin' w/Mr. C 8.8/17	84. Boys 5.3/10		
10:00	10. 20/20 13.7/27	68. Picket Fences 6.6/13		
10:30				
SATURDAY	5.5/11	9.3/18	7.1/14	6.7/13
8:00		45. Dr. Quinn, Medicine Woman 9.1/18	77. Empty Nest 5.8/12	59. Cops 7.6/15
8:30			68. Empty Nest 6.6/13	53. Cops 8.3/16
9:00	78. ABC College Football Special—Washington vs. Ohio State 5.7/11	39. CBS Saturday Movie—For Love and Glory 9.4/18	59. NBC Movie of the Week Saturday—Miss America: Behind the Crown 7.6/14	81. Front Page 5.5/10
9:30				
10:00				
10:30				
SUNDAY	8.3/14	12.3/21	13.9/24	7.9/13
7:00	78. Bradymania 5.7/11	4. 60 Minutes 15.7/29	38. I Witness Video 9.5/18	89. Townsend Television* 4.5/8
7:30		9. Murder, She Wrote 14.1/22		43. Martin 9.2/15
8:00	21. ABC Sunday Night Movie—Lois & Clark: The New Adventures of Superman 11.2/17	35. CBS Sunday Movie—Sherlock Holmes Returns 9.7/16	2. seaQuest DSV 17.8/28	36. Living Single 9.6/15
8:30			19. J. Larroquette 11.4/20	28. Married w/Childn 10.5/16
9:00			39. Wings 9.4/18	47. Daddy Dearest 8.8/14
9:30				
10:00	70. How I Spent My Summer Vacation 6.5/12			
10:30				
WEEK'S AVGS	10.6/19	9.2/16	10.3/18	7.5/13
SSN. TO DATE	11.3/19	11.9/20	10.4/18	7.0/12

RANKING: SHOW (PROGRAM RATING/SHARE)

* PREMIERE

SOURCE: NIELSEN MEDIA RESEARCH

YELLOW TINT IS WINNER OF TIME SLOT

TELEVISION UNIVERSE ESTIMATED AT 94.2 MILLION HOUSEHOLDS; THEREFORE ONE RATING POINT IS EQUIVALENT TO 942,000 TV HOMES

to produce telefilms and series that have simultaneous broadcast-cable windows with Viacom pay networks Showtime and The Movie Channel.

"There are a lot of doomsayers out there on the side of [antitrust] regulation, but I think you will see more of these Paramount-Viacom consolidations" as a way to guarantee a distribution channel and revenue stream from cable, Thurston said.

The continuing consolidation of the Hollywood studios has been an in-

creasing concern also for stations trying to gain more control over advertising inventory and program costs.

Twentieth Television President Greg Meidel says the stations' drive to control their destinies is "understandable," but he, like the other panelists, says that the station-led production companies do not have the "financial wherewithal" to maintain big-budget weekly or strip product in syndication.

"It costs more than \$100 million to produce a [first-run] strip or weekly

series for the first two or three years, which doesn't include the ongoing marketing, sales and promotion also required to maintain upkeep on the series," Meidel said. "Look at a group owner and publisher like the Gannett Co. They spent more than \$40 million on the introduction of *USA Today on TV* [in 1988], which looked good but languished in the ratings. It's a huge gamble in syndication, and station groups may find it tough to take financial hits of that magnitude." ■

Network chiefs thrust and parry

Violence, programing and business strategies among topics of discussion

By Steve Coe

Good-natured ribbing, competitive posturing and more than a little sniping. A gathering of syndicators at a trade show? No, a luncheon discussion featuring the four network entertainment division presidents.

Moderated by former NBC entertainment chairman Brandon Tartikoff, and held last Tuesday in Los Angeles, the lunch was part of the all-day seminar "Television: A View from the Top," sponsored by BROADCASTING & CABLE and the Hollywood Radio and Television Society.

When asked by Tartikoff what changes the networks have made in recent years in how they do business, Ted Harbert, president, ABC Entertainment, said the network is more hesitant to "make the big series deal." He added that ABC has become more selective, not making a series deal without knowing whether a time period will be available when the project is ready. "We have to know beforehand what we're going to do with them."

Warren Littlefield, president, NBC Entertainment, pointed to the network's deal with Steven Spielberg for the 22-episode order of *SeaQuest DSV*. "One of the things we've looked at is investing in the things you believe in. It means broad-based entertainment, like going to Steven Spielberg. I think the networks have forgotten to think big."

Countering that was Jeff Sagansky, president, CBS Entertainment, where network executives have limited episode orders to as few as six for the fall



Past and present network entertainment chiefs, in Hollywood for TV seminar (l-r): Bob Iger, Ted Harbert, Sandy Grushow, Brandon Tartikoff, Warren Littlefield and Jeff Sagansky

season. "We're allowing more people to play by doing more short orders. And if the shows are good...we're staying with them."

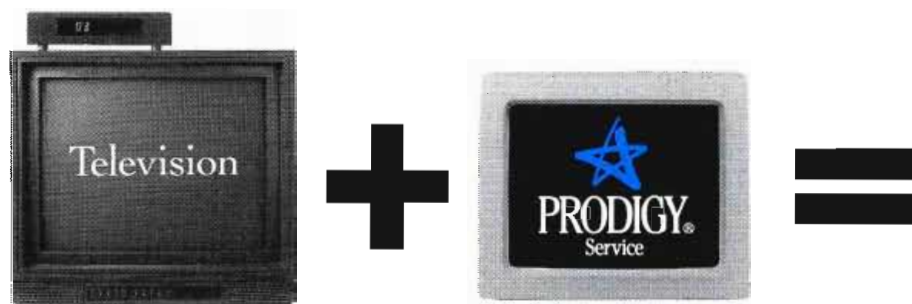
Asked about the network's much discussed year-round development plan, Sandy Grushow, president, Fox Entertainment, echoed his predecessor, Peter Chernin, saying: "I'm a firm believer in the 52-week plan." He acknowledged, however, that "this has been a summer of frustration and disappointment for us [in that area]. When I came in there wasn't a lot of product in development, so we decided to focus on the fall."

But Fox is also looking toward next summer. Grushow said the network is talking with Aaron Spelling about a spin-off of *Melrose Place*, to be ready

in June.

The ongoing issue of television violence served as an area of dissension among the executives. Littlefield, responding to a quotation from author Tom Clancy that the network executives were wimps for capitulating in the face of the congressional panel, said: "I think Tom's right in some respects. I think you'll see the networks more united, and you can expect us to take our message to Washington and to the public."

Harbert, however, suggested a more cautious approach. "I think we have to be politically astute about this. There aren't any congressmen losing any votes over speaking out against TV violence," he said. "It's a very popular issue." ■



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Fin-syn will be back, warns former FCC commissioner

Fox's Vradenburg chastises industry for tradition of silence on First Amendment



Assessing the staying power of the financial interest and syndication rules (l-r): Rick Cotton, Bonny Dore, Sherrie Marshall and George Vradenburg

By Joe Flint

If the financial interest and syndication rules that prevent ABC, NBC and CBS from taking an ownership and syndication interest in much of their programming completely disappear, the rules will be back in front of the FCC within two years, a former FCC commissioner predicts.

Speaking at BROADCASTING & CABLE's "Television: A View from the Top" seminar, Sherrie Marshall, a strong advocate of the rules while an FCC commissioner and now a Hollywood consultant, said that Warner Bros.' decision to explore a fifth network is an example of the studios' concern about network muscle should fin-syn vanish.

With a hearing set for Oct. 18 on whether the consent decrees that mirror the fin-syn rules are still necessary, the issue has returned to the forefront for the studios and the networks.

Ironically, the date set for the hearing is merely weeks after Viacom expects to wrap up its merger with Paramount—a merger that network executives see as further indication that the rules have outlived their usefulness.

"We have the Paramount-Viacom merger that takes the number two and number four syndication companies and merges them together," said NBC general counsel Rick Cotton. "We have a consortium of TV stations that are going to start to finance their own productions to counter the fact that there are two studios with 15 of the

top-20 syndicated programs; we have a federal judge declare unconstitutional the limitation on telephone companies getting into video programming, and finally, we have Mr. [Ted] Turner buying two production houses....It is extraordinary that we are still talking about fin-syn in the current day and age," he said. "We're coming to an end."

Fox Executive Vice President George Vradenburg also pushed for removal of

the rules, noting that during their existence "we've seen the end of communism, the fall of the Berlin Wall and now Jews and Arabs making peace."

The panel, a mix of network and programming executives, was in agreement that the industry must step up to fight Congress's efforts to regulate programming.

Vradenburg chastised the industry for being silent while the government goes after radio personality Howard Stern, tries to regulate children's programming, and wants to reinstate the fairness doctrine. "We have been derelict.... We are reaping what we have sown," he said, adding that Congress is prepared to disregard industry arguments about self-regulation.

Marshall warned that any attempt by the FCC to regulate programming would have a "chilling effect" on the programming industry.

Independent producer Bonny Dore complained that all eyes are on broadcast television, while no one is attacking cable. She was assured by other panelists that cable will be next. ■

Choosing Your Choice TV



Estimating the impact of Your Choice TV on network ad revenues (l-r): John Agolia, Eddy Hartenstein, John Hendricks, Bob Jacquemin and Ward White

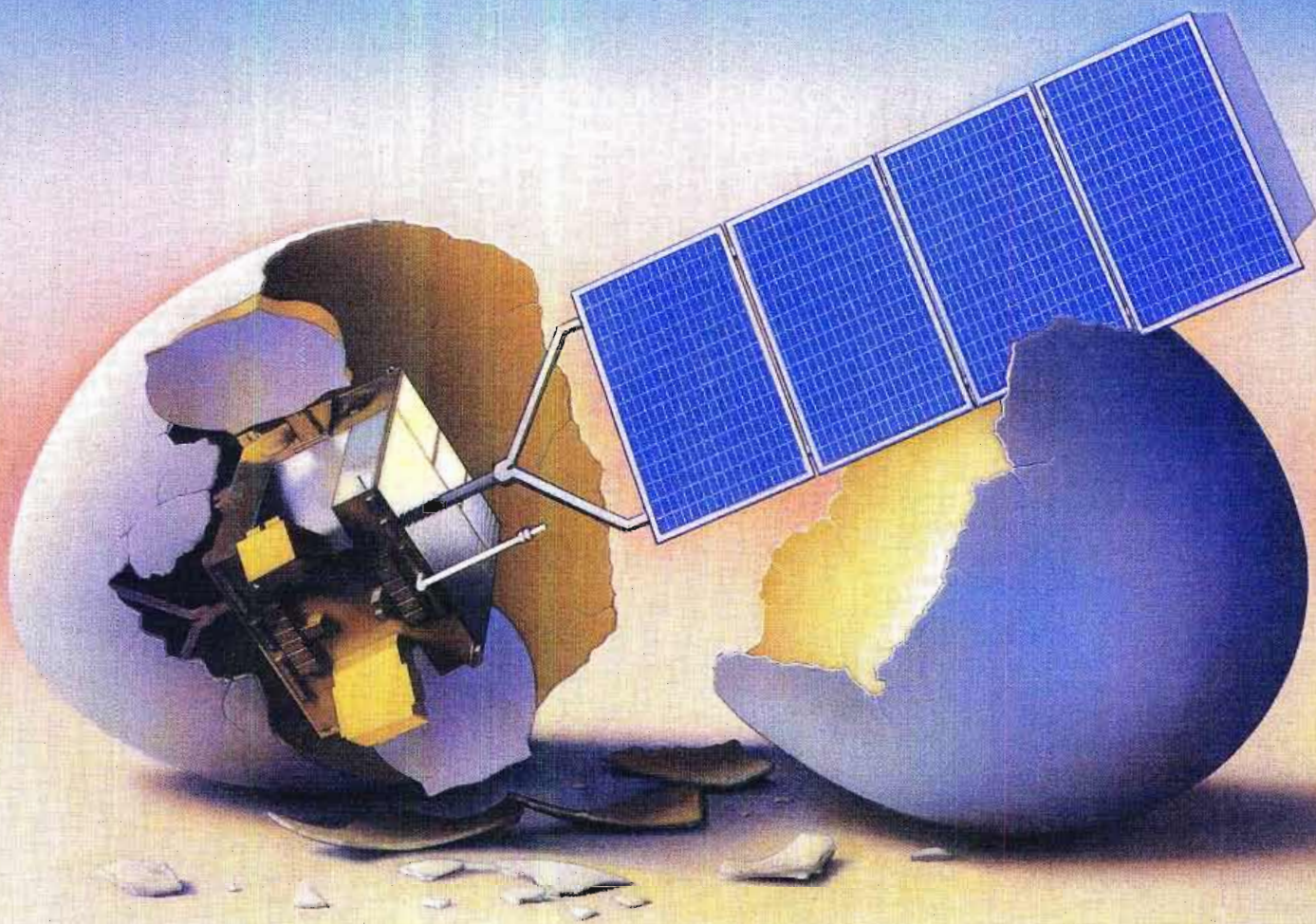
By Joe Flint

If Your Choice TV succeeds, it could drive the network business "into the ground," according to one NBC executive.

John Agolia, president, NBC En-

terprises/NBC Productions, said at an industry seminar in Los Angeles sponsored by the Hollywood Radio and Television Society and BROADCASTING & CABLE that he thought Your Choice, the system enabling cable

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subscribers to buy TV shows following their initial broadcast airing, could cost the networks their ability to promote shows and would cut into their advertising revenue. NBC has already signed with the channel in a test to start this fall.

Agoglia was responding to speculation by Your Choice TV President John Hendricks that if the pay-per-view system works with a 5% buy rate, it could generate \$2 million in revenue per episode on the service.

Hendricks compared the introduction of Your Choice TV to the VCR. When the VCR first emerged, he said, theater owners were nervous that it would cut into the box office revenue. That, Hendricks said, did not happen. Instead, a new revenue stream was created.

But Agoglia said the hypothetical \$2 million would be coming "right out of our advertising money." He speculated that advertisers would not be willing to pay the same price for network shows if those shows were available to viewers on a pay-per-view basis just days after their network airing.

Also unclear is how this found money would be divided among cable operator, network and program producer. When asked whether the success of Your Choice TV would allow the networks to lower program license fee costs to producers, since ad revenue could fall, he replied: "The thought has occurred to us."

There are still many unanswered questions about Your Choice TV. Network affiliates hate the concept because it could cut into their local ratings and advertising revenues. Some network executives fear the same, but others at least want to test the service to see how digital delivery of programming will affect network viewership.

Hendricks said he thought viewers would pay an average of one dollar to watch a network show. If that price looked as if it were eroding network viewing, it could be raised. The Your Choice TV president said surveys have shown that viewers probably would buy two shows a week.

On the production side, Buena Vista Television President Bob Jacquemin said additional revenues would "provide maintenance."

While Agoglia fears the impact Your Choice and other new media will have on the networks, the networks

could, in fact, reap huge ad dollars from the new businesses' promotional efforts.

Eddy Hartenstein, president, DirectTV Inc., said that the company's direct-broadcast system will spend \$40 million to promote the service in the next year, and double that to \$80 million in 1995. If it all pays off, he hopes to have 10 million subscribers by 2000.

Cable channels will also play a part in promoting the multichannel universe. Hendricks said that through compression, Discovery Channel would try launching several new channels, including one that would be a "barker" channel used solely to pro-

mote the new cable networks.

What will consumers pay for all this new television? According to Hendricks, viewers now spend upwards of \$30 dollars per month on cable. "If we offer more choice and convenience, there will be a willingness to spend more."

Also wanting to offer more choices are the telephone companies. Ward White, vice president, United States Telephone Association, stressed the need for a change in public policy. "We have a system of regulation discouraging people from doing what they want to do." The telcos, he said, are getting in now, and "there is more to come."

Nashville Net takes mainstream plunge

Retools channel to broaden appeal, boost ratings



TNN's new 'Dance Line' series

By Rich Brown

The Nashville Network will be doing some fancy two-stepping in the next few weeks as it tries to broaden its audience base with some of the most ambitious program changes in its 10-year history.

TNN executives say the new lineup is designed to boost sagging ratings and to reflect what they describe as "the new-found mainstream appeal" of country music. But some ad agency executives say there could be growing

pains as the network looks to broaden its base.

Regular viewers of The Nashville Network may have gotten their first glimpse of changes ahead earlier this year when a little hand puppet named Shotgun Red was booted off the network after years of service. It marked a certain end to an era and made page-one news in the *Nashville Tennessean*.

"They have to be careful," says Ogilvy & Mather's Julie Friedlander.

"If they try to get too broad they might lose some of their core audience."

Friedlander says that TNN traditionally does not have as broad a reach demographically as some other networks, but she adds that the channel is a perfect fit for some of her clients' needs.

TNN's prime time ratings have shown slight declines in the past two years, according to A.C. Nielsen data. The network averaged a 1.0 rating, representing 545,000 households, during the second quarter of 1993, down from a 1.1 rating, 597,000 households, for the same period in 1992. The decline prompted the network to accelerate its plan to introduce shows that originally were not set to debut until March 1994, says C. Paul Corbin, director of programming.

"We had some rating hits that were alarming to us and we couldn't wait any longer," says Corbin.

This fall brings four new prime time series to the cable network: *Music City Tonight*, a live, 90-minute nightly entertainment series; *TNN Country News*, a 30-minute nightly entertainment report; *Dance Line*, a 30-minute nightly dance instruction series; *Video Countdown*, a weekly one-hour show highlighting the week's top country-music videos, and *The Country Music Video Album Hour*, a weekly series. The series will debut sometime between TNN's premiere week (on Sept. 27) and Oct. 18.

Among the more dramatic changes is the addition of *Music City Tonight*, a splashy variety show that replaces *Nashville Now*, the down-home talk show that was a network staple for 10 years. *Nashville Now* host Ralph Emery, 60, will air his final live installment on Sept. 24.

TNN research, says Corbin, shows that viewers want more music and less talk in prime time. TNN's new prime time personalities will "add some spark" to the channel and bring new

"We had some rating hits that were alarming to us and we couldn't wait any longer."

Paul Corbin, TNN

TNN prime time ratings

	2Q '91	3Q '91	4Q '91	1Q '92	2Q '92	3Q '92	4Q '92	1Q '93	2Q '93
Rating	1.2	1.1	1.4	1.3	1.1	1.1	1.2	1.1	1.0
Households (000's)	637	607	728	696	597	596	666	600	545

Ratings based on A.C. Nielsen Co. data supplied by network sources

and younger viewers to the channel, he says.

"The face of the country music business is changing, and we have to reflect it," says Corbin. Changes are also ahead for the network's weekday schedule next March or April, he adds.

Despite the program changes, Cor-

bin says, the network plans to keep some of the programming that helped make the channel a hit in homes across the country. Saturday nights, for example, will feature special evenings of traditional country music, including *Grand Ole Opry Live*, *The Statler Brothers Show* and the original home of corn-pone humor, *Hee Haw*. ■

BVT rolls out 'Judge and Jury' for '94

By Mike Freeman

Buena Vista Television is unveiling a syndicated hour talk/court show, *Judge and Jury*, for fall 1994. Sales pitches to stations will begin later this month.

With 14 talk shows set to air in daytime syndication this season, and a handful in development for 1994-95 season, BVT President Bob Jacquemin is positioning the legal talker as a "nonderivative" format that offers viewers "concrete resolutions" to per-

sonal problems.

The strategy, says Jacquemin, is to position *Judge and Jury* as an early fringe vehicle.

However, Jacquemin is marketing the strip as a local news lead-in program in early fringe, a daypart where it can be tough to convince stations to surrender a time slot to an unproven freshman series.

"The core of the show is less on legal issues than it is on personal issues," Jacquemin says. Other shows



Bill Handel of 'Judge and Jury'

The Sign

These Leading Station Groups

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Gateway
Gaylord

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Have Signed up for *More Power*

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Journal	Sinclair
star	Tribune
ount	United/Chris Craft
	...and many more.

er 50 Markets!



Buena Vista
Television



"rehash" sensational topics such as date rape and incest, he says, but they provide no resolution.

Buena Vista has produced a pilot of the series. Amy Sacks, Buena Vista Productions' senior vice president of programing, hired attorney Bill Handel, who provides legal advice locally on KFI-AM Los Angeles, as host and moderator for *Judge and Jury*.

Basically, the format of the show will allow people to air grievances before a jury of 12 people and a studio audience. Viewers at home will also be able to call an 800 phone number and cast their votes on how the problem should be resolved.

"What will happen is that Bill Handel will go through the issues from both parties, and then a jury of 12 people will deliberate on a verdict," Jacquemin explains. "There will be a very small percentage of actual cases" that were previously tried on the federal or state court levels. "There will be a means to effect rewards, but the verdicts will almost entirely deal with suggesting such things as personal or group counseling.

"The key to differentiating ourselves will be compelling topics and positive resolutions."

Judge and Jury will stay away from political issues, Jacquemin adds, instead preferring to try "personal, sometimes more humorous, trivial cases" in the vein of Warner Bros.' long-running syndicated *People's Court* series. Following such a course, he says, will make the series as "advertiser-friendly as possible."

Jacquemin says BVT's sales force will begin making presentations to stations within the next two weeks. The show will be marketed on a cash-plus-barter basis, with Buena Vista retaining three minutes of national ad time within the hour. Secondary time period targets are morning and late fringe dayparts, he says.

Karin Sagin served as executive producer of the pilot. Sagin most recently was a consultant on the pre-production of King World's *Les Brown* talk show, which launched in syndication last week. She also was an executive producer on Paramount's *The Maury Povich Show* and a senior producer on Multimedia's *Sally Jessy Raphael* show.

Alex Williamson (*The Jane Whitney Show*, *Povich*, *Joan Rivers*, *Sally Jessy*) is serving as supervising producer. ■

NBC newsmen win suit against network

By Steve McClellan

Three NBC News employees have won an eight-year legal battle with the network over their right to overtime pay. And they did it on their own, without legal counsel, while NBC, spending more than \$1 million to defend itself, had at least two outside firms working the case.

The three newsmen, Jacob Freeman, Bernard Brown and Robert Garner, have a related suit pending, charging the network (and WNBC-TV, where Garner is employed) with unlawful retaliation for the first suit.

When the suit was filed in 1985,

Freeman was chief domestic news-writer for *NBC Nightly News* with Tom Brokaw. Reached last week, Freeman said he has been on "weekend overnight duty" to the assignment desk for most of the time since the suit was filed.

Brown was a producer on *Today* who was subsequently "demoted" to writer for the show, said Freeman, the designated spokesman for the group. "Basically he now sits at a desk and they give him very little to do."

Garner was a two-time Emmy-winning field producer with WNBC-TV. He, too, has been shunted to weekend

HEAD ENDINGS

Canadian country on TNN

TNN: The Nashville Network will telecast the Canadian Country Music Awards for the first time in the U.S. on Sept. 25 at 9 p.m. ET. Sister network CMT Europe will televise the show one week later on Oct. 2 at 8 p.m. UK time.

Tough competition

A record-breaking 2,201 entries have been submitted for the 15th Anniversary CableACE Awards competition. Winners will be announced on Jan. 14, 1994, at the Biltmore Hotel in Los Angeles, and the awards program will air exclusively on TNT the following Sunday.

TNT marks five

Jonathan Winters, Teri Garr, Tommy Tune, Brandon Tartikoff and Robert Klein will serve as on-air hosts on TNT in October during a month-long celebration of the network's fifth anniversary.

Prime's Ruhe resigns

Prime SportsChannel Network President and Chief Operating Officer Jeffrey Ruhe resigned from the cable network last Wednesday after roughly eight months on the job.

Ruhe joined the company in 1988 as senior vice president/executive producer of SportsChannel America, a predecessor of the channel. Daren Miller II, executive vice president of Prime SportsChannel Network, will continue to handle day-to-day responsibilities of the network and the planned launch of a new cable sports channel, NewSport.

Talk show crossover

Lifetime has tapped Boston radio personality and ex-politician Marjorie Clapprood to host *Sunday Live*, a new talk show that will air each week at 11 p.m. ET/PT on the cable network, beginning Jan. 2. Clapprood, who co-hosts a daily morning radio show on WRKO(AM) Boston, will appear on the cable show live from Hearst station WCVB-TV Boston.

Plugged into sports

Trakker Interactive Services on Thursday will introduce its interactive TV sports information service, Sports Trakker, on Scripps Howard cable in Knoxville, Tenn. Through an add-on device, TV viewers will be able to call up text providing the latest sports news from the sports department of the Scripps Howard-owned *News-Sentinel*.

overnight duty for the station.

A number of past and present NBC News executives took the stand on behalf of the network, but to no avail. They included then *Nightly News* executive producer Bill Wheatley, then senior producer Cheryl Gould and former NBC News president Reuven Frank.

The decision (*Freeman et al. vs. NBC*, 85 Civ. 3302) was handed down in late August by U.S. Magistrate Kathleen Roberts of the Southern District of New York. The three newsmen are part of a group of 12 plaintiffs remaining from the original 1985 complaint that involved 150 news employees, most of whom settled out of court. The parties opted to try the three cases together, agreeing that the decision would have bearing on the rest.

At issue was not overtime pay per se, but whether overtime should be calculated on base salary, as the network did at the time, or based on total compensation, which was 30% or more higher because of earned producer fees.

Roberts relied extensively on a 1988 case involving news personnel at KDFW-TV Dallas in determining that the three employees in the NBC case were neither administrators nor professionals of the learned or artistic type and therefore were not exempt from federal regulations requiring they be paid overtime.

"Significantly," wrote Roberts, "NBC does not contend that the functions performed by the [KDFW] plaintiffs differ in kind from those performed by the plaintiffs in this case." She concluded that the three newsmen spent their time primarily producing the product for individual programs and had little or no influence on setting business policy or long-range objectives at the news division. Therefore, she said, they could not be classified as administrators.

Roberts also ruled that the newsmen were not "learned" professionals as defined by law. She said NBC failed to prove that a specific academic degree, "reflecting a prolonged course of specialized training," was necessary to do broadcast journalism, and she also noted that NBC requires no such degree. She concluded that journalists generally learn and hone their skills through experience and on-the-job training.

Roberts also said the three plaintiffs

Top cable shows and nets

Following are the top 15 basic cable programs (Sept. 5-12), ranked by households tuning in. Ratings are based on network's total households at time of program; U.S. ratings are based on 94.2 million TV homes. Source: Nielsen Media Research.

	HHs. (000)	Cable Rtg.	U.S. Rtg.	Program	Time (ET)	Network
1.	4,399	7.4	4.7	NFL (<i>Raiders-Seahawks</i>)	Sun. 8p	TNT
2.	2,554	4.1	2.7	NFL <i>Primetime</i>	Sun. 7p	ESPN
3.	2,343	3.8	2.5	<i>Uncle Buck</i> (movie)	Mon. 2p	USA
4.	2,268	3.7	2.4	<i>Lone Wolf McQuade</i> (movie)	Mon. 6p	TBS
5.	2,236	3.7	2.4	<i>Bloodsport</i> (movie)	Wed. 8p	TBS
6.	2,170	3.6	2.3	<i>Trading Places</i> (movie)	Sat. 8p	USA
7.	2,093	3.4	2.2	<i>Smokey and the Bandit II</i> (movie)	Mon. 4p	TBS
8.	2,052	3.4	2.2	MLB (<i>Braves-Dodgers</i>)	Mon. 8p	TBS
9.	2,041	3.4	2.2	<i>Smokey and the Bandit</i> (movie)	Mon. 2p	TBS
10.	1,988	3.3	2.1	<i>Hang 'em High</i> (movie)	Mon. 10:30a	TBS
11.	1,944	3.2	2.1	MLB (<i>Braves-Padres</i>)	Sun. 10p	TBS
12.	1,918	3.2	2.0	<i>Ren & Stimpy</i>	Thu. 11a	NICK
13.	1,905	3.1	2.0	<i>Delta Force</i> (movie)	Sun. 8p	TBS
14.	1,892	3.1	2.0	<i>Over the Top</i> (movie)	Tue. 8p	TBS
15.	1,875	3.2	2.0	<i>Rugrats</i>	Thu. 10:30a	NICK

Following are the top five basic cable services for the week, prime time 8-11 p.m. Ratings and shares based on coverage households of each network. Data supplied by outside sources based on Nielsen Media Research.

Network	Household (000)	Rating/Share
TBS	1,566	2.7/4.6
USA	1,361	2.2/3.7
TNT	1,297	2.2/3.6
ESPN	1,112	1.8/3.0
NICK	717	1.2/2.0

didn't qualify as "artistic" professionals, although some journalists do. She found the work done by all three was "functional in nature" and didn't depend on "invention, imagination or talent to qualify" as the work of an artistic professional. She referred to federal guidelines which suggest that, typically, only journalists who are editorial writers, columnists, critics and "top flight" writers of analytical and interpretive articles qualify as artistic professionals.

NBC asserted that TV journalists who write or edit words to pictures have a special skill qualifying them as artistic professionals. But Roberts dismissed the assertion, arguing that that

is an "acquired skill that involves no more or less creativity than choosing the elements of the written story itself."

How much overtime NBC will pay the three winners is being discussed in settlement talks, but it probably won't amount to more than \$30,000 apiece. "We couldn't get a lawyer because of the nature of the case," said Freeman. "There was no money involved."

But the retaliation suit could involve, potentially, millions in damages. Roberts advised the three to get counsel for that suit due to the technical nature of the law involved. Freeman said that the three were inclined to take her advice. ■

Jim Burke joins Rysher

Rysher TPE President and Chief Executive Officer Keith Samples further solidified the syndication company's sales ranks by naming Jim Burke, a former co-worker at Warner Bros. Domestic Television Distribution, to the post of senior vice president of syndication sales. Burke, who will be responsible for all station sales west of the Mississippi, will oversee a staff of four regional account executives and a sales assistant at Rysher TPE's main offices in Burbank, Calif.

Before joining Rysher TPE, Burke served as WBDT's vice president of western sales.

—MF

Convention finds radio healthier, happier

Financial picture brightens, but some ask: 'Was it the last Radio Show?'

By Peter Viles

Buoyed by unexpectedly strong revenue growth and rising station values, radio executives found plenty of good news to share at the NAB Radio Show in Dallas.

In a telling sign of the industry's improving health, the convention attendees included representatives of roughly 20 banks, up from just a handful who attended the 1992 show and an indication that the industry's credit crunch is easing. And would-be station buyers agreed that, with station values firming up, fewer stations are for sale than in the past.

Most broadcasters also agreed that the Marconi Awards ceremony (see box), which was poorly attended and much criticized in 1992, was a better-staged event this year. "It was done with the kind of pride and dignity the industry deserves," said Bill Stakelin of Apollo Broadcasting. "It was a quality presentation and program this year after a disaster last year."

But the convention was not free of controversy. Throughout the week, some broadcasters continued to second-guess the NAB's decision to share exhibition space with two engineering groups and the Radio-Television News Directors Association at future radio conventions.

Among the most vocal was Herb McCord, president of Granum Communications. "I think the NAB has made a terrible mistake," he said. "What they're doing is creating another spring convention, where people with a whole different group of perspectives and needs are thrown together. We've lost the uniqueness of a radio-only convention."

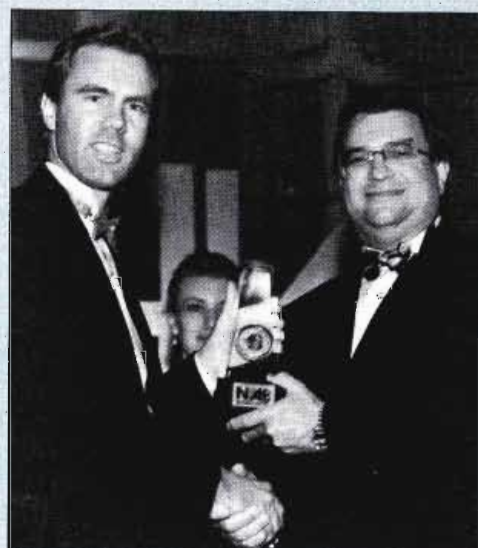
"What's best for the exhibitors is not necessarily best for the members of the NAB," McCord continued. "They've forgotten that we're the National Association of Broadcasters, not the national association of exhibitors."

Another prominent executive who questioned the NAB's decision was Gordon Hastings, president, Katz Radio Group. "I like the idea of radio

WHO sweeps Marconi Awards

Des Moines' WHO(AM), the 50,000-watt news/talk giant that blankets the Midwest and most of America with its signal, won three Marconi Awards, including the "legendary station of the year" award, at the NAB Radio Show.

WHO also won the Marconi award for best medium-market station, and longtime sports director Jim Zabel was honored as medium-market personality of the year. The station has won two Marconis before—for medium-market station of the year in 1991 and for medium-market personality of the year in 1992 for the morning team of Van Harden and Connie Murad.



NAB's Eddie Fritts (right) and Mark Halverson, VP/GM, WHO(AM) Des Moines

Zabel continues a tradition of distinguished sports directors at WHO—the job was filled from 1933 to 1937 by Ronald Reagan. An unabashed fan of the Iowa Hawkeyes, Zabel hasn't missed doing the play-by-play for an Iowa football or basketball game in 44 years.

WHO, meanwhile, has won the loyalty of its listeners partly through a quirky sense of humor. The station's annual "International Leisure Suit Convention" attracted 3,000 polyester-clad participants last March.

Other Marconi categories and winners:

- Network syndicated personality of the year: Charles Osgood, CBS Radio
- Major-market personality of the year: Dick Purtan, WKQI-FM Detroit
- Large-market personality of the year: Bob Kevoian and Tom Griswold, WFBQ-FM Indianapolis
- Small-market personality of the year (tie): Max McCartney, WBIZ-FM Eau Claire, Wis., and Tony "Wradio" Wright, KWOX-FM Woodward, Okla.
- and WRKS-FM New York
- CHR/Top 40: KIIS-AM-FM Los Angeles
- Classical: KLEF-FM Anchorage
- Country: WWW-AM-FM Detroit
- Jazz/New Age (tie): KINK-AM-FM Portland, Ore.; KSDS-FM San Diego; WOCD-FM New York
- Oldies: WCBS-FM New York
- News/Talk: WGN(AM) Chicago
- Spanish language: KGBT(AM) Harlingen, Tex.
- Religious/Gospel: WAVA-FM Arlington, Va.

Stations of the year by format:

- AC/EZ: WHAS(AM) Louisville
- AOR/Classic Rock: WXRT-FM Chicago
- Big Band/Nostalgia: WOKY(AM) Milwaukee
- Black/Urban (tie): WHRK-FM Memphis

Stations of the year by market size:

- Major market: WGN(AM) Chicago
- Large market: WCKY(AM) Cincinnati
- Small market: KWOX-FM Woodward, Okla.

having its own focused convention," Hastings said. "I see the fact that it is no longer a radio-only convention as a drawback."

The NAB defended the decision, stressing that the radio convention itself will remain separate and only the exhibition halls will be merged. A larger exhibition, the NAB says, will give the convention better bargaining power in selecting sites and services and a more stable profit center, thus guaranteeing its future.

"Except for the exhibit floor, [radio attendees] will not notice any difference between this convention and the one next year," NAB President Eddie Fritts said in Dallas.

At a news briefing, NAB executives pointed out that attendance at the convention has slipped since 1990, and will likely fall off in the future because of the industrywide trend toward consolidation. Attendance figures from Dallas appeared to bolster that argument. Although several sources said paid attendance had exceeded 1992 levels by several hundred, overall attendance, which is the only statistic the NAB releases, declined from 6,824 in 1992 to 6,417, a drop of 6%.

"I don't think there is anything wrong with the show," said Wayne Vriesman of Tribune Broadcasting, chairman of the NAB's joint board. "There are outside factors affecting the show."

NAB executives and board members downplayed industry opposition to the combined exhibition space, saying that the story had been overplayed in the trade press. "No radio broadcaster has approached me to voice any opposition to this," Vriesman said.

Almost to a person, NAB board members and steering committee members defended the decision. "I don't feel threatened by these groups that will share exhibit space," said Stakelin. "We're glad to take their money. I don't think anybody thinks that radio is going to get any less attention just because other groups are there."

Still, those who opposed the merger of exhibit spaces warned that the convention may suffer further drops in attendance in future years. And there exists the possibility—although a remote one—that some organization, probably a radio-only trade publication, will organize a radio convention that could draw attendance away from the NAB show. ■

RIDING GAIN

Meier quits (but stay tuned)

If this isn't a publicity stunt, it's big news: Garry Meier, half of WLUP-FM Chicago's "Steve and Garry" morning team, quit the show last week, apparently miffed by comments that partner Steve Dahl made about Meier's new wife. Initial indications from Chicago were that the split might prove short-lived and that the 15-year partnership would survive.

September fools

Here's a radio stunt that worked a bit too well: WBUX(AM) Doylestown, Pa., promoted a huge Labor Day concert featuring 17 popular 1970's bands including the Village People, Supertramp and the Partridge Family. The catch: There was no actual concert—just old records, occasional crowd sounds and

breathless reports from disc jockeys who said that 60,000-100,000 people had gathered for the event. Unfortunately, dozens of listeners drove around suburban Philadelphia for hours trying to locate the "Applebachsville Jam." "We didn't mean for it to be deceptive in any way, shape or form," says Kevin Moore, program director at WBUX. "We just wanted to prove what radio can do."

Newer oldies in Los Angeles

CBS announced last week that it is making the oldies newer at KCBS-FM Los Angeles, which has struggled in its head-to-head competition against KRTN-FM. The new format on KCBS-FM features popular rock songs from the 1960's and 1970's, with groups such as Steely Dan, Fleetwood Mac and Pink Floyd.

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Spelling buys Republic for \$93 million

With acquisition, company will assume distribution of 14,000 hours of series and long-form programing for syndication and cable

By Mike Freeman

Spelling Entertainment paid \$93 million for Republic Pictures last week, continuing its push for theatrical library product.

After creating two long-form production units over the last decade, Spelling Entertainment Group accounts for more than 400 feature titles, and with the addition of Republic's 1,400-title catalogue, Spelling's Worldvision Enterprises division will likely assume distribution of more than 14,000 hours of series and long-form programing for the broadcast syndication and cable marketplaces.

As part of the deal, Republic Pictures Chairman/CEO Russell Goldsmith will become president/CEO at

Spelling. COO Ron Lightstone tendered his resignation just before the merger agreement.

Spelling is financing the \$93 million acquisition through the sale of 13.4 million newly issued shares of stock (NYSE) to majority shareholder Blockbuster Entertainment Corp., which has a 63.5% controlling interest in Spelling Entertainment and a 35% interest in Republic Pictures. It is anticipated that Blockbuster will achieve just over 70% interest in Spelling with the purchase of the stock.

(The Fort Lauderdale, Fla.-based home video giant will likely be guaranteed a stronger flow of Republic and Spelling theatrical product, and Blockbuster Chairman Wayne Huzienga ap-

parently foresees the combined company developing CD-I and CD-ROM interactive programing software for the retail market.)

Under the agreement, Spelling will pay \$13 per share for the outstanding 7.712 million shares of Republic stock. Once the deal is closed—final board approval of both companies is anticipated by January 1994—options and warrants to acquire Republic shares would be converted into rights to receive 1.65 Spelling shares for each Republic share.

"The end result for all three parties is that this is a transaction with no debt servicing involved," says Goldsmith, who will join SEG Vice Chairman Aaron Spelling, Huzienga and Blockbuster Vice Chairman/CFO Steven Berrard as members of the Spelling executive committee. "[Blockbuster] has now committed capital in a combined company that will have a unique middleground around the mega-studios. This is something that has the reach and talent of a major independent without the incredible overhead of a major Hollywood studio."

Goldsmith says Republic Pictures Television brings over a slate of three new telefilms for this season: *Final Appeal*, starring Brian Dennehy, to air on NBC later this month; *Conviction: The Kitty Dodds Story*, with Veronica Hamel and Kevin Dobson, for CBS, and *Armed and Innocent*, starring Gerald McRaney, to air in early 1994 on CBS.

Aaron Spelling Productions and co-owned Laurel Entertainment have been aggressive producers of series (*Beverly Hills, 90210, Melrose Place*) and long-form programing. But Spelling has lacked a classic titles library.

Republic's library contains a number of John Wayne westerns (including "The Quiet Man"), Gary Cooper's "High Noon" and Christmas classic "It's a Wonderful Life," for which Republic recently recaptured the copyright. Series product includes *Beauty and the Beast*, now in syndication, and *Get Smart* on Nick at Nite. ■

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Changing Hands

This week's tabulation of station and system sales

Proposed station trades

By dollar volume and number of sales

This week:

AM's □ **\$435,239** □ **3**

FM's □ **\$2,140,000** □ **4**

AM-FM's □ **\$2,825,000** □ **2**

TV's □ **\$0** □ **0**

Total □ **\$5,400,239** □ **9**

So far in 1993:

AM's □ **\$47,102,830** □ **164**

FM's □ **\$511,519,526** □ **263**

AM-FM's □ **\$530,642,015** □ **145**

TV's □ **\$1,407,640,386** □ **69**

Total □ **\$2,496,904,757** □ **641**

For 1992 total see Feb. 1, 1993 BROADCASTING.

KIIZ-FM Killeen and KLFX(FM) Harker Heights, both Tex. □ Purchased by Sonance Killeen from Conner Communications and Mid-Texas Communications for \$2.5 million. **Buyer** owns KULF-FM Brenham, KCHX-FM Midland, KLVJ(AM)-KYKR(FM) and KLTN(FM) Beaumont, KFMX-AM-FM Lubbock, and WTAW(AM)-KTSR(FM) Bryan-College Station, all Texas. **Seller** owns KRMV(AM) Killeen, Tex. KIIZ-FM has urban format on 92.3 mhz with 3 kw. KLFX has classic rock format on 105.5 mhz with 3 kw. **Broker:** Whitley Media.

WYGC-FM Gainesville, Fla. □ Purchased by Asterisk Communications Inc. from Gator Country Broadcasting Inc. for \$1,400,000. **Buyer** owns WTRS-FM Dunnellon and WKNB-FM Port St. Joe, both Florida. **Seller** owns KRKK(AM)-KQSK(FM) Rock Springs, Wy.; WWNC(AM)-WKSF(FM) Asheville, N.C.; WOLZ(FM) Fort Myers, Fla., and WAAX(AM)-WQEN(FM) Gadsden, Ala. WYGC-FM has C&W format on 100.9 mhz with 3 kw and antenna 300 ft. (BALH930818GF).

KTCM(FM) Kingman, Kan. □ Purchased by New Life Fellowship Inc. from Alpha Broadcasting Inc. for \$355,000. **Buyer** owns noncommercial educational KIBN(FM) and KCFN(FM) Wichita, and KSRX(AM)-KTLL(FM) El Dorado, both Kansas, and is permittee of unbuilt commercial FM station KBUZ Topeka, Kan. **Seller** has no other broadcast interests. KTCM has CHR format on 100.3 mhz with 48 kw and

antenna 505 ft. (BALH930817GH).

KBRE-AM-FM Cedar City, Utah □ Purchased by Kolob Broadcast Radio Enterprises Inc. from New Era Broadcasting Co. for \$325,000. **Buyer** has no other broadcast interests. **Seller** has no other broadcast interests. KBRE(AM) has pure gold format on 940 khz with 10 kw daytime. KBRE-FM has classic rock format on 94.9 mhz with 25.5 kw and antenna 1,681 ft. (BAL930804EC).

WXVI(AM) Montgomery, Ala. □ Purchased by Woods Radio Corp. from Capitol Communications for \$315,000. **Buyer** owns WCOV-TV Montgomery, Ala. **Seller** owns WZHT-FM Troy, WXVI-FM Montgomery and LMA for WDJR-FM Enterprise, all Alabama. WXVI has black format on 1600 khz with 5 kw daytime and 1 kw night (BAL930727ED).

WOXD-FM Oxford, Miss. □ Purchased by Amber Communications Corp. from Lafayette County Broadcasting Co. for \$250,000. **Buyer** and **seller** have no other broadcast interests. WOXD-FM has adult contemporary format on 95.5 mhz with 3,000 w and antenna 328 ft. **Broker:** Bill Gate, Sunbelt Media.

KSRW(FM) Childress, Tex. □ Purchased by Eddie J. Leary from L. Win Holbrook, trustee, for \$135,000. **Buyer** has no other broadcast interests. **Seller** has no other broadcast interests. KSRW has country format on 96.1 mhz with 50 kw daytime and 50 kw night. **Broker:** Whitley Media.

WACB(AM) Taylorsville, N.C. □ Purchased by Apple City Broadcasting Co. Inc. from Commudia U.S.A. Inc. for \$70,239. **Buyer** has no other broadcast interests. **Seller** owns noncommercial educational station WLFA(FM) Asheville, N.C. WACB has gospel format on 860 khz with 250 w daytime (BAL930806EA).

KNBA(AM) Vallejo, Calif. □ Purchased by North Bay Broadcasters Inc. from KNBA Inc. for \$50,000. **Buyer** owns KUIC(AM) Vacaville, Calif. **Seller** has no other broadcast interests. KNBA has country format on 1190 khz with 1 kw daytime (BAL930805EA).

Errata: In the Sept. 6 issue, W. John Grandy was omitted as broker for sale of KBLA(AM) Santa Monica and KNAC-FM Long Beach, both Calif.

CLOSED!

KKRD(FM), Wichita, Kansas from Sherman Broadcasting Corporation to Prism Broadcasting Corporation for \$1,618,000.

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Clinton promises open info highway

Vision statement on telecommunications future talks of promoting 'competition and private-sector investment'

By Harry A. Jessell

Saying the local telephone and cable markets are "dominated by monopolies," the Clinton administration last week promised to work with Congress to enact legislation by 1994 that would open the markets to more competition.

The promise came in the administration's much-heralded "vision statement"—a collection of initiatives aimed at fostering a "seamless web" of high-capacity networks and information services interconnecting every home and business in the country.

The administration will back policies that "promote competition and private-sector investment, protect privacy and provide access to government information," said Vice President Al Gore in releasing the 26-page statement, *The National Information Infrastructure: Agenda for Action*, at a Washington press conference.

Commerce Secretary Ron Brown, who briefed reporters after Gore departed hastily for "another event," also announced the formation of a task



Vice President Al Gore

force of "high-level" federal officials to develop infrastructure policies and a 25-member advisory council to assist it.

Brown said he would appoint the council members and its chairperson by the end of the year, recruiting from

industry, academe, labor and state and local governments.

Larry Irving, assistant secretary of commerce and head of the National Telecommunications and Information Administration, will head the task force's telecommunications policy committee.

Neither Brown nor Irving would say when the administration would have legislative recommendations ready for Congress. But Brown promised them in a "timely fashion."

"There is no chance we are going to be left behind," Brown said. "Everybody is waiting and wondering what the administration's policy pronouncements are going to be."

Irving said his first priority is to examine the question of universal access—that is, making sure all Americans have access to the national information infrastructure. "It's a thorny issue," he said.

Starting in December, Irving said, his committee will hold a series of field hearings to address the issue.

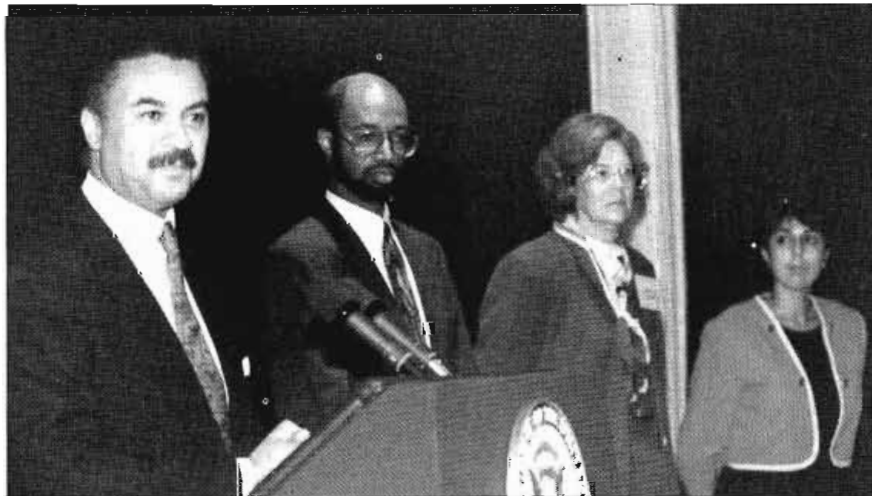
The Senate Communications Subcommittee is planning to move legislation that would permit local telephone companies into cable in their service areas (subject to certain anticompetition safeguards) while exposing them to competition in the telephone business.

At a hearing two weeks ago, Subcommittee Chairman Daniel Inouye (D-Hawaii) urged the administration to appear at its next hearing and present its views.

The House has yet to offer legislation.

According to the vision statement, the administration also plans to spend \$1 billion-\$2 billion a year to fund research and development of transmission and information technologies. Through such investments, said Brown, the administration hopes to "quicken the pace" of infrastructure construction.

The federal government will also play a role in making sure information



Commerce Secretary Ron Brown (l) will chair the Information Infrastructure Task Force, which is charged with formulating policies that will foster the private development of a high-capacity "network of networks" bringing advanced information services to every home and business in the country. Chairing the task force's three committees (next to Brown, l-r): Larry Irving, head of the National Telecommunications and Information Administration (telecommunications policy committee); Sally Katzen, head of the Office of Information and Regulatory Affairs, Office of Management and Budget (information policy committee), and Arati Prabhakar, director of the National Institute of Standards and Technology (applications committee).

flows smoothly and efficiently across the infrastructure's "network of networks" by taking a lead in standards setting and in insuring security, privacy and protection of intellectual property rights, the statement says.

The statement also pledges to improve management of the radio spectrum, saying it will "strengthen and

streamline" the NTIA and the FCC. NTIA manages government spectrum; FCC, commercial spectrum.

"The administration intends to insure that these agencies have the intellectual and material resources they need," the statement says.

By calling for pro-competitive communications legislation, the Clinton

administration is picking up where the Bush administration left off. But unlike their predecessors, the Clintonites seem determined to act.

"We are going to push as hard as we possibly can to put this...infrastructure in place," Gore said. "It is critically important to the economic future of the United States of America." ■

NCTA wants restrictions on telco entry

Resigned to telco competition, NCTA's Roberts calls for 'staged entry' and structural safeguards, opportunity for cable to get into telephone business

By Harry A. Jessell

Recognizing that policymakers are now bent on permitting local telephone companies to compete with cable, the chairman of the National Cable Television Association last week said the competition should "come in stages" and be governed by anticompetitive safeguards.

The telcos have "the size and the strength to effectively kill the competition in any market they enter," said Dick Roberts, who is also president of TeleCable, a Norfolk, Va.-based cable operator. "It would be disastrous to simply throw open the video marketplace to telephone companies overnight."

And in letting telcos into cable, policymakers should open the local telephone business to cable, Roberts said. If allowed in, he said, cable would be "willing to pay a fair share" toward insuring that telephone companies continue to provide universal service. Universal access to communications services is one of the keystones of the Clinton administration's emerging telecommunications policy (see story, page 42).

Common ownership of telephone and cable services in a market is prohibited by the 1984 Cable Act. For cable to get into telephone, lawmakers would have to not only relax the prohibition, but also, as Roberts pointed out, "eliminate any state or local barriers."

Should Congress remove the cross-ownership ban, Roberts said, there is "no legitimate reason" for prohibiting mergers between local telephone companies and cable systems as does pending Senate legislation. In any

event, he said, such a prohibition should not apply in markets where "side-by-side competitive advanced communications systems could not be expected to exist."

Because of their financial muscle, telcos should not be allowed into cable until they face "effective competition" in the telephone business. Roberts declined to define effective competition, but in Senate testimony earlier this year Comcast President Brian Roberts, speaking on behalf of the NCTA, suggested something similar to cable's 50/15 test.

(A cable system is said to face "effective competition" and is freed of rate regulation if a competitive service reaches 50% of its market and serves 15%.)

To deal with the threat of "inappropriate cross-subsidies" by telcos in the cable business, Roberts said, Congress must impose structural safeguards. "For example, phone companies should be made to offer video services only through separate subsidiaries, and should be made to follow strict rules regarding cost allocations and the treatment of intangible assets." ■

Elders joins TV violence debate

U.S. Surgeon General Joycelyn Elders slammed the networks last week for not keeping their promise to label television programming for violent content.

"Maybe we can't trust the networks if they only found one show worth rating," Elders told House Telecommunications Subcommittee members at a hearing last week, referring to ABC's *NYPD Blue*. "They did not do what they said they would do." In early July, the four major networks announced plans to run parental advisories before and during programs containing violent material (BROADCASTING & CABLE, July 5).

The newly confirmed surgeon general dismissed Subcommittee Chairman Edward Markey's V-chip legislation, which would allow viewers to digitally block out violent programs. The chip is meaningless if the networks refuse to implement their rating system, said Elders. "Based on what the industry has done so far, we have an expensive device for nothing," she said.

Elders also suggested that the media help educate the public about preventing violent crime. She said that statistics show a direct link between violent programs and aggressive behavior in children. "If [children] look at violent or aggressive programs, they tend to become more aggressive and disobedient," said the surgeon general. "The programs they see on television change their behavior."

—JAZ



U.S. Surgeon General Joycelyn Elders

Congressional efforts to revive the fairness doctrine are generating a steady stream of letters and calls—pro and con—to key Hill committees. Staff for the Senate Commerce Committee and the House Energy and Commerce Committee say that radio talk show host Rush Limbaugh is responsible for much of the outpouring of public sentiment. Limbaugh, who opposes reimposition of the doctrine, devoted a program to the subject last month.

The Senate committee has received more than 100 letters, about a third in support of the doctrine and two-thirds in opposition. The House committee already has gotten mixed views. Reports from the Hill also indicate that broadcasters have been relatively quiet on the issue. According to staff, the Radio and Television News Directors Association has been the most vocal opponent of the doctrine.

Making a surprise appearance at last week's National Association of Black Owned Broadcasters meeting, singer Dionne Warwick rapped rap music and the negative message it sends to African American children about women.

"We must reclaim our households," she said, speaking for the National Political Congress of Black Women. The record industry "cannot be permitted to continue exploiting women. Women must take full responsibility for leaving the door open and the sleaze walked in."

She urged other black women to wrest control of record companies by investing in them. "We must remember that it's about money and ownership."

"But as Malcolm X stated, 'By any means necessary' we must get our children back, or we will have been responsible for leaving behind an illiterate and morally bankrupt society."

In a luncheon address, NAACP Executive Director Ben Chavis offered to forge a "strategic alliance" with NABOB to make sure African Americans get their piece of the broadcasting pie. "We have more to do in the next seven years than in the last 30 for economic development," he said.



Torie Clarke, former press secretary for the Bush re-election campaign, has a new assignment. Come Oct. 1, she will join the National Cable Television Association as vice president, public affairs/strategic counsel.

During her work for the Bush campaign, she acquired a reputation as a "real fireball," whose sharp retorts to the press added to the often vitriolic nature of the 1992 campaign.

Clarke says she's enthusiastic about her new job, despite cable's negative public and Washington image. Cable is a

"very hot and exciting industry."

She says she is also undaunted by the fact that the association is in transition as top industry officials search for a new president. Indeed, cable insiders see Clarke's appointment as a sign that the search has just begun and is nowhere near a decision.

"I feel very comfortable...there are a lot of good people in the industry," Clarke says. And, she adds, she's well acquainted with NCTA Vice President Pam Turner from their days together at the Reagan White House.

Clarke succeeds Elise Adde, who left NCTA in June for a PR post at noncommercial WETA-TV Washington. In addition to her responsibilities in public affairs, Clarke will be "deeply involved in the development and implementation of NCTA's public policy strategies," says Acting NCTA President Decker Anstrom.

Since June, Clarke has been senior vice president of Edelman Public Relations in Washington. Prior to her work on the Bush campaign in 1992,

Clarke was the principal spokesman for the U.S. Trade Representative's office. She is also a former press secretary to Arizona Republican Senator John McCain and a former press assistant to Bush when he was vice president.

The FCC last week granted Time Warner and US West an 18-month waiver of its cable-telco crossownership ban, clearing the way for US West to move ahead with its purchase of 25.5% interest in Time Warner Entertainment for \$2.5 billion. The ban prohibits common ownership of cable and telephone systems in the same market. Time Warner has eight cable operations in US West's service territory and asked for the waiver to give it more time to divest the systems.

Motion Picture Association of America President Jack Valenti said last week that V-chip legislation is a misguided means of controlling TV violence in the home. The government "doesn't belong in the creative community at all, not even peripherally," Valenti said at a Media Institute luncheon. Backed by House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.), the V-chip would equip TV sets so that parents could black out programs rated for high violent content.

In place of further governmental and industry restrictions, Valenti said, parents have to accept greater responsibility in regulating what their children watch. "The way to deal with this is in the home," he said. "The alternative is chilling."

The FCC's new spectrum fees won't kick in until April 1, 1994, the FCC says. The commission says it needs time to come up with new rules to implement the fees and hopes to have a rulemaking completed by the first of the year. Under the proposed fee schedule, approved by Congress, the FCC expects to collect \$82 million a year. Broadcasters would contribute up to \$18 million; cable, \$20 million; telephone, satellite and other common carriers, \$25 million, and private radio operators, \$19 million.

Interrep uses software to focus buying

BrandNET delivers listeners prone to buy specific brands

By Jim Cooper

The Interrep Radio Store announced last week that it is introducing agencies to its exclusive software package identifying radio stations with listeners who are highly prone to buy specific brands.

Called BrandNET, the software system was developed in partnership with Tapsan Inc.

It pinpoints highly targeted groups of stations for specific brands by localizing the brand's consumer profile. BrandNET then identifies the radio station audiences with the highest purchase potential for that brand.

The identification process consists of three steps, says Marla Pirner, Interrep's executive vice president, research:

- BrandNET profiles a brand's consumers by various socioeconomic and lifestyle characteristics, using Media-mark Research Inc.'s (MRI) 40,000 national survey respondents.

- The incidence of these characteristics on a national level is adjusted to the local incidence in a specific radio market.

- BrandNET matches this localized brand profile with the format profile and Arbitron audience estimates for all individual stations in the market.

BrandNET will allow Interrep to:

- identify stations where an audience is predisposed to buy certain products and brands;

- do the same across all markets, regionally and nationally.

"What it—BrandNET—can do is make agency campaigns more effective," says Stuart Yaguda, president of Interrep's Radio 2000 program.

Where agencies have traditionally advertised to a large group of people in a market, BrandNET, says Yaguda, will allow ads to hit the desired target. "We can really find those people you want," he says.

Asked which agencies have been shown BrandNET, Yaguda says that several have seen it and that the most enthusiastic among them have used it for some of their buying. Yaguda declined to name the agencies until other

agencies have seen Interrep's new software offerings.

A&E recently employed block codes to create a more narrow focus for a direct-mail campaign. By using the block codes identified by the Claritas PRISM segmentation system, A&E was able to identify and target upscale, light television viewers.

CACI's Acorn segmentation system will provide a segmentation of people based on socioeconomic and demographic segmentation. MRI's blocking identifies the buying habits of certain groups.

The CACI and MRI data are cross-referenced to identify a matching group and product. That match is then fed into the BrandNET software, the next generation of Tapsan, a system that tracks listeners in local radio markets.

The BrandNET system has expanded on Tapsan to span national and regional markets.

Interrep can choose a market and a brand-name product and then find the radio stations that will deliver consumers who are likely to buy that specific brand. ■

O'Toole set to retire from A.A.A.A.

John O'Toole, president of the American Association of Advertising Agencies, last week announced that he will retire from his position at the end of his five-year contract, officially stepping down on Jan. 14, 1994.

He delivered the announcement to the association's board of directors.

Roy Bostock, chairman of DMB&B and 1993-94 chairman of A.A.A.A., says that the board will form a search committee to choose O'Toole's successor.

O'Toole has been president and chief executive officer of the association since January 1989. Before that he was director of its Washington office for more than two years.

O'Toole spent 31 years with Foote, Cone & Belding Communications, which he joined in 1954 as a copywriter. He eventually became chairman of the board.



O'Toole

Telemundo launches citizenship drive



Telemundo, its affiliates and the National Association of Latino Elected and Appointed Officials (NALEAO) will launch an ad campaign this month to encourage Latino residents to apply for U.S. citizenship.

The campaign follows a study conducted by the Spanish-language network on the attitudes of California's Hispanic population about immigration and citizenship.

The PSA's, which began airing on the network this month, feature case histories of Latinos' efforts to gain citizenship and address naturalization issues.

The campaign will also include programing on citizenship.

Marketers show corporate face with ad, video usage

Infovision in Boston and Atlanta; Denver to follow

By Jim Cooper

When Frank Chandler and Mike Zapolin started Infovision in a one-bedroom apartment in Boston last January, they fed nickels into a copier in a local food market.

It was a decidedly low-tech start for the company that now produces broadcast infomercial and video marketing packages for companies in the Boston and Atlanta areas and is looking at \$1 million in revenue by the end of this year.

For \$19,500, Infovision produces, programs and airs a 2-minute, 15-second segment that profiles executives and their businesses. Nine separate segments run as part of a half-hour local television show that Zapolin describes as a business news magazine show without hucksterism.

Chandler, 31, and Zapolin, 26, gave up six-figure salaries as vice presidents of Bear-Stearns to start Infovision. Both had sales and marketing backgrounds, but no prior television experience.

In the Boston area, Infovision airs *New England Today* on WDHD-TV, the area's CBS affiliate, at 1:30-2 p.m. Sundays. The program also airs in early morning and late-night dayparts on WFXT-TV, Boston's Fox affiliate, and has aired on ABC's affiliate, WCVB-TV.

Called *Atlanta Here and Now!*, Infovision's Atlanta show will premiere in early 1994 and will air on NBC affiliate WXIA-TV.

The video profile is the second half of the marketing package offered by Infovision, which produces and edits the 8- to 10-minute videos for their clients. Approximately 100 companies, including 10 New England hospitals and Dunkin' Donuts, have signed on.

"We're trying to attach a face and personality to a company," says Chandler. "We want viewers to ask: 'Is this a company I can build a relationship with?'" he says, pointing to the success of ads featuring company chiefs such as GM's Lee Iacocca and



Frank Chandler (l), president, and Michael Zapolin (r), executive VP, Infovision

Wendy's Dave Thomas.

Of the nine segments aired during the half hour, one is a nonprofit organization.

"I'm very high on the concept," says Louis Nickinello, president of Ackerley Communications of Massachusetts Inc., an outdoor communications company.

Nickinello says that when he turned to Infovision, he had been frustrated in his efforts to use Boston-area broadcast outlets to profile his company. "[Infovision] gives a company a few minutes to tell [its] story," says Nickinello.

Infovision will enter the Denver market next year and is looking to expand beyond Denver within the next few years, possibly in cable television.

"Once we began to experience the overwhelming response to our marketing package in the New England area, we knew we had to establish ourselves nationally," says Chandler.

However, Chandler and Zapolin's growing business venture has been criticized by some observers who see the programing as blurring the line between journalism and an infomercial.

cial.

The February business pages of the *Boston Globe* criticized *New England Today* and recommended that its readers approach the show with cynicism.

Chandler and Zapolin dismiss the criticism, saying that viewers are savvy enough to understand the difference between their hybrid infomercial/business news magazine and a pure news program.

"What it is, is an infomercial," regardless of whether it is featuring a company or car wax, says David Bartlett, president of the Radio and Television News Directors Association, who says that he has not heard of a similar use of television time. "I have no problem with it, if it is labeled. We object to non-news masquerading as news," Bartlett says.

Zapolin says adamantly that Infovision does not allow sales pitches in its programing and will not allow clients to mention competitors in their segments or videos. He adds that written and verbal disclaimers are prominently featured during the show.

"[The *Boston Globe*] assumes [that] people who watch TV are idiots. We disagree," says Chandler. ■

FCC ready to move on EBS overhaul

New system will turn on receivers automatically, target individual areas; cable included

By Sean Scully

The FCC may overhaul the emergency broadcasting system by the end of the year, says Field Operations Bureau Chief Richard Smith.

The commission will consider whether to replace the decades-old EBS with an in-band system, which would use an audible tone, as does the current system, or with an out-of-band system based on the radio-data broadcasting signal, which would use an inaudible tone to activate warning devices.

Either way, the powerful new EBS will be able to:

- turn on receivers and automatically tune to emergency warnings;
- activate warning devices built into familiar home equipment such as smoke detectors;
- target individual areas—and even individual persons—for messages. That way, people will receive only the alerts they need, and emergency authorities can be certain that everyone in a specific area receives important information.

The new system will also be more accessible to cable operators, who are largely outside the current network.

Two competitors have emerged in the course of the EBS field trials, held in Denver and Baltimore this summer: TFT of Santa Clara, Calif., which advocates an in-band system, and Sage Alerting of Stamford, Conn., advocating an RDBS system. Other companies offer equipment based on these systems, thereby allowing cable operators, paging companies and satellite broadcasters to access the new EBS signals.

Smith will not say which system his bureau will recommend, but he says that any new EBS standard should be very loose and open to allow many paths for emergency information into the home. Technology will continue to advance in ways we can't predict, he noted, offering new ways into the home. The new standard must be broad enough to allow for such changes.

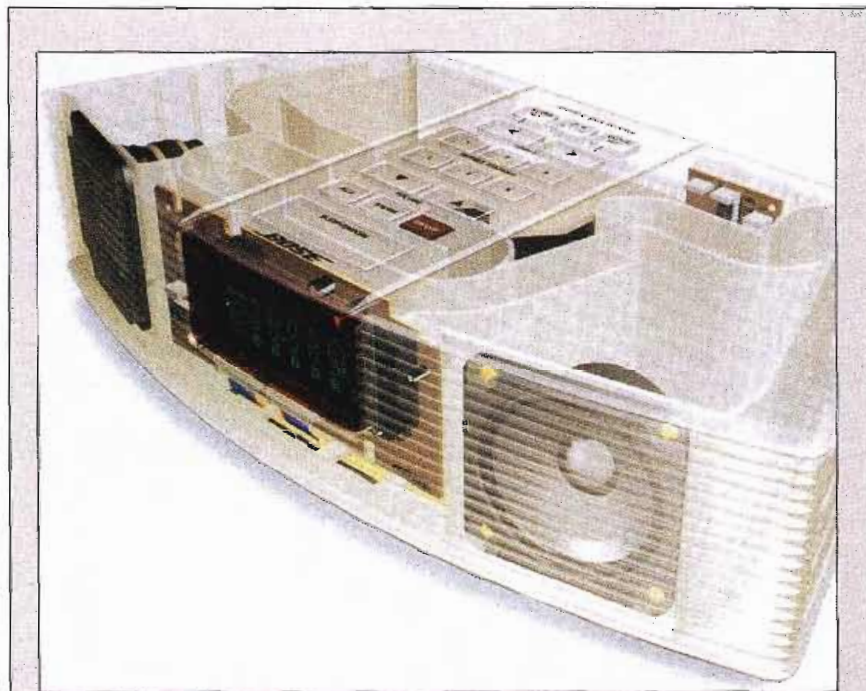
Companies offering EBS for cable take two approaches. One, offered by Information Age Systems, puts all emergency warnings on a single channel. The cable operator sends a brief audio warning across all channels advising viewers to tune to the emergency channel for important information. It can also be hooked to a flasher to alert the hearing impaired or those watching with the sound turned down.

The other approach, offered by Altronix Systems, involves putting a small message box, costing about \$300 per channel, on each channel at the headend. The box allows the oper-

ator to send specific messages to each channel. President Alan Cowe says that the system can also be used for any other kind of text information, including notices of channel changes or promotion of services.

Smith says that the final EBS system may be a combination of services, features and products tested in the two field trials. The tests show that the equipment generally works correctly, leaving the commission with an unexpectedly wide range of options.

"It's like going into a shoe store," says Smith. "There are too many choices, if anything." ■

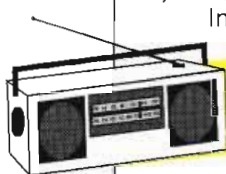


Bose Corp. says its new Wave Radio is so good that listeners will flock back to radio. The Wave Radio uses the patented Acoustic Waveguide (shown above in an artist's rendering), a convoluted tube that amplifies low-frequency sounds from the left speaker. The Waveguide is based on the same principle as flutes, pipe organs and other wind instruments: A small wind motion can be greatly amplified by passing through a long, narrow tube. The Waveguide carries the low frequencies from the left speaker through the 34-inch tube, where they emerge from a cavity next to the right speaker, which produces higher frequencies. The speakers are only two-and-one-half inches across. At the Bose demonstration at the NAB Radio Show in Dallas, the company disconnected the Waveguide, leaving the sound from the speakers small and thin. When the Waveguide was reconnected, the sound was remarkably full. The radio, which retails for \$349, is currently marketed only through Bose and on-air radio promotions. The initial unit is a clock radio, which includes an external jack for CD and tape players, and an external FM antenna. Future units may be portable.

Cutting Edge

Edited by Sean Scully

Broadcasters need to be careful how they connect digital devices that use data reduction to compress information, said manufacturers and broadcast engineers at the NAB Radio Show in Dallas earlier this month. Broadcast engineer Herb Squire raised the issue with an informal test that showed an audio signal was badly degraded by multiple passes through data reduction systems, which take "unnecessary" information and throw it away in an effort to save space. Experts from several manufacturers acknowledged Squire's point and noted that digital equipment and audio signals are subject to the same common sense rules as old analog equipment and signals: start with the best signal you can and avoid copying it too many times. They advised broadcasters not to compress more often than necessary and warned against converting between analog and digital signals unless absolutely necessary. While they said Squire's test was strictly a worst-case scenario, they conceded that engineers are still learning how to deal with all-digital production, processing, and transmission. Broadcasters from networks already using digital compression, such as Cap Cities/ABC, agreed.



Spar Communications is working on the first 120-channel digital satellite radio receiver, designed for use by International Cablecasting Technologies, which runs DMX for Business, a commercial outgrowth of the consumer cable radio service Digital Music Express. DMX for Business will jump from its current 30 channels to 60, and eventually expand to fill all 120 channels of the new receiver, which will go on the market early next year. The deal is worth \$20 million.

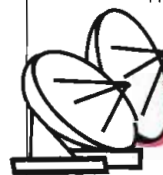
Almost 1,000 stations have filed for admission to the expanded AM band, 1605 to 1705 kHz, according to the commission's AM Radio Branch. Of those, about 885 will be processed, the rest were either improperly filed or were not eligible. Of the 885, up to around 250 will receive new channel assignments. The FCC plans a second round to select up to about 50 stations sometime next year.

You can do some amazing things with technology these days, but it doesn't



count for much if people can't figure out how to use it, say exhibitors at the NAB Radio Show in Dallas. Manufacturers who raced into high tech radio systems a few years ago are finding that managers, announcers, and even engineers, are intimidated by unfamiliar controls and computer screens. To solve the problem, companies are trying to make the human-computer interface friendlier. Computer Concepts, maker of the DCS computerized studio, introduced at the show a graphic interface which, amusingly, looks just like the front of a row of cart machines. Announcers who are afraid of computers, explains Chairman Greg Dean, can walk right into the studio and use the touchscreen just the same way as the traditional cart machine. Other companies, including Sony, 360 Systems (makers of Digicart), and Auditronics, are taking an even more direct approach, making digital cart machines that look and act exactly like the old analog cart machines. Several companies that make PC-based studio systems said they had many requests from station owners to include traditional studio equipment, such as separate control consoles, even though such devices are not necessary to make the system work. A wide range of manufacturers agreed that the move to digital is less a matter of technology than allowing people to become familiar and comfortable with the new equipment.

Broadcasters are hoping NASA's new Advanced Communication Technology Satellite will open a whole new era in space communications. Several major broadcasters and satellite organizations, including NBC, IDB Communications, Intelsat, and Comsat, are experimenting with transmissions in the Ka-band, broadcasting between 20 and 30 GHz. Ka-band is much higher power than Ku-band, 12 to 14 GHz, and C-band, 4 to 6 GHz, but is much more susceptible to weather interference. IDB says its experiment will be to uplink a digitally-compressed live radio broadcast from next year's



NAB Radio Show in Los Angeles. Comsat will be gathering

data on the viability of the Ka-band signal. The two-year ACTS mission got off to good start last weekend when NASA launched the satellite from the space shuttle Discovery. NASA Public Affairs Officer Brian Dunbar said the trip from the shuttle, at 184 miles up, to a stationary orbit, 22,300 miles up, was smoother than expected.

Scientific Atlanta has introduced a briefcase-sized portable earth station, the Model 9826 TerraStar-M. SA says the unit, small enough to carry on an airliner, weighs less than 30 pounds. It includes a flat antenna that can be mounted almost anywhere and attached to the communications terminal.

Classifieds

See last page of classifieds 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.

GM/GSM: Leading S.E. coastal FM/AM has growth opportunity for selling manager. Attractive compensation pkg. Work closely with national sales marketing consultants. EEO. Reply in confidence to Box P-2.

Local sales manager: Major southwest market FM station seeks highly motivated, experienced individual. Knowledge and experience in all phases of radio research, computerized programs. Excellent opportunity with long established company. EOE. Send information to Box P-16.

HELP WANTED SALES

Mid-Atlantic small market, several stations need selling GM's and sales reps. Not a walk in the park, but if you'll go above and beyond with us, we'll go the distance and then some with you. Our best reps earn 40 to 60. Reply to Box P-3. EEO.

WOLZ-FM, Ft. Myers/Naples OLDIES 95.3 searching for experienced street-smart sales reps who understand that success comes from new business development, vendor/co-op, hard work, and a client-dictated attitude. We offer a consistent and exclusive format, superior sales support, excellent earning potential, and a beautiful place to live. Respond immediately to: GSM, 4210 Metro Parkway, Suite 315, Ft. Myers, FL 33916 or fax: 813-275-3299. EOE.

Y 106, Monroe's hot new Country seeks AE for top list. We are an Opus Media Group station that believes in being the best. If you are looking for a fast track growth opportunity. Call 318-387-3922. EOE-M/F/H or send to Y 106, 1200-D North 18th, Monroe, LA 71201.

Small market New Jersey station has A.E. opening for professional with 3+ years experience developing new local business. Draw vs. comm. Send resume to Box P-26. EOE.

HELP WANTED TECHNICAL

Director, radio operations: WNYC Foundation currently seeks a director of radio operations and engineering to assume total responsibility for the daily operation and engineering activities of our radio division consisting of WNYC AM 820, FM 93.9 and NPR satellite network activities. The Director will plan and direct the work of approximately 18 full-time broadcast engineers, propose and administer the department's expense budget, propose capital equipment projects and oversee the installation, adjustment and operation of all radio broadcast equipment in accordance with FCC rules. Reporting to the vice president of operations and engineering, the director will also interact directly with other station departments, such as the program dept. and finance dept., as required. Requirements include a 4 year college degree in electrical engineering (or a related field), an FCC General Class license, recent and detailed knowledge of all radio broadcast systems, including AM directional antenna systems and transmitters, and a minimum of three years successful supervisory experience in the broadcast field. Salary: low to mid \$50's + benefits. If interested, please send resume to WNYC, Human Resources, 26th Fl. Dept 13-D, 1 Centre St., New York, NY 10007. EOE. M/F/H/V.

Sales engineer for growing manufacturer. Only applicants with AM radio/TV transmitting and sales experience considered. Excellent salary and commission. Prefer international experience, Spanish capability. Resumes and salary history to Human Resources, PO Box 8026, Greenville, NC 27835. EOE.

HELP WANTED NEWS

Newscaster/anchor: Experienced broadcast professional needed for full-time employment. Excellent communications skills required. Send tape/resume to: Kathy Lehr, News Director, WLW Radio, 1111 St. Gregory Street, Cincinnati, OH 45202. EOE.

Respected small market AM/FM looking for news/sports anchor-reporter. Some deejay shifts. Paul Lester, 914-858-6397. 8:30-10:30 EST only. EEO.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Take charge program coordinator/production person for East Coast Country FM. Air shift required. Only dedicated team players need apply. Call between 8 a.m. and 9 p.m. E.S.T. 804-336-1170. EOE.

Writer/producer for national financial radio program. Will write scripts, research topics and guests. Must be well read, knowledgeable of current events and economic issues. Broadcast writing experience essential. In beautiful N. GA mountains. Send writing samples and resume to: Christian Financial Concepts, Steve Moore, 601 Broad St., SE Gainesville, GA 30501. EOE.

SITUATIONS WANTED MANAGEMENT

Broadcast professional prepared to lead your charge. Aggressive GSM/GM; not a desk jockey. Eastern rated market, any size. Mark Wehner 904-760-5612.

Seeking general manager/sales manager position in small Northeast or Southeast market with eventual possible buyout or least interest. Ambitious, conscientious top biller. Currently in radio and real estate management. Call Ted 914-357-9425 or 914-357-3100 or write 399 Rte. 202, Suffern, NY 10901.

Music licensing problems? Fees too high? Too much redtape? Call me for help. Former BMI VP. I'll save you money, time and aggravation. Bob Warner, 609-395-7110.

SITUATIONS WANTED TECHNICAL

Engineer seeks position in Northeast major or medium market. Experienced studio and transmitter, computers, sports networks, satellites, personnel, budgeting. Call 301-230-3590.

SITUATIONS WANTED NEWS

Responsible, dependable, assertive recent grad seeks news/sports/talk position. Former college GM with news/sportscasting experience. Can cover courthouse or gridiron. Andy 205-956-0933.

Australian keen to work in US: 12 years experience in radio and television. Production, administration, on-air and reporting. Radio demo tape and TV show reel available. Also experienced radio announcer. Any position considered. Reply to Box P-27.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

70s/80s Oldies, Album AC, Hot AC, Travel formats. Digital, automation, computer-literate. Profit conscious. 14 years experience. Jim, 404-933-0147.

TELEVISION

HELP WANTED MANAGEMENT

Texas affiliate looking for aggressive hands-on general sales manager. Must be a leader capable of juggling national, regional and local sales efforts. Understanding of selling without numbers a plus. Convince us with your examples of why you're the person for the job. Reply to Box P-10. EOE.

General manager: Exceptional opportunity for the right individual with experience and successful broadcast leadership. Station management experience and successful sales history are required. Excellent benefit and compensation package. Send letter of introduction and resume to Box P-13. EOE.

General manager: Southeast Texas ABC affiliate is seeking GM. Experience to include three years as GM/station manager and strong sales background. Send complete information to: Personnel, McKinnon Broadcasting, Suite 2700, 800 North Shoreline Drive, Corpus Christi, TX 78401. Confidentiality respected. EOE.

News director: KYMA-TV, channel 11, Yuma, Arizona, NBC affiliate, needs person with strong organizational, management and excellent people skills. Previous experience as news producer or executive producer in middle-sized market required for this "hands-on" position. Live truck experience a plus. Send resume with salary history to: General Manager, KYMA, 1365 So. Pacific Avenue, Yuma, AZ 85365. EOE.

One of the country's fastest growing group owners is seeking an experienced, hands-on manager for its number one market O&O. If you're a people-person, are flexible, can motivate, wear many hats and have a proven track record, rush your resume and references to Box P-20. EOE M/F.

Local sales manager: Mid-size Midwest ABC affiliate. Requires successful results driven manager. Reply in confidence to Box P-21. EOE.

National sales manager: Central Florida's leading television station is searching for a national sales manager with management credentials or national rep experience. Candidate must think out of the box, be creative and a team player. Are you this person? We are owned by one of the nation's leading broadcast groups. Inquiries to: Louis Supowitz, General Sales Manager, PO Box 999, Orlando, FL 32802. EOE.

HELP WANTED MARKETING

WTAT FOX 24 seeks individual for position of marketing director. Person is responsible for coordinating marketing projects and Kids Club sponsorships. Computer graphics knowledge a plus. Marketing director reports directly to general sales manager. Sales background preferred. Fox affiliate experience a plus. Send resume to: Otis Pickett/GSM, WTAT Fox 24, 4301 Arco Lane, Charleston, SC 29418. No phone calls. EOE.

Very Special Arts, a DC based non-profit organization seeks manager, broadcast sales & marketing to work with president of new VSA subsidiary. VSA Network develops, produces, distributes nationally videos that communicate positive messages about people with disabilities. Qualifications: successful track record in corporate business environment, minimum 3-5 years experience in advertising sales and sales promotion, knowledge of broadcast budgets, production, post-production, script writing and editing. Send cover letter, resume, and salary requirements to: A. Scott Hulst, President, VSA Network, 1331 F Street, #800, Washington, DC 20004. No calls. EEO M/F/D/V.

Promotion producer/director(s): Looking for creative/cutting edge "hands-on" production oriented producer. Computer editing and experience with motion picture film a big plus. Salary and benefits commensurate with experience. It's a great opportunity in one of the country's best places to live! Send tape and resume to Personnel Manager, WXII-TV, 700 Coliseum Drive, Winston-Salem, NC 27106. WXII is a Pulitzer Broadcasting company and an equal opportunity employer.

HELP WANTED TECHNICAL

Engineer in charge mobile facility: Mobile television company in Northeast has position available immediately for EIC. Must have previous experience as EIC or maintenance engineer on similar facility having Beta, 1", Chyron, GVG Switcher, RTS Intercom, triax cameras, Abekas Still Store and DVE. SBE certificate a plus and must enjoy traveling and working with people. Send resume and salary requirements to Box P-8. EOE.

TV maintenance engineer: Fox affiliate needs a technician with extensive studio equipment experience. Computer maintenance and programming background a major plus. Must possess minimum 2 years proficiency repairing Sony Type 5, Hitachi VTR's, Satellite Systems, and/or similar equipment. UHF transmitter knowledge important. Resume and salary history to Chief Engineer, PO Box 30033, Shreveport, LA 71130-0033. No phone calls. EOE.

Oklahoma State University Educational Television Services has an opening for a director of engineering. The general responsibilities include: developing and maintaining an operational system which effectively coordinates the scheduling of all technical facilities necessary to support the transmission, distribution, production and non-broadcast activities of the Telecommunications Center, developing long-range planning material for assigned areas consistent with the overall plan of the Telecommunications Center; maintaining state-of-the-art knowledge of technical requirements, equipment and systems required to ensure the Center's efficient and economic operation; ensuring that the Center meets and maintains compliance with all appropriate local, state, and federal rules and regulations; managing budgets for both operation, salaries, and capital, within prescribed guidelines; screening, evaluating, supervision, and training of assigned personnel. This position also will function as the project director for field operations for the U.S. Army TRADOC (TNET) project, providing technical assistance to both campus and contract personnel as required. Travel may be required. Minimum qualifications are 2 years college or technical training, 7 years experience, and "C" and "Ku" satellite systems maintenance knowledge required. Bachelor's Degree in Electrical Engineering or related field and 5 years progressive and related experience in educational setting are preferred. To receive full consideration, submit resume and three references no later than October 15, 1993, to: Assistant Director of Engineering, Educational Television Services, Telecommunications Center, Oklahoma State University, Stillwater, OK 74078. Screening of applications will begin immediately. EOE.

Broadcast engineer: Anderson University, a liberal arts university affiliated with the Church of God (Anderson, IN) has an immediate opening for a top-notch broadcast engineer. Candidate is to work with Covenant Productions, the university's teleproduction facility, and with WOME FM, a 6 kw commercial FM station. Applicants should have strong knowledge of video and audio production equipment including Betacam SP, 1 inch, CMX, Chyron, and Grass Valley. SBE certification and RF experience desirable. Candidate will split time between radio and TV with responsibilities including routine and preventative maintenance and operating log review. Excellent benefits including full remitted tuition for self and children. Send resume to Denise Kriebel, Director of Human Resources Services, Anderson University, Anderson, IN 46012. EOE.

Studio/transmitter maintenance engineer: Wanted with minimum 5 years experience. RF maintenance experience with older VHF transmitters required. Resume to Chief Engineer KEYT-TV, PO Box 729, Santa Barbara, CA 93102. EOE.

Broadcast engineer: Northeast VHF network affiliate is seeking a qualified technical director/maintenance engineer. Must have an FCC General Class license and a minimum of 5 years experience in operation and maintenance of transmitter/studio equipment. Send resume to Chief Engineer, PO Box 860, Erie, PA 16512. EOE.

HELP WANTED NEWS

News producer: Highly rated, growing Fox station looking for 10pm news producer. Candidate must exhibit outstanding news and tease writing skills, production abilities, and be an excellent people manager. Send resume to WXIN-TV, Ron Petrovich, News Director, 1440 N. Meridian St., Indianapolis, IN 46202. Application deadline 9/24/93. No calls. Any job offer contingent upon results of substance abuse testing. EOE.

Producer/director: The Weather Channel is looking for a producer/director to join our weather news team. Must have an interest in weather or science and one year experience including live and field producing and writing packages. Send tape and resume to: Production Manager, The Weather Channel, 2600 Cumberland Parkway, Atlanta, GA 30339. EOE.

Reporter/producer: TV/AM/FM combo with CBS/NBC/CNN affiliation looking for experienced reporters and producers. Send resume, salary history, References and non-returnable tape to Tom Blaz, Station Manager, KUAM, Box 368, Agaña, Guam 96910. EOE.

Host/producer: Highly motivated, journalist to host/produce award-winning African-American TV program. Must have 3-5 years of professional experience anchoring, reporting, producing and writing for TV news or talk shows. Salary commensurate with experience. Forward resume and tape to Prince Wooten, Executive Producer, NJN, CN 777, Trenton, NJ 08625-0777. EOE.

WICS-TV in Springfield, Illinois is seeking an aggressive news producer. Must have commercial television experience and be able to incorporate live and satellite technology. Competitive compensation package. Send resume and non-returnable videotape to: News Director, WICS-TV, 2680 E. Cook Street, Springfield, IL 62703. No phone calls please. EOE.

Desk assistant: Entry-level position for an energetic, self-starting, highly organized individual. Responsibilities include script organization, file tape distribution and other general newsroom functions. Previous newsroom experience a plus. Send resume to: Henry Florsheim, WABC-TV 7, Lincoln Square, New York, NY 10023. No phone calls or faxes please. We are an equal opportunity employer.

Producer position available: 12 News is seeking a strong, creative candidate to help lead an aggressive news team. Two to three years front line newscast producing experience is required. No beginners. Send a non-returnable tape with your resume and newscast philosophy to Kevin Brennan, News Director, WTLV-TV, PO Box TV12, Jacksonville, FL 32231. EOE.

Special projects manager: Candidates should believe managing multiple projects simultaneously is fun! Newscast and/or news and documentary field production background essential. Special projects producer will have responsibility over documentary and special coverage production, series and some franchise work. Some administrative background is a plus to handle scheduling, inter-department communication and planning. A person who has a flair for the creative and different while understanding the importance of content is necessary. Send non-returnable tape with your resume to Kevin Brennan, News Director, WTLV-TV, PO Box TV12, Jacksonville, FL 32231. EOE.

Morning anchor: At least 2 years in some anchor capacity necessary as well as street reporting experience. The person hired will be joining a staff which has, historically, produced the number one morning newscast in a very competitive market. Must be able to change gears quickly and often within the hour newscast, be able to interact, interview and maintain a relaxed, yet professional demeanor on the air. Send non-returnable tape with your resume to Kevin Brennan, News Director, WTLV-TV, PO Box TV12, Jacksonville, FL 32231. EOE.

News/TD/director: GVG 250, Abekas A53 with warp, Abekas Still Store, Chyron Inifit. If you are a "hot news TD" we may have a place for you. No phone calls. Send non-returnable tape and resume to: Personnel Director, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an equal opportunity employer.

KIFI-TV Idaho 8 is seeking an assignment editor/producer. Must have high energy, mature judgement and an openness to pursuing news in an innovative, non-traditional way. Some news experience required. Positions needs to be filled ASAP. EOE. Send resume to Tonia Ellis, PO Box 2148, Idaho Falls, ID 83403.

Weather: Personality to deliver fun, accurate weather reports on 5pm and 11pm news, represent station at community events, and do occasional feature reporting or computer graphics. Meteorology degree preferred, but communications skills most important. Resume and non-returnable tape to KTVL, 1440 Rossanley Dr., Medford, OR 97501. EOE.

KTVN-TV has an immediate news videographer's opening for a motivated individual with 2-3 months experience with a broadcast quality video camera to join our aggressive staff. Creativity, journalistic and editing skills a must. A college education with an emphasis on journalism preferred. Clean driving record required. Must be able to lift and carry up to 30 pounds. Hours are varied and successful applicant will agree to work overtime. Send resume and non-returnable tape to Gary Marquardt, Chief Photographer, 4925 Energy Way, Reno, NV 89502. Applications must be received by 9/20/93. No phone calls please. KTVN-TV is an equal opportunity employer.

Assignment editor: Coordinate live crews and satellite reports, make immediate news judgement, previous commercial television experience a must. No phone calls, please. Send resume and an example of news judgement to: Ted Canova, News Director, WJAR Channel 10, 23 Kenney Drive, Cranston, RI 02920. EOE.

Anchor for main newscast, to complement female anchor. Must have minimum of five years anchoring experience, as well as strong reporting background. Looking for maturity and stability. Outstanding opportunity for dynamic news personality wanting to relocate to fantastic Pacific Northwest community. Excellent benefits package. EEO employer, ABC affiliate, Market 115. Send resume, salary history and non-returnable tape to News Director, KEZI Television, PO Box 7009, Eugene, OR 97401.

Producer needed who can be "Jack of all trades". Must know sports but have good news judgment because may be called upon to do news shows. Photography/editing skills preferred. Knowledge of Newstar, ENG, SNG helpful. Send tape and resume to: John Cardenas, Executive Producer, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls accepted. EOE.

Chyron operator: If you're a creative chyron operator locked in a boring look by your conservative news director, we've got the opportunity for you. A once-in-a-lifetime chance to put your signature on a Top-10 network affiliate's look. You'll get a loaded chyron infinit including dual channel with transform, if you can push the infinit to the max without looking at a handbook and you've got the vision to match, RUSH us your resume to Box P-22. We are an equal opportunity employer.

Executive producer: Number 2 position in fast paced dynamic newsroom. Looking for someone who is dynamic, aggressive, crazy and wants to lead. Position is open now. Send your info today to: Al Sandubrae, News Director, KARK-TV, 201 West 3rd Street, Little Rock, AR 72201. Give it your best shot the first time. We're looking for the best. Women and minorities... encouraged to apply. EOE.

Sports reporter/anchor: KMSP-TV, Minneapolis-St. Paul, has an immediate opening for a creative, unconventional sports reporter/anchor. 3 to 5 years experience preferred. Send non-returnable tapes and resumes to Dana Benson, KMSP-TV, 11358 Viking Dr., Eden Prairie, MN 55344-7258. No phone calls. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Immediate opening for creative and personable editor. D-2, 1-inch, Avid and ADO experience preferred. 3 years editorial experience required. Send reel, resume and salary requirements to: Personnel Director, Production Masters, Inc., 321 First Ave., Pittsburgh, PA 15222. EOE.

Operations manager: WNWO-TV seeks high capacity executive to administer total on-air operation. Responsibilities include management of programming and production, supervision of promotion and creative services and oversight of news. Applicants must have extensive experience in television production, programming and promotion. Position requires proven administrative skills, firm grasp of FCC rules and computer literacy. Send resume with cover letter, no later than September 30th, 1993, to Business Manager, WNWO-TV, 300 South Byrne Rd., Toledo, OH 43615. WNWO-TV is an equal opportunity employer.

Assignment editor: Requires 3 years TV experience with proven desk ability. Newstar experience a plus. Send resume to: KOLR-10 News Director, PO Box 1716, Springfield, MO 65801. No phone calls. EOE.

WTGS Fox 28 is seeking a highly motivated, very creative promotions director. Must be organized and have strong interpersonal skills. Must be comfortable representing station to the public. Will be responsible for promotions, events and all facets of Kids Club: such as membership, value of membership card, and sales. Send resume or call 803-726-5244. EOE.

Story producer: Major market television station is seeking an individual to write and produce stories for nationally syndicated children's program. Extensive experience producing creative stories that incorporate DVE, music and sound effects. Position requires field producing and interviewing skills. Working knowledge of Basys computer system. Wordperfect helpful. For immediate consideration, rush resume to include salary requirement to: Personnel Department, WTTG/Fox Television Station, 5151 Wisconsin Avenue, NW Washington, DC 20016. EOE/M/F/D/V. No phone calls please.

Operations audio specialist: Houston Public Television seeks a creative, adaptable technician to serve as the primary audio operative for all station productions. Qualifications: Candidates should have a Bachelor's Degree in Radio/TV or related field and/or 3 years equivalent experience in studio and location broadcast TV audio operations. Thorough understanding of and practical experience with stereo recording techniques imperative. Knowledge of and experience with computer based audio workstations is preferred. Candidates must be conscientious, able to solve problems and make decisions under pressure, work well with others in a team atmosphere, and be available for evening and weekend assignments. Salary to \$27,000/yr. DOE. Resume w/three references, equipment list and tape to: Ms. Flor Garcia, KUHT-TV, 4513 Cullen Blvd., Houston, TX 77004. Application deadline 9/27/93. KUHT is licensed to the University of Houston and is an equal opportunity employer. Minorities and women are encouraged to apply.

Television program manager: Immediate opening for creative and highly organized team leader with broadcast television public affairs, news and production background. Must be familiar with FCC rules and regulations, is a people person. Hands-on editing and post production experience a plus. Rush tape and resume to: KHSC, 3833 Ebony Street, Ontario, CA 91761. No calls. EEO-M/F.

Midwest ABC affiliate is seeking a promotion manager. Position requires an energetic, creative person with strong people and media management skills. Individual will promote and market all internal and external station promotions and campaigns. Candidates must be well organized with strong writing skills and knowledge in video tape editing. Two to three years work related experience. College degree preferred. Send resume to Box P-23. EOE.

Creative services director: Direct creative services and promotion functions for 27th market NBC affiliate. Provide creative leadership for writers, producers, and graphic designers in production of all on-air, print, and radio promotional efforts. Minimum requirements include at least 5 years on-air and radio promotion experience, strong communication and interpersonal skills, and related bachelor's degree. Macintosh-based electronic graphics systems experience is desirable. Send your resume and non-returnable demo tape to: Human Resources, KGW-TV, 1501 SW Jefferson Street, Portland, OR 97201. EOE-M/F/D/V. No phone calls please.

SITUATIONS WANTED MANAGEMENT

Experienced general manager seeks new challenges. Reputation for creativity and leadership in sales, news and promotion. I know how to improve your bottom line. Reply to Box P-24.

SITUATIONS WANTED NEWS

It's time for a change!! Major market meteorologist looking for new scenery. If being the best is what you're all about, then we should talk. A.M.S. & N.W.A. seals. Most markets considered. Call now: 515-961-6713.

Australian keen to work in US: 12 years experience in radio and television. Production, administration, on-air and reporting. Radio demo tape and TV showreel available. Also experienced radio announcer. Any position considered. Reply to Box P-25.

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Job hunting? Get hundreds of listings instantly via FASTFAX (813-787-5808) with THE HOT SHEET—broadcasting's most comprehensive employment publication! Now in our 9th year. Written money-back guarantee. Why settle for anything less? Media Marketing, PO Box 1476—PD, Palm Harbor, FL 34682-1476. 813-786-3603.

ALLIED FIELDS

HELP WANTED SALES

Sales opportunity: Dynamic, rapidly expanding place based interactive multimedia company seeking experienced ad sales exec for our West Coast headquarters. Must be independent, creative, organized, dynamic and goal oriented with successful history selling programming, advertising or place based media. Previous experience selling entertainment helpful. Reporting to the EVP, the position offers excellent salary and incentives. For confidential consideration send resume outlining selling experience, your specific contributions to the organization and compensation history. Your cover note should be a barometer of your ability to get the customer's attention. EVP, PO Box 26312, San Francisco, CA 94126-6312. EOE.

FELLOWSHIPS

For print and broadcast journalists: The Kiplinger Fellowships. The Ohio State School of Journalism invites applications for the distinguished Kiplinger Midcareer Program in Public Affairs Reporting for 1994-95. This program leads to a master's degree. Fellows receive full tuition plus a stipend to spend one calendar year on campus. Course work includes graduate seminars in journalism and a wide selection in the liberal arts. A reporting trip to Washington is included. Applicants must have a bachelor's degree and three or more years full-time experience in public affairs reporting. Minority and third world candidates are encouraged to apply. Application deadline is Jan. 15, priority is given to those who apply by Dec. 31. Classes begin in September. For applications, write or phone: Kiplinger Program, School of Journalism, O.S.U., 242 W 18th Ave., Columbus, OH 43210. 614-292-2607; 292-6291. A midcareer program that leads to a master's degree.

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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.

Sale/lease backs: Sell your equipment to Carpenter for cash. Carpenter leases your equipment back to you. You write off the monthly payments and put the cash to work. Carpenter & Associates, Inc. Voice 501-868-5023, fax 501-868-5401.

Equipment leasing: Application only to \$50,000. Up to \$1.5 million with full financials. New and used equipment. Allen Marshall, Broker. 404-227-8737.

EMPLOYMENT SERVICES

Attention TV personnel: Newest TV jobs updated daily on THE OPPORTUNITY LINE. Openings for anchors/reporters for news, sports, weather, and syndicated shows. Top positions for producers, writers, engineers and technicians. Information on the hottest openings for upper level management positions, and excellent paying jobs in the cable TV industry. Call 1-900-680-5111. Only \$1.95 per min. 24 hr. service. All jobs listed immediately. Get the jump on the competition.

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

Home typists, PC users needed. \$35,000 potential. Details. Call 1-805-962-8000 Ext. B-7833.

No cold leads, guaranteed. Entry level only. Television and radio. \$5.50 1 week, \$19.95 4 weeks. MCS Box 502, Santa Ysabel, CA 92070. 619-765-1001.

EDUCATIONAL SERVICES

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

Workshop for would-be reporters Oct 30; qualifications, demo tapes, resumes, marketing. Call Julie Eckhart, ESP 914-937-1719.

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

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National Cinema Network representing AMC and General Cinema theatres is seeking energetic, experienced advertising sales account executive to sell local and regional advertising for the exciting On-Screen Entertainment program in the Miami/Ft. Lauderdale markets. Base salary plus commission. Great benefits package. Comprehensive training program. EOE. Please send resume to: National Cinema Network, 5109 Leesburg Pike, Suite 912, Falls Church, VA 22041; Attn: Stuart Hoffman.

HELP WANTED NEWS

Sports director: Top quality cable local programming station serving 75,000 customers. 1 1/2 hours north of NYC, is searching for a dynamic, effervescent and aggressive person to continue our leadership in local sports coverage. Responsibilities include play-by-play, daily sportscasts and weekly programs. Qualifications include experience in all of the position's responsibilities, strong video production skills, a desire to be involved in the community and the ability to interact with student athletes and coaches. Send resume with tape to: Operations Manager, Cable 6 TV, Cablevision Industries, 25 Industrial Drive, PO Box 887, Middletown, NY 10940. No calls! EEO m/f/h/v.

HELP WANTED MANAGEMENT

Operations manager/newscast producer: High quality local cable programming station serving 75,000 customers. 1 1/2 hours north of NYC, is looking for a leader. The applicant must have the confidence and experience to step in and manage a highly successful news/sports/public affairs operation. Qualifications include a strong work ethic, flexibility, TV production experience, excellent oral and written communications and the ability to motivate a team of highly talented people. Send resume with a tape of programming you have produced to: Operations Manager, Cable 6 TV, Cablevision Industries, 25 Industrial Drive, PO Box 887, Middletown, NY 10940. No calls! EEO m/f/h/v.

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WFXG-1993 FOX Affiliate of the Year/WXTX-TV-Fastest growing FOX station.
Background in FOX and/or independent programming, station operations, FCC and EEO. Minimum 5 years management experience... looking for a "heavyweight." EEO.
Resumes only (no phone calls please) to **Steve Friedheim, President, Pezold Broadcasting P.O. Box 204540, Augusta, GA 30917.**

HELP WANTED SALES

**INTERNATIONAL
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The National Basketball Assn's International TV Dept. seeks a NY-based account executive to sell NBA programming in global markets. Minimum two years TV advertising, syndication, programming sales experience. Must be bilingual. International background helpful, but not required.

Salary based on experience and achievement. Excellent benefits. Send or fax resume, with salary history and references to:

Director, Human Resources
645 Fifth Avenue
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Fax: 212
319-4354

No calls please. E.O.E.



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**Must have strong design skills,
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Great facility. Top-rated television station in top 25 market.
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**HELP WANTED PROGRAMING
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Experienced, creative field producers needed for successful national program. Must have at least five years experience in the field, plus strong writing and editing skills. Must be visually creative and have sound editorial judgment. Send resume to:

Box P-28. EOE.

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PUBLIC NOTICE

The National Program Policy Committee of the Public Broadcasting Service will meet at 1:00 p.m. on September 30, 1993 and at 9:00 a.m. on October 1, 1993 at the PBS offices, 1320 Braddock Place, Alexandria, Virginia, to discuss National Program Service activities and FY 1995 assessment.

**ALLIED FIELDS
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FOR SALE STATIONS

WILLIAM A. BRANDT, JR.

As Receiver for the assets of GULF ATLANTIC MEDIA OF GEORGIA, INC.
in Case No. 91-9319-20 for the Circuit Court of the Sixth Judicial District
in and for Pinellas County, Florida, offers:

FOR SALE

GEORGIA RADIO MEDIA PROPERTIES

The businesses include WZAT (FM) and WGSA (AM) in Savannah, Georgia, with the stations serving Savannah metro area. The assets consist of broadcast, production and transmitter facilities, equipment, furniture, fixtures, accounts receivable and customer lists. Also included are intangible assets including, but not limited to, the Receiver's right title and interest in and to all broadcast frequencies, call letters, and Federal Communications Commission licenses. Please note that cash and cash equivalents are specifically excluded from this sale.

The Receiver has been tendered with an offer to purchase these stations, with said offer being subject to competitive bidding and the approval of the Court. On or about 05 October 1993 the Receiver intends to submit the original offer, along with any competing offers, to the Court in order to obtain the necessary approval to consummate the sale. DEVELOPMENT SPECIALISTS, INC., the reorganization and management consulting firm that is presently directing the operations of GULF ATLANTIC MEDIA OF GEORGIA, INC. on behalf of the Receiver is conducting all aspects of the sale process. Any party interested in obtaining information concerning the sale of the assets described above, and/or in making an offer to purchase said assets, is urged to contact Mr. David M. Sweig at the Miami offices (305) 374-2717, or Mr. Patrick D. Cavanaugh at the Chicago offices (312) 263-4141 of DEVELOPMENT SPECIALISTS, INC.

Receiver

William A. Brandt, Jr.
DEVELOPMENT SPECIALISTS, INC.
200 South Biscayne Boulevard, Suite 2750
Miami, Florida 33131-2321
Phone: 305/374-2717 Fax: 305/374-2718

Attorneys for the Receiver

Robert B. Glenn
Edwin G. Rice
GLENN, RASMUSSEN & FOGARTY
100 South Ashley Drive, Suite 1300
Tampa, Florida 33601-3333
Phone: 813/229-3333 Fax: 813/229-5946

DSI Development Specialists, Inc.

The Miami Center Building, 200 South Biscayne Boulevard, Suite 2750, Miami, Florida 33131
Phone: 305/374-2717 Fax: 305/374-2718

Three First National Plaza, 70 West Madison Street, Suite 2300, Chicago, Illinois 60602
Phone: 312/263-4141 Fax: 312/263-1180

Wells Fargo Center, 333 South Grand Avenue, Suite 2010, Los Angeles, California 90071
Phone: 213/617-2717 Fax: 213/617-2718

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EARLY DEADLINE NOTICE

Due to the observation of Columbus Day, the
deadline for the Oct 18, 1993 issue will be Friday,
Oct 8, 1993 at Noon.

FOR SALE STATIONS CONTINUED

S.E.	NETWORK TV	5.0 MIL
N.C.	CLASS C	2.5 MIL
S.C.	CLASS C FM	1.5 MIL
METRO	AM FULLTIME	800,000
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GA.	CLASS A FM	600,000
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HELP WANTED INSTRUCTION



CHAIR DEPARTMENT OF COMMUNICATIONS

Morehead State University invites applications for a twelve-month tenure track position as Chair of the Department of Communications. Responsibilities: Provides effective planning and leadership for the undergraduate programs in speech, journalism, radio-television, and theater as well as the graduate program in communications. Qualifications: Ph.D. in communication field and evidence of: a) successful experience as a department chair (experience in a comparable leadership position may be considered); b) a working knowledge of and experience with at least 2 of the 4 areas within the department; c) a strong commitment to and effectiveness in teaching; d) leadership in/support of curriculum development and co-curricular programs; e) strong organizational and management skills; f) professional growth in field(s) of specialization; g) effectiveness in goal setting and long range planning; and h) effective faculty support, motivation, assessment and advocacy. To ensure consideration, submit letter of application, resume, official university application, names and telephone numbers of references, and a minimum of two letters of recommendation by December 10, 1993 to: Office of Human Resources, Attn: Chair.Com., Morehead State University, HM 101, Morehead, KY 40351. The University has a strong commitment to the principles of diversity and seeks a broad spectrum of candidates including women, minorities groups, and individuals with disabilities. MSU is an affirmative action, disabled, equal opportunity employer.

HELP WANTED MANAGEMENT

W Product Manager

WORLD-CLASS PERFORMERS PLACE QUALITY FIRST



Harris, a \$3 billion Fortune 200 Corporation, is seeking world class candidates for a Digital Product Manager, for their Studio Distribution Product Line for the Allied Broadcast Division. Located in Richmond, Indiana, Harris Allied's Studio Distribution Operation is a worldwide distributor of broadcast and professional audio equipment.

This highly visible and critical position requires a driven technical professional, who can provide the leadership necessary to direct the development and sourcing of new products for the fast growing digital audio marketplace. The focus will primarily be in technology and products for the broadcast and professional audio production marketplaces. Responsibilities will include:

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A Technical BS degree or equivalent experience is required. The successful candidate will be knowledgeable in professional audio and broadcast equipment, suppliers and customers, with five years of total experience in these market segments. Must be versed in digital technology standards, trends, and applications, with an understanding of basic marketing and sales techniques.

Harris Corporation offers a competitive starting salary, with a comprehensive benefits package and opportunities for advancement.

If qualified, please send resume (including salary history/requirements) in confidence to: William G. Kellner, Sr. Human Resources Representative, Harris Allied Broadcast Division Headquarters, Dept. PM, P.O. Box 4290, Quincy, IL 62305-4290.

An equal opportunity employer, M/F/D/V.



HARRIS

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.

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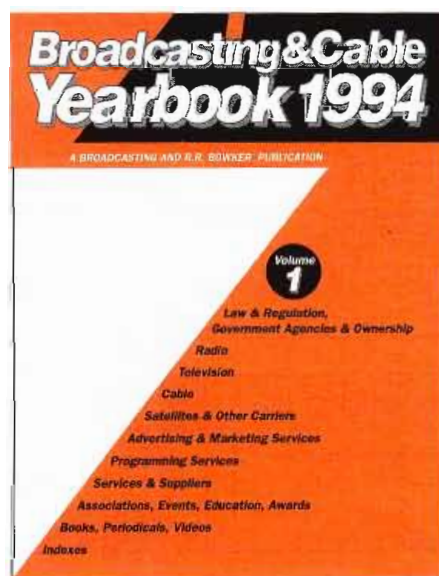


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BROADCASTING & CABLE YEARBOOK 1994

For the Record

Compiled by BROADCASTING & CABLE for the period of Sept. 3-10 based on filings, authorizations and other FCC actions.

OWNERSHIP CHANGES

Applications for change of ownership now appear in "Changing Hands" (see page 41). FCC actions on ownership change filings follow:

Grants

AM's

WMIB(AM) Marco Island, FL

FM's

KZZL-FM Pullman, WA

AM-FM

KNFL-AM-FM Tremont, UT

KJBX(AM)-KRLB-FM Lubbock, TX

WFTW(AM)-WKSM-FM Fort Walton Beach, FL

KRZZ-FM Derby and KNSS(AM)-KKRD-FM Wichita, both Kansas

WWBB-FM Providence, RI, and WHYN-AM-FM Springfield, MA

TV's

KWCM-TV Appleton, MN

KBLR-TV Paradise, NV

KOAC-TV Corvallis, KTVR-TV La Grande, KOAB-TV Bend, KOPB-TV Portland and KEPB-TV Eugene, all Oregon

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; H&V—horizontal and vertical; khz.—kilohertz; kw.—kilowatts; lic.—license; m.—meters; mhz.—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; U or unl.—unlimited hours; vis.—visual; w.—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

NEW STATIONS

■ **Vero Beach, FL** (BPED920612MC)—Granted app. of the School Board of Indian River County, Florida, for 90.5 mhz; 3 kw; ant. 90 ft. Address: 1990 25th St., Vero Beach, FL 32960. Applicant has no other broadcast interests. Action August 24.

■ **Beech Mountain, NC** (BPH911224MC)—Granted app. of Frances G. Atkinson for 102.3 mhz; 73 kw; ant. 279 ft. Address: 1211 North Church St., Mountain City, TN 37683. Applicant owns WMCT(AM) Mountain City, TN. Action August 26.

■ **Beech Mountain, NC** (BPH911227MA)—Dismissed app. of Joe A. Copley for 102.3 mhz; 3.15 kw; ant. 135 ft. Address: WVRV Browntown Rd., P.O. Box 415, Waverly, TN 37185. Applicant owns WPHC(AM)-WVRV(FM) Waverly, TN. Action August 26.

FACILITIES CHANGES

Actions

FM's

■ **Union City, OH** WTGR(FM) 97.5 mhz—Granted app. of State Line Radio for mod. of CP (BPH-880602OH) to make changes; change: ERP: 6 kw TL: N side of McClure Rd., 570 m. E of state line, Washington Township, Darke Co., OH. Action August 25.

■ **Fort Pierce, FL** WJFP(FM) 91.1 mhz—Granted app. of Black Media Works Inc. for mod. of CP (BPED-910201MM) to make changes; change: ERP: 6 kw. Action August 24.

■ **Palm City, FL** WCNO(FM) 89.9 mhz—Granted app. of National Christian Network Inc. for mod. of CP (BPED-840309CJ) to make changes; change: ant. 187 m. Action August 24.

■ **Moncks Corner, SC** WJYQ(FM) 105.3 mhz—Granted app. of Cedar Carolina LP, debtor-in-possession, for CP to make changes; change: ERP: 20 kw frequency and class. (per docket 91-127). Action August 26.

■ **Bartlett, TN** WJWL(FM) 92.9 mhz—Granted app. of Belz Broadcasting Co. for mod. of CP (BPH-871224MI) to make changes; change: ERP: 6.0 kw; ant. 100 m., TL: 0.15 km W of intersection of Bayliss and Jackson Ave. in Gateway Industrial Park, Memphis, TN. Action August 25.

TV's

■ **Fort Collins, CO** KWXX(TV) ch. 22—Granted app. of Chase Broadcasting of Denver Inc. for MP (BPCT-830218KL) to change; TL: S. of Rist Canyon Rd. 9.3 km W. of Laporte, Larimer Co., CO. Action August 20.

■ **Paducah, KY** WDKA(TV) ch. 49—Granted app. of MacPherson Broadcasting of Kentucky Inc. for MP to change ERP: 2610 kw. Action August 25.

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The rest of the story

EDITOR: I am writing in reference to your story "DAB: radio's uncertain digital future" (BROADCASTING & CABLE, Sept. 6). Your reporter has credited me with a statement that covers only a portion of my comments concerning the practicality of DAB in the existing AM broadcast band.

I did say I foresee significant problems with DAB on multi-tower directional antenna systems. However, what was not printed was the balance of our conversation, which dealt with possible methods of overcoming system problems such as significant microprocessor power in the receiver and the use of marker reference points in the transmitted signal.

In conclusion, I applaud USA Digital for significant design efforts, to date, on their AM DAB system. But, to the best of my knowledge, tests have not been made on a wide range of directional antenna systems, and it is only by such tests that weaknesses can be found and then addressed.—*Clarence M. Beverage, Communications Technologies Inc., Marlton, N.J.*

Feeling abandoned

EDITOR: Regarding your July 19 story on the Capcities-Hearst-Continental Cable ESPN2 deal, Michael Millardi is a short-term thinker in a long-term business. It may be easier at his level to grab the short-term fix rather than lead the charge to establish the legitimate and proper business relationship that should exist between cablers and the supplier of programming to between 60% and 70% of their customers, the local broadcasters. The last thing broadcast industry leaders should be doing is helping to create yet more cable channels for the MSO's that those same MSO's will use to further compete with us for audience and advertising. Mr. Millardi has abandoned both his roots and his affiliates.

Sure, there are plenty of opportunities for creative broadcasters to work with local cable operators to develop mutually beneficial plans to better serve their customers/viewers but only after cablers have recognized the

cash value we and all of our local franchises bring to their table.

Real competition from DBS will soon be a fact of life; the telephone company will be given permission to be more than a carrier of someone else's programming (the only question is when). And you can be certain both these options will be offered to cable's present customers at far lower prices than they are presently paying. When that happens, and it will, cable will be thankful for its association with local broadcasters, who will provide to them important customer leverage and a competitive edge. Any really smart businessperson will recognize that insurance policy is worth a few cents a month per subscriber.

Finally, I must take issue with the whole tone of the article. ABC might have some advantage over the other networks in those cities where each has an O&O, but what you failed to point out is the downside for any cable system not carrying either NBC or CBS come Oct. 6, right smack in the middle of the baseball playoffs and the NFL season. Cable will try to shift the burden onto the broadcasters. The facts, though, are that outraged customers will cancel subscriptions, and cable will have to reduce its monthly bills by a considerable amount to offset the loss in service no matter who they try to blame. That immediate result will be much more dramatic for the cablers than any short-term advertising loss incurred by the other networks.

Broadcasters at any level, including Mr. Millardi, shouldn't be spooked by the well-orchestrated scare campaign cable is waging. Congress heeded the calls of local, grassroots broadcasters in the passage of the 1992 cable legislation and overrode a presidential veto in the process. The 1992 Cable Consumer Protection and Competition Act has given responsible broadcasters a window of opportunity and a stronger bargaining hand than they will ever have again. Shame on us if we don't use them now; for certain we will lose them in the future.

At the high-stakes table where you have to "know when to hold them and when to fold them," Mr. Millardi just got bluffed.—*Lew Colby,*

vice president/general manager, WCSH-TV Portland, Me.

Local pride

EDITOR: Something happened on July 29 in Des Moines, Iowa, that on the surface may appear to be relatively insignificant in this world of telethon and fund-raising appeals. Below the surface, something happened that was much, much larger.

That evening, more than 260 TV stations, hundreds of radio stations and a few cable channels collectively forged a mass effort that will touch the lives of millions of people. For one hour, over 62 million households could witness the devastation that record flooding has had on the people of the Midwest. For one hour, broadcasters sent a message to America that help was needed and they would assist their viewers and listeners in channeling that help.

As an Iowan living in Maine, I was especially proud of the fact that *Flood Aid: Broadcast Across America* was organized by those broadcasters in the Hawkeye state, but I am also extremely proud of our Cedar Rapids station, KGAN-TV, their station manager, Bill Anderson, and all their employees for initiating the relief effort.

As a longtime broadcaster, I hope media critics, members of the financial community, business and cable leaders and political representatives took note, for then, maybe, they would all understand what the broadcasting business is and how important it is as a thread in the fabric of American lives.

So to all of those who imply that over-the-air broadcasters are headed for Jurassic Park and that the future of communications may someday be ruled solely by a high-tech massive corporate provider, remember *Flood Aid: Broadcast Across America*.

That was an hour when local broadcasters again showed their power and muscle and their compassion and will to be a positive force in helping human beings. The message was: We broadcasters are here, and America can count on us.—*Michael L. Bock, corporate vice president, Guy Gannett Broadcasting, Portland, Me.*

The game's the thing

EDITOR: Parent groups, Congress and all kinds of other "concerned" citizens are pointing their fingers at broadcast TV as the root of the violence evils in our society.

TV violence should certainly be addressed, adequately researched and perhaps voluntarily controlled in various fashions.

But before we get too deep into blaming TV, the "experts" ought to spend some time looking at the video games to which some kids are devoting hours, if not days, on end.

A writer in a recent *New York Times Magazine* piece, focusing on the strange crimes on Long Island, visited an entertainment arcade there. He reported on the games he found: "Ten generations more advanced than the games I played... ten generations more violent and deranged: I played Blasteroids, Road Riot, Spy Killer, Cabal, Martial Combat, Time Killers, Laser Ghost, Robotron, Rampage, Line of Fire, Lethal Enforcers, Sky Shark and Black Knight."

And they think Road Runner cartoons are bad for kids.—*Bert Brechner, Brechner Management Co., Briarcliff Manor, N.Y.*

What's fairness got to do with it?

EDITOR: Six years ago, on Aug. 6, 1987, the commission released an order abolishing the fairness doctrine. That decision, subsequently upheld by the D.C. circuit, terminated a proceeding that had begun three years before with the filing of a complaint against Meredith's WTVH(TV) Syracuse, N.Y. The decision also appeared to abolish an FCC policy dating back almost half a century. That policy, conceived as a stimulus to the coverage of controversial issues, was found to function in precisely the opposite fashion. The FCC ruled that, in light of the expansion of the broadcast industry, it could no longer justify a policy that placed the government in the role of scrutinizing program content and second-guessing the editorial decisions of broadcasters. Congress now seems poised to reverse that decision and codify the fairness doctrine.

What does fairness have to do with that decision? Not much. The decision is part of a larger political

struggle between Congress and broadcasters. This struggle includes repeated attempts to regulate "indecent" material, proposals to slash the rate that broadcast stations may charge for political ads, and new statutory requirements that the Corporation for Public Broadcasting assure programming of a controversial nature is "objective and balanced." None of these restrictions would be conceivable for print or non-broadcast media.

Amazingly, broadcasters have put up little resistance to the reinstitution of the fairness doctrine. As a result, old allies such as Michael Oxley (R. Ohio) have been lost. Battered by economic hard times, broadcasters may think that the debate over the fairness doctrine is purely academic. Not so. The return of the fairness doctrine will restrict both the content of broadcast programs and the opportunity for ad revenues. Formats, especially talk formats, that have flourished in the wake of the abolished fairness doctrine will bear the brunt of reregulation. Commentators from Rush Limbaugh to Howard Stern have attracted listeners because of their provocative opinions. Do we really want these commentators to be "fair"? Or do we want them like they are—vivid, obstreperous, quirky, even scurrilous?

By choosing not to carry on Meredith's fight against the fairness doctrine, broadcasters are dooming themselves to live in a bleaker world—of less interest both to broadcast audiences and to advertising sponsors. The decision will not be lost on Congress, which will continue to exploit broadcasters' decision to accept second-rate First Amendment protections.—*John Crigler, Haley, Bader & Potts, Washington.*

Valuable airtime

EDITOR: It has come to my attention through the trade press that country singer Reba McEntire has been visiting congressional delegations in Washington, urging them to support a performance right every time a recording is played on radio/or television.

It seems to me that these performers forget that their recordings sell because they're being played on the air.

Without radio, there would be no

opportunity for new records to get exposure and therefore to get the kind of sales that are generated by radio play. As we all know, the recording industry spends millions of dollars every year for promotional people to do nothing but promote the play of their recordings on radio.

It occurred to me that some trade publications should regularly publish a list of all of the entertainers who visit with their legislators to lobby for a performance right.

If I owned a country radio station today, I would've taken all of Reba McEntire's records off the air and would never play them, nor would I play the record of anyone else who supported a performance right. Certainly, I would not deny anyone the opportunity to visit their congressman and discuss their issues. I do it myself. However, when these people are discussing their issues, it occurs to me that they need to be sensitive to what their issues can mean in the broader context.

They can't have it both ways; if they want to lobby for a performance right, then radio and television should be able in all good conscience to simply stop promoting their records.

I am not suggesting any organized effort to do so, as that would certainly be a violation of the anti-trust laws. What I am suggesting is that each individual radio station may want to take it into their own hands to let performers know that the trade-off they get by having their recordings played on the radio is a lot more valuable than having a per-play performance fee of a few pennies. *Philip H. Roberts, president, New Jersey Broadcasters Association.*

Logo OD

EDITOR: The camel's back has finally been broken. What was the last straw? It was one of those network logos. My picture tube is so weighed down by those stupid things that the table the TV is sitting on is starting to sag.

It is time for a viewer revolt. Time to tell the cable and broadcast networks how we feel about their precious logos. The same thing goes for those local broadcast station logos. I'm fed up and can't take it anymore.—*Michael L. Brown, Mr. Video Productions, Madison, Wis.*

Superpanel keynotes 7th Interface

*Future-focused telecommunications policy
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A top 10 of the telecommunications arts will headline the seventh annual Broadcasting/Cable Interface, scheduled for Nov. 9 at Washington's Omni Shoreham Hotel. Their assignment: to examine changing relationships in the electronic nation and forecast "Where We Go from Here." The starting lineup:

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- John Hendricks of Discovery,
- Alex Mandl of AT&T Communications,
- Barry Meyer of Warner Bros.,
- Brian Roberts of Comcast,
- Lucie Salhany of Fox,
- Ray Smith of Bell Atlantic,
- Howard Stringer of CBS,
- and Robert Wright of NBC.
- An expert on computer/TV convergence will fill out the hand.

The day will begin with congressional and FCC keynotes, featuring senior members of the House and Senate commerce committees and, traditionally, the chairman of the FCC. A panel featuring the other FCC members will follow.

ABC News correspondent Sam Donaldson has agreed to deliver the luncheon address, broadening the Interface agenda beyond policy into politics and journalism.

Other principal elements of the program include a debate between Jerry Pearlman of Zenith and Russell Newman of Tufts University on "HDTV: Boom or Bust," and an economic forecast panel featuring Steve Rattner of Lazard Freres, David Londoner of Wertheim Schroder & Co., John Reidy of Smith Barney, Dennis Leibowitz of Donaldson, Lufkin & Jenrette, and Donald Russell of Communications Equity.

Closing remarks will be delivered by Larry Irving, assistant secretary of Commerce and director of the National Telecommunications and Information Administration.

The registration fee (including continental breakfast and lunch) is \$295, with a discount to \$250 for FCBA members. For information call Joan Miller (New York) at 212-340-9866, or Pat Vance (Washington) at 202-659-2340. □

Datebook

THIS WEEK

Sept. 20—Second annual Millennium Awards and gala sponsored by *Women in Cable*, Washington D.C. chapter, *Women in Cable Foundation* and *Cableforce 2000*. Hyatt Regency Capitol Hill, Washington. Information: Jeanine Taylor, (703) 378-3420 or Tracy Mitchell, (312) 661-1700.

Sept. 20-22—*Telco-Cable V*, fifth annual conference on business opportunities for telco and cable TV companies. Washington Vista Hotel, Washington. Information: (800) 822-6338 or (202) 842-3022.

Sept. 23—*International Radio and Television Society* newsmaker luncheon. Speaker: Howard Stringer, president, CBS/Broadcast Group. Grand Ballroom, Waldorf Astoria, New York. Information: Marilyn Ellis, (212) 867-6650.

Sept. 25—Rate Regulation and Telco Entry workshop sponsored by *Small Cable Business Association*. Dallas-Fort Worth Airport Marriott, Dallas-Fort Worth. Information: (417) 358-6059.

Sept. 25-27—*Tennessee Association of Broadcasters* 46th annual convention and SBE/ENNES, SMPTE regional workshop. Nashville Airport Marriott, Nashville. Information: (615) 399-3791.

ALSO IN SEPTEMBER

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.

OCTOBER

Oct. 5-7—*Atlantic Cable Show*. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

Oct. 11-15—*MIPCOM*, international film and program market for TV, video, cable and satellite. Palais des Festivals, Cannes, France. Information: (212) 689-4220.

Oct. 12-17—*National Black Media Coalition* national conference. Radisson Plaza Hotel at Mark Center, Alexandria, Va. Information: (202) 387-8155.

Oct. 14-17—*Society of Professional Journalists* national convention, Sheraton Bal Harbour Hotel, Bal Harbour, Fla. Information: (317) 653-3333.

Oct. 17-19—*Association of National Advertisers* 84th annual meeting and business conference. Naples, Fla. Information: (212) 697-5950.

Oct. 23-26—*Radio Advertising Bureau* fall board meeting. Phoenix. Information: (212) 387-2100.

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.

DECEMBER

Dec. 1-3—*Western Cable Show* sponsored by California Cable Television Association. Anaheim Convention Center, Anaheim, Calif. Information: (510) 428-2225.

JANUARY

Jan. 14-20, 1994—*National Association of Broadcasters* winter board meeting and legislative forum. Carlsbad, Calif. Information: (202) 429-5300.