

FEB 21

Broadcasting & Cable

The Newsweekly of Television and Radio

BUSINESS



Sumner Redstone wins battle for Paramount 7

TELEVISION



CBS takes ratings gold with winter Olympics 15

RADIO



Verbitsky and Clark United again 60

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Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK



Trygve Myhren says the FCC would sacrifice cable's promise "so they can squeeze out a rate reduction for everybody in America." / 6

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Myhren criticizes FCC cable rate plans Providence Journal Co. President Trygve Myhren blasted the FCC for its apparent determination to impose tougher rate regulation on a cable industry already crippled by regulation and a rate freeze. / **6**

At long last Paramount Five months and more than \$1 billion later, Sumner Redstone and Viacom have won Paramount. There are many issues at stake as the merger is negotiated. Here are some questions and answers about how it will be accomplished. / **7**

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Olympic flame blazes for CBS CBS has seen its winter Olympics ratings soar to dizzying heights, and that with the figure-skating duel between Nancy Kerrigan and Tonya Harding still to come. Other draws for this Olympics have included Dan Jansen's quest for his first Olympic medal and the unexpected success of the unheralded US ski team. / **15**

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Feltheimer to head Columbia TriStar TV

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Sawyer re-ups with ABC

Call it the John Madden syndrome. All four broadcast networks spent the last month in hot pursuit of ABC News star Diane Sawyer. But this time, the incumbent won. Sawyer re-upped with ABC for a sum sources confirmed was close to \$6 million per year for the next several years. / **20**

Lifetime boosts original production

The Lifetime cable network in the second quarter will spend as much as \$60 million on a slate of original movies, specials and series, including three new daytime shows. / **22**

Not necessarily the (TV) news

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"When it works, it really works well"

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Nets want bigger piece of action

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Send-up success of 'Larry Sanders'

Since its debut two years ago, *The Larry Sanders Show* has received more critical praise and awards than most rookie shows on any medium. It's the kind of show every cable network hopes for—something that can break through the clutter and get the kind of



Garry Shandling is convincing as talk show host Larry Sanders. / 46

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Fibervision to focus on programing

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Raycom, Ellis to merge

Sports producer and syndicator Raycom Inc. is merging with Ellis Communications in a cash-and-stock swap of an undisclosed amount and will become a wholly owned subsidiary of the broadcast group. / 59

Operators keep eye on costs

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On the Cover:

Original cable programing, like Comedy Central's 'Mystery Science Theater 3000,' featuring Crow the robot, is proliferating. These shows help define a channel and bring in viewers. Comedy Central devotes 60% of its mix to original programming. / 34

RADIO

United Stations relaunched

Nick Verbitsky and Dick Clark have reformed United Stations Radio Network and purchased DB Communications, a small syndicator, to give their new network a programming base. / 60

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Telco-cable bill under-going changes

The so-called Markey-Fields bill was undergoing major revisions late last week in anticipation of a vote by the House Telecommunications Subcommittee scheduled for this week. But there were so many changes that Capitol Hill-watchers were predicting the vote might be postponed until next week or longer. / 63



Representative Ed Markey may revamp his telecommunications bill. / 63

Viewers protest antiabortion ads

Antiabortion campaign spots that show aborted fetuses have led to hundreds of viewer complaints in Texas and are pushing the FCC to rule on how stations handle such ads. A ruling on the issue has been pending for more than a year. / 64

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How bad will it be?

Sources say cable rate rollback could be 5%-10%

By Kim McAvoy

Cable operators and their Washington representatives were resigned last week to FCC Chairman Reed Hundt's having his way in ordering another round of cable rate rollbacks at tomorrow's FCC meeting (Feb. 22). The only question they had was how deep the new cuts would be.

Late last Friday, according to agency sources, Hundt and Commissioner James Quello were near agreement on a plan to modify the rate benchmarks in a way that would force cable systems to trim rates another 5%-10%. "It will be a substantial hit," said one FCC official.

But nothing is settled. FCC officials were expected to work through the weekend and down to the wire to come up with a plan that would satisfy not only Hundt and Quello, but also Commissioner Andrew Barrett, who is reluctant to mandate any more cuts.

Hundt has been pushing for an across-the-board cut affecting all cable subscribers, but reportedly gave up on it last week to win the support

of Quello.

The benchmarks, adopted by the FCC last April, are rates based on what cable systems charge in competitive markets.

In addition to a rate rollback, the FCC also is expected to consider at the Feb. 22 meeting exemptions for small cable systems, cost-of-service guidelines for systems that choose not to adhere to rate benchmarks, and rules governing future rate hikes.

"It's going to be bad," said one cable industry source. "We can't afford to see our cash flow cut back."

Unable to lobby the FCC directly last week, cable took the indirect approach. Providence Journal Co. President Trygve Myhren warned of dire consequences in a speech in Washington, and the National Cable Television Association released research suggesting the industry had been punished enough (see box).

To all who would listen, cable has argued that the FCC's actions might put some operators out of business and severely curtail all operators'

ability to invest in new programming and advanced technology.

Quello is expected to vote with Hundt on the cut but to moderate its severity. Sources say Quello also may insist on relief for small operators.

Pressuring the FCC for deep cuts were House Democrats led by House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.). They will push for a rate scheme that would result in every consumer seeing a reduction in the cable bill. Hundt's across-the-board cut would do just that.

According to one Washington lobbyist, Markey was asking House members to call Hundt and Quello. "[The Hill is] putting tremendous pressure on Quello."

During the past two weeks, according to the FCC, House and Senate members have sent more than 16 letters to the FCC urging the commission to enact a sizable rate rollback.

And Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii) wrote Hundt warning that if the FCC fails to regulate rates, "the consequences for consumers would be disastrous."

Markey and other backers of the 1992 Cable Act that reimposed rate regulation have a political stake in the FCC proceeding. They promised cuts in cable rates for all consumers. ■

Myhren criticizes FCC cable rate plans

Providence Journal Co. President Trygve Myhren last week blasted the FCC for its apparent determination to impose tougher rate regulation on a cable industry already crippled by current regulation and the continuing rate freeze.

The FCC appears "ready to inflict serious permanent damage through further indiscriminate rate tightening," Myhren said in a speech to the Federal Communications Bar Association in Washington. The FCC is scheduled to take up rate regulation this Tuesday (Feb. 22).

At Congress's urging, the FCC would sacrifice cable's promise of jobs, competition and diversity "so they can squeeze out a rate reduction for everybody in America; that is obvious," he said.

Cable operators have suffered enough, Myhren continued. Cash flow from regulated service on the Providence Journal systems has declined 15%, with roughly 70% of its subscribers receiving reductions in the price



of their regulated tiers and 22% staying even.

The National Cable Television Association sounded the same theme in releasing its analysis of a 1993 survey of cable rates by the FCC. "The record before the FCC is clear: Deeper cuts will damage cable companies' capacity to invest in new technology and programming," NCTA President Decker Anstrom said in a prepared statement. "The government can't repeal basic business economics."

According to the NCTA analysis, the average monthly cable bill dropped 10.5% between April and September 1993—from \$25.64 to \$22.96—as a result of the FCC's rate freeze and regulations.

NCTA also cited a report by Paul Kagan Associates showing that cable regulations already have cost operators \$2 billion in lost revenues—money that could have funded system upgrades for 7.8 million cable subscribers or the introduction of 40 new basic cable services. —CS



This was the scene four months ago when Viacom Chairman Sumner Redstone and Paramount Chairman Martin Davis celebrated the merger.

At long last: Viacom Paramount

Five months and over \$1 billion later, Sumner Redstone has won the fight for Paramount. The tenacity credited to the Viacom chairman was clearly in evidence in the final weeks of battle. Redstone was willing to add more to Viacom's bid than QVC Chairman Barry Diller was willing to add to his.

The final price tag on Paramount will continue to fluctuate according to the value of securities Viacom will use to pay Paramount shareholders when the deal finally closes. As of late last Friday, in a jittery stock market, Paramount shares were trading at just under \$75, putting the Paramount price tag at roughly \$9.2 billion.

Part of the market's uncertainty about the value of Viacom shares was due to the criticisms QVC had leveled at the company in the midst of battle: that MTV Networks was coming under increasing competition; that the government's threats of further cable rate regulation would hurt Viacom's cable division, and that a Viacom/Blockbuster merger would link the company with an outmoded technology in VCRs.

But Viacom already won the main argument which counted for Paramount, the marketplace of the stock market. Over three-quarters of Paramount shareholders tendered their shares to Viacom after Diller, over the previous weekend, had said he would not increase QVC's bid.

With little time to savor victory, Redstone and Viacom President/CEO Frank Biondi last week were already dealing with such post-merger issues as deciding which executives to keep and making sure that they stay. Biondi is also working to restructure the post-merger debt load that will top \$10 billion.

Here are some of the questions and answers from week one of Viacom Paramount:

What is the status of the Blockbuster-Viacom merger?

Blockbuster shareholders are to vote in May on the deal, but their approval is not as certain today as it was when the merger was first proposed on Jan. 7.

The shareholders are to be paid in class B stock and other Viacom securities whose value is tied to that stock. The problem is the stock has dropped 35% since the merger was announced.

Blockbuster management, which has already agreed to vote its 23% holding in favor of the merger, is telling shareholders to keep their eye on the long-term benefits and stick with the deal. But when it comes time to issue the proxy statement regarding the merger, says analyst Paul Marsh of County NatWest, the board's fiduciary duty might cause it to be less than fully supportive of the merger.

Marsh notes that Blockbuster shareholders will pay a short-term price, no matter what. The company has already committed to help Viacom finance the Paramount purchase by buying \$1.25 billion of Viacom's class B at \$55, and earlier bought \$600 million of Viacom preferred stock, which is convertible into class B shares at \$70. Viacom B shares were trading last Friday at \$27.



Blockbuster's Huizenga

What are the synergies that will make the Viacom Paramount merger a winner?

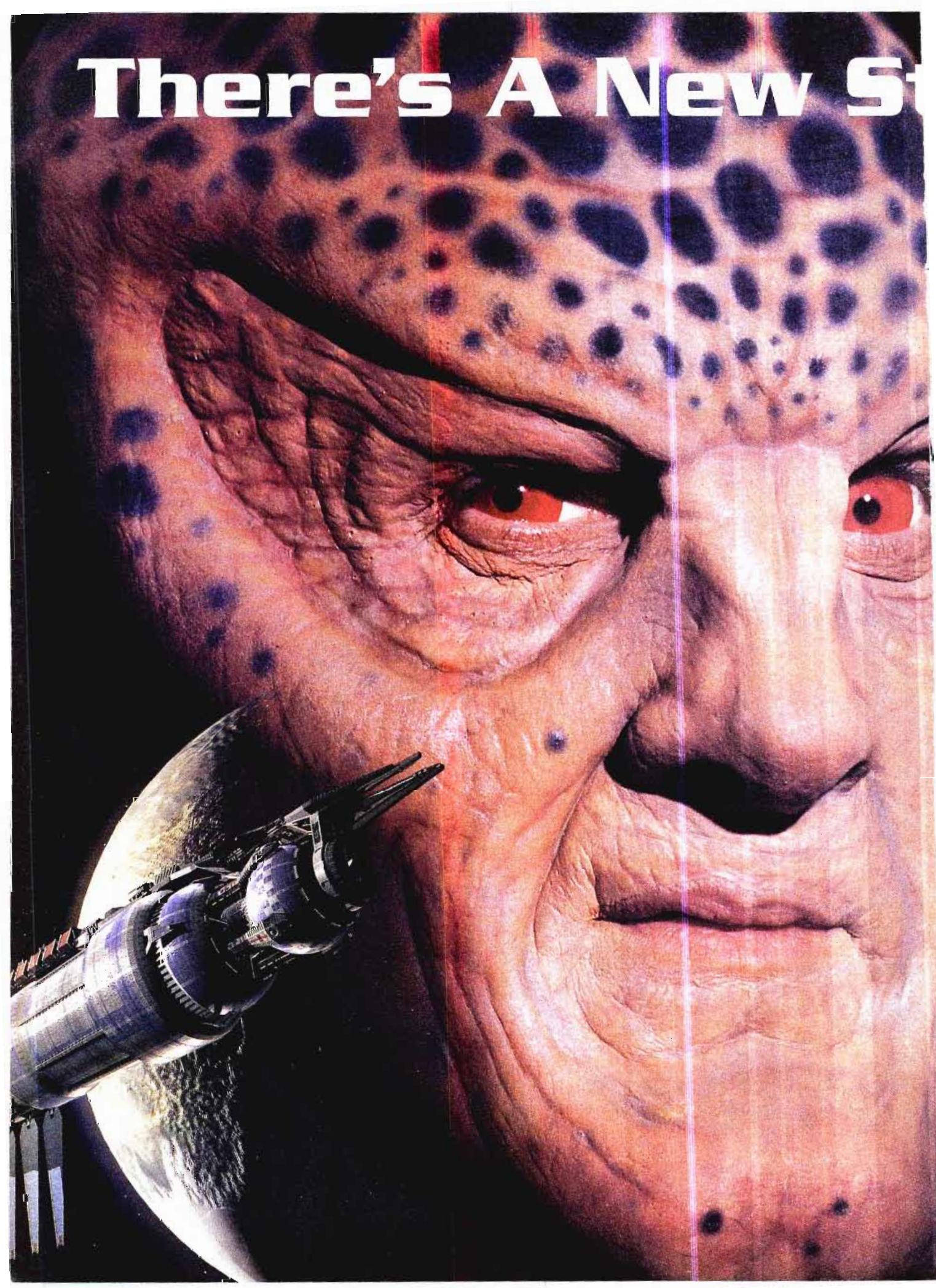
Theoretically, Viacom and Paramount should find many ways to mix and match their assets to come up with new opportunities and economies. The potential synergies would grow if Blockbuster comes aboard.

Viacom's investment banker, Smith Barney Shearson, said the three companies could realize more than \$200 million a year by combining resources.

Some obvious ideas: using Viacom brands and characters in Paramount's publishing operations and theme parks and selling Viacom and Paramount videos in Blockbuster stores.

But skeptics are easily found. "There are as many synergies in this merger as there were in Time Warner, which is to say not enough to justify a

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MARKET	STATION	RATING INCREASE VS. 11-93	SHARE INCREASE VS. 11-93
NEW YORK	WWOR	+53%	+43%
LOS ANGELES	KCOP	+135%	+113%
CHICAGO	WPWR	+84%	+80%
PHILADELPHIA	WPHL	+96%	+50%
SAN FRANCISCO	KBHK	+100%	+83%
WASHINGTON	WDCA	+166%	+120%
DALLAS	KTXA	+32%	+20%
SEATTLE	KSTW	+51%	+45%
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TAMPA	WTOG	+62%	+75%
MIAMI	WDZL	+24%	+25%
SACRAMENTO	KRBK	+42%	+38%
PHOENIX	KUTP	+46%	+33%
DENVER	KDVR	+147%	+100%
ORLANDO	WOFL	+74%	+129%
SAN DIEGO	XETV	+43%	+50%
HARTFORD	WTIC	+17%	+14%
PORTLAND	KPTV	+16%	+8%
MILWAUKEE	WVTV	+16%	+13%
CHARLOTTE	WJZY	+35%	+40%
KANSAS CITY	KSMO	+114%	+86%

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which is to say not enough to justify a merger," said one securities analyst.

Synergy may produce some unexpected results, however, said Lehman Brothers analyst Raymond Katz. "The day Blockbuster starts favoring Paramount product is the day Disney makes a corporate decision to go to electronic distribution."

How will Viacom pay for Paramount?

Of the roughly \$10 billion purchase price, \$6.6 billion will be paid in cash, the rest in a variety of securities. Roughly half of the cash will come from banks. The other half will come from NYNEX and Blockbuster, which are putting up \$1.2 billion and \$1.85 billion, respectively, through their purchase of various Viacom securities.



Viacom's Biondi

Wall Street whispers that "he is overpaying" began early in the bidding. But then, a chorus of similar whispers greeted Sumner Redstone when, in a similarly bruising bidding war, he acquired Viacom.

Since that time, Redstone and Viacom President Frank Biondi, helped by falling interest rates and a loosening up of the international financial markets, slowly but surely reduced the company's debt burden.

No one expects the same favorable winds to be as strongly at the back of Viacom/Blockbuster/Paramount, laden with at least \$10.5 billion in debt. But even if Blockbuster doesn't come aboard, most analysts say Viacom/Paramount will have more than enough cash flow to meet interest payments and other "fixed charges." Rearranging the debt is among Biondi's top priorities.

What's to become of Paramount plans to launch a fifth broadcast network?

It's full speed ahead for Paramount in its race with Warner Bros. to become the next network. "We are supportive of the concept, and Paramount has been doing a great job," says Viacom's Frank Biondi.

"It's a reassuring factor to a lot of

people who didn't know who was going to be [Paramount's] owner," said Kerry McCluggage, chairman, Paramount Television Group, who has been leading the fifth network effort.

Evidence that Paramount network plans are moving forward came last week with the signing of another affiliate—WTOG-TV Tampa, Fla. Paramount now counts 26 affiliates covering "over 45% of the country," according to McCluggage. Paramount expects to announce additional clearances this week.

Warner currently claims 19 affiliates representing 42% of the country.

Who will run the new company?

Sumner Redstone will be chairman—not surprising considering he will control the majority of voting shares in the merged company. Blockbuster's Wayne Huizenga will be vice chairman (assuming the Viacom/Blockbuster merger is completed) and Viacom's Frank Biondi will be president and CEO.

That's clear. What isn't is the fate of Paramount's current leadership, including Chairman Martin Davis and President Stanley Jaffe.

Some top managers are almost certain to depart as the heavily leveraged company tries to reduce overhead. And Biondi has indicated that duplication in the TV production and syndication areas will be eliminated. Biondi last week identified one Paramount executive who has been asked to stay on: movie studio head Sherry Lansing.

Can Barry Diller and John Malone get along?

Although they sit together on the QVC board, there may be serious breaches in the relationship between QVC Chairman Barry Diller and TeleCommunications Inc. President/CEO John Malone. The two should be allies, if not friends, but the record of the battle for Paramount shows something else.

The Viacom lawsuit alleges Diller called Malone "an unscrupulous monopolist" in a telephone

conversation with Sumner Redstone. And a reporter quoted Paramount's Martin Davis saying Malone tipped off Paramount that QVC was planning to counter Redstone's bid: "Everything I know about



TCI's Malone

Diller's bid ahead of time came from John Malone." It was Malone, along with Comcast's Brian Roberts, who recruited Diller to QVC.

But not everyone agrees there is a problem between the two. "I have always thought they have had a good working relationship," says John Tinker, managing director of Furman Selz Inc. He says both men are "pragmatic, smart people" who, during the bidding war, had "responsibility to their primary companies."

"You can't make omelettes without breaking eggs," says Tinker, who said innuendo often made their [Malone and Diller] relationship seem worse than it was. "There has been a lot of misinformation."

What's to become of QVC's would-be partners, Bell South, Cox and Advance?

Of the three, Bell South is most likely to have a continuing formal relationship with the home shopping network. Although the telco's obligation to purchase \$1.5 billion in QVC securities is now void, it still has an option to purchase \$500 million of QVC common stock at \$60 per share. Last Friday, QVC stock was trading at around \$50.

Exercising that option would give Bell South two seats on the QVC board and membership in a shareholders' "control group," which would be made up of QVC Chairman Barry Diller, Comcast and possibly Liberty Media. The control group would agree to vote their shares together, consolidating their control of the company.

The commitments by both Cox and Advance Publications to purchase \$500 million in QVC securities were contingent on a successful Paramount bid. A Cox spokesperson said the company's chairman, James Kennedy, said he "has a lot of confidence in Barry Diller and if he comes up with



QVC's Diller

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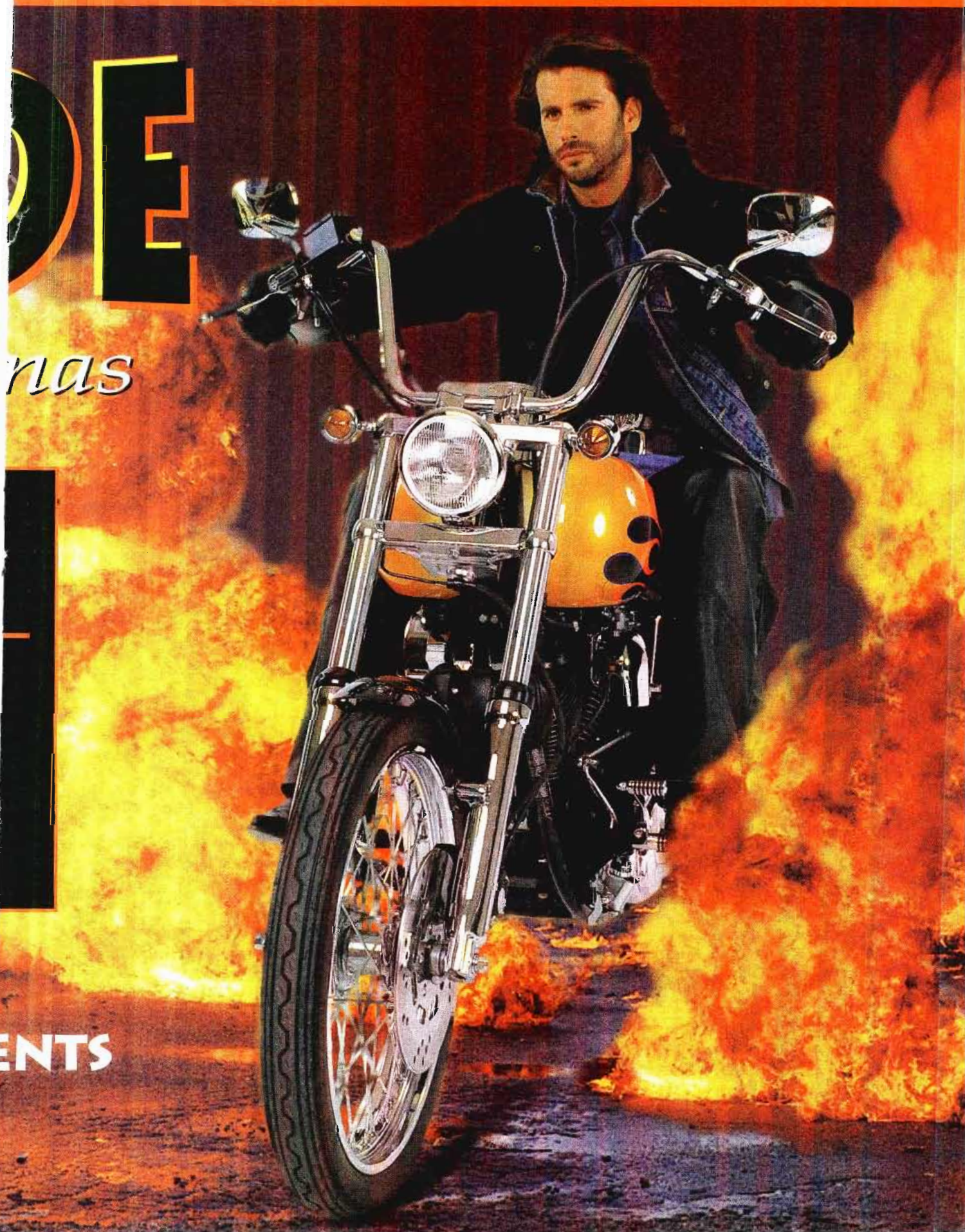
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any other ideas, Cox might be interested."

Will the Viacom Paramount deal have any effect on the on-again, off-again merger talks between QVC Network and Home Shopping Network?

QVC's failure to win Paramount could make the QVC-HSN merger more likely. A merger still makes economic sense, says securities analyst Mark Riely of New York-based McDonald, Grippo & Riely. But he says QVC might now have to pay a higher price for HSN, possible getting only three HSN shares for each QVC

share instead of the earlier proposed 5:1 exchange. The combined operation would have dominated the home shopping business with well over \$2 billion in annual revenues.

What will Diller do now?

Diller has projects to occupy him at QVC including new program offerings, such as a new network, Q2. He is also trying to expand QVC internationally.

But other speculation suggests Diller could just as well go for another major acquisition that would provide synergies similar to the ones he sought in Paramount. ■

VP new factor in syndication

By Mike Freeman

After King World Productions, Paramount Domestic Television holds the most real estate in first-run syndication, but industry executives see the merger of Viacom Enterprises and Blockbuster/Worldvision Enterprises having little impact on the broadcast-programming sales market.

Genesis Entertainment's Gary Gannaway is one of several top syndication executives who believe that the consolidation of the three companies will create, rather than take away, opportunities for independent distributorships such as his own.

"I think it's healthy," Gannaway contends. "Right now we have three distributors, and I think it is better for the distribution community when they combine to one because, naturally, we would want fewer competitors."

In terms of first-run series, Viacom has *Montel Williams* and a couple of weekly series, while Worldvision's first-run roster counts two dramas to be produced for the ad hoc Spelling Premiere Network block next season.

However, on the off-network side, both companies have a combined library of more than 20,000 hours of series and long-form programming and strong international sales arms. (Viacom established a sitcom record in the marketing of *The Cosby Show*, which is believed to have earned \$700 million-\$800 million in first- and second-cycle revenues, as well as strong national ad revenues and license fees from last season's *Roseanne* launch.)

Paramount has been a powerhouse in first-run since 1979 when the studio introduced the first true day-and-date, satellite-delivered prime access strip in *Entertainment Tonight*. Since then the studio has turned *Star Trek: The Next Generation* and *Deep Space Nine* into a multimillion-dollar franchise and added strips *Hard Copy*, *Arsenio Hall* and *Maury Povich* to its roster.

One high-ranking competing Hollywood studio executive says, "There is a combined debt [\$11 billion] to be considered, and efficiencies mean cutbacks and consolidation."

That job is being left to Viacom President Frank Biondi, who has previously stated that he will be looking to achieve "economies of scale" in melding the three companies' program sales and national advertising sales divisions. Sources say that Paramount Domestic Television President Steve Goldman, given his long track record at Paramount, is considered the top candidate to head the new entity.

Biondi offered some historical perspective: "When I was at Columbia, we bought Embassy (then Merv Griffin) and kept some of these operations running separately. We tried running production side by side by side and had what I would call modest success. But the off-network salesmen couldn't productively sell both off-network library and first-run all that well. But today I don't think it makes a lot of difference. People have gotten more comfortable selling different animals. So there will be some melding of companies." ■

Cable nets consider own lobby group

By Rich Brown

The nation's top cable networks may band together to create a new lobbying organization that could butt heads with the National Cable Television Association on some issues.

Representatives of 16 top networks met at The Hearst Corp. offices in New York last Wednesday (Feb. 16) and voted unanimously to form a committee, chaired by Hearst's Ray Joslin, to explore the feasibility of creating a lobbying group. The committee will reconvene at the NCTA convention this May in New Orleans.

"We don't want to be an aggravation to the NCTA," says Joslin, who urged his fellow programmers to stay with the association. "But it doesn't mean we'll always come down on the same side of the net with the NCTA."

Programers feel a growing need to have their voice heard, especially as the telephone companies enter the cable business, Joslin says.

The group would focus on cable reregulation issues that affect programmers' marketing strategies and operators' ability to add new programming services, Joslin says. It also would tackle issues NCTA has steered clear of, such as the recent GATT talks, Joslin says.

Programers also have had a tough time being heard at the NCTA, which is dominated by the large cable operators. To give the programmers a stronger voice, during the past several years the NCTA has added seats to its board reserved for programmers. An NCTA spokeswoman last week said that the association continues to work hard to strengthen its relationship with programmers.

Joslin would not say which networks attended last week's meeting, but he said it was a broad range including basic and pay services. A Turner Broadcasting source said Turner, at least, was one cable programmer that was not particularly enthusiastic about the idea. ■

By Steve Coe

The syndicated tabloid shows notwithstanding, the biggest beneficiary of the Nancy Kerrigan-Tonya Harding imbroglio may be CBS, which has seen its winter Olympics ratings soar, with the Kerrigan-Harding duel still to come.

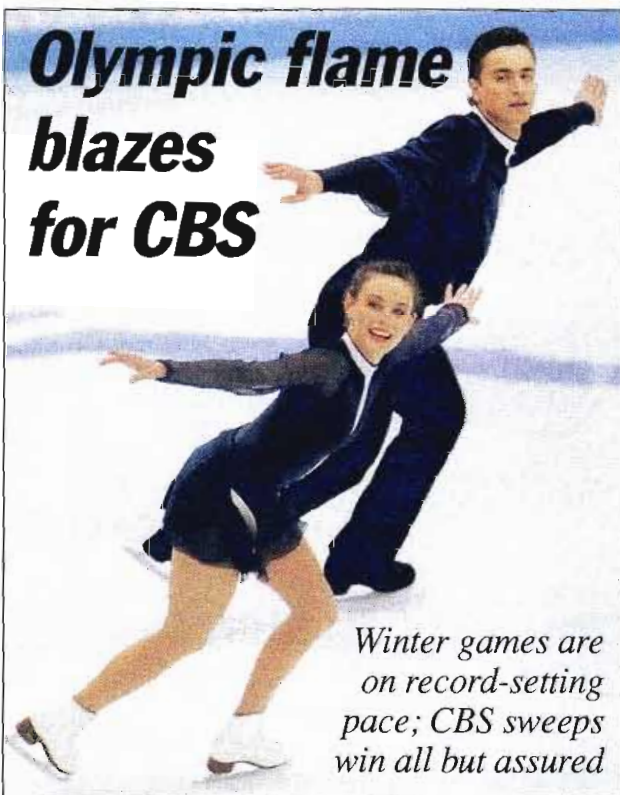
How much has the publicity surrounding the two skaters contributed to the ratings spike? "That got them into the tent," says David Poltrack, CBS's head of research, "but obviously they like what they're seeing. They're not going to tune in for 16 days just for something that might happen." Other draws for this Olympics have included the successful quest of speed skater Dan Jansen for his first Olympic medal (gold) and the unexpected success of the U.S. ski team (two golds and two silvers at presstime).

Through last Wednesday night, CBS was averaging a 24.4 rating and 37 share for its coverage. The numbers include the opening ceremonies on Saturday, Feb. 12, which garnered a 20.9/34. If CBS was unsure of how these games would fare against the numbers for the 1992 Olympics, the first night should have allayed any fears. The opening ceremonies from Lillehammer drew an audience 44% larger than that of the opening ceremony in Albertville, France. Overall, this year's games are outperforming the 1992 winter Olympics by 28%.

Not only have the Olympics been a household success, they also have been a demographic powerhouse. According to Poltrack, this year's games through five days are up in every demographic category versus 1992. And that despite the time difference, which translates to prime time coverage consisting primarily of taped reports.

Like Jansen in the 1,000 meters, this year's Olympics coverage is on a record-setting pace. "So far it's tracking to be the highest-rated winter Olympics ever," says Poltrack. "The highest-rated winter games to date were in Lake Placid in 1980. Those averaged a 23.6/37. We're currently above that, and it's hard to see us going down given the big event is still

Olympic flame blazes for CBS



Winter games are on record-setting pace; CBS sweeps win all but assured

ahead of us," he says, referring to the women's figure skating competition featuring Kerrigan and Harding.

The strength of the Olympics has not been limited to prime time. The network has seen significant growth in its late night and morning. According to Poltrack, *The Late Show with David Letterman* is averaging an 8.3 rating for the three nights it has aired following local news after the Olympics. That's a 30% increase over

the 6.4 rating the show averaged for the two weeks before the Olympics.

CBS This Morning also has benefited from the games, with the show up 47% for the first three days of last week. CBS's morning show was averaging a 5.3 rating last week versus the 3.6 it had been averaging since January.

Although the games can be credited with bringing additional viewers to the set, viewers also have come from the competition. For the first five nights of coverage, ABC was down 14% in household numbers and NBC was down 15% versus season-to-date averages. The numbers were almost identical in adults 18-49, with both networks down 15%.

Surprisingly, the only network other than CBS to prosper during the Olympics is Fox. The fourth network is up

5% on a household basis for the first five nights versus its season-to-date average. Among adults 18-49 and adults 18-34, the increases are 6% and 9%, respectively.

As for the February sweeps, CBS's victory is effectively a foregone conclusion. With 14 days played out in the Nielsen-measured sweeps, CBS is leading with a 17.6/27, followed by ABC's 12.4/19, NBC's 11.2/17 and Fox's 7.9/12. ■

Football rights up for grabs

College football has a new television plan—every school and conference for itself. After a decade of representing six major football conferences and several dozen independent schools, the College Football Association will be out of the TV rights business in 1995, when its current deal with ABC and ESPN expires. Seeds of discord have been evident for years. Notre Dame was the first defector when it opted for a standalone package with NBC in 1991. But most sports executives contacted say the fate of the CFA's TV plan was sealed with CBS's decision to re-enter the college football business after losing the NFL to Fox. CBS signed the Southeastern Conference to a \$100 million standalone, five-year football/basketball package that starts in 1996. Within days of signing the SEC, CBS also signed the Big East to a separate TV deal that will pay the conference \$65 million for football rights through 2000 and basketball rights through 2001. Meanwhile, co-owned ABC and ESPN also are scrambling to retain as many choice pieces of the disassembling CFA package as they can. Last week, ABC signed a five-year \$70 million deal with the Atlantic Coast Conference for football coverage beginning in 1996. Last year ABC renewed its deal with the Big 10 and Pac 10, which now extends to 2000. The five-year extension reportedly will cost the network \$278 million.—SM

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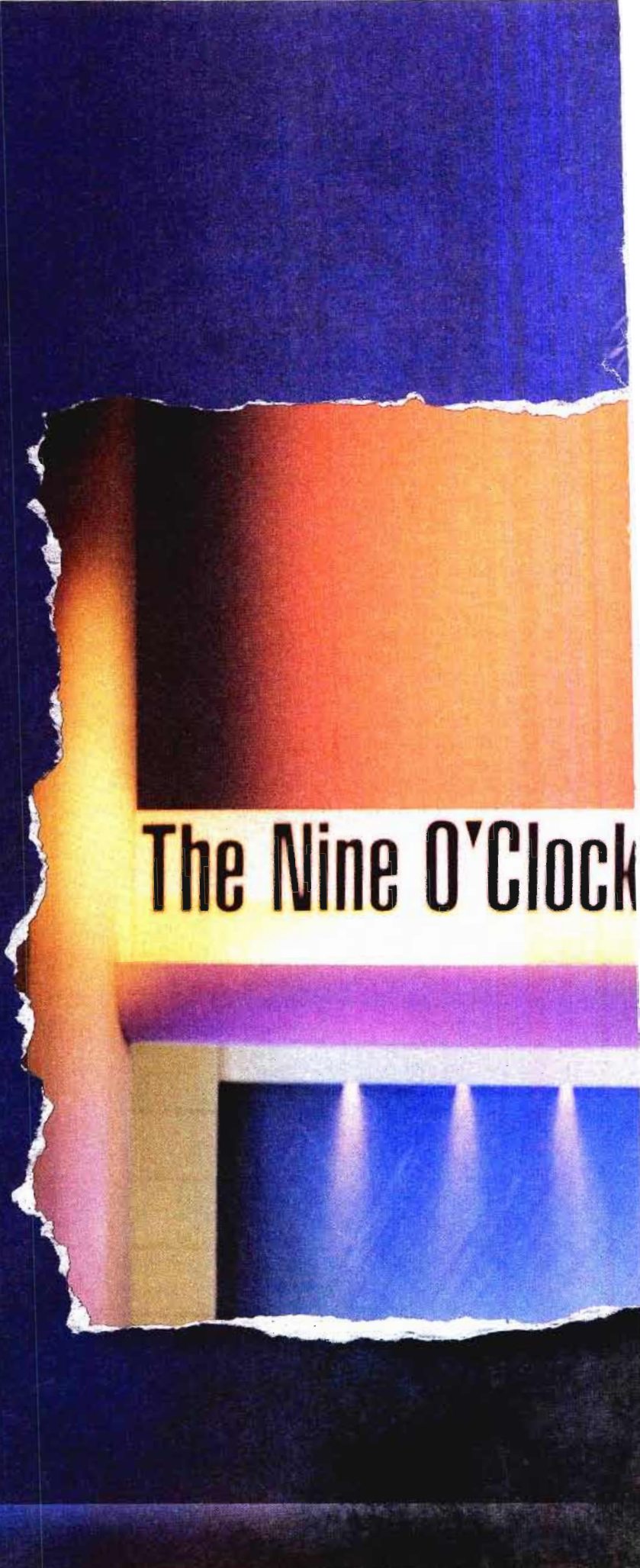
"As an independent station with a major commitment to local news we have unique programming requirements. On one hand we want a show that appeals to the prime young adult demos that are our bread and butter, on the other hand we need a program with quality content consistent with our news. ENT is that program.

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The Nine O'Clock

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Zenith wins HDTV test

By Christopher Stern

Zenith Electronics Corp. won the last round of testing in the competition to build the fifth and final subsystem for the Grand Alliance's high-definition-television prototype.

Zenith beat out the General Instrument quadrature amplitude modulation (QAM) proposal in a head-to-head hardware competition. Four other subsystems were approved in October. The Zenith system will be used for both broadcast and cable.

This Thursday, Feb. 24, the technical subgroup of the HDTV advisory committee likely will approve Zenith's vestigial sideband (VSB) technology. The group's approval is the last major step before the coalition of electronics companies begins building a new HDTV prototype for FCC approval.

However, broadcasters have announced an interest in an alternative to the Zenith modulation system: coded orthogonal frequency division multiplexing, or COFDM. Although that system might provide broadcasters with significant advantages, it has yet to be built and could delay the HDTV project by more than a year, according to several people close to the process.

The COFDM proposal would allow broadcasters to send their signal from one high-power transmitter or several lower-power transmitters, says an FCC source. Broadcasters could use the multiple transmitters to shape their service area. The COFDM system also might reduce ghosting and reflections.

But despite the advantages COFDM might provide, several sources suggested it may have been proposed by broadcasters in an effort to slow down the HDTV project.

The HDTV project is supported by a consortium of seven companies known as the Grand Alliance and comprises AT&T, General Instrument, the Massachusetts Institute of Technology, Philips, Sarnoff, Thomson and Zenith. The alliance has been working closely with the FCC throughout the process. ■

TeleMediaWatch

What Microsoft is to the PC, Oracle Corp. wants to be to interactive TV. The Redwood Shores, Calif.-based software supplier last week announced another series of strategic alliances and loose agreements with Apple, General Instrument and other interactive TV players.

According to Oracle, each of the deals supports its interactive TV offerings, notably software that turns high-capacity computers into multimedia servers that store and retrieve video, audio or text. Oracle also is providing software or "applications," for developing interactive TV services, and for easing the connection between interactive TV sets and the multimedia server that feeds them.

Last month Oracle announced that it will provide the multimedia server and other systems integration for Bell Atlantic's interactive TV rollout in suburban Washington later this year. The company also forged an electronic publishing alliance with The Washington Post Co. and agreed to work with Capital Cities/ABC to develop a news-on-demand service.

Among last week's announcements:

- Apple Computer said it would develop Macintosh-based TV set-top boxes that will run on Oracle's multimedia server.
- General Instrument promised its LinX computer-based module would be compatible with the Oracle software.
- Scientific-Atlanta announced it would work to make its analog and digital set-top boxes compatible with the Oracle server.
- GoldStar said it would configure its set-top boxes to interface with the Oracle server.
- Sega of America said it will "enter into a dialogue" to develop video games for interactive TV.
- The 3DO Co. announced a plan under which Oracle will supply its networking software to cable and telephone licensees of its 3DO multimedia services.
- Motorola, RAM Mobile Data and Sharp said they would work with Oracle on various wireless communications applications.

Multimedia last week announced a five-year, \$150 million technological upgrade to prepare for the electronic superhighway. The Greenville, S.C.-based cable MSO will spend roughly \$45 million in each of the next two years to replace coaxial wire with fiber. The remaining \$60 million will be spent on switching to digital compression and installing interactive converter boxes for the estimated 50% of its subscribers that Multimedia expects will want new interactive services.

"Over-the-air television, as we have come to know it over the past 50 years, is the only free, universal service—reaching more homes than the telephone and many more homes than cable or computers," said KNBC-TV Los Angeles President/GM Reed Manville last week.

Manville made the statement at the Commerce Department's Los Angeles hearing "Telecommunications to Serve the Cities—Universal Service in Urban America." Immediately after last month's earthquake, KNBC-TV viewership went up more than 1,000% while cable and telephone service in many areas was knocked out, Manville said.

The Washington, D.C., suburb of Montgomery County, Md., has filed with the FCC in opposition to the Chesapeake and Potomac Telephone company's proposal to provide video dialtone service. In its filing, the county maintains that C&P's proposal to carry the Bell Atlantic Video Service should not be approved "without a local franchise as required by the Cable Act" and that the service described in the C&P proposal is "a cable service as the term is defined in the Cable Act."

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Feltheimer heads new Columbia TriStar TV

Kaplan up, Siegler out; Thurston remains atop renamed distribution arm

By Steve Coe

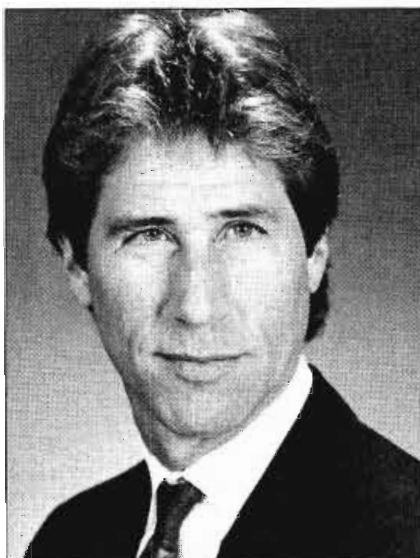
Sony Pictures Entertainment is restructuring its network television production operations under Jon Feltheimer. Scott Siegler, who had been president of Columbia Pictures Television, is negotiating his departure from the company, according to sources.

Feltheimer, who was named president, TriStar Television, in 1991, was named president of the newly formed Columbia TriStar Television unit last week, with Andy Kaplan named senior executive vice president of the new structure.

Both TriStar Television and Columbia Television have been operating as distinct entities, with Siegler and Feltheimer reporting directly to Mel Harris, president, Sony Pictures Entertainment Television Group. Under the new makeup, the divisions will continue to operate autonomously, but with Feltheimer overseeing operations of both.

"The real issue was trying to put many areas of program production under one umbrella so they could work together rather than separately," said Harris, explaining the motivation behind the reorganization. Harris said the new alignment will allow product to move freely throughout the various television divisions so that a show developed in the syndication division, for example, could be moved into the network production hopper if it was deemed best suited for that distribution. "It's very much product-centered," he said.

As to whether the new structure will mean staff reductions (beyond Siegler), Harris, Feltheimer and Kaplan all said that no wholesale firings were in order but left the door open for additional changes. "In view of keeping both labels separate, I don't anticipate a lot of changes," said Harris. Feltheimer said he expected to spend the next couple of weeks "meeting with people and getting to know the projects. Certainly Columbia has been having a good year, and I



Jon Feltheimer

hope to enhance it."

Harris also said that he didn't expect Feltheimer's appointment to signal a sweeping clean of Columbia's development projects already in

place. "I think you find that happens more often with feature films," he said when asked whether Feltheimer would throw out many of the existing development projects.

To reflect the new Columbia TriStar Television organization, Columbia Pictures Television Distribution will be renamed Columbia TriStar Television Distribution. The distribution division will continue to be overseen by Barry Thurston, president, and will operate separately, with Thurston continuing to report to Harris. Columbia TriStar International Television also will continue to operate independently of the other divisions, with Nicholas Bingham continuing to serve as its president.

As for Siegler, Harris would say only that the seven-year Columbia veteran "is still with the company," declining to comment on "contractual questions." But sources say Siegler is settling out his contract, which reportedly has another year remaining. ■

Sawyer stays with ABC

\$7 million Fox bid effectively matched, say sources; NBC and CBS also made strong pitches for veteran anchor

By Steve McClellan

Call it the John Madden syndrome. All four broadcast networks spent the last month in hot pursuit of ABC News star Diane Sawyer, and once again Fox put up a budget-busting offer of \$7 million annually for her services.

But this time, the incumbent won. Sawyer decided to re-up with ABC for a sum sources confirmed was close to \$6 million a year for the next five years. Representing Sawyer in the negotiations was Richard Liebner, who with his wife, Carole Cooper, runs the New York-based talent agency N.S. Bienstock.

Liebner refused to comment on the

terms of his client's new agreement. As to Sawyer's decision to stick with ABC, Liebner said, "all I can tell you is the final decision wasn't about money, and it was very close."

One source said Sawyer was "emotionally attached to ABC." But, perhaps thanks to Fox, she got a princely pay raise as well—at least double her roughly \$3 million per year.

Earlier reports said she nixed a renewal offer from ABC that would have paid her \$4 million per year. Fox was said to have put \$7 million on the table, which is roughly what it is paying John Madden annually to call football games.

ABC came close to matching Fox's

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offer—but also gave Sawyer something Fox could not—immediate expanded prime time exposure. In addition to continuing her duties as co-host of *PrimeTime Live*, she will co-anchor the new ABC magazine *Turning Point* and contribute to the year-old *Day One*, anchored by Forrest Sawyer (no relation).

NBC and CBS also pursued Sawyer with big raises and promises of lots of airtime in valuable dayparts. As it turned out, the NBC bid was the one Sawyer thought about longest and hardest. Sources said NBC offered her approximately \$5 million annually to host a news magazine that would air four times weekly in prime time and would serve as an anchor for a strip of

magazines NBC plans to program in prime time.

CBS's plan was just as intriguing

NBC and CBS also pursued Sawyer with big raises and promises of lots of airtime in valuable dayparts.

as NBC's, but riskier in many ways. The network wanted to develop an early evening *Nightline*-type program

to syndicate in prime time access. CBS executives felt it would be a serious news alternative in a time period dominated by game shows, and entertainment and tabloid magazines.

But Sawyer opted for a bigger presence in prime time. While some see the Madden and Sawyer deals as part of a quest by the networks for so-called brand names in an increasingly fragmented universe, others pooh-pooh that notion. "Sure, the dollars are higher, but television has always been about putting faces in front of the camera that have marquee value and that draw viewers. Diane is a national celebrity. And she draws viewers." ■

Lifetime boosts original production

Will invest \$50 million-\$60 million to draw more daytime and weekend night viewers

By Rich Brown

Lifetime is betting up to \$60 million that female viewers are looking for something new to watch in daytime and on weekend nights.

The cable network in the second quarter will spend \$50 million-\$60 million on a slate of original movies, specials and series, including three new daytime shows. It marks Lifetime's first major program overhaul since a top-level staff shake-up a year ago.

Lifetime's Peggy Allen, vice president of produced programming and production, says the network is launching three of its new shows in daytime because that time period lends itself to experimentation. Eventually, she says, the formats could carry over into access, prime time and late night.

The new Lifetime series:

■ *Our Home*. A daily information and entertainment program offering practical advice on topics such as home improvement, home entertaining, fashion and family vacations. One of the co-hosts for the show, Marc Summers, is known to audiences as host of Nickelodeon's *Double Dare* and for his regular appearances on ABC's *The Home Show*. A female co-host will be named later. The show is being produced by Viacom, one of Lifetime's parent compa-



'Our Home' host Marc Summers

nies. Viacom executives in charge of the production are Michael Yudin, senior vice president of sponsored programming and co-production, and Mike Klinghoffer, senior vice president of television programming and production. The show debuts June 6. A time slot has yet to be determined.

■ *Two O'Clock Project*. Two as-yet-unnamed mothers will host this daily live hour (2-3 p.m. ET), described by Allen as a sort of televised morning-drive radio show. "It's very fast and irreverent," she says. "That's what cable ought to be about—the ability to experiment." The hosts will lead dis-

cussions on issues of interest to women and also will feature call-ins, music, stunts and in-studio guests.

■ *Girl's Night Out*. Airing every other Saturday at 10 p.m. ET/PT, the hour-long stand-up show will feature a female celebrity guest host and mostly female comics. The show, produced by TeleAmerica at The Grand nightclub in New York City, debuts April 2.

■ *The Marriage Counselor*. Hosted by clinical psychologist Dr. Wendy LeDoux, this daily, half-hour dramatic series will explore common problems in family relationships. The show, produced in Canada by Empire Television, debuts June 6.

Lifetime also has announced several new movies and specials that the network hopes will draw more women, particularly on Saturday and Sunday nights. The network already is seeing some weekend audience growth with its two recent Sunday night reality entries, the ABC News-produced *Lifetime Magazine* and talk show *Clapgood Live*.

Original Lifetime World Premiere Movies in the months ahead will include *And Then There Was One* with Amy Madigan; *Lie Down with the Lions* with Omar Sharif and Timothy Dalton; *Untamed Love* with Cathy Lee Crosby; *A Friendly Suit* with Melissa Gilbert and Marlee Matlin, and

Broadcasting & Cable

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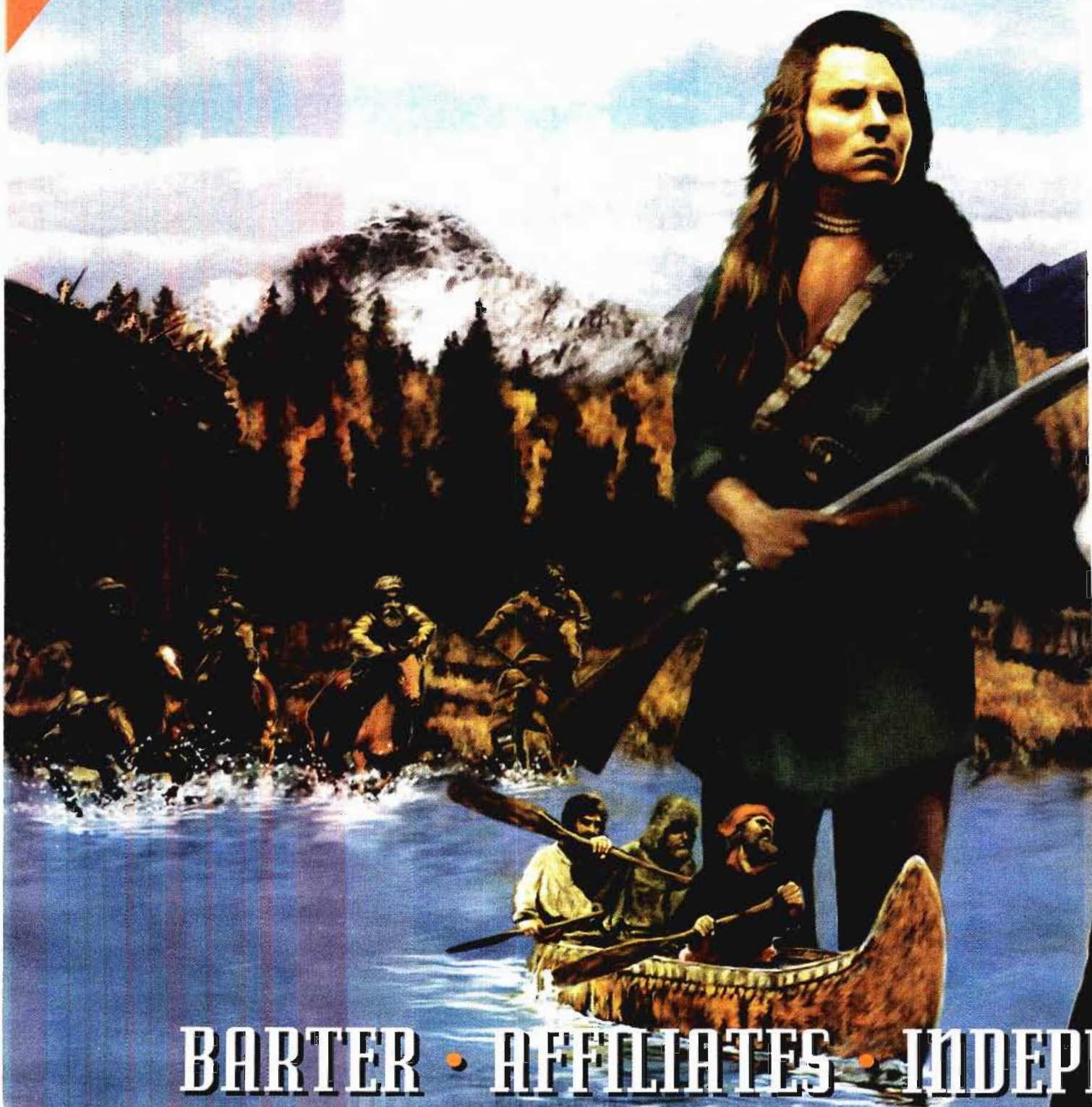
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01/03	12/24			
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			• INTV	1/23-24, Miami
01/31	01/21		• SMPTE	2/4-5, Chicago
02/07	01/28	• Satellites	• SBCA	2/10-12, Anaheim
02/14	02/04	• Station and Cable Trading		
02/21	02/11	• Original Cable Programming	• Texas Cable Show	2/23-25, San Antonio
02/28	02/18	• Digital Technology Supplement		
03/07	02/25	• Baseball		
03/14	03/04	• NAB Equipment Preview		
03/21	03/11	• NAB Convention Special	• NAB Convention	3/21-24, Las Vegas
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04/04	03/25			
04/11	04/01	• Top 25 TV Groups	• CTAM PPV Conference	4/11-13, Orlando
		• Cable Marketing	• CAB Conference	4/10-12, New York
04/18	04/08	• Reality Programming		
04/25	04/15	• Radio Syndication		
05/02	04/22		• SUPERCOMM	5/2-5, New Orleans
05/09	04/29			
05/16	05/06	• Pre NCTA		
05/23	05/13	• NCTA Convention Issue	• NCTA	5/22-25, New Orleans
05/30	05/20	• NCTA Coverage		
06/06	05/27	• PROMAX Preview	• PROMAX	6/8-11, New Orleans
06/13	06/03			
06/20	06/10			
06/27	06/17	• Top 100 Companies		
07/04	06/24			
07/11	07/01	• Satellites		
07/18	07/08	• News Services	• CAB Local Cable Sales Conf.	7/16-19, Chicago
07/25	07/15	• Children's TV	• CTAM	7/24-27, Chicago
08/01	07/22		• Eastern Cable Show	8/1-3, Atlanta
08/08	07/29			
08/15	08/05	• Football		
08/22	08/12	• Action Hours		
08/29	08/19			
09/05	08/26	• Top 25 Radio Groups		
09/12	09/02		• IBC	9/16-20, Amsterdam
09/19	09/09			
09/26	09/16			
10/03	09/23		• Atlantic Cable Show	10/4-6, Atlantic City
10/10	09/30	• Journalism	• RTNDA, Radio '94, SMPTE, SBE	10/12-15, Los Angeles
10/17	10/07			
10/31	10/21			
11/07	10/28			
11/14	11/04	• Broadcasting & Cable Hispanic Special		
11/21	11/11			
11/28	11/18	• Western Cable	• Western Show	11/30-12/2, Anaheim
12/05	11/25			
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Spenser: A Savage Place with Robert Urich. Lifetime also has picked up pre-syndication theatricals "Eating," "The Ballad of Little Jo," "A Part of the

Family" and "Mary Silliman's War."

Lifetime's revamped weekend strategy also will include the April 9 debut of *Romance Theater*, a movie block

featuring romantic library product such as "Once Is Not Enough," "To Be the Best," "Tears in the Rain" and "Souvenir." ■

Not necessarily the (TV) news

All-news channels bring newspapers to video life

By Peter Viles

As regional all-news channels grow beyond the experimental stage, they increasingly are developing programming that goes beyond the headlines.

It's almost as if the six major regional cable news channels are turning into video newspapers, with special sections devoted to sports, business and a broad range of features.

In fact, newspapers are a prime source of such material. News channels in Boston, New York, Chicago and Orange County, Calif., depend at least partly on newspapers for expertise.

New England Cable News last week announced a partnership with the *Boston Globe* under which *Globe* reporters and editors will appear on the air to talk about stories they have covered.

In Chicago, ChicagoLand Television News relies heavily on reports from *Chicago Tribune* reporters and critics, and makes no apologies for its close ties to the paper. "We're bringing the *Chicago Tribune* to life on video," says Mike Adams, director of news and programming.

Five of the six major news channels have developed live call-in programs, with late-night sports call-in shows the most popular.

News 12 Long Island (675,000 subscribers), which at 7 years old is the granddaddy of the regional cable news channels, finally is making the break out of solid blocks of news wheels, with plans to launch a chatty, feature-filled morning show.

Here is a summary of non-headline reporting at the major news channels:

■ **New York 1 News (1.2 million subscribers):** Two daily public affairs programs devoted to the day's top issues, and a nightly sports call-in and wrap-up show. Special programs have included a weekly journal on a man dying of AIDS and an upcoming

series on the state of public education in New York.

Steve Paulus, vice president, news, says the station's emphasis on beat reporting—every reporter is assigned a regular beat—and low-key, in-depth coverage combine to make the station "more like a newspaper in terms of the degree of journalism."

■ **New England Cable News (950,000 subscribers):** Three hours of talk per day, including shows devoted to sports, financial issues and politics.

■ **Newschannel 8, Washington (790,000 subscribers):** Nightly sports call-in show. Like many newspapers, it has regional editions—three separate newscasts for Maryland, Vir-

ginia and Washington.

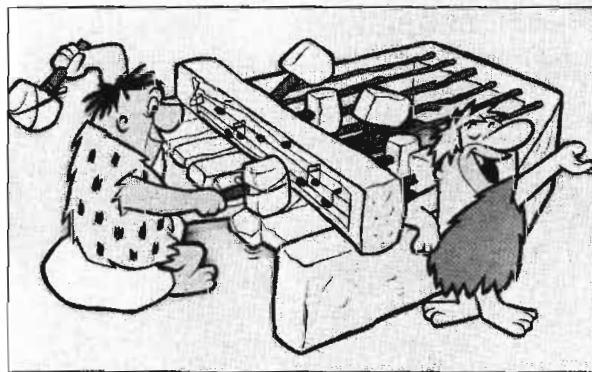
■ **Orange County (California) Newschannel (512,000 subscribers):** Half-hour sports call-in show every evening, plus hour of talk at midday with rotating topics and hosts, including a psychologist, a judge, a doctor and a veterinarian.

The station also uses beat reporters from the *Orange County Register* for expert coverage and special reporting on issues ranging from local business to military affairs.

"They have a handyman columnist who does five pieces a week for us," Newschannel News Director Ed Casaccia says. "Those are resources that television stations simply cannot match." ■

A page right out of history

Archivists (or perhaps more accurately, archaeologists) at Hanna-Barbera Cartoons have uncovered a never-aired pilot of *The Flintstones* and other rare footage from the classic cartoon series. The pilot, *The Flagstones*, is less than two minutes long and



An early portrait of 'The Flintstones'

features the vocal talents of Daws Butler (Huckleberry Hound, Yogi Bear) and June Foray (Rocky Squirrel). Other *Flintstones* rarities discovered in the vaults include regional commercials and the original 35mm opening and closing sequences of the show. The Cartoon Network will telecast the pilot on May 7, coinciding with the release of a live-action theatrical film based on the series. The network also is planning a three-and-a-half-day marathon of *Flintstones* programming, including the original 166 episodes and various spin-off shows. A little-known fact about the series is that creators William Hanna and Joseph Barbera considered using pilgrims, Romans, cowboys and even Eskimos for the loosely based *Honeymooners* adaptation before settling on a modern Stone Age family.

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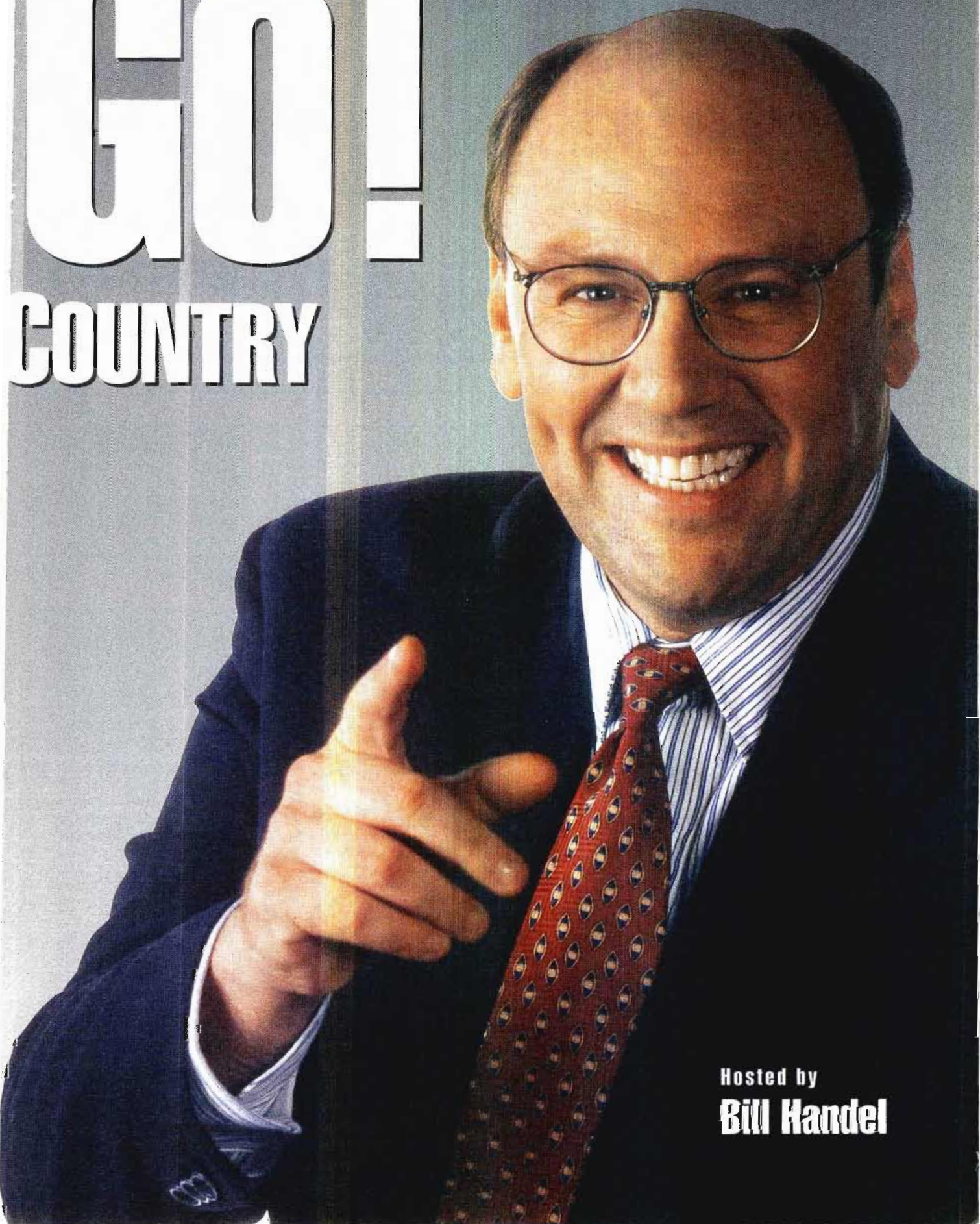
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Action-oriented PPV is among most popular programing

While the debate over TV violence rages in Washington, action-oriented movie titles are paying off in pay per view. And it looks as though the PPV networks, like the broadcast and cable networks before them, are beginning to address the issue.

PPV distributor Request Television plans to tackle the issue head-on this week with a public service announcement tied to the PPV debut of *Menace II Society*. The three-minute PSA, which will air before and after the ultra-violent movie, will feature a message from *Menace* star Charles S. Dutton about the rise in violence and the high murder rate among young black men in America. Viewers will be encouraged to contact the Institute for Black Parenting for further information.

"This is another venue for the entertainment industry to convey its concerns over the violence issue," says Jeffrey Bernstein, vice president, programming and marketing, Request.

Action and adult titles were responsible for much of the \$13 million boost in pay-per-view movie sales last year, according to an industry study by Showtime Event Television. An action/adult PPV channel offered by top distributor Viewer's Choice, called Hot Choice, has been reporting double-digit buy rates in several markets around the country.

The service has shown rates as high as 19% on one Vision system in Jacksonville, Fla., and has shown comparable buy rates in markets from Detroit to Texarkana.

The action category is expected to heat up further as competition builds among pay-per-view distributors. In addition to relative newcomers Hot

Choice and Request 5, basic cable network Black Entertainment Television is revamping an existing service called Action Pay Per View. BET's affiliate marketing and sales executive vice president, Curtis Symonds, says the category is just getting started. BET Action Pay Per View so far reaches roughly 6.5 million subscribers nationally, representing just 23 of the top 100 markets.

"Many of the people brought into the pay-per-view universe are brought in by boxing and wrestling," says Bernstein, explaining why action is a big winner with PPV audiences. Action PPV titles also perform particularly well because they lend themselves to repeat viewing, he adds. ■



Top cable shows and nets

Following are the top 15 basic cable programs (Feb. 7-13), ranked by households tuning in. The cable-network ratings are percentages of the total households each network reaches. The U.S. ratings are percentages of the 94.2 million households with TV sets. Source: Nielsen Media Research.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.
1. <i>NBA All Star Saturday</i>	TNT	Sat 7:00p	2,862	4.7	3.0
2. <i>Murder, She Wrote</i>	USA	Tue 8:00p	2,292	3.7	2.4
3. <i>Murder, She Wrote</i>	USA	Fri 8:00p	2,247	3.6	2.4
4. <i>Murder, She Wrote</i>	USA	Wed 8:00p	2,182	3.5	2.3
5. <i>Child's Play II</i>	USA	Sun 1:00p	2,012	3.2	2.1
6. <i>Rugrats</i>	NICK	Sun 10:30a	1,947	3.2	2.1
7. <i>Saved by the Bell</i>	TBS	Wed 5:35p	1,924	3.1	2.0
8. <i>The Cowboys</i>	TBS	Sun 12:35p	1,899	3.1	2.0
9. <i>Murder, She Wrote</i>	USA	Mon 8:00p	1,861	3.0	2.0
10. <i>Murder, She Wrote</i>	USA	Thu 8:00p	1,835	2.9	1.9
11. <i>Dangerous Heart</i>	USA	Sat 4:00p	1,812	2.9	1.9
12. <i>Ren & Stimpy</i>	NICK	Sun 11:00a	1,807	3.0	1.9
13. <i>Rocko's Modern Life</i>	NICK	Sun 11:30a	1,746	2.9	1.9
14. <i>Matlock</i>	TBS	Fri 11:05a	1,694	2.7	1.8
15. <i>Perry Mason</i>	TBS	Fri 12:05p	1,677	2.7	1.8

The top four basic cable services for the week of Feb. 7-13 are listed at right; they are ranked by the number of households tuning in during prime time (8-11 p.m.). The cable-network ratings are percentages of the total households each network reaches; the shares are percentages of the total households each network reaches that have their sets on during prime time. Source: cable networks based on Nielsen Media Research.

Network	HHs. (000)	Rating/ Share
1. USA	1,475	2.4/3.5
2. TNT	1,083	1.8/2.7
3. TBS	887	1.4/2.2
4. ESPN	686	1.1/1.6

Cleairs and go's

ITC Entertainment Group's *Secrets of the National Enquirer* has been cleared in 80 markets representing 70% U.S. coverage. ITC plans to distribute the hour special for a late March-early April broadcast window and then offer it as a weekly series for fall 1994. Leading clearances include WWOR-TV New York, KCOP-TV Los Angeles and KBHK-TV San Francisco.

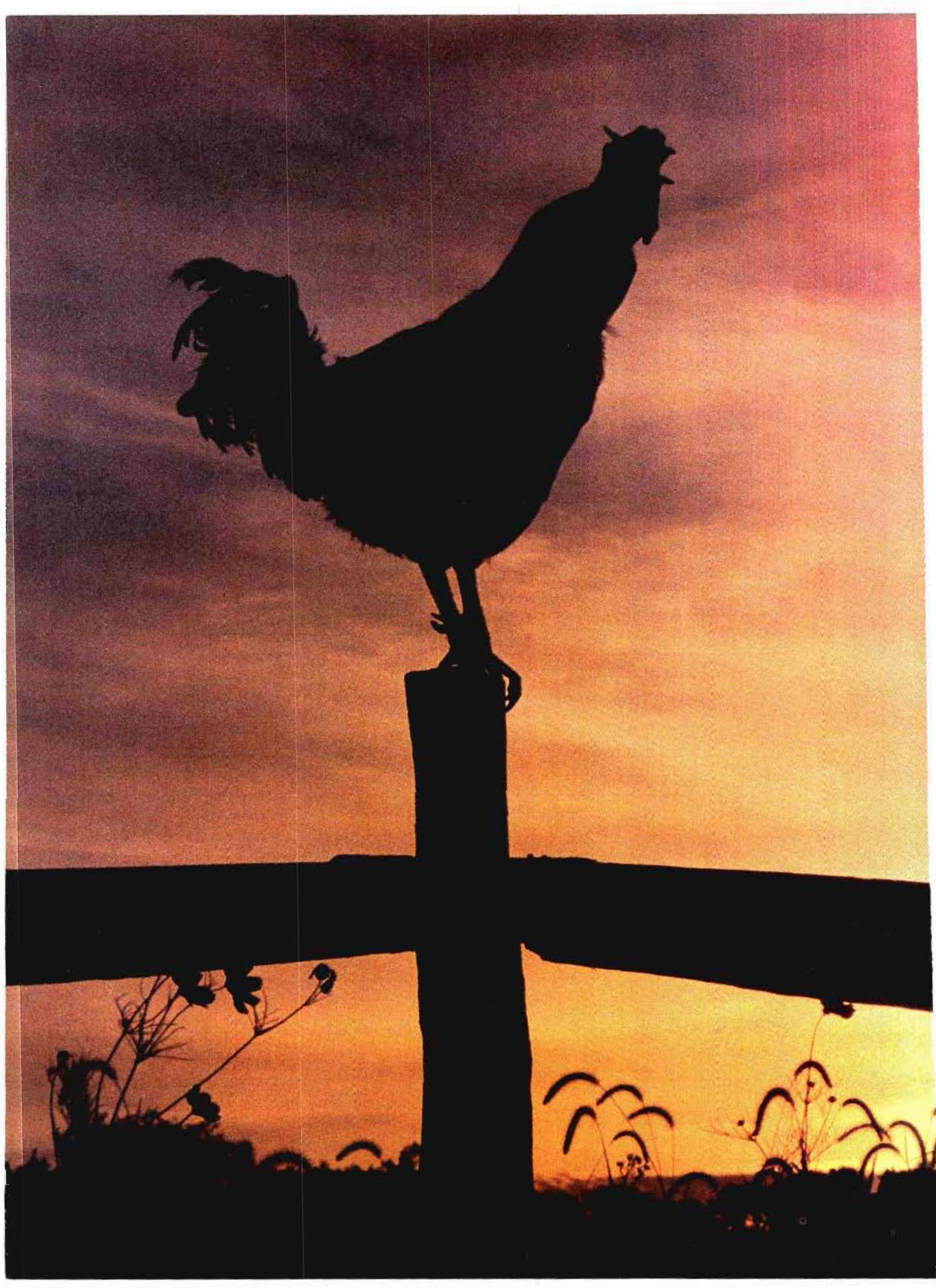
Biker Mice from Mars, the highly rated freshman weekly expanding to strip next season, is a firm go for fall 1994, says syndicator Genesis Entertainment. *Biker Mice* has been cleared in 96 markets representing 76% U.S. coverage, including WPXI-TV New York, KCOP-TV Los Angeles and WPWR-TV Chicago.

Ratings Week

According to Nielsen, Feb 7-13

	abc ABC	CBS	NBC	FOX
MONDAY	16.0/24	11.6/17	16.7/25	8.7/13
8:00		27. Evening Shade 12.8/19		69. Cops 8.2/12
8:30				58. Cops 9.0/13
9:00	16. American Music Awards 16.0/24	39. CBS Special Movie— Lethal Weapon 2 11.3/17	12. NBC Monday Night Movies—Fried Green Tomatoes 16.7/25	60. Cops 8.8/13
9:30				63. Cops 8.7/13
10:00				
10:30				
TUESDAY	17.5/27	14.4/22	8.4/13	4.0/6
8:00	14. Full House 16.5/25	18. Rescue: 911 15.2/23	63. Saved by the Bell 8.7/13	81. Monty 4.8/7
8:30	24. Phenom 13.5/20		65. J. Larroquette 8.6/12	83. Roc 4.5/7
9:00	5. Roseanne 21.4/31	23. CBS Tuesday Movie— Babymaker: Dr. Jacobson 14.0/21	78. Cafe Americana 6.5/10	85. Front Page 3.4/5
9:30	8. Coach 20.2/30		58. Dateline NBC 9.0/14	
10:00	12. NYPD Blue 16.7/27			
10:30				
WEDNESDAY	13.8/20	12.7/19	13.1/20	11.1/16
8:00	48. Thea 10.7/16	45. Nanny 11.0/16	21. Unsolved Mysteries 14.5/21	31. Beverly Hills, 90210 12.1/18
8:30	50. The Critic 10.4/15	51. Hearts Afire 10.3/15	27. Now w/Tom and Katie 12.8/18	54. Melrose Place 10.1/14
9:00	2. Home Improvmt 23.6/33	41. In the Heat of the Night 11.2/16	31. Law and Order 12.1/20	
9:30	9. Grace Under Fire 19.2/27	15. 48 Hours 16.2/27		
10:00	57. Birdland 9.3/15			
10:30				
THURSDAY	10.8/17	13.5/20	16.8/26	9.5/14
8:00	51. Missing Persons 10.3/15	35. CBS Special Movie— Gunsmoke: One Man's Justice 11.5/17	17. Mad About You 15.4/23	25. The Simpsons 13.3/20
8:30			10. Wings 18.0/27	53. Sinbad 10.2/15
9:00	38. Matlock 11.4/17	11. Eye to Eye with Connie Chung 17.4/28	4. Seinfeld 22.0/32	70. In Living Color 8.1/12
9:30			6. Frasier 21.1/31	79. Herman's Head 6.4/9
10:00	46. Primetime Live 10.8/18		31. L.A. Law 12.1/20	
10:30				
FRIDAY	13.8/23	13.3/22	9.7/16	6.7/11
8:00	20. Family Matters 14.8/25	22. Miss USA Beauty Pageant 14.3/23	72. Viper 7.7/13	80. Adventures of Brisco County Jr. 6.1/10
8:30	25. Boy Meets World 13.3/21			73. The X Files 7.2/11
9:00	29. Step By Step 12.4/20	39. Picket Fences 11.3/19	48. NBC Friday Night Mys- tery—MacShayne: Winner Takes All 10.7/17	
9:30	34. Hangin w/Mr. C 12.0/19			
10:00	18. 20/20 15.2/26			
10:30				
SATURDAY	8.0/13	20.9/34	8.0/13	7.6/12
8:00	75. ABC Saturday Night Movie—Funny Farm 7.0/11	7. XVII Olympic Winter Games 20.9/34	74. The Mommies 7.1/12	71. Cops 7.9/13
8:30			77. Getting By 6.7/11	60. Cops 8.8/14
9:00			68. Empty Nest 8.3/13	76. America's Most Wanted 6.9/11
9:30			67. Nurses 8.4/13	
10:00	55. The Commish 10.0/17		60. Sisters 8.8/15	
10:30				
SUNDAY	11.6/17	27.7/40	10.4/15	8.2/12
7:00	36. Am Fun Hm Vld 11.8/19	3. 60 Minutes 22.5/35	(nr) NBA All Star Game 9.1/14	84. Code 3 4.1/7
7:30	43. Am Fun People 11.1/17			82. Code 3 4.8/7
8:00	41. Will You Marry Me? 11.2/16	1. XVII Olympic Winter Games 29.4/41	30. NBC Sunday Night Movie—Witness to the Execution 12.2/17	56. Martin 10.0/14
8:30				46. Living Single 10.8/15
9:00	35. ABC Sunday Night Movie—Three Men and a Little Lady 11.9/17			43. Married w/Child 11.2/15
9:30				66. George Carlin 8.5/12
10:00				
10:30				
WEEK'S AVGS	13.0/20	16.8/26	11.8/18	8.0/12
SSN. TO DATE	12.6/21	13.2/21	11.5/19	7.2/11

RANKING/SHOW [PROGRAM RATING/SHARE] (nr)=NOT RANKED *PREMIERE SOURCE: NIELSEN MEDIA RESEARCH YELLOW TINT IS WINNER OF TIME SLOT
TELEVISION UNIVERSE ESTIMATED AT 94.2 MILLION HOUSEHOLDS; THEREFORE ONE RATINGS POINT IS EQUIVALENT TO 942,000 TV HOMES



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Special Report



Comedy Central's 'Mystery Science Theater 3000' is one of that network's more popular original shows. It features 'B' movies accompanied by the humorous commentary of a human and his two robot companions (Crow is shown here), who are silhouetted in the lower corner of the screen.

ORIGINAL CABLE PROGRAMING

'When it works, it really works well'

O riginal cable shows have reached a new level. They're winning Academy Awards and Emmys. They're attracting big-name talent and major co-production partners. They're making the move into off-cable syndication and worldwide distribution. And, as the 500-channel world of tomorrow nears, there are more and more of them than ever before.

"There is certainly a proliferation of services, and that is eventually going to have an effect on your bottom line and who watches you," says Paul Corbin, director of programming, The Nashville Network. "It makes us pay even more attention to staying with our niche."

New cable networks, including TNN competitor Americana Television, keep coming with full schedules of original programming. Last year's retransmission-consent negotiations between cable system operators and broadcasters added another half-

By Rich Brown

dozen networks to the list, each bringing to the table a full lineup of original programming, much of it talk-related (see story, page 42). ABC-Hearst-owned ESPN2 and Providence Journal-Tribune-owned Television Food Network already are serving up programming to systems around the country.

Coming in the months ahead are the Scripps Howard-owned Home and Garden Television, NBC-Group W-owned America's Talking, Multimedia-owned Talk Channel and Fox Broadcasting-owned FX.

That is not to say that all the programming on these channels will be original. Fox's cable channel plans to rely on a number of popular off-net shows, including *Batman* and *Green Hornet*, to lure viewers. This strategy is shared by other cable networks, including E! Entertainment Television, which recently bought rights to

COVER STORY

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is big stuff...**



Late Night with David Letterman reruns to help bring viewers to the channel.

"The strategy is to make the originals even stronger through acquisitions," says Fran Shea, senior vice president, programming, E!

E!'s schedule is roughly 35% acquired programming, and the rest is original shows designed to give the network its identity, she says.

E!'s highest-rated series, *Talk Soup*, a daily roundup of talk shows, has helped give the network attitude and made a star of soon-to-be late-night-NBC-personality Greg Kinnear. E! has 50 in-house producers who are developing about 30 new show ideas at any given time.

"When it works, it really works well," Shea says of original programming.

Original vs. off-net

There is no getting around the fact that despite an increase in original programming, off-network syndicated product consistently ranks among the top shows on cable. The most recent available cable ratings from A.C. Nielsen Co. show USA Network winning three of the top 10 slots for the week with reruns of *Murder, She Wrote*. One episode attracted 2.7 million households in prime time, second only to the AFC/NFC Pro Bowl on ESPN.

Comedy Central is among those networks that continue to be interested in licensed product, particularly following the network's success with off-network episodes of *Soap*. But the network is not letting its success with that series divert its attention from original programming.

"The lesson of *Soap* is not just 'Let's go get acquisitions,'" says Mitch Semel, vice president, programming, Comedy Central. "It was just the right channel at the right time, presented the right way."

Comedy Central is 60% original programming, and roughly 20% of that is stand-up comedy. Like executives at other cable networks that have a lot of original programming, Semel says the network's original shows serve as "a distinctive calling card" to cable system operators looking down the long list of available program services.



TNT produces 12-14 movies a year at about \$5 million per title. 'Heart of Darkness' premieres March 13.

After-market potential

Traditionally, there have not been many examples of original cable shows making the jump to syndication. But a growing number of attempts are under way as cable networks pump more money into original programming. The Family Channel is using co-owned syndication company MTM to distribute its off-cable game show *Trivial Pursuit*. HBO's *Tales from the Crypt* is enjoying new-found off-cable success on Fox's Saturday morning lineup. The same pay TV service is working with Columbia Television to ready a syndicated version of its popular *Larry Sanders Show* (see story, page 50).

Cable networks are interested in owning their programming, not only for domestic off-cable syndication, but for the growing international marketplace. Virtually all the established cable networks have begun or are about to begin expanding overseas.

Discovery Communications, which owns The Discovery Channel and The Learning Channel, is embarking on a multimillion-dollar overseas expansion, with plans to blanket the world by late 1995 or early 1996. Discovery Chairman and Chief Executive Offi-

cer John Hendricks says worldwide expansion helps the company amortize the cost of producing quality documentaries in the \$500,000-600,000-per-hour range. Having only a U.S. outlet for Discovery's original programming makes it difficult to budget more than \$200,000 for an hour-long documentary, he says.

With international expansion in mind, the company plans to invest \$200 million more than its normal programming budget to create another 600 hours of documentaries for its library. Turner Broadcasting superstation WTBS similarly is cranking up its original documentary slate to more than 30 hours of multipart series for 1993-94, keeping a close eye on international possibilities.

Cable networks are exploring other windows for their original programming, including theatrical and home video. Black Entertainment Television last month struck separate deals with top video retailer Blockbuster Entertainment and minority syndicator

Baruch Entertainment to produce low-cost, family-oriented programming that will be telecast on the cable network and various other venues.

Theatrical, international and home video windows have proved invaluable to Turner Broadcasting's TNT, which counts on those additional venues to help pay for its original movies. TNT produces 12-14 movies per year, spending an average of \$5 million per title. Upcoming TNT movies include *Amelia Earhart*, starring Diane Keaton; *Heart of Darkness*, with John Malkovich, and *Good Old Boys*, with Tommy Lee Jones.

TNT has been among the most active networks in made-for-cable movies, a category that so far has proved cable's most successful genre of original non-sports programming. Cable networks consider made-for-cable movies a worthwhile investment, since an average title can air six to 10 times. TNT's three runs of *Geronimo* last December had a gross rating of 12.4 and were seen by 17 million viewers. TNT now has more than 100 original movies in its library, all paid for by the network.

Series on the rise

Looking ahead, Brad Siegel, execu-

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Nickelodeon has created more of the most watched cable programs on TV than all other cable networks combined.

- Nickelodeon programs have ranked among the top 5 original series over 100 times in 1993.
- Nickelodeon's groundbreaking shows give kids the wide variety they deserve:
 - Animation:** The Ren & Stimpy Show, Rugrats, Doug, and Rocko.
 - Comedy:** Clarissa Explains It All

Game Shows: Double Dare, Nickelodeon Guts

Drama: Are You Afraid of the Dark?

Welcome Freshmen

Variety: Roundhouse

- You can count on Nickelodeon for bringing viewers to cable on a daily basis. It's no wonder we're #1.



tive vice president, TNT says, original cable programming at most of the major cable networks will continue to focus on made-for-cable movies. But, he adds, there might be more series programming as networks look to the success of HBO series such as *The Larry Sanders Show* and *Dream On*. TNT is looking into producing original dramatic hours, he says.

Riding on the success of its half-hour comedy series, HBO is looking to add hour-long dramatic series to its

matic anthology series, he says.

Co-productions on the rise

Meanwhile, Showtime will continue to build on its success in original movies. The network recently received an Academy Award nomination for Live Action Short Film—the network's fourth—for an original production called *Partners*. In the next five years, there will be “a tremendous acceleration” in original movie-making at Showtime, Hewitt says. And

helping to pay for that growth will be co-production partners that include the broadcast networks. Last year, CBS and Showtime enjoyed strong ratings for a co-produced title, *Double Jeopardy*. This spring, an action-adventure movie, *Royce*, will be telecast by both Showtime and ABC.

“You can see the windows in the exchange of software starting,” says

Judy Girard, senior vice president of programming and production, Lifetime, a network that is getting heavily into original production (see story, page 22). “It is economically driven, more than everybody sitting around and saying, ‘Gee, this is a good idea to exchange programming with each other.’”

Brooke Bailey Johnson, senior vice president, programming and production, Arts & Entertainment, says that co-productions play a big part in her network's original programming lineup. But, she says, the network has been looking more and more to commissioned programming, especially in the past three years.

“If I want to do a show on lamps, I can just say I need a show on lamps,” Johnson says of commissioned programming. “It allows us much more flexibility instead of just waiting for stuff to float in over the transom.”

Impact of cable rate regulation

Programming executives at all of the top cable networks say their original programming budgets are on the rise. Johnson says ratings growth and increased distribution of the major cable net-

works has enabled those networks to plow more and more dollars into original programming in recent years. But that could change with cable rate regulation.

Jed Palmer, vice president of programming for top multiple system cable operator Tele-Communications Inc., says that rate regulation will dramatically affect the economics of the industry, and the license fees that cable operators pay networks—which range from 10-50 cents per subscriber per month—will stay flat, if not decline.

“I’m not sure there is any way we cannot see some of that effect passed downstream to the programmers,” Palmer says. There is also the possibility that cable system operators trying to cope with new rate regulations will try to offer networks a la carte or on tiers, which likely would reduce distribution for some networks.

New genres

Meanwhile, programming budgets continue to climb and enable cable networks to try new genres of programming. MTV and sister music channel VH-1 are among those experimenting with several new genres. Once known for nonstop music videos, MTV now offers a variety of attention-getting shows ranging from real-life drama (*The Real World*) to animation (*Beavis and Butt-head*). The network also is preparing a fictitious drama (*Catwalk*) and half-hour action-adventure (*Dead at 21*).

“It’s so important in the ever-crowded landscape that we stand out,” says Doug Herzog, senior vice president, programming, MTV.

The Nashville Network is using its expanded original programming budget to develop genres it previously considered too expensive, Corbin says. Among these, the network in the second quarter of this year will test sketch comedy shows. TNN also wants to expand into made-for-cable movies based on the success of its recent feature *Proud Heart*. The network also is eyeing variety programming.

TNN is among the few cable networks that feature virtually all original cable programming. With the exception of two shows, *Hee Haw* and *The Barbara Mandrell Show*, the entire TNN schedule is filled with shows produced by the network. Many of those are first-run. Each year, TNN produces more than 3,400 new hours



Showtime's *'Assault at West Point,'* the story of one of the first African Americans admitted to the academy, airs Feb. 27.

successful lineup of original programming. And that is not the only new genre being eyed by the pay TV service: HBO is launching its first weekly live talk show with host Dennis Miller and is even thinking about adding a soap opera to its mix.

HBO's investment in original programming has brought a lot of attention to the channel. Last fall, the channel claimed more statues—17—than any of the broadcast networks at the 45th Annual Primetime Emmy Awards. It was the first time that has happened, thanks primarily to made-for-cable movies including *Barbarians at the Gate* and *Stalin*. And it was the kind of showing that inspired the network to expand its original programming efforts and further explore new genres.

Competing pay TV service Showtime also is looking to accelerate its production of series programming. Steve Hewitt, senior vice president, Showtime Entertainment Group, says he is interested in series because they make for good retention programming that can complement Showtime's successful lineup of acquired and made-for-cable movies. Series possibilities include an *NYPD Blue*-type program and a dra-

**“What should
happen to
boring
talk show
hosts...?”**

and 620 of those are live. Roughly half of the network's 6,552 hours each year are first-run. "There wasn't a ready library available to us," Corbin says. "We had to create it."

Original animation is a booming growth area for cable. USA recently added original animation for kids to its daytime lineup, as have several other cable networks, including The

Family Channel, Showtime, The Disney Channel, The Cartoon Network and Nickelodeon.

Nickelodeon has invested \$40 million in developing its original animation, called *Nicktoons*. The kids network relies heavily on original programming, having taped more than 1,000 hours of original programming at its production facility in Orlando.

Nickelodeon sees value in original production because it eventually can recycle the shows on the network. Every four years, a new group of freshman kids comes to the channel, says Herb Scannell, senior vice president, programming, Nickelodeon.

"We think original is what put us on the map, so I don't anticipate we'll stop," Scannell says. ■

Nets want bigger piece of action

By Jim Cooper

Looking ahead to the increased capacity and niche programs in cable television's future, independent producers of original cable programming say their shows will be key to keeping cable networks competitive—and to their very survival.

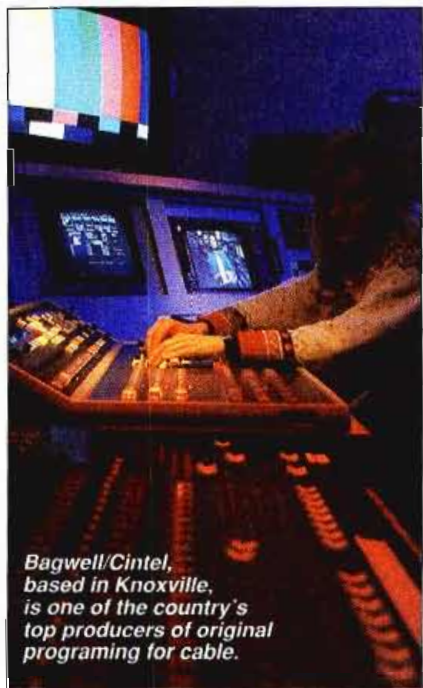
However, these producers also are seeing networks seek greater control over the financing and the content of programming they purchase, and as a result, producers often walk a thin line between losing equity and closing deals.

"Networks want to have more input," says Ross K. Bagwell Sr., founder and president of Bagwell/Cinetel, one of the largest independent producers of cable programming in the country. The Knoxville-based production company, recently purchased by The E.W. Scripps Co., has produced 2,500 hours of cable programming since its founding in 1973 and counts as clients A&E, The Discovery Channel, Nickelodeon, The Nashville Network and The Learning Channel.

Bagwell is not alone in noting the trend toward networks getting more involved. "It's a balancing act between the production companies and networks," says Ron Ziskin, president of Four Point Entertainment. Ziskin's 10-year-old company produces *Beyond Reality* and *Case Closed* for USA and has new shows in the can for MTV and A&E.

Ziskin says that he sees expanding opportunities for companies such as his. With the profit margins smaller in cable than in broadcasting, Ziskin says the key is making more programs more efficiently.

"What we like about cable is that we can get a full order of 13 episodes rather than [the] six on broadcast,"



Bagwell/Cinetel, based in Knoxville, is one of the country's top producers of original programming for cable.

says Ziskin. "Over the last five years the marketplace has become like the car business; you make it up on volume," he says.

Stone Stanley Productions is a broad-based television production company that develops and produces series and specials for cable networks as well as for broadcast and first-run syndication. The company, founded and led by production veterans Scott A. Stone and David G. Stanley, produces the Lifetime series *Shop Til You Drop*, which has run for 453 episodes. Stone Stanley also produces a successful action-adventure program *Legends of the Hidden Temple* on Nickelodeon and *USA Gonzo Games* on USA. The company currently has 13 hours of programming airing on television.

Both Stone and Stanley believe that producing one ultra-expensive show

for the traditional networks in the hope of a big payoff is a thing of the past. Both men are proud that their company is flexible enough to work within the wide range of budgets and contents desired by their customers, "all of whom were looking to original programming to set them apart," says Stanley.

That kind of stand-out original programming comes from meeting with clients, determining their programming needs and quickly presenting a show, they say.

Stone and Stanley agree that customers are asking for more ownership of original programming. "The equity issue is always significant," says Stone, adding, however, that to do business, flexibility is vital. "They deserve to get what we promised them," says Stanley. "We have a no whining policy."

That interaction is also important to companies such as Atlantis Films Ltd. and U.S. News Productions. "At the end of the day, we all work for the end user," says Peter Sussman, founder and president of the Toronto- and Los Angeles-based Atlantis Films.

He adds that he sees a growing trend in the involvement of both studios and cable networks. Atlantis is among the largest suppliers of prime time fiction programming to cable in the world.

Similarly, Stuart Rekant, president/CEO of the New York-based U.S. News Productions, sees the growing involvement by cable networks in productions. "They're the consumer, and we're privileged to be on their shelf. They are entitled to that input," says Rekant, whose company is a leading supplier of nonfiction programming on cable, with clients such as A&E, The Disney Channel and The Learning Channel. ■

**They should
be deported.”***

**– Roger Ailes
President, America’s Talking**

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Talk, talk, talk: Cable can't get enough

The genre is proliferating with more than a dozen proposed networks planning talk elements

By Steve McClellan

Talk is cheap. And relatively speaking, so is talk programming. With 500 channels to fill, that's a good thing.

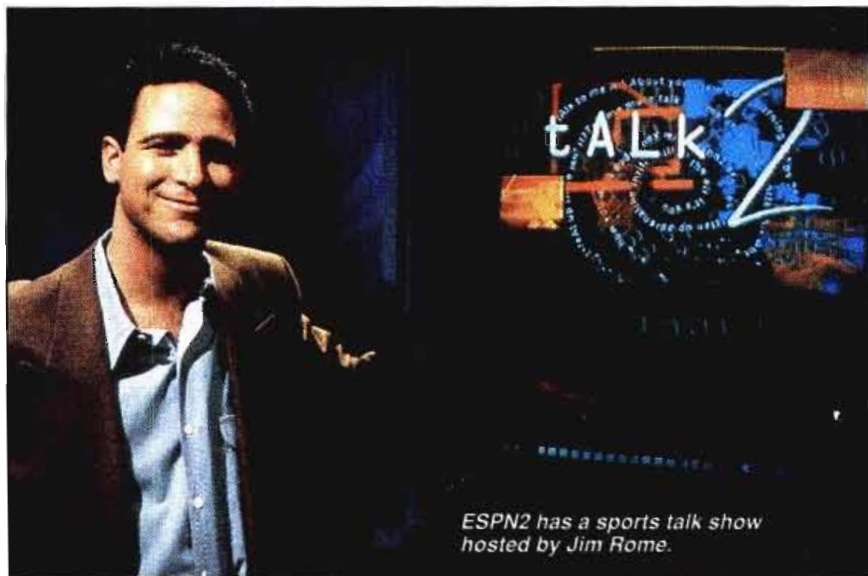
Cable programming executives say the economics of talk is the main reason cable networks are turning more frequently to the genre.

There are other factors, of course. Talk programs can be enormously popular. The genre has been a staple for both broadcast television and radio for decades and continues to be the largest single magnet for development in the first-run syndication business.

The talk format also is adaptable to different program niches. ESPN 1 and 2 each have talk shows focusing on sports personalities and issues, and Lifetime just announced three new talk programs targeted to its mostly female audience (see story, page 22).

Cable already is beginning to churn out its own talk stars, most notably CNN's Larry King, who got a big boost in 1992 by drawing the presidential candidates to his program during the campaign.

CNBC, which started as a business news channel, now has a dual mission that includes business-related pro-



ESPN2 has a sports talk show hosted by Jim Rome.

gramming in the day and a talk block that extends through prime time into the wee hours. The talk block relies on the talents of some who continue to be big names on the broadcast side, including Phil Donahue (*Donahue/Pozner*) and Geraldo Rivera, whose show, *Rivera Live*, debuted on Feb. 7.

C-SPAN has generated legions of loyal viewers who tune in to the network's three hours of daily call-in programs. The network was the first

on the air with a national viewer-call-in show in 1980.

More than a dozen proposed cable networks are planning talk elements. Three networks will consist entirely of talk programs, including America's Talking, which emerged from NBC's retransmission-consent talks with cable operators. Roger Ailes, who also oversees co-owned CNBC, will run the network.

Ailes has been mum about his programming plans, which has prompted speculation that CNBC's talk block may be lifted in part or whole and used for the new service when it launches July 4. But according to Andy Friendly, executive producer and programming vice president at CNBC: "Roger has assured me that that is not going to happen.... We feel we have staked our claim as the place to go for talk at night." Indeed, the company has just launched six new talk shows to reinforce that claim, including two nightly programs—*Rivera Live* and *Money Tonight*.

Friendly stresses that Rivera's new show "is not the daytime show" but does for syndication. "He's reclaiming his journalistic credentials," says Friendly. The first episode addresses what Rivera sees as the waning passion for the homeless. A couple hours before air, two of Geraldo's producers went out and found two ically dependent homeless peo

Most Watched Non-Sports Original Programming on Basic Cable*

Program	Date	Network	Households Rating/Share	(000)
1. Larry King	11/09/93	CNN	18.1/25.1	11,174
2. NAFTA Post	11/09/93	CNN	8.1/11.9	4,998
3. Presidential Debate	10/15/92	CNN	7.7/10.7	4,700
4. National Geographic: "Titanic"	03/22/87	TBS	11.4/N/A	4,583
5. 1990 MTV Video Music Awards	11/06/90	MTV	8.5/15.1	4,467
6. Movie: "China Lake Murders"	01/31/90	USA	6.4/13.5	4,332
7. Perot-Live	11/03/92	CNN	7.0/9.6	4,273
8. Special: '92 Election (8-9p)	11/03/92	CNN	6.6/9.4	4,129
9. Movie: "Geronimo"	12/05/93	TNT	6.6/9.5	4,025
10. Special: '92 Election (9-10p)	11/03/92	CNN	6.5/8.6	3,974

* Ratings and shares based on each network's individual universe. Programs ranked by household delivery. Chart does not include pay-TV services and 1994 programs. Chart also does not include Gulf War coverage (more than 400 individual programs related to the Gulf War on CNN achieved a 6.0 rating or higher in 1991). Data supplied by Turner Broadcasting based on A.C. Nielsen Co. data.

the show.

"He really goes for the visceral," says Friendly of Rivera. But what you won't see on the cable show is a pre-occupation with what Friendly sees as the more sordid topics permeating Geraldo's syndication talk show.

New weekly prime time talk shows on CNBC include programs hosted by *Meet the Press* host Tim Russert, WNBC-TV weatherman Al Roker and MTV VJ Daisy Fuentes.

America's Talking will have competition from an all-talk service being planned by Multimedia Entertainment called The Talk Channel. Like the people developing America's Talking, those assembling The Talk Channel are mum on programing details.

In broad terms, the channel is geared to issues, policy and the ramifications of the day's big news stories, says Paul FitzPatrick, the Multimedia executive overseeing the channel's development.

Executives at both planned talk channels hint they may time major program announcements to coincide with the National Cable Television Association convention, which gets under way May 22 in New Orleans.

A third proposed full-time talk channel is Talk TV Network, being developed by Phoenix-based Ed Cooperstein. Launch has been put off until at least the second quarter, as Cooperstein continues to seek financing.

"They all have the money," Cooperstein says of his competitors, and "I have the programing." Cooperstein says he has commitments from a handful of well-known radio talk show hosts to join his channel, including Mutual Radio's Bruce Williams and Jim Bohannon, Major Networks' Barry Farber and WOR Network's Dr. Joy Browne.

While his competitors are talking about launch budgets of \$25 million-\$50 million, Cooperstein says he needs to raise between \$5 million and \$10 million to initiate his project. "I'm only about halfway there," he said last week. "I've already spent \$300,000 of my own money." Cooperstein says he's talking to cable operators and private investors about financing.

Other proposed networks also plan to rely heavily on talk programing, although not nec-

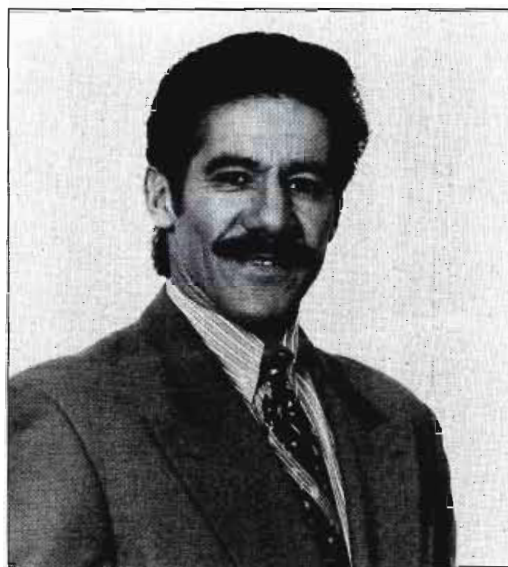
essarily traditional talk programing.

The Horizons Network, for example, scheduled to launch in early 1995, will be a mix of lectures, debates, readings and various symposia designed to be to cultural affairs what C-SPAN is to public affairs, says Diane Asadorian, one of the architects of the Boston-based service. Heading the service is Larry Grossman, former president of NBC News and before that, PBS.

"Our network will be nothing but talk, says Asadorian. "But it won't be like a daytime talk show. It will feature readings from William Styron or John Mortimer or a talk by Wendy Wasserstein about women in the theater, to name a few examples. All of the things we cover would go on anyway, but we will give them a national platform."

Several MSOs already have given corporate commitments to Horizons, including Continental, Cablevision, Prime and Century, Asadorian says. Of course, not all talk shows on cable have worked. Tribune produced a weekly half-hour for USA Network last year called *Joan Rivers: Gossip, Gossip, Gossip* that was canceled due to poor ratings, not unlike her syndicated talk show.

Yet on QVC, where she has sold millions in merchandise, Rivers has been a big hit. As a result, Tribune and QVC are partnered in a new syndicat-



Geraldo debuted on CNBC Feb. 7.

ed show, the Rivers-hosted *Can We Shop?!*

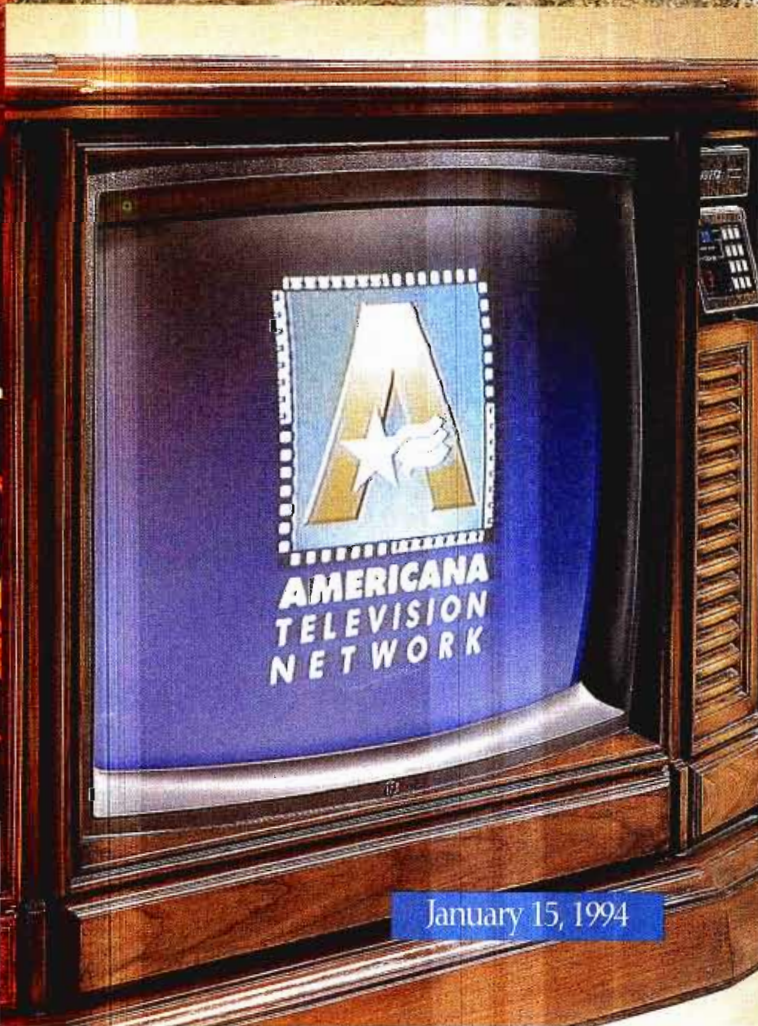
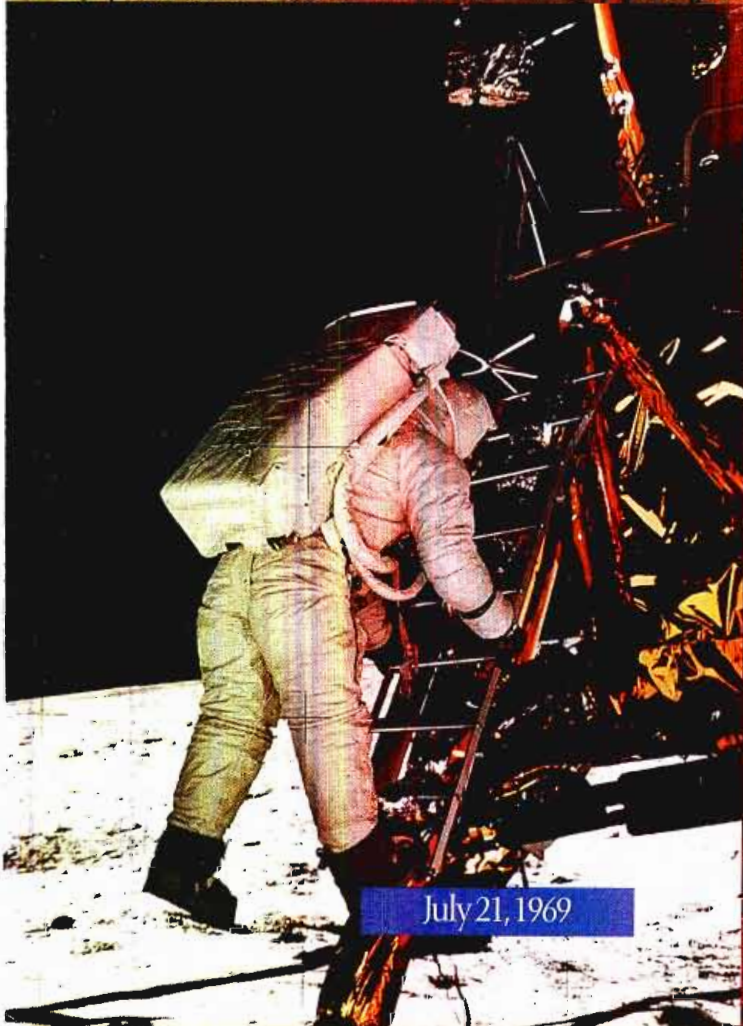
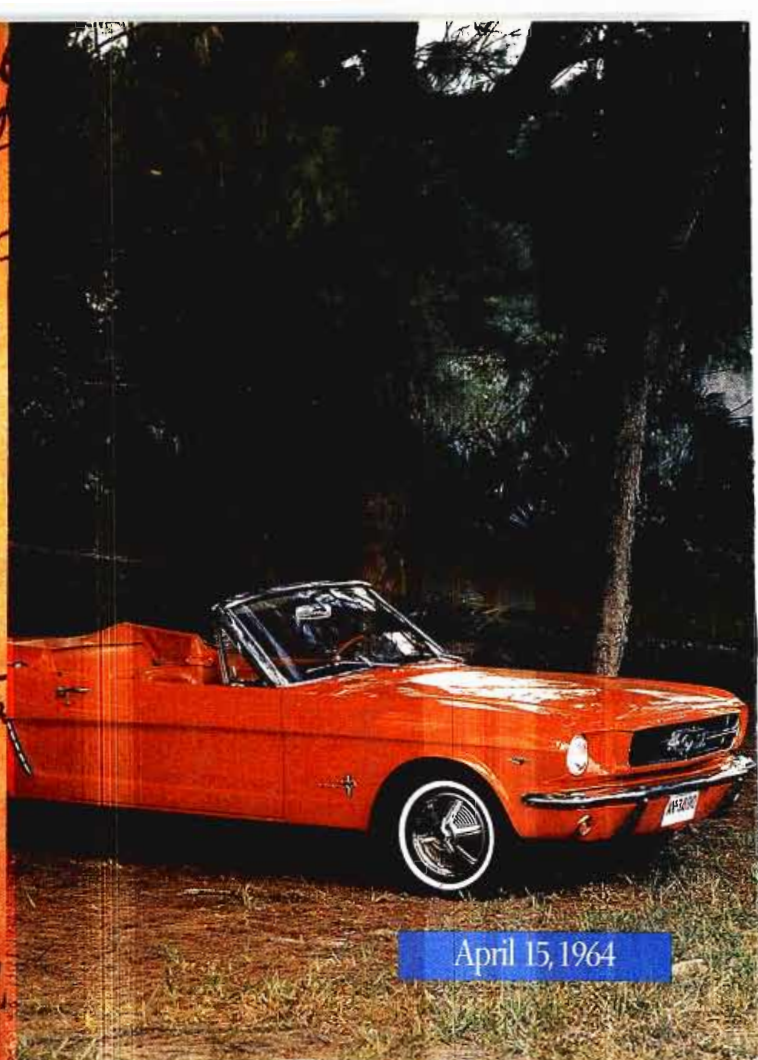
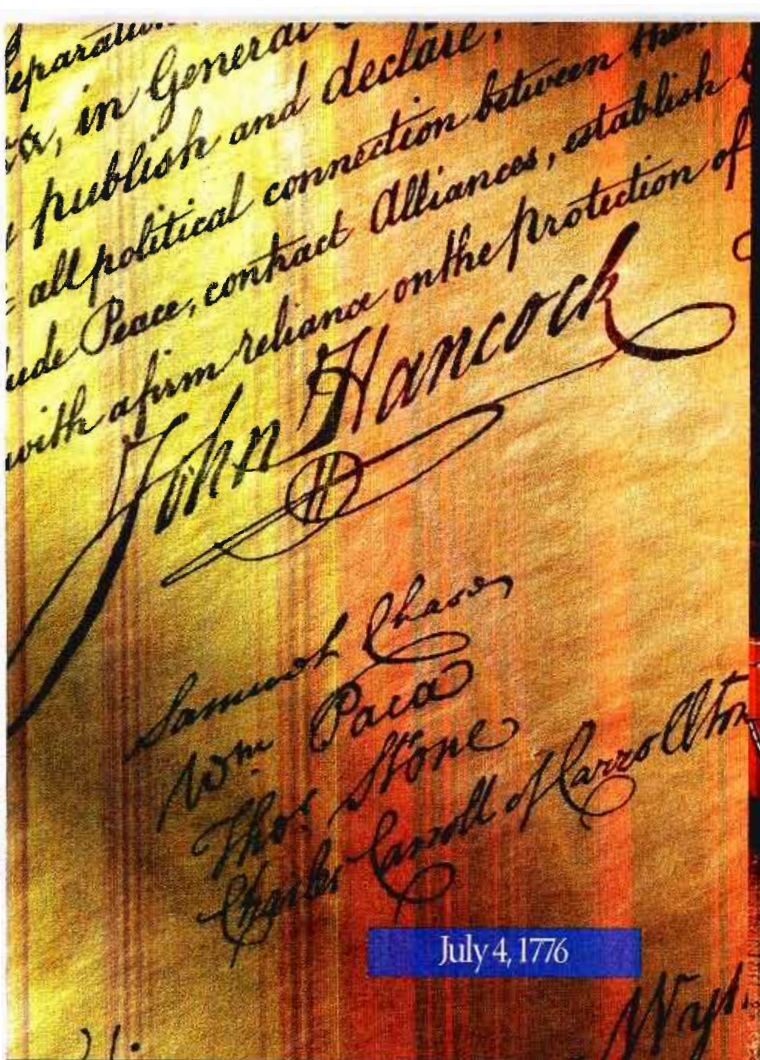
Talk is springing up in some unlikely places as well. Ever wonder where your favorite "adult" film stars got their start? The Adam & Eve Network (which launched on Feb. 14) has a daily talk program just for you. Hosted by former adult-film actress Veronica Hart, the program is designed to show the human side of adult-film actors, says Adam & Eve's general manager, Andrew Trentacosta. "These actors are people too, not just pieces of meat," he says.

Don't count Howard Stern out of cable for long either, if E! Entertainment Television has anything to say about it. Radio personality Stern did a one-on-one interview program for the cable service until late last year, when his contract expired. Executives at the service say they are in talks with Stern about a return. "We very much want him back," said one executive at the network.

The proposed Golden American Network, targeted to viewers 50-plus, also will rely heavily on talk. GAN Chairman Bernard Weitzman hopes to launch in early 1995, pending completion of financing. GAN already has produced about a dozen episodes of a talk show hosted by former game show host Monty Hall. "Talk is one of the major elements," says Weitzman. "It's a great format for conveying information of interest to the mature marketplace." The network also is developing talk/information programs with Peter Marshall, Army Archard of *Variety* and Ruta Lee. ■



Larry King is cable's highest-profile talker.



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The send-up success of 'Larry Sanders'

Cable's late-night/not-a-late-night show is winner with critics and viewers

By Rich Brown

Last year, when the late-night talk wars were reaching a fever pitch, veteran talk show host Tom Snyder made the surprise announcement that he would be leaving CNBC to return to broadcast network TV. "Finally out of CNBC," said Snyder.

Doesn't sound familiar? It should to viewers of *The Larry Sanders Show*, the HBO sitcom that blurs reality and fiction in a send-up of TV talk shows. Snyder's move to a broadcast network was a joke, of course, but the talk show host was only too happy to go

domain. And on its own turf, at the CableACE Awards, the show has received 16 nominations. This year's CableACE Awards ceremony saw the show win in four categories: Best Actor in a Comedy Series (Rip Torn), Best Directing in a Comedy Series, Best Writing in a Comedy Series and, for the second consecutive year, Best Comedy Series.

The Larry Sanders Show is also a big hit with critics. *Entertainment Weekly* magazine last year named the show its program of the year. Critics Roger Ebert and Gene Siskel have

called it the best show on television. *Washington Post* critic Tom Shales has praised the show as "brilliantly brilliant, wonderfully wonderful and hilariously hilarious."

So, what's the fuss about? Brad Grey, an executive producer with the show, says he thinks it has caught on because "it is first and

foremost a show about human behavior." The show is, after all, a behind-the-scenes look at infighting and squabbling that go into creating a late-night talk show.

It's the brainchild of Garry Shandling, the 44-year-old comic whose countless stand-up appearances on TV talk shows prepared him for his role as fictitious talk show host Larry Sanders. Also lending credibility to the role is Shandling's experience as a frequent substitute host for *The Tonight Show's* Johnny Carson. In fact, Shandling is so convincing in the role that the networks have been trying to sign him up to host the real thing. CBS was hoping to have him follow its *Late Show with David Letterman*, and Fox was trying to talk him into taking over where *The Chevy Chase Show* left off.

At least for now, Shandling has no plans to host a real talk show. The show has gained a certain cache in

Hollywood, attracting celebrity guests including Roseanne and Tom Arnold, Howard Stern, David Letterman and Jay Leno.

Programming executives at other cable networks refer to the show as a model for the type of series programming that cable can produce when it sets its mind to it. Bridget Potter, HBO's senior vice president of original programming, likes to describe *The Larry Sanders Show* as the type of program that likely would not come out of the broadcast networks.

"The attitude of self-parody is not something broadcast network TV is known for," says Potter. "It is a perfect HBO show because it is intelligent and provocative and about stuff that nobody would touch. We exist outside the economic and political realities of broadcast television."

The pay TV service is building a reputation for original series programming with a lineup that now includes *The Larry Sanders Show*, comedy series *Dream On* and anthology series *Tales from the Crypt*. *Tales from the Crypt* has just made a successful off-cable jump to Fox, and HBO has equally ambitious syndication plans for *Larry Sanders*.

Creating original sitcoms has not been easy for cable networks because they have balked at paying the \$600,000 per episode normally associated with broadcast sitcoms. But that is changing. USA Network, which failed at earlier attempts to create low-budget sitcoms, now is working on bigger-budget prime time sitcoms. And *The Larry Sanders Show* has a healthy budget, thanks in part to the participation of Columbia.

The third season of the show debuts in June. Last season, debut episodes of the show had an average audience of roughly 3.6 million homes. While it is not the highest-rated original series on HBO—*Tales from the Crypt* tops the list—its critical success is invaluable to the pay TV service.

"There is an enormous amount of conversation around the show," says Potter. "It gets us into the culture."

And for a cable network trying to compete with broadcast networks, that can go a long way. ■

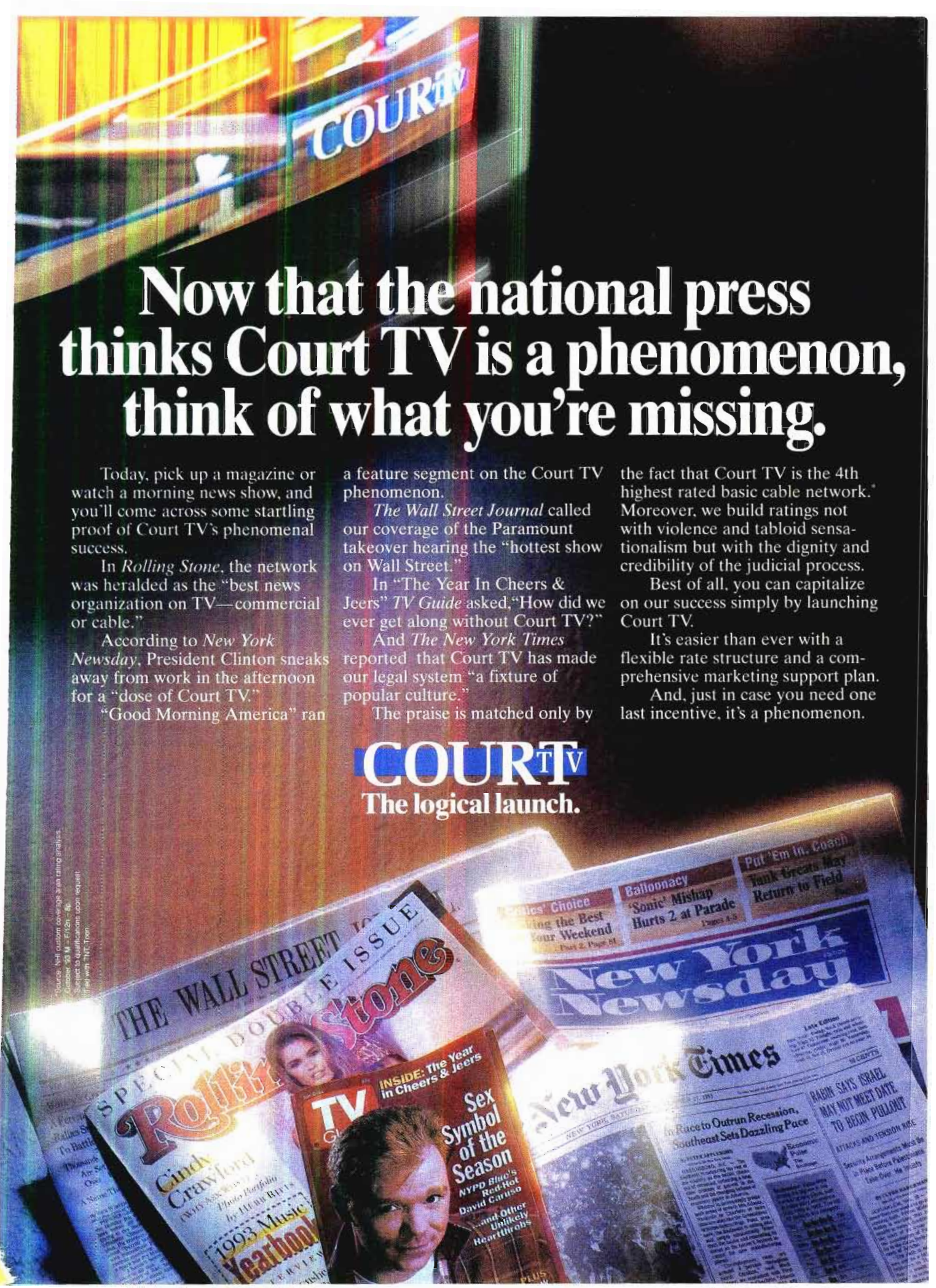


Among the celebrity guests that have appeared as themselves on 'The Larry Sanders Show' is Teri Garr.

along with the gag as a guest on *The Larry Sanders Show*. On his own CNBC show, Snyder later told viewers that appearing on the fictitious *Larry Sanders Show* was "a joy" because the show was so well done.

The producers of *The Larry Sanders Show* are used to hearing praise. It's the kind of show that every cable network hopes for—something that can break through the clutter and get the kind of attention usually reserved for shows on the more widely distributed broadcast networks. Since its debut two years ago, the show has received more critical praise and awards than most rookie shows on any medium.

At last year's Emmy Awards *The Larry Sanders Show* took on the broadcast networks at their own game and made a respectable showing. The show walked away empty-handed but nevertheless managed to receive eight nominations in the broadcaster's



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*Source: Nielsen, national coverage area rating analysis, November '98. M-F 12-6. Subject to qualifications; see request for details.



Around the dial

Cable networks check in with original programing

By Rich Brown

Following is a list of original programing now available or scheduled to appear on cable networks operating with full-time schedules. The list does not include home shopping services. It also does not include The International Channel or Spanish-language networks such as Galavisión, GEMS, Telemundo and Univision, which import many hours of programing on a U.S.-exclusive basis and produce some original programing.

American Movie Classics, Woodbury, N.Y.

Series and specials include *Inspired By...*, *Legend to Legend*, *Movies That Changed My Life*, *Homeward Bound*, *Family in the Movies* and upcoming interstitial series *Shots Seen 'Round the World* and *Classic Portrayals*.

Americana Television, Branson, Mo.

American Sampler, *Love & Romance*, *Stan Hitchcock's Heart to Heart*, *Reno's Old Time Music Festival*, *American Roadshow*, *Night Air*, *Writers' Notes Special*, *Chuck Country Lightning*, *The Americana Branson Jam*, *Storytellers' Theatre*, *Merlin & Myself*, *Americana Digest*, *Branson Backstage Pass* and *Old Country Church*. The network also purchases programs from independent filmmakers.

Arts & Entertainment Network, New York

Biography, *Investigative Reports*, *American Justice*, *The Real West*, *Civil War Journal* and *Caroline's Comedy Hour*; A&E Mystery Movies, including *Cracker*, *A Touch of Frost* and *Inspector Alleyn*, and several specials, including *Locomotion*, *Thicker Than Water*, *The House of Eliott*, *Smithsonian Expedition Specials*, *Ape Man*, *The Blue Angels*, *Modern Marvels*, *Mysteries of the Bible*, *Genghis Cohn*, *Titanic*, *Monarchy* and *Crusades*.

Black Entertainment Television, Washington

Screen Scene, *Video LP*, *Heart & Soul of R&B*, *Video Soul*, *Video Vibrations*, *Rap City*, *BET's Uptown Comedy Club*,

Comicview, *Midnight Love*, *Out All Night*, *BET on Jazz*, *Video Soul by Request*, *Rap City Top 10*, *BET Sports Report*, *Caribbean Rhythms*, *For Black Men Only*, *Bobby Jones Gospel*, *Video Gospel*, *Color Code*, *Our Voices*, *Lead Story*, *Personal Diary*, *Storyporch*, *Teen Summit*, news updates and regular-season black-college basketball games.

Bravo, Woodbury, N.Y.

Opening Shot, *South Bank Show*, *Arts Breaks* and *Champlin on Film*.

Cartoon Network, Atlanta

The fledgling network later this year debuts the first of 48 original cartoon shorts produced in conjunction with sister animation company Hanna-Barbera.



Bringing the judiciary home on Court TV

CNBC, Fort Lee, N.J.

Today's Business, *The Money Wheel*, *Market Wrap*, *Business Insiders*, *Business Tonight*, *Your Portfolio*, *Money Tonight*, *Tim Russert*, *Talk Live*, *Al Roker*, *Pozner/Onahue*, *The Dick Cavett Show*, *Daisy Fuentes*, *Equal Time*, *Rivera Live*, *Tom Snyder*, *Real Personal*, *Strictly Business* and *Weekly Business*.

CNN, Atlanta

Round-the-clock coverage of major breaking stories plus special reports and regular series, including *Larry King Live* and *Sony Live*.



'Bill Nye the Science Guy' (along with his assistant Candace Cameron) can be seen on The Disney Channel.

Comedy Central, New York

Alan King: Inside the Comedy Mind, *Almost Live!*, *Comic Justice*, *Comics Only*, *Drive-In Reviews*, *London Underground*, *Mystery Science Theater 3000*, *Pepsi's A-List*, *Politically Incorrect*, *Short Attention Span Theater*, *Stand-Up*, *Stand-Up*, *Two Drink Minimum*, *Whose Line Is It Anyway?* and various special-event programing.

Court TV, New York

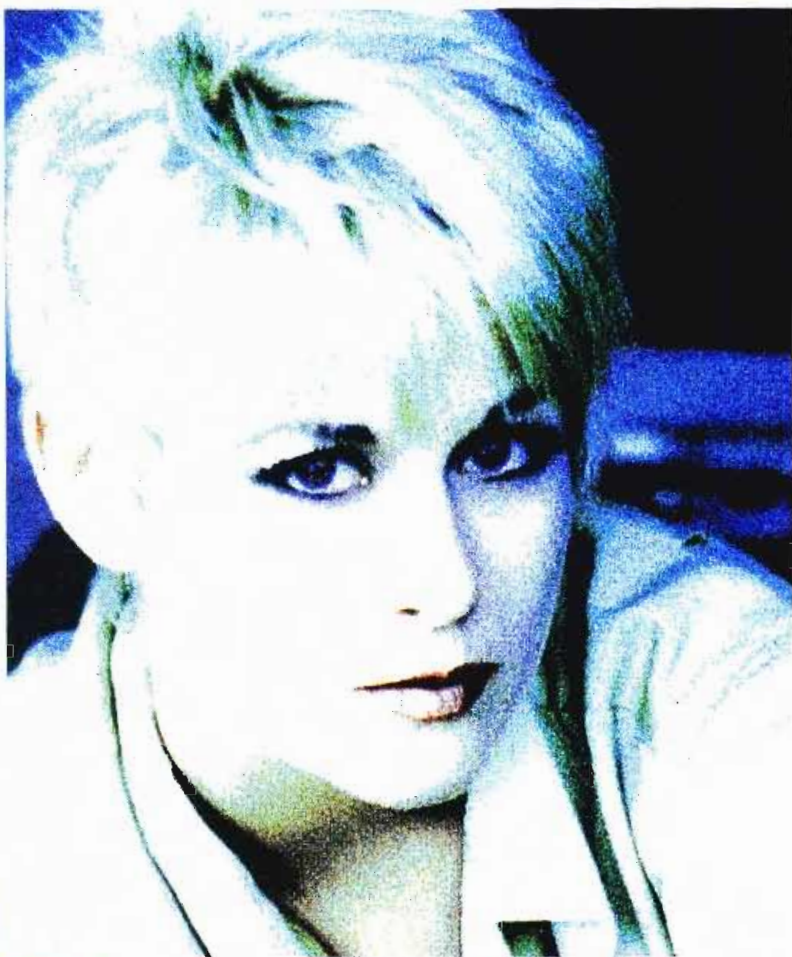
Prime Time Justice, *Lock & Key*, *Instant Justice*, *Miller's Law*, *Trial Story*, *Washington Watch*, *Verdicts* and *Court TV Reports* plus daily live courtroom coverage; a live call-in show, *Open Line*, and interstitial programing, including newsbreaks.

C-SPAN 1 and 2, Washington

These networks telecast more than 7,000 hours of original programing in 1993, mostly House and Senate floor proceedings and hearings, as well as live viewer-call-in shows and regular series *Booknotes* and *National Press Club*.

The Discovery Channel, Bethesda, Md.

Contentious Years: Eisenhower and the Politics of Change, *A Footstep Away*, *In Care of Nature*, *Invention*, *Loch Ness Discovered*, *On the Borderline*, *Pirates*, *Praying for Rain*, *Queen of the Elephants*, *Spirit of Survival*, *Nebraska*, *Normandy: The Great Crusade*, *The Power of Dreams*, *Two Seconds to Midnight*, *Wild River Journey*, *Mustang: The Hidden Kingdom*, *Red Bomb*, *The Treasure Seekers*, *Watergate*, *The Big Race*, *The Human Brain and Mind*, *Justice Files*, *Lowell Observatory*, *Space Shuttle*, *The Spirit Keepers*, *Start to Finish*, *Three Days at Gettysburg*, *World of Wonder*, *America's Wilderness Heritage*,



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Arthur C. Clarke's *Mysterious World* and *Future Perfect*. Series include *That's It, Amazing America* and *Backroads*. Mini-series include *Beirut to Bosnia*, *The Deep Probe Expeditions*, *One Giant Step* and *Understanding*. Occasional specials include *The Cronkite Report* and *Rediscovering America with David Hartman*.

The Disney Channel, Burbank, Calif.

Jim Henson's *Secret Life of Toys*, a variety of specials, including *The Who's Tommy: The Amazing Journey*, *Irish Music and America...A Musical Migration*, *Hal Roach: Hollywood's King of Laughter*, *Jackie Gleason's Cavalcade of Characters*, *Lillehammer '94: 16 Days of Glory*, *Adventures of the Old West*, *The Honey-mooners Really Lost Debut Episodes*, *American Express Presents Backstage Pass...* and *Disney's Beauty and the Beast Goes to Broadway*, plus four original movies: *On Promised Land*, *The Whipping Boy*, *The Four Diamonds* and *The Old Curiosity Shop*.

E! Entertainment Television, Los Angeles

Talk Soup, *Talk Soup Weekend*, *E! News Daily*, *E! News Week in Review*, *E! Features*, *Pure Soap*, *E! Stand-Up/Sit-Down Comedy*, *F.Y.E.: For Your Entertainment*, *The Gossip Show*, *Coming Attractions*, *On Cable* and *The Howard Stern Interview* (currently on hiatus), plus weekly specials ...*On E!*, and coverage of awards shows and other special events.

ESPN, Bristol, Conn.

Event programming, including the NFL, Major League Baseball, NHL, college football (including College Football Association games), NCAA basketball; men's and women's pro tennis, including the Australian and French Opens and the Davis Cup; the PGA Tour and Senior PGA Tour, LPGA, the Pro Athletes Golf League, NASCAR, IndyCar and Formula 1 auto racing, thoroughbred and harness racing, Top Rank Boxing, men's and women's pro bowling and World Cup skiing; special events, including network's ESPY awards ceremony and 1994 World Cup soccer; various sports news shows, including *SportsCenter*, *Baseball Tonight*, *NFL*

GameDay, *Max Out* and *Dream League*.

ESPN 2, Bristol, Conn.

SportsNight and *Talk2*, and event programming, including National Hockey League, NCAA men's and women's basketball, Major Indoor Lacrosse League, National Professional Soccer League, Continental Basketball Association, Canadian Football League, Roller Hockey International and National Cycle League.

EWTN/Catholic Cable Network, Birmingham, Ala.

The Abundant Life, *Image of God*, *Masses and Celebrations from the Basilica of the National Shrine*, *Washington, Mother Angelica Live*, *Music for Christmas*, *Our Lady of the Angels Monastery Mass*, *Plenary Assembly of the NCCB/USCC*, *Saint Charles Forum*, *Say Yes* and *Teaching Series*.

Faith and Values Channel, Denver

Alternate Views Live, *Common Sense Religion: Open Line with Dr. Gerald Mann*, *Faces on Faith*, *Illuminations*, *Beyond the Headlines*, *Jewish Chronicles*, *Lawson Live*, *Lifestyle Magazine*, *On the Line*, *Options & Issues*, *Point of View*, *Take 2*, *Wrestling with Angels*, *Close-up and Personal*, *Country Crossroads* and *Cope*.

Family Channel, Virginia Beach, Va.

Snowy River: The McGregor Saga, *Madeline*, *That's My Dog*, *Baby Races*, *Big Brother Jake*, *The World of Peter Rabbit and Friends*, *African Skies*, *The Legend of Prince Valiant*, *Trivial Pursuit*, *The Mighty Jungle* and *Country Music Spotlight*; upcoming original movies *Race to Freedom: The Underground Railroad* and *Harvest for the Heart*, and a block of programming from planned spin-off service Cable Health Network, including *Fitness Plus*, *Body by Jake*, *Aerobics* and

Healthy Living.

Home Box Office, New York

Dream On, *The Larry Sanders Show*, *Dennis Miller Show*, *Russell Simmons' Def Comedy Jam*, *Carlos Mencia Show* and *Hardcore TV*; specials *Bad Girls of Def* and *Peep Show*; documentaries *Talking Sex: Making Love in the '90s*,



Hospital action is the theme of HBO's original drama 'State of Emergency'

Riker's Island, *Incident in West Memphis*, *Lifestories: Families in Crisis* and *A Kid Called Troy*; sports programming, including *World Championship Boxing*, *The Arthur Ashe Story* and *Wimbledon 94*, and upcoming original movies *Against the Wall*, *White Mile*, *Canaan's Way*, *State of Emergency* and *Doomsday Gun*.

The Learning Channel, Bethesda, Md.

Series include *The Operation II*, *Battles That Changed the World*, *Biba's Italian Kitchen*, *Connections*, *Great Books II*, *History's Mysteries*, *Legends of History*, *The Life and Times of Jesus*, *Yvonne's Cookbook*, *Baby It's You*, *Caprial's Cafe*, *Secrets of Technology*, *Amazing Science*, *Ancient Warriors*, *Angel Letters*, *Body Atlas*, *Forces Beyond*, *Paleoworld*, *Naked Eye: A Natural History of Human Behavior*, *Seven Wonders of the World* and *Rory's World*.

Lifetime, New York

It Figures, *Everyday Workout*, *Your Baby & Child with Dr. Penelope Leach*, *Your Child 6 to 12*, *What Every Baby Knows*, *Supermarket Sweep*, *Shop 'Til You Drop*, *The Hidden Room*, *Lifetime Magazine*, *Clapgood Live* and *Woman to Woman on Lifetime*, various specials and Lifetime World Premiere Movies.

Mind Extension University, Denver

Jason V: Expedition Planet Earth, a five-part series exploring various ecosystems, plus prime time programming from planned spin-off service Jones Computer Network, including *New Media News*, *Komputer Kids' News*, *CD-ROM Review*, *The Hacker*, *Home Computing* and *JCN Profiles*.

MTV, New York

MTV News/Week in Rock, *MTV Sports*,



Family Channel relives a chapter in American history with 'Race to Freedom: The Underground Railroad'

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House of Style, *MTV Unplugged*, *The Jon Stewart Show*, *The State*, *Lip Service*, *Trashed*, *The Real World*, *MTV News Specials*, *MTV Rockumentaries* and *Red Johnny & The Round Guy*; various hosted music video blocks, including *MTV's Rude Awakening* and *The Grind*; animated series *Liquid Television*, *Beavis & Butt-head*, *The Grunt Brothers* and *The Head*; action-adventure series *Dead at 21*, and annual specials *MTV Video Music Awards*, *MTV Rock 'N' Jock Softball*, *MTV Rock 'N' Jock Basketball*, *MTV Movie Awards* and *MTV New Year's Eve*.

The Nashville Network, Stamford, Conn.

VideoMorning, *Aleene's Crafts*, *Cookin' USA*, *10 Seconds*, *TNN Country News*, *Be a Star*, *On Stage*, *VideoPM*, *Club Dance*, *Path to Stardom*, *Texas Connection*, *American Music Shop*, *Country Music Video Album Hour*, *Music City Tonight*, *Opry Backstage*, *Grand Ole Opry Live*, *The Statler Brothers Show* and *Austin Encore* plus various specials. Weekend daytime shows include *Remodeling & Decorating Today*, *Shadetree Mechanic*, *Championship Rodeo*, *Fishin' with Orlando Wilson*, *Fishing with Roland Martin*, *In Fisherman Television*, *Great American Outdoors*, *Bill Dance Outdoors*, *Celebrity Outdoors*, *Truckin' USA*, *NHRA Today*, *Inside Winston Cup Racing*, *American Sports Cavalcade*, *Exploring America*, *Going Our Way*, *Trucks & Tractor Power*, *Winners*, *RaceDay*, *BassMasters* and *Hank Parker*.

NewSport, Woodbury, N.Y.

NewSport Tonite, *NewSport Report-Chicago Bureau*, *NewSport Press Box* and *NewSport Update*; continuous score updates; and extended coverage of major breaking sports news and press conferences.

Nickelodeon, New York

The Adventures of Pete and Pete, *Are You Afraid of the Dark?*, *Beyond Belief*, *Clarissa Explains It All*, *Doug*, *Eureeka's Castle*, *Family Double Dare*, *Fifteen*, *GUTS*, *Hey Dude*, *Legends of the Hidden Temple*, *Mr. Wizard's World*, *Nick Arcade*, *Nick News*, *Nickelodeon Weinerville*, *Nick Wild Side Show*, *The Ren & Stimpy Show*, *Rocko's Modern Life*, *Roundhouse*, *Rugrats*, *Salute Your Shorts*, *The Tomorrow People*, *Welcome Freshman*, *What Would You Do?*, *Wild & Crazy Kids*, *The Hidden World of Alex Mack* and *Real Monsters*.

Playboy, Beverly Hills, Calif.

Who's On Top, *Eden*, *Playboy's Secret Confessions and Fantasies*, *Playboy's Love and Sex Test*, *Inside/Out*, *Playboy's Hot Rocks*, *Playboy Late Night*, *Playboy 360* and *World of Playboy*; specials,

including *For Couples Only*, *Playboy Celebrity Centerfold*: *Jessica Hahn* and *Playmates in Paradise*, plus short-form programs *Playboy Advisor*, *Take Five with Bruce Williamson*, *Newsfront*, *Director's Showcase* and *Personals*.

Sci-Fi Channel, New York

Inside Space, *Sci-Fi Buzz* and upcoming *Sci-Fi Channel Planetary Premieres*, including *Doppelganger*, *Deep Red* and *Lifeforce Experiment*.

Showtime, New York

Ready or Not, But...seriously and *Red Shoe Diaries*; solo comedy shows featuring Mike MacDonald and Stephanie Hodge; *Showtime Championship Boxing*; children's programming *The Busy World of Richard Scarry*, *We All Have Tales* and *Mrs. Piggle-Wiggle*; upcoming original movies, including *Assault at West Point*, *The Birds II: Land's End*, *Royce*, *Sodbusters*, *Lush Life*, *Past Tense*, *Parallel Lives*, *Roswell*, *Next Door* and *Business for Pleasure*; three titles under the Drive-In Classics banner, *The Cool and the Crazy*, *Runaway Daughters* and *Dragstrip Girl*, and a series of short films under the banner heading *Directed By*.

Television Food Network, New York

Original series include *Food News & Views*, *Getting Healthy*, *TV Diners*, *How to Boil Water*, *Robin Leach Talking Food*, *Eating Light*, *Food in a Flash* and *Cooking Classics*, featuring archival footage and new wraparounds.

The Travel Channel, Atlanta

Travel News Now, *Earth Journeys with Christopher Reeve*, *Ticket to Adventure*, *A Taste for Travel*, *Golfing America* and *the World*, *Railway Adventures Across Europe*, *Tennis World*, *Destination Fitness*, *Flavors of Italy*, *Vineyards of Italy*, *Undersea Adventures* and special presentations, including live coverage of the Chinese New Year Parade in San Francisco.

TNT, Atlanta

Original movies *Cisco Kid*, *Heart of Darkness*, *Abraham*, *Gettysburg*, *Amelia Earhart* and *Bette Davis: All About Bette*; documentaries *Lakota Woman* and *In Search of Dr. Seuss*; original specials, including *Larry King Special*, and major

sports programming, including winter Olympics, NBA and NFL.

USA Network, New York

Silk Stalkings, *USA Tuesday Night Fights*, *Case Closed*, *Weird Science*, *Duckman*, *Itsy Bitsy Spider* and *Problem Child*, and upcoming *USA World Premiere Movies* *Nobody's Children* and *Accidental Meeting*.

VH-1, New York

Buster's Happy Hour, *Stand Up Spotlight*, *Jonathan Ross Presents...*, *VH-1 to One*, *Flix*, *VH-1 Top 21 Countdown* with *Ken Taylor*, *VH-1 Country Countdown*, *Center Stage*, *Inside Music*, *Inside Fashion*, *World Alerts* and *Fools for Love*, plus specials *Good News People*, *Celebrity Ski* and behind-the-scenes concert programming.



Taking 'Undersea Adventures' on The Travel Channel

The Weather Channel, Atlanta

Occasional specials, including two scheduled for the first half of 1994: *The Year the Sky Fell* and *The Burning Season*.

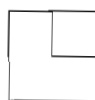
Superstation WTBS, Atlanta

Series, including *Network Earth*, *The Cousteau Society*, *World of Audubon*, *National Geographic Explorer* and *Real News for Kids*; public affairs programming, including *Summit '94*, and documentaries, including *Pirates*, *Roots of Country*, *A Century of Women*, *The Native Americans*, *Cats and Dogs* and *Moon Shot*. ■

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T E L E V I S I O N

Fibervision: overbuilding in Hartford

Company says technology, programing and service, not price, is competitive advantage

By Geoffrey Foisie

Hartford, Conn., soon could be the most competitive TV system market in the country. A big step in that direction came last Wednesday when the state's Department of Public Utility Control awarded a start-up company, Fibervision, the right to overbuild the Hartford area system currently run by Tele-Communications Inc.

Fibervision also is pursuing three other major Connecticut franchises, which will bring them into competition with Comcast and Cablevision Systems Inc.

Fibervision's founders, brothers Donald Ryan, president, and Stephan Ryan, vice president and director of corporate development, used to build cable systems for others. Now they intend to operate the systems they build with their three partners, Alan

Wiersema, Peter T. Zarella and Karen Jarmon. In an interview with BROADCASTING & CABLE New York Bureau Chief Geoffrey Foisie, Donald Ryan and Jarmon describe their strategy.

How and when did you decide that overbuilding some of the country's big MSOs was a good idea?

Ryan: We had our first formal meeting [with each other] in April 1992. Because we knew the cost of building cable systems, we knew firsthand what the premium people buying systems were paying. Systems on the verge of total rebuilds were selling for \$2,000 per sub, and that is



Fibervision's Donald Ryan and Karen Jarmon

a premium which would be reflected in higher subscriber rates. We knew we could avoid that if we started from scratch.

So will you make it a policy to keep your rates a certain percentage below those of the existing cable operator?

Ryan: We will be below them, especially on pay services, but we are not making that the central element of our marketing. In fact, in our conversations with other overbuilders, the consensus we heard is that you don't want to lower your price because a considerable percentage of the current cable customers will switch—even to a higher price service—simply because they want the choice. Undercutting isn't our plan and isn't necessary.

Well, if pricing isn't the centerpiece of your marketing, what is?

Jarmon: Part of it is programing. With a new plant, we will have more channel capacity, so, unlike TCI, we will be able to carry all the new programing.

The other big part of it is customer service, which is usually the number-one complaint in cable. Customers will be able to make an appointment for service work at a specific time, rather than having to stay in the whole day waiting.

There is also the reliability of our signal. The system will be built with

Convergence traffic jam in Hartford

Fibervision is not the only new entrant in the TV signal-distribution business in Hartford, Conn. A wireless cable company, CAI Wireless Systems, has completed preliminary construction of its transmission equipment and plans to offer a 23-channel service soon. And the telephone company serving the state, Southern New England Telephone, has proposed wiring 75,000 Hartford-area homes using a fiber/coaxial design similar to Fibervision's.

Existing cable operator Tele-Communications Inc. also plans to upgrade Hartford with a fiber/coaxial design, making it one of the MSO's regional hub markets.

Some of these plans are controversial. Fibervision has petitioned both the FCC and the state Department of Public Utility Control to block SNET's expanded trial—which also is planned for another 75,000 homes south of Hartford. In its petition to the commission, Fibervision says the telco's "trial" really describes the provision of cable service, with plain anticompetitive intent, offering little new technology."

SNET is testing its signal in a smaller 1,600-home trial for which approval already has been received, and the company plans to mail brochures listing program suppliers at the end of the month. At least 40 channels are to be programed by CAI, whose board of directors includes Leon Wendelowski, president, multimedia services division, SNET.

Meanwhile, the state government is on track to produce what may be the first telco-cable convergence law in the country. A bipartisan telecommunications task force, authorized by state legislation, several weeks ago issued recommendations that were translated quickly into a bill reported out of committee last Wednesday. The bill would permit cable companies into the telephone business. It would have proposed the reverse as well, but that decision can be handled only at the federal level.

—GF

continued on page 58

Changing Hands

This week's tabulation of station and system sales

WHTM-TV Harrisburg, Pa. □ Purchased by Price Communications Corp. (Robert Price, president) from Smith Broadcasting Group (Robert N. Smith, president) for \$40.5 million. **Buyer** owns KSNF (TV) Joplin, Mo.; KJAC-TV Beaumont/Port Arthur and KFDX-TV Wichita Falls, both Texas; WBZT(AM)-WIRK(FM) West Palm Beach, Fla., and WOWO-AM-FM Fort Wayne, Ind. **Seller** owns WETM-TV Elmira and WKTU-TV Utica, both New York; KEYT-TV Santa Barbara and KCCN-TV Monterey, both California; WWCP-TV Johnstown and WATM-TV Altoona, both Pennsylvania, and has interests in KWCH-TV Wichita, Kan. WHTM-TV is ABC affiliate on ch. 27 with 2,400 kw visual, 270 kw aural, and antenna 1,119 ft.

KVFX-FM Manteca, Calif. □ Purchased by Community Pacific Broadcasting Co. LP (David J. Benjamin, GP) from Cal Valley Radio LP (William H. Sanders, GP) for \$1.4 million. **Buyer** owns KFIV(AM)-KJSN-FM Modesto, Calif., and KKSD(AM)-KASH-FM Anchorage. **Seller** has no other broadcast interests. KVFX-FM has classic rock format on 96.7 mhz with 3 kw and antenna 328 ft. **Broker:** William A. Exline Inc.

WBDN(AM) Brandon, Fla. □ Purchased by Bloch Broadcasting Companies Inc. (H.I. Bloch, CEO/director) from Asti Broadcasting Corp. (Kenneth Zerbe, president) for \$961,000. **Buyer** owns KLXR(AM) Redding, Calif. **Seller** owns WFBN(AM) Lynn, Fla. WBDN has news/talk format on 760 khz with 10 kw day, 1 kw night. Filed Jan. 26 (BAPL 940126EA).

KDLO-FM Watertown, S.D. □ Purchased by Sorenson Broadcasting Corp. (Dean P. Sorenson, president/director) from Mid-Continent Radio of South Dakota Inc. (Mark S. Niblick) for \$600,000. **Buyer** owns KCCR(AM)-KLXS-FM Pierre, KYNT(AM)-KKYA-FM

Yankton, and KWAT(AM)-KIXX-FM Watertown, all South Dakota; KCUE (AM)-KWNG-FM Red Wing, Minn.; KQDJ (AM)-KYNU-FM Jamestown, N.D., and KVFD (AM)-KUEL-FM Fort Dodge, Iowa. **Seller** owns KELO-AM-FM-TV Sioux Falls, KDLO-TV Florence, KPLO-TV Reliance, and KCLO-TV Rapid City, all South Dakota; WTSO(AM)-WZEE(FM) Madison, Wis.; WDG(AM)-KDWB-FM St. Paul/Richfield, Minn., and KFH(AM) Wichita and KXLK(FM) Haysville, both Kansas. KDLO-FM has C&W format on 96.9 mhz with 100 kw and antenna 1,571 ft. Filed Jan. 28 (BALH940128GJ).

KQDJ(AM)-KYNU(FM) Jamestown, N.D. □ Purchased by Two Rivers Broadcasting Inc. (Janice Ingstad, president) from Sorenson Broadcasting Corp. (Dean Sorenson, president/director) for \$600,000. **Buyer** owns KQAA(AM) Austin, Minn., and, pending FCC approval, KDRO-AM-FM Wishek, N.D. See KDLO-FM, above, for seller's broadcast interests. KQDJ has adult contemporary format on 1400 khz with 1 kw. KYNU has C&W format on 95.5 mhz with 100 kw and antenna 398 ft. Filed Jan. 28 (AM: BA940128 EA; FM: BALH940128EB). **Broker:** Johnson Communications Properties Inc.

KYQQ(FM) Arkansas City, Kan. □ Purchased by Lesso Inc. (Larry Steckline, president) from Lynn D. Allison, standing trustee for bankruptcy estate of Harris Broadcasting Systems Inc., for \$515,000. **Buyer** owns KWLS(AM)-KGLS(FM) Pratt, KYUU(AM)-KSLS(FM) Liberal, KXXX(AM)-KQLS(FM) Colby, KEGS(FM) Emporia, KLLS(FM) Augusta, KGNO(AM)-KDCK(FM) Dodge City and KILS(FM) Minneapolis, all Kansas, and KXLS (FM) Enid, Okla. **Seller** has no other broadcast interests. KYQQ has CHR format on 106.5 mhz with 100 kw and antenna 1,278 ft. Filed Jan. 24 (BALH940124 GQ).

KBAZ-FM Basile,

Proposed station trades

By dollar volume and number of sales

This week:

AMs □ \$1,728,000 □ 6
 FMs □ \$2,895,000 □ 4
 Combos □ \$600,000 □ 1
 TVs □ \$40,500,000 □ 1
 Total □ \$45,723,000 □ 12

So far in 1994:

AMs □ \$13,890,014 □ 31
 FMs □ \$81,977,000 □ 66
 Combos □ \$255,231,052 □ 42
 TVs □ \$82,750,000 □ 12
 Total □ \$533,848,066 □ 151

SOLD!

WLQT-FM, Dayton, Ohio from **Liggett Broadcast, Inc.** Robert G. Liggett, Jr., Chairman to **Regent Communications, Inc.**, Terry S. Jacobs, President & CEO for \$5,500,000.

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La. □ Purchased by Third Partner Broadcasting Inc. (Philip E. Lizotte, president) from Nezpique Broadcasting Ltd. Inc. (Lynette Feucht, GP) for \$380,000. **Buyer** owns KSIG(AM) Crowley and KCRL-FM Rayne, both Louisiana. **Seller** has no other broadcast interests. KBAZ-FM has country format on 102.1 mhz with 3 kw and antenna 328 ft. Filed Feb. 2 (BALH940202-GG).

KAHI(AM) Auburn, Calif. □ Purchased by Nevada County Broadcasters Inc. (Steven E. Brock, president) from National Radio Partners LP (Arthur Kern) for \$250,000. **Buyer** owns KNCO-AM-FM Grass Valley, Calif. **KAHI** has country format on 950 khz with 5 kw. Filed Jan. 20 (BAL940120EB).

WLPR(AM) Pritchard, Ala. □ Purchased by Goforth Media Inc. (Iaine M. Riggs, director) from Mobile Broadcast Service, Inc. (Howard L. Smith, president) for \$180,000, for transmitter site. **Buyer** owns WBHY-AM-FM Mobile, Ala. **Seller** has no other broadcast interests. **WLPR** has Christian format on 960 khz with 5



Closing on the sale of WCKT(FM) Ft. Myers, Fla., for \$10.7 million are (l-r): seller Stephen Seymour, broker Dick Foreman and buyer George Sosson.

kw. Filed Jan. 14 (BAL940114EA).

WCEO(AM) Birmingham, Ala. □ Purchased by Crawford Broadcasting Co. (Don Crawford) from American General Media (Tony Brandon) for \$150,000. **Buyer** owns WDJC-FM Birmingham, Ala. **Seller** owns WYDE(AM) Birmingham; KERN-AM-FM Bakersfield, Calif.; WWWG (AM) Rochester, N.Y.; KKCL(FM) Lubbock, Tex.; WWTN(FM) Nashville; KZOZ (FM)-KKAL(AM) San Luis Obispo, Calif.;

and KLLF(AM)-KWFS(FM) Wichita Falls, Tex. WCEO has oldies format on 1260 khz with 5 kw. *Broker: Force Communications & Consultants.*

KOKL(AM) Okmulgee, Okla. □ Purchased by Regency Radio Inc. (Jack G. Brewer) from Brewer Communications Inc. (James R. Brewer) for \$140,000. **Buyer** has no other broadcast interests. **Seller** owns KWCO Chickasha, Okla. **KOKL** has country format on 1240 khz with 1 kw. Filed Dec. 13 (BAL931213EA).

WLNH(AM) Laconia, N.H. □ Purchased by Gary W. Hammond from WLNH Radio Inc. (Scott R. McQueen, president/director) for \$47,000. **Buyer** has no other broadcast interests. **Seller** owns WLNH-FM Laconia, N.H.; WLLR(AM) Moline and WLLR-FM East Moline, both Illinois; WBMD(AM) Baltimore and WQSR(FM) Catonsville, both Maryland; KFKF-FM Kansas City, Kan., and WIBC(AM)-WKLR(FM) Indianapolis. **WLNH** has talk format on 1490 khz with 1 kw. Filed Jan. 31 (BAL940131EB).

Fibervision

continued from page 56

100% electrical status monitoring, which right now no one else in the state is doing. If something is wrong, we will know where the problem is right away, rather than waiting for it to become a customer issue.

Do you think most of your customers will come from growing the market, or will most of them come from TCI?

Ryan: They will come from both. In our pro forma business plan, we estimate that a little more than half our customers will be switching from other cable companies.

Could you get by with a 15% penetration rate?

Ryan: I can't comment on that. It all depends on our funding.

The 1992 Cable Act has helped you in some ways, but it also has helped wireless cable, DBS and others who may join in the competition. And Southern New England Telephone is trying to get permission to offer service. With all of these new competitors, is your window of opportunity still there?

Ryan: We still think it's a great idea. We would have preferred that things had moved a little slower. But as the barriers come down on telco crossownership of cable systems, cable will also be able to provide tele-

phony services, and that is a much larger business. So the potential market is really increasing by a factor of six. Even if three valid competitors get into the marketplace, the potential has grown more.

You are going to offer telephone service?

Ryan: It's really already incorporated into our construction plans, so just by building the system, we are positioned to offer the service. We can't take on actually offering telephone service, however; if we do, we will come under much closer scrutiny at the DPUC. So we aren't making any specific investments.

But the opportunity is there. Switching isn't the big deal that they make it out to be. They use that as a justification of the Bell Atlantic-TCI merger, the fact that Bell Atlantic has to come in with this telephony expertise and its capacity to provide switching. In a broadband full-service network, I understand the numbers show switching to be only about 2% of the cost.

We are laying out our system so that our town hubs will be close to the facilities of SNET. So as SNET's network is unbundled, we will have access to their switching, and the customers of their switching will have access to our network.

How familiar are you with providing telephone service?

Ryan: Technically, I know quite a bit. We have done some work for telephone companies. We spent a good deal of time in 1990 and 1991 looking at the situation in the UK [where cable companies can provide telephone service] and bid on a number of construction jobs over there.

Your estimates say you can build all the franchises for about \$210 per home passed. Could other people build for that low a price?

Ryan: Maybe our experience would enable us to get slightly better pricing on hardware and to get better quality for the money we spend, but there are no tricks here.

Some people say your real game plan is to be bought out.

Ryan: It's not going to happen. First of all, once we start building, which has to start in six months, the antitrafficking provision in the '92 Cable [Act] would prevent us from selling for three years.

We are not a few attorneys who saw a regulatory loophole and decided to jump in and see what happens. This business is all I've done since I got out of high school, and for the other principals as well, this is the career of our entire adult lives.

Also, I think we crossed a line when we decided to overbuild. I wouldn't expect to be doing contracting for some of the same cable companies that I did in the past. ■

TV station operators keeping eye on costs

Controls not relaxed despite upturn in earnings

By Geoffrey Foisie

Recently released group owner financial results show that while revenue has increased, strong cost controls have been retained. Independent TV station groups, including United Television and Gaylord, showed the most impressive results.

United Television says revenues for the fourth quarter increased 16%, to \$38.8 million. Operating income for the quarter increased 65%, to \$12.4 million, helped in part by a 9% decrease in programing expenses.

For the year, net revenue increased 13%, to \$130.3 million. Operating income more than quadrupled, to \$36.4 million, helped by a 23% reduction in programing expenses.

Pulitzer Broadcasting says fourth-quarter broadcasting cash flow, excluding recent acquisitions, inched ahead about 2% on a similar percentage revenue increase. The company

says its stations saw a net drop in political advertising of \$2.5 million in the quarter.

For the year, broadcasting cash flow, excluding recent acquisitions, was up 8%, while revenue was up 3.3%.

Gaylord Entertainment Co. reported a 52% jump in fourth-quarter broadcasting cash flow, to \$11.5 million, on a 5.3% gain in revenue, to \$39.9 million. The gains are on top of an 18% cash-flow gain in the prior year's quarter.

Explaining the most recent results, Gaylord cited "lower programing costs and continued stringent cost controls."

For the year, broadcasting revenue was up 11%, to \$152.1 million, while operating cash almost doubled, to \$29.7 million.

A.H. Belo Corp. says fourth-quarter revenue for its TV stations increased 2%, to \$56.9 million. A larger

increase in expenses, however, resulted in a 3% dip in operating earnings, to \$17.4 million. That does not include the benefits of reversing previously accrued music license expenses, which added \$3.3 million, or 10 cents per share, to earnings.

Meredith included the music licensing in broadcast group results, helping profits increase for the second fiscal quarter ending Dec. 31, 1993. The group owner says its KPHO(TV) Phoenix had a particularly strong quarter. Profit performance in the prior year's quarter was weak.

Harte-Hanks says fourth-quarter operating income at KENS-TV San Antonio jumped from \$1.9 million to \$2.6 million in the fourth quarter of 1992. Revenue at the CBS affiliate increased from \$7.2 million to \$7.5 million.

Full-year operating income was \$8.2 million, up from \$6.1 million in 1992, on revenue of \$27.8 million, up 8.2%.

Gannett says fourth-quarter TV revenue climbed 10%; the prior year's fourth quarter was up 4%.

The Washington Post Co. says fourth-quarter broadcast division revenue increased 14%. The prior-year quarter's revenue was hurt by Hurricane Andrew's effect on the company's WPLG(TV) Miami. ■

Raycom, Ellis to merge

Sports producer and syndicator Raycom Inc. is merging with Ellis Communications in a cash and stock swap of an undisclosed amount, and will become a wholly owned subsidiary of the broadcast group.

The two privately held companies will retain their separate functions, with no anticipated management changes for either organization. The move provides Raycom with additional capital to acquire sports and entertainment rights, says Ken Haines, Raycom's executive vice president.

Haines explains that all current Raycom contracts with colleges, stations and advertisers will not be affected. Ellis stations will have to bid for its product like everyone else. But going one step beyond that notion, CEO Bert Ellis contends that stations that carry Raycom packages are "the most fertile ground for acquisition" right now.

Atlanta-based Ellis Communications, which last summer bought six TV stations and an AM-FM combo in Ohio, Nevada and across the mid-South, plans to purchase additional stations in regional clusters, Ellis says. According to Larry Blum, Ellis vice president of operations, while not providing programing for Ellis stations, the merger with Raycom will generate about \$60 million annually in revenue for the company.

The companies will share a board of directors overseen by Ellis. Two Raycom representatives will hold seats on the board, but it has not been determined how many Ellis will occupy.

Raycom produces and markets the Atlantic Coast Conference, the Big Eight Conference, the Big 10 Conference, the Metro Conference and the Pac-10 Conference, and is expected to strike a deal soon with Major League Baseball, according to Haines. It currently is co-producing Elvis Presley retrospectives in preparation for the 20th anniversary of the singer's death.

—JAZ

Zenith amends credit agreement

Zenith has amended its \$90 million revolving credit agreement to "relax certain financial covenants." The TV set and cable TV equipment manufacturer says that the amendment was necessary due to a previously announced fourth-quarter charge of about \$30 million, primarily related to restructuring and re-engineering programs. Roughly \$20 million is outstanding under the agreement, which runs to the end of this year. The lending group is headed by General Electric Capital Corp.

They're baaaack: Verbitsky and Clark launch United Stations Network

By Peter Viles

Three of the biggest names in network radio in the 1980s—Dick Clark, Nick Verbitsky and United Stations—are back to see if they can do it again.

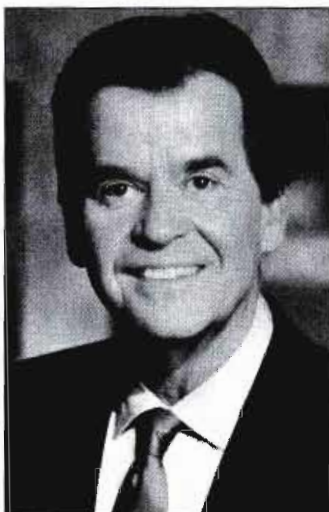
Verbitsky and Clark announced last week they had formed the second coming of United Stations Radio Network, and that they had purchased DB Communications, a small syndicator, to give the new network a programming base.

The announcement seemed to catch the radio business off guard. Many executives knew that Verbitsky, who sold his interest in Unistar Radio Networks in February 1993, was eager to start another company. But few expected him to start off by buying a relatively small syndicator, or that his longtime partner, Clark, would join him while still under contract to Unistar.

Clark hosts two weekly shows for that network—"Rock, Roll and Remember" and "Countdown America."



Old partners Nick Verbitsky...



...and Dick Clark are United again

The name was also a surprise—Verbitsky and Clark formed the first United Stations in 1981, but the name disappeared when United Stations merged with Transtar to become Unistar.

"We came up with about 30 different names, and then Dick Clark came up with United Stations, which we think is a spectacular name," Verbitsky said last week. "It worked once."

The network begins with a base of

programming that includes several comedy shows now produced by DB, including *The Apollo Comedy Minute*, *Dr. Dave's Comedy Drops* and *Country Comedy Network*.

Those programs are sold to advertisers by MediaAmerica, a national syndication rep that also represents EFM Media's *The Rush Limbaugh Show*. Verbitsky said MediaAmerica will serve as the sales arm for all new United Stations programs.

Other executives joining the new network: Charlie Colombo, former president

of Banner Radio, who will be a partner and executive vice president, and DB executives David Kolin and Bill Quinn, who will be vice presidents. Clark is the chairman and Verbitsky the president/CEO.

Verbitsky said he intends to expand the network both by acquisitions and by launching original, long-form programs. "With DB, we're already involved in some urban programming and some comedy," he said. "We're also going to do every type of program you can imagine—every kind of rock 'n' roll, country, talk, sports, business news. It's not going to be confined to one specific format."

Network radio executives privately raised questions about where the new network would fit into a \$500 million market that is already very competitive, with no obvious unfilled niches. That market is dominated by ABC and Westwood/Unistar, with CBS the third big player. A host of smaller networks and syndicators, including Premiere Radio Networks, MJI Broadcasting, SJS and Katz Radio's syndication arm, also vie for dollars and station clearances.

Mel Karmazin, who replaced Verbitsky as chief executive officer of Unistar, said Verbitsky's new network "is not exactly big news to the

Cost of Stern delay: \$6 million

Infinity Broadcasting last week closed on its purchase of KRTH(FM) Los Angeles for a cool \$116 million—some \$6 million more than the station would have cost if the FCC had approved the purchase in 1993.

The deal was delayed in late December by wrangling at the FCC over indecency complaints against Infinity morning man Howard Stern. Infinity's contract to buy the station from Beasley Broadcasting capped the price at \$110 million, provided that the deal closed in 1993, and called for a price of 10 times cash flow if the deal closed later than that.

The \$116 million price reflects a cash flow of slightly less than \$11.6 million, and other considerations, according to Farid Suleman, Infinity's chief financial officer. He added that Infinity usually pays 10 times cash flow for stations, and is happy to take ownership of one of the most profitable stations in America's richest radio market.

The price sets a record for a single radio station, eclipsing the \$86 million Viacom paid for KJOL(FM) (now KYSR[F]) Los Angeles in 1990. —PV

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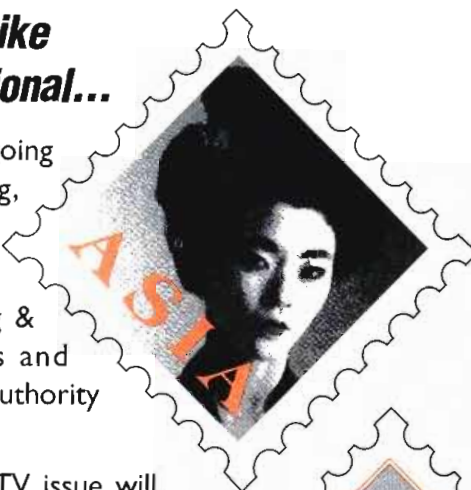
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company."

Asked whether he was concerned about Verbitsky's use of the United Stations name, Karmazin said, "I don't know whether or not Unistar ever owned the name, nor have I determined whether or not I care."

But at the same time, network observers said, Verbitsky should not

be underestimated. Observed one network executive: "I can't see Nick running a small boutique company."

A notoriously hard-driving salesman who saw the opportunities for syndicated music programming before many others did, Verbitsky built United Stations from scratch into an \$80 million per year network by 1990.

But the merger between United Stations and Transtar, which created Unistar, left a highly leveraged company that was vulnerable to the downturn in the network radio market in the early 1990s, and Unistar was struggling to pay off its debt when Clark and Verbitsky sold their interest to a consortium of banks in 1993. ■

King's full-time radio days numbered?

Afternoon show no ratings hit; 'a distant second' to TV job

By Peter Viles

Larry King, whose late-night talk show paved the way for the boom in national talk radio, appears to be in his last days as a full-time, long-form radio talk show host.

King is still a major radio star—his daily, three-hour show on Westwood One's Mutual Broadcasting has some 350 affiliates. But the show has not been a ratings success since moving to afternoon drive (see box), and with King's contract coming up in October, there are strong indications that he will cut back considerably on his four-day-per-week radio schedule.

King has given several interviews recently in which he mused on cutting back his radio work. A Westwood spokeswoman said last week that King does not want to comment further on his future in radio.

In an appearance earlier this month on NBC-TV's *Later with Bob Costas*, King spoke of his "long-lasting love affair" with radio but acknowledged that his talk show on CNN is "the prime motivator in my life."

Costas then pressed King on whether he plans to leave radio entirely: "So you're gone in October?" Costas asked.

"As long as I can keep my hand in it," King replied.

"You're gone in October?" Costas reiterated.

"But... yeah," King said.

Later in the program, King added: "There's

no impact like television. Whatever's in second place is a distant second."

Mel Karmazin, who recently became chief executive officer of Westwood, said last week that he hopes to keep King on the radio in some capacity, even if it means in a shorter program. The current show runs three hours per day.

"I think Larry's great, and I'd love to figure out a way to keep him with Westwood," Karmazin said. "He's been in radio so long, and it would be a shame if he were no longer in radio."

King's show moved to afternoons last February in what appeared to be an effort by Westwood to prolong his radio career. Shifting to the more competitive afternoon drive spot probably has helped the show's bottom line—Karmazin said the show is profitable—but it has come at a price. King's four-day workweek and his occasional days off, while understandable for a 60-year-old who has three jobs, have irritated some stations, most noticeably his Washington affiliate WWRC(AM).

WWRC Program Director Peter

Laufer has become a vocal critic of King in recent months. He was particularly critical of King's handling of the Los Angeles earthquake—King was in Los Angeles when it hit, and although he filed some updates for CNN, he did not host his radio show that day, one of his scheduled days off from radio. As an affiliate, Laufer says he felt cheated when King didn't broadcast.

"I was dumbfounded," Laufer said, "flabbergasted. Just disgusted. There he was in Los Angeles for this story of international consequence and he doesn't go on the radio with his talk show, although he pays attention to his television obligations."

"Let me tell you, an energetic, involved, enthusiastic talk show host would have been thrilled to broadcast from a telephone booth in Los Angeles that day," Laufer said.

The criticism of King's devotion to radio, and his work habits, is somewhat ironic. King has done double duty in television and radio for three decades and has built a reputation during that time as a man who drives

himself too hard, perhaps even endangering his own health.

Karmazin said he realizes that King's television work comes first. "Certainly we would love to see Larry have more time to devote to his radio show," Karmazin said. "But that's just not a possibility based on his schedule." ■

Larry in the afternoon: How King stacks up

Market/ station	King's show	King's station overall	The competition during afternoon drive		
NEW YORK			WABC (talk)	WOR (talk)	WFAN (sports)
WPAT(AM)	0.7	0.6	6.2	2.4	8.3
PHILADELPHIA			WWDB (talk)	WIP (sports)	KYW (news)
WNRK(AM)*	n/a	n/a	6.7	5.7	5.3
DETROIT			WXYT (N/T)	WJR (F/S)	WWJ (news)
WCHB(AM)	0.4	0.3	5.0	6.7	3.7
WASHINGTON			WOL (T/Oldies)	WJFK (talk)	WWRC(AM)
WMAL (N/T)	0.6	1.1	4.0	0.8	5.2

Key: "King's show" and "The Competition": AQH 12+ shares during afternoon drive, fall Arbitron; "King's station overall" is total week AQH share, persons 12+, fall Arbitron.

*Suburban station; does not register in Arbitron ratings. N/T=news/talk. F/S=full service.

House telco-cable bill undergoes changes

Broadcast deregulation may be added; Title VII finds no takers

By Kim McAvoy

The Markey-Fields information superhighway bill was undergoing major revisions late last week prior to a mark up of the measure by the House Telecommunications Subcommittee this Wednesday and Thursday.

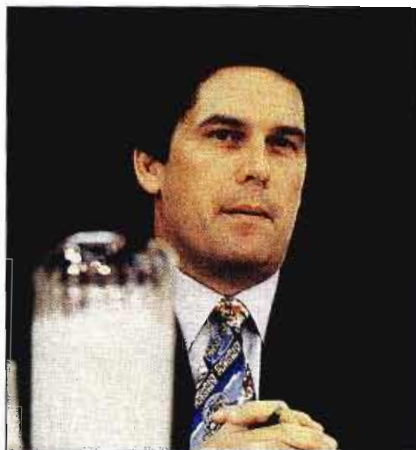
Many of the changes in H.R. 3636 resulted from intensive lobbying from the broadcast, cable and telephone industries. Even the administration made its case for changing the legislation so that the bill would include its proposal for establishing a new Title VII of the Communications Act of 1934. The provision would create a streamlined regulatory scheme for companies that provide broadband interactive services.

Hill sources were skeptical that the White House would succeed on that point, however, as the concept has garnered little support on Capitol Hill. As one Washington wag put it, "It's as dead as a doornail."

Still, there was enough activity last week to indicate that Subcommittee Chairman Ed Markey (D-Mass.)



Information superhighway bill co-authors Ed Markey and Jack Fields



might wind up offering a substitute bill for H.R. 3636. The substitute may include provisions sought by Jack Fields of Texas, the measure's co-author and the subcommittee's ranking Republican.

For starters, broadcaster-friendly language is expected to be added. As with legislation pending in the Senate, the bill would be amended to direct the FCC to review its radio and TV ownership rules and require the commission

to consider establishing network non-duplication rules and syndicated exclusivity rules for cable's competitors. The measure also is likely to permit broadcasters to use spectrum for non-programming services if they paid for it.

The Markey-Fields bill, which would pave the way for telcos to offer cable service in their service territory and would make it easier for cable to enter the telephone business, is not the only such measure under consideration. Next week, the subcommittee also plans to take up the Brooks-Dingell bill (H.R. 3626). That bill is not expected to undergo major changes, although there may be some fine-tuning on the section dealing with electronic publishing.

Fields has a package of amendments, sources say, that address some of the concerns raised by telcos and cable. It is believed that Fields would like to "loosen up" the bill's strict prohibition on telco buy-outs of cable systems in their service area. Markey, however, may not go along.

And Fields is talking about changing the provisions in the bill that would require a telco to make 75% of its video platform available to competitors. The telephone industry wants to see that section revised to insure that telcos don't have to build such video platforms unless there is customer demand.

The cable industry's calls for permitting telco entry into its business on a "staged basis" also is expected to be addressed in the revisions to the bill. ■

Convergence key topic at NAB convention

The electronic superhighway and federal regulation will be big topics at the National Association of Broadcasters Convention next month in Las Vegas, the NAB said last week.

As high-definition television moves into mainstream exhibit space, the NAB will begin focusing on the convergence of the television, computer and telephone industries with keynote speeches from Bell Atlantic Chairman Ray Smith, Microsoft Vice President Craig Mundie and Time Warner Cable's James Chiddix. NAB President Edward Fritts said convergence exhibits will focus on practical technology for broadcasters. FCC Chairman Reed Hundt is expected to address broadcasters about their role on the information superhighway. Commissioners Andrew Barrett and James Quello also are scheduled to appear.

The NAB expects sessions on content regulation to be strong draws, with all the attention violence on television has been receiving. Speakers scheduled include Terry Rakolta of Americans for Responsible Television and Fox Broadcasting's George Vradenburg. There also will be sessions on equal employment opportunity rules and upcoming renewals for radio licenses. The three-year radio renewal process will begin in June 1995.

The convention will take place a month earlier this year. The NAB realized that the convention had grown too big for Atlanta, where it originally had been scheduled, according to Fritts. More than 64,000 attendees are expected for the 1994 show, with enough sold-out exhibit space to cover 10 football fields. —CS

Viewers protest antiabortion ads

FCC may be prompted to decide on offensive political programming

By Christopher Stern

Antiabortion campaign spots that show aborted fetuses have led to hundreds of viewer complaints in Texas and are pushing the FCC to rule on how stations handle such ads.

The Texas TV stations that ran the commercials, including ABC affiliate WFAA-TV, NBC affiliate KXAS-TV and CBS affiliate KDFW-TV, reported that after the ads ran early last month, their switchboards were clogged with complaints. Despite the graphic nature of the commercials, paid for by Stephen Hopkins, a Republican candidate for the U.S. Senate, FCC rules require stations to carry political ads during time periods requested by federal candidates. Stations in the Midland/Odessa and San Antonio markets also carried the ads.

Many of the more than 300 complaints recorded by the FCC were referred by KDFW-TV, which gave callers the agency's Washington number. "I didn't do it to punish the FCC, but just to show them the level of awareness," said Jeff Rosser, KDFW-TV general manager.

The calls may have had the desired effect. FCC staff members said the latest round of complaints is helping build momentum at the commission to

make a decision on offensive political programming. A ruling on that issue has been pending at the agency for more than a year.

One proposal now circulating at the FCC would, in effect, establish a safe harbor for offensive political ads. Under the proposal, broadcasters could move offensive advertisements to dayparts when children are less likely to be in the audience. The proposal would create an exception to the agency's general rule against moving political commercials to "unwanted times of the day or evening."

The Dallas ads ran during the first two weeks of the month in early mornings and evenings, when children are likely to be watching. Hopkins buys during those times to use his advertising dollars most efficiently, he says.

Hopkins says he is not opposed to the disclaimers that some stations run before his commercials, but he may demand that all campaign advertising carry disclaimers. The FCC has ruled that viewer warnings are acceptable. Hopkins says he will spend about \$100,000 on advertising time by the time the campaign is finished.

It is the second time in less than a year that Hopkins has caused an

uproar with antiabortion ads. He used similar ads last year, when he also ran for the Senate in a special election for the seat vacated by Treasury Secretary Lloyd Bentsen. The FCC logged more than 3,000 complaints during last year's flight.

The ads depict a fully developed fetus that allegedly was aborted, according to Cathy Creany, WFAA-TV vice president and general manager. It also shows two adult hands holding the severed hands of a fetus. WFAA-TV, like KDFW-TV, ran a disclaimer before the ads warning viewers that scenes might be disturbing to children.

Creany's station, like the two other affiliates in the market, received hundreds of complaints in response to the ads.

In 1992, broadcasters asked the FCC to rule that such ads are indecent, and asked permission to refuse them. In response, the commission stated that ads that show explicit video of aborted fetuses are not indecent. It also said requests to ban offensive ads were "at odds with commission decisions that have declined to render indecency rulings in advance of broadcasts to avoid imposing prior restraints on protected speech." It then opened the issue for public comment. ■

Cable companies oppose channel cuts

Cable companies have filed with the FCC in opposition to a consumer advocacy group's request for the agency to revise its vertical and horizontal ownership limits for cable and telephone companies.

Cable systems and programmers last week filed papers opposing a proposed reduction in the number of channels a cable system can carry in which its MSO has an interest. The Center for Media Education and the Center for Media Research requested that the FCC reduce that number from 40% to 20%. Cable companies also opposed a request to lower total subscriber limits for cable companies to 10% of all cable households.

In its filing, Turner Broadcasting System cited Tele-Communications Inc.'s system in Washington as an example, claiming that under the centers' proposal, the D.C. system would have to drop five of the 14 channels in which TCI also has an interest.

"It is an anomalous result indeed to say that the public interest is advanced if residents of Arlington and Fairfax County, Va., and Montgomery County, Md., are free

to receive all these services since their cable systems are not vertically integrated, while the District's residents may be banned by the FCC from doing so," TCI wrote.

TCI also opposed the centers' proposal that the FCC require telephone companies to count their telephone and video dialtone subscribers as cable subscribers when looking at ownership limits. In its reply, TCI wrote that the 1992 Cable Act "only authorizes the commission to adopt reasonable limits on the number of 'cable subscribers' that an entity may reach through 'cable systems' it owns." TCI also said a video dialtone provider is a common carrier rather than a cable system.

The National Cable Television Association took exception to the centers' proposal that subscriber limits should be lowered to 10%-20%. NCTA argued that the advocacy groups incorrectly state that "divestiture was the driving force behind the subscriber limits ultimately adopted by the commission." The FCC, in making its rulings, took into account market structure and ownership



Relaying the funding challenges public broadcasting faces every day, WETA-TV President/CEO Sharon Percy Rockefeller says she is nevertheless "convinced that public broadcasting's deserved reputation for excellent programming and the trust we have earned from our viewers will continue to distinguish us in the quickly proliferating field of channel choices."

Speaking last Wednesday at a Washington Metropolitan Cable Club luncheon, Rockefeller said that TV viewers will come to rely on programmers, station managers and cable operators to sort through programming in a 500-channel universe. As that happens, program providers will become "suitors for [viewers'] affections and loyalties." Rockefeller maintains that the "thoughtfulness, intelligence and professionalism" of public broadcasting will allow its survival in the multichannel world.

FCC Chairman Reed Hundt held an open-door "brown-bag lunch" with the public last week. Present were commission employees, lobbyists and the press. Hundt used the opportunity to stress the increasing role of the FCC as a consumer protection agency as the communications industry moves from a monopoly-oriented industry to a competitive marketplace. "It needs to be our concern that consumers are not taken advantage of," Hundt said. Hundt said the agency may establish an advisory committee on electronic filing and repeatedly referred to his regulated constituency as "customers." He also said the recently announced list of fines against more than 20 radio stations and one cable system demonstrates the FCC's commitment to equal employment opportunity. He asked minority broadcasters for patience while the FCC works through the backlog of cases. Earlier this month, the FCC announced more than \$300,000 in fines against 12 radio licensees. And a Florida cable system owned by Adelphi Communications Corp. was fined \$121,500.

Meanwhile, the FCC's ownership division is going high-tech. Its moving racks of floor-to-ceiling files are being replaced by the Excelsior computer system, which holds an imaged copy of a file and uses a mouse for access. The FCC will start with two terminals, with plans to expand to four or five. Files are disappearing from the shelves to be scanned and stored, so expect some temporary difficulty finding information. The division is scheduled to go on line in June.

National Association of Broadcasters President Edward Fritts is still working to head off a bill by Senator Strom Thurmond (R-S.C.) that would regulate beer and wine ads on television and radio. Fritts says it was premature to say the NAB has lined up the votes needed to kill the proposal when it comes up for a vote in the Commerce Committee. The vote has not been scheduled, but com-

mittee Chairman Ernest Hollings (D-S.C.) says he will set a date when Thurmond is ready.

House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) is not giving up. He has issued another statement criticizing broadcasters for failing to support his V-chip bill, which would mandate technology enabling parents to block programs with a violence rating. This time, Markey noted that the Association of National Advertisers has endorsed the concept of using technology to "empower parents."

"Every major sector of the television industry has come out in support of blocking-technology for parents—except the broadcasters," Markey says. "The advertisers now join the satellite industry, the cable industry and the electronics industry is standing ready to give parents more control of what comes into their living room." Markey is referring to an ANA policy statement that says the organization is "interested in private initiatives to provide TV viewers with

a greater ability to evaluate and control viewing choices, including parental advisories, violence rating systems, and the development of new technologies."

Former Kennedy and Johnson administration FCC chairman E. William Henry is leaving his Washington law practice to head a foundation for minority businesses in his hometown of Memphis, Tenn. Henry was appointed to the FCC in 1962 by President Kennedy and chaired the commission from 1963-66. He has spent the past 20 years specializing in communications law at Ginsburg, Feldman and Bress.



In Memphis, Henry will head the Rising Tide Foundation, a not-for-profit group that develops business opportunities for African Americans by working with both the black and the white business communities. He always has meant to return to Memphis. "I hadn't intended to do it so early, but the opportunity came along and I took it," he says. Henry will move in early April. In addition to his foundation duties, he plans to retain and expand his radio station ownership. Currently, Henry owns two stations in Amherst, Mass.: WTTT(AM) and WRNX(FM). Otherwise, he plans to get out of the communications business, he says.

Cox Enterprises seems to be in the middle of information superhighway policy-making. Over at the NCTA, Jim Robbins, president of Cox Cable Communications, chairs NCTA's telecommunications policy committee. Meanwhile, the NAB's telco-entry task force is headed by Nick Trigony, president, Cox Broadcasting. Cox's influence doesn't stop there. The company's VP for public policy, Alex Netchvolodoff, is involved in deliberations over pending telecommunications reform legislation. ■

Washington Watch

Edited By Kim McAvoy

Sony begins remaking its Destiny

Upgrade of nonlinear editing system among new products introduced

By Harry A. Jessell

Trying to keep pace in the rapidly expanding digital editing market, Sony last week unveiled an upgrade of its year-old Destiny system that will allow disc-based random-access editing.

Sony is pitching the "nonlinear" computer-based system to broadcasters primarily for editing of news, commercials and promos.

The beefed-up Destiny (DES-560) system was among several new products or lines Sony showcased last Tuesday for press and top customers at its New York headquarters. The hardware makes its formal debut at the National Association of Broadcasters convention in Las Vegas March 21-24.

Other new offerings: two digital camcorders for commercials, sports and other high-end production; an analog camcorder for news; color and black-and-white monitors, and a computer-based system for monitoring the "health" of equipment around the studio.

Sony introduced Destiny last year as a "linear" system—that is, one de-

signed to edit on videotape with constant shuttling back and forth on the tape. Nonlinear systems give editors instant access to any point in a stream of video and the ability to move video segments easily to any other point.

The upgraded system, priced at \$65,900, can store one hour of video compressed 15:1 and one hour of non-compressed audio. It can be expanded for as many as seven hours of video and seven of audio with additional hard drives. For those who sprang for the linear system, Sony has a nonlinear upgrade package for \$38,000.

The digital editing market is already crowded. Sony will be going head to head with Avid Technology, Editing Machine, Matrox, ImMix and Lightworks.

Avid Technology is the market leader, reporting 1993 sales of \$112 million (see box below). The entire market is estimated at between \$250 million and \$300 million.

Sony is playing catch-up, said Avid's Stevan Vigneaux. "The biggest difference between the Destiny and the Avid systems is we've been in the business a couple of years already."

Like other digital systems, Destiny has video effects and graphics capabilities. It also features dual video outputs, forward and reverse variable-speed playback, and back-up storage on magnetic optical discs.

Users can vary the video compression ratio up to 60:1, depending on the amount of video they want to work on. According to Sony, 15:1 compression yields better than S-VHS or Hi-8 quality; 7:1 exceeds U-Matic quality.

Sony coupled its year-old Digital Betacam recorder to a camera with digital signal processing to produce the first all-digital camcorder. The DVW-700 is to be available in October for \$66,000.

Sony also showed a slightly less expensive camcorder (\$62,000) that ties the digital camera to an analog Betacam SP recorder. The BVW-600 is expected in April.

The two cameras share many features, including CCD imager, automatic setup, memory card programming and remote control operation over Triax cable.

For lower-end applications, Sony is offering the UVW-100 camcorder, a camera with three-chip CCD imager coupled to an analog UV Betacam SP recorder. Available in April, it will retail for \$14,000 without lens.

Promising new economies in the operation of stations and studios, Sony introduced a software package for remote diagnostics (BZI-500) and status monitoring of tape machines, switches, routers, transmitters and other station gear. To run the program, users will need at minimum a 386 PC with at least 4 MB of RAM and 30 MB of free disc space.

Based on a new SMPTE standard, the Interactive Status Reporting system will accommodate equipment from manufacturers other than Sony. "If you are looking for open architecture, this is the most open architecture on the market today," says Peter Dare, senior vice president, technology, Sony Business and Professional Prod-

Avid avidly exploring digital world

Avid Technology may be looking over its shoulder at Sony and other manufacturers trying to close its lead in disc-based or nonlinear editing, but it is not slowing down.

The Tewksbury, Mass.-based company is continuing to expand its line of computer-based products with the goal of creating for TV stations and post-production houses what is called a "seamless, all-digital work flow from recording through editing to playback."

For TV stations, that goal looked more real on Feb. 2 when WCSH-TV Portland, Me., began airing commercials using the Avid's AirPlay playback system. Avid claims it was the first time the U.S. had aired programming of any kind from a computer hard-disc drive.

In adopting AirPlay, WCSH-TV is leapfrogging current tape-based commercial playback systems. It had been using an aging two-inch RCA cart system.

"We were blown away by the potential of what it could do for us," says station engineer Jim Boutin, citing its speed, ease of use and reduced maintenance requirements.

The Avid family of broadcast products also includes NewsCutter, a new editing system; Media Recorder, a VCR replacement, and AvidNet, a networking system for sending video between, say, NewsCutter and AirPlay.

—HAJ

continued on page 76

Station execs: Arbitron's LocalMotion too expensive

Word from test markets is that \$60,000 price tag out of their reach

By Jim Cooper

It's too expensive.

That's the consensus about Arbitron's LocalMotion qualitative television measurement service among station managers in Montgomery, Ala., and Fort Wayne, Ind., where the service is being tested and pitched. An estimate from the Montgomery market puts the price at about \$60,000 a year.

Launched by Arbitron after the company got out of the household ratings business last October, LocalMotion measures household purchasing habits and relates that information to the household's use of TV, radio and newspapers.

Currently the system is in small-to-medium markets, and likely will be used by number-two or -three stations hoping to make their buys more targeted than those of their competitors.

However, the price tag has concerned some. "Even if it's \$25,000, stations don't operate that way," says Harold Culver, vice president/GM of WSFA-TV, the NBC affiliate in Montgomery. "For a market this size I think it's too expensive." However, Culver acknowledges that the Arbitron test showed him that cutting further into newspapers' share of retail advertising was possible.

"This is not the old-fashioned ratings service," says Arbitron spokesman Thom Mocarsky, explaining that the qualitative service is not a generic commodity, but a tailored product. "We understand their concerns about price, but we believe it has value for them."

As two examples of the service's value, Mocarsky points to the fact that the information will be delivered on a computer disc and that sales staffs will be trained by Arbitron.

Barbara Wigham, former president/GM of Granite Broadcasting Corp.'s WPTA-TV, the ABC affiliate in Fort Wayne, says she was interested by the Arbitron presentation at last month's NATPE International convention.

Now senior vice president, station operations, of Granite (which also owns WEEK-TV, the NBC affiliate in Peoria, Ill., another test market for

LocalMotion), Wigham says her company is in a "wait-and-see" mode, but adds that "we consider it pricey."

Arbitron's pitch to small and medium markets focuses on convincing them of the importance of using qualitative information in their sales presentation to TV advertisers. The station managers contacted agreed it was important and said they were interested in what Arbitron had to offer, but that the price is prohibitive.

Fort Wayne and Montgomery are roughly the same size (with Arbitron ADI ranks of 106 and 110, respectively), and are among five LocalMotion test markets.

"For us [the price of LocalMotion] is significant because it's [the equivalent of] three employees or a major piece of equipment," says Bruce Cynar, general sales manager of WANE-TV, the CBS affiliate in Fort Wayne.

The data is collected with a manual diary sent to members over 12 in randomly selected households. A subse-

quent phone interview gathers the respondents' age, sex, income and other demographic information.

The strength of LocalMotion is that a station will be able to go to an agency and advertiser and say "this is the tendency of our viewers," says Gemina Nolan, account manager for Arbitron.

"We need to break away from cost per point" and focus on "not how many, but rather what type" of viewers, says Nolan.

However, the fact that Arbitron left the overall ratings business and is now trying something else concerns at least one station head. While open to what the company has to offer, Culver is concerned about the "credibility of Arbitron at this point." Culver says he could envision a sophisticated client or agency saying to him: "Arbitron, I thought they got out of the business."

Nolan says Arbitron has yet to discuss LocalMotion with local agencies but plans to do so soon. ■

CAB president to leave association



McKinney

Thom McKinney, president and chief executive officer of the Cabletelevision Advertising Bureau, last week announced he will step down from his post at the end of April.

McKinney says he is leaving to pursue other opportunities. He says he is proud of the association's accomplishments during his administration, but "now I want to channel my full energies into playing an even greater hands-on role in the reshaping of the communications business. This will give me a chance to focus on that goal."

Several cable advertising and sales executives say they know of no reason for McKinney's departure.

McKinney joined CAB as executive vice president in July 1990 and succeeded founding president/CEO Robert H. Alter in October 1991.

In a release announcing McKinney's departure, Gregory J. Liptak, CAB chairman and president of Jones Spacelink, was quoted as saying McKinney has made an important contribution to cable television and to the growth of cable advertising. "We regret his decision not to accept our offer to renew his contract," Liptak says.

A search committee of Liptak; Alter; Donald Mitzner, CAB vice chairman and president of Group W Satellite Communications, and Theodore J. Cutler, executive vice president of Time Warner Cable, will screen candidates for the position.

—JC

Classifieds

Closing dates have changed. For rates and other information, see last page of classifieds

RADIO

HELP WANTED MANAGEMENT

Extraordinary GM/GSM or salesperson opportunities with Rockies resort radio group. Fax resumes and references in confidence to 203-938-3912. EOE.

SM, can you sell established 10,000 watt All-Talk AM? With Rush, Larry, Alan, Bruce, etc. plus local. SM, can you sell new C2 with Light Rock format in a 12M market? Both vibrant economies, excellent living areas. 501-521-0005. EOE.

Top 10 market AM/FM Christian formatted combo. Looking for experienced general manager who understands how to program and sell the format. Box B-23. EEO employer.

National/local sales manager: Mid-South market's leading radio stations seeking highly motivated individuals who have demonstrated leadership qualities and ability to research, negotiate and promote as well as develop sales staff/relationship with rep firms. Experience and proven track record required. Please send resume and salary requirements to: WDIA/WHRK Radio, c/o General Manager, 112 Union Avenue, Memphis, TN 38103. EOE.

Operations manager: Group broadcaster with stations nationwide seeks "hands-on" experienced person to be responsible for the technical, business, traffic, personnel, facilities management, production and board operations. Candidate should be motivated, energetic, organized, disciplined, community minded, and have high standards, and possess leadership qualities. Candidate should also be budget oriented and computer literate. Send resume to Personnel Mgr., 1901 Amy Ave., Santa Rosa, CA 95401. EOE M/F.

GSM needed for growing Midwest stations. Acquisition provides great potential. Excellent salary, commission, benefit package. EOE. Reply to Box B-34.

GM opening in challenging mid-sized collegiate market in Colorado for under-performing AM/FM. We are seeking an energetic, results-oriented team leader. Attention to detail, focus on the big picture and integrity a must. Sales and programming savvy important. Group owner, good facility, high quality of life area. Send cover letter, resume, salary history and references to Box B-35. EOE.

Immediate opening: Station manager/GSM for new Memphis FM! Incredible opportunity for experienced radio professional with Belz Broadcasting Company. Memphis experience preferred. EOE. Send resume to: Memphis Radio Opportunity, c/o John Lund, The Lund Consultants to Broadcast Management, Inc. 1330 Millbrae Avenue, Millbrae, CA 94030, Telefax: 415-692-7799.

HELP WANTED SALES

N.Y. Network AE for blue chip product. First class company. Experience necessary. All replies confidential. Reply to Box A-38. EOE.

We are looking for a winner. US-101 FM, WUSY, Chattanooga Tennessee is seeking qualified candidates for possible future openings on its sales team. Send a letter telling us why you should be a part of our team along with a brief work history to Charles Sells, General Sales Manager, WUSY-FM, PO Box 8799, Chattanooga, TN 37411. Colonial Broadcasting is an equal opportunity employer.

NY: Radio buying service expanding retail, medical, legal categories. 2 years + experience required, sales asst. experience OK. 212-447-5900. EOE.

HELP WANTED TECHNICAL

Chief engineer: Five years radio broadcast experience. Skilled in audio and RF engineering, and computer literate. Resume to: Gary Price, KNAC, 100 OceanGate, Suite P-280, Long Beach, CA 90802. EOE.

HELP WANTED ANNOUNCER

Morning FM slot for person who can relate to community. Commercial production ability required. Well established Illinois station. Tape & resume. EOE. Reply to Box B-36.

HELP WANTED NEWS

Number one radio station in top 20 market seeks sports talk show host/sports reporter. We are looking for an energetic person with a fresh perspective. Must be a good writer, with at least 5 years broadcast experience. Send resume and aircheck to Box B-15. Equal opportunity employer, M/F.

News director for WBZ-FM/WLIE-FM Eastern Long Island radio network. Total commitment to highest quality local news gathering, product and presentation: Candidate debates; award winning Election Night & monthly public affairs program; editorials; political endorsements. Seek smart, hands-on, experienced professional. We play to WIN. Resume & tape to Box 1200, Southold, NY 11971. Minorities encouraged to apply. 516-765-1017, fax 516-765-1662. EOE.

If you are looking for a real break from "traditional" broadcast opportunities with a company that dominates a top 40 market, we should talk. We are looking for a high profile, committed, advertising/marketing professional for a top-list position at a killer News/Talk/Sports station in the Eastern Great Lakes Region. We offer a truly unique compensation package with the best benefits in the industry plus a management team that will help you meet your career objectives. Our sales associates are the most respected, hardest working and best paid in the area. If this sounds good to you, we want to hear from you. Letter and resume to Box B-14. All talented applicants encouraged. We are equal opportunity employers.

Assistant news director: One of the best and largest radio news operations in the United States is looking for one of the best radio news managers. We need a superb journalist with outstanding people skills and boundless energy to help lead us. We are looking for someone with major OR large market management experience in an ALL-NEWS or HEAVY-NEWS environment. Send your resume or your competitor's resume to Box B-24. We are an equal opportunity, affirmative action employer M/F urged to apply.

Radio news reporter/producer: Sought by KPBS FM, Public Radio in San Diego. Min. 3 yrs. prior exp. as radio news reporter. BA required. Bilingual (Eng/Span) a plus. Salary starts in mid 20's. Send resume, tape & self-addressed envelope by 3/11/94 (specify #F94-038) to: SDSU Foundation, 6475 Alvarado Rd., #128, San Diego, CA 92120. Application materials will be forwarded upon receipt of resume, or may be picked up at same address. Completed application & audio aircheck tape must be received ASAP. EEO/AA/Title IX employer.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Help wanted: Applications, resumes, and tapes are being accepted for several staff positions at a new Chicagoland Christian AC format. Ministry-minded professionals with at least three years experience should send information to IBI Radio Ministries, PO Box 140, Carlinville, IL 62626, 217-854-4600. EEO.

SITUATIONS WANTED MANAGEMENT

Ready if you are. Need owner with a turnaround or next-level situation. Last 2 1/2 years putting new acquisition on air in one market and revitalizing another acquisition for same group owner in another market. By agreement, my job is done. Now I want to settle. GM or possible GM/SM, equity. I don't come cheap but how much is winning worth to you? My last employer will tell you: I Walk the Walk. Do you Talk the Talk? 616-342-9606.

Engineers do it better! Take charge professional with 30 years experience including programming and sales is anxious to lead your station or group onto the "information superhighway". Plenty of energy and innovative strategies. Coastal Florida preferred. Please call Bill, 813-844-3823.

SITUATIONS WANTED ANNOUNCER

22 year professional looking for morning drive/operations opportunity. If promotions and community involvement are important to you, we need to speak. Country preferred, available to relocate. Serious inquiries only please. Reply to Box B-17.

TELEVISION

HELP WANTED MANAGEMENT

Operations manager: Television station is seeking individual to be responsible for all aspects of the station's on-air operations including the videotape operations, master control, directors, studio technical operations, production assistants and graphics (including C.G.). Send resume and salary req. to: OM-B&C, PO Box 77010, Atlanta, GA 30309. No phone calls please. EOE.

Traffic manager: Minimum of three years experience on computerized traffic system (BIAS experience preferred). Ability to maximize revenue by inventory management, develop improved systems to streamline traffic process, and strive for zero errors. Must exhibit excellent supervisory/leadership qualities. Send resume and salary requirements to Bob Stettner, General Sales Manager, KXAN-TV, PO Box 490, Austin, TX 78767. EOE.

Local sales manager: Proven management experience as local, national or general sales manager. Must exhibit excellent leadership/management qualities, emphasis on motivation, training and development; proven track record developing alternative revenue sources; experience in marketing research/Marshall Marketing and new business development. Please send resumes to: Bob Stettner, General Sales Manager, KXAN-TV, PO Box 490, Austin, TX 78767. No phone calls please. EOE.

Sales manager: Fast growing Fox station in small-medium size Texas market is looking for a strong leader, motivator, goal setter and achiever. Candidate should be organized, disciplined and driven to the highest standards of excellence. Candidate must have knowledge of sales research, sales promotions, and be able to teach and direct a seven person sales department how to make money. Send resume, salary history and references to Box B-37. EOE.

Traffic manager: Top 40 market in Southeast seeks hands-on individual with J.D.S. experience. Inventory maintenance, formats, order entry and strong leadership skills a must. EEO employer. Reply to Box B-25.

HELP WANTED SALES

National account executive: Sinclair Broadcasting is growing and expanding. We are presently interviewing for the position of national account executive. This individual will be based out of NYC and will be our spot sales liaison between our stations and our rep firms. This individual must have at least three years of TV broadcast experience and have a proven record of overachievement in their broadcast career. Please send a detailed work history of achievement to: Steve Marks, General Manager, WBFF Fox 45, 2000 W. 41st Street, Baltimore, MD 21211. WBFF and Sinclair Broadcasting are equal opportunity employers.

Local account executive: ABC affiliate, WPBF-TV, West Palm Beach, Florida, seeks AE with heavy new business development experience. Send resume to: Rob Young, WPBF-TV, 3970 RCA Blvd., Suite 7007, Palm Beach Gardens, FL 33410. No phone calls. EOE.

Account executive: Lexington Fox affiliate seeks an aggressive, organized and proven account executive to develop current open list and new business. Experience with NSI and broadcast systems required. Degree preferred. Submit cover letter, resume and salary history to: Personnel Office, WDKY Fox 56, 434 Interstate Avenue, Lexington, KY 40505 or fax 606-299-8604. No telephone calls. EOE.

Sales: Top 25 network affiliate looking for entry level salesperson with solid research background. Familiarity with Marshall Marketing, TVSCAN and meters a plus. Use your experience to get the opportunity you've wanted. Box B-26. M/F EOE.

Account executive: Local AE wanted for strong, growing Fox affiliate. Min. 2 yrs. exp. broadcast sales. Aggressive new biz generator. Respond to: LSM, WXIN-TV, 1440 N. Meridian St., Indianapolis, IN 46202. No calls. EOE.

HELP WANTED TECHNICAL

Online editor for an established production and post-production house in Central Connecticut. Must have a minimum of 3 years experience. Must be fluent with Sony 9000 Editor, GV 200, and multi-channel DVE. Formats include Beta SP, 1" and D2. Please fax resume to: 203-659-4549. EOE.

Assistant chief engineer: Need hands-on, take charge manager. Able to supervise and maintain transmitter, production, master control, and studio equipment, microwave truck, and post production facility. Will also supervise regular work scheduling as well as preventive maintenance, people skills are a must. Diploma type First Class Radio-telephone license required. Send resumes to General Manager, WFMJ-TV, 101 Boardman Street, Youngstown, OH 44503-1305. EOE/no phone calls please.

Southwest VHF network affiliate seeks "hands on" chief engineer. Responsibilities to include experience in maintenance and repair of RF and studio equipment. Computer skills a big plus. People skills a must. Reply in confidence to Box B-18. EOE.

Assistant director of engineering: Top 30 VHF affiliate with strong news emphasis seeks assistant director of engineering to manage daily operations and personnel of engineering department. Degree in electronic engineering or equivalent in broadcast technical training required. Experience in broadcast equipment operation/maintenance preferred with abilities in organizing, scheduling and motivating personnel. Qualified candidates should send a resume to Director of Engineering, KCTV, PO Box 5555, Kansas City, MO 64109. No phone calls. KCTV is an equal opportunity employer. M/F/D.

Aggressive and growing Sunbelt affiliate needs an experienced engineer to maintain studio and transmitter equipment in a brand new facility. Equipment includes BTS and GVG switching and graphics. 3/4" video tape. Fixed and mobile uplinks, fiber optic and microwave ENG systems, redundant VHF transmitters, as well as all the basics. Please mail or fax resume to: Chief Engineer, WCBI-TV, PO Box 271, Columbus, MS 39703. Fax# 601-327-0020. EOE.

Group owned TV station in the Houston market looking for a director of engineering to join our engineering team. 3-5 years broadcast television experience, appropriate education & general FCC license. UHF transmitter experience, strong maintenance skills, studio & computer knowledge essential. This is a hands-on managerial position. Send resume to: Station Manager, KHSH-TV, 2522 Highland Square Mall, Alvin, TX 77511. No phone calls. EOE M/F.

Television maintenance technician: Applicant should have 3-5 years of television studio maintenance experience. Sony Hi 8 repair and general system maintenance. Send resume to Operations Manager, WKBT-TV, PO Box 1867, La Crosse, WI 54601. EOE.

Technical director: If you are an aggressive, take-charge technical director, who demands perfection on every show, there is an immediate opening waiting for you at a top 10 affiliate. Qualified candidate will have 3-5 years experience in switching live newscasts, with hands-on experience on GVG 300. EOE. Send resume to Box B-27.

Video network specialist: Engineer needed to provide broad based maintenance support to the technical activities of Educational Broadcast Services at Texas A&M University. Activities include KAMU-TV, KAMU-FM, Trans-Texas Videoconference Network, EBS productions, classroom video support, and satellite uplink services. Minimum requirements include an Associate's degree, verifiable system and component troubleshooting ability, and an FCC Third-Class license. Preferred candidates will possess a BS-EE/EET, SBE Certification, and a broad experience base. Salary to \$30,000 based upon qualifications plus an excellent university benefits package. Contact Employment Office, Human Resources Department, Texas A&M University, College Station, TX 77843-1474. Refer to Job #930589. Texas A&M University is an affirmative action/equal opportunity employer committed to diversity.

HELP WANTED NEWS

Assistant assignment editor: Applicants accepted with the following qualifications only: Two years experience on television news assignment desk in top 50 market. Position requires self-starting, energetic, highly organized individual with a good sense of direction, ability to communicate effectively with diverse newsroom staff and competitive motivation to follow a story through to the end. Other candidates need not apply. Please send resume to: Mariann Krusheski, KDKA-TV, One Gateway Center, Pittsburgh, PA 15222. No phone calls or faxes. We are an equal opportunity employer.

TV host/hostess: News anchor 5+ years network experience. Medical show/magazine format. Medical reporting a plus. South Florida location. Fax resume 407-997-2493. EOE.

Assignment editor: Strong CBS affiliate looking for an assignment editor. Ideal candidate has strong people skills; can generate story ideas, and works well under pressure. Minimum two years desk experience required; absolutely no beginners or recent graduates. Good stepping stone to management. Send resume, news philosophy and salary history to Elliott Wisner, News Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls please. Minorities and women strongly encouraged to apply. M/F/EOE.

Weathercaster: Award-winning news station in a beautiful western mountain market is looking for a weathercaster with authority. Familiarity with Kavours, AMS seal preferred, and background in presenting user-friendly weather are important. Minimum 3 years experience preferred. Reply to Box A-55. EOE.

News photographer: Need aggressive photographer/editor who can tell a story with video and nat sound. Must have experience. Resume and non-returnable tape to: T. Hiebert, KTVA (CBS), 1007 W. 32nd Avenue, Anchorage, AL 99503. Close 2/27/94. EOE.

News manager: Are you aggressive, contemporary, and a proven team leader? Are you ready to move up? McHugh & Hoffman, a leading broadcast consulting firm, is currently seeking news director and executive producer candidates for client stations in top markets. Send resume, 3/4" newscast tape and brief philosophy to McHugh & Hoffman/Talentbank, 8301 Greensboro Drive, #490, McLean, VA 22102. EOE.

KOCO-TV is seeking a news reporter: Applicant will possess excellent command of the English language and must be a spectacular writer. Applicants will also be self-starters with a strong ability to generate their own stories. At least three years previous television reporting required; live reporting experience is also a must. Must be flexible in scheduling and willing to work until the job is done. Competitive spirit, creative bent and strong desire to be the number one are also requirements. Send resumes/tapes to: Holly Gauntt, Executive Producer, KOCO-TV, PO Box 14555, Oklahoma City, OK 73113. EOE. (No phone calls please).

Assignment desk: News dept. has full time assignment desk position available. Applicants must have college degree & 2-3 yrs. exp. in TV news, preferably running an assignment desk. Resumes should be directed to Mike Lewis, Assignment Mgr., WDAF-TV, 3030 Summit, Kansas City, MO 64108. EOE.

Producer needed for top rated in its market newscast in the Northern Midwest. Must possess good news judgement and excellent writing and people skills. 2 years experience is preferred. You can apply for this position by joining SPJ's Jobs for Journalists program. Call 317-653-3333. EOE.

Assignment editor: Weekday assignment editor to handle the day-to-day coverage of news. Must be highly organized, and eager to track down the story even if it means hard work. If you have a nose for news and can learn quickly you might have a chance. If you have common sense and a competitive streak, apply. Minorities encouraged. Send tape and resume to: Rich Porter, News Director, 250 South Country Fair Drive, Champaign, IL 61821. WICD/NBC is an equal opportunity employer.

Executive producer: Looking for the best. Excellent writing, creativity, solid news judgment and people skills required. Send resume and tape to: Steve Hammel, News Director, KMOV-TV, One Memorial Drive, St. Louis, MO 63102. No phone calls please. KMOV-TV is an equal opportunity employer.

Reporter/photographer: State government beat. Good writing skills and live reporting experience required and ability to develop stories around issues rather than event coverage. Send tape and resume to Pat Lawrence, KOLN/KGIN-TV, PO Box 30350, Lincoln, NE 68503. EOE.

Photographer: Can you do more than just point and shoot? If you can then you can be part of our "hot shot" photography team. Send resume and non-returnable tape to: Bob Smith, News Director, KCRG-TV, PO Box 816, Cedar Rapids, IA 52406. EOE.

European network seeks photographer/editor for its New York bureau. Will help young and energetic team cover hard news and features. Creative minds with some experience should fax resume to RTL4. 212-975-7448.

Are you one of the best reporters in the business? If so, you'll work well with the rest of our team. Extremely committed and well-equipped CBS affiliate in one of the most competitive markets in the country is looking to add to its already great reporting staff. Aggressiveness, enterprise and a demonstrated ability to humanize the story are the requirements for this general assignment position. If you've got these talents along with at least three years experience, please send non-returnable tape and resume to: Phil Bell, Executive Producer, WTVF, 474 James Robertson Parkway, Nashville, TN 37219. WTVF is an equal opportunity employer and encourages applications from members of minority groups. No phone calls please.

Chief photographer: WRAL-TV looking for an innovative, aggressive and enthusiastic leader to supervise photography and editing staff. Must have excellent photography, journalism and motivational skills. Must be able to lead but not dominate a talented staff by setting standards and guiding staff to meet those standards. Some writing and management experience a plus. Five years TV news photography essential. Send non-returnable MII, small Beta, 3/4" or VHS with resume to PO Box 12800, Raleigh, NC 27605. EOE/MF.

News operations manager: WTVD, the Capital Cities/ABC O&O in Raleigh-Durham, is searching for someone who can do it all. Our operations manager supervises our photographers and editors, handles logistics for news coverage, and helps develop and manage the news department budget. Send resume and other support materials to Lee Meredith, News Director, WTVD, PO Box 2009, Durham, NC 27702. No phone calls. Equal opportunity employer.

News anchor: NBC affiliate in the Southeast looking for an anchor to complement strong male anchor on station's weekday 6 and 11pm newscasts. Applicant with at least 5 years experience, strong field, live and reporting skills will be most highly considered. Send non-returnable tape, resume and references to News Director, WCIV, PO Box 22165, Charleston, SC 29413. No phone calls please. EEO, M/F.

Anchor: Looking for a dynamic experienced co-anchor to complement our male anchor on our 6:00 pm and 11:00 pm newscasts. You must have two years anchoring experience for a commercial broadcast station. You must also be able to report and package. Non-returnable tape and resume to News Director, WFMJ-TV, 101 W. Boardman St., Youngstown, OH 44503. No beginners. No phone calls. EOE.

Assistant news director: Strong second in command needed to win the news war in Eastern Iowa. Great opportunity for major market news producer to move into management. Send resume, non-returnable tape of your best newscast and news philosophy to: Bob Smith, News Director, KCRG-TV, PO Box 816, Cedar Rapids, IA 52406. EOE.

Meteorologist: Weather is important to us. It's so important we are expanding our weather team. We're looking for a degreed meteorologist. Send resume and non-returnable tape to: Bob Smith, News Director, KCRG-TV, PO Box 816, Cedar Rapids, IA 52406. EOE.

News reporter: Seeking news reporter with minimum three years experience. Looking for a hard news junkie who excels at live reporting for our weekday 6 and 11pm newscasts. Must be a lead story reporter capable of generating solid contacts and breaking stories. Send non-returnable tape, resume and references to News Director, WCIV, PO Box 22165, Charleston, SC 29413. No phone calls please. EEO, M/F.

HELP WANTED RESEARCH

America's #1 Fox affiliate, KMPH Fox 26, has an opportunity for an experienced research director. Work with Scarborough, BMP and PC based Corel Draw and Pagemaker. Use your knowledge of

qualitative research and Nielsen ratings to create sales and marketing print support materials and client presentations. Send resume to: Personnel Department, KMPH Fox 26, 5111 E. McKinley Ave., Fresno, CA 93727. Applications will be accepted until 2/28/94. An EOE-M/F/D. Women and minorities are encouraged to apply.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

New York area national talk show seeking talented producers and associate producers who are tired of the same old talk show grind. We're different because we try to push the envelope every day. If you have a mountain of creativity that is going unrealized with a proven track record booking well spoken relationship type guests, we should talk. Minimum 3 years talk show experience required. All resumes confidential. Reply to Box B-20. EOE.

Express yourself! Fox WFTX-TV in sunny Ft. Myers Florida is seeking a creative graphic artist with the imagination and talent it takes to translate ideas into art. Must have working knowledge of computer graphics, print layout experience is a plus. Send non-returnable tape and resume to: Jon Esther, Creative Services Director, WFTX-TV, 621 Pine Island Road, Cape Coral, FL 33991. We are an equal opportunity employer.

Creative services manager: Television station is seeking individual to be responsible for all aspects of the stations promotional efforts (on-air and outside media), in-house design needs and press relations. No phone calls please. Send resume and salary requirements to: CSM-B&C, PO Box 77010, Atlanta, GA 30309. EOE.

Producer: Top rated national magazine show looking for segment producers with strong field directing, writing, and post production skills. We love PM-ers! Show produced in the San Francisco Bay area. Send resume and reel to: Box B-30. EOE.

Producer/Mnh.: Develop, write and edit proposals for the television programs; review programs submitted by the staff member to determine proposal feasibility; confer with executives and production staff members regarding policy and budgetary concerns; edit proposals for original program concepts; daily written and verbal communications in Japanese and English; 40hr/5days/wk; \$30,833.33 per yr. Must have 3 yrs exp. in the job offered or 3 yrs exp. as program coordinator; Must be fluent in Japanese and English; send resume/letter in duplicate to: #RLW#814, Room 501, One Main Street, Brooklyn, NY 11201. EOE.

News promotion producer needed at top 50 Southeast market. College degree and three years experience in television promotions, radio and print advertising preferred. If you love producing spots from creating concepts, shooting and editing to posting in the control room and edit suite don't delay, apply today. Send resume and salary history to: Box B-29. EOE.

Producer: WITF, Inc., Harrisburg, PA. WITF, Inc. seeks individual to produce feature segments for contemporary cultural programming, documentaries and other special projects. Will create, develop, research, write and produce programs and program related materials. Position requires BA/BS in Television or related degree or equivalent experience, a minimum of five years experience in television production, experience conceiving, writing and producing full length programming and demonstrated writing ability and strong interpersonal skills. Send resume with salary requirements to Personnel, WITF, Inc., PO Box 2954, Harrisburg, PA 17105. EOE.

Experienced TV writer-producer adept at sophisticated political humor with conservative bent to work on syndicated political talk show. Write political and social satire for daily program; produce segments, bits. East Coast based. Resumes, writing samples and non-returnable tapes to Box B-31. EOE.

WNWO-TV seeks director: Newscast experience essential, commercial and promotional experience preferred. Excellent opportunity for high energy, do-it-all person. Salary commensurate with experience. Submit resume and cover letter to Marketing Director, WNWO-TV, 300 South Byrne Rd., Toledo, OH 43615. WNWO-TV is an equal opportunity employer.

Producer, writer, director, videographer, editor, camera. Entry level position. Person to develop and run new local 1/2 hour weekly talk version of court TV. Research and write; schedule guests. No experience necessary. Recent graduates welcome. Must be computer literate. Combined journalism/law or political science degree helpful. Also, write quarterly newsletter to clients. Sales and marketing knowledge helpful. Send resume to: Attorney Alan R. Goodman, Bank of Boston Building, Suite 1200, 1350 Main Street, Springfield, MA 01103. EOE.

Producer/director: National Spanish talk show is looking for experienced producer and associate producer. Must have journalism/news production background and speak and write in Spanish. Reply to Box B-28. EOE.

Producer/director: Fox affiliate starting a newscast and we need a full time director. 3-5 years experience with news, commercial and program production preferred, and 2 years directing news required. Familiar with all aspects of production, switching, and large scale computer assisted editing. Team player, people skills etc. We're Fox-if you know what that means, send tape/resume to Paul Hollowell, Production Manager, KNXV-TV, 4625 S. 33rd Place, Phoenix, AZ. No calls! KNXV is an equal employment opportunity station.

SITUATIONS WANTED MANAGEMENT

15 year veteran broadcast-cable specialist seeks new challenges for 1994 and beyond. Hands-on (7) new-launch TV station track record combines with successful cable act works as consultant to 6 network affiliates to make me a rare, valuable and production addition to your team. Victor Fredericks 407-574-0305.

SITUATIONS WANTED SALES

Dale Carnegie sales graduate with six years selling radio advertising, currently employed with AT&T, is looking for a position as an account executive with a television station. Please call Martin Garbus at 213-749-3461 or write to him at 27113 Sanford Way, Valencia, CA 91355.

SITUATIONS WANTED NEWS

Emmy winning film and video (Ikegami HLV-55) crew based in Florida and the Caribbean: News, sports, documentary, maritime and underwater. 813-645-6331.

Tri-lingual British newshoundess/TV reporter looking for growth opportunity. Broadcast Journalism degree. Ready and willing to relocate. 617-773-8223.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Take advantage of a recent college graduate willing to go the distance for your production company! Interested in all technical aspects of corporate video; familiar with Betacam and 3/4 formats; willing to work long hours and will relocate. How could you go wrong? I have the potential, need the opportunity. Call Brad at 410-268-6059.

MISCELLANEOUS

TV news journalists! Know what will put you ahead of the pack for that job? We do! Want to know more? Write/call: C...Marketing Works, 18 Lisa Dr., Ste. B, Nashua, NJ 03062, 603-888-6788.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Broadcasting: The Department of Communication Arts at Georgia Southern University will have from one to three tenure-track positions available in broadcasting beginning September 1, 1994. Applicants will be expected to have a broad liberal arts background and the ability to teach a variety of courses in broadcasting with specialization in at least two of the following areas: a) Broadcast news; b) Commercial/Industrial media production; c) Radio production and operations; or d) Telecommunications and broadcast management/programming. An appropriate master's degree as well as two years of teaching experience and one year of professional media experience is required by the starting date; a Ph.D. is preferred. Ability to teach fundamentals of public speaking, introduction to mass communication, or introduction to human communication also required. Demonstrated excellence in teaching as well as command of written and spoken English is expected of all applicants. Rank and salary dependent upon qualifications. Applicants should send letters of recommendation to: Professor Kent Murray, Chair, Broadcasting Search, Department of Communication Arts, Landrum Box 8091, Georgia Southern University, Statesboro, GA, 30460-8091. Deadline: May 16, 1994. The names of applicants and nominees, resumes and other general non-evaluative information are subject to public inspection under the Georgia Open Records Act. Georgia Southern is an Equal Opportunity/Affirmative Action Institution. Persons who need accommodation(s) in the application process under the Americans with Disabilities Act should notify the search chair.

HELP WANTED ASSISTANTSHIP

Graduate assistantships: Produce your own TV shows in N.Y.C. 12 positions, 20 hours/week. Serve as teaching assistants, crew; work support in research, electronic graphics, traffic, staging lighting; work ITV, contract, and air productions. Requires BA and acceptance into Master of Fine Arts program which concentrates on TV production. \$6,900+. September 1994. Dr. Robert C. Williams, Chairman, Department of TV/Radio, Brooklyn College, Brooklyn, NY 11210. An AA/EEO employer M/F.

HELP WANTED MANAGEMENT

Sales managers/sales reps/franchise owners: Fast growing direct mail division of Cox Enterprises, Inc. has openings for sales managers, sales reps and/or franchise owners in various markets. 25 year old national company. Send resume and letter indicating interest to: Joe Bourdow, Exec. VP, Val-Pak Direct Marketing Systems, Inc., 8605 Largo Lakes Drive, Largo, FL 34643. Offering of franchises is made by prospectus only. EOE.

Indiana Higher Education Telecommunication Systems (IHETS): IHETS is recruiting for a new position in program services and has reopened the search for director of the operations and development division. Complete job descriptions and position requirements can be obtained from gopher.ind.net. An EO/AA employer, IHETS encourages applications from all qualified candidates. Director of system operations and development. Will develop and implement innovative distance education network services and applications in a rapid growth environment. Responsible for all aspects of information technology and administrative systems, including coordination and planning for the interinstitutional electronic communications environment and ongoing implementation of new technology applications using satellite and computer-based technologies. Candidates must possess a bachelor's degree and substantial experience in an information technology related position with at

least 10 years direct participation, 5 of which must have been in a management capacity. Significant information technology experience, preferably in higher education or other complex institution. Demonstrated ability to work with people. Knowledge of video and computer networking technologies. Graduate degree in a related field and 10 years or more experience in the information technology environment, 7 or more supervisory preferred. Deadline for applications is March 15, 1994; applications will be reviewed until the position is filled. Send letters of application, resume, and 3 references to Dean Dale Dowden, Chair, Search & Screen Committee, 957 W. Michigan St., Indianapolis, IN 46202-5184. EOE.

FINANCIAL SERVICES

Lease purchase option: Refinance existing equipment, lease purchase new equipment, no down payment, user friendly. Carpenter & Associates, 800-760-4020.

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

EDUCATIONAL SERVICES

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

EMPLOYMENT SERVICES

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.

Looking for a great news job? Make sure your tape and resume really work. We consult medium/small stations and we're looking for new talent. For details on the best critique around and inclusion in our talent pool, call Winkler and Associates at 402-493-4048.

WANTED TO BUY EQUIPMENT

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

FOR SALE EQUIPMENT

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

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

Refurbished transmission line, 20 ft. sections of 6-1/8", 75 ohm, EIA flange. 40 sections available @ \$500.00 each (hangers available). Call 904-796-4531.

Studio camera chains: Ikegami HK-312D/E Multi-core and Triax cameras using 30mm XQ1410 Plumbicons with full servo lenses (Canon 14 x 12.5, 18 x 16; Fujinon 28 x 15, 17 x 16.5, 16 x 17, MCU, CCU). **Mobile unit:** 1979 Barth mobile video unit with (4) Ikegami HD-79 cameras, Ward-Beck audio/IFB system, GVG 1600-1L switcher, gasoline powered 32 ft LOA, 21,000 lbs. Contact: Jim Richards, ABC-TV Network, NY at 212-456-4904.

Blank tape, half price! Elcon magnetically evaluated blank 1", 3/4", Betacam and SP videotape available. Also have VHS, M2, D2 and 2". We'll beat any price! Call Carpel Video for catalog 800-238-4300.

CABLE

HELP WANTED MANAGEMENT

Director of news & programming: Chicagoland Television News, a 24 hour local news cable channel, has an immediate opening for a director of news & programming. Basic responsibilities include direct management of assignment editors, senior executive producers, executive producers and a personnel administrator. Reporting to the general manager, this senior management position is fully responsible for the overall performance of the newsroom staff of 70 employees, including anchors, reporters, photographers, producers and directors. This position is also accountable for content and product issues. Candidates must have previous experience in news and/or programming management. Strong leadership skills are necessary. This position is located at the CLTV offices in Oak Brook, Illinois. Interested candidates should submit a resume to: Linda Bieniek, Chicagoland TV News, 2000 York Road, Suite 114, Oak Brook, IL 60521. We are an equal opportunity employer.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Sports oriented production company seeks staff director. Must have 5+ years experience in action type programming. Excellent shooting, lighting and organizational skills required. Must be a team player with lots of energy and creativity. Travel required. Fax resume at 501-372-0431. EOE.

Q2, a QVC subsidiary, and the nation's most unique NY based electronic retail service is currently searching for creative, talented people to fill the following positions: Director, TD, LD, studio audio, VT editors, paintbox artists and a mgr. of post production. Qualified individuals should send their resume and VHS demo tape (which will not be returned) to Q2, 730 5th Avenue, 9th floor, New York, NY 10019. Attn: Clayton Gsell. No phone calls or faxes please. EEO M/F.

RADIO SITUATIONS WANTED MANAGEMENT

Solve your sales/management problems forever

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PUBLIC NOTICE

The Board of Directors of National Public Radio will meet in open session Friday, March 11, beginning at 9:30 a.m. in the Board Room of National Public Radio, 635 Massachusetts Ave., N.W., Washington, D.C. Subject to amendment, the agenda includes: Chair's Report, President's Report and Committee Reports. The Committees will meet on Thursday, March 10, beginning at 9:00 a.m. in the same location.

CABLE HELP WANTED PROGRAMING, PROMOTION & OTHERS

EXECUTIVE PRODUCER

Leading Chicago-based regional cable tv sports programming company seeks imaginative producer. Create and manage content and quality of daily sports/news shows, as well as work with staff and other departments to realize maximum potential for highest quality programs. High level sports news production experience, solid organizational, budgeting and management skills are required. For confidential consideration, please send resume with salary requirements to: **SportsChannel Chicago, 820 Madison Street, Oak Park, IL 60302, Attn: Human Resources.** No phone calls, please. An equal opportunity employer.

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CLOSING DATES
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Deadline for submitting
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 Monday's issue

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 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.

New Deadline is Monday at 9:00am Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$1.70 per word, \$34 weekly minimum. Situations Wanted: 85¢ per word, \$17 weekly minimum. All other classifications: \$1.70 per word, \$34 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$148 per inch. Situations Wanted: \$74 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$20 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. **Replies to ads with Blind Box numbers** should be addressed to: Box (letter & number), c/o Broadcasting & Cable, 1705 DeSales St., N.W., Washington, DC 20036.

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

**For subscription information
 call 1-800-554-5729.**

For the Record

OWNERSHIP CHANGES

Granted

KELO-TV Sioux Falls, SD—Action Jan. 27.

WGNN(FM) Dresden, TN (BALH931203-GJ)—Action Jan. 28.

WOGY-FM Germantown, TN (BALH-931213GP)—Action Jan. 31.

WEMT(TV) Greenville, TN (BALCT940111-KP)—Action Jan. 26.

KFDA-TV Amarillo and KWES-TV Odessa, both Texas (KFDA-TV: BTCCT940119KF; KWES-TV: BTCCT940119KK)—Action Jan. 31.

KRTW(TV) Baytown, TX (BALCT931105-KH)—Action Jan. 27.

KZJL(TV) Houston, TX (BALCT940111-LS)—Action Jan. 27.

Denied

WMGU(FM) Marathon, WI (BAPLH930129-GJ)—Action Jan. 26.

FACILITIES CHANGES

Applications

AMs

Wadesboro, NC WADE(AM) 1340 khz—Inspirational Deliverance Center Inc. seeks

Abbreviations: 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; PSA—presunrise service authority; pwr.—power; RC—remote control; 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. One meter equals 3.28 feet.

MP to change TL to Howlin Heights section, Rd. 1816, 2 km SE of Wadesboro, NC, and make changes in antenna system.

FMs

Cochran, GA WVMG-FM 96.7 mhz—Heartland Broadcasting Inc. seeks CP to change ERP: 6 kw.

Helen, GA WHEL(FM) 105.1 mhz—Helen Broadcasters Inc. seeks mod. of CP to change directional pattern.

Laurel, MT KTWM(FM) 101.7 mhz—Jubilee Radio Network of Montana seeks mod. of CP to change: ant. 146 m. and TL: Sacrifice Cliff, 4.7 km SE of P.O., Yellowstone Co., Billings, MT.

Bloomington, TX KLUB(FM) 106.9 mhz—Tschirhart Broadcasting Inc. seeks CP to make changes: ERP: 25 kw; ant. 82 m. and to change docket to C3 (per MM docket 91-79).

Crane, TX KAIR(FM) 101.3 mhz—Don L. Cook seeks mod. of CP to make changes TL: SH 1787 1 mile E of US 385 11 miles SE Arcade Ector Co., TX.

Killington, VT WEBK(FM) 105.3 mhz—Killington Broadcasting Ltd. seeks CP to make changes: ERP: 1.6 kw; 683 m.; TL: atop Pico Peak, approx. 8 km E of Rutland, Rutland Co., Sherburne, VT, and to change antenna supporting-structure height.

Pasco, WA KGDN(FM) 101.3 mhz—West Pasco Fine Arts Radio seeks MP to change ERP: 10.5 kw.

Seymour, WI WECB(FM) 104.3 mhz—Brooker Broadcasting seeks mod. of CP to change ERP: 5 kw, and TL: intersection of French and Tubbs rds., town of Seymour, Outagamie Co., WI.

Actions

AMs

Fayetteville, AR KOFC(AM) 1250 khz—Granted app. of William and Martha Disney for CP to relocate TL to 13003 Pleasant Hills Rd. (.24 km due W of city limits), Farmington, AR, and to make changes in antenna system. Action Jan. 24.

FMs

Fort Collins, CO KTCL(FM) 93.3 mhz—Granted app. of U.S. Media Colorado LP for CP to make changes: TL: 2 mi. E of Frederick on Rd. 17 between Rd. 16 and Rd. 18 in Weld Co., CO. Action Jan. 26.

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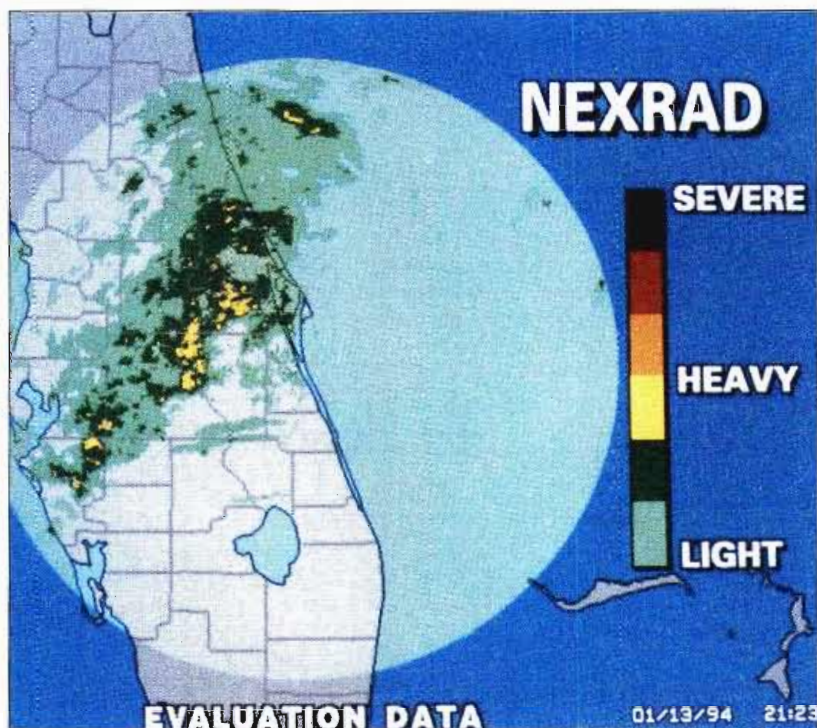
continued from page 66

ucts Group.

Sony continued to push the Digital Betacam, claiming sales of 3,000 recorders and players since its debut a year ago. Sony executives attribute the early success to the half-inch digital machines' "backward compatibility" and some extraordinarily large single purchases. DirecTV, Hughes's direct-broadcast satellite

service, snapped up 300 units for its uplinking facility in Colorado. Turner Broadcasting System bought 42 for CNN.

Tapes recorded on the ubiquitous analog Betacam SP machines can be played back on Digital Betacam, says Anthony Gargano, senior vice president of marketing, broadcast and production. "The real elegance of Digital Betacam is that it bridges everything you have today to the digital world we are all heading toward." ■



Doing something about the weather

Recognizing the growing importance graphics play in forecasting the weather on television, Accu-Weather Inc. next month will unveil a graphics system that it says will change the way weather looks on television.

The UltraGraphix-32 Weather System will provide a panoply of graphics options, including full-resolution 32-bit graphics, three digital video channels, real-time video playback, 2-D and 3-D animation and other options.

"We believe that this system represents the greatest quantum leap in graphics that Accu-Weather has ever made and that it will be of great interest to television stations," says Doug Chovan, marketing manager for Accu-Weather. The system will be unveiled at the National Association of Broadcasters convention in Las Vegas.

The advanced system uses Accu-Weather's InfoNavigation, which automatically plots fonts, icons and overlays and allows customers to download custom graphic instructions for their specific look in 15 seconds.

Based in State College, Pa., Accu-Weather is among the world's leading commercial weather services. The company produces 20,000 graphics daily and serves more than 200 television stations around the world, including WABC-TV New York, KNBC-TV Los Angeles, WBBM-TV Chicago, WPVI-TV Philadelphia and KDKA-TV Pittsburgh.

—JC

Datebook

THIS WEEK

FEBRUARY

- Feb. 21-23**—*Great Lakes Broadcasting conference and expo*. Lansing, Mich. Contact: (517) 484-7444.
- Feb. 23-25**—*1994 Texas Cable Show*. San Antonio Convention Center, San Antonio, Tex. Contact: (512) 474-2082.
- Feb. 24**—Deadline for entries for *Edward R. Murrow Award*. Contact: Maura Greenman, (202) 879-9619.
- Feb. 25**—*Columbia Institute for Tele-information conference*. Columbia University, New York. Contact: (212) 854-4549.
- Feb. 25**—*Annenberg Washington Program* seminar. Willard Office Building, Washington. Contact: Lisa Spodak, (202) 393-7100.

MARCH

- March 4**—Deadline for entries for *Radio-Mercury Awards* sponsored by *Radio Creative Fund*. Contact: (212) 387-2156.
- March 8**—*Broadcast Pioneers and Broadcasters' Foundation Inc.* annual Golden Mike Award dinner. Plaza Hotel, New York. Contact: (212) 830-2581.
- March 9**—*Federal Communications Bar Association* CLE seminar. Washington Marriott, Washington. Contact: (202) 736-8149.
- March 15**—Deadline for entries for *National Press Club Awards* in consumer journalism, diplomatic and environmental reporting. Contact: Barbara Vandegrift, (202) 662-7523.
- March 18-21**—*Broadcast Education Association* Las Vegas. Contact: (202) 429-5354.
- March 21-24**—*National Association of Broadcasters*. Las Vegas. Contact: (202) 429-5300.
- March 24**—*National Association of Black Owned Broadcasters* 10th annual communications awards dinner. Sheraton Washington, Washington. Contact: Fred Brown, (202) 463-8970.
- March 24**—*American Women in Radio and Television* 19th annual national Commendation Awards. Waldorf-Astoria, New York. Contact: (212) 302-3399.

APRIL

- April 5-7**—*Virtual Reality Entertainment Forum*. Grand Hyatt Hotel, New York. Contact: (212) 717-1318.
- April 6**—*International Radio and Television Society* Gold Medal Dinner. Waldorf-Astoria Hotel, New York. Contact: (212) 867-6650.
- April 10-12**—*Cabletelevision Advertising Bureau*. New York. Contact: (212) 751-7770.
- April 12**—50th annual *Radio and Television Correspondents' Association* dinner. Washington Hilton. Contact: Ivan Goldberg, (202) 828-7016.
- April 12**—"The Business of Entertainment: The Big Picture," conference sponsored by *Wertheim Schroder and Variety*. Pierre Hotel, New York. Contact: (212) 492-6532.
- April 15-20**—*MIP-TV*. Cannes, France. Contact: (212) 689-4220.
- April 20**—*Scripps Howard Foundation National Journalism Awards*. Cincinnati Westin Hotel, Cincinnati, Ohio. Contact: (513) 977-3035.

MAY-SEPTEMBER

- May 22-25**—*National Cable Television Association*. New Orleans. Contact: (202) 775-3669.
- May 22-25**—*National Association of Minorities in Cable*. New Orleans. Contact: (310) 404-6208.
- June 1-4**—*CBS affiliates meeting*. Century Plaza Hotel, Century Plaza, Calif. Contact: (212) 975-4321.
- June 8-11**—*PROMAX International and Broadcast Designers Association*. New Orleans. Contact: (212) 465-3777.
- June 23-24**—*Fox Broadcasting affiliates meeting*. Century Plaza Hotel, Century Plaza, Calif. Contact: Ciro Abate, (310) 203-1169.
- Sept. 16-10**—*International Broadcasting Convention*. Amsterdam. Contact: 44-71-240-3839.
- Major Meetings**

Urchie Bertram Ellis Jr.

Bert Ellis mapped out his territorial conquest much the same way Napoleon did in the early 1800s.

Sitting on his desk, surrounded by Arbitron ADI maps and crayons, the founder and president of Ellis Communications told his vice president of marketing, Ron Inman, that he was carving up the country. When asked why, Ellis said easily, "I've got to figure out which part we're going to own."

At 40, Ellis can afford to be confident. In 1986, he founded Act III Broadcasting, which became the largest group of Fox-affiliated stations. Ellis left in 1992 over managerial differences and launched a second start-up broadcast group, Atlanta-based Ellis Communications. Together with former Act III executives Inman and Jim Sandry, Ellis made a dramatic re-entrance to the industry last summer, in two weeks spending close to \$160 million put up by investors Kelso & Co. and Rutlage & Co. on six TV stations and an AM-FM combo.

And just last Wednesday, Ellis announced a merger with sports producer and syndicator Raycom Inc. (See box, page 59.) The move provides Ellis Communications with a production and distribution partner of regional programming, a maneuver that coincides neatly with the company's blueprint.

Ellis's carefully calculated business plan covers everything from station acquisition to product marketing to preparation for the 500-channel universe. The core of the strategy, he says, is establishing a presence in a chosen community.

A station's advantage, Ellis explains, is being able to adapt to the local marketplace. Maintaining that advantage requires putting together a specific lineup of syndicated, network and local programming and, most important, a local news program. But it all begins with acquisition.

"We're going to try to buy stations in a tight geographical focus," Ellis says. The company would buy stations in groups of two or three or six to 10, with an emphasis on the mid-South and mid-Atlantic regions.



"We're going to cluster stations so that we can be a more dominant voice, not only in the local marketplace, but in the regional marketplace."

The backbone of Ellis's game plan is the kickoff of an intense marketing

strategy to supplement station programming. A blizzard of public relations efforts will include everything from "trade shows to bake sales," he says.

The object of the plan is to make the stations' product so compelling that it is indispensable in a 500-channel world, Ellis says. As for the superhighway, Ellis adamantly refers to the one-wire model as the "limited-access super toll road."

"We want to be the free lanes on the limited-access super toll road, not the roadkill on the superhighway," he says.

Ellis's concerns are justified. In addition to the \$160 million in equity and debt put up by investors and the

probability of more to come, all Ellis's personal capital is invested in the company. Associates and friends call him a "risk-taker," but Ellis quickly points out that he is a *calculated risk taker*.

"This business is going to change radically," he notes. "Investing in your own company is a risk, but you get to watch over it every day and have some control over your destiny."

Ellis's broadcasting career began in the infancy of Turner Broadcasting during the early 1980s, as director of marketing for cable sales. It was by following Turner's market ratings that Ellis began to notice the emergence of local independent television stations. Julia Sprunt, then marketing manager for cable network sales, calls Ellis "entrepreneurial, hardworking, a non-linear thinker with great business acumen." He thrived in the unstructured environment of the young company.

In 1984, he bought out a small capital acquisition company called Broadcast Equities Corp. to finance his own independent TV purchases. Additional financing came from TV producer Norman Lear, and in 1986

Act III Broadcasting was born. Ellis was anticipating a fourth network explosion, and after purchasing eight independent stations in medium-sized markets, Act III was rewarded with the creation of Fox Broadcasting.

Ellis's reputation continues to grow in response to his uncanny ability to predict and act on changes in the industry. He is anticipating further relaxation in the FCC's ownership rules, the allowance of dual

ownership of TVs within a market and an increase in the total number of stations a broadcast group can own. With a track record like Bert Ellis's, any bet is a safe bet.

—JAZ

CEO/COO, Ellis Communications Inc., Atlanta; b. Sept. 16, 1953, Wilmington, N.C.; BA, economics, University of Virginia, 1975; MBA, University of Virginia, 1979; regional accounts manager, Wachovia Bank, 1975-77; manager of programing finance, Home Box Office, 1979-80; VP, finance and marketing, Centennial Development Co., 1980-82; director of marketing and national accounts, Turner Broadcasting Systems, 1982-84; president, Broadcast Equities Corp./Broadcast Development Corp., 1984-present; president/ CEO/COO, Act III Broadcasting, 1986-1993; current job since 1993; m. Deborah Hicks, 1979; children: Callie, 9; Brent, 7.

BROADCAST TV



Coppersmith



La Camera

S. James Coppersmith, president/GM, WCVB-TV Boston, takes early retirement effective June 1 to become chairman of the board of trustees of Emerson College there; **Paul La Camera**, VP/station manager, succeeds Coppersmith as GM.

Rob Kenneally, executive VP, network programming, Reeves Entertainment, Los Angeles, joins Rysher Entertainment there as executive VP, creative affairs.

Tola Murphy-Baran, VP, market development, Showtime Satellite Networks, New York, joins NFL Enterprises there as VP, marketing, sales.

Barry Vahaly, VP, HealthCare Excellence, Atlanta, joins Ray Bloch Productions there as VP, sales.

Larry Young, national director, sales, Associated Broadcasters, New York, joins Adam Young Inc. there as VP, corporate planning.



Cowdrey



Dyer

Appointments at WUSA-TV Washington: **Chuck Cowdrey**, VP/GSM, named VP, broadcast; **Richard Dyer**, local sales manager, named GSM; **Pam Baratta**, national sales manager, WFMY-TV Greensboro, N.C., joins as local sales manager.

New members, The Caucus for Producers, Writers & Directors, Burbank, Calif.: **Hamilton Cloud II**, executive producer; **Austin Kalish**, producer/writer; **Judith Paige Mitchell**, producer/writer; **Bonnie Raskin**, producer, and **Josef Anderson**, executive producer/writer, all Hollywood.

Gregory Conklin, director, sports research, CBS, New York, joins Katz Continental Television there as director, programing.

Jim McDonough, sales executive, Katz National Television, Chicago, named sales manager.

Thomas Mann, director, engineering, KCAL-TV Los Angeles, joins Argyle Television Holding Inc., San Antonio, Tex., as managing director, technology.

Appointments at KOMO-TV Seattle: **Sandy Wurz**, field producer/production assistant, WFAA-TV Washington bureau, joins as producer/assignment editor; **Heidi Dahmen**, associate producer, *Town Meeting*, named producer; **Jodi Flynn**, producer, News Channel 8, Springfield, Va., joins as associate producer, *Northwest Afternoon*; **Mike Kelly**, news assistant, KIRO-TV Seattle, joins as audience coordinator, *Northwest Afternoon*; **Terri Bess**, office manager, Intermedia, Seattle, joins as executive assistant to the GM; **Mike Johnston**, commercial TV producer, KSTW-TV Tacoma, Wash., joins in same capacity; **Diane Miller**, technical director, KGET-TV Bakersfield, Calif., joins as operation technician; **Marsha Reagan**, sales manager, WARM-FM Seattle, joins as account executive; **Nancy Juetten**, marketing manager, Pacific Northwest division, Jack-in-the-Box Restaurants, Seattle, joins as marketing consultant; **Melissa Baker**, temporary on-call assistant, named promotions/operations assistant.

Kathleen Bracken, promotion manager, WWOR-TV Secaucus, N.J., joins KCOP-TV Los Angeles as creative services director.

Bob Schaffer, managing editor, KHOU-TV Houston, joins KNSD-TV San Diego in same capacity.

Louis Romero, account executive, Katz Hispanic Media, New York, named local sales manager.

Appointments at WIVB-TV Buffalo, N.Y.: **David Hogenkamp**, director, sales, named VP, sales, marketing; **Jim Toellner**, account executive, named local sales manager.

Ann McIntyre, sales manager, WJAR-TV New Bedford, Mass., joins WLNE-TV there as national sales manager.

Fernando Lopez, news director/executive producer, KVEA-TV Los Angeles, joins KNBC-TV Burbank, Calif., as executive producer, special projects.

Stuart Goldfarb, senior VP/general counsel, Communications Equity Associates Inc., New York, assumes additional responsibilities as managing director, Asia Pacific region, there; **Brian Sweeney**, VP, Communications Equity, Philadelphia, named senior VP; **William Lisecky**, assistant VP, Communications Equity, New York, named VP; **Nora Feeley Law**, marketing assistant, Communications Equity, Tampa, Fla., named marketing manager; **Tracy Bloch**, assistant, International, Communications Equity, Tampa, named manager, research, new business development.

Appointments at Maryland Public Television, Owings Mills: **Jeff Salkin**, media services manager, Nasdaq Stock Market, Washington, joins as producer, *Bloomberg Business Market*; **Deborah Shuford**, research assistant, Public Broadcasting Service, Alexandria, Va., joins as research analyst.

RADIO

Karen Myford, account executive, Group W Sports Marketing, Detroit, joins Katz Radio Group there as manager, marketing.

Appointments at Shadow Broadcast Services, Houston: **John Marshall**, president/GM, named corporate VP, sales operations; **Lance Locher**, VP/GM, Metro Traffic Control, Los Angeles and San Diego, joins as president/GM.

Liz Walsh Cullen, account executive, WGN(AM) Chicago, named local

sales manager.

Bill Ashenden, GM, KKRZ-FM Portland, Ore., joins KXL-AM-FM there as GSM.

Appointments at KMOX-AM St. Louis: **Dee Copelan**, account executive, CBS Radio Representative, Atlanta, joins as national sales manager; **Terry Schroeder** joins as account executive.

Chuck Custer, assignment editor/assistant news director, WGY(AM) Albany, N.Y., named news director.

Thomas Byrne, director, sales, D&R Radio, Philadelphia, joins Katz Radio there as account executive.

John Lawing, account executive, KLTY-FM Dallas, joins Eastman Radio there in same capacity.

Peter Kakoyiannis, account executive, WXRK-FM New York, joins Christal Radio there in same capacity.

CABLE



Les Garland, VP, programming, The Box, Miami, named executive VP.

Appointments at Graff Pay-Per-View, New York: **Leland Nolan**, executive VP/secretary/director,

Garland

named vice chairman of the board of directors; **Steve Saril**, VP, affiliate sales, marketing, named executive VP, sales, marketing; **Rich Kirby**, VP, operations, named executive VP, operations, information services; **Elizabeth Dowd**, president, E.M. Dowd and Associates, New York, joins as president, Graff Marketing Corp.

David Humphrey, VP, financial relations, International Family Entertainment, Virginia Beach, Va., named senior VP, investor relations, strategic planning.

Connie Simmons, senior VP, business affairs, RHI Entertainment, New York, joins Television Food Network, New York, in same capacity.

Tom Espeland, VP, information systems, Commerce Clearing House

LIS, New York, joins Showtime Networks Inc. there in same capacity.

William Burke, director, business development, Turner Entertainment Network, Atlanta, named assistant GM, Turner Movie Classics, there.

Appointments at Sci-Fi Channel, New York: **John Doherty**, account executive, USA Networks, New York, named national sales manager; **Peter Pileski**, producer/co-writer, USA Network's *Calliope*, named producer, *Inside Space*.

Debra McKay, financial analyst, The Family Channel, Virginia Beach, Va., named controller.

Alexis Hunter, publicist, corporate communications, MTV Networks, New York, named manager, corporate communications.

TECHNOLOGY

Mark Gray, executive VP/GM, Sony Business and Professional Group, New York, joins Chyron Corporation, Melville, N.Y., as president/COO.

Roy Hughes, media services manager, Broadcast Quality Inc., South Miami, Fla., named VP, media services.

ADVERTISING

Appointments at The Lippin Group, Los Angeles: **Jan Fisher**, VP, and **Paul Nichols**, account supervisor, named senior VPs.

Appointments at Wunderman Cato Johnson, New York: **Robin Rifkin**, media buyer, named senior media buyer; **Valerie Blanchenay**, assistant account executive, named account executive.

Steven Henderson, GM, Seltel, Tampa, Fla., named VP; **RoseMarie Ferrara**, GM, Seltel, Boston, named VP; **Suzy Lee Plettner**, GM, Seltel, Charlotte, N.C., named VP.

Molly Sims, account director, D'Arcy Masius Benton & Bowles, St. Louis, named VP.

Robert (Gib) Gibson, account executive, TeleRep, New York, named New York sales manager.

DEATHS

Sorrell Boone, 64, actor who played

Boss Hogg on CBS's *The Dukes of Hazzard*, died Feb. 11 of cancer at his home in Sherman Oaks, Calif. Boone played Jefferson Davis Hogg, a white-suited, corrupt politician preoccupied with the antics of Luke and Bo Duke (Tom Wopat and John Schneider). The series aired on CBS in 1979-85. Boone's other TV credits include *Dr. Kildare* and *All in the Family*. His movie credits include "Gone Are the Days," "Fail Safe" and "Up the Down Staircase."



Conrad

William Conrad, 73, actor best known for his roles as TV lawmen in *Cannon* and *Jake and the Fatman*, died Feb. 11 of heart failure at the Medical Center of North Hollywood. He was the voice of

U.S. Marshal Matt Dillon in the radio version of *Gunsmoke* and narrator of the TV shows *The Fugitive* and *Rocky and Bullwinkle*. Conrad started at KMPC(AM) Los Angeles, as an announcer/writer/director. When *Gunsmoke* made the transition to television, Conrad worked in the movies. He also produced several movies for Warner Bros. and then began producing TV series, including *77 Sunset Strip*. *Cannon* aired on CBS in 1971-76; *Jake and the Fatman* (also on CBS) aired in 1987-89 and was renewed as a backup series for the 1989 season. Survivors include his wife, Tippi, and a son.

Olan Soule, 84, actor best known for roles on the radio drama *First Nighter*, as lab technician Ray Pinker on *Dragnet* and as the voice of Batman on the animated CBS series *Super Friends*, died Feb. 1 of lung cancer in Corona, Calif. He amassed credits in 7,000 radio shows and commercials, 200 TV series and 60 films.

Hal Smith, 77, actor who played Mayberry town drunk Otis Campbell on *The Andy Griffith Show*, died Jan. 28 at his Santa Monica, Calif., home. His character appeared on the show in 1960-68. Smith became the voice of Winnie-the-Pooh after Pooh's original voice, Sterling Holloway, died in 1992. He also was a featured guest on ABC's *Pat Paulsen's Half a Comedy Hour* in 1970.

Major League Baseball and its partners in the new joint venture Baseball Network, ABC and NBC, have set 12 prime time dates for this summer's coverage of regular season games. ABC will carry the first six games (on Saturdays and Monday) July 16, 18 and 25, and Aug. 6, 13 and 20. NBC follows with six consecutive Friday night games, starting Aug. 26. Local broadcast coverage is barred during the national telecasts.

As expected, the directors of infomercial company **National Media Corp. unanimously rejected the unsolicited tender offer for NMC by home shopping concern ValueVision** last Friday. The tender offer, valued at \$130 million, was termed "financially inadequate" by NMC's board, which earlier had rejected an initial bid by VV that was 50 cents less per share lower. NMC's board also termed the latest offer from VV "coercive" and "conditional." Meanwhile, both sides are preparing for the March 21 NMC annual meeting in Philadelphia. An NMC executive said the company was exploring interest by possible third-party white knights.

NBC last week picked up the option for cast members and ordered additional scripts of *Homicide: Life on the Streets*. As a result, the network intends to renew the hour drama for next season. The only possible roadblock is the network's negotiation with production. Reeves Entertainment, which originally produced the show, no longer exists and as a result the network is in discussions with MCEG, Reeves's successor company, and Thames Television, Reeves's former parent company, for renewal.

A federal appeals court will take a second look at two of its decisions that struck down portions of the FCC's rules on indecent programming.

Keeping Tabs on Tonya

The tabloid battle over Tonya Harding continued apace last week. Twentieth Television's syndicated *A Current Affair* strip aired a home video of the Olympic skater appearing topless (with a digital block on the "offending" parts) in a wedding dress following a Halloween party she attended with then-husband Jeff Gillooly. The show reportedly paid Gillooly in the \$25,000-\$50,000 range for the tape. "Just as we never reveal a source, we never say how we get our stories," said a spokesman for the show. As for the editorial decision to air the intimate and apparently private footage, the spokesman added: "The aspect [we] went after was establishing the closeness of the relationship between the two. We saw it as another element in the relationship." Gillooly, who already has pleaded guilty to participating in a conspiracy to injure skater Nancy Kerrigan will, according to a source, be paid a "six-figure" sum to appear on *A Current Affair* this week to comment on Harding's Olympic performance.

—MF

Last November the U.S. Court of Appeals in Washington threw out the FCC's ban on indecent TV and radio broadcasts between 6 a.m. and midnight. The court also ruled that cable operators could not ban programming on public access channels they considered indecent. The November decision was made by three members of the appeals court. The entire court of 10 judges now will rehear the cases. No date has been set for the appeal.

The Paramount Network signed an affiliation agreement last Thursday with WTOG-TV Tampa, Fla. The addition of the Hubbard Broadcasting-owned station, in the 15th largest market, brings Paramount's affiliation total to 26 stations (45% coverage).

Attendance at the Radio Advertising Bureau's Managing Sales Conference in Dallas last week topped 1,700, making this year's event the largest in its 14-year history. Panel moderators on duopoly, management and, of course, effective sales methods were moderated by industry specialists including RAB President Gary Fries and NAB President Eddie Fritts. Special emphasis was given to the burgeoning urban and Hispanic for-

mat, with panels discussing the most effective ways to make each work for a station.

The BBC is planning to launch its global satellite news channel, World Service TV in the U.S. as part of a planned worldwide expansion (BROADCASTING & CABLE, April 19). Bob Phillis, BBC deputy director general, said, "We want to take a high-quality news and information service into the U.S. by the end of this year or the first quarter of next year." The 24-hour channel will be a niche service on cable, designed to complement rather than compete with services such as CNN, and will also carry factual and lifestyle programs. The BBC has signed or is close to signing deals for WSTV to be carried in Japan, the Middle East, Africa and Canada, but may find itself dropped from Star TV's Asian service at the end of this year, when Rupert Murdoch may replace it with Sky News.

A group of 17 independent telephone companies have formed an alliance to make sure their voice is heard in Congress as it shapes telecommunications policy. The new group is called the Independent Telephone & Telecommunications

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Alliance. The companies will remain members of the United States Telephone Association. "Levels of regulation that may be imposed on mega-carriers may not be reasonable for carriers that are smaller and lack the economies of scale," said an alliance spokesman.

Attorneys for singer Michael Jackson issued a stinging warning of possible legal action against *A Current Affair* after the show aired dramatic re-enactments of court depositions involving the singer. The dramatization, the ACA spokesman claims, was based on court depositions given by the young boy who brought the highly visible civil suit charging Jackson with child molestation, a case which the singer's attorneys settled out of court two weeks ago. (Jackson is still the subject of a criminal investigation.) According to a statement from Jackson attorneys Howard Weitzman and Lonnie Cochran Jr., "simulations were inaccurate, painted a false picture and intentionally inferred facts that do not exist." An ACA spokesman says that the show will continue using dramatizations "based on factual accounts and court depositions" and will insert labeling when using simulations.

Capitol Broadcasting's WRAL-FM Raleigh, N.C., is the recipient of the 1994 Golden Mike Award, which will be presented during the 31st annual Broadcast Pioneers and Broadcasters Foundation dinner, March 8, at New York's Plaza Hotel. Jim Goodman, president/CEO of licensee Capitol Broadcasting, is scheduled to receive the award on behalf of the station.

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Feb. 6. Numbers represent aggregate rating average/stations/% coverage)

1. Wheel Of Fortune	15.9/226/99
2. Jeopardy!	13.6/219/99
3. Oprah Winfrey Show	10.6/237/99
4. Star Trek	9.7/244/99
5. Fox Hollywood Theatre	9.5/200/98
6. Entertainment Tonight	8.9/179/94
7. Wheel Of Fortune-wknd	8.8/184/81
8. Roseanne	8.7/186/96
9. Star Trek: DS9	8.6/239/99
10. Hard Copy	7.9/163/92
11. Inside Edition	7.7/163/92
11. Pointman	7.7/154/90
13. Nat'l Geo. on Assignment	7.5/184/96
14. Baywatch	7.2/200/96
14. Married...with Children	7.2/184/95

Cable lobbies to protect PCS

The cable industry was working behind the scenes last week to put the kibosh on a broadcaster push to obtain additional spectrum for non-broadcast services as part of new information-superhighway legislation.

Cable operators, who plan to be big players in personal communications systems (PCS), feel threatened by the prospect of competing with broadcasters in a wireless communications marketplace. Broadcasters say they will pay for that spectrum, but cable's complaint is that they won't be bidding competitively and instead likely will pay far less.

Cable representatives and others investing in PCS expressed their concerns last week to House Telcomsubcom staffers that broadcaster-friendly language not be included in revisions to the Markey-Fields bill. Moreover, cable also is seeking a more "moderate" approach to the measure's strict prohibition on telco buy-outs of cable systems in their service areas. The cable industry also is asking the subcommittee to extend the cable-telco crossownership prohibition for five years in markets with small and mid-size cable systems.

—KM

WASHINGTON

Comsat re-entry

Comsat eased out of the domestic satellite business in the 1980's. Now, it looks like it may want back in—and in a big way. Industry sources say Comsat is negotiating to acquire GTE Spacenet and all or part of its fleet of seven domestic satellite. Few would be surprised by GTE Spacenet's exit from the business. GTE Corp. has been downsizing the operation and has already sold off some assets to other satellite carriers. Last month, the parent folded Spacenet into another subsidiary, GTE Government Systems.

HOLLYWOOD

Same team

A combined Viacom, Paramount and Blockbuster Entertainment will make bedfellows of two competing syndicated blocks: Spelling Premiere Network and Paramount's proposed fifth network. Two of Blockbuster's subsidiaries, Spelling Entertainment and Worldvision Enterprises, are the producer and distributor, respectively, for SPN. Although some rep sources suggest Paramount might let SPN build for a year or two, then move it to its proposed network, John Ryan, president and CEO of Worldvision, says that his company "is not even considering" such a move. Ryan pointed out that SPN is cleared on a mix of independents allied with both Warner Bros. and Paramount "so it

clearly would be difficult" to move the block to Paramount's new network.

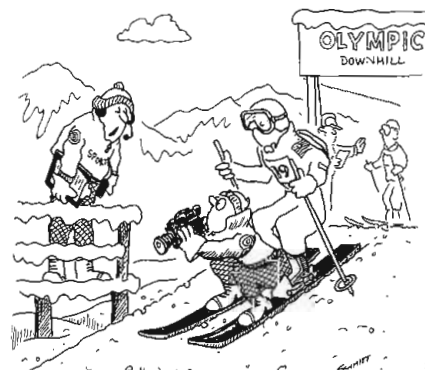
NEW YORK

E! originals

E! Entertainment Television's push for more original programming will lead to at least one and possibly two new original primetime series by summer. Look for E! to dip its toe into original sketch comedy with a compilation of comedy skits from its popular *Talk Soup* program.

Voice of experience

One interested Olympics observer last week was former teenage speed-skating champion and USA Networks CEO Kay Koplovitz, who was greatly relieved that Dan Jansen finally won an Olympic gold medal. Koplovitz competed at the regional level during her youth in Wisconsin.



Drawn for BROADCASTING & CABLE by Jack Schmidt
"The minivan is still broken, so you'll have to do the bobsled and ski jump too."

Squeeze play

The cable industry has good reason for its present alarm over FCC rate regulation. Chairman Reed Hundt is bound and determined to punish that medium for what he considers monopolistic practices over the years, notwithstanding the fact that it has been on one regulatory leash or another for much of its 40-plus-year history.

According to the cable industry's analysis of the FCC's own survey figures, consumer bills for cable service were cut more than 10% by the 1993 rate rollback—generally estimated to have lowered revenues by \$2 billion. That wasn't enough for the chairman, who now wants to take another 5%-10% out of cable's hide. If he can summon another vote for that much of a fiscal massacre, cable will have to turn to the courts for justice.

There is no doubt that the industry's grasp of customer service lagged behind its reach of customer acquisition as it built a nationwide infrastructure, but there's likewise no doubt that it has learned from its missteps. Significantly, there was a thunderous lack of consumer complaint when the FCC solicited the nation to give voice to its worst cases last year. The way we see it, cable reregulation worked. This year's FCC is reading from an old script.

Strip tease

Cries of checkbook journalism filled the air last week, as Tonya took her place beside Michael Jackson's maid and other such pay-for-play interview subjects. Those cries—mostly from lawyers on one or the other side of one or another scandal—were but a Greek chorus for what took this week's center stage (or barrel bottom, as the case may be) in what has become the most infamous Harding scandal since Teapot Dome. Last week,

A *Current Affair* lived up to its name as a prime time "strip," airing home video footage it had obtained of Tonya Harding dropping her top (the frame was fuzzed in appropriate places) on what appeared to be her wedding night. A spokesman for *Current Affair* said it was at a Halloween party, as though that somehow justified its airing. The spokesman stressed that the video was intended to document her past relationship with her husband. Sure it was. What it was intended to do was dangle the prospect of a topless Tonya before viewers who had been given every other imaginable angle of the woman. Now there is word *Current Affair* may pay Harding's ex-husband to provide commentary on her skating. And then there was the planned NBC special that was "clearly not exploitive," said its producer, because "this is information that the American public cannot get enough of." We suppose that's true. This salacious symbiosis between producer and viewer is a two-way street, or in this case, gutter.

Six-million-dollar man

Forget the almost \$1 million in FCC fines Howard Stern drew for owner Infinity with his raw and sometimes ugly humor; the real price was the extra \$6 million-plus Infinity had to pay for KRTH(FM) Los Angeles because it was unable to close the deal in 1993 (see page 60). Infinity was putting the best face on it last week, suggesting that the 10-times-cash flow it was paying was fair value for a profitable, top-market station. Still, that was quite a few million more than it would have had to pay. Now, if the commission ultimately collects on those fines (Infinity has thus far declined to pony up, and it looks as if the courts will have to make the call), it will have made the wages of unattractive speech a cool \$7 million-\$8 million. Tell us that's not enough to chill content.

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