SYNDICATION AT NATPE: THE NAME OF THE GAME IS BARTER

AT LARGE WITH PARAMOUNT'S KERRY MCCLUGGAGE

PASSING IN REVIEW: NEW MEMBERS OF HOUSE TELCOMSUBCOM

RADIO: LARRY KING GETS A DAY JOB
Premiering This Week On Covering 91%

Time Trax • Kung Fu: The Legend Co.
LETTERMAN JUMPS TO CBS

New show will run head-to-head against Leno; affiliates warned about clearances; Lorne Michaels to fill NBC’s late-night void

By Steve Coe

CBS is taking a $42 million gamble that David Letterman will catapult the network to the top of the late-night heap, a daypart where it has never really been a player.

Meanwhile, NBC, which already lost its prime time franchise Cheers earlier this year, decided to stick with Jay Leno for the 11:30 p.m. slot. NBC Entertainment President Warren Littlefield, in announcing Letterman’s departure last Thursday (Jan. 14), said Saturday Night Live executive producer Lorne Michaels will produce a show for the 12:30 slot vacated by Letterman.

“I couldn’t be happier to be joining CBS,” Letterman said. “I’ve long admired the network—and now, thank God, at last, the chance to be on Circus of the Stars.”

Letterman’s four-year deal with CBS gives him a $14 million-$16 million annual salary, plus the chance to develop a companion show airing after his 11:30 p.m. program. Leno, who seemed to have been left dangling by NBC until last Wednesday, earns a reported $3 million a year.

“Welcome to NBC, which means Never Believe your Contract,” said Leno upon being introduced to the network. Leno admitted he “would’ve felt better” if NBC had handled the situation better and, when asked if he now feels secure, said, “Yeah, sure, the way Saddam Hussein feels secure.”

At a press conference in New York City immediately following the NBC announcement and press conference in Santa Monica, Calif., Letterman was joined by Larry Tisch, chairman, president and chief executive officer, CBS Inc., Howard Stringer, president, CBS Broadcast Group, and Late Night with David Letterman executive producers Peter Lassally and Bob Morton. Letterman acknowledged that since he was passed over for the Tonight Show post that went to Leno, “I’ve been kind of interested in doing an earlier show. When I began with the 12:30 a.m. show 11 years ago, I was a younger man. Now I’m 45 and I think 12:30 might need a younger person.”

Despite the highly publicized, drawn-out negotiations, Letterman denied any hard feelings toward NBC. “I don’t begrudge NBC anything. The negotiations went on until the last minute, and NBC conducted themselves honorably. It’s just that I wanted to do an 11:30 p.m. show, and when you get the chance to do it and do it at the top-ranked network, you can’t ask for anything more than that.”

Letterman admitted feeling disappointed that he was not chosen to succeed Johnny Carson at the
In 142 Blue-Chip Stations Of The Country.

Continues - Babylon 5 - The Wild West
Toniight Show, but said he feels no bitterness.

There are still questions to be answered about the new CBS show, although one thing is clear: it will not be called Late Night with David Letterman, since NBC owns the name and will retain those rights. At least in the short term. Letterman acknowledged that a name change is in order, and joked that he and the producers would try to work the name Joey Buttafuoco into the new title. The location of the CBS show is yet to be determined.

Letterman's CBS show is expected to debut in the fall and, according to Tony Malara, president, CBS affiliate relations, will have 65% live clearance and 90% total clearance, compared with the 39% live clearance and 80% total clearance for Primetime After Primetime, the current holder of the time period. The network and affiliates will each have eight minutes of advertising inventory.

Asked if he now feels secure, Leno said: "Sure, the way Saddam Hussein feels secure."

Malara said affiliates clearing the show will receive the same compensation they now earn for clearing Primetime after Primetime.

CBS has made it clear to stations it will have little patience for defection. Malara said any delays of the show by more than 30 minutes "would be unacceptable," warning that would appear to go directly to those affiliates--approximately 40, including eight in the top 25 markets--that now carry The Arsenio Hall Show. CBS has notified affiliates it will offer Letterman to competing stations in markets where the CBS station is intent on programing syndicated fare. The network has already lined up at least five such alternates.

The fate of the Primetime After Primetime wheel of action hours seems to have been sealed with Letterman's signing. The shows, which are produced on budgets 25%-30 lower than standard prime time hours, do not appear to be strong enough audience draws to make them economically feasible for 12:30 a.m. airings. Howard Stringer, told Broadcasting that profit margins on the shows are not wide, and "given that fact and the decreased dollars available at 12:30 a.m., you put two and two together and you get four," Red Perth, vice president, late-night programs, CBS Entertainment, said the shows will "be given a shot at 12:30 a.m.," but acknowledged "it will be tough given the economics. It can work at 12:30 a.m. It's a matter of whether it can work well enough to justify the economics. It will be tough."

NBC, which for more than 11 years has held the strongest late-night lineup in television history, must move quickly to fill the 12:30 a.m. slot. Littlefield said the new Lorne Michaels project will debut sometime before fall. As for speculation that comedian Dana Carvey would host a late-night show, Littlefield would say only that Carvey would do a television project, but would not elaborate on when the project would be produced or in which day part it would air. Littlefield was introduced on Thursday by the cast of Cheers, which comedian Jerry Seinfeld called "one of the few bright spots remaining on the network." Prior to accepting questions. Littlefield announced new comedy series projects starring John Larroquette, who appeared on NBC's Night Court, and George Wendt of Cheers. The Larroquette project will be created and written by Don Reo and executive produced by Reo, Larroquette, Tony Thomas and Paul Witt. With a working title of Crossroads, Larroquette will play a character who has hit rock bottom and tries to get his life back in order while working as the night manager at an urban bus station. No producers have been joined with Wendt's series project, although he may team with several Cheers staff members after the show's final season.

In an effort to address its Friday night woes, NBC will test a handful of serialized dramas, each six weeks in length, under the banner Great Expectations. All of the shows are being produced by NBC Productions. The first, which will debut in August, and each of the short-flight series is designed to function as a pilot for potential series.

Littlefield also announced that Steven Bochco will return to oversee L.A. Law for the final eight episodes of this season. Also returning to the show will be writer-producer Bill Finkelnstein, who won an Emmy during his stint on the show and who now oversees the Steven Bochco-produced Civil Wars.
ABC, NBC, FOX SHUFFLE NEWS DIVISIONS

Signal increasing importance of news product

By Steve McClellan

ABC, NBC and Fox are reorganizing their news divisions—to one degree or another—as they prepare for a future in which news units will become an ever more important contributor toward both network program output and network profit pictures.

Last week, ABC News announced several key pieces of a senior level executive reorganization that network sources said could be accurately interpreted as preparing for the day, still a few years off, when Roone Arledge, 61, current president of ABC News, retires.

NBC News announced a restructuring that puts its two hard news programs, Today and Nightly News, under one executive, 27-year-old Jeff Zucker, who Jeff Gaspin, head of news program development, was elevated to vice president, prime time programs, NBC News.

At Fox, a top News America publishing executive, Les Hinton, was reassigned to chairman of Fox Television Stations and Fox News. Van Gordon, Fox News president, will report to Hinton, who said his mandate is to strengthen local news operations and develop, with Sauter, a strategy to link these operations to an expanding Fox national news operation.

At ABC News, Paul Friedman was promoted to executive vice president and becomes second-in-command under Roone Arledge. Sources at the network said Friedman is the leading candidate to replace Arledge when he retires. Friedman replaces Robert Weiswasser, who, after a period of transition will move to another post, as yet undefined. Sources said last week it was expected Weiswasser would move into a high-level corporate post or possibly another operational post. "He's still on a fast track," said a company insider.

In addition to the move, ABC News named Robert Murphy senior vice president, ABC News. Murphy has been chief assignment editor of the daily news operation since 1988 and now takes over the post held by Dick Wald, which includes managing all ABC News programs and coverage, Newsone (the overnight service), WTN (the international news service), special events and political coverage. Sources stressed Wald will remain with the news division in a senior capacity, with details to come, perhaps as early as this week.

At least one ABC News vice president, Walter Porges, in charge of news practices, is opting for the buyout package announced by CapCities/ABC several weeks ago.

Reached last week, Paul Friedman said key areas for him will include maintaining the hard news operation, developing more magazines and figuring out how to exploit aftermarkets for ABC News product. He will also keep a sharp eye on the division's finances.

Asked if there was pressure on the news division to produce more shows and be more profitable, Friedman responded, "you're certainly on the right track. This is a business." He also stressed the division wants to be more profitable by generating more revenue, not by cutting more bodies and other expenses. "I have no instructions to cut costs," he said. "On the other hand, we need to spend our money wisely."

At NBC, last week's reorganization put the division's two hard news engines, Today and Nightly News, under one executive producer, Jeff Zucker, who had been in charge of Today. Further reorganization will follow, according to NBC News President Michael Garner. Karen Murphy has been chief assignment editor of the daily news operation since 1988, and now takes over the post held by Dick Wald, which includes managing all ABC News programs and coverage, Newsone (the overnight service), WTN (the international news service), special events and political coverage. Sources stressed Wald will remain with the news division in a senior capacity, with details to come, perhaps as early as this week.

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Curry, for example, had been executive in charge of all morning news programs. But the post is being eliminated as part of the decision to pair Today and Nightly in a hard news group. Gardner said plans for Curry will be announced later. Zucker will report to Don Browne, executive vice president, NBC News, and Gardner.

Gartner said pairing Today and Nightly under one executive is intended to "break down barriers" between the news shows, which share many stories, correspondents and producers. And, he said, "we hope to breathe a little more sense of immediacy and excitement into Nightly than it has right now."

Zucker said he has taken great strides to make Today a harder newscast. "The first thing I want to do at Nightly is make it a little bit harder, with more spot news and fewer features."

In one respect, the news division changes last week take a cue from one new division that announced no changes. The cover of this issue's magazine development and as much of it as is possible

CBS has three on the air in prime time now, and is preparing a fourth for later this year: with Connie Chung. ABC has two new programs produced, with the most spot news and fewer features."

According to advertisers, Premiere Advertiser Sales, Paramount's barter arm, had said it was out of inventory for both shows as well as Star Trek: The Next Generation right after the upfront. The company, they say, has a habit of crying "sold out" in the upfront, and then finding scatter space later. Scatter available before the premieres was going for about $150,000 per 30-second unit for new shows (and about $150,000 for TNG). One advertiser reports being able to book the premier of Deep Space only days before airing.

Marc Hirsch, president of Premiere, said scatter has been made available for Deep Space by taking back units that had been saved in the event makegoods were needed. Those units sold since the premiere have gone for $200,000, and only a half-dozen units are left for the rest of the quarter, he said. Premiere is waiting to see more ratings information on The Untouchables (see page 92) before releasing makegood units for the show.

But advertisers are well pleased with their Paramount buys, figuring they will get demographics similar to The Next Generation's, especially with Deep Space. "It has a high concentration of the most elusive segment of the TV audience—young men," says Jerry Dominus, senior vice president, Thompson. The only place advertisers say they can get the concentration of young men on network TV is Monday Night Football, which is a more expensive buy at an average price of $250,000 per 30-second unit. And TNG brings just about as many men as MNF: in the November sweeps, MNF had a 13.9 rating with men 18-49, and TNG had a 13.2.

Another aspect drawing advertisers to Paramount's programs (including shows like Artesian Hall) is the flexibility. If there's a ratings shortfall, advertisers have the option of either getting a makegood or getting cash back: the networks usually just offers the former.

Advertisers seem well assured of Deep Space's success, but are still holding off passing judgment on The Untouchables and on Warner Bros.' similarly targeted action adventure block, which has yet to launch. Nonetheless, agency executives say they are willing to make early buys, because both Warner and Paramount offer much lower rate decreases in the second season for advertisers that come in early. The networks, say agency executives, do not make deals like that.

The two Star Treks also offer what advertisers like: a good environment. They are pro-social, non-offensive shows. The same cannot be said for the more violent Untouchables. According to one agency executive, advertiser concerns caused Paramount to tone down some of the violence, a charge Hirsch denies.

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NAB BOARDS LOOK TO DIGITAL, INDECENCY

A ll signs indicate that Congress and the Clinton administration intend to spend the next two years designing the digital fiber-optic and satellite technologies of the future and encouraging private industry to build them. Broadcasting's place in this future as the television industry converts to digital, says National Association of Broadcasters President Eddie Fritts, is "something a number of people on our board have a high degree of interest in."

NAB's annual winter joint board meeting began last Friday in Naples, Fla., and will conclude tomorrow afternoon. The board will hear an overview of the latest developments in how telephone companies are attempting to break into the television business, Fritts said, including details on the Bell Atlantic suit in U.S. District Court, Alexandria, Va., to repeal the 1984 Cable Act's prohibition on cable-television cross-ownership.

In that context, the TV board will continue its discussion of possible multichannel digital broadcasting on stations' current NSC assignments after transition to digital HDTV channels expected to be granted by the FCC. The potential for joint ventures with the telephone industry in that future digital world may prompt the NAB to consider "mid-term adjustments" in its current tele-entry position, said NAB Joint Board Chairman Gary Chapman, president, LIN Television Corp., Providence. But Chapman said he favored retention of the NAB's basic stance: "We will continue to endorse the video datacon concept. We are supportive of them [the telephone companies] as a common carrier, but we are not supportive of them owning the conduit and the content."

Radio and TV board members alike are also reviewing the association's "Statement of Principles" regarding broadcast program content, approved by the board at its June 1990 meeting. "It will relate with everything from indecency, which is a major item with regard to [Infinity Broadcasting's] Howard Stern, and because of the proposed [TV violence] standards that Senator Paul Simon [D-Ill.] proposes," Chapman said. (ABC, CBS and NBC are organizing an all-industry meeting for the spring response to the Simon-authored 1990 TV Violence Act.)

No major revision to the 1990 rules is expected. Those rules already advise against "programming that purely pays tribute to and Warner Bros.' similarly targeted action-adventure block, which has yet to launch. Nonetheless, agency executives say they are willing to make early buys, because both Warner and Paramount offer much lower rate decreases in the second season for advertisers that come in early. The networks, say agency executives, do not make deals like that.

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NAB President Eddie Fritts and Joint Board Chairman Gary Chapman discuss broadcasters' niche in future digital world. NAB board looks to digital, indecency.

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NEW TCI PRICES ELIMINATE 'BUY-THROUGHS'

MSO action puts it in compliance with Cable Act provisions ahead of deadline; it also announces conversion of 90% of systems to fiber by 1997

By Rich Brown

Top MSO Tel-Communications Inc. has outlined a new pricing strategy designed to comply with the 1992 Cable Act and detailed expansion plans which will include the deployment of fiber-optic cable to 90% of its systems over the next four years.

"We're really on top of this now," said Peter Vlies, senior vice president of Tele-Communications.

At a press conference last Tuesday, TCI executives unveiled a new pricing structure for its systems that will include a broadcast basic tier available to subscribers beginning April 1 at a cost of about $10 a month. That tier will offer subscribers roughly a dozen channels, including basic broadcast services, local access programming and public education services.

An "expanded" basic tier that includes basic cable networks will be available for approximately $10 more.

In compliance with the Cable Act, TCI customers taking the basic tier will not be required to "buy-through" the expanded basic tier in order to take premium or pay-per-view services.

"We're really on top of this now," said Thompson, who also decided to drop the "buy-through" requirement in April even though the Cable Act does not require the MSO to do so for the next 10 years. Thompson said TCI would also comply with the Cable Act by soon launching a comprehensive effort to develop the interface between cable and home electronics equipment, even though the law does not require MSO's to immediately launch that development.

TCI COO Brendan Clouston summed up TCI's technological initiatives and planned customer service improvements as "going the extra mile" to comply with the 1992 Cable Act and, in some cases, exceeding the expectations of Congress.

Clouston said TCI will boost its annual capital expenditures budget to $750 million this year from last year's $450 million to accommodate its technological expansion plans. The bulk of that increased spending will be aimed at implementing fiber optics and the company's already announced digital compression plans, which ultimately would allow for systems with more than 500 channels.

An estimated 20% of TCI's cable systems are now equipped with fiber optics, a number that company executives said should grow to 20%-40% by the end of 1993 and to about 90% by late 1996. Mark Hess, formerly TCI state manager from New York, has been named director of a new TCI project management team designed to implement the company's compression strategy.

Meanwhile, Thompson reiterated the company's refusal to negotiate for retransmission-consent payments which, as currently dictated by the 1992 Cable Act, would enable local broadcasters to negotiate payment from systems that carry their signals. However, he said the company will make an effort to "reduce the possibility of confrontation and disruption of broadcast service to its customers" should the retransmission-consent and must-carry provisions survive legal challenge.

TCI has already begun discussions with national broadcast networks and starting this month plans to initiate contacts with local broadcasters on its systems, said Thompson.

USA SHOWING NBC MOVIE

USA Network last week signed a deal to present an NBC made-for-television movie, Fallen Champ: The Untold Story of Mike Tyson, less than 24 hours after its broadcast premiere. It marked the second such deal for USA in less than a month and some say the actions could prompt broadcast networks to ante up more money to suppliers for lengthier exclusive license periods.

The cable network's deal with Fallen Champ distributor Columbia Pictures Television Distribution lets it show the documentary on Saturday, Feb. 13, at 8 p.m. ET, one night after its premiere on NBC. USA will repeat it on the afternoon of Feb. 14.

NBC executives were said to be unhappy about the USA deal. Efforts were supposedly underway by NBC late Friday to try to get USA to push back the cable debut, sources said. NBC did not return calls at press time.

By Peter Vlies

Infinity Broadcasting, shopping for a company to distribute its lineup of radio shock jocks, is in serious negotiations with Unistar Radio Networks, industry sources said last week.

Neither Unistar nor Infinity would comment on the talks, but sources said it was possible the companies could reach a deal as early as this week, with Infinity either buying or investing in the network.

Infinity, which owns 17 radio stations and has agreements to buy four more, all in the top 10 markets, saw one of radio's highest-rated shows, Howard Stern, Doug (The Geaseaman) Tracht, Don Imus and G. Gordon Liddy. Infinity also owns play-by-play rights for numerous professional sports teams.

The company currently syndicates Stern's morning show by selling it to stations for cash. Infinity President Mel Karmazin has said he would prefer to buy or build a syndication company to distribute other Infinity-owned shows.

"I really have nothing to say about our plans in the programming and syndication business other than to say that it's something the company is very interested in, and we believe there are great opportunities for us to enter into the programing distribution business," Karmazin told Broadcasting last Friday (Jan. 15).

Unistar, which distributes music and news programming to more than 2,000 stations, has been hurt by the industry wide slump in network radio advertising, and is said to be courting new investors.

Unistar's main assets are its national sales and distribution network, a stable of 24-hour, satellite-delivered music formats, its exclusive agreement to distribute CNN radio news, and its existing relationships with more than 2,000 stations.

"We've had talks with companies about strategic alliances for a long time," Unistar CEO Nick Verbitsky said last week. "This is not anything new.

Infinity EYES UNISTAR

By Mike Freeman

Vernon, N.J.-based Hypotenuse Inc. will demonstrate a new phone sampling service at the NATPE convention in San Francisco next week that it says can save time, labor and cost on same-day surveys. The company says Bullet*Poll, an automated fiber-optic polling system, will turn around local phone samplings in two to five hours. Company officials also stress the system can be used by the station's programming, research and advertising departments.

Hypotenuse was formed six months ago by former Twentieth Television marketing executive Fred Bierman and Knight-Ridder videotex veteran Jay Leve. Koch Communications has been retained to handle subscription sales.

Newspaper subscribers or anyone with an 800-number and record questions. Bullet*Poll then accesses its database, calling respondents randomly selected from the station's coverage area who answer questions and provide demographic information. Bullet*Poll "cross-tabulates" the data and faxes the results to the station.

WLS(TV) News Director Joel Cheatham, a long-time Bierman associate, used Bullet*Poll for an exit poll on the presidential election. It projected results for Miami proper, Dade and Broward counties with a variance of 5% for the Clinton vote and 1%-3% for Bush and Perot.

When asked about the statistical validity of Bullet*Poll, Radio-Television News Directors Association President David Bartlett, who was not familiar with the system, cautioned that any interactive poll would have to employ DMA phone sampling lists that are a "representational sampling of the market area." Bierman said Hypotenuse has contracted with "DMA sampling companies" to provide respondent lists.

Bartlett also questioned whether there was a "pressing demand" for station talent, especially if the price is too high, adding that if the news, programming and sales departments could use the service, "it could be more cost-effective."
Al DeVaney, a model GM and the driving force behind WPWR-TV's success. Congratulations on five outstanding years as Senior Vice President/General Manager of WPWR-TV and your appointment as Chairman of INTV.
FCC TO DETERMINE FATE OF HOME SHOPPING AS FORMAT

By Joe Flint

The future of the Home Shopping Network is in the FCC's hands. The commission, following the orders of Congress, launched a rulemaking proceeding last week to determine whether stations that carry a home shopping format or mostly program-length commercials serve public interest requirements. If so, should they be allowed to broadcast cable systems and whose character will they serve or mostly provide (most likely rural) entertainment barter groups.

The FCC will consider the future of the Home Shopping Network in a rulemaking proceeding. The commission's consideration of the network's future is expected to have a significant impact on the network's operations and future growth. The network is one of the leading home shopping channels in the United States, providing a wide range of products and services to its customers.

LOS ANGELES

VIPER STRIKES FIRST RUN

Pat Kenney, president of Cannell Distribution, has confirmed that Stephen J. Cannell Studios will produce a third action-adventure series for fall 1993, Viper, to join fresh-menu drama Renegade and sophomore Street Justice in syndication. Viper strikes a similar theme to Renegade, with a lead character who "right the wrongs in society, but not accept monetary compensation for his efforts," Signed to star in the show is Michael Dudikoff ("Tron," "American Ninja") whose character will be teamed with a martial arts specialist and a female co-star. Cannell Distribution, which was preparing a release on the show at press time, will likely be offering the show on a seven-minute local/seven-minute national basis. "If Renegade is considered rural, this [Viper] is urban and upscale," Kenney said. "It will be a much tonier piece."

WASHINGTON

CHAIRMAN HUNDT?

Reed Hundt's stock as the next FCC chairman has risen amid the Tenth Avenue Popsideshe hasn't interested a few months ago. His name is being heard with increasing frequency in connection with the slot. He is one of Clinton-Gore's common denominators, having attended high school with Gore, Yale Law with Clinton. As a litigator, he has represented cellular and wireless cable clients. He helped raise funds for the campaign, and has been involved in telecommunications policymaking for the transition.

LEONARD HOFFMAN

HDTV HAIL TO CHIEF

HDTV competitors General Instrument Corp. and NHK will cooperate this Wednesday to videotape the presidential inauguration in high definition. With HDTV production equipment still in its early generations, the two want to pool resources for the best results, including the latest Sony HD camera, owned by NHK. Japanese will see the event within NHK's eight-hourly daily satellite HiVision feeds. General Instrument wants the video for future demonstrations of its digital transmission system—and for posterity. "When you see video of the Kennedy inauguration, it's in black and white, as if he were from another era," says GI HDTV development head Robert Rast. "In 20 years, Americans with widescreen TV's will see a widescreen Clinton inauguration."

NEW YORK

GROUP W DUopoly?

Don't count Group W Radio out of the duopoly sweepsstakes. Sources close to the company say Group W is taking a serious look at buying WNY-FM New York, the country station owned by Wyordwoode. The deal would give Group W three New York stations—WNY-FM, WNEW-FM and WINS-AM—and the market's first FM-FM combo.

LEVIN ON TURNER AND TELCOS

In a rare public appearance, Time Warner CEO Gerald Levin made it clear to analysts at last week's Goldman Sachs conference in New York that TW intends to change its equity interest in Turner Broadcasting. He wouldn't say, though, if Time Warner is looking to sell or add to its 20% stake. "We're not predicting anything...but I just don't see it [the current Turner stake] existing in perpetuity," Time Warner several weeks ago announced it wanted to either buy or sell off some of its $3 billion worth of non-cash contributing equity positions, of which Turner is one. Levin also said at the conference, according to attendees, that he would concentrate this year on creating additional strategic partnerships (like the ones formed with C. Itoh and Toshiba in 1991) and mentioned telcos, specifically the baby Bells, as companies with which TW would look to form some sort of alliance.

SEEING THE FOREST

ABC has finally settled on Sunday, March 7 (8 p.m.), as the debut date for the new Forrest Sawyer-hosted news magazine. The Tom Yellin-produced program also now has a title, Day One. Meanwhile, Phyllis McGraf is busily at work developing a second new magazine for the network, called Moments of Crisis.
Read any good books lately?
We have!

GOOF TROOP tops the November books, ranking #1 in Kids 2-11 and Kids 6-11.

For the sixth consecutive year, Disney takes the top spot in key kids demos.

...And in the 24 markets where GOOF TROOP and Batman go head-to-head, kids go Goofy!

When it comes to programming success, the only thing that really counts are your local ratings. And when it comes to the November books, GOOF TROOP is #1 with kids!

SOURCE: NSI 11/92 weighted average rating, all occurrences

© Disney
When Bill Clinton's right hand goes up to take the oath of office as President of the United States, that will also be the signal for a lot of changes in the nation's capital.

Hundreds of new Clinton-appointed officials will be moving into the top levels of federal agencies and regulatory commissions. And in Congress, even though the political balance of power changed hardly at all, 25 percent of the Senators and Representatives will be newly elected.

But two important things won't change at all. One is the historic tension between those who govern society and those who inform society. The other is the need for broadcasters and cablecasters to bridge that tension and make their voices known to those who govern.

The vast majority of people high in government that I have dealt with for 40 years are decent, hard-working and concerned about the welfare of their constituents. Unfortunately, they also have about the same proportion of chiselers and charlatans as the rest of our society.

The November elections eliminated some of the worst abusers. But the enforcers of first jurisdiction have historically been the media, which this year reported widely on the rubber checks, curious House Post Office bookkeeping and allegations of sexual harassment.

As a consequence, many people in Congress and in every Presidential administration—the good guys along with the bad—look with suspicion on the media that are forever snipping at their heels and poking into private places.

It's obvious that both those in government and we in the media perform functions that are vital to our society. But it is also true that both are often trying, in different ways, to accomplish the same things for the same people.

Those who govern try to improve the public good and sometimes succeed. What they do brings order to what might otherwise be a chaotic society. We in the media strive to inform and entertain. What we do is vital to the body politic and the extent to which the media are free often defines a free society.

Since we both perform functions that strive to make our society a little better, shouldn't we be talking to one another? I think so. But I also believe that the dialogue needs to be conducted on the basis of mutual consideration and respect, with sensitivity to the integrity of both institutions.

Let me make some suggestions from my own experience on how that dialogue works best. Good government relations needs people both at the grassroots and professionals in Washington.

First, at the grassroots, the best time to meet your legislators is before either you have a problem. When you do meet, a Congressperson will be more responsive if you are a constituent. You will be even more welcome if you had him or her on a program. And you'd be most welcome if you, as a private person, contributed to his or her most recent election campaign.

Second, try to know what you are talking about. That means discussing your own business and its problems. Leave the legislative jargon to the professionals.

Third, a real dialogue must move in both directions. When you meet with legislators or regulators, listen carefully. They probably have their own problems. You may be one of them.

Finally there is the question of integrity. I have three rules of integrity: Rule number one is: always tell the truth. Rules two and three are: never forget rule number one.
Great Performers of the 20th Century.
Best Achievement by a New Talent.
Day Maker. Fresh, funny, smart—
Bertice Berry is the hottest new talk
show in years. Already sold in 70% of
the country, Bertice has quickly
become a sales phenomenon. So if
you haven’t got the word yet, now’s
the time to speak up. Bertice Berry.
Talk with something to say. And soon
she’ll be heard all across America.
Outstanding Achievement by a Comedy Series.
Network Maker. The program that built the first new network in 40 years is well on its way to becoming a sitcom classic. Stronger than ever, Fox’s #1 show continues to grow among all adult demos. Homer, Marge, Bart, Lisa and Maggie. They’re more than a family. They’re a franchise.
Most Dramatic Turnaround of a Time Period.
**Time Period Maker.** The November sweep proved that COPS captures more of television’s most wanted demos. In market after market, COPS moves in and turns around weak time periods—overnight. If there’s trouble on your block, don’t wait. Call COPS. In no time, you’ll have key adults locked up.
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Comedy Block Maker. Now in its fourth season as a solid performer, Doogie Howser's offbeat comedy and quality writing have built a loyal adult 18-49 audience. This makes Doogie just what the doctor ordered to match up with the sitcoms on your schedule. And so far, 65% of the U.S. agrees that this comedy is nothing short of pure genius.
Best Original Reality News Program.

The original. The best. The #1 Reality News Program.
Record Makers. Twentieth Television brings you the most popular titles in entertainment history... including M*A*S*H, the series – after 13 years, still a Top 10 off network program! M*A*S*H, The Final Episode – the highest rated program... ever! And Century 16 – the top grossing film package of all time! All proven performers, all ready to deliver on demand for your station.
For advertiser sales contact Bob Cesa at (212) 556-2520.
How to Make Your Local TV Sales Take Off

Announcing TV LocalMotion®

This year, we're launching a new retail marketing program for local television subscribers. It's designed to help you get your local ad sales into high gear. We call it TV LocalMotion.

As a TV LocalMotion subscriber, you'll get the tools you need to show local advertisers how advertising on your station works. We'll train your sales people to look at TV advertising from the retailer's point of view using information only Arbitron can provide. We'll show you how to spot a new business prospect using MediaWatch. We'll show you how to profile that retailer's customer using our Scarborough local market qualitative information. And you'll see how to put it all together with Arbitron ratings to make a persuasive pitch that will win new dollars for your station.

We'll provide your staff with the tools they need for the retailers you're pitching. We'll even sing the praises of TV advertising in print ads in your market. We'll do the work—you'll get the sale.

TV LocalMotion is our way of letting you know we're dedicated to serving the local broadcaster. So if you're looking to give your sales staff the extra boost they need to grow your local sales, look to Arbitron. The service with TV LocalMotion.

Find out about TV LocalMotion at NATPE booth #134
Meet the stars the whole country is talking about, at NATPE.
Comedy on the wild side.

NORTHERN EXPOSURE

Break the 30 minute laugh barrier.

Syndication, Fall 1994.
No, BROADCASTING is not going tabloid. But this issue and the next will be published in that format, due to the heavy volume of programing news and advertising that characterizes this NATPE time of the year. BROADCASTING will resume its customary format with the Feb. 1 issue.

But there are other changes up our editorial sleeve. “Watch this space,” as the saying goes, to follow the next steps in BROADCASTING evolution.
A GREAT SUCCESS STORY IS UNFOLDING...
UNIQUELY JERRY

The talk show in tune with our times. With Multimedia's talk expertise behind him. Outspoken and open with gentle humor.

Final thoughts as provocative as they are profound.

Now cleared in over 100 markets for 1993, the most improved ratings of any talk show which premiered last year.

JERRY SPRINGER

MULTIMEDIA ENTERTAINMENT
She's grown into a phenomenon:
A two-time Emmy award-winner who's tops in her field.
Keep your eye on the lady who listens.
Ten years old and she's still going strong!

Sally Jessy Raphael
THAT'S THE STORY OF MULTIMEDIA ENTERTAINMENT. IT'S JUST THE BEGINNING. YOU'LL SEE, AND, AS YOU KNOW NOW, THE KNOW HOW. YEAR AFTER YEAR, SHOW AFTER SHOW. WHAT THEY PROMISE, THE PRODUCT. DELIVER WHAT THEY PULL IN. VIEWERS. PROGRAMS THAT SHOW WHAT THEY SHOW AFTER YEAR AFTER YEAR. THE KNOW HOW.
START WITH A WINNER

25 years of ratings performance you can bank on.

Who says you can't turn silver into gold?

DONAHUE
SOMETHING TO TALK ABOUT

MULTIMEDIA ENTERTAINMENT
He's the new legend of late night.
The man who whooped Whoopi.
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His first months on television he delivered as promised.
The future?
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RUSH
LIMBAUGH

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Bullets gives ratings punch to late night, access and prime.

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The perfect chemistry of talk, entertainment, consumer information, and how-to from the company who knows how to do it right.

Robb Weller and Dana Fleming team up for a warm and lively hour of personality and practical solutions! Celebrities and cooking. Fashion and fun. Kids and kidding around.

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Together, they head up a series of innovative prime time hours. Unforgettable stories and the real life investigators who take on the system.

A rare, behind the scenes look at how big stories are broken even when it involves great personal risk.
SPECIAL REPORT

NATPE '93

NATPE'S SPOTLIGHT
ON INTERACTIVE
TV TECH

'Programing Global Village' theme includes ongoing,
on-demand demonstration

By Mike Freeman

On the eve of the 30th annual NATPE International/INTV Program Conference and Exhibition next week in San Francisco, the intended drawing card is "programing for the global village," which is likely to lure in more international TV programers.

For some of the broadcast executives who may be growing wary of the possible mass consumer acceptance of interactive, programing-on-demand television, a newly created Technology Pavilion on the exhibition floor is intended to illustrate that interactive TV can be a partner, rather than an adversary, of the established media powers.

Certainly, as some of the major computer software companies, multiple system cable owners, broadcast operators and Hollywood studios begin forging new alliances (with the telecos on the sidelines, earnestly lobbying for FCC-approved entry), the much-talked-about marriage of the televisions, telephone and computer is a force to be reckoned with.

According to Nick Orfanopoulos, NATPE's vice president of conference activities and special events, some of those major interactive players planning on conducting demonstrations in the Technology Pavilion are IBM, Call Interactive, the Interactive Network, TV Answer and Arbitron, which is apparently branching out from its traditional audience research business with a new "under wraps" interactive service. And, Orfanopoulos says, an interactive TV program called The Game Challenge, from a newly formed company sporting the same title, will be uncharacteristically screened and sold out of NATPE's high-tech pavilion.

"This was something that the NATPE Committee came up with so programers and software providers will get to see these emerging technologies firsthand," Orfanopoulos says. "The NAB and SMPTE conventions have been showcasing interactive programing for some time, but it is almost entirely focused on engineers. That's not to say some general managers did not have a chance to see those technology exhibits, but the overall programing constituency at NATPE may not have had a chance to see what these amazing technologies can do."

"Certainly that's our desire, to give attendees a chance to prove these technologies don't bite," added NATPE Chairman Pat Patton, program director.

DISTRIBUTORS BATTLE FOR SLIVERS OF ACCESS PIE

By Steve McClellan

Prime time access (7 p.m.-8 p.m.) continues to be the most hotly contested daypart in syndication.

Key statistics from November's Nielsen Candellora report (a compilation of Nielsen local market ratings data for syndication programs) support that premise. Distributors of 28 programs battled each other for access clearances, and only two shows airing in the daypart could claim coverage of 70% or greater—Wheel of Fortune (95.1%) and Entertainment Tonight (76.8%).

Another indication of the toll of doing battle in Monday-Friday access—two of this season's key players in the time period, Carsey-Werner Distribution (CWD) and Television Program Enterprises (TPE), are retreating from the daypart, with no plans to introduce new projects there next season.

And CWD doesn't plan to launch any new first-run programs for next season. The company entered syndication this season with the launch of a You Bet Your Life revival with host Bill Cosby.

Eye on INTV: Hedlund on ups, downs of '92

By Joe Flint

The Association of Independent Television Stations managed to dodge a few bullets in 1992, leaving INTV President James Hedlund upbeat heading into the association's 1993 convention, which for the first time will be merged with the NATPE International conference.

The year got off to a bad start when the seven Fox-owned stations pulled their membership from the association, raising questions about INTV's long-term viability and taking away an estimated $150,000 to $200,000 in annual dues.

"The departure of the Fox-owned stations was not welcome, certainly, in terms of the impact it had on our budget, but I think that the feeling among many in the organization—including Fox affiliates—was that in the end it was a positive."

One reason for that may have been that Fox came with a network agenda and was also much more cable-friendly than INTV.

To save money, the association closed its New York and Los Angeles offices and with the convention merger.

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After some initial sampling, the show shone in the ratings and its cancellation (effective at the end of the season) was announced two weeks ago. Last week, CWD President Bob Jacobs confirmed that he had been given permission by his bosses, Marcy Carey and Tom Werner, to explore other job opportunities.

Asked about CWD's future first-run program development plans, Jacobs, "I don't think there is anything on the boards at this point. I think it's fair to say that [first-run development plans] are on hold for now."

TPE tried this season to take its decade-old weekend staple Star Search and turn it into a daily franchise, Star Search...The Strip. By early November, it was clear the show wasn't working and the strip was canceled, although the weekend version will continue. Company officials said they would look for other opportunities in first-run, but that developing access strips wasn't in the cards for the near term. "At this point, given the lack of time periods, that just doesn't make sense," TPE chief executive officer Al Masini said at the time.

Indeed, only six programs of the 28 shows airing in the daypart last November could claim access airing in six markets. That is, although its access coverage was only 31.4%, ET's access rating was an average 9.5/15, while Affair scored an 8.1/13 and Hard Copy a 7.9/13.

Hard Copy's access coverage in November was 24.9%, down about 10 percentage points from a year earlier, due largely to stations picking up You Bet Your Life, which had an access clearance rate of 48.4%.

Despite having perhaps the best station clearance list of any new first-run show, You Bet failed to catch on with viewers after some initial sampling and won't be back for year two. Meanwhile, Hard Copy has already made up some of the ground it lost in November in terms of access clearances and should be at or near 35% level in access by the February book. Stations in New York, Washington, Dallas, Cincinnati and Orlando have already cleared the show in access time periods.

According to Jacobs, part of You Bet's problem was that "it couldn't handle all the hype promotion that other shows like Hard Copy were getting during the November sweep. It was more difficult to promote our show than it was to promote an episode about Amy Fisher."

Many critics felt that You Bet also had a pacing problem. That is, it was too slow and not terribly funny. And for a show that was really supposed to be geared toward comedy than a game, those problems had a major impact. Jacobs' response: "It was what it was. The viewers are all-powerful, and ultimately they just didn't want to watch it."

Ditto Star Search...The Strip. When the company canceled the show in November, Search...The Strip was being aired in only about 35 markets. And only nine stations gave the show an access clearance during the November sweeps, where it averaged a 2.7 household rating, placing 27th out of 28 access shows.

TPE's Masini was as straightforward in his assessment of Search's demise as Jacobs was of You Bet. "We thought it would work as an early counterprogramming," Masini said shortly after pulling the show. "The numbers were disappointing. It's that simple."

Among off-network (and off-Fox) programs airing in access, The Cosby show was top performer, although only in 24 markets around the country. In the daypart, the show, now in its fifth season in syndication, averaged an 8.8/15. Warner Bros. Full House was second with a 7.8/13. Roseanne, which was the top off-network show across all dayparts in November, was third in access with an average 7.6/13.

Cops, the Fox reality strip, which aired in six markets in access during the sweep, averaged a 7.4/10, finishing 10th among all shows in the daypart.

Family Feud lost both clearance and ratings ground in access during November, although its distributor, All American LBS, expects to regain some of that lost ground in the coming weeks, following downgrades for You Bet and Search...The Strip.

In 25 markets where the show aired in access, Feud averaged a 5.7/9 in November. A year earlier, the show had 39 access time periods and averaged an 8.1/13. "That show has really been plagued by stations that just can't seem to get it in a time period for more than one book," said a program executive at a rep firm. "That's one show that would probably grow if people would just leave it alone."

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**TALK OF THE TOWN: MORE FACES CROWD MIKE IN 92**

How low sustainable ratings can go is a key question facing the many returning talkers

By Mike Freeman

If imitation is indeed the sincerest form of flattery, then talk veterans Oprah and Phil should consider themselves duly flattered. But this highly competitive, hard-knock sector of syndication is more familiar with cannibalization than collegiality.

Even though more than a dozen talk show strips are airing in daytime currently (and another three are waiting in the wings for launch next season), the viewing public has continued to fuel the genre's growth to a level that most broadcasters would have thought unimaginable three decades ago, when Phil Donahue first defined the issue-oriented talk show in 1967.

"Well, I never dreamed there would be so many talk shows," says Jim Coppersmith, vice president and general manager of WBZ TV Boston. "As somebody once said, 'Every man, woman and child in America would not only want, but eventually have, a talk show.'"

This abundant population of syndicated talk shows has aligned itself in roughly three tiers: Gold — The Oprah Winfrey Show; Silver — Donahue, Sally Jessy Raphael, Geraldo Live with Regis & Kathie Lee, and bronze: Maury Povich, Montel Williams, Vicki [Lawrence], Jenny Jones, Jane Whitney, The Joan Rivers Show and Jerry Springer.

Whatever the rating and revenue disparity may be between the gold standard (as high as $190 million in annual gross revenues for Oprah) and the bronze class (ranging from $15 million grosses to deficits nearing that amount), the present class structure seems to be capable of sustaining the sitting incumbents and may have some openings for the new, intrepid talk show talent.

But, depending on which captains of the syndication industry are queried, the question of whether a 2-rated talk show can survive financially in today's highly fractionalized television universe is a topic of much debate.

For King World Productions President and CEO Michael King, whose top-rated Oprah Winfrey talk show averaged a 12.2 rating/share in Nielsen's fall sweep (32 share in Nielsen's fall sweeps), the answer is, not surprisingly, no. He believes some of the newer talk shows that range between a 1 and 3 rating are having a "differential effect" on local broadcasters' lead-out and lead-in programming.

"I think that there are several marginal shows," King says. "In this environment of 45 channels in 60% of the country and more, you as a broadcaster cannot allow mediocrity. You have to try and get the biggest audiences that are available, and 2 and 3 ratings are just not acceptable. [Broadcasters] have to try and get the 6 and 7 ratings. It doesn't mean you'll get them, but you have to try and get them."

"If by chance you can get that phenomenon like an Oprah Winfrey, look at how..."
BACK BY POPULAR DEMAND!

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FAMILY
FEUD

Renewed for ’93-'94
Year 6

Over the years many "hot new acts" have grabbed the spotlight only to receive an early curtain call, while Family Feud has continued to entertain viewers and leave them asking for more.

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successful, the stations are that have it," King says. "It builds back "..." have a major locomotive like that leading into your news, it makes you the number one news station. And in that environment, that's the difference between profit and loss over the next ten years. As we have said before, viewing is infectious. So is losing.

The importance of NH ratings

Other syndicators would counter that far from losing, their shows are simply attempting to build ratings in a genre that is known to have a slower pattern of growth than other stripped programming. However, John Spinalo, vice president and general manager of WITZ-TV Boson (newly named VP, operations, for Group W Television), is concerned over how some under-performing talk shows are making it more difficult to sell ad ratings in a weakened spot market.

"I know for us there is an acceptable level of sale, and you really want the program to deliver a 3 household rating," Spinalo says. "Once you get into the lower 2's, you're dealing with decimal points, and when the [media] buyer's computer system is taken down to decimal points, it gets harder. It's why you're more willing to change to [the program]. You might as well try something different."

Different is certainly what Group W Productions wanted to do this season with the launch of its soft talk vehicle, Vicki!, which is hosted by veteran comedienne Vicki Lawrence. Again, like most new- comers, it is starting out with a sub-2 rating but is now peaking with a mid-2, which has given Group W's syndication president, Dick Zimmermann, cause for optimism heading into year two.

"Certainly, like other distributors bringing new product into the market, you've got to be prepared to carry a deficit through the first year or two," Zimmermann says. "We knew we had something special in Vicki!, so stepping up to bat is a little less difficult when you know that you have a franchise with long-term potential. Taking into consideration the production and distribution costs associated with taking out a talk show, I think most syndicators are highly cognizant of the fact that second-year renewals and time periodic upgrades are crucial to reaching a break-even or profit position."

The importance of patience

However, Buena Vista Television President Bob Jamaica says that while Regis & Kathie Lee was able to "firmly" establish itself as a soft talk alternative five years ago, that segment of the marketplace is now sufficiently large to support another soft talk vehicle.

"I don't know if I would say it's a growing genre," Jamaica says. "I would say that when we brought Live with Regis & Kathie Lee into the marketplace, it clearly was counterprogramming, so there was an opportunity for us. The problem with that type of genre is it takes longer for it to catch hold because it's not as promotable, it's not as titillating, and therefore it requires time to establish a relationship with the personalities. And we have been afforded the luxury of time and patience, and it's paid off."

Patience has also been a key ingredient in Warner Bros. Domestic Television Distribution's strategy with its Jenny Jones & Jane Whitney talk show strips. Just last week, Warner Bros. proclaimed its sophomore Jenny Jones strip a firm go for distribution in 1993-94 (see story, page 92) with over 40% of the country going into next week's NATPE convention. And the studio has the same high ambitions with its first-season run of Late Night with Jane Whitney, launching a complementary national daytime run of The Jane Whitney Show this January.

"The real test of any show is when you go out and actually have to do it five days a week, week in and week out, and then put it on real television stations in real time periods and get real rates," says WBTD President Dick Robertson, adding, "That's what we did with Jane Whitney. The show is working great, the demos are off the charts. It primarily is going to be in about 30 percent of the country in daytime and 60 percent in the night.

Multimedia Entertainment's Rush Limbaugh talk show has a time period composition similar to Jane Whitney's, but the former has tremendously in the industry by averaging a season-to-date 3 rating (NTI, period ending Jan. 3), putting the opinionated host in a neck-and-neck battle with Paramount's Arsenio Hall for honors as the top-rated syndicate show in late night.

I think what is surprising most people is that Rush has a very good split between the male and female demographic," says Multimedia President Bob Turner. "Most of the critics think that Rush would only appeal to a male audience, but he's just proven there is a female segment of the audience that is just as well-informed, or better informed, than the male audience."

Turner similarly contends that Jerry Springer, Multimedia's fresh daytime talk vehicle, has strong appeal with female demographics, but his household ratings have been hovering at a 1.6-1.8 rating. Like Donahue and Sally Jesse Raphael, Springer was sold in a package deal to four of the NBC-owned stations at last year's NATPE convention, and is cleared in 73% of the country overall this season.

As for Donahue, which is second-ranked to Oprah with a 6.7/16 average (NNS) in the November 1992 Cussondra book, Turner says recent rumors that the veteran talk show host is considering retirement after the 1993-94 season could be "traced to competing syndicators.

Many of the incumbent Donohue stations have signed long-term renewal agreements through the 1995-96 season, and Donahue is signed to host for another year and a half, according to Turner.

"If you look at the afternoon talk shows, there was an average four to five percent erosion in their ratings," Turner said of Donahue's similar erosion. In recently explaining why Multimedia has postponed the launch of Weekday with Robb Weller and Dana Flemming ("Closed Circuit," Jan. 11), Turner says the talk show market is "too cluttered" at this time. "It was my belief, in this environment, that Weekday will have a better shot if we wait until mid-season [1993-94] or fall of 1994."

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### BARTER MAKES BEDFELLOWS OF STATIONS, SYNDICATORS

All-barter sitcom is off-net's big news of '92

By Mike Freeman

T he off-network debut of Columbia Pictures Television Distribution's Designing Women marked a watershed for off-network syndication, a new fact of life that national advertisers and TV stations are becoming well aware of: the all-barter sitcom.

Depending on whom you talk to, it seems that national advertisers are more than willing to support them, and stations, well, some of them are more than willing to keep their wallets in-pocket, but others wonder if the local ad inventory they're giving up today will cost them dearly tomorrow.

As the local spot advertising economy remains depressed and the major studios are finding it more difficult to sell perceived narrower-demographic appeal sitcoms for suitcase cash fees, a good deal of the burden (or risk) has shifted to the syndicator's court. And with another 16 or 17 off-network sitcoms anticipated for launch from the 1993-94 season through 1996-97, sitcoms with all-barter or cash-plus-barter licensing terms are likely to be a fixture of the market into the next century.

While all-barter marketing terms were originally introduced in the launch of such off-network hours as Highway to Heaven, Warner Bros. Domestic Television Distribution followed Columbia's Designing Women barter offering by taking out Family Matters for fall 1993 on an all-barter basis. This past fall, Buena Vista Television followed suit with Dinosaurs, which is perceived to have a narrower kids demographic appeal.

By making the decision to take Family Matters all-barter for fall 1993, Warner Bros. Domestic Distribution President Dick Robertson

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[W]e chose the all-barter route for 'Dinosaurs' versus the cash-plus-barter [plan] because we thought it made it much more acceptable and easy to sell."

—Randy Reiss, Executive VP, Walt Disney Studios.
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TO LIVE AND PROGRAM IN L.A.

Greg Nathanson, general manager of Tribune's KTLA(TV) Los Angeles, talks about his station's growing interest in off-net sitcoms and the price of doing barter business.

KTLA has traditionally programed early evenings with hour dramas to counterprogram sitcoms on other independents. You're now programing more sitcoms there.

Right. If you go back to when I was here before, history was that KTLA could never compete in the half-hour arena because the other stations in the market were owned by groups. RKO owned one station, Metromedia another and Chris-Craft had a group also. We were the only single independent. Thus, we couldn't get into a bidding war for sitcoms. So, by accident, we got into the hour business. It started with Bonanza and kept going with CHIPS, Emergency and so on to Love Boat, which wasn't as successful, Starsky and Hutch and Charlie's Angels. And then Magnum was a gigantic success and Hunter's probably even been the most successful show. And so it was an alternative to the sitcoms, which was also an alternative to the network newies. What happened though, is that the networks stopped producing a lot of action hours for a lot of reasons, economics for one, and maybe ratings. So the supply of hour shows—probably the most likely one for this station would have been McGyver or something like that—had pretty much gone away. So either you had to find product or figure out another way of going. So the station was almost forced to go into sitcoms. Also, we're a group now since Tribune bought us, and thus we have the buying power of a group.

Tribune's WPIX(TV) New York has traditionally gone after sitcoms aggressively. So it appears that for each of the Tribune stations it's an individual market decision. You don't traditionally consult with each other and formulate a group programming strategy then.

No, but WPIX's formula is working, and we see that. We also see that the Fox stations, I think, generally, even though they bought The Simpsons, are tending, essentially, the New York station, to more news, informational, and I think eventually they will get away from sitcoms. They bought Bertie-Berry's show, which I think will play at 5 p.m. in New York. So it leaves an opening for a young adult-skewing sitcom lineup, which is a great alternative. Our game plan is to have young-skewing sitcoms at 7-8 and

Continues on page 74
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HOURS: WHERE THE ACTION-ADVENTURE IS

Once-declining genre is now on a rebound with success of "Star Trek: The Next Generation" inspiring new entries

By Steve Coe

In the class of syndicated weekly action hour series, Paramount's Star Trek: The Next Generation has been far and away the leader of an ever-growing field. The series, now in its sixth season, is locked in a weekly battle with King World's Wheel of Fortune for the top spot in Nielsen's syndicated rankings. However, the show no longer operates in a vacuum from other weekly action hours, as that genre is expanding rapidly.

Basking with Baywatch

 Ranked second among action hours and 19th overall is All American's Baywatch. The beach-and-bikini drama that had a brief run on NBC nearly three years ago is averaging a 5.7 Nielsen household rating since its season premiere on Oct. 4, 1991. The show's performance last year has helped All American in signing new renewals.

George Back, All American chairman, said the show is "in many cases in a two-year renewal phase starting with the 1993-94 season." He said many stations have upgraded Baywatch and that affiliates are finally beginning to take notice of syndicated action hours. "We have more affiliates signed up than expected. I think they finally woke up this year with regard to hours. They saw erosion on Saturday night faster than they thought, so there's more interest from them lately. But we want to stay with incumbent stations, rather than jumping to affiliates, if they're treating the show properly," said Back.

In the top 50 markets, Baywatch currently clears on 23 affiliates, with most using the show on Saturday night as a prime time lead-in. The show is cleared in just over 93% of the country, and Back expects that when the renewal process is completed Baywatch will air in 95%. The show's success has also yielded talk from All American about a spinoff later this year or early 1994.

Renegade is averaging a 4.5 household rating in its first year since its debut on Sept. 27 last year. The series is ranked 20th among all syndicated programming and third among action hours. Distributed by Stephen J. Cannell Productions, the show is cleared on nearly 130 stations representing 92% of the country. The show has eclipsed the company's other action hour, Street Justice, now in its second season. Street Justice is averaging a 3.8 household rating, putting it 49th among all syndicated programming. Pat Kenney, president, Cannell Distribution, says the success of both shows has prompted Cannell to launch another hour that will fit with the first two.

"There's no question that we enjoyed success with Street Justice last year. The show was the number one-ranked new first-run show. We averaged a 4.5 NTI for the season. This season, Renegade is even surpassing that. Thus far this season Renegade has averaged a 4.7 NTI and as high as a 5.9. That leads us to believe that we have the ability to capture that action-adventure viewer on the weekend with good demographics. And so, consequently, we will have a new third piece of a trilogy for the 1993 season. Lots of people have promised to deliver new stuff. We've been the ones who have executed and delivered material that people are proud to have on their station."

Kenney is bullish on the business of first-run action hours as well as the part played by Cannell in growing that side of the business. "I think there's a renaissance in the hour business. As you recall, a few years ago people said you could not take a first-run action hour and do it. You could only confine yourself to the network area. We proved it with 21 Jump Street, then we did it with Street Justice and everybody said, 'Well, now you'll finally bankrupt the company.' And by the time we got around to doing Renegade, Warner Bros. said: 'Let's see, I'll have two of these,' and Paramount said: 'I'll have two of these,' and everybody else decided to participate. So we must be doing something right."

Co-production conundrum

Rysher's Highlander is the fourth highest-rated action hour series, ranking 44th overall among syndicated programs. The show is averaging a 3.9 rating on 134 stations representing 93% of the country. Like many action hours being produced for syndication, the show is put together financially through overseas partners. Keith Samples, president, Rysher Entertainment, says while the structure makes shows such as Highlander economically feasible, the process is a difficult one.

"In the beginning when it was all starting to come together, I was thinking, I wonder why more people don't do these international co-productions? After living with it a year now, I know why more people don't, because it's tough to bring all of these elements together and keep everyone happy. We've been lucky."

With the show's creative financing arrangement coupled with its almost 4 national rating, Samples says the show will return for a second season "and we'll have a second hour to go with it." Samples says the companion show will try to distinguish itself from the other action hours already in the marketplace. "We decided the only way we could do it was not to do what everybody else is doing. So our show will not be a cop at the beach with a gun and a lot of assistants in bathing suits. We will not be an international SWAT team with three girls who look great in bikinis. There seems to be plenty of those in the marketplace already, so we won't try to compete with that. Instead, we will have a show that has a little bit more

Clockwise from left: In the wake of the new Starship Enterprise's success, Baywatch, Catwalk and Street Justice have capitalized on the resurgence of hours

Continues on page 52
IT SHAPED THE WAY ADULTS WATCH TV.
Sitcom Shaped Success.
IT SHAPED A NETWORK.
AND NOW
LET IT PUT
YOUR STATION
IN THE BEST
SHAPE OF ALL!

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IT'S A FRANCHISE.
The enduring star power of Burt Reynolds. The talents of Hollywood's hottest creative team. The most acclaimed cast on network television. Together, their Midas touch creates syndication gold!
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Look for the kitty...
that. Instead, we will have a show a little bit more of what we hope is a fantasy element to it, like Highlander." Cluster's Catwalk, geared to a young audience, has experienced time period shifts in some markets, but John Cluster, president, Cluster Television, says those moves aren't necessarily downgrades. The series is ranked 65th overall, averaging a 2.9 rating on 108 stations representing 85% of the country. "We're moving time periods in some markets to improve delivery. We have some good performances such as on Fox. We do well behind Fox on Wednesday nights because they're similar shows. This show wasn't known like Baywatch or Highlander, which was a series of theatrics. The time period moves represent our efforts to find the best place for the show," he said. Cluster will bring out another hour series possibly at NATPE, but Cluster says the new project will not be a companion piece to Catwalk and the company will proceed with caution. "It will probably have some reality elements involved," he said of the new show. The marketplace is such that you'll have to be very careful with what you bring out. Our deals will have overseas involvement and allow us to produce without a loss."

IT'S GOOFY VS. THE CAPED CRUSADER

Disney and Fox duke it out for the lion's share of children on weekdays

By Steve Coe

Children's television, once the sole domain of the networks, has now been overtaken by syndicators, cable channels and home video. Emerging as the leaders in Monday through Friday programing for children are the Disney Afternoon and the Fox Children's Network. With the afternoon lineups of many independent stations locked up with either Disney or Fox, many smaller distributors are left scrambling to pick up the remaining afternoon slots or morning clearances.

Fox Children's Network
The Fox Children's Network product, supplied primarily by Warner Bros., airs three hours Monday through Friday and four hours on Saturday. The Fox weekday product boasts three shows in the top five overall, including number-one ranked Batman: The Animated Series. The show, in its first season, is the most watched program among children 2-11, teens, young adults and households.

Overall, the Fox afternoon lineup ranks just ahead of the Disney Afternoon with a 5.3 rating among kids 2-11 against Disney's 4.7 rating in the same category. Fox's Saturday schedule (8 a.m.-noon) is ranked second overall among the networks with four Fox series in the top 10 among kids 2-11. In the season-to-date ratings, Fox is 1.1 rating points behind first-place CBS with a 5.1 rating.

Margaret Loeser, president, Fox Children's Network, says the strong performance of the PSCN is specifically Batman, so soon out of the blocks is not surprising. "We expected it. We knew early on that it was the right property because our business is filled with trends, and it was a trend. Our business is filled with trends, and it was a trend. Our business is filled with trends, and it was a trend. Our business is filled with trends, and it was a trend. Our business is filled with trends, and it was a trend. Our business is filled with trends, and it was a trend."

With Batman performing so well, Loeser says Fox and Warner Bros. are already turning an eye toward spin-off projects. "I see a lot of potential for Batman. Clearly, I think Catwoman has some potential, maybe her own series, and I think Robin has potential. There may be others I'm not thinking of, but we see life after Batman and Warner shares the enthusiasm for that, of course," she said.

Buena Vista/Disney
As Buena Vista is locked in a neck-and-neck battle with Fox, Bob Jacquemin, president, Buena Vista Televison Distribution, says he expected immediate competition from Fox. "As a matter of fact, when you look at their lineup it's a very powerful one, but we think we're holding our own. It's sort of a horse race right now as to who's going to wind up on top. For the first time in many years I think kids have had a real choice to select from. Half seem to be going for Fox, and the other half seem to be going with Disney," he said.

Disney, which drew the blueprint for constructing an ad-hoc weekday children's network, is working on renewing the Disney block. The two-hour block is being sold with two-year renewals starting with the 1995 season. Jacquemin says most of the stations carrying the product clear all two hours, with about 35% of the clearances split between at least two stations in some markets.

Currently, the highest-rated Disney show of the block is Goof Troop, which ranks second among weekly kids shows. The series is averaging a 6.5 rating among kids 2-11. The remaining three shows—Darkwing Duck, Tale Spin and Chip 'n' Dale—ranked fourth, sixth and ninth, respectively.

The rigors of daily syndication
Indicative of the increasing competition in the children's marketplace is Group W's recent decision to move Teenage Mutant Ninja Turtles from syndication to cable's USA Network. The show has performed well against giants Disney and Fox, averaging a 3.6 rating among kids 2-11 this season, its fifth in syndication. Also dropping from the weekday syndication scene is Zodiac's Widget, which moves from a Monday-Friday schedule to a weekend airing. The show, which is in its third season, started as a weekly and was stripped its two previous seasons. Another Zodiac series enters the weekday arena just
CBS’S KAREN MILLER ON THE MARKETPLACE

Karen Miller, vice president of programming for the CBS-owned television stations, talks with BROADCASTING’s Mike Freeman about programming, regulation and the importance of local productions.

We want to ask you a general question about bar-
ter versus cash. Obviously there have been a lot of dif-
ferent mixes and matches. Do you have any
thoughts, now that we may be coming out of the
recession, about what works best in the station’s
strategy?

Don’t think we favor one over another. A lot of
value depends on the kind of program it is, our ability
to sell that program and the ability of a syndicator
to sell the program outside our markets. There
must be equal opportunity for the program dis-
bursment and station to profit from a program. So
whatever business deal makes the most sense,
whether it’s cash or barter, that’s what works best.

Is there a minimum level below which barter doesn’t make sense?
For a station or for a distributor?
For a station.
‘No, I don’t think so.

Turning to talk shows for a moment. Are there too many out there?
Think as long as people watch them
here’ll never be too many. I think
what we’re seeing is a lot of the
same show over and over again.
What I would like to see is a little
more diversity. Because one works,
that means that 14 should work
equally well? And I think that we’re
going to saturate the marketplace.

On the other hand, if you’re going to take a
topic and move it a little bit to the side, then that
is far more interesting and I think it’s able
to attract again a different audience base. There
are certain programs that many would consider un-
bearable. So, after you fall off that unbeatable
level, then there’s a lot of room for everybody
else.

Are we talking Oprah?
Yes, I think we are.
In terms of performance, obviously what consti-
tuates acceptable ratings has changed over the
past five years.

Particularly in larger markets.
Can you comment on that?
We’ve seen a real fractionalization of the market-
place. I think that, by and large, when you are
competing in some of the large markets, again the
New Yorks, Chicagos, Philadelphias, you have
more, and as a result your shares are divided
much more broadly. I think that what we have to
do better at is finding the right kinds of programs
that bring television viewers back to traditional
stations and find programs that appeal
to viewers we may have lost to other activities.

Do you see a return to more locally produced
programming?
Yes. I think there is a lot more local programming
being produced than most programmers or station
executives realize. There are certain station
groups that have been very ambitious about it
and those that are able to connect with a major
distributor. But I’m particularly interested in
some of the things that are happening for once-a-
week-type programs. You know, they see an
opportunity, they have a good idea and they are able
to take that good idea, maximize it locally, and
then they have found an opportunity outside.
A lot of people feel that under a Democratic ad-
ministration there may be a more rigorous defini-
tion of public interest. Do you feel that broadcast-
ers have an obligation to provide public service
programming?
I think that responsible broadcasters respond to
the issues, needs and problems of their own com-
unity, and that the diversity of their programming
reflects the diversity of the marketplace.

Of course there are the new children’s TV regula-
tions. How does your station react to those legis-
late responsibilities? Do you have any plans
to do more children’s programming in the future?

Don’t think that it will possibly allow the CBS stations to
eventually produce and syndicate their own
programming in the near future.
Yes, I do. I mean I think we’re able to do all that
now. The problem is in the actual distribution of the
program. We still have to go through a third
party distributor. And I think that we’ll take ad-
vantage of any opportunity we have to profit from
programs that we did in fact develop.

Speaking of third parties, CBS has Christina Sarale-
gui show. You worked with Columbia Pictures, Televi
did you mind having a third-party dis-
trutor?
Not at all.

Wouldn’t you rather have the whole
pie?
That’s a business question. You’ll
have to ask a business affairs
person. What we got was an awful lot
of firepower that you get by working
with a Columbia Pictures. For me,
as a program executive working
with seven television stations, my
job is to try to position those stations
the best way possible to win in their
markets. To do that, if we’re
required to buy programs or make our
own, then we’ll do that because it
works for the television stations.
You’ve got another part of our
company which may find it much
more profitable to own a piece and distrib-
ute those programs.

I think their decision is going to have to be
based on whether they can do as well doing
it themselves, or should they put together a compa-
nity in competition with some of the people
who have been distributing programs for so long.
I think what you’re going to see is that entree
to distribution will be slow and calculated.

Do you think it will eventually become a level play-
ing field with the studios?
Is it possible to have a level playing field? Frankly,
I don’t think so. But can we make it a
very interesting game? I think so.

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And how is your station reacting to the
new third parties in programming?

And the question is, will we choose to distribute programs
that we don’t own and don’t develop? It takes a lot of
money to develop a program. And the issue again
I go back to is this being a business decision. At
what point are we willing to invest in the distribu-
tion of our programming beyond our own air?
And are we willing to spend $10 million or $20 mil-
lion in the first year as some of our distribution
friends do?

Does a Larry Tisch or a General Electric have the
wherewithal to start a distribution company and
create what producers in Hollywood say is their
biggest fear: that the networks as gatekeepers will
become giant distribution monopolies?
You’re asking me two questions. Is it possible?
Yes. There’s enough money to do that. The ques-
tion is: Do we want to?

And there may not be that intense desire to get
into wide-scale production.

Right. And again, you pick and choose what it is
you want to do, what makes the best business
decision. And I think what we are really arguing
with in financial interest is the right to choose
what we do and what we don’t do.

It’s widely perceived that the FCC and the courts
are going to loosen the financial interest and syn-
dication rules in favor of the networks. Do you
think so?
Breathe new life into your schedule this fall with Rescue 911, next season’s most exciting new reality strip. Daypart flexible and advertiser friendly, 911 is a proven winner that can rescue your early fringe, prime access or late night time periods. Hosted by William Shatner, it’s 911 to the rescue!
Returning for their third successful year in first-run syndication, the crazies from WKRP in Cincinnati are back! Consistently ranking in the top 20 of all syndicated shows, The New WKRP is the highest rated first-run sitcom in America. All new episodes available for Fall '93.
International superstar XUXA brings her unique style of children’s television magic to America with 65 new half hours available for fall of '93. This fast-paced half hour combines music and fun in a new kind of show designed not only to entertain but also meet the information and educational needs of children 2-11. She's everything kids want...and they want more!

See us at NATPE booth #705!
SYNDICATION BOOKKEEPING CHANGES CONSIDERED

Methods of recording barter and cash program transactions among topics on table

By Geoffrey Foisie

The success of syndication sales is measured in dollars, and how those dollars are reported is a matter of current discussion. Just two weeks from now, a committee of industry and professional finance executives will discuss changing programing financial reports. Among the topics to be discussed are different methods of recording barter and cash programing, and how companies estimate future revenue.

Already, at least five sub-committees have been formed, including one to examine how total revenue estimates, present and future, called "ultimates," are arrived at. Another issue the committee has targeted is whether projected future revenue should be "discounted" by some factor reflecting inflation or interest rates, when it is reported in current financial statements. Franklin R. Johnson, with Price Waterhouse in Century City, Calif., and a member of the committee, said that most programs sold for television are discounted, while many theatrical films are not.

Other sub-committees are looking at which production costs are expensed as they occur and which are "capitalized." And one sub-committee will discuss how a company formally presents its results and explains its accounting method.

Perhaps the most controversial subject the committee will review is "income forecasting," a practice that allows programing companies to delay the recording of production expenses—which include direct costs, certain overhead and interest charges—and instead allocate those expenses to future years. That same degree that revenue is expected to be received.

Currently, entertainment companies use different "income forecasting methods, making it difficult for ana-

lysts and others to compare financial statements. Some analysts claim the rules also allow some companies to be too liberal in their estimates of future revenue, thus pushing out into the future the recognition of costs.

The industry-specific rules by which publicly reporting companies abide are formulated by a private organization, the Financial Accounting Standards Board (FASB), which has shown no intention of changing its income forecasting rules.

Another potential influence on industry accounting is the Securities and Exchange Commission. The SEC, in fact, recently reviewed income forecasting, but "limited itself" to suggesting that entertainment companies provide greater disclosure in the footnotes to financial statements.

One other organization that can more directly influence how companies actually record their sales, costs and profits, the American Institute of Certified Public Accountants (AICPA) intends to take a look at the questions of income forecasting. But Robert McLendon, a partner with Ernst & Young, and the panel's designated chairman-to-be, said AICPA's budget problems currently prevent the hiring of staff to work on the issue. Even after the panel is formed, the process of reviewing Hollywood accounting could take several years, because the issue, according to McLendon, is not a high-priority one within the accounting profession.

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PARAMOUNT CONCERNS OF KERRY MCCLUGGAGE

Kerry McCluggage, chairman, Paramount Television Group, talks with BROADCASTING's Steve Coe about his two new high-profile, first-run hours—one of the most ambitious syndication efforts in recent memory—as well as the changing faces of late night, daytime and more.

What has been your high point as chairman of Paramount Television Group?

One of the first decisions I made when I came was to get going with the launch of Star Trek: Deep Space Nine and The Untouchables. The idea for those had been kicking around the studio for quite a while, but no one had made a decision to take them out to the market and see what we could do. Everyone tries to pre-gauge what the market reaction will be. I wasn't sure we would get the kind of reaction we did, but we started to plunge ahead. Make the presentations, line up the auspices to do the two shows. In terms of the first year, for us to be able to get those two shows launched, have the kind of response that we've had in the marketplace and reap the ratings rewards, that's been the highlight of the first year.

Any unexpected difficulties?

In terms of the scope of the job here at Paramount, it's a big job. And there's a lot, just on an administrative level, in terms of all the various businesses that are part of the television group, getting them all to work in sync—and they have to in today's economics to try to make all of the pieces of the television business fit together. It just requires a lot of coordination, but I'm real pleased with where we are a year later. If I could have put a schedule on where I wanted Paramount Television Group to be at the end of one year, I think we're ahead of at least my own schedule and, I think, well positioned for the future. We've obviously got some very successful shows in first-run syndication. I think we've laid the base in terms of the roster for a lot of successful shows to come in both network and first-run with the people that are here.

You mentioned that the challenge of the job is to make the dollars work. How well does Deep Space Nine have to perform? Is there a specific number you need to get in order to make it work, given that Paramount is spending $1.2 million to $1.5 million per episode for each of the new first-run series?

In the case of Deep Space Nine and The Untouchables, both, I think, are going to have a lot more on the screen in terms of production value than, well, let's say, in comparison to The Television Consortium [now the Prime Time Entertainment Network]. Fortunately, we have a different stream of revenue. We've pre-sold the back end, we have foreign revenues and we've done very well in terms of what Premier Advertising Sales [Paramount's national barter advertising sales arm] has put together. In terms of the CPM's [cost per thousand], we're sold out on the shows and sold out at very good levels. So with those three streams of revenue, we can afford to put more on the screen and do so at a level that's profitable for the studio. In terms of ratings, obviously some of the barter income is dependent on delivering a certain rating and a certain demographic. That remains to be seen. We have two goals, in terms of ratings performance. One obviously is to make the economic model work, and given how well we've done in terms of coordinating those revenue streams, you don't have to do overwhelming ratings to make these shows profitable for us. But we have a partner in this venture. It has to work for Paramount and also has to work for the stations that we're in business with. So our concern about ratings is not just, "Are we going to generate ratings that are great enough for Paramount to come out with a profit?" We want our stations to profit by these shows too. The stations that have had Next Generation have certainly done very well with those shows, both in terms of ratings and what they've been able to sell their ad time for in the national and local spot markets. It isn't a great partnership if it works for one partner and doesn't work for the other, so we're concerned about the ratings on both levels.

Is there anything left in the Star Trek franchise? Can you spin off another show?

Potentially, I suppose. We refer to Star Trek as one of the crown jewels here at Paramount, and we're very protective because it has been an asset for the studio for over 25 years now. The last thing we would want to do is overexploit it.

We launched this new version of Deep Space Nine. The original Star Trek moved to the motion picture arena, and there are tentative plans for that to happen with The Next Generation, for them to
move to the bigger screen. We were real con-
cerned about launching another animated series at this
time, both in terms of the time it would take to
create it and make it good and in terms of the
appearance.

So you’re not ruling out the possibility of a com-
panion to Deep Space Nine?

Well, right now The Next Generation is
scheduled to go seven years. This season is its sixth season,
and right now we are not planning to continue The
Next Generation beyond the seventh year. I sup-
pose those plans could change. It’s not written in
concrete, but I mentioned that they’re planning a
Next Generation movie, and I doubt that we
would release a movie feature of The Next Gen-
eration cast while that show is still on the air. So,
for these two seasons, or a season-and-a-half, since
we’re starting in January, there will be two
Star Trek series on the air. We’re certainly not
rushing to the market with yet another version of
Star Trek. We’re putting all of our time and effort
into keeping the quality up on the two versions
that we have out there.

One key to the success of a theatrical TNG might
be making sure the TV series leaves with people
wanting more.

The Star Trek audience has grown over the years.
The [original series] was canceled because it had

untouchables feature created a new and broader
audience for it. But another reason we believe
there will be an audience for this kind of show is
that the action-oriented show has disappeared
from the network schedule as a result of the cost
and the networks’ position, relative to license
fees, such that they just became an economic
alternative. An audience that hasn’t been able to
get that kind of entertainment from the networks’
schedules has found it in the movies they rent on
Friday and Saturday nights. The cop movie used
to be death. I think when Miami Vice came back,
and a couple of other shows a sudden the cop
movie was alive and well, and when “Dirty Harry,”
“Death of a Gunfighter,” franchise they went back and did more
“Dirty Harry,”s, and all of the “Diehard” crowd.
There’s a young audience that goes to see all those
pictures. I think they will be more than satisfied with
what we’re doing on The Untouchables. I don’t
want to reduce it in conversation to just an
action show. What we’re trying to do certainly has
action in it, but it’s much more dramatic than that.
The bad guys are not humor-your-nose, twirling-
moustached heavies. One of the things that we’re
doing on The Untouchables is we’re being faith-
ful, or more faithful, in terms of reality and re-
search. Part and parcel of that is that we’re show-
ing that Chicago was a violent town. It was also a
town that was ethnically diverse. There weren’t

“Everyone talks kind of misty eyed about the good old
days, but there is some truth in that. It used to be, in a
simpler time, that you could develop almost any kind of
show...and know that if it went five years and you
reached 100 episodes, you were going to make a lot of
money. Some would earn a little bit less, but you’d be
arguing about whether you had a medium-sized pie, not
whether or not there would be any crumb left at all.”

too small a share to sustain it on the air while it
had to have a 30-plus share. Now as the network
shares have decreased, the audience that hasn’t
decreased relative to other series is this kind of Star
Trek audience. And they are a very demanding
audience. If you make a mistake, they’ll let you
know immediately. Or if they feel you’re not
going in the right direction, they’re very vocal.
They are also an audience that wants more, and
the last thing we want to be guilty of is over-
saturating that desire. We would not want them to
feel like there was too much of it out there, but
their appetite seems to keep growing over time.
I’m amazed that they continue to show up at the
Star Trek conventions. They do novelizations of
The Next Generation, and it seems to be a phe-
nomenon that is finding a new audience as op-
posed to just holding on to that audience that was
there for the original 79 episodes. It’s interesting,
though—we talked a lot about Star Trek and,
given the success of The Next Generation in the past seasons and what it’s doing this year, every-
one was looking to what that show was going to
do. I think that The Untouchables and the impact
that’s had on the marketplace is surprising. We
sent out a promo, and the reaction to that has been
in many ways stronger than the reaction to Deep
Space Nine, which just may be a question of expec-
tation versus what they’re actually saying.

Are you concerned about The Untouchables possi-
bly skewing older than you would like?

I don’t know. I guess I might be more concerned
about it if there hadn’t been a theatrical. The

just Italian bad guys, there was the Irish mob and a
Jewish mafia and all of these elements. At a time
when—you’ll hear people referring to people in
this kind of language and referring to it which was
just common language. So we’re really putting a
spotlight on what happened in Chicago. It was
really kind of a lawless town, and we hope that
people draw some conclusions from that themat-
ically about the relevance of what happened there
what’s going on in some of our cities today.

Do you think that when you talk about depicting the
violence of the time, that it is at such a level on
your show that it may cause problems, especially
given the recent agreement by the three networks
to try to limit violence on programs?

I don’t know, but I’ll tell you my own theory about violence on television, and I know it’s
shared by Chris Crowe, executive producer on The
Untouchables. I think that the most harmful kind
of television violence is television violence with-
out consequences. An almost cartoon kind of vi-
olence where people shoot but never get hurt
Where you don’t deal with the consequences of
violence. There is violence in The Untouchables. I
think that we would be disappointing the audience that
wants to see this show, and certainly unfaithful to
the reality of Chicago in the 1930’s, if violence
was not a part of this show. But we’re very
scrupulous about dealing with the consequences of
violence, and we use the violence to make a
thematically relevant point about what can happen when law
breaks down in a town. We deal with the heavy
emotional impact that violence has when it’s per-
dated by both the good guys and the bad guys. I
think that’s responsible way to portray violence in
television.

Are these the kinds of hours we can expect from
Paramount? I don’t think it is the only solution. I
work as a television company, and let’s divorce it
for a second from whether or not the end means of
distribution is for first-run or network. I believe in
both ends of this business, and I hope that some of
what we’re doing will encourage the network mar-
ketplace to rethink some of the way they’ve been
doing business. And I think there’s some evidence
of that in what ABC did on Young Indiana Jones
and what some of the other networks are doing in
terms of hour shows. But that’s not the only way
to address the problem. I think you have to be
realistic about what the back-end potential of the
show is and what the foreign potential is and kind
of work backward from there to say: “What are all
the different sources of revenue we can put togeth-
er on this show?” From merchandising to foreign
[sales] to your best estimate of what the back end
is going to look like, whether you can pre-sell that
or not, and figure out a way to make it work. We

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There’s a new beauty and the beast in the syndication kingdom...
And they're selling

Blossom

In over 50% of

WPIX, New York
KTLA, Los Angeles
WGN, Chicago
WPHL, Philadelphia
KTVT, Dallas
WGNX, Atlanta
KHTV, Houston
WUAB, Cleveland
KSTW, Seattle
KDNL, St. Louis
KPHO, Phoenix
WNUV, Baltimore
WFL, Orlando
WTTV, Indianapolis
KPDX, Portland
WVTV, Milwaukee
KSMO, Kansas City
WCCB, Charlotte
WSTR, Cincinnati
WHNS, Greenville
WXMI, Grand Rapids
KABB, San Antonio
WGNO, New Orleans
KOCB, Oklahoma City
WTTO, Birmingham
KDSM, Des Moines

...and more
happily ever after.

LD!

of the country!

WPIX, New York
KTLA, Los Angeles
WGN, Chicago
WPHEL, Philadelphia
KTVT, Dallas
WGNX, Atlanta
KHTV, Houston
WUAB, Cleveland
KSTW, Seattle
KDNL, St. Louis
KPHO, Phoenix
KWGN, Denver
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that the only way to solve the problems of the television business is simply to cut production value. We're trying to find ways to keep production value on the screen, in all genres. Different kinds of shows require different solutions.

Let's move to late night and talk a little bit about what's going on there with what looks to be the possible emergence of Letterman at 11:30 on CBS.

It's not a done deal yet. I think NBC is going to have some hard decisions to make, and maybe they feel that that shift is sound. I don't know. They do have matching rights.

Right. They can give up The Tonight Show. I think all along that they've pretty much said they wouldn't be willing to do that.

Yes, but there are two factors there. One, NBC had matching rights and, two, David Letterman is free to choose whatever offer, and if NBC put together a counterproposal, whatever it was, that made more sense to him for whatever reasons, he's free to do that.

Would you prefer that Letterman stayed at NBC at 12:35 a.m., rather than going to CBS at 11:30 p.m.?

I don't know that my preferences are clearly relevant here. But when Arsenio came out—we're in our fourth season—it kind of reinvented the late-night scene. It became a huge success, and I think to a certain extent we've seen a lot of it this year. Clearly, whether Letterman moves or not, we're going to see more of it next year, a lot of people have come up to the realization, both syndicators and networks alike, that there's a lot of money to be made in late night. CBS has aggressively bid for Letterman because they haven't really had a late-night franchise—and I don't mean to dismiss Crime Time After Prime Time, but that was an afterthought, after they failed with [Pat] Sajak and they lost a lot of their affiliates that were with them before. NBC has certainly done very well with their combination of Tonight Show and The David Letterman Show. We were very successful with Arsenio. I think to a certain extent we and everybody else that's in late night—ABC has developed Nightline as their response—are victims of that success. A lot of people have jumped into the pool this year—Rush Limbaugh, Whoopi Goldberg, Jane Whitney and Studs—and certainly we were affected by that during the sweeps. We're seeing Arsenio start to come back from that.

From our point of view, we're in the late-night scene. Arsenio is our flagship, and it's better for us to have less competition than more. So I guess I would prefer that Letterman stay at NBC than move to CBS.

What kind of effect would a Letterman at 11:30 have on Arsenio?

That's hard to say. The core strength of Arsenio will remain even. That core 18-49 strength, particularly with the female demographic, has never wavered with Arsenio. I don't believe that Letterman directly appeals to the audiences least in the audience composition studies our research department has prepared. There's room for them to compete and serve different audiences. But there's no question there are more and more alternatives.

Even if it's just an audience sampling through deciding what they're going to like, everybody's going to have a smaller share of the pie. Long-term, I believe Arsenio is a franchise that's going to be around.

We have some ability to market the show elsewhere relative to NBC markets that may not clear it. It also has an upside built into it in terms of its rating components. It protects our downside and it also gives us a significant upside.

Can you give me an estimate of how many dollars in advertising space you think Space 2000/Armen will be bringing in off-network advertising?

The NBC affiliates are very excited about this show. We've been making this presentation. We'll be continuing to make them through NATPE and beyond. I'm not sure there will be exceptions, but I think it's going to receive—just based upon the early response—a complete 90% of the NBC network, if not 98%.

The network division of Paramount, is that an area of concern? Are you seeing as much output there as you would like?

I think we have put in place the elements—as a television group—to produce a lot more television product than we have seen coming out of Paramount Television. Frankly, I am less concerned about the scorecard, if you will, between what's on network and what's going to syndication and what's going to cable, as I am with what we're, overall, as a group. Obviously, if you just look at it from a network perspective, we needed to put in place the replacements for some of our hit comedies, like Cheers and Taxi that are no longer with us, and Dear John. I think we have a couple of those building blocks in terms of Bob Newhart. I know even though we're talking about a show that's averaged about an 11 share. I believe in the Joe-Lo show: Flying Blind, and think it's a very smart show that's laboring in a difficult time slot, but Fox believes in it, as do we, and I think it's going to be around for a while.

What are your thoughts on the prime time access rules, especially given that Paramount is a major player in first-run and comparatively not as big in off-net?

Well, I think you've probably seen studio agendas on prime time access change depending on what the current mix of product is. I think that to a great extent, and it took awhile for it to take hold, the prime time access rule has created some very interesting syndication/programming access. And beyond the current mix of what's in access, it has created an example that has expanded to other dayparts of syndicators getting involved in producing shows first-run that can work in all dayparts. To that extent, I think that prime time access rule has been a great success. I'm not anxious to see it go. We have a couple of the most successful shows in access in Entertainment Tonight and Hard Copy, and I'm anxious to see those shows continue.

In addition, I think it gave some stations confidence in looking to other shows for new programming. I think Star Trek: The Next Generation probably wouldn't have happened without stations finding that via the prime time access rule.

Some in Hollywood were disturbed by Twentieth Television's selling The Simpsons to the seven Fox O&Os. Did that worry you?

Let me put it this way. Fox is involved in the station business and the network business and the program supply business. We are not in the network business, but we have stations. Some of those stations are buyers of Paramount product, whether you're talking about Arsenio Hall or Maury Povich or Star Trek or The Untouchables. Whenever you're dealing with an inter-company transfer pricing kind of issue, I just think it's important that companies are very scrupulous. For
THIS NATPE,
ADD A
NEW NAME
TO YOUR
"A" LIST.
those kinds of deals to work, it has to be filling a real need on the station's part. And there has to be genuine desire. If there weren't, or if they were playing games with the pricing, they would have real problems with participants. The people involved in the creation of these shows did it for creative glory, but they also did it, in most cases, for some promise of a participation in the profitability of the show. I think there are a lot of forces in the marketplace to keep all of that on the up-and-up.

On the other hand, the whole issue of financial interest has been highly debated. As a studio, we have supported retaining the financial interest and syndication rules. Personally, I believe that there is a good reason to retain those rules, but part of my own rationale is that zealously as the studios have defended their participation and financial interest in syndication and defended their back end, if you will, the story that doesn't really get talked about is that the networks have just as zealously protected the front end. Their advertising revenues they have absolutely, steadfastly refused to share with program suppliers. Now I think there could be a quick pro quo there. First-run syndication has proved that there is still profitability in genres of shows that people thought weren't profitable, inherently not profitable. There is a partnership that exists between stations and program suppliers that works for both parties. And that's just a different sharing of risk and return.

Are the three hours (in syndication) that you have now the profit in a five-network?

Well, what we've created on these shows is an ad hoc network, but it's not a network in terms of day and date. We try to find the best time periods for those shows in each market and support them. We try to do as a good a job or better than the networks. But no, we're not in the network business. We think there is going to continue to be a demand for that kind of programming among stations, and we'd like to be there to supply it, probably on an ad hoc basis.

With Brandon Tartikoff's recent resignation, did you lose a television ally?

Well, he certainly was a friend of television, but the television group has other friends. And when I say friends, I just think that the management of Paramount Communications Inc. recognizes the importance of the television group, both its profitability and hopefully its profitability in the future.

Does it make sense to produce half-hours for syndication?

It may. It's certainly one of the things that we're looking at. The television industry, as a whole, is undergoing a lot of change, and I think the pace of that change is accelerating. So I don't think there are many rules that you can count on being in place even a year from now. So it's one of the things that we're looking at, and I'm sure we're not alone in that.

Any time frame, or is there any specific thing?

Not yet. First of all, when we decide to do things, two things are coming together: one is a market need and the other is matching that need with a program that we're excited about. There are a lot of companies that go ahead and do things based upon one of those elements. For us, we like to think that we have both in place when we're going.

Is your executive staff as you would like it now?

Paramount was in good shape before, and I like to think we're in better shape today than we were a year ago, and we'll be in better shape a year from now. But there are always going to be changes. There have been a lot of changes in the past year, even though not necessarily by design. As we continue to react to a marketplace, as people's careers take different paths, I'm sure there will continue to be changes. I'm a firm believer in helping people try to realize what their roles within the overall goal of the company are. We're creating more opportunities for that, so I'm hopeful that most of the people will continue to be with us for a long time, even if that's outside of the television group. As a company, I think Paramount is in a growth mode. And that's going to create a lot of opportunities, and part and parcel to those opportunities, I suppose, is change and people moving in different jobs and restructuring and all of that, but I see that as a positive and not a negative thing. It's not going to be stagnant, I guarantee you that.

INTV UPDATE

Continued from page 35

with NATPE, was able to reduce staff that had worked solely on the show.

Membership actually increased slightly last year to 120 stations with some operators, including the Meredith Broadcasting stations, signing up with the association. However, those stations do not pay the same dues that Fox did, so while membership may be up, that may not necessarily mean higher total membership dues.

On the legislative front, a cable bill passed with the must-carry and retransmission elements that INTV lobbied hard for, and the association also managed to keep the FCC from reviewing the prime-time access rule.

But it remains to be seen how long the law can be kept from FCC review. And it is also likely the financial interest and syndication rules will be changed yet again, and this time not as favorably toward Hollywood and independent stations as they were in 1991.

Attendance at the INTV portion of this year's show will be over 300, down dramatically from last year's 700-plus crowd. The principal reason for the decline is the absence of the syndicator contingent, which is setting up shop at the NATPE end of the dual conference.

Still, the merger means less expenses for INTV in terms of screening rooms and space costs. Hedlund also says he is seeing stations sending more than one executive to the show, a tradition that had all but died over the last two recession-filled years with the shows in different venues.

All in all, Hedlund says, INTV should make more money on this year's conference than last year's. That includes an undisclosed payment from NATPE as part of the merger agreement.

"The business is changing and our attendance was falling," says Hedlund, "so the days are over. What once had been incidental expenses like travel and entertainment is now one of the most controllable expenses from the station's perspective. You could not expect them to spend money to go to INTV and then NATPE two weeks later."

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dependent television as the future have popped up, including ABRY Communications, Pembroke Industries Communications and River City Broadcasting.

"The supply of programming inventory is getting more in line with what the demand is," explains Hedlund, adding that "occasionally, there is a high price for a show like Roseanne, but overall it is a buyer's market for programming."

With a foggy regulatory front ahead, it's no wonder that when it comes to independent television, it is programming that most excites Hedlund.

"The hour-long genre was pronounced dead. There was no back end on it, and stations were reluctant to buy network hours. Now there is edge in advertising, and Paramount found a way to make it pay for itself, and all at once there is the top-notch programming for independent stations," Hedlund also sees the growth of first-run hours as the inevitable result of more feature film packages going to cable first.

Independent stations that carry sports may also get a break come next contract renewal. The networks' attitude toward skyrocketing sports rights is well-known, and Hedlund feels that local rights may also come down the next time around.

"The largest single baseball advertiser, Anheuser-Busch, is reducing its buys in baseball and moving into other sports and doing other forms of promotion at the same time these teams want more and more money. Stations are not likely to be willing to have hemorrhaging losses."

Hedlund says he does not fear cable cutting any further into local sports coverage. "The teams will be ill-advised to think they can substitute the buckets of money that broadcasters have paid with cable money," he warns.

Still, the relationship between team and station has not been as strong in basketball, where more teams are selling more advertising themselves. It is a change that Hedlund does not think is in the long-term interest of either party. "Companies make a mistake of deciding somehow that they can save money by going into somebody else's business. It is the station that does the best at selling inventory,"

Hedlund knows that times are likely only to get harder on both the business and the regulatory front in the next year.

On PTAR: "This commission does not want to get into another food fight on this issue. We have been very successful in keeping this off the agenda, and we're still working hard to keep it off the plate right now."

"Our concern remains the same: that the networks would manipulate the syndication side of the business. We don't care if the money goes to [CBS head] Larry Tisch or [Warner Bros. head] Bob Daly. We're worried about the networks selling to their stations first."

On must-carry: "If must-carry is found unconstitutional, it will mean a very serious rethinking on our parts of telco investment in cable." For Hedlund, it would appear that must-carry is more important than retransmission consent, especially with Hollywood determined to get a cut of any retransmission money.

Hedlund, like network executives and others, says the programmers will get more money if the stations get more money indirectly from retransmission consent. But if Hollywood gets very involved in the actual retransmission-consent negotiations, he wonders how it will work for the stations.

"If 50 cents of every dollar in your retransmission consent is going out the door to programmers, why the hell would you take the risk of renouncing retransmission rights and attempt negotiations with the cable operators, when there may not be any money at all—or not a lot—and 90% of it is going back to the program suppliers? What is the incentive?"

The future of the television industry in terms of how the signal is delivered is also of great concern to Hedlund.

High-definition TV (HDTV) is still a question mark and gamble, according to Hedlund. "Clearly, this is an effort by the FCC Chairman [Al Sikes] to force-march broadcasters into something for which we don't know what the consumer demand will be and if it will support the investments necessary."

But Hedlund knows that these questions can no longer be put off. "Someone is going to catch up to everybody, and it's time to focus on these decisions."

Since independent television appeared on the horizon some 30 years ago, its image has changed significantly, and that change, Hedlund says, is now reflected by the new generation of media buyers and industry executives.

"We hope we can open a channel of free-flow discussion between networks and affiliates on how to best equalize the risk/reward relationship," says Patton.

"We still have some time to work through the issues and live with each other. There are a number of good views that will eventually lead to a resolution that is very in the best interest of the two parties involved," says Corvo, noting that the white paper on the issue has been very well-received by industry leaders.

"We're encouraged by the feedback we've received, and we look forward to working with the industry to develop a solution that works for everyone," he adds.

In related organizational news, it had been reported that NATPE recorded a half-million-dollar deficit for 1991, but NATPE President Phil Corvo says that the red ink was from its NATPENet online computer service, which he added the agency will assume full ownership of (and any accompanying debt) in 1993. Corvo now claims that the non-profit programing organization has a budget surplus of "several million dollars" coming out of 1992.

"We're in good shape," emphasizes Corvo, who will be turning over the presidency in February or March, when the executive committee is expected to name a new president. "I look forward to having a strong reserve fund for future endeavors."

Corvo says pre-registration for next week's conference is running 10% ahead of last year's, which tallied 8,700 registrants, but he couldn't say how much of the increase was due to the meeting merger with INTV, which is holding it's portion of the proceedings at the Fairmont Hotel just prior to the start of NATPE.

Orfanopoulos says a record 285 exhibitors have booked floor space for the convention, compared with 274 exhibitors at last year's conference in New Orleans, and some of the newly formed domestic distributors—are Saban Domestic Distribution, ACI (Allied Communications Inc.), Main Street TV (a partnership between Raymond Hor and comedian Milton Berle) and The Family Channel (which, like MTV Televisiion Distribution, is owned by Pat Robertson's International Family Entertainment).
WANTED: TV'S MULTIMEDIA STORYTELLERS

High tech, broadcast headhunters team to find new "interactive" executives

By Peter Lambert

It is a sign of the times. A high-technology headhunter and a television broadcast and production headhunter are forming a co-venture called First Interactive Recruiting Specialists (FIRST)—with emphasis on "interactive."

Like bees, they intend to "cross-pollinate" among industries. Says Neil Fink of San Francisco-based Fink and Blakely Associates. Their clients may find themselves hiring new executives with backgrounds heretofore thought an odd fit. Computer companies may hire broadcasters to guide forays into multimedia delivery over the air. Broadcasters may hire multimedia software designers to develop programming for a new age of user-viewers.

"This whole industry seems to be one of strategic alliances; it's the only way it's going to work," says Fink, who will attend his first NATPE convention this year.

Lipson & Co.'s Howard Lipson will attend his first computer show. And the two executive search veterans will pool their resources with the aim of helping everyone—from the largest media company to the smallest local broadcaster—participate in defining his own fate in a new age of interactive services. Perhaps even a re-defining of television programming. Or, as the National Association of Broadcasters told the FCC in Jan. 12 comments on high-definition television, broadcasters could deliver data at least 10 times faster than computer information services such as IBM's Prodigy, allowing participation in "an estimated $400 million data broadcasting market."

Like the Association for Maximum Service Television, NAB argues such flexible, revenue bearing use of digital channels will facilitate the birth of HDTV (Broadcasting, Jan. 11).

Indeed, the right man or woman for the unique job of creating a new age of programming may best be identified as a technically savvy creative. Or at least a story teller willing to become technically savvy.

Voices, selections, mixtures of video, audio and data. Viacom Networks has founded a New Media Division. Paramount, Time Warner, AT&T, IBM, Matsushita and Apple are only a few that have started similar ventures, many of them hiring people with backgrounds almost entirely outside those companies' given identities.

Of the candidates to create this brave new world, "some come out of educational backgrounds, some out of advertising," says Lipson. "Sometimes we find ourselves unclear about whether to identify certain individuals as on the 'creative' side or 'technical' side."

Indeed, the right man or woman for the unique job of creating a new age of programming may best be identified as a technically savvy creative. Or at least a storyteller willing to become technically savvy.
NATHANSON AT LARGE
Continued from page 42

then go with more adult sitcoms at 7-8 like Cheers, Murphy Brown and Coach.

Are you going to stay away from acquiring further hours?

We’ve got Beverly Hills, 90210. The uniqueness of our station, unlike WPXI or the other stations, is we don’t own animation. We don’t own the Disney Afternoon. There is a Disney-owned station in the market, and so we own an advantage and we are probably going to lose our life of running hours, which we’ve been very successful in selling, and the ratings of Hunter and The Heat of the Night, currently from 3 to 4. And so we think Beverly Hills is a good transition into younger sitcoms if we run it at 3 or 4 in the afternoon. So there will be a slightly younger-skewing hour in that time period, and we think that will help us.

Do you think the younger-skewing 90210 is something of an anomaly? The general rap on hours is that they’re too slow-paced and appeal to more of an older-skewing audience.

Right, although the demors of the hours, the Starsky and Hutch, the Charlie’s Angels, even the Magnums and Hunter have been good. Maybe not kids, but good young women and men numbers. The bigger question on Beverly Hills is: “Is it a soap opera?” Soap operas like Dallas and those kind of shows never have worked. So is Beverly Hills a soap opera or is it a drama that can work, though there’s not a lot of action in it? Our hope is that Beverly Hills is still fresh and it can work in the time period.

Maybe I’m mistaken, but I think you’ve mentioned before that you’re not particularly fond of taking all-barter hours. I notice you have in the Heat of the Night on the schedule, and I’m not sure if Beverly Hills is barter.

It has 90 seconds of barter in it, but otherwise it was cash. And Heat of the Night is pure barter. I’m not sure about Tribune, but personally, I’m anti-barter. I think our inventory is precious, and I don’t need competitors selling—or even allies selling—inventory in the market. There’s enough people trying to sell commercials in our market and we don’t need to give it away to a distributor to sell.

So you think syndicators having more national barter in the ad market takes away from the national spot market?

Yes. It’s just logic. We own some barter shows where we own half the inventory and someone else owns half the inventory. Someone else is selling half of our inventory and I don’t care where it comes from, it’s coming from our money. Eventually there’s a pot of money, whether it goes national or spot or somewhere else. And spot tends to be one of the last buckets in a barrel. The barrel fills up at the top and if there’s excess, it spills over into the next barrel, and if there’s excess it spills into the next. And spot dollars are at the bottom, with network dollars and syndication dollars ahead of us. And so we have to fill those two buckets before we’re there. And if we keep giving them more inventory, we’re making their buckets so big that there will never be any drips into our inventory, so that bothers me.

Do you think that some smaller-market independents might not have realized when barter became popular how much of their own inventory they were leveraging?

Yes, but it depends on how much people sell out or not. L.A. historically has been a very tight market, a very growth market, and thus inventory is very valuable in L.A. In some markets where they have a lot of openings the spots could be given away because they weren’t going to sell them anyway. I’d rather use it for promotion if I had the openings. But I think that for the first time, L.A. is softer, for the last couple of years the market hasn’t grown. In fact, it’s declined. And thus we do see there are some more openings and we do have some unsold inventory for the first time. But at a smaller station that has lower ratings, of course they have even more inventory available, so it probably is less expensive for them to give away the inventory than hard cash.

What’s your feeling on first-run hours, the Stephen J. Cannon product, Renegade, Street Justice, the Warner Brothers Consortium programing. Is there room for all these first run hours? Is there a big demand?

Well, they wouldn’t be making them if they weren’t anticipating a demand for them, but we run a very successful movie in prime time. In fact, in the November book our movie averaged an eight rating and tied the OBS prime time line up in this market. And it tied Fox prime time in at 8-10 p.m. as well, and it was only a half a rating point away from NBC. So our ratings, even running movies, are almost equal to the other networks and the so-called network. But our spot rate, because it’s a movie, is maybe a fifteenth or a sixteenth of theirs, even though the ratings are the same, because they’re first-run. And the image of first run is so valuable. So if you can come up with a Star Trek or Deep Space, that’s a very valuable product.

Now the other stuff has performed well for the syndicated markets, the Highlanders and Street Justice have performed well, which is to say about a four rating. And I guess they can make money on a four rating. Truthfully, for us, we feel that a show to run in our prime time has to be better than our prime time average, which is about an eight. So, for us to give up half the inventory and get premium dollars for that, the show must do a nine or ten rating, which is hard to do. There are certain shows that can do that, and we’ll always look for those shows because we are trying to sell the first-run, so-called network buy, even though I think our movies are the best buy in television today in this market, if there are any buyers out there. But because the buyer wants this first-run look, we are actively looking.

Do you produce a lot of local programing, and if so, how important is it to enhancing your image?

I think our whole future is in local programing. I mean, because the truth of the matter is that when we run a movie or an off-network sitcom, even though we run a lot and we’re very successful with it, every cable system, every USA Network or Nickelodeon can bring you rerun programing. Our only uniqueness and our only future is local programing. So we do the sporting events, two hours of local news at 7-9 in the morning, which wins the time period against the three networks because it’s local, and a 10 p.m. news and three different public affairs shows on Saturday. But we think we need to do even more, because our strength and our future growth is purely with local.

Are you troubled by the growth of interactive technology and the potential for people to call up and replace your signal with a range of programs on demand?

A lot of technology is interesting and a lot of it, hopefully for the people investing in it, will work. But there’s only one thing I know people will watch, and that’s good programing. I don’t know how many people are going to do an interactive local news show. I think people want to watch local news, or the local baseball team, and that’s our niche.
**SATURDAY, JAN. 23**

7 p.m.—Pre-convention planning dinner—Fournou’s Ovens (International Ball), Stanford Court Hotel First Floor.

**SUNDAY, JAN. 24**

4 p.m.—Welcome: Edward G. Aiken, WJWTV, St. Petersburg, Fla., 1993 convention chairman. Chairman’s report: Al DeVaney, WDIV-TV, Detroit, chairman, INTV board of directors; President’s Report: James H. Bedlund, president, INTV, The Gold Room (lobby level).

4:30 p.m.—Keynote Address: FCC Commissioner James H. Quello.

5 p.m.-5:30 p.m.—“Politics and Public Policy in 1993”—Featuring senior FCC and congressional staff. Wide-ranging debate of broadcast policy issues moderated by Shaun Shreeran, Tribune Co., Washington. The Gold Room.

7:45 p.m.—INTV Night on the Town. Dinner at Trader Vic’s. Meet at main lobby of the Mark Hopkins hotel at 7:30.

**MONDAY, JAN. 25**


10:30 a.m.—Coffee Break

10:45 a.m.—“Off the Air with Howard Stern?” Moderator: Roy Stewart, Mass Media Bureau, FCC. Panelists: Charles Kelley, enforcement division, FCC; Andrew Schwartzman, Media Access Project; Susan Wing, partner, Hogan & Hartson.

11:30 a.m.—Reception. The Gold Room (lobby level).

12:30 p.m.-1:30 p.m.—Luncheon Speaker: FCC Commissioner Ervin S. Duggan, The Gold Room.

1:45 p.m.—“Can You Profit from the Digital Revolution?” Moderator: James C. McKinney, chairman, Advanced Television Systems Committee. Panelists: Dr. Thomas P. Stanley, chief engineer, FCC; Dr. James E. Cames, president, David Sarnoff Research Center; Gregory DePriest, VP, Toshiba America Consumer Products. The Vencion Room.

7:30 p.m.—INTV Board of Directors Dinner. Moose’s Cafe, 1652 Stockton Ave. Meet in main lobby of Mark Hopkins Hotel at 6:45 p.m. (dress: business attire).

**TUESDAY, JAN. 26**


11:30 a.m.-5 p.m.—Afternoon in Sausalito.

**MONDAY, JAN. 25**

9 a.m.-5 p.m.—Registration. Moscone Convention Center North Lobby.

**TUESDAY, JAN. 26**


8 a.m.—Continental Breakfast. Moscone Center Ballroom.

8:15 a.m.—INTV/NTPE Joint Session. (see above).

8:30 a.m.—International Orientation. NATPE Survival Kit.

8:30 a.m.—Moscone Room 300 (International lounge). Moderators: David Kenin, USA Network; Fred Cohen, King World.

9:15 a.m.—Opening General Session. President’s Report: John Conly, NATPE anti-discrimination FSA’s. Keynote Address: Brandon Tartikoff, NBC.

10:15 a.m.—Three Concurrent Sessions


11 a.m.-12:30 p.m.—Exhibition floor open.

**WEDNESDAY, JAN. 27**

7:30 a.m.—Total Quality Management (Part II). “Quality Improvement of Ratings and Revenues.” Presented by the U.S. Chamber of Commerce and the Juran Institute. Gateway Room 102.

8:30 a.m.—Continental Breakfast. Esplanade Ballroom.


9:30 a.m.—Irish Awards Celebration. Host: Bud Reynolds. Lifetime Achievement Award: Milton Berle. Esplanade Ballroom.

9:30 a.m.—Distributor’s Meeting/Breakfast. Gateway Room 102.

11 a.m.-12:30 p.m.—Exhibition.

7 p.m.—NATPE Business meeting/awards. Gateway Room 102.

**THURSDAY, JAN. 28**


8:15 a.m.—Continental Breakfast. Esplanade Ballroom.


9:30 a.m.—Irish Awards Celebration. Host: Bud Reynolds. Lifetime Achievement Award: Milton Berle. Esplanade Ballroom.

9:30 a.m.—Distributor’s Meeting/Breakfast. Gateway Room 102.

11 a.m.-12:30 p.m.—Exhibition.

7 p.m.—NATPE Business meeting/awards. Gateway Room 102.
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FOX’S NEW GUARD MEETS THE PRESS
Salhany and Grushow outline projects in works at the fourth network

By Steve Coe

With new leadership at the helm of Fox Broadcasting in the form of Lucie Salhany, who takes over for Jamie Kellner as chairman of Fox Broadcasting Co., and Sandy Grushow, who succeeds Peter Chernin as president of Fox Entertainment Group, most of the discussion at the Fox portion of the Television Critics Association press tour focused on their plans for the future of the network.

Salhany, as the first woman to head a network, was asked whether Fox would reflect a change in sensibility with a woman in charge. She said: “Somebody asked me: ‘Does this mean FBC is going to resemble Lifetime?’ And I said no, because when you look at the kinds of programs that I’ve been involved with—Star Trek, Artemis, these shows are very broad in appeal and are not targeted toward a real narrow female audience. I may bring a different sensibility, but I don’t think the viewer is going to notice a change.”

Salhany also addressed the topic of Hollywood being an “old-boys’ club” and the difficulty for women to break into that circle. “It wasn’t always easy. And, you know, someday we’ll all talk about that. But it wasn’t any harder for me than it has been for any of you out there trying to rise in your jobs. I mean, I faced different things, but everybody faces something and some difficulty.”

MARKETING A PRIORITY FOR ABC’S IGER, HARBERT
Executives tell press tour network’s keys to success are better programming and marketing; exclusive Michael Jackson interview by Oprah Winfrey set for February sweeps

By Steve Coe

Although vague on the specifics of his course of action as president of the ABC Network Group (having been in the position a scant two weeks), newly promoted Bob Iger was clear in his intention to take an activist stance toward his new job. He declared that broadcasting “is not a business that can save itself into profitability, but rather, has to program itself to profitability.” Iger also said of his top priorities will be to “find a better way to market our product.”

Iger made his remarks to the nation’s television critics who are in Los Angeles for the winter version of the Television Critics Association press tour. It was his first appearance in front of the group since his promotion from president of the entertainment division late last year.

Although still making the transition from the West Coast to the East Coast and from old to new responsibilities, Iger said: “One priority I’m going to have as head of the ABC Television Network is figuring out a way to better market our product. I think cable has done a brilliant job in the last dozen years or so at marketing their product—their product in cable television. I think the networks by and large sat back and maintained the attitude that they were invincible. I think the overall network image, the overall network marketing approach, has to be unified, centralized—and I think we have to be more aggressive about it. I have already had discussions about that, and establishing this as a priority.”

With regard to ABC’s prime time performance this season, specifically the inability of the network to successfully launch a new one-hour drama, Iger acknowledged that it has been a bad year for the hour drama on ABC. Probably the most disappointing thing I’ve experienced in the job,” he said. ABC’s most visible disappointment in the hour form this season was the mediocre numbers pulled in by Going to Extremes, the high-ly touted project from Emmy-winning producers Joshua Brand and John Fal-skey. The show failed to attract a sizable audience and never seemed to catch its creative footing.

Despite the failure of Going to Extremes and the apparent demise of other dramas such as Homefront, Young Indiana Jones Chronicles and Crossroads, Iger said: “We are going forward with an ambitious slate of new dramas for the fall. We have every intent of maintaining, or trying to find, a healthy drama form on ABC. It would be very difficult to program 22 hours in prime time with comedies and news programs and mov-
ABC Network Group President Robert Iger says decision on fate of 'The Jackie Thomas Show' will not come until May.

As for another high-profile series with an uncertain future, Iger said 'The Jackie Thomas Show' starring Tom Arnold and produced by Tom and Roseanne Arnold is "fulfilling its promise creatively, and I don't see any specific trend right now, in terms of the audience liking or disliking the show. It's still a little early." The show has been dropping an average of 15% of its lead-in from Roseanne, and Iger admits that "we look at the audience fall-off carefully, but we don't say, 'this is a number it must achieve in order to come back [in the fall].'

A decision on the show's future will not be made until May, said Iger.

Iger was followed on the podium by Ted Harbert, president, ABC Entertainment, who was making his first appearance before the critics as the network's top programmer. The most immediate news item, especially for the consumer press corps, was that Oprah Winfrey had secured an agreement with Michael Jackson to do a live, 90-minute interview, which is scheduled to air during the February sweeps on Wednesday, Feb. 10, at 9:30-11 p.m. Harbert said the appearance would be the eccentric singer's first live interview on television, and that "it will be broadcast live around the world." Harbert also confirmed the network is talking to HBO about the cable entity producing a two-hour, live show that would air on Saturday night. He was vague about the format of the project but said the HBO series was one of several innovative formats being considered as a remedy to ABC's woes on Saturday night. "Suffice it to say we are talking about doing several things that are not on television now, and haven't been on for a long time. We are also discussing different types of variety, comedy variety, some reality with different types of producers. I would love it if it ends up being this HBO show. It's also a very difficult, a very big show to pull off. And if we can pull it off, great." 

Group W magazine

Group W Productions is said to be in the closing stages of a deal to distribute Time-Life Television's Martha Stewart Living magazine as a weekly syndicated half-hour "lifestyles" magazine for fall 1993. Besides serving as publisher of her own magazine, Stewart is best known to television viewers as contributing correspondent for NBC's Today show.

Group W Productions President Derk Zimmerman confirmed that distribution is going with the Time Warner production division.

Oprah rumors fly

Does Oprah Winfrey want to syndicate her own talk show? That was the speculation traveling New York media circles last week—speculation that was denied by Winfrey's producers.

As far as piloting a Chicago-based production house, Harpo Productions: "That's the last business I want to be in," Jacobs said last week, responding to rumors that Harpo was exploring the possibility of distributing the top-ranked talker Oprah Winfrey itself, after August 1995, when King World's rights to distribute the show expire. Jacobs also flatly denied reports that the company had talked to Carney-Werner Distribution President Bob Jacobs (no relation) about possibly joining Harpo, perhaps to start up a distribution arm. "Not true," said Jeff Jacobs. "I talked to Bob Jacobs for the first time about 10 minutes ago when he called, as a courtesy, to let me know that that was a rumor circulating," he said last Wednesday.

We couldn't be happier with the job that King World has done distributing Oprah," As for the fact that KWP next fall is launching its own talk show, Let Brown, Jacobs said there wasn't a conflict. "Not unless they put it in Oprah time period, and it's a morning show so that's not going to happen. The more hours they have on the air the more effective they'll be" in distributing all their shows, Jacobs said.

C-SPAN mugging

The first caller to C-SPAN following its live coverage of the presentation of the congressional vote to a joint session of Congress (Jan. 1) was Bill Clinton, calling from Little Rock, who talked on a number of topics for about five minutes and then passed the phone to Al Gore, who chatted for about the same length of time. After Gore hung up, one of his staffers called C-SPAN back to pass along a question from Gore: Did his five minutes qualify him to present the glass C-SPAN mug given to call-in guests?, he lost the one he got in 1988 and would really like another. C-SPAN Production Director Nicole Varanes sent off two red, white and blue Election '92 mugs post haste.

'Trek' fans

TV station executives were not the only ones impressed with Paramount's Star Trek: Deep Space Nine. PaineWebber analyst Chris Dixon said the success of the show is the "most interesting story" in the industry and warns that the networks could face losing more audience to Cable and perhaps programing time if such success continues—and could also change the structure of network-affiliate relations. "Will the syndication displace the network affiliate model?" Dixon wondered. In this venture, Dixon said, Paramount is "not dependent on any back end, it can be break even from the beginning—it's not a tough decision to make.

'Untouchables' Debut To Strong Numbers

While no match for 'Deep Space,' show improves on past time period performance

By Mike Freeman

Paramount Domestic Television Distribution's third big-budget, action-adventure series, The Untouchables, marked its two-hour feature presentation debut last week with strong rating stories in the metered markets, but it faced the unenviable task of being gauged against Star Trek: Deep Space Nine's outer-galactic premiere ratings one week earlier in those markets (Broadcasting, Jan. 11).

(For the record, Deep Space Nine closed out its two-hour premieres in the 28 Nielsen metered markets with a 16.8 rating/25 share [NSI, Jan. 3-10], representing a 150% improvement in share over November 1992 programming in those time periods. However, the national Nielsen Syndication Service report due out this week is expected to have DSN's premiere-week averaging ahead of Star Trek: The Next Generation's record 17 rating debut-week average in 1987.)

In its first-day bow in nine metered markets Jan. 11, Untouchables scored a healthy 10 share average (NSI, Jan. 11), improving time period shares by 43% over November 1992 sweeps levels (7 share). In New York, The Untouchables posted a 7.1/10 on ChrisCraft/United's independent station WWOR-TV, where it improved the station's share 43%, but dropped 3 spots from its share lead-in Married ... with Children (8.5/15). On ChrisCraft's Los Angeles independent KCOP/TV, the show ranked second at 8-10 p.m. with a 9.2/13, holding even with its Star Trek: The Next Generation lead-in (9.1/13) and Star Trek: Deep Space Nine regular series debut (8.6/15) lead-out.

As for Al Capone's old haunt, Chicago, The Untouchables held versus its Murphy Brown lead-in (6.9/10) and November 1992 time period levels (8.0/11) with a 7.8/11 first-day average. The first affiliate station in the metered markets to trigger the drama in prime time early last week (Jan. 11), ABC affiliate WJZ-TV Baltimore delivered a 9.1.1. The next evening, CBS affiliate WBKB-TV Detroit posted one of The Untouchables' strongest local stories with a 14.8/20 unvieling.

Another Paramount's two O&O stations, WTXF-TV Philadelphia (8.1/11) and KTXA-TV Dallas (7.6/12), turned in the strongest time period improvements, up 20% and 100% in share, respectively, from the most recent sweeps measuring. Other major market premiere performances: WLVI-TV Boston, 5.5/8 (up 14% in share from November 1992), KETV-TV San Diego, 7.8/11 (up 38%); WAND-TV Washington, D.C., 8.1/11 (up 83%); WBBR/TV Miami, 6.6/9 (up 50%); KSHB-TV Kansas City, 9.2/12 in Arbitron (up 33%); and WXIX-TV Cincinnati, 6.7/10 (up 25%).
JENNY JONES RETURNS AS CASH PLUS BARTER

By Mike Freeman

Warner Bros. Domestic Television Distribution officially gave the Jenny Jones talk show strip the green light for a third season of production last week, reporting that the studio has completed renewals in all top 10 markets. Despite losing 40 station clearances from its first season (1991-92) and struggling with a sub-2 rating, a reformatting of Jenny to an issue-oriented talk program has bolstered Jenny's ratings, which WBTD officials claimed was the determining factor in sticking with the hour daytime strip.

In possibly the biggest major market shift, KNBC-TV Los Angeles will be surrendering Jenny so it can market with three stations, which WBTD officials noted would likely use its 2 p.m. slot for either of Multimedia Entertainment's Sally Jessy Raphael or Jerry Springer talk strips, which the NBC O&O stations acquired in a group deal with Daniele.

Warner Bros. Domestic Television President Dick Robertson confirmed that KCO(TV), the Chris-Craft/United-owned independent in Los Angeles, has signed on to pick up Jenny, which he says will be inserted in an afternoon talk show block (with Chris-Craft's Richard Bres Show, Viacom's Montel Williams and Columbia Pictures Television Distribution's upcoming fall 1993 Rickey Lake talk shows).

The major market renewals include Chris-Craft's WABC-TV New York, NBC O&O WMAQ-TV Chicago, WGBS(TV) Philadelphia, KTVU(TV) San Francisco and WHDH(TV) Boston. Robertson says Jenny has completed 30% household share growth (from an 8 to an 11 share in the November 1991 to November 1992 NSI sweeps), enabling the program, which airs in 323 markets, to secure renewal in 42% of the country. Also, among the coveted 18-49 female demographic group, Jenny increased its share by 31%, from a 16 to a 21 share.

On the incumbent stations, where Jenny has remained in the same time period, the talker scored a 30% year-to-year improvement in household share (13 share), while women 18-49 demos improved 33% to a 28 share. As a result of the ratings growth, Robertson says Warner Bros. has made the decision to switch Jenny from an all-barter marketing plan (seven national-segment seven local ad splits) to a cash-plus-barter plan, with Warner Bros. retaining three-and-a-half minutes of national advertising time.

"In the research we did on Jenny, people really liked her but didn't like the soft talk format," Robertson said. "The little-known but amazing story here is that Jenny was able to score these time period improvements despite having 40 fewer stations than the first season. Certainly, the major turning points were bringing in Ed Glavin and Debby Harwick [former Donahue executive producers] this season and the strong convictions executive producer] David Salzman and [Telepictures president] Jim Paratore had on Jenny to turn the corner on this new format."

When asked about rumors that Warner Bros. has deficit financed the talk show for a reported $15 million, WBTD's senior vice president and senior counsel Slide Carlin, had a somewhat bemused response. "If we were $15 million in the hole, we would be out selling ice cream in Venice Beach," Carlin responded. "I would be pushing the cart and Dick would be scooping out the cones."
SATELLITE DAB’s PROJECT AD SUPPORT

Five new applicants propose combination of pay and commercial digital services

By Peter Lambert

Five more entities have joined Satellite CD Radio (SCDR) in applying for permits to deliver digital radio to the U.S. via satellite. Several are well-heeled, and, unlike SCDR, which envisions only radio services, propose to deliver ad-supported formats sure to compete head-on with FM and AM broadcasters.

But at least one of them—newly formed Digital Satellite Broadcasting Corp. (DSBC)—proposes using satellite spot beams to deliver local and national services into coverage areas 230 miles in diameter. DSBC says its satellite would offer 31 regional beams, each carrying 32 CD-quality channels, and a total of 512 channels nationwide. Like most applicants, the company expects to lease some channels and program some itself—adding up to a mix of subscription and ad-supported services.

It is also inviting local radio stations, as well as syndicators, on board. “DSBC has designed its system to spur, rather than inhibit, the conversion of terrestrial broadcasting from analog to digital [and] has sufficient capacity to accommodate some local broadcasters within each spot beam [to] improve service quality and even expand coverage,”

The Seattle-based principals, Richard Anglin and Joseph Walter (founder of the Walter Group consultancy), say syndicator Broadcast Programming and business music service AEI (both Seattle) intend to negotiate capacity with DSBC, which estimates its $622 million project could launch five years after FCC approval.

With an eye toward making satellite DAB affordable to a wide range of programmers, several applicants propose a range of data rates and channel bandwidths. Primosphere Limited Partnership projects nearly $200 million in annual revenue by year six from its two-satellite system delivering 23 “near-CD” and six “talk” channels—all ad-supported.

Founded by Clifford Burnstein and Peter Mensch (owners of three California FM’s and the Q Prime Inc. music talent management firm), Primosphere says its “commercial broadcast service will create a number of large and small national radio audiences, each with its own valuable demographic characteristics... Entirely new markets will be created for advertisers” with such niche formats as “classic soul,” it says.

American Mobile Radio Corp.—a co-venture among Hughes Aircraft (the world’s largest satellite manufacturer), McCaw Cellular and Mobile Telecommunications Technology Corp.—proposes to deliver a combination of 11 CD-quality, one data, five FM stereo and five FM mono signals—a mix of “channels of varying capacity” and at varying costs that it says can be altered in orbit. (Two years ago the same consortium became North America’s only mobile satellite system permittee.)

Typical mass volume DAB/AM/FM receivers will cost $250-$350, says AMRC, which projects its own costs at $528 million. Planning to launch services four years after approval, AMRC projects first-year annual revenue of $25 million will level off at $148 million in year six, when 15 million listeners will be tuned in to AMRC and third-party programs.

Loral Aerospace Holdings (formerly Ford Aerospace), the world’s third-largest satellite builder, proposes to spend $354 million on a one-satellite system to deliver 32 CD-quality channels nationally within four-and-a-half years. And direct broadcast satellite (DBS) permittee Charles Ergen proposes launching a 15-channel subscription DAB service aboard its DBS satellite, thereby eliminating the costs of building and launching separate spacecraft.

The FCC may have to decide among diverse technologies. Although the proposals agree that standard AM/FM automobile radios can be outfitted for DAB for an additional $50-$100, each approach involves unique multiplexing techniques and bandwidth requirements.

DUGGAN ON HDTV: RESPECT MARKETPLACE

Advocating ‘realistic pace’ for HDTV rollout, FCC commissioner cautions EIA on high-tech incompatibility, consumer confusion

By Peter Lambert

Echoing word-for-word Capital Cities/ABC President and CEO Daniel Burke’s warning during last fall’s MSTV HDTV Update (Broadcasting, Oct. 5, 1992), FCC Commissioner Ervin Duggan says U.S. government and broadcast must avoid falling victim “to the law of unintended consequences” by anticipating both “marketplace and regulatory dangers” in the high-technology revolution—a revolution he believes the Clinton administration will accelerate.

Addressing the Government Affairs Council of the Electronic Industries Association at the latter’s Winter Consumer Electronics Show in Las Vegas, Duggan warned against presumptions about consumer acceptance of highdefinition TV, interactive TV, 28 ghz multichannel TV and other new products and services. “No one—no one—can say with certainty that they will achieve critical mass in the marketplace. They could flop.”

Duggan said: “I strongly believe that our encouragement for this new technology should show a healthy respect for the marketplace and consumer choice. Our approach to HDTV shouldn’t assume we do know [it will] capture the imagination of 90 million families—and their dollars. “One of my New Year’s resolutions, therefore,” he concluded, “is to be sensitive—and to encourage my colleagues to be sensitive—to two facts: first, that television broadcasters need a realistic pace for launching HDTV over the air. Next, that consumers will need time to make their judgments about HDTV. They deserve to be the ultimate arbiters.”

At the same time, he conceded, “the AM stereo case” proves “that sometimes the marketplace needs our help with standard-setting.” Praising the Advisory Committee on Advanced TV and its chairman, Richard Wiley, Duggan said he is “convinced that we should rely more heavily on...expert panels like this to gather information and recommend the right choices.”

The commissioner took time as well to chide both the cable and consumer electronics industries for drawing congressional intervention on the equipment compatibility front. Noting the commission will adopt rules aimed at addressing incompatibility among TV’s, VCR’s and cable equipment, he said: “Congress, in other words, has now seen fit to reverse its deregulation of cable equipment in 1984. Could this scenario have been avoided? I believe that it could, if warning signs from disgruntled consumers had been anticipated and heeded.”

Additionally, Duggan encouraged hardware and software providers to avoid burying consumers under an “avalanche” of approaches. “Success,” he said, “will belong to those who help the consumer make calm and simple choices.”
SIX TV'S HIT FOR VIOLATING KIDS TV RULES

Three stations fined, three admonished for program-length spots or exceeding ad limits

By Harry A. Jessell

The FCC has slapped three television stations with hefty fines and admonished three others for exceeding commercial limits or airing "program-length commercials" in children's TV programming.

KWHE Honolulu ($20,000) and WFTS Tampa and WTAA St. Petersburg, both Florida, ($10,000 each) drew the fines; KITV Honolulu, WAYK Melbourne, Fla., and cable superstation WTBS Atlantat, the admonitions.

The actions are tentative. Before the FCC acts to finalize them, the stations will have a chance to make their cases for reduction or dismissal of the sanctions.

The FCC is still weighing action against three cable systems for overstepping the limits in carrying programming from TNT, which, like WTBS, is owned by Turner Broadcasting System.

The actions stem from an "audit" of 141 stations and 27 cable systems in January 1992 to check for compliance with the limits—12 minutes per hour on weekdays—contained in the Children's Television Act of 1990.

The audit turned up seven stations and three cable systems in apparent violation of the law. They were sent notices of inquiry last summer asking for explanations.

The only TV station in the group not to be fined or admonished was Tribune's KWGN-TV Denver. Marcia Diamond, an attorney in the FCC Mass Media Bureau's enforcement division, said the FCC took no action against the station because the commercial excess was "inadvertent and isolated."

Peggy Charren, the children's television proponent who pushed for passage of the 1990 law, called the fines "appropriate." The Commission should take "this legislation seriously," she said.

"The broadcasters ensnared by the FCC had been "relatively careless," Charren said. But they are now going to be careful in the future, she said, "if they think it's going to cost them money."

Charren added she hoped broadcasters learn to comply with the "more important part of the legislation—the requirement to serve the educational needs of children in their programming."

Charren cited a report by the Center for Media Education that concluded broadcasters are not making a "serious effort" to meet the educational programming requirement (BROADCASTING, Oct. 5, 1992).

The conclusion was based on an analysis of 58 TV license renewal applications, in which stations cited everything from GI Joe cartoons to the Donahue talk show to reruns of Leave It to Beaver as fulfillment of the requirement.

"Great," said Larry Irving, counsel to the House Telecommunications Subcommittee, which spawned the children's television law, when told of the fines. "It will bring a warm glow to members' hearts to know the FCC is taking enforcement of the law seriously," he said. "And perhaps it will spur better behavior on the part of broadcasters."

KWHE and WFTS were fined for airing commercials tied to the programs in which they appeared—in other words, for airing "program-

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House Telecomsubcom gets five new members

By Randy Sukow

The Subcommittee on Telecommunications and Finance, the one group within the House of Representatives with the most direct influence on broadcast radio and television, cable and telephone regulation, will welcome five new members tomorrow (Jan. 19) during its first scheduled hearing of the new 103rd Congress.

Telecommunications is considered a prestigious assignment within the subcommittee's framework. For the new members—Margorie Margolies-Mezvinsky and Lynn Schenk—the appointment is considered an honor. Both are part of the 1993 freshman class, and they will add balance to what was an all-male subcommittee last year.

The three new minority members—J. Dennis Hastert, Alex McMillan and Paul Gillmor—reached the subcommittee in a more traditional manner, after having already served two or three terms in other assignments.

The hearing that returning Chairman Edward Markey (D-Mass.) gavels in tomorrow will be an overview of telecommunications distribution technology and the steps to be taken to build a new digital "superhighway" connecting businesses and consumers across the country.

The five new members appear to share Markey's willingness to get a new start on the telecommunications infrastructure issue. They are solidly in favor of taking control of the issue in anticipation of a jurisdictional battle with House Judiciary Chairman Jack Brooks (D-Tex.), who last year nearly brought his Antitrust Reform Act (H.R. 306) to a House vote. The Brooks bill would have severely limited the ability of the regional Bell operating companies (RBOC's) to enter many of the new digital communications businesses.

"Last year, Energy and Commerce did not take the initiative on this and Chairman Brooks did," McMillan says. "Now I think the challenge before Energy and Commerce is to get out front and deal with it."

As for the key issue facing cable and broadcast TV—whether to allow telco ownership of cable systems and programming in their local telephone service areas—the new members say they either solidly support the idea or are still studying it.

What follows is a brief introduction to the new subcommittee members and their views on communications policy and regulation:

Twenty years as a reporter for NBC made Margorie Margolies-Mezvinsky (D-Pa.) and the Telecommunications Subcommittee "a perfect fit." Along with a chance to use her television experience, the subcommittee also allows her to pursue her interest in consumer issues, she says.

One of the subcommittee's key consumer debates over the next two years will be over the construction of new digital superhighways. Margolies-Mezvinsky is still studying and undecided on details such as cable-telco crossownership. "I want to concentrate on what will allow the average consumer to

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KWHE aired Quigley’s Village, a puppet show, with direct response spots for membership in the Quigley Village club and tapes of the show.

In its letter notifying KWHE of the fine, the FCC also tentatively admonished the station for violating the non-sell-off air rule, which prohibits “the use of program characters in commercials run within the program in which the characters appear.”

wfts aired commercials for GI Joe toys during a broadcast of the GI Joe cartoon show, according to the FCC.

The other four stations were cited for exceeding the commercial limits. WTTA, the only one of the four to receive a fine for its infraction, allegedly exceeded the limits by two and a half minutes in one hour and by one and a half in another.

The station’s earlier admission that the excesses were due to the traffic manager’s belief that the

show and other NBC News programs before resigning from the network last February. She won one of the closest elections of the year, beating out Republican John Fox by 1,089 votes to take the traditionally Republican 13th Pennsylvania district.

She has been married for 18 years to former Representative Edward Mezvinsky (D-Iowa), whose four years of House service (1973-77) included a seat on the House Judiciary Committee during the Nixon impeachment proceedings.

J. Dennis Hastert (R-Ill.) is beginning his fourth term in the House and third term in the Energy and Commerce Committee, where he was a member of the Energy and Power and the Environment subcommittees last session. But Telecommunications was his first choice. “Before he was ever even on Energy and Commerce, he was talking about getting on Telecom,” a Hastert aide says.

As a member of the Illinois General Assembly in the mid-1980’s, Hastert’s early experience in telecommunications matters included rewriting and passage of a key Illinois state telephone regulation bill. “He really kind of cut his teeth on that one,” the aide said. “It turns out it was a good, solid bill. He put in a provision to review it every five to seven years just because the technology was moving so quickly.”

Last year, Hastert supported bills to allow RBOC’s to enter the telephone equipment manufacturing business (H.R. 1523) as well as cable-telco cross-ownership.

Hastert’s philosophical approach tends to follow a traditional Republican, deregulatory line. He consistently opposed deregulation of the cable industry last year, voting against the 1992 Cable Act when it came before the House last July, against a conference report released in September and in support of President Bush’s veto in October. “This bill’s regulatory scheme will unquestionably adversely affect the quality and quantity of programming available to consumers,” Hastert said. Simply, it will restrict choice,” Hastert said during the September Cable Act debate.

Before entering politics, Hastert, 51, was a high school teacher and coach in Virginia. He and his wife still reside. The family also owns a restaurant there.

Alex McMillan (R-N.C.) has waited patiently for assignment to the subcommittee since his first term in 1985, as much to deal with the group’s finance responsibilities as telecommunications issues. His Charlotte-area district is headquarters to two of the nation’s top 10 banks, and was the city in which he was a business leader.

But telecommunications is also of interest to his constituents. Charlotte is the 31st largest TV market and is headquarters for major cable, newspaper, and financial companies. “My natural interests lie in the committee in many ways,” he says.

The early attention the subcommittee is paying to communications technology advances this year is appropriate, McMillan says: “I think what we need to do is develop a structure that allows competition. That may mean [cable-telco] cross-ownership. It may mean breaking down legal obstacles that exist right now contrary to our current regulated monopolistic philosophy.” He opposes Brooks’ H.R. 5096 as something “that would have limited our options rather than solved the problem.”

McMillan was among the few Republicans in 1992 to favor cable deregulation in 1992, each time it came to a vote in the House, including a vote last Oct. 5 to override President Bush’s veto of the 1992 Cable Act.

Also last year, as ranking Republican on Energy and Commerce’s Consumer Protection and Competitiveness Subcommittee, McMillan said the FCC had a role in the passage of a compromise Digital Audio Home Recording Act (H.R. 3204), which he called a “landmark legislation which clears the way for the next generation of home audio equipment.” The Act, which establishes a royalty compensation plan for audio program creators and the stations that use it, “is also a major victory for the consumer,” he said.

Returning to the subject of this week’s edition, the FCC has cited for exceeding the budget limits on broadcast advertising for beer and wine, which previously limited such advertising to after 10 p.m. The FCC has reversed its decision and is allowing the sales.

As a congressman from a tobacco-producing state, McMillan has extensive experience with commercial speech issues. Limitations on broadcast advertising for beer and wine, now current on broadcast commercials, were among the first to be enforced.

As a result, the FCC has decided to allow the sale of beer and wine during the broadcast of the two major morning shows, "The Today Show" and "Good Morning America," both of which have broadcast beer and wine commercials.

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access digitized information the best and the cheapest way,” she says.

Margolies-Mezvinsky’s consumer concern also extends to areas such as federal regulation of broadcasters. She hopes that the industry will practice some form of self-regulation of beer and wine advertising, but in the final analysis: “I don’t want beer and wine pitched to children. It is a First Amendment question, but at what point is the health and safety of American children in jeopardy? It’s a very subjective call.”

At license renewal time, she would like to see a better accounting of stations’ children’s programming and other public-interest items. “If one can argue that the Flinstones can be considered an educational program because it teaches kids about prehistoric times or that the Jetsons teaches kids about the future, I seriously question that. A comic is a comic,” she says.

Margolies-Mezvinsky, 30, was a longtime news reporter for NBC’s WNBC-TV New York and WRC-TV Washington, and later an occasional contributor to the Today show and other NBC News programs before resigning from the network last February. She won one of the closest elections of the year, beating out Republican John Fox by 1,089 votes to take the traditionally Republican 13th Pennsylvania district.

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Simply, it will restrict choice,” Hastert said during the September Cable Act debate.

Before entering politics, Hastert, 51, was a high school teacher and coach in Virginia. He and his wife still reside. The family also owns a restaurant there.

Alex McMillan (R-N.C.) has waited patiently for assignment to the subcommittee since his first term in 1985, as much to deal with the group’s finance responsibilities as telecommunications issues. His Charlotte-area district is headquarters to two of the nation’s top 10 banks, and was the city in which he was a business leader.

But telecommunications is also of interest to his constituents. Charlotte is the 31st largest TV market and is headquarters for major cable, newspaper, and financial companies. “My natural interests lie in the committee in many ways,” he says.

The early attention the subcommittee is paying to communications technology advances this year is appropriate, McMillan says: “I think what we need to do is develop a structure that allows competition. That may mean [cable-telco] cross-ownership. It may mean breaking down legal obstacles that exist right now contrary to our current regulated monopolistic philosophy.” He opposes Brooks’ H.R. 5096 as something “that would have limited our options rather than solved the problem.”

McMillan was among the few Republicans in 1992 to favor cable deregulation in 1992, each time it came to a vote in the House, including a vote last Oct. 5 to override President Bush’s veto of the 1992 Cable Act.

Also last year, as ranking Republican on Energy and Commerce’s Consumer Protection and Competitiveness Subcommittee, McMillan had a role in the passage of a compromise Digital Audio Home Recording Act (H.R. 3204), which he called a “landmark legislation which clears the way for the next generation of home audio equipment.” The Act, which establishes a royalty compensation plan for audio program creators and the stations that use it, “is also a major victory for the consumer,” he said.

As a result, the FCC has cited for exceeding the budget limits on broadcast advertising for beer and wine, which previously limited such advertising to after 10 p.m. The FCC has reversed its decision and is allowing the sale of beer and wine during the broadcast of the two major morning shows, “The Today Show” and “Good Morning America,” both of which have broadcast beer and wine commercials.

As a congressman from a tobacco-producing state, McMillan has extensive experience with commercial speech issues. Limitations on broadcast advertising for beer and wine, now current on broadcast commercials, were among the first to be enforced.

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productive, he says. McMillan says he prefers to ask tobacco, beer or wine companies to "responsibly conduct their advertising in a manner that doesn't direct it to vulnerable segments of the population and has an educational component in it about the misuse of the product. I think we've seen a good bit of that occur."

McMillan, 60, was a Charlotte business leader for 14 years before his corporate career, including seven years (1978-83) as president/CEO of a supermarket chain. He is a 1954 graduate of the University of North Carolina, Chapel Hill, with an MBA from the University of Virginia. He and his wife live in Charlotte.

Like Hastert, Paul Gillmor of Ohio generally holds a deregulation policy, largely because he was not an Energy and Commerce member last year, he stayed out of the cable deregulatory battle, but consistently voted against the 1992 Cable Act. The act's supporters made promises of savings for cable consumers that will not be kept, he says.

"It's that kind of hype and oversell, and it is a lot to do with the great disfavor and distrust a lot of people hold government in," he says.

Gillmor was still studying the details of communications issues and preferred not to comment on them last week. But he was appreciative of a rare opportunity to sit on both Energy and Commerce and the subcommittee. "I was very glad to do it because we already have one [GOP] member from Ohio on [Michael Oxley]."

A relative newcomer to Washington, Gillmor is a veteran of Ohio politics. He was first elected to the state senate in 1966 at the age of 27 and held the seat for the next 22 years. During the last 10 years (1978-88), he was the Republican leader and spent six years as Senate president.

Gillmor is an attorney, a 1964 graduate of the University of Michigan Law School. He and his family live in Port Clinton, Ohio.

San Diego-area attorney Lynn Schenk (D-Calif.), like Margolies-Mezvinsky a newcomer to Congress, opted for assignment to the Telecommunications Subcommittee out of a general interest in communications matters, an aide says.

Schenk was in her home district last week dealing with the aftermath of recent flooding in the San Diego area but was unavailable for comment.)

Of the five new members, she comes to the subcommittee with the least experience in telecommunications matters but vast experience in regulatory policymaking at state and federal levels. Schenk won last November with 52% of the vote, 10% ahead of her nearest competitor in a four-candidate race, to win the newly created 49th district. At the time, she was vice chairwoman of the San Diego Port District and head of the board's environmental committee. She was also a board member for the Long Beach (Calif.) Bank and a board member of several academic institutions.

Schenk, 48, was born in the Bronx and moved to California in the late 1950's with her family. She is the daughter of a Congolese Congolese immigrant. She worked her way through UCLA as a telephone operator, received her law degree from the University of San Diego in 1970 and soon landed an appointment as deputy attorney general, criminal division, for California Attorney General.

In 1976-77, she was a White House fellow and a special assistant to Vice Presidents Nelson Rockefeller and Walter Mondale. She became the first woman to hold the position of California Secretary of Business, Transportation and Housing in 1980, a job she held until 1983. Schenk is married to C. Hugh Friedman, a University of San Diego law professor.
Children's channel to be launched in Britain by Nickelodeon and British Sky Broadcasting partnership

By Rich Brown

Nickelodeon and British Sky Broadcasting Limited have formed a joint venture to launch the first overseas version of the children's cable network, marking cable's latest effort to tap into the growing international marketplace.

"We don't see this as a one-directional pipeline," said Geraldine Laybourne, Nickelodeon president, who said the network will look to the arrangement as a way of developing coproductions overseas.

As planned, Nickelodeon and BSB beginning in October will launch the UK version of the network as a 24-hour-a-day, ad-supported service delivered to homes primarily through direct broadcast satellite. Programming will include a mix of British programs as well as shows from Nickelodeon and elsewhere around the world.

BSB is handling ad sales and distribution of the service, which is projected to reach 3 million households through BBS subscribers at launch and is targeted to add one million households in the first year through a combination of DBS and cable households. Nickelodeon plans to share with BSB its existing relationships with advertisers now seen on the U.S. service, said Laybourne.

Nickelodeon's overseas expansion is the latest in a series of announcements from domestic cable programming services that are aggressively building their overseas presence. Nickelodeon parent MTV Networks already reaches about 200 million subscribers worldwide through overseas versions of its MTV music video network.

Nickelodeon is making its move toward overseas expansion through country-by-country deals with local partners rather than the region-by-region arrangements made abroad for MTV, as expected (Broadcasting, Dec. 14, 1992). There is no word yet on additional overseas markets for the service.

"We have to see how this works in the UK," said Laybourne. "Once we've got that down, you'll take a more rapid expansion."

Nickelodeon has already been in the international marketplace about five years, selling product and formats abroad. Some original Nickelodeon animated product, The Ren & Stimpy Show and Rugrats, are currently available in the UK through the BBC, although those licenses will eventually shift to Nickelodeon's new UK channel. Laybourne said there is also interest in offering its Nick at Nine classic reruns network overseas, although she says MTV Networks' worldwide rights on much of that product are "uneven."

Nickelodeon's new venture will operate as an independent business under the direction of a yet-to-be-appointed chief executive officer/managing director who will report to a board of six directors, three each from MTV Networks and BSB.

The venture also plans to name a creative/program director and chief financial officer.

Elsewhere in the industry, Discovery Communications Inc. earlier this month reached an agreement with Tele-Communications Inc. increasing DCI's ownership stake in The Discovery Channel: Europe from 30% to 100%

NAB offers stations course in must carry, retrans negotiating

By Rich Brown

The National Association of Broadcasters is encouraging its membership to start talking with cable operators about must carry and retransmission consent, but at the same time it is telling those stations to be careful what they say.

TV executives representing about 50 stations from the New York State Broadcasters Association and the Pennsylvania Association of Broadcasters were the latest to get that advice last Wednesday in New York at a Cable Act seminar given by the NAB. The presentation marked the most recent stop for the NAB, which is visiting with broadcasters around the country in an effort to prepare them for the potentially difficult negotiations dictated by cable revaluation.

"You should be thinking and planning now for what is going to start happening in April," said NAB Special Counsel Jack Goodman, referring to the April 5 date when the FCC issues rules placing must carry into effect. Must carry requires cable operators to carry local stations; retransmission consent, in which cable operators must negotiate with those local broadcasters seeking compensation for their signal, takes effect Oct. 5.

One key theme in the NAB discussions with its members is the importance of setting a value for their signals. Chuck Sherman, NAB senior vice president, warned stations that by agreeing to must carry they will "immediately devalue" their signal in such a way that could take years to recover. He added that stations pursuing retransmission consent need to be particularly careful in deter-
"I think they recognize that they're playing a game in the public arena," said Krieger. He added that operators he has met with have "extremely confident" that the cable industry will be successful in lawsuits against retransmission consent and must carry that have been filed by Turner Broadcasting System and others. The NAB plans to send a mailing to its membership in early March encouraging stations to begin talking to their cable operators as soon as possible about the rules.

短期的网络电视节目显示,那些被批评为失败的作品但并未商业失败的电视节目将会有第二次的机会。Sapan,总裁,Bravo,传统上制作独立的和国际的电影以及作为基本服务的音乐节目。

据Sapan说,购买新Bravo系列的收购将被选择的基于独特的艺术视觉和批评赞扬,而不是评分或节目数量。Bravo已经获得了David Lynch的‘Twin Peaks’的版权,将于1990-1991年9月播出。Bravo还没有决定如何播出TV Too Good for TV,它将在网络的计划中被安排。
CONTROVERSY OVER 'HATE RADIO' FLARES AGAIN IN NEW YORK

By Peter Viles

If you think Howard Stern is the most controversial topic in New York talk radio, think again. The latest controversy is so-called hate radio, in which the city's simmering racial tensions are nearly bubbling over on talk stations.

The issue flared again last Monday (Jan. 11) when about 30 members of the Jewish Action Alliance protested outside the offices of Inner City Broadcasting, charging that the black-owned company's New York talk station, WLIB-AM, allows guests and callers to air racist and anti-Semitic views.

WLIB General Manager David Lampel denied the group's charges but agreed to meet with leaders of the group and scheduled a series of meetings aimed at resolving the dispute.

Mayor David Dinkins, meanwhile, reportedly embarked on a behind-the-scenes campaign to convince radio hosts and guests on certain stations to repudiate racially divisive or otherwise bigoted comments by callers.

The issue revolves largely around two talk stations-WLIB, which has a heavy black listenership, and WABC-AM, whose hosts include former New York mayor Ed Koch and Bob Grant, an outspoken conservative and a vocal critic of Dinkins.

Dinkins, who is beginning what promises to be a hard-fought campaign for re-election, addressed the issue on WCBS-TV's 'Sunday Edition,' when he was asked what he would do to tone down racially charged talk stations.

LARRY KING FACES THE DAY SHIFT WITH MIXED EMOTIONS

Show cleared on 200 stations, but only two of top 10 markets

By Peter Viles

Fifteen years after it began, Larry King's long journey into the American night is coming to an end.

The undisputed King of overnight radio is giving up the crown. And while King says he's looking forward to his switch to afternoons, which takes effect Feb. 1, he acknowledges that he will miss the wee hours and the night people who made him radio's most famous talk show host in the 1980's.

“I have mixed emotions,” King told BROADCASTING last week. “You know, I'm 59 years old and I've had an extraordinary career. I wouldn't change jobs with anyone. I consider myself lucky. "But I feel very badly because there's so many people who listen at night. I get mail every day from people saying, 'Larry, please don't go.' From people who are sad that I won't be there.

“I realize the audience during the day is much larger, and I understand Mutual's desire to reach a

Stern starts strong in Dallas, soft in Chicago

By Peter Viles

The fall ratings are in and the results are overwhelming: shock jock Howard Stern didn't suffer a bit from his well-publicized run-in with the FCC. In fact, the self-proclaimed “King of All Media” appeared to benefit greatly from the notoriety.

In addition to his market-leading showings in the New York and Los Angeles Arbitron surveys (BROADCASTING, Jan. 11), Stern moved into first place in Philadelphia among listeners 12-plus, into first place in Washington among adult listeners, and finished a surprisingly strong fourth in Dallas in his debut there.

Chicago, however, proved a tougher market for Stern to crack. In his Windy City debut on WLUP-AM, the Outrageous One drew just a 1.9 share, good for 17th in morning market and off slightly from the station's 1.8 in the summer survey.

Stern's first book in Dallas proved especially strong. He doubled KEGL-FM's morning 12-plus share from 2.5 to 5.1, taking KEGL from 14th to fourth in morning drive, according to KEGL General Manager Donna Fadal. She said Stern also finished tops in the market among listeners ages 18-24.

"He even did well with women, so I have no complaints about Mr. Stern," Fadal said. “It was a surprise to the market because his reputation is that he doesn't do well among women."

She said Stern's strong showing should quiet skeptics who said his humor would not play well in Texas. "Dallas is not the unso
LARRY KING
Continued from page 100
larger audience. But you get used to something and it's hard to change away from it. So I have mixed emotions.

Westwood One reported last week that the show has been cleared on more than 200 stations for its Feb. 1 debut, which would make it the largest ever launch of a network program. The overnight show now airs on nearly 400 stations. But among the top 10 markets, where stations are loath to part with daytime commercial inventory, the afternoon show had cleared last week in only two markets, Dallas and Washington.

As much as he will miss his overnight audience, King says he’s confident that the afternoon show, airing for 3 p.m. to 6 p.m. ET, will find its audience and its major-market affiliates.

"I realize that night people are a special breed," King says. "They look at themselves as different. And I’ve found certain extraordinary things at night. But I think if you do a good show, you have good guests and you ask good questions, the audience will follow you.

"If you’re good, you’re good," King says. "I’m me. I would be at 4 o’clock in the afternoon and me at midnight."

King’s move to days came about for several reasons. The unprecedented daytime success of EFM Media’s Rush Limbaugh proved that a national talk show can work during the day. And larger daytime audiences should allow Mutual to reap savings from its current overnights show which has never been known as a financial success. Accordingly, Westwood renegotiated King’s contract, increasing his annual salary from $600,000 to well over $1 million, a network source said.

King says the afternoon show will be slightly faster-paced than his current overnight show. Instead of one guest for the first two hours, King will bring two on to the first hour and another for the second. And for the first time since he last worked a day job in radio, King says he will do time checks.

But in general, King says, the show won’t change. Nor will his style. The final hour will still be devoted to open phones, and, as always, none of the culls will be screened.

"I feel if you did, you’ve got the right to get on," King says. "I don’t like the idea of asking people what they’re going to ask. The more unplanned the show can be, the better for me. I’ve always liked the free-wheeling aspect. I like the looks calling in every once in a while. I like spontaneity—true spontaneity."

"If I ever do that, if the show ever comes at a time when King increasingly owns his fame to his television show on CNN, especially after his coverage of last year’s presidential campaign. It also comes as the King’s dominance of the talk radio world is on the wane, giving way to newsmakers Limbaugh and Howard Stern.

Of Stern and his historic fines for allegedly indecent broadcasts, King says flatly. "The FCC is a joke. But King is his favorite little respect for Stern’s show. "I could phone that show in. I think it’s cheap and easy. I went on that show once and I thought I destroyed him. He was a joke. Anyone with talent, if you’re glib, can do that kind of show."

And as for Limbaugh, King says he has little use for hosts who spout their own political beliefs.

His favorites in talk radio are the more tradition-bound hosts—Michael Jackson in Los Angeles, Bob Costas and Tony Kornheiser of the Washington Post and WTEM-AM in Washington. And, of course, ABC’s Paul Harvey.

"I find him impossible to turn off," King says. "If I’m in the car and he comes on the radio, forget it. I can’t turn it off."

So how long will King stay with radio? He would leave radio tomorrow," he says. "I have a wonderful deal at CNN which has three years to run. But if this afternoon thing works and I don’t get tired and it’s not interfering with my life, who knows? Certainly these next two years. Then I’ll be 61. Probably till I’m 65."

"I’ve been in radio 36 years in my day. I’ve been in television 33 years. I’ve been done both. And I’ve always regarded them as two children. Radio is the oldest and television is the youngster."

King will say good-bye to his overnight audience in typical show biz style, with a star-studded 15th anniversary party on Jan. 28 in Washington. Among the scheduled guests are Bob Costas, Bill Cosby and by then—Vice President Al Gore.

HATE RADIO
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divisive rhetoric on the city’s airwaves, particularly on WLIB.

"What I would do is go to the leadership, and this suggestion has already been made to the leadership of WLIB," Dinkins said, adding that he believes WLIB should not be singled out as the only station allowing divisive talk.

Dinkins has often been linked to WLIB because he was a pastor in Inner City Broadcasting and, in a transaction that drew criticism during the 1989 mayoral campaign, later transferred his stock in the company to his son.

Dinkins also spoke last week with John Mainelli, programming director at WABC-AM, about the issue. "Mainly we just talked about general things, but the mayor reminded us that racial tensions remain high in the city and that all of us, the mayor included, should do our best to keep our cool," Mainelli said.

"I agreed with him on that, that’s always been the case at our station," Mainelli said. "We have opinionated people, but we don’t have racists. We don’t allow callees to spew racism."

Although Dinkins has not publicly criticized WABC, and still appears as a guest on some of its shows, he has made it clear that he does not forgive Grant for comparing him to a "washroom attendant" on the air.

Grant originally made the comment as a way of criticizing Dinkins’s habit of wearing casual jackets, but the remark caused some offense, and the station acknowledges asking Grant to stop using the phrase. "We asked Bob to stop it, and he did," Mainelli said. "We know he didn’t mean it racially, but it does bring to mind racial stereotypes in many people’s minds."

At WLIB, meanwhile, Lampel said the station’s hosts have clear instructions to cut off callers who cross the line into racist tirades.

"We have a policy that people must sign before going to work for us that they must cut off any caller who is attacking people of other races, nationalities or religions," he said. "We really do try to get a foothold and to make sure that things don’t get out of hand."

But at the same time, Lampel said, the station has an obligation to the public to allow honest discussion of the city’s problems, which include racial tensions.

RATINGS
Continued from page 100
phisticated Baptist mecca that it once was," she said. "There’s no reason Dallas audiences wouldn’t enjoy the same humor that a New York or Los Angeles audience will enjoy."

The fall survey also brought good news for another nationally syndicated talker: Rush Limbaugh now has the top-rated show in Los Angeles radio, according to an Arbitron analysis done by EFM Media. Limbaugh’s three-hour show, which airs in Los Angeles on KFI-AM from 9 a.m. to noon, dominated its time period with an average 12-plus share of 8.0 in the Arbitron survey.

Arbitron
Station
WGN-AM
WGCQ-AM
WLS-AM
WBBM-AM
WBBM-FM
WLS-FM
WWZK-AM
WJLD-AM
WJML-AM
WJML-FM

Strategic AccRatings
Station
WGN-AM
WGCQ-AM
WLS-AM
WBBM-AM
WBBM-FM
WLS-FM
WWZK-AM
WJLD-AM
WJML-AM
WJML-FM

San Francisco (4)

KGO-AM
KCBS-AM
KMLQ-AM
KSFN-AM
KCBS-FM
KBSN-AM
KFOF-AM

Arbitron
Status
News/Talk
News
Talk
Country
Talk
Country
Talk
Country
Talk
Talk

Strategic AccRatings
Status
News/Talk
News
Talk
Country
Talk
Country
Talk
Country
Talk
Talk

Portions
News/Pk
News
Talk
Country
Talk
Country
Talk
Country
Talk
Talk

WWDB-FM
 Arbitron
Station
Washington, D.C.

KGNU-AM
KBOO-AM
KFBZ-AM
KZMS-AM
KKEJ-AM

Strategic AccRatings
Station
KGNU-AM
KBOO-AM
KFBZ-AM
KZMS-AM
KKEJ-AM

Philadelphia (5)

WSPY-FM
WNVY-FM
WXUS-FM
WNYW-FM
WTRG-FM

Strategic AccRatings
Station
WSPY-FM
WNVY-FM
WXUS-FM
WNYW-FM
WTRG-FM

Portions
News/Pk
News
Talk
Country
Talk
Country
Talk
Country
Talk
Talk

Sources: Arbitron fall survey, Sept. 24 Dec. 18, air and verbal, sample 12 plus, age quartile hour shares. © 1993, Arbitron, Strategic AccRatings fall survey, Nov. 11-Dec. 22, 18 hours of program hours (12 plus), © 1993, Strategic Radio Research, Retrievers for western 6-10 Thursday. Washington, Dallas-Fort Worth, Seattle and Boston-DBS—will arrive next week.
TAK CREDITORS TAKE CONTROL OF COMPANY

By Sharon D. Moshavi

Tak Communications, in bankruptcy for nearly two years, is now operating under a plan of reorganization. Its creditors are taking over as owners, and Michael Eskridge, currently president of GE Capital Corp.'s Pegasi Broadcast Group, has been hired as operating agent to run the stations. The reorganized Tak, however, is still awaiting transfer of the FCC licenses, for which there is some competition.

Sharad Tak, stripped of his ownership, will hold the title of chairman of the board of directors. However, he will not sit on the board and, according to court papers, "shall not have the power to bind debtors or to perform any duties other than as requested by the operating agent."

Eskridge, who says he is leaving his current employ gradually and will be finished there by mid-February, was hired to run the company until and after the company obtains the FCC licenses, if that happens. Until then, Sharad Tak remains the official licensee.

The reorganized Tak Communications' new owners (assuming the licenses are granted) are all former creditors. They are: Teachers Insurance and Annuity Corp., which will have the largest stake; Equity Linked Investors, a venture capital firm; the Lutheran Brotherhood, and a representative of the former senior lenders, for whom Chemical Bank has acted as agent. Teachers will hold two board seats; the rest will hold one each.

Eskridge, who spent 25 years with General Electric, including a position as the first president of CNBC, will likely be offered an equity stake in the company, should the FCC approve the license transfer.

But the reorganized Tak is not assured of gaining all the licenses. Shockley Communications, a Madison, Wis.-based group owner with four radio stations, is competing for Tak's licenses for its four Wisconsin TV stations: WQOW-TV Eau Claire, WXOW-TV La Crosse, WKOW-TV Madison and WAOW-TV Wausau. (Tak also owns KITV(TV) Honolulu and WORZ-TV Buffalo, as well as three FM stations.)

CABLE BLOWS ITS OWN HORN

The Cabletelevision Advertising Bureau unveiled its new advertising campaign last week, aimed at advertisers and the business community, called "America's Sold on Cable." The first of the three 30-second spots, a high-tech ad dubbed "Awesome Device," aired this past Sunday during the CableAce Awards on Lifetime Television. The rest of the commercials are being rolled out to cable networks and systems during the month. The ads have a five-second tag at the end of each, to let networks and systems customize the spots if they choose. The CAB said it did not yet have a list of MSO's and networks that would carry the spots.

The ads were created by SMASH Advertising of Boston. A print campaign will also run.

GROUP W PROMOTES SPINOLA, ZEYEN

By Sharon D. Moshavi

John Spinola, vice president and general manager of Group W's WBZ-TV Boston, has been named to the newly created position of vice president of operations for Group W Television. Debra Zeyen, currently vice president of Group W Television Stations, will replace Spinola. Both positions are effective Feb. 1.

Spinola will be responsible for regulatory and technology-related issues, as well as MIS computer development for Group W stations. He will remain based in Boston, but will also spend time in the company's Washington office and its Philadelphia headquarters.

The Washington topics Spinola said he will be focusing on include retransmission consent, PTAR, duopoly and group ownership limits. "The company wants to get out in front on these things. We want to be proactive, not reactive," he says.

While Spinola will be working solely for the television stations, he does not rule out the possibility of his working on behalf of Group W's other entities as well, such as production and cable network programming.

The second area of Spinola's responsibility will be to learn more about and explore co-ventures with emerging TV technology companies, such as telcos, DBS operations and interactive companies.

Last on the list will be overseeing the building of MIS systems for Group W's television stations, the goal of which is to consolidate and make manageable all the data that stations use on a daily basis.

America's Sold On Cable

CONTINUES ON PAGE 104

A tale of two cities: metered ratings come to Baltimore, Kansas City

By Sharon D. Moshavi

Independent and Fox stations have traditionally seen their ratings go up when their markets became metered, and the newly metered markets of Kansas City and Baltimore are no exception. But other unusual things have happened: network affiliate news leaders have lost ground to other affiliates, although ratings changes have not yet been felt in the advertising marketplace.

Since metering by both Arbitron and Nielsen came to Baltimore in November, decades-long news leader WBAL-TV, the ABC affiliate, has some competition. Although it won the November sweeps, in December it relinquished its long-held position as 11 p.m. news leader to WBAL-TV, the CBS affiliate. "The days of a popularity contest where you vote for your favorite station are over," says Emerson Coleman, director of broadcast operations at WBAL-TV. But WIZ-TV vice president and general manager Marcellus Alexander does not place much stock in the numbers. "There are reasons that the ratings services choose not to measure for a book the month of December. December is a very atypical viewing month [because of the holidays]."

Nonetheless, as a result of the change in the
The competitive applications have been approved for consideration by the FCC, says owner Terry Shockley. Shockley says his argument for obtaining the licenses is that "the public would be better served by our local ownership." He is the former CEO of Liberty Television, which, prior to Tak, owned the four Wisconsin stations.

Judge Robert D. Martin of U.S. Bankruptcy Court for the western district of Wisconsin approved the plan of reorganization. This is the third reorganization plan submitted: the first two, one submitted by Sharad Tak and the other by the creditors, were both rejected.

The latter had also unsuccessfully filed a suit to permit themselves, as lenders, to hold security interest in Tak's FCC licenses. In March 1992, Judge Barbara Crab, also of the U.S. Bankruptcy Court for the western district of Wisconsin, upheld a lower court ruling and agreed that the senior creditors could not place a lien on Tak's broadcasting licenses. The lenders now have turned their debt into equity, so they are no longer barred from holding the FCC licenses.

In his position, Sharad Tak will get $300,000 per year until the transfer is approved by the FCC. Then, he will get a maximum of $1.5 million, less his salary and office expenses. That amount drops to $700,000 (and does not deduct salary and expenses) if it takes more than one year to get FCC approval.

Eskridge says that Tak has no plans to sell any of the stations, but he does not rule out the possibility either. As for any changes at the stations, Eskridge says he has not had a chance to closely examine their operations, but says that they have "fared well financially, considering the economic circumstances."

Several group owners, including A.H. Belo, Allbritton, ABRY and Clear Channel Communications, had also been contacted last year about possibly managing the properties ("Closed Circuit," Sept. 7, 1992). The latter had also been rumored to have been interested in acquiring some of the Tak stations.

Michael Eskridge

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In his position, Sharad Tak will get $300,000 per year until the transfer is approved by the FCC. Then, he will get a maximum of $1.5 million, less his salary and office expenses. That amount drops to $700,000 (and does not deduct salary and expenses) if it takes more than one year to get FCC approval.

Eskridge says that Tak has no plans to sell any of the stations, but he does not rule out the possibility either. As for any changes at the stations, Eskridge says he has not had a chance to closely examine their operations, but says that they have "fared well financially, considering the economic circumstances."

Several group owners, including A.H. Belo, Allbritton, ABRY and Clear Channel Communications, had also been contacted last year about possibly managing the properties ("Closed Circuit," Sept. 7, 1992). The latter had also been rumored to have been interested in acquiring some of the Tak stations.

KZKX (FM), Lincoln, NB, from KKKZ, Inc., Jay Meyers, President, to KKKZ-FM, Inc., Terry Robinson, Principal, for $2,850,000 cash.

Elliot B. Evers brokered this transaction.

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RADIO and TELEVISION BROKERAGE • APPRAISALS

CLOSED!
Two Cities

Continued from page 102

Nonetheless, as a result of the change in the numbers, WBAL-TV is attempting to promote itself anew. "We're trying to reinforce who the talent is, and essentially re-establish ourselves in the market," says Coleman.

In Kansas City, where metering began in May by both Arbitron and Nielsen, NBC affiliate WDAF-TV, the early news leader, has seen its ratings drop by as much as 30% in its 5 p.m. and 6 p.m. news, according to competitive stations.

But none of these viewership changes will translate into gained or lost advertising dollars for some time, if at all. One general manager, Joseph Koff of WNNY-TV Baltimore, says the ad market has a 90-to-180 day lag time before advertisers begin to accept the metered numbers. But other stations and some advertising executives say the lag time is closer to a year, that agencies want to see several metered ratings books before they begin allocating their dollars differently.

Even when that happens, it will not bring new advertisers into a market, says Howard Nass, senior vice president, corporate director of local broadcast, Foote Cone & Belding. Ad dollars will be redistributed into dayparts and stations that are seeing higher viewership as a result of the meters, but the existence of meters "[does] not add a market to a spot advertiser's list," he says.

Both Kansas City and Baltimore, like newly metered markets before them, have seen ratings rise for independent stations, particularly off-peak viewing hours such as weekends and late night. The rise, however, does not appear to have been at the expense of affiliates, but rather has come through higher HUT levels; the feeling among stations and advertisers is that HUT levels are artificially low during off-peak viewing hours in non-metered markets because viewers are less careful about filling in diaries at those times.

Some affiliates were worried when metering came to their markets, but their fears have been somewhat assuaged. "We were concerned we would drop, as some other affiliates have as their meters have been metered. But so far, we're OK," says John Rose, vice president and general manager, KCTV(TV) Kansas City, a CBS affiliate.

Stations are adjusting, nevertheless, in both their programming and promotional attitudes. KCTV(TV) will be more careful about airing low-rated public service-oriented programming in key time periods. "We'll still run them, but we'll be more careful about when we schedule them, and they will also require more promotion," says Rose.

Pat Patton, programming director at KMBC-TV, the ABC affiliate in Kansas City, is also rethinking and retooling the station's promotional efforts. "Since the meter measures every 71/2 minutes, you tease items in your news shows to pull viewers through to the next 71/2 minutes," he says.

None of the stations has made programming changes yet. "You have to be careful that you don't move too quickly and dump shows when you're metered," says WBAL-TV's Coleman. Nevertheless, he adds, the meter can make a difference. WBAL is already getting returns from the meter that indicate its early fringe Designing Women and Golden Girls block is not performing well.
headquartered by Charles Woods and is also selling WACV (AM) Montgomery, Ala. It is also licensed to WTWF-FM-TV Dalton, Ga.; WTWF(TV) Evansville, Ind.; KDEN-TV Springfield, Mo., and KATF(TM) Amarillo, Tex. Woods also owns licensee XKBK-TV Lubbock, Tex. KATF has classic rock format on 101.9 mhz with 100 kw and antenna 1,007 feet above average terrain.

WULF(AM)-WXKH-FM Alma, Ga. Sold by The Hays Group Inc. to Sunbelt Media Inc. for $335,000. Seller is headed by Page Porter, and recently sold KRKY(AM)-KRKM(FM) Granby-Kremmling, Colo. (see “Changing Hands,” Jan. 4). It is also licensee of WPDA(AM) New Port Richey, Fla. Buyer is headed by Robert Williams Jr. and has no other broadcast interests. WULF is fulltimer with country format on 1400 khz with 1 kw. WXKH-FM has country format on 104.3 mhz with 1.9 kw and antenna 397 feet above average terrain. Broker: The Connelly Co.

WFVT(TV) Rock Hill, S.C. CP sold by Rock Hill Broadcasting Corp. to Family Fifty-Five Inc. for $314,000. Assignment following settlement between six competing applicants; seller was formed through merger between several of those applicants. Buyer is headed by Gene Hood, and has no other broadcast interests. WFVT is assigned to ch. 55 with 5,000 kw visual and antenna 1,952 feet.

WMOC(AM) Chattanooga, Tenn. Sold by Johnny Godgiben to Grace Media Inc. for $307,174. Seller is licensee of LPTV in Chattanooga, TN. Buyer is headed by Robert L. Wilkins, who is 100% shareholder of KNG(AM) Council Bluffs, Iowa. WMOC is fulltimer with gospel format on 1450 khz with 1 kw.

WADN(AM) Concord, Mass. Sold by Walden Communications Co. Inc. to Assabet Communications Corp. for $280,000. Seller is headed by Thomas Kiley and John Hurley Jr., and has no other broadcast interests. Buyer is headed by Edward K. Crecelius, who recently sold his 51% of Crecelius-Lundquist Communications, licensee of four AM’s and three FM’s in Wyoming (see “Changing Hands,” Nov. 9, 1992). WADN has contemporary folk format on 1120 khz with 5 kw day and 1 kw night.

**RISING STOCK IN INTERACTIVITY**

**By Sharon D. Moshavi**

Two publicly traded interactive companies have seen their stock prices rise in the past few weeks amid intense public interest in the burgeoning interactive medium.

**ACTV’s stock has more than doubled; two weeks ago it was trading at 1 15/16, about where it had been for the past several months, but as of the middle of last week it had risen to 4%. In the same period, Interactive Network has seen its stock rise from 11 1/4 to 12 1/8; at the end of October it had been at 6%.**

The activity, according to observers and interested parties, is due to a host of reasons: interest in the medium at the Western Cable Show in early December, Barry Diller’s purchase of QVC Network and the recent Consumer Electronics Show. “Interactive’s the buzzword of the future. Good enthusiasm” is the reason for the rising stock prices, says Peter G. Mintz, vice president, Josephthal Lyon & Ross, who follows ACTV.

Mintz says there is good reason to be enthusiastic about interactivity, and companies such as ACTV and Interactive Network are reaping the benefits because there are no other publicly traded solely interactive properties. He says he thinks the stock has the potential to go even higher, particularly ACTV, which he says is undervalued.

William Samuels, ACTV president, says the company has no major announcements or changes planned. “It’s a very stable situation here.”

The company has had 200,000 interactive subscribers for three years in Montreal, and is doing interactive educational programming for schools in conjunction with the Washington Post Co., which owns 15% equity in ACTV.

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HELP WANTED MANAGEMENT

If you are just looking for a job do not answer. If you want to own a radio station in the next few years we are looking for a man or woman to work with older owner who is retiring. Then an easy step to ownership. Station KVBR, Brainerd, MN 56401. EOE.

Are you a top-producing sales manager in a major market or at a network? We're a national broadcasting organization looking for a professional manager to bring experience and proven success to the position. If this sounds like you, please drop your cover letter and resume to Box A-8. EOE.

Proven management person: To join financially sound small market group operation! We want to get acquainted now looking towards a future opening. Must be team oriented, with strong sales background. Mid-America Radio Group. Box 17166, Indianapolis, IN 46217-0166 or Fax 317-342-3569. EOE.

Growing Western broadcast group seeks proven leader/general manager for small market profitable FM that should be performing better. This job requires previous general manager experience, strong people skills, past proven sales management track record, and the ability to create a plan and execute. Send past history, salary requirements and all the reasons why you are the person for this job to: Broadcast Opportunity, Box A-28, M/F. EOE.

Radio management position open in attractive market. Sales and marketing experience required. Send resume with references to Box A-29. EOE. Opportunity of a lifetime: Top 30 with exclusive all news format and major sports. Neds seasoned broadcaster who knows how to sell! As GM/GSM key responsibilities are selling, managing sales staff. Excellent compensation-benefit package. Great company, people in a growth market. Send to Box A-30. EOE.

Proven general manager. Top-rated, underperforming, small-market station in southeastern US seeks strong leader manager/additional GSM and limited AT responsibilities. Located in great area. Competitive salary and bonuses with opportunity for equity. Send resume, achievements and air check to Box A-32. EOE.

HELP WANTED SALES

Well rated metro combo in small market seeking street-smart general sales manager. Must be go getter in radial time sales, promotion and training. EOE. Send resume to Box A-31.

Most respected FM on the Mendocino coast is hiring an AE with a strong small market track record. Resume to GM, Box 2269, Fort Bragg, CA 95437. EOE.

HELP WANTED NEWS

Sports station top 40 market seeking entry level talent for producing, news, and possible Sportstalk slots. Send resume, salary needs to John Woodstock, Sports 610 WACQ, Charlotte, NC 28216. No calls EOE.

Clear channel, 50,000 watt AM in New York's capital district seeks a forward-thinking news director to lead the region's largest radio news department. Must possess superior people skills, be computer literate, and understand the positioning of radio news in the 1990s. Some on-air work is required. T&G: General Manager, WGY Radio, 1430 Balltown Road, Schenectady, NY 12309. M/F. EOE. No calls, please.

Reporter/correspondent: National Public Radio seeks journalist with experience covering national political and government issues. Must have degree and 4-6 years broadcasting of specialized journalism experience. Candidate must be able to develop speciality in Pentagon/defense reporting while remaining available for other assignment tasks. Journalism experience must be recent and candidate must have references from bona fide organizations. Superior writing skills are a must. Excellent calculator with high success rate in startups. Send resume with cover letter to: NPR Personnel Department - #117, 2025 M Street, NW Washington, DC 20036. EOE.

HELP WANTED PERSONALITY/TALENT

Show host, radio: East Babylon, NY. Host Indian radio show providing entertainment directed towards Indian ethnic audience. Research, prepare and write different themes for each show including Indian music, film personalities and gossip. Provide off-air commentary. Conduct in-person interviews with well known Indian personalities. Answer the telephone calls on-air from listeners. Develop and produce commercials for sponsors. Tape interviews, commercial advertisements as required. Must be able to speak, read and write Hindi, Kannada and Marathi Indian languages. 2 years experience. Send resume with references to: Box A-228, NY 11201. EOE.

SITUATIONS WANTED PERSONALITY/TALENT

Successful manager looking to earn sweet equity managing a sun belt property or group. Strong track record in network, station and syndication management in NYC, FL and TX. Reply to Box A-3. Unique combination of general management experience, programing and sales know-how looking for new challenge. Stable, bottom line oriented family man looking for quality-conscious station to take to the top. Reply to Box A-12.

GM/GSM vigorous, talented 59 year old career broadcaster with high success rate in startups and turnarounds available January 18 to lead your station or group to financial dominance. Donald 904-585-0600.


Turnaround specialist: I've turned around 2 AM/FM combos in the past 3 years. From 200K revs with neg cash flow to over 500K revs and 150K + cash flow each. Looking for next challenge. If you need help, I'd love to meet. Reply to Box R-35.

Seeking general manager/sales position in small to medium market with possible buyout interest. Ambitious, Conscientious, Top biller. Currently in radio and real estate management. Call Ted. 914-357-4861 or 914-357-3100.

Group controller: Why not rent your next controller? Successful broadcast groups continually look for ways to reduce overhead and improve their bottom line. Bill McEntee has been doing this for the past 21 years for numerous stations. Your broadcast group can also have centralized accounting, standardized reporting, tax preparation, and the benefit of Bill's experience. McEntee & Associates, P.A., 407-640-3585.

SITUATIONS WANTED ANOUNCERS

Looking for PD/MD position with morning/midday. Ten years experience, proven numbers and looking to settle down. All areas. Dave 216-562-2076.

Interesting talk: Treke, atheism, music trivia wiz, fitness nut. Everybody will be talking about "Orlando" 412-244-0815.

SITUATIONS WANTED TALENT/PERSONALITY

Talented talk host. Experienced, dedicated, informed. Seeking new opportunities. Have been hosting national show with big name guests, Rick: 1-800-357-6556.

Format change will leave me unemployed very soon. Family man, 18 years experience, seeking Eastern medium or major AC/Oldies/Country. Mark Anderson 302-994-3934.

SITUATIONS WANTED PRODUCING & OTHERS

CHR programer with 15 years successful track record searching for medium or large market as PD/operations. Specialist in maturing format to sellable demos and working with sales on promotions that increase listenership and revenue. Expertise in focused product, music scheduling, talent development, and marketing. Employed with industry-wide references. Please reply to Box T-21.

Veteran talk show producer, and survivor of New York ratings war; looking to expand into programing. Very familiar with talk and entertainment format. Promise to motivate staff and boost ratings. Northeast preferred. Box 228, 81 Pondfield Road, Bronxville, NY 10708. Anthony 914-376-3144.

MISCELLANEOUS

Stand-Out ad copy sizzles, sells, 24-hour turn-around. Our low prices beat your production in-house. Details: Paul Carter Communications, 305-726-3924.

Need to lease time on FM radio station in NY metro area. Please call Mr. David at 718-527-8594. 11AM-4PM EST.
HELP WANTED MANAGEMENT

KATV, dominant ABC affiliate in the 58th ADI, seeks local sales manager with ability to train, direct and motivate, efficient new business development, presentation and computer skills. Five years of broadcast sales and B.S. degree or equivalent required. No phone calls please. Send resume to Personnel Manager, PO Box 77, Little Rock, AR 72203. EOE M/F.

Local sales manager: Business development oriented manager sought for WSET, ABC affiliate in Roanoke, Virginia. We are looking for a leader, both of our staff, and in the business community. Two years plus of local sales management experience preferred. Send resume with sales philosophy to Michael Brunette, GSM, WSET, 2116 Colonial Avenue, Roanoke, VA 24015. EOE. No phone calls please.

Operations manager: Work to manage with a professional production and management team and staff and to build network affiliate. Must possess strong management skills and the ability to work closely with an expanding news operation. Experience at a top 50 market network affiliate, no less than three years of a dynamic television station and live in an area that has a superior quality of life, send your resume before February 1993 to Judy Baker, Administrative Vice President & General Manager, 101 East Street, Bristol, VA 24201. EOE/DF/HV.

General sales manager: WEYV-TV seeks a proven leader with combination of local and national sales management experience. Demonstrated leadership combined with a winning track record and high level of commitment. College degree and national rep experience preferred. Send cover letter, resume and salary history to: Eric S. Land, VP/GM, WEYV-TV, 2225 West Willard Road, Clio, MI 48420. M/F. EOE.

PUBLIC RELATIONS

Community relations manager: Fox affiliate TV station seeks community relations manager to research community needs; develop, coordinate and manage public relations and staff and children's information and programming, public service announcements and multi-media campaigns; serve as liaison to community organizations; prepare various FCC reports. Candidates should have strong written and verbal communications skills, college degree in communications or related field, two years experience in media, public relations or related position. Electronic media experience preferred. Send a brief statement (one page) of your vision of television's role in the community, and relevant print or video samples to: Operations Manager, KDFX Fox 49, Portland, OR 97207. No telephone calls please. EOE.

HELP WANTED SALES

Marketing consultant: If you've grown all you can at the station you're with now and are too young to retire, send a cover letter and resume today. Affiliates in top 50 plus other markets, take forty-two major cable centers. Big city living without the big city problems. Responses to Box A-17. EOE.

National sales manager: N.W. Fox TV affiliate seeks experienced detail-oriented NSM. Bdct. rep. and/or sales management experience valuable. Travel, organization and computerized order processing skills. All-new, full-featured, tight follow-up system that fits our reporting structure. Letter & resume to Walt Adler, General Sales Manager, KDFX Fox 49, Portland, OR 97207. No phone calls please. EOE.

Local sales manager: N.W. Fox TV affiliate seeks a team leader who will go one step beyond. Communicator, teacher, motivator. Sales management and research experience valuable. Ability to develop and implement a new business plan a must. EOE. To apply: Letter & resume to Walt Adler, General Sales Manager, PO Box 49, Portland, OR 97207. No phone calls please.

Sales marketing opportunity, self starter with great deal of enthusiasm. Income commensurate with experience. Excellent benefits, and excellent growth opportunities. Position is located in Los Angeles. Send resume, and non-returnable tape to: WJET-TV, Mike George, 8455 Peach Street, Erie, PA 16509. Affirmative action. EOE.

HELP WANTED MARKETING

Marketing producer: Oklahoma's # 1 TV and news station is looking for an energetic and creative person to help promote news, station image and programming. If you think you've got what it takes, then let's talk! 1 year or related broadcast experience required. Send resume and non-returnable tape to: Rick Buchanan, Marketing Director, KWTW, 7401 N. Kelley, Oklahoma City, OK 73111. No phone calls, please! EOE-M/F.

Development associate: WBGU-TV, Bowling Green, OH. University licensed station seeking degree in Communications, and eager to share in the planning, implementation and evaluation of all membership fundraising activities, including on-air, direct mail, telemarketing and personal solicitations. Bachelor's degree, one year's experience in professional fundraising, computer literacy required. TV production experience preferred. On camera audition and examples of written work will be a part of interview. Salary: $21,000-$23,000. Submit application letter, resume, three professional references postmarked by February 8, 1993 to: Personnel Services, Search M-03 Bowling Green State University, Bowling Green, OH 43403. AA/EOE. Applications from women and minorities are encouraged.

HELP WANTED NEWS

News photographer: Needs to be aggressive, creative with one year experience shooting/editing news video. Must be able to produce high quality tape. Send resume and non-returnable tape to: T. Hibbert, KTVA-TV, 1007 W. 32nd Avenue, Anchorage, AK 99503. EOE.

News producer: # 1 station in the market needs a take-charge news professional to produce fast-paced, well-written newscast. BA/BS and two years experience needed. Send tape and resume to Desiree Newhart-Hill, KWTM, PO Box 14159, Oklahoma City, OK 73113. No phone calls please. EOE-M/F.

Reporters: Chattanooga's number one news team is looking for experienced reporters. In 1992 we captured a prestigious Emmy Award, and hot vacation spots. We have the area's best staff equipped with ENG, SNG and a computerized newsroom to help you tell the best. If you are up to the chase in '93 send non-returnable tapes and resumes to: Jim Church, News Director, Box 1150, Chattanooga, TN 37401. No phone calls. EOE/M/F.

Weekend news anchor-reporter: Join the top rated newscast on the Gulf Coast. Applicant should have experience in producing and anchoring, a good writer and a great looker. Send letter, resume and non-returnable tape to Veronica Bibbo, EEO Coordinator, KLPC-TV, PO Box 1488, Lake Charles, LA 70602. No phone calls please.

Field producer: needed to join investigative unit for national magazine. Ideal candidate has local I-team or network newsmag A/P background. Extensive resources available to help you generate first-rate stories. Resume/cover letter to Box A-18. EOE.

Main anchor: Midwest affiliate market 60-95. Resume to Box A-19. EOE.

We're looking for an aggressive, self-starter reporter to work in our ratings-dominant, NBC-affiliat- ed Los Angeles, CA. Caliifornia's central coast. Mini- mum one year experience is Must. Excellent writing, good light, ability to operate in all aspects. Send resume and non-re- turnable tape to Mona Barrs, KSBW-TV, PO Box 81651, Salinas, CA 93912. Absolutely no phone calls. EOE.

HELP WANTED PRODUCING PRODUCTION & OTHERS

Got the winter blues? Head for a Paintbox under the sun. We have a great news team in search of a dynamic designer. If you're a state-of-the-art artist who's ready for the big time, send your resume and tape to: Jeff McLaughlin, Art Director, KSBW-TV, 400 N. Griffin, Dallas, TX 75202. EOE.

Promotion manager: Network "Boomer" MKT 100-125 seeks aggressive, progressive, creative promotion manager to join our winning team. Knowledge of all areas of promotion and creative development. Must. Promotion experience a plus. Must be able to sell a creative, original, non-repetitive promotion. Experience a plus. Great southeast sunbelt market. Group owner. Women and minority candi- dates are encouraged to apply. Letter, resume, samples to general manager. Reply to Box A-23. EOE.

Producer/director: Requirements include strong experience in directing newscasts, live special events, commercial and promotion productions. Must be able to switch own shows. Applications accepted through 1/31. Reply with resume to Chad Craig, Business Manager/Personnel, KSAT-TV, PO Box 2478, San Antonio, TX 78208. EOE.

Exec. producer/managing editor: Nationally syn- dicated daily news program. Must be creative pro- ducer with major market experience. Experience in medium/large market or equivalent. Must be able to sell a creative, original, non-repetitive promotion. Experience in medium/large market or equivalent. Supervise small staff. Wonderfully opportunity for someone turned on by having your own program and site in a small community away from the bright- lights. Include tape in reply. Box 233: 163 Amer- dam Ave; New York, NY 10023-5001. EOE.

TELEVISION
Production supervisor: Night shift. Five years minimum news production experience, including directing, coordinating, and staffing. Ten years minimum supervisory experience, including directing large broadcast and production teams. Strong writing and interviewing skills desired. Experience in creating and implementing production schedules. Supervision experience including hiring, training, reports to manager/news operations. Send resume and salary history to: Johny J. Johns, 31st to Personnel, WAVE-TV, 725 South Floyd Street, Louisville, KY 40203. No calls please. EOE.

Production manager: Central Illinois top post-production and editing facility seeks an accomplished organizer/cinematographer who is ready to move into management as “player/coach” of our successful team. Heatlhy bottom line budget. Experience in related field required. No beginners. Please submit resume, salary history, and salary requirements to: Dennis, President & GM, WEEK-TV, 2907 Springfield Road, East Peoria, IL 61611. EOE. No phone calls please.

Post production supervisor: The University of Mississippi is seeking an individual to supervise a new post production facility. Applicant must be able to demonstrate a high level of capability in all aspects of the post production process including computer graphics, animation, editing and digital video effects systems such as Ablekab, ADO, etc. A college degree is required. This position is currently funded through a grant for nine months and may be extended for an additional year. Prospects for continuing employment on other projects are expected. Review of applications will be started immediately. Salary benefits are applicable to this position. The University of Mississippi has a strong institutional commitment to the principle of diversity. In that spirit, it is particularly interested in receiving applications from a broad range of people, including women, members of ethnic minorities and differently able individuals. Open until filled. Submit resume and other supporting materials to: Neil Novello, University Television Productions, 201 Bishop Hall, University, MS 38677. The University of Mississippi is an A/AAEOE.

Promotion writer/producer: UHF CBS affiliate making historic gains on 2 UHF competitors...now #2 and #3. As network TV expands its promotion department, seeks creative writer/producer also ready to move up. Use edit suite, paint system, audio suite, betacam and more. 24 hour news sources available. 5 newscasts per day, award winning attitude. Top 50 market, great city with affordable housing, friendly people and management supports our work. Don’t pass this one by, send non-returnable tape and resume to Bruce Adams, Promotion Director, WLKY-TV, Box 6205, Louisville, KY 40206. EOE.

Production paradise! Seeking several full-time producers/directors, program hosts, video/graphers /editors, segment producers, reporters, and production personnel. Duties include commercials music/chorus, commercial tape, syndicated programing, infomercials and much more! Relocation provided. For consideration, rush demo tape and complete presentation. No freelancers, please. PO Box 22607, Tampa, FL 33622-2607. EOE.

Assistant promotion director: If you take pride in writing copy that sells, in producing high energy, top quality promotions, and in feeling a great sense of personal satisfaction and pride when you thrive on working in a fast paced, creative environment, then an Austin, Texas TV station is looking for you. Successful candidates will have at least three years experience in television promotions or a related field, strong writing skills, and hands-on Beta editing ability. Send resume by January 15th 1993 to: Box A-22. EOE M/F.

Production photographer/editor: WVEC-TV is seeking an experienced shooter who can deliver the highest quality news package possible for the station’s consumer, and commercial sales accounts. Must be able to take direction from production/directors or shoot alone. Post production and computer editing experience are not necessary, may be provided. Must be able to assist news department or serve as standby member of studio production crew. Send non-returnable tape and resume to Production Manager, WVEC-TV, 613 Woods Ave., Norfolk, VA 23510 or WVEC-TV Hampton Bureau, 774 Settlers Landing Road, Hampton, VA 23669. EOE.

Promotion producer/director: Applicant must be strong in news promotions and have flair for the creative. Must have 1 year experience and skilled in all aspects of promotions production. Good voice a plus. Send cover letter and resume to: Personnel, WVEC-TV, 2680 E. Cook Street, Springfield, IL 62703. EOE.

Immediate opening for commercial videographer/producer position. Must possess excellent interpersonal and writing skills. Send cover letter and resume to: WAVE-TV, 725 South Floyd Street, Louisville, KY 40203. No calls please. EOE.

SITUATIONS WANTED MANAGEMENT

GSM with Independent television sales plan: Experienced major-market GSM with sales/marketing plan designed for second (or later) indie which, due to unusual circumstances, can’t be implemented at present situation. This retail-intensive independent sales strategy can: Enlarge revenue opportunities well beyond existing television dollars by selling directly against affiliates while leaving them a growning market. Send resume, salary history and non-returnable tape to: KOAM-TV, Production Manager, PO Box 659 or Highway 69 & Lawton Rd, Pittsburg, KS 66762. No phone calls please. EOE/M-F.

SITUATIONS WANTED TECHNICAL

25 years broadcast engineering, 14 years as hands-on television chief engineer. Experienced in people management and departmental budgeting. Extensive technical and construction experience both in studios and transmitters. Please reply to Box A-25.

SITUATIONS WANTED NEWS


Aggressive reporter looking for an entry level TV reporter’s job. 3½ years radio news experience and TV news internship. Will go anywhere. Tim 216-888-4493.

Enthusiastic reporter at S.C. daily newspaper with 3 years journalism experience seeks position as TV reporter. Strong writing skills and on-air presence. Tape available, Jay 803-233-3459.

Recent Newhouse graduate: Seeking entry level reporting position in TV (radio). Great on-air personality, but willing to work behind the camera. Knows the business; needs the experience. Works well and very flexible. Send resume and letter to relocate. Shayna Wolf, Reply to Box A-27.

Only Interviewer. In the U.S., that can consistently identify fundamental truths and mistakes in our national leader’s thinking, is interested in working for TV station or network that doesn’t mind shaking things up. Send for demo or complete interview of Mike Wallace, Senator Biden, Congressman Henry Hyde or others to see for yourself. Call Jan Helfeld 800-791-5684.

SITUATIONS WANTED PROGRMING PRODUCTION & OTHERS

Seeking production position in small to medium market. Creative excellence always under budget. Eighteen years producing, directing, strong post skills. Read my biography in Who’s Who in Entertainment. Deborah Brooks, 9 N. Baccawell Dr., Plant City, FL 33566, fax: 813-759-0741.

Lighting director looking for new opportunities. Currently employed in major market as lighting director/studio crew person. Excellent camera operator, sound person, and stage manager. I have supervisory, budget and general production knowledge, and excellent references. All market sizes considered. Reply to Box A-26

Producer/director who knows production, creative, and can write! 14 years experience in station, cable, production house, freelance remote environments. Looks to relocate to the Rocky Mountain area. 513-241-8669.

MISCELLANEOUS

Career Videos: Our broadcast professionals prepare your personalized resume tape. Unique format, excellent resume, success record, job search assistance. 708-272-2917.


CABLE

HELP WANTED SALES

Account executive/advertising sales: National entertainment medium expanding again seeking qualified, energetic self-starter to sell local and regional advertising in Houston, New Jersey & Phoenix markets. 1 to 2 years advertising sales experience (cable or radio preferred). Base plus commission, great benefits package, comprehensive training program. EOE. Please send resume to: National Cable Network, 5103 Leesburg Pike, Suite 912, Falls Church, VA 22041 Attn: Stuart Hoftman.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Broadcast communications: Westminster College, New Wilmington, PA 16172. Non-tenure, continuing appointment; begins late August 1993. Rank and salary based on experience and education. MA or MS and experience in radio required. Will teach introduction to radio/television, broadcast writing, mass media, plus advanced courses. Position includes some evening and non-commercial radio station. Commitment to the liberal arts and participation in interdisciplinary and January term programs required. Send complete vita, transcripts, and most recent work experience evidence of successful teaching experience, and have three letters of recommendation sent to: Mr. David L. Bamer, Chair, Department of Communication Arts. Review of applications to begin January 23 and continue until position is filled. Westminster College is an AA/EOE employer.

Miami University seeks graduate assistants to pursue work on M.A. or M.S. degree. Assistant duties include work in video production or support of faculty. Deadline for applications. Assistant stipend for the 1993-94 academic year will be at least $6,800, plus a $500 summer scholarship and tuition waiver. Send inquiries immediately to Dr. Howard Kleinman, 150 Williams Hall, Miami University, Oxford, OH 45056. Miami University is an AA/EOE employer.
HELP WANTED NEWS

Broadcast specialist: WUFV-FM has an opening for an energetic journalist willing to work for an award-winning station that has a commitment to news and public affairs programming as well as the daily training of college broadcast journalism students. This position will help supervise and train student producers and reporters for daily newscasts and feature programs. The broadcast specialist will also be responsible for the features and special events. Please send resume, references and a cover letter by Monday, February 13, 1993. Send applications to Dr. Richard E. Caplan, Search Committee Chair, School of Communications, The University of Akron, Akron, OH 44325-1003. The University of Akron is an equal employment and education institution.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Video specialist: Columbia Gas Distribution Companies, with operations in a five-state area, are Columbia-based subsidiaries of one of the largest natural gas systems in the U.S. This newly-created position will offer the chosen professional an opportunity for involvement in dynamic changes affecting our industry. Seeking a technically-proficient professional to create broadcast quality video programs. Work with producers, writers and talent to develop and produce a wide variety of communications, training and broadcast programs. Will be responsible for pre-production activities such as studio production set up, lighting, props, directing and all audio and editing functions including graphics and animation. Requirements: extensive experience in the use of broadcast quality CCD cameras/recorders, using Betacam SP format; skilled lighting and audio techniques; experience directing on-location and in-studio shoots and working in a one- or two-person crew arrangement; hands on knowledge of A/B roll editing using a computerized desktop editing system (AmiLink) working with a Video Toaster in a Betacam SP suite; experience with conceptualizing and creating 2D and 3D graphics and animation using the Video Toaster and Amiga paint, graphics and Lightwave programs; knowledge of Arrex, MS-DOS, and Word-Perfect is preferred; minimum of two years of experience in a broadcast, corporate or production setting; must be able to work with minimum supervision; some travel required. Excellent benefits package and starting salary. Qualified and highly-motivated individuals should forward a detailed resume and cover letter by Monday, February 1 to: Placement Office (VS). Columbia Gas Distribution Companies, PO Box 117, Columbus, OH 43216-0117. Your cover letter must include an outline of your qualifications as they relate to the requirements of the position. Unfortunately, we are unable to respond to telephone inquiries, but will acknowledge receipt of the relatelp to the credentials. We value work force diversity. EOE.

HELP WANTED PROGRAMING PROMOTION & OTHERS

Paid Public Television news and production experience preferred. Please send resume, cassette tape with features and samples to: Doctoral, University Personnel Services, 4th Floor Stadium, Gainesville, FL 32611-2033 by January 29, 1993. If an accommodation is needed to apply for this position, please call 904-392-4521. AA/EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Programing Services Wanted

Utah State University is seeking proposals from responsible and responsive vendors for license to provide the university with live network radio and TV broadcast rights for its bowl games and basketball games or competitions. Interested parties should contact Utah State University purchasing department for proposal specifications. Ray J. Larsen, Director, Purchasing Department, Utah State University, Logan, UT 84322-8300. Phone 801-750-1033. Quotation #R-1032. EOE.

FINANCIAL SERVICES

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

EMPLOYMENT SERVICES


EDUCATIONAL SERVICES


HELP WANTED MANAGEMENT

General Manager

Barnstable Broadcasting seeks experienced General Manager for WWKL-FM (KOOL 94.9) Barnstable, MA! This is not a start-up. KOOL 94.9 is well-positioned, highly rated and profitable. Applicants should possess the knowledge, leadership skills and drive to take KOOL 94.9 to the next level. Strong sales management background a must. Excellent compensation package and benefits. Send resume with specific performance and salary history to: DAVID GINGOLD, President/COO, Barnstable Broadcasting, Inc., P.O. Box 9042, Waltham, MA 02254-9042.

BARNSTABLE BROADCASTING, INC. EQUAL OPPORTUNITY EMPLOYER

HELP WANTED MANAGEMENT

PROMOTION DIRECTOR FOR KMIX RADIO

Immediate opening. College degree and three to five years experience in radio preferred. Responsible for all marketing efforts on station including audience and sales promotion. Must have good writing and communication skills. Send resumes to Vice President/ General Manager, KMOX Radio, #1 Memorial Drive, St. Louis, MO 63102. Equal Opportunity Employer.

TELEVISION SALES TRAINING

FOR MORE INFORMATION ON JOINING THE VISACARD PROGRAM CALL (202) 293-3331 OR WRITE TO:

Classified
9200

We’ll give you all the credit

FAX: (202) 293-FAST OR MAIL TO:

Classified Dept., 1705 DeSales Street, NW,
Washington, DC 20036.
Regional Ad Sales Coordinator

MSC Partners seek Regional Advertising Sales Coordinator to be based in Gainesville, Florida. Responsibilities include identification, development and sale of regional advertising accounts, both direct and agency, for cable systems of over 1,000,000 households in Florida and the Southeast. Qualified candidates will have a college degree and minimum 3 years of regional ad sales experience in the Southeast. Excellent skills in research and presentations, both written and oral, preferred. Must be able to relocate to Gainesville, FL and able to travel within the Southeast. Salary and benefits commensurate with skills and experience. Qualified candidates should send a letter and resume to: Paul Gordon, Director of Ad Sales, Cox Cable Communications, 1400 Lake Hearn Drive, Atlanta, GA 30319. Cox Cable Communications is an equal opportunity employer.

**ALLIED FIELDS**

**FINANCIAL SERVICES**

**K123 FINANCIAL SOFTWARE**

Ideal for station business plans, acquisitions or budget analysis. Runs on Lotus-123/Symphony. We also write specialized programs for your particular needs. Call (310) 425-2944. K123 ONLY $69.95.

**FOR SALE EQUIPMENT**

**SAVE OUR PLANET, SAVE YOUR MONEY.**

Our recycled evaluated video tapes are guaranteed as good as new for less than 1/2 the price. Order: (800)238-4300

**READY FOR JULY 1, 1993?**

That's the deadline for all aural STL's to be FCC approved. If your STL doesn't have an FCC ID # call MARTI at 817-645-9163, we can help.

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**NATIONAL WEATHER NETWORK**

*NWN TV... THE COMPLETE WEATHER PACKAGE* CUSTOMIZED AND LOCALIZED TV WEATHER VIA SATELLITE INCLUDING THE ON AIR METEOROLOGIST. LOW CASH/BARTER

CALL TODAY: EDWARD ST. PE'... 601-352-6673

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**HELP WANTED INSTRUCTION**

**University of Pittsburgh Bradford**

**Radio-television assistant professor**

The University of Pittsburgh at Bradford invites applications for a tenure-track position as assistant professor of radio-television beginning August, 1993. Responsibilities: Teach 12 hours per semester of non-production subjects in the Radio/Television sequence, including broadcast writing, advertising, programming management, and history. Yearly course(s) in mass media and/or public speaking also possible. Engaging in university service and professional development activities, and sharing in advising and other departmental activities expected. Qualifications: Doctorate or ABD in Mass Communication preferred. College teaching experience required, media experience desirable. Competitive salary, excellent benefits. Send letter of application, resume, and official transcripts to: Jeffrey Guterman, Chair, Radio/Television Search Committee, Department of Communication Arts, University of Pittsburgh at Bradford, 300 Campus Drive, Bradford, PA 16701. A review of applications will begin on February 3, 1993 (extended from January 25, 1993), and the position will remain open until filled. The University of Pittsburgh at Bradford is located in beautiful rural Northwest Pennsylvania, within easy driving distance to Buffalo, Rochester, Pittsburgh, Toronto and other cities. The University of Pittsburgh is an affirmative action, equal opportunity employer.

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**EMPLOYMENT SERVICES**

**1-900-40-RTNDA Radio and Television News Jobs**

RTNDA Job Service

75 cents a minute. Job openings listed free. Call 202-659-6510 (Fax 202-223-4007).
EMPLOYMENT SERVICES CONTINUED

California Broadcast Job Bank
For application information call (916) 444-2237
California Broadcasters Association

FOR SALE STATIONS CONTINUED

FOR SALE
Full-day, individual seminar for radio investors, given privately to you. Group owner/operator with 22 years experience and ex-NAB General Counsel explain station search, negotiation, financing FCC rules, takeover, and many other topics you choose. Learn how to buy in today’s environment. Call Robin Martin or Erwin Kreinbrow today for details and a brochure.
The Deer River Group
Washington, D.C.—(202) 659-3331

GREAT LMA OPPORTUNITIES
Class A, covering Memphis, Tn., Potential Upgrade. 6kw FM with 50kw CP in hand, covering Little Rock, Arkansas. 6kw FM covering Columbia, S.C., plus 25kw CP covering Columbia S.C. also. Won’t last. Dial 1(800) 888-7180

FOR SALE
50kw AM and Class C FM, in SOUTHWESTERN TOP 50 MARKET. SERIOUS BUYERS ONLY PLEASE. P.O. BOX 25670, HONOLULU, HAWAII 96825.

YOUR YEARBOOK IS BACK!
The all new edition of Broadcasting & Cable Yearbook, coming
March 1993.
For information, call 1-800-521-8110.
R. R. Bowker
A Reed Reference Publishing Company

BROADCASTING’S CLASSIFIED RATES
All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING Classified Department, 1705 DeSales St., N.W., Washington, DC 20036. For information call (202) 659-2340 and ask for Mitz Millar.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must accompany all orders. All orders must be in writing by either letter or FAX 202-293-3278. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

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

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

Rates: Classified listings (non-display). Per issue: Help Wanted: $1.50 per word, $32 weekly minimum. Situations Wanted: $10 per word, $16 weekly minimum. All other classifications: $1.00 per word, $32 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbals such as $5,000, $500, 000, etc., count as one word each. A phone number with area code and the zip code count as one word each.


Blind Box Service: (in addition to basic advertising costs) Situations wanted: No charge. All other classifications: $15 per ad per issue. The charge for the blind box service applies to advertisements running less than 2 weeks. Each advertisement must have a separate box number. BROADCASTING will not forward tapes, transcripts, tapes, writing samples or other oversized materials; such materials are returned to sender. Do not use folders, binders or the like.

Replies to ads with Blind Box numbers should be addressed to: Box (letter & number), c/o BROADCASTING, 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 Magazine, at the address above.

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.

For subscription information call 1-800-322-4345.
SOUNDING OFF ON STERN

EDITOR: Over recent weeks there have been many letters from station managers concerning the FCC's decision to fine Howard Stern. I would now like the chance to voice my opinions.

As a person entering the business of broadcasting, I find this ruling to be an outrage as well as downright discouraging to persons like me. What's the world coming to? While taking broadcast law in school, I was always told of the importance of the First Amendment and its relation to the broadcasting industry. In the same law book there are, unfortunately, many cases involving Infinity. With this in mind, I'd have to agree with Stern in saying the FCC's constant harassment is more personal than business. If that's the case, perhaps he and Al Sikes should put on boxing gloves and fight out their differences. But don't tell me what I should and shouldn't hear on my radio.

Stern is said to be violating "contemporary community standards." I invite Mr. Sikes to examine television talk shows. What does Stern do in his hours on the air (different or worse) than what's on TV. The beauty of it all is, if I don't want to listen to that nonsense, I simply turn my radio or TV off. If the committee is worried about the children in the audience, I invite Mr. Sikes to examine the programming schedule here in Chicago.

"Take a look at Stern's ratings. People like what they hear."

David J. Sypniewski

That is commendable, but then they engaged in what can be classed only as malfeasance in office by approving the purchase of stations in Boston, Chicago and Atlanta by Infinity.

They justly decision by saying that failing to approve the sale would unjustly discriminate to sellers, Cook Inlet Radio Partners. Just what kind of moronic hypocrites serve on the commission? To fine a station and then turn around and hand them a plum defies analysis. Clearly this action is bowing to the Fifth Estate and not in the public interest. The acquisition will now doubt bring Howard Stern's malodorous and obscene programming into many more homes where children and dren will be exposed to that language.

The commission is to serve the public but it is clear that the rights of the Fifth Estate take precedence. The proper conduct would have been for the FCC to start revocation proceedings of the Infinity licenses. Only the threat of losing a license will eliminate the pollution of the airwaves engaged in by Infinity and its personnel.

The burden of proving a revocation case resting on the commission. It would have to prove that the airings are not in the public interest, and that should not be hard to prove. Infinity keeps hiding behind its First Amendment Rights to air what it pleases, but those rights must yield to the

Jan 16-19-National Association of Broadcasters winter meeting, Ritz Carlton, Las Vegas. Information: (212) 629-4350.
Feb 5-6-Society of Motion Picture & Television Engineers annual convention. Los Angeles. Information: (213) 770-7000.
Feb 7-12-33rd Monte Carlo Tele-conference. Ritz Carlton, Monte Carlo. Information: (510) 383-3494.
Feb 11-14-National Association of Broadcasters fall meeting, Montel Air. New York. Information: (212) 822-5000.
April 16-21-MIP TV, international television program marketplace. Cannes, France. Information: (212) 689-4240 or 750-8999.
As compiled by BROADCASTING from January 4 through January 8 and based on filings, authorizations and other FCC actions.

**OWNERSHIP CHANGES**

**Applications**

- KKEZ(KF) Truman, AR (BTCH921210GF: 107.6 MHz; 6 kw; ant. 364 ft.)—Seeks assignment of license from Canalco Broadcasting Co. to Ealing Communications Inc. for $625,000 (see "Changing Hands," p. 102). Filed Dec. 12, 1992.

- KTYD(KF) Santa Barbara, CA (BALT921210GH: 93.9 MHz; 34 kw; ant. 1,287 ft.)—Seeks assignment of license from Canalco Broadcasting Co. to Channel Media Group, Inc., as buyer of Canalco Broadcasting Co. for $500,000 (see "Changing Hands," p. 102). Filed Dec. 12, 1992.

- WCOLR(KM) Fort Wayne, IN (AM: BAL921210GF; 1070 kHz; 1 kw; FM: BAL921210GH: 93.9 MHz; 34 kw; ant. 1,287 ft.)—Seeks assignment of license from Canalco Broadcasting Co. to Channel Media Group, Inc., as buyer of Canalco Broadcasting Co. for $500,000 (see "Changing Hands," p. 102). Filed Dec. 12, 1992.

**TestMarket Performance Averages From Jan 1992 to Jan 1993**

<table>
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<tr>
<th>Date</th>
<th>Cable</th>
<th>Local</th>
<th>Other Interests</th>
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<tbody>
<tr>
<td>Jan 1992</td>
<td>1059</td>
<td>+0.9%</td>
<td>+1.78%</td>
</tr>
<tr>
<td>Feb 1992</td>
<td>1059</td>
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<td>Mar 1992</td>
<td>1059</td>
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<td>May 1992</td>
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<td>Sep 1992</td>
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<td>Oct 1992</td>
<td>1059</td>
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<td>Nov 1992</td>
<td>1059</td>
<td>+0.9%</td>
<td>+1.78%</td>
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<tr>
<td>Dec 1992</td>
<td>1059</td>
<td>+0.9%</td>
<td>+1.78%</td>
</tr>
</tbody>
</table>

**KWZ** Origin

New Applications

Arnold, CA (BPB81214AM) - Clear Mountain Air Broadcasting Co. seeks 95.9 mhz; 5 kw; ant. 1146, fin. 1416, 2195. Address: Box 130, Twin Harle, CA 93933. Applicant is headed by Sylvia B. Leutz and Donald E. Leutz, Jr., and has no other broadcast interests. Filed Dec. 14, 1992.

Columbia, CA (BPB81214FM) - Gold Country Radio seeks 88.9 mhz; 3 kw; ant. 1146, 375. Address: PO Box 1001; Columbia, CA 95310. Applicant is headed by Mike Nell, and has no other broadcast interests. Filed Dec. 14, 1992.

Slator, MN (BPB81216AM) - Wallace Christiansen seeks 103.1 mhz; 2 kw; ant. 16, 1146, FAX 456, Pinestone, MN 55076. Applicant is licensed to KLOHA (AM)-KIAK (FM)-KHWL (AM)-KCVI (FM) Vermilion, both South Dakota. Filed Dec. 16, 1992.


New Action


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Name

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Radio

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WMGA(AM) to forfeit $10,000 for

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230A at Crozet and reservation of

for noncommercial use.

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1992, by

Chief, and Policy Rules
Division, Mass Media Bureau).
OPEN MIKE
Continued from page 112

codified rights of the public to receive only pro-
gramming that is in the public interest, convenience and
necessity.

By what stretch of the imagination can Infinity
justify and hold that its airings are, for example, necessary? The airings, which were published in
BROADCASTING, are patently obscene and/or inde-
decent and as such in violation of Title 18, U.S.C.
Section 1464 and also Section 309 or 47 U.S.C.
When an entity is granted a license for the free and
exclusive use of a valuable part of the public
domain it is burdened with enforceable obligations
and that exclusive franchise requires operations in
the public interest. That obligation is codified by
the Communications Act. Furthermore, the Court
of Appeals, D.C. Circuit, when it upheld the
FCC’s rights to terminate Berlin Communications
franchise, issued an injunction that requires the
FCC to bring violations of federal statutes to the
attention of a U.S. Attorney. This has apparently
been blind-sided by the commission.

The commission has no right to adjudicate statute
violations and the decision as to whether or not
licensee has violated a law rests with a Grand
Jury and/or a U.S. Attorney. Infinity’s flagship
station is WARR(?) New York.

When is the commission going to abide by the
injunction handed down in the Berlin case? Not
until there is a general mandate by the public to do
so, and the time for such an outcry is now, before
the Stern airings reach Boston, Chicago, Atlanta
and many more communities under planned syndi-
cation.

As Ellen Goodman of the Boston Globe once
stated, paraphrasing: “...song lyrics (porno) drift,
lke cigarette smoke, polluting everyone within
range, doing the worst to the youngest.”

When is the commission going to exercise its
responsibilities to the public and take action against
these polluters of the public’s property, the radio
and TV Channels?

The Clinton administration should make it a
high priority to staff the FCC with personnel who
place their public trust ahead of the kowtowing to
the Fifth Estate, as is evident here. Anything short
of complete and continuing protection of the pub-
lc from obscene and indecent airings would make
a mockery out of the ‘Family Values’ campaign
promises.

In the meantime, Infinity and Howard Stern are
laughing all the way to the bank. —Vincent L.
Hoffart, Spokane, Wash.

REFERENCE SCAM

by Holland Cooke on recruiting and hiring
prompts me to write.

“Buyer beware” is my advice to owners, man-
gers and department heads when it comes to
hiring, in any department, particularly news.

Here’s why. Many of the younger people in
broadcasting these days are giving the name of a
close friend as immediate supervisor or news di-
ger as a reference. That way, it’s easier to hide
the truth when an individual has been a trouble-
maker or discharged.

When following through on a reference, go
directly to the general manager or check the
BROADCASTING YEARBOOK for names. Let’s stop
this thing now before you end up with a bad
apple.—John Radeck, owner/manager, KTHVT/TV
Helena, Mont.

POLITICAL POINT OF VIEW

EDITOR: The Sept. 7 BROADCASTING carried
an editorial titled “Most Favoried Poohbahs.” It
described the lowest-unit-rate rule, which governs
the sale of political advertising, as “expropriation
of property.”

I would say that was one of the most fatuous
comments I have read in BROADCASTING. It was
equalled only by a question posed by a station
manager in a letter to “Open Mike” that appeared
a little more than a year ago. He asked, “What
good are the airwaves without radio and TV sta-
tions?”

From time to time, station managers, and their
trade magazine apologists, should be rapped
across their snouts and reminded the airwaves are
owned by the people, licensed to a few persons
and companies, supposedly for the benefit of the
people. The airwaves are not station property,
even though access to them is sold by the stations.
Without the right to utilize them, the transmitting
equipment owned by radio and television stations
is so much expensive junk.

Moreover, the use of the word “expropriation”
implies confiscation of property without payment.
Political advertisements are not broadcast at no
charge. They are bought at a price that the station
has certified to be fair by offering it to business
advertisers.

Several years ago, I was attending one of the
annual meetings of the American Association of
Political Consultants. One of the sessions was
given over to broadcast law, with emphasis on the
equal-time and equal-access regulations. One con-
sultant described the problems he had in a recent
campaign with a radio station manager with re-
spect to the lowest-unit-rate rule. He noted sta-
tions made money on political advertising, but
their managers’ complaint was that their profit was
not as great as they would like it to be.

He concluded his remarks by declaring with
deep feeling, “Station managers are a greedy
bunch of bastards!” As one, all the political con-
sultants, Democrats and Republicans, liberals
and conservatives, were on their feet wildly cheering
and applauding those sentiments.

I do not believe their unanimous opinion has
been mitigated in the slightest since then.—Chris-
tian Schock. Christian Schock & Associates, El-
gin, Ill.
TELEVISION
Richard Weinstein, VP, corporate planning, Katz Communications, New York, named executive director, Electronic Media Ratings Council, there.
Margery Baker, producer, special events unit, CBS News, New York, named national editor.
Appointments at Tribune Entertainment Co., Chicago: Michael Adinamis, director, broadcast operations, named VP; Larry Hutchings, division manager, western region, and Steve Mulderrig, northeastern sales manager, named regional VP's, western and eastern regions, respectively; Wil Allmendinger and Daniel MacKimm, division managers, named central region sales managers.
Marc Schacher, director, program services, Tribune Broadcasting Co., Chicago, named VP/director, programming.
Allen Berkelhammer, director, financial planning, analysis, Viacom Broadcast, New York, named VP, financial planning, analysis, Viacom Broadcast Group, there.
Lise Markham, director, marketing/station manager, KMHP-TV, Fresno, Calif., named VP/GM.
Mark Hoffman, news director, WBBM-TV Chicago, joins KSNB-TV Burbank, Calif., as VP, news.
Nick Winslow, president, Wintech, Los Angeles, joins Warner Bros. Recreation Enterprises, Burbank, Calif., as executive VP.
Bruce Mundt, director, program management, PBS, Alexandria, Va., joins WNET-TV New York, as director, programs.
Mark Buckley, director, production/operations, executive producer, WNTV-TV Elkhart, Ind., joins KETC-TV St. Louis as executive producer.
Jerryl Hellard, director, broadcast publicity, special projects, ABC, Los Angeles, joins Warner Bros. Recreation Enterprises, Burbank, Calif., as executive VP.

Appointments at KTLA-TV Sacramento, Calif.: Terri Chappell, morning anchor/reporter, KGTV-TV Carlsbad, Calif., joins as weekend anchor/reporter; Debra Steele, reporter, KCBP-TV Sanilas, Calif., joins in same capacity.
Appointments at KONI-TV Portland, Ore.: Richard Schlabach, VP/GM, named executive VP, and Greg Veon, station manager, named VP/GM.
Appointments at KSL-TV Salt Lake City: Greg James, director, engineering, technical operations, named VP, news services/broadcast operations; Bruce Lindsay, co-anchor/managing editor, named assistant news services director/anchor.
Michael Donaldson, anchor/reporter, WIRI-TV Detroit, joins WXYZ-TV there as associate producer, news.
Garry Kelly, assistant news director, WTVI-TV Nashville, joins WAFV-TV Huntsville, Ala., as news director.

Ann Berr, president, Time Warner Cable, San Diego, named chair of government, industry liaison, San Diego Communications Council.
Laura Washington, editor, acting publisher, The Chicago Reporter, joins WTTW-TV Chicago as part-time general assignment reporter.
Gene Doody, manager, operations, training, EA Engineering, Science and Technology Inc., Baltimore, joins Katz Media Data, New York, as PC Manager.
George Siegal, freelance weathercaster/producer, KCAL-TV Los Angeles, joins KOMO-TV Seattle as weekday morning weathercaster/reporter.
Ed Bradley, national sales manager, KCTV-TV Kansas City, Mo., joins WTVI-TV Syracuse, N.Y., as VP/GM.
William Ford, president, American Traffic Data, Cincinnati, Ohio, named CEO.
Appointments at Fox Broadcasting Co., Beverly Hills, Calif.: Rebecca Swett, associate director, affiliate relations, named director; Michael La Vaccare, manager, scheduling, named director.
Election of new officers, The Caucus for Producers, Writers and Directors, Burbank, Calif.: Jerry Isenberg, chairman, Hearst Entertainment, Los Angeles, elected chairman; Phillip Barry, president, Phillip Barry Productions, Los Angeles; Charles Fries, chairman/president, Fries Entertainment, Los Angeles, and Roger Gimbel, president/executive producer, Gimbel-Adelson Produc-
RODRIGUEZ NEW HEAD OF NLCC

Jay Rodriguez, president of the Hatfi Family Foundation in Claremont, Calif., has been elected chair of the National Latino Communications Center, Los Angeles. Rodriguez is a former VP, corporate information for NBC, and a former manager of press and community relations for KNBC-TV Los Angeles. He also served two terms as president of the Greater Los Angeles Press Club and is on the board of directors of the Entertainment Industry Council. The NLCC is funded through the Public Telecommunications Act of 1988 and its primary focus is Latino programming.

MBC

DEATHS

William Lodge, 85, executive with CBS Radio and television during broadcasting's formative years, died Jan. 5 at his home in Dobbs Ferry, N.Y. CBS said that Lodge had been in declining health since a stroke in 1981. Lodge joined CBS as an engineering assistant in 1931. He became director of radio engineering in 1937 and VP of engineering in 1949. He was named VP of engineering for CBS television in 1952 and became VP of affiliate relations and engineering in 1957. Lodge was responsible for the introduction of high-quality tape recording technology, which enabled delayed broadcasts to the West Coast, the transformation from black and white to color and the introduction of microwave relays. Survivors include his wife, Margaret, and a brother.

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those who create and place advertising are as aware as anyone of the power of perception. So the fact that the American Association of Advertising Agencies chose John Kamp in 1989 to defend Madison Avenue in the halls of the FDA, the FTC and on Capitol Hill speaks volumes of his ability to present the business in a favorable light while influencing and informing.

"I think it's terribly misunderstood in Washington," he says. "Communications policymakers think much of what is wrong with America is Madison Avenue. As a matter of fact, I think much of what is right with America is the advertising that brings to American consumers cheap products and services.

"Advertising," Kamp says, "increases competition, provides a tremendous amount of information to consumers that they wouldn't have, and spurs innovation in the development of new technologies in ways we would never have in a socialistic kind of system."

In order to convince Washington of this, Kamp is aided by his training as a journalism professor, training that has served him well as special assistant to two chairmen at the FCC and at the 4A's. "I don't think I really ever left teaching. At the commission, it was helping people understand how the spectrum was allocated. Here, it's telling [government] how the advertising industry works and trying to boil it down into 30- and 45-second sound bites for congressmen and their staff, so they can begin to cope with the complexity of all this stuff that's going on."

According to Kamp, the regulation battle advertisers will be waging this year with Washington will be made up of food and drug fights, car fights and tax fights.

If a bill proposed last year surfaces that would apply food labeling rules "willy-nilly," I think, "to food advertising, Kamp expects the major media to join with the ad agencies in combating it. He sees legislation that would attach warp tags to beer and wine commercials as "just stupid. It would mean that much of the free sports programming...would either not be there or migrate to pay television-kind of media. What possible good is that?"

Kamp looks forward to joining with the NAB, INTV and the Tribune Co. to try and eliminate federal statutes that require lease arrangement disclosures in car advertising. "The practical result is, car dealers don't use broadcast for leasing sales, because it's too complicated." One alternative Kamp favors is displaying an "800" number in the ad for further information.

The perennial issue of tax deductibility for advertising expenses is also expected to rear its head, an issue Kamp will monitor closely this year as the Clinton administration takes control. Proposals to change that deductibility have so far been beaten back. "I think these proposals are preposterous as a matter of good business sense, because they suggest advertising is not an ordinary and necessary business expense. But any time we're looking at deficits of over $300 billion a year, and a promise to reduce it [by $145 billion] within a few years, anybody who can be taxed should be worried."

A member of the District of Columbia and Federal Communications bar associations, Kamp engaged his legal side for the benefit of broadcast advertisers before the Supreme Court in Texas v. Morales last spring, when the 4A's, the NAB and others joined with the airlines and eliminated requirements for lengthy price disclosures, which had made it impractical for airlines to compete using pricing on television.

Since his days at the University of Tulsa instructing budding journalists, Kamp's "juices have flowed" when defending the First Amendment. While on leave from teaching, he saw the same vigorous support in the early 1980's at the FCC from commissioners defending the rights of broadcasters, and it encouraged him to continue down the FCC path instead of returning to Oklahoma, after his initial stint as a staff attorney in the policy and rules division.

One of the biggest victories for the First Amendment came while Kamp was director of what is now the Office of Communications, with the elimination of the Fairness Doctrine from FCC regulations in 1987. Since then, he says, "broadcasters have continued to supply a very responsible voice."

No less responsible, Kamp says, are advertisers, who he believes are held to even higher standards. "Advertisers are under a legal burden to insure that their advertising is understood to be truthful. Others can lie by implication; advertisers can't."

Kamp's priorities take a turn when away from the office. He is a volunteer at a suicide hotline, and leads a group of "buddies" who serve as primary support for AIDS patients at the Whitman Walker Clinic in Washington. As an actor in community theater, his hair once underwent six months of color changes while he waited for a bad dye job to grow out. He also sails on the Chesapeake Bay. "That's just to get the Washington toxins out of my system from time to time."

Kamp still sees himself as a teacher, and plans to spend the last five to 10 years of his career back in the classroom. "Teaching is too much fun for me to give up forever." If he were to leave Washington, he would be leaving behind, among others, a contingent of "500 of my closest friends at the FCC."
Hollywood proponents of fin-syn, meeting last Wednesday at Warner Bros., decided to take a hard line in the new FCC proceeding to rewrite the 1991 fin-syn rules, said an attorney for the group. The consensus was to oppose a sunset of the rules. A sunset presumes the "networks will one day magically become good guys and no longer seek to unfairly extract 'television rights' from producers," the attorney said. The pro-fin-syners also received good news from the federal appeals court in Chicago, which triggered the new FCC proceeding by finding fault with the 1991 rules. The court asked parties for comment on Hollywood's request for a rehearing by the full court, meaning at least one judge is considering it.

A group of computer companies including Apple, IBM and Hewlett-Packard have signed a five-year exclusive deal with the California Angels giving the regional sports network rights to televise 20 home games on basic cable TV beginning with the 1993 season, and as many as 36 games per season by the end of the contract term. The deal marks the first time that Major League Baseball will be presented on Prime Ticket and the first time the Angels will be on basic cable.

CBS may air as many as four new summer series this year, with Sagansky announcing one project, Return to Plum Creek, an hour western written and produced by Bill Wittliff, whose credits include Lonesome Dove.

"Great Deliveries from Domino's and CBS" is the name of the new Friday night promotion the two companies have put together. The deal does not include an additional media buy, but is what CBS describes as a "value-added extension" of Domino's upfront media buy for the 1992-93 season. The main feature is a watch-and-win contest; viewers must watch CBS between 8 and 10 p.m. on three Friday nights, Feb. 26, March 5 and March 12, to identify a comedy clip from one of the night's line-up—Golden Palace, Major Dad, Designing Women and Bob—that will be aired twice nightly. Viewers enter by completing entry forms appearing in the Feb. 20 issue of TV Guide or buying a Domino's pizza, starting Feb. 22.

The Board of Governors of the Academy of Television Arts & Sciences voted last Wednesday night to make several changes in the Emmy Awards rules including allowing prime time animated series to compete in the outstanding comedy series category. The rule most directly affects The Simpsons, which many in the academy and in the television industry felt should be competing against other comedies rather than just against other animated programming. The new rule states that producers may enter their programs "according to their choice of emphasis on content, without regard to whether the program's medium is live-action or animation."

At the Television Critics Association press tour last week, CBS Entertainment President Jeff Sagansky announced two new reunion projects reteaming Bill Cosby and Robert Culp in an I Spy retrospective and Jack Klugman and Tony Randall in The Odd Couple. He said the I Spy and Odd Couple projects, as well as future reunion shows, would be two-hour made-for-TV movies, with the actors reprising their original roles.

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The Family Channel unveiled a marketing strategy for 1993 on Friday that includes a 25-cents-per-subscriber cash incentive for channel realignment between 2 and 20; a 15% rebate on paid sub fees for channel positions 2-20, and a 75% reimbursement for co-op advertising for channels 2-20. All systems will also qualify for promotions including a "Big Brother Jake Fitness Mall Tour" and a "Rin Tin Tin Mall Tour." Network officials say the plan is designed to "assist cable operators in easing the pain of regulation."
presented Clinton Commerce Secretary Ron Brown with policy proposals for public/private creation of a national information highway. Chaired by Apple CEO John Sculley, the Computer Systems Policy Projects urges Clinton to create a council to address policy issues (including competition and access) and to fund pilot projects. It urges industries to forge network interconnection standards. Sculley is one of three witnesses scheduled to appear tomorrow (Jan. 19) at a House Telecommunications subcommittee hearing on telecommunications and information infrastructure, together with Craig Fields, chairman, Microelectronics and Computer Corp., and Mitchell Kapor of the Electronic Frontier Foundation and founder of Lotus Development Corp.

The FCC last week launched an inquiry to insure compatibility between cable systems and consumer electronics equipment such as televisions and VCRs. FCC Commissioner Sherrie Marshall warned that government involvement "should not stifle innovation."

ABC has signed actor William Devane to produce and star in a new prime time series for the network.

Viacom has joined the trend toward media companies opening their own Washington offices, posting Mark Weinstein in the nation's capital as senior vice president, government affairs. He had been senior VP and general counsel, based in New York.

As expected, Clinton last week named George Stephanopoulos director of communications and Dee Dee Myers, press secretary. Other no-surprise appointments last week: Melanne Verveer, formerly People for the American Way, deputy chief of staff to Hillary Clinton; Roy Neel, chief of staff to Vice President Gore; Susan Brophy, former top aide to Senator Timothy Wirth (D-Colo.), deputy director of legislative affairs.

Seth Davidson, legislative counsel, NCTA, is joining the Washington law firm of Fleischman & Walsh, whose broadband telecommunications practice includes NCTA and such major cable operators as Time Warner and Newhouse Broadcasting.

KWFT-FM Cleveland, Wis. (Manitowoc-Sheboygan), was sold by WKTT Inc. to Tri County Radio Inc. for $425,000. Seller, headed by Harry Jacobs, also owns WIBU(AM) Madison, Wis. Buyer, headed by Chuck Mills, also owns WTN(AM) Madison. Broker: Kozacko-Horton Co.

The U.S. State and Commerce Departments last week approved significant new freedoms for non-intelsat international satellite operators. The new policy will allow separate systems access to public switched telephone networks via 1,250 circuits per satellite—up from a maximum 100 circuits allowed since 1990. In 1991, the Bush administration established a goal of removing all interconnection restrictions by January 1997.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

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HERE COMES HISTORY AGAIN

In recent years, whenever the National Association of Broadcasters held a joint board meeting, this page was tempted to call it a "historic moment" or a "pivotal time." We regret sounding like a cliche, but this year's winter meeting in Naples, Fla., fits those criteria. Broadcasting is about to go through the looking glass, whether the NAB does anything about it or not.

The most dramatic change is technological: how to deal with the digital revolution, which everyone else may have before broadcasting. Cable (through TCI) is planning to have one million subscribers on line to compressed digital plants next year. Direct broadcast satellites may have a similar digital presence by 1995. At the moment, broadcasting's only hope of getting on board the digital bandwagon is through high-definition TV, which could prove to be a Catch-22. Were it forced to devote all of its new spectrum to HDTV, and if the public were to sit on its hands when that medium arrives, the over-the-air industry might have broken its bank for an Edsel.

The same, safe way out is scalability—that is, building flexibility into the extra channel so that broadcasters may participate widely in the digital universe, from data transmission to standalone sports channels. It's a concept that's growing in popularity—note endorsements by the NAB, Association for Maximum Service Television, Electronic Industries Association, AT&T and Sony. The FCC is at least open to the possibility.

With any luck, the question won't be whether to go digital, but how.

Another sea change involves the First Amendment—or lack thereof—in terms of the program content of broadcasting. The FCC, in the Howard Stern case, is embarked on the most serious challenge to freedom of speech since Red Lion, and is running rampant over the rights of broadcasters to march to a drummer other than that in the middle of the road. The NAB, speaking for the majority of broadcasters, could do nothing but service a wholesale opposition of the establishment of a Federal Censorship Commission on M Street.

The NAB may be forgiven for spending a few moments in Naples in self-congratulation for its resounding public policy victory in the Cable Act. Regrettably for its leadership, there will be little time to rest on the oars. Given the flank speed with which the future is approaching, Eddie Fritts and crew will have all they can do to keep broadcast ahead of the breakers.

OFF WITH THEIR HEADS!

The fines levied by the FCC last week against violations of the Children's Television Act serve as yet another reminder to broadcasters that editorial decisions must pass through Washington. The airwaves, far from being the people's, are fast becoming the province of the politicians and the playing of social engineers.

Three stations were fined and three admonished—which puts a black spot on their record at renewal time—for exceeding commercial load limits and violating prohibitions on program-length commercials. The "offenses" occurred in the first year of unclear regulations. We don't like content regulation in the first place, but given that these are on the books, we have argued in the past for warning broadcasters the first time around. The FCC instead has slapped hefty fines for breaches like the following:

KWHE-TV, a UHF in Honolulu, had the audacity to run a spot for membership in a children's puppet show fan club in the show itself, rather than say, in a bass fishing show airing at one in the morning. It would be funny if it weren't so serious. Had the station merely been targeting its most likely audience for fan club and related paraphernalia (remember Little Orphan Annie decoder rings?), the $20,000 fine levied for a first offense would have been ludicrous enough, but they weren't even in the station's spots. They had been inserted by the show's distributor, which was making use of some of the advertising time it retained in the show.

The station still has a chance to make its case for reducing or dismissing the FCC fine, which has yet to be finalized. That will likely mean more lawyers' fees and undoubtedly more paperwork for an FCC that has more than it can handle now. Attorneys and antacid manufacturers do well in times of stepped-up content regulation. Broadcasters continue to suffer, but not, if this page can help it, in silence.
Recently, the Summit Research Group asked TV General Managers: "If you could receive only one trade magazine each week, which one would you choose?"

By far, they chose Broadcasting.

Probably because Broadcasting, among all these books, is the only one that covers every aspect of the business.

Everything. Including television, radio, cable, satellites, technology, journalism, advertising and marketing, the FCC, the courts, Congress.

Everything a successful executive needs to know about the business.

It follows that an ad in Broadcasting carries with it a power that is unique among trade journals. The fact is, more TV and radio general managers read and rely on Broadcasting than any other magazine.

And advertisers recognize its value by continuing to place more advertising lineage in Broadcasting than in any of its competitors.

Broadcasting
Nothing even comes close.

The best performing new talk show since Oprah!

67% of VICKI! stations improved household share!
70% improved women 25-54 share!

Not since Oprah’s premiere has a daytime talk show shown a greater percentage of stations with improved time periods vs. previous year in its first major sweep.

<table>
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<th>Program</th>
<th>Sweep</th>
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<th>% of Stations Up</th>
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<tr>
<td>VICKI!</td>
<td>Nov.'92</td>
<td>129</td>
<td>67%</td>
<td>70%</td>
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<td>Jerry Springer</td>
<td>Nov.'92</td>
<td>86</td>
<td>48%</td>
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<td>Montel Williams</td>
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<td>Jenny Jones</td>
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<td>Maury Povich</td>
<td>Nov.'91</td>
<td>136</td>
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Source: NSI as dated. Based on first sweep with barter.

Vicki!
The Talk Show of the '90s