


The Fifth Estate

RADIO TELEVISION CABLE SATELLITE

Broadcasting Mar 19

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59th Year 1990
FCC takes charge
of finsyn
 Networks show off
 development

We didn't just top the comp

This February, ENTERTAINMENT TONIGHT continued its phenomenal growth, improving performance by as much as 122% where we aired in access. We were also #1 in New York

MARKET

NEW YORK*

LOS ANGELES

CHICAGO

SAN FRANCISCO*

DETROIT*

MIAMI

ST. LOUIS

PHOENIX

HARTFORD

MILWAUKEE

CINCINNATI

STATION

WABC 7:30P

KNBC 7:00P

WBBM 6:30P

KGO 7:30P

WXYZ 7:30P

WTVJ 7:30P

KTVI 6:30P

KTVK 6:30P

WFSB 7:30P

WITI 6:30P

WKRC 7:30P

etition. We topped ourselves.

knocking off "Wheel of Fortune" for the second consecutive sweep,* with added wins in Washington D.C. and Atlanta. We think you'll agree. Ratings like these are hard to top... even for us.

FEB. '89 PROGRAM

ENTERTAINMENT TONIGHT
ENTERTAINMENT TONIGHT
ENTERTAINMENT TONIGHT
ENTERTAINMENT TONIGHT
ENTERTAINMENT TONIGHT
FAMILY FEUD
GERALDO
INSIDE EDITION
ENTERTAINMENT TONIGHT
INSIDE EDITION
ENTERTAINMENT TONIGHT

RATING PERCENTAGE INCREASE

+ 17%
+ 4%
+ 14%
+ 6%
+ 12%
+122%
+ 36%
+ 76%
+ 9%
+ 10%
+ 7%

THE ACCESS
FRANCHISE
FOR THE 90's...
AND BEYOND.

ENTERTAINMENT
TONIGHT



A Paramount Communications Company

Last chance for fin-syn compromise ... FCC puts pressure on networks and Hollywood to reach agreement on financial interest and syndication rules. **PAGE 27.**

NBC sells 51% of its Cleveland O&O... Network agrees to sell control of WKYC-TV Cleveland to Multimedia for about \$65 million. Sale would, among other things, give NBC more flexibility to buy additional stations and rescue network in market where it has historically underperformed. **PAGE 28.**

FCC field hearing... FCC searches for key to effective competition and



considers whether to hand rate regulation back to cities during commission field hearing in St. Louis. **PAGE 29.**



Jean Stapelton (l) and Whoopi Goldberg, stars of CBS's 'Bagdad Cafe' (premiering March 30), meet with advertisers during network's unveiling of development plans for 1990-1991 TV season.

30/ SHOWTIME
ABC, NBC, CBS and Fox give advertisers preview of programs in development.

33/ CABLE DRAFT OPPOSITION
Senate Commerce Committee's staff draft on cable draws complaints from cable, city organizations and telcos.

35/ MCA GETS 72-EPIISODE DEAL
MCA TV reaches agreement with Fox Television Stations Inc. and its six O&Os for 72-episode production order for

Harry and the Hendersons, based on theatrical film starring John Lithgow.

38/ MOVIE TIME NAME CHANGE
Movietime entertainment news cable network changes its name and format, becoming E! Entertainment Television June 1.

44/ NAB FORUM: GOOD NEWS AND BAD
During NAB legislative forum, Representative Ed Markey promises to push AM improvement bill and give hearing to if carry/must pay arguments. On down side is his hope for children's TV bill, reinstatement of fairness and new political ad rate policy.

46/ HOPE FOR HDTV
Included in proposed FY 1991 FCC budget is \$500,000 for FCC's HDTV standard-setting effort.

51/ GOOD BUSINESS FOR CABLE
National Cable Television Association Chairman Robert Miron says NCTA's new customer service standards makes good business and political sense.

54/ NPR'S PROGRAMING STRATEGY
The Thistle and Shamrock moves from APR to NPR as latter redefines its "larger cultural aims."

55/ ARN FINDS NICHE IN AM
American Radio Networks lines up more than 250 affiliates for its 24-hour, live talk, satellite-delivered service.

59/ ON THE ROAD TO NAB: VIDEOTAPE
In hopes of attracting more broadcasting buyers, Sony Corp. and Ampex Corp. are offering composite digital VTR's that are more portable and less expensive.

68/ GAGA BUYS FOX/LORBER
Japanese firm, GaGa Communications, buys 58% of Los Angeles-based TV/video distributor Fox/Lorber Associates.

95/ LIKE FATHER, LIKE SON
Building on foundation in syndication laid by his late father, John Claster has expanded Claster Television into animated syndicator, steadily building revenues and viewers.

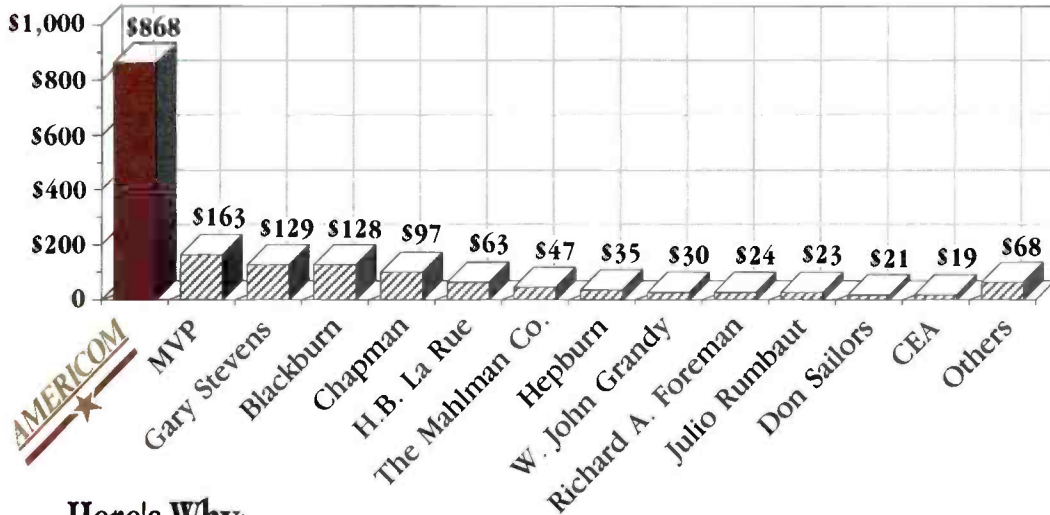
DEPARTMENTS

Advertisers Index	94
Business.....	68
By the Numbers	15
Cablecastings	56
Changing Hands	70
Closed Circuit	6
Datebook	22
Editorials	98
Fates & Fortunes	91
Fifth Estater.....	95
For the Record	77
In Brief	96
In Sync.....	63
International	64
Law & Regulation.....	44
Masthead	23
The Media	51
Monday Memo.....	24
On Radio.....	54
Programming	35
Satellite Footprints	52
Stock Index	18
Syndication Marketplace	42
Technology	59

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WASHINGTON

On schedule

National Association of Broadcasters says its if carry/must pay proposal will be ready for Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii) before end of month. Inouye promised to introduce idea for consideration when parent Commerce Committee moves cable bill. Under if carry/must pay law, cable systems choosing to carry one local broadcaster signal would be required to carry all locals and would be forced to pay percentage of their revenue for signals. The funds would be divided among stations and networks.

Keeping tabs

FCC opted not to put one of its own in room where Hollywood and networks are trying to hammer out new fin-syn rules, fearing that it could compromise any later rulemaking effort by FCC. Hollywood had suggested monitor as way of putting pressure on networks to deal in good faith.

But FCC's Sherrie Marshall thinks there may be another way to achieve same end. When she meets with parties in Washington this week, she may suggest to them that they hire court reporter to take down every word. Then, if negotiations fail, FCC would have transcript to find out why. If negotiations produce results, transcript would be thrown away. Marshall harbors some concern, however, that presence of court reporter could lead to posturing by parties in negotiations and retard progress.

Children's cooperation

Letter from Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii) to network chiefs on Feb. 21 asking them to cooperate on children's TV bill has hit responsive chord ("Closed Circuit," March 5). Apparently, networks are taking another look at how they can accommodate senator, and

talks over legislation between Inouye and National Association of Broadcasters have picked up with strong likelihood of breakthrough.

Power struggle

Ambassador Bradley Holmes acknowledges that he is "troubled" by reports that Representative Edward Markey (D-Mass.), chairman of House Telecommunications Subcommittee, is considering introduction of legislation that would make Commerce rather than State Department lead agency in representing U.S. before international bodies that are developing high-definition television production standards (BROADCASTING, March 12). Holmes, who as coordinator and director of Bureau of International Communications and Information Policy, is State's point man in HDTV matters, says there have been no complaints from industry or other elements of government (including Commerce) about manner in which present system is working. He feels it is classic case of "if it ain't broke, don't fix it." However, Holmes has asked to meet with Markey to determine what his concerns are and whether they could not be resolved without proposed transfer of

HDTV authority.

NEW YORK

Clearing the ice

SportsChannel America believes it is doing well at nine million subscribers after one year in business. Of all hockey markets, said Sharon Pontin, SCA vice president of affiliate sales and marketing, only St. Louis and Detroit remain uncleared, "and we're working on Buffalo," she said, adding that biggest hitch in current cable environment is channel capacity constraints. Latest SCA approach to that problem: special offer centered on the National Hockey League's Stanley Cup playoffs. Some operators may carry playoffs in April and May, but have "flexibility" to put off actually launching SCA until as late as Jan. 1, 1991.

Empty chair

NBC still has not decided on replacement for Deborah Norville as *Today Show* news anchor. Norville, who replaced John Palmer last August, has been serving as co-host since New Year's. So far, no less than five people have tried their hand at anchoring newscast including Keith Morrison and, most

recently, WNBC-TV anchor Chuck Scarborough.

M*A*S*H move

WNYW(TV) New York is rescheduling its late night lineup to please *M*A*S*H* fans who go to bed early. Show, which currently airs at midnight, will move to 11 p.m., replacing *Night Court*. Reason for change, according to WNYW source, is because "station was overrun with phone calls from yuppies who did not want to stay up until midnight to watch *M*A*S*H*." Replacing show at midnight will be hour *Kojak*. Lost in shuffle was syndicated show, *After Hours*.

LOS ANGELES

Promo partner

During NBC's development presentation to major advertising executives last Thursday, high-level network executive told BROADCASTING that "major" new retailer is on verge of signing as cross-promotional partner for network's prime time 1990-91 promo campaign, in place of Sears, which was co-venture partner in 1989-90 fall launch. Source said there was no rift between NBC and Sears, but "synergy" with new unidentified partner "will lead to expanding the scope and size of our promotional campaign." Source did not discount possibility that Sears may maintain some other role in next season's network ad campaign.

At the table

European buyers are among handful of firms now taking close look at Los Angeles-based Spelling Entertainment, which recently moved in its search for company buyer to narrow field to most serious bidders. Accord for company, whose assets include Spelling Productions, Laurel Entertainment and distribution arm Worldvision, may still be several months away, company executive said.

New deal

In transAtlantic media deal about to go public, Los Angeles-based Instar Corp. has formed new international

Recapturing 'Prisoner'

Taking advantage of his company's existing library of former British television series, Ritch Colbert, senior vice president, ITC Domestic Television, has been exploiting cult following for 1960's series The Prisoner with network run on CBS's late night schedule (following Sajak at 12 a.m.). Now, ITC is in discussions with Arts & Entertainment cable service about producing new episodes for basic cable (only 17 episodes of The Prisoner were originally produced for air on England's ITV network in 1967-68 and on CBS following season). The original hour drama centered on a retired British spy who is abducted and imprisoned in a strange Kafkaesque community, where Number 6 (McGoohan) attempts every means of escape.

Colbert also said remakes of other ITC series library product, Fury and Thunderbirds, is being pitched to several basic cable networks. Fury, the story of a boy and his horse, originally aired in Britain during the 1950's and '60s. Thunderbirds was popular '60s children's sci-fi adventure featuring marionettes (also syndicated in U.S.).

Henry Urich, vice president of marketing, ITC, also revealed that Colbert and Tic Tac Dough host Patrick Wayne will be seen on satellite feeds this week pitching the half-hour game show to smaller market stations.

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to station
commitments
to key time
periods...

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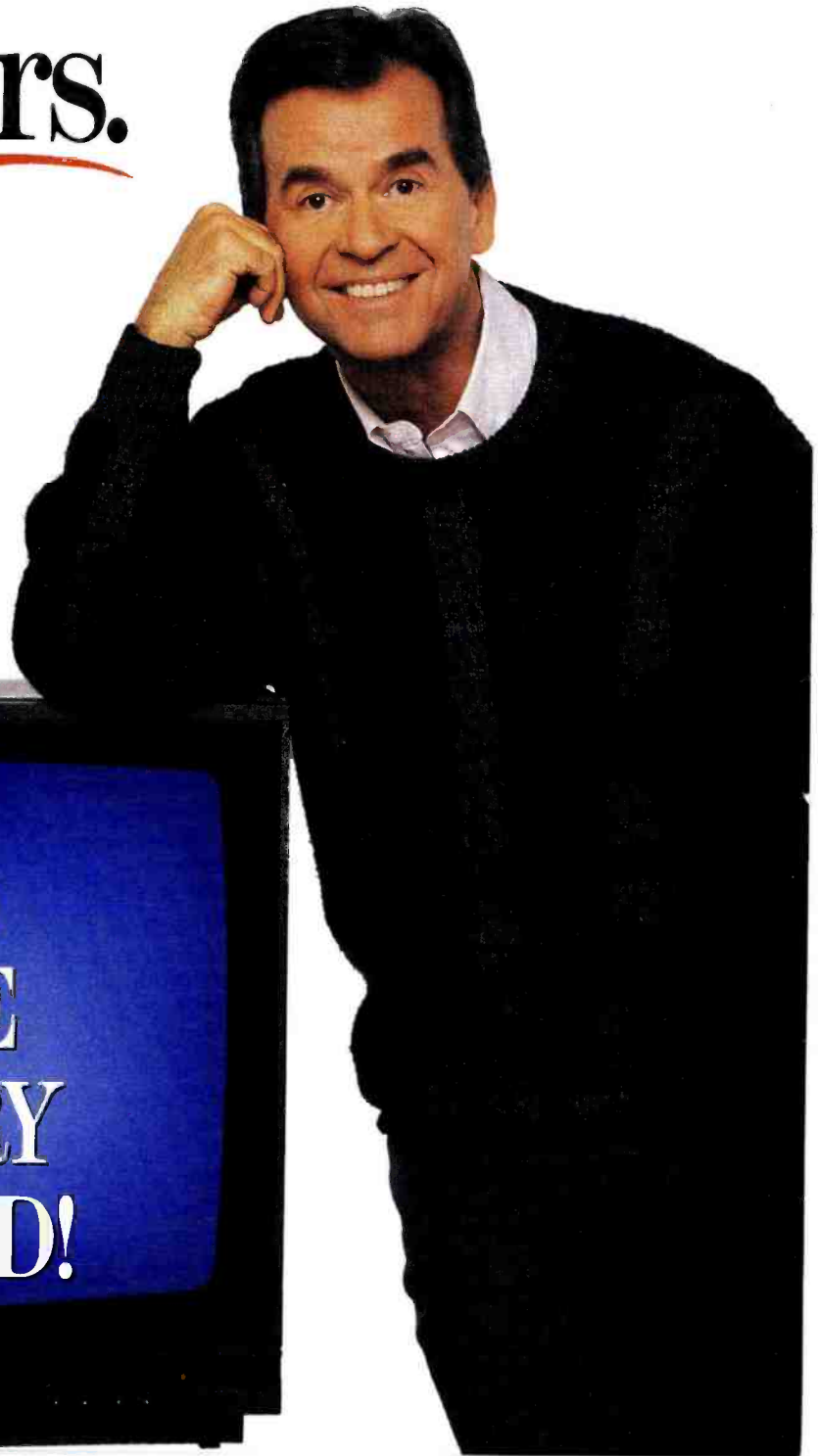


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TV/film licensing and production company with Munich-based entertainment media investment company Parasol Group. Stocking new firm's vaults is library of more than 1,100 hours of classic film, TV and vintage music footage recently acquired by Parasol and valued at nearly \$14 million, company said. Instar President Nathan Sassoover indicated compilations of existing footage in diverse library could yield hundreds of hours of new specials and series. International sales for company product will be handled by Newberger & Associates.

ATLANTA

Sports talk

Turner Broadcasting hopes to have announcement by month's end on its new six-state southeast regional sports network. Summer launch is still targeted for network that will include some games of Turner-owned Atlanta Braves and Hawks. Number of MSO's had expressed early interest in being partial owners of service, including board members Tele-Communications Inc., American Television & Communications and Comcast.

Serving up Fritz

Special breakfast has been arranged for Senate Commerce Committee Chairman Ernest Hollings (D-S.C.) during National Association of Broadcasters annual convention in Atlanta on Saturday morning (March 31). Hollings's appearance at NAB will be his first since taking over chairmanship in 1986. Hollings will be one of 35 members attending convention.

Like old times

After two-year hiatus, Broadcast Music Inc. will return to exuberant dinners of years past. Whether it is one-time shot or renewed tradition remains to be seen. Licensing association, which is celebrating 50th anniversary this year, was known for big shindigs at National Association of

BI-COASTAL BASHES



HOLLYWOOD



NEW YORK

NBC Entertainment President Brandon Tartikoff, his wife, Lilly, and Revlon Chief Executive Officer Ronald Perelman (top, right to left) were in Hollywood for the Revlon/UCLA Women's Cancer Research Program's Fire and Ice Ball held at the Beverly Hilton hotel March 13. Lilly Tartikoff chaired the event. Meanwhile, on the East Coast, American Women in Radio and Television held its 15th annual National Commendation Awards March 15 at New York's Waldorf-Astoria hotel. Award presenters included NBC's Mary Alice Williams (lower picture, left) and CBS White House correspondent Lesley Stahl (right), shown with Howard Stringer, president, CBS/Broadcast Group.

Broadcasters convention where everybody who was anybody in Fifth Estate was bibbed and feted. BMI will decide whether to return full-time to dinners after convention.

FLORIDA

Technical difficulties

Despite speculation as to TV Marti startup date from outside government—Ted Koppel

on *Nightline* said it would be last week, for instance—Voice of America officials say they do not yet have firm fix on when service will begin broadcasting. They acknowledge they have no interest in announcing startup date of project that Castro says would be invasion of Cuban sovereignty and whose signals he has pledged to jam. But project remains plagued with kind of technical problems that have

delayed its start for months. Recently, there was matter of rip in Air Force balloon that was to be used as platform for TV Marti's transmitter and antenna 10,000 feet above Florida's Cudjoe Key. Now, problem is unusually strong surface winds that are interfering with efforts to inflate new balloon and to load electronics into its windscreen. Possibly, weather will cooperate and balloon will be hoisted this week, and broadcasting—of test programing, not test pattern—will begin. Then question will be: What will Castro's response be. Besides jamming TV Marti programing, he has threatened jacking up interference suffered by American AM stations.

MINNEAPOLIS

Still possible

Possibility, strongly denied by WCCO-TV management, that owner Midwest Communications is still receptive to offers to buy CBS affiliate, has been suggested in unusual forum. King Videocable, owner of co-located cable systems, is said to have recently sent mailer to subscribers explaining why operator was declining to carry Midwest Communications' regional sports channel. Mailer is said to assert that Midwest might still sell properties and that new owners might decide to raise prices.

LONDON

Learning experience

Possible signal that CBS CEO Larry Tisch may be heightening his interest in international media business opportunities was several days of meetings he held in London with British TV executives, first for Tisch with overseas executives on their own turf. While it was not clear talks got specific on CBS opportunities in program production and broadcasting, those conferring with Tisch in late February were senior British executives including Thames TV head Richard Dunn.



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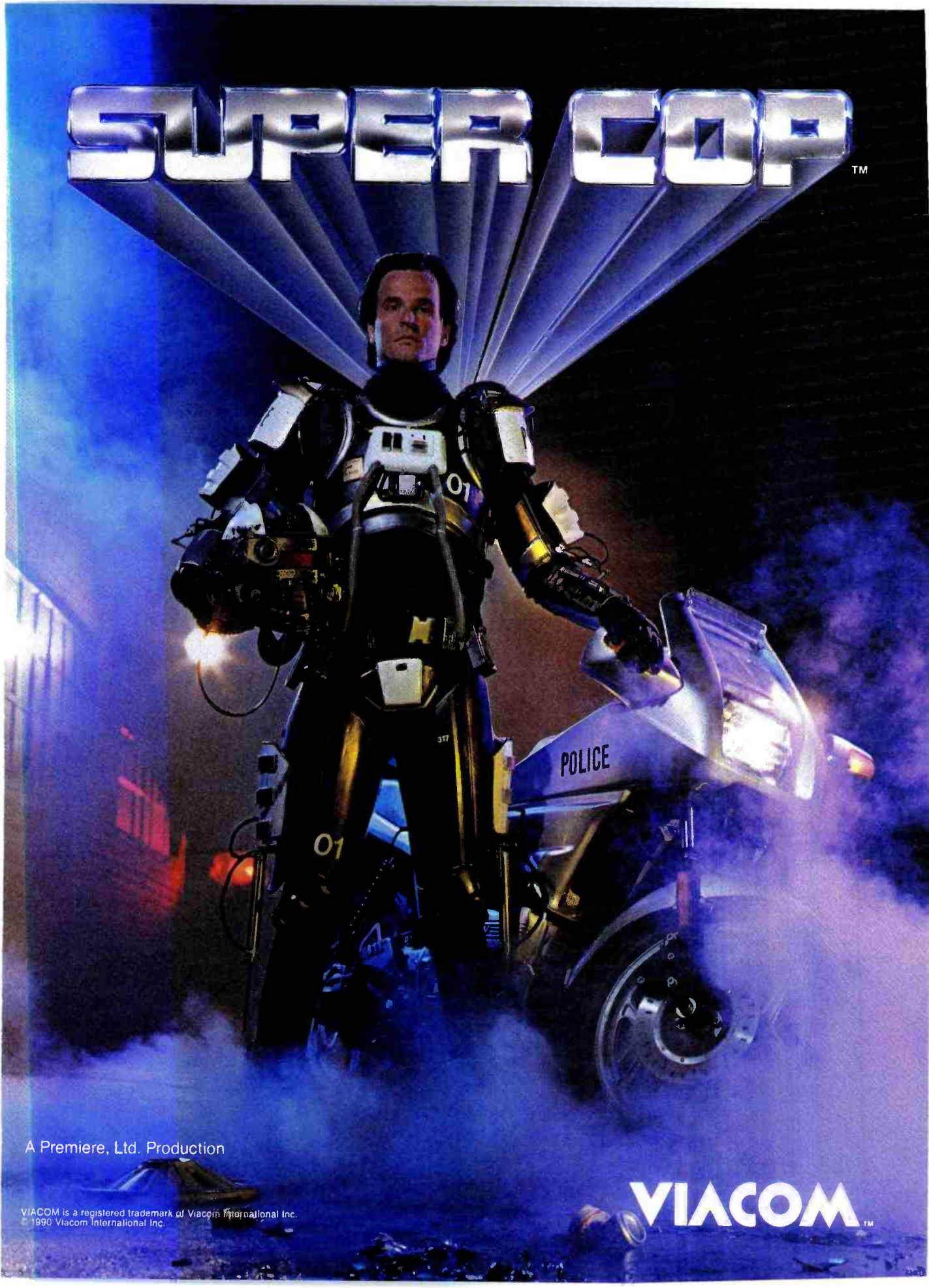
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BY THE NUMBERS 1

Television viewers put themselves at the top of the ratings last week, with ABC's *America's Funniest Home Videos*, a compilation of audience-submitted material, claiming the top spot and capping a climb begun Jan. 25 when it debuted in 16th place. With *Roseanne* weighing in at number three, ABC had two of the top three shows and four of the top 10. With five of the top 10 shows and 10 of the top 20, however, NBC once again took the week (ending March 11) with a 13.5 rating/23 share;



ABC was second with a 12.2/20, and CBS was third with 11.0/18. CBS's highest rated entertainment series of the week was *Murphy Brown* (pictured at left), which came in at number 17 with a 16.0/24.

60 Minutes continued its recoup from an earlier slide, finishing in sixth place. In the continuing saga of Andy Rooney, the reinstated correspondent did not appear in a traditional segment, but in

"By the Numbers" continues on page 18.

RATINGS ROUNDUP

Rank/rating □ Network □ Show

1	▲	24.1/37	A	<i>Amer. Funniest Videos</i>
2	▲	23.4/36	N	<i>Cheers</i>
3	▼	22.1/34	A	<i>Roseanne</i>
4	▼	21.3/34	N	<i>Cosby Show</i>
5	▲	20.7/32	N	<i>A Different World</i>
6	▼	19.6/34	C	<i>60 Minutes</i>
7	▲	18.7/28	A	<i>Wonder Years</i>
8		18.1/31	N	<i>Golden Girls</i>
9	▲	17.9/28	N	<i>Heat of the Night</i>
10	▲	17.5/27	A	<i>Who's the Boss?</i>
11	▼	17.4/29	N	<i>Empty Nest</i>
12	▲	17.2/27	A	<i>Coach</i>
13	▲	17.0/27	N	<i>Sunday Movie: Perry Mason</i>
14	▲	16.7/27	N	<i>Grand</i>
14	▼	17.7/27	N	<i>Unsolved Mysteries</i>
16	▲	16.5/27	A	<i>Monday Movie: Son's Promise</i>
17	▲	16.0/24	C	<i>Murphy Brown</i>
18	▲	15.9/29	A	<i>Full House</i>
19	▼	15.3/24	N	<i>Mailock</i>
20	▲	15.1/23	F	<i>Simpsons</i>
21	▲	15.0/23	C	<i>Designing Women</i>
22	▲	14.9/26	C	<i>Knots Landing</i>
22	▲	14.9/23	N	<i>Night Court</i>
22		14.9/24	C	<i>People's Choice Awards</i>
25	▼	14.7/27	N	<i>Midnight Caller</i>
26	▲	14.3/25	A	<i>Family Matters</i>
27	▲	14.1/23	A	<i>Growing Pains</i>
28	▲	13.8/22	A	<i>Head of the Class</i>
29		13.6/21	C	<i>Murder, She Wrote</i>

Rank/rating □ Network □ Show

30	▼	13.4/25	N	<i>Hunter</i>
31	▼	13.3/21	A	<i>Doogie Howser, M.D.</i>
32	▲	13.2/23	N	<i>Amen</i>
33	▲	13.0/21	C	<i>Newhart</i>
34	▲	12.8/24	A	<i>20/20</i>
35	▲	12.5/22	N	<i>L.A. Law</i>
35	▲	12.5/19	F	<i>Married...with Children</i>
37	▼	12.4/20	N	<i>Dear John</i>
37	▲	12.4/20	C	<i>Jake and the Fatman</i>
37	▲	12.4/21	A	<i>Perfect Strangers</i>
40	▼	12.2/19	N	<i>Hogan Family</i>
40	▼	12.2/19	A	<i>MacGyver</i>
42		12.1/19	N	<i>My Two Dads</i>
43	▲	11.9/19	A	<i>Father Dowling</i>
44		11.7/21	N	<i>Quantum Leap</i>
45	▲	11.4/19	A	<i>Just the 10 of Us</i>
46		11.3/17	N	<i>Major Dad Special</i>
47	▲	11.1/20	N	<i>ALF</i>
47	▲	10.8/18	A	<i>Elvis</i>
49		10.8/18	C	<i>Dallas</i>
49		10.8/20	C	<i>His & Hers</i>
49	▼	10.8/17	C	<i>Major Dad</i>
49	▲	10.8/18	N	<i>Nasty Boys</i>
49	▼	10.8/17	C	<i>Rescue: 911</i>
54		10.7/20	C	<i>Wiseguy</i>
55	▼	10.5/17	A	<i>Anything But Love</i>
56	▼	10.3/17	N	<i>Monday Movie: Tin Men</i>

Week 24 □ Mar. 5—Mar. 11

Rank/rating □ Network □ Show

56	▼	10.3/19	A	<i>thirtysomething</i>
58	▲	10.0/16	A	<i>Young Riders</i>
59	▲	9.5/17	A	<i>Movie: B.L. Stryker</i>
60		9.3/16	C	<i>Olympic Winterfest</i>
61	▼	9.2/14	C	<i>48 Hours</i>
62	▼	9.1/15	A	<i>Sunday Movie: Brewster Place</i>
62		9.1/17	C	<i>Falcon Crest</i>
62	▼	9.1/17	N	<i>Mancuso, FBI</i>
65	▼	8.8/16	A	<i>China Beach</i>
65	▼	8.8/15	A	<i>Life Goes On</i>
67	▼	8.6/14	C	<i>Tues. Movie: Runaway</i>
68	▼	8.4/15	N	<i>Baywatch</i>
68	▼	8.4/15	A	<i>Primetime Live</i>
70	▲	8.1/12	F	<i>America's Most Wanted</i>
71	▲	7.5/13	C	<i>Brady's</i>
71	▲	7.5/14	A	<i>H.E.L.P.</i>
71	▼	7.5/12	N	<i>Magical World of Disney</i>
71	▲	7.5/14	C	<i>Connie Chung</i>
75		7.0/11	C	<i>Island Son</i>
75		6.8/11	F	<i>Open House</i>
77		5.7/9	C	<i>Grand Slam</i>
77	▲	5.7/9	F	<i>21 Jump Street</i>
79	▲	5.4/9	F	<i>Booker</i>
79		5.4/10	F	<i>Cops Special: Russia</i>
81	▼	4.5/7	F	<i>Alien Nation</i>
82		4.0/7	F	<i>Tracey Ullman</i>
83		3.7/6	F	<i>Reporters</i>
84		2.8/5	F	<i>Fox Movie</i>
85	▼	2.7/5	F	<i>It's Garry Shandling's Show</i>

Guide to symbols

▼ —Down in rank from last week ▲ —Up in rank from last week ■ —Premiere broadcast

Source: Nielsen Media Research

—No ranking change

FREEZE FRAMES: Syndication Scorecard *

Week ended Mar. 5

Rank	Program (Syndicator)	Rtg	Stns	Covg	Rank	Program (Syndicator)	Rtg	Stns	Covg
1	Wheel of Fortune, syn. (King World)	15.4	232	99	10	Geraldo (Paramount)	6.4	199	99
2	Jeopardy! (King World)	13.4	221	99	12	Donahue (Multimedia)	6.0	228	99
3	Star Trek: Next Generation (Paramount)	11.9	235	98	13	Mama's Family, syn. (Lorimar)	5.9	174	90
4	Cosby Show (Viacom)	10.0	204	98	14	Family Feud 2 (LBS)	5.7	139	89
5	Current Affair (20th Century Fox TV)	9.6	192	96	14	People's Court (Warner Bros. Domestic TV)	5.7	179	92
6	Oprah Winfrey (King World)	9.3	217	99					
6	Wheel of Fortune, wknd. (King World)	8.8	204	92					
8	Entertainment Tonight (Paramount)	8.6	176	96					
9	Pegasus II (TeleVentures)	7.1	84	78					
10	Fox Premiere Movie	6.4	134	89					

The following shows were rated, but not ranked

Wrestling Network	7.3	172	93
World Wrestling Federation (WWF)	9.3	248	98

* Nielsen weekly pocketpiece

Source: Nielsen and Broadcasting's own research.

“

August 13, 1961, Berlin. As dawn broke over the beleaguered city, it was suddenly clear that the nightmare had begun. The East German army was severing Berlin in two.

**The Eagle and the Bear:
Dateline 1961, Berlin**

”

ARTS & ENTERTAINMENT NETWORK

A Hearst Joint Venture with Capital Cities/ABC and NBC

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Bold and original programming you'll see nowhere else makes the A&E network a winner. We've won more ACE (Award of Cable Excellence) Awards than any other basic cable network. Whether we present a documentary on the real-life drama in Berlin or a Pulitzer Prize-winning



Scene from "Dateline 1961, Berlin"

people than Hearst people.

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BY THE NUMBERS 2

Summary of Broadcasting & Cable

BROADCASTING			
SERVICE	ON AIR	CP's ¹	TOTAL*
Commercial AM	4,977	253	5,230
Commercial FM	4,273	834	5,107
Educational FM	1,424	270	1,694
■ Total Radio	10,674	1,357	12,031
Commercial VHF TV	549	19	568
Commercial UHF TV	550	186	736
Educational VHF TV	123	5	128
Educational UHF TV	224	23	247
■ Total TV	1,446	233	1,679
VHF LPTV	300	205	505
UHF LPTV	457	1,508	1,965
■ Total LPTV	757	1,713	2,470
FM translators	1,815	318	2,133
VHF translators	2,722	125	2,847
UHF translators	2,205	403	2,608

CABLE†	
Total subscribers	53,238,000
Homes passed	73,900,000
Total systems	9,500
Household penetration†	57.8%
Pay cable penetration	29.4%

* Includes off-air licenses † Penetration percentages are of TV household universe of 92.1 million. ¹ Construction permit. ² Instructional TV fixed service. ³ Studio-transmitter link Source: Nielsen and Broadcasting's own research.

"By the Numbers" continues from page 15.

a collection of outtakes—sort of like CBS home videos—from previous segments. The Rooney piece was introduced with an allusion to *America's Funniest Home Videos*, which bested *60 Minutes* when its hour premiere was rerun opposite a Rooneyless program three weeks ago (BROADCASTING, March 5).

Also on Sunday, NBC found a good attorney in *Perry Mason*. Its movie featuring Raymond Burr in the continuing character placed 13th, compared to the week earlier's Sunday movie, *Ferris Bueller's Day Off*, which finished 43rd.

Another Sunday night winner was Fox's *The Simpsons*, which came in at number 20, its best showing since its debut in January.

MarketScope

Most stock groups were mixed for the week, although cable operators as a group posted a slight decline. Noticeably off was Cablevision Systems (CVC), down 6% to 25%. Zero-coupon debt of CVC's wholly owned subsidiary, Adams Russell, fell 7% and now yields over 33%, according to Morgan Stanley. One MSO that increased slightly was Mercom (MERO: NASDAQ), which received a 13-D filing last Wednesday from C-TEC Cable Systems, which said it had accumulated a 12% stake. One market observer said C-TEC recently completed purchase of systems adjacent to those of Mercom in Michigan. Dow Jones Newswire report on 13-D—Sandler Capital Management also owns more than 5% of Mercom—said C-TEC indicated it would "continuously evaluate, among other things, the company's [Mercom's] business prospects and financial condition...." Mercom rose to 11 bid, up from 10 1/4 bid the prior week. Times Mirror has shown some strength over past month and last week rose to 38.5, up 18% over three weeks ago. Karen Firestone, manager of Fidelity's select leisure fund, said the stock, while trading at a high P/E ratio, was trading at a low price-to-cash flow ratio, historically speaking. Clear Channel Communications also continued to gain. Slight irony was found in movement of Hollywood deal stocks with MGM, where transaction has been announced, down 3% to 17 1/4. Meanwhile, Orion Pictures, on which no deal has yet been announced, rose 4% to 22 1/4.

Stock Index Notes: T-Toronto, A-American, N-NYSE, O-NASDAQ. Bid prices and common A stock used unless otherwise noted. P/E ratios are based on earnings per share for the previous 12 months as published by Standard & Poor's or as obtained by Broadcasting's own research.



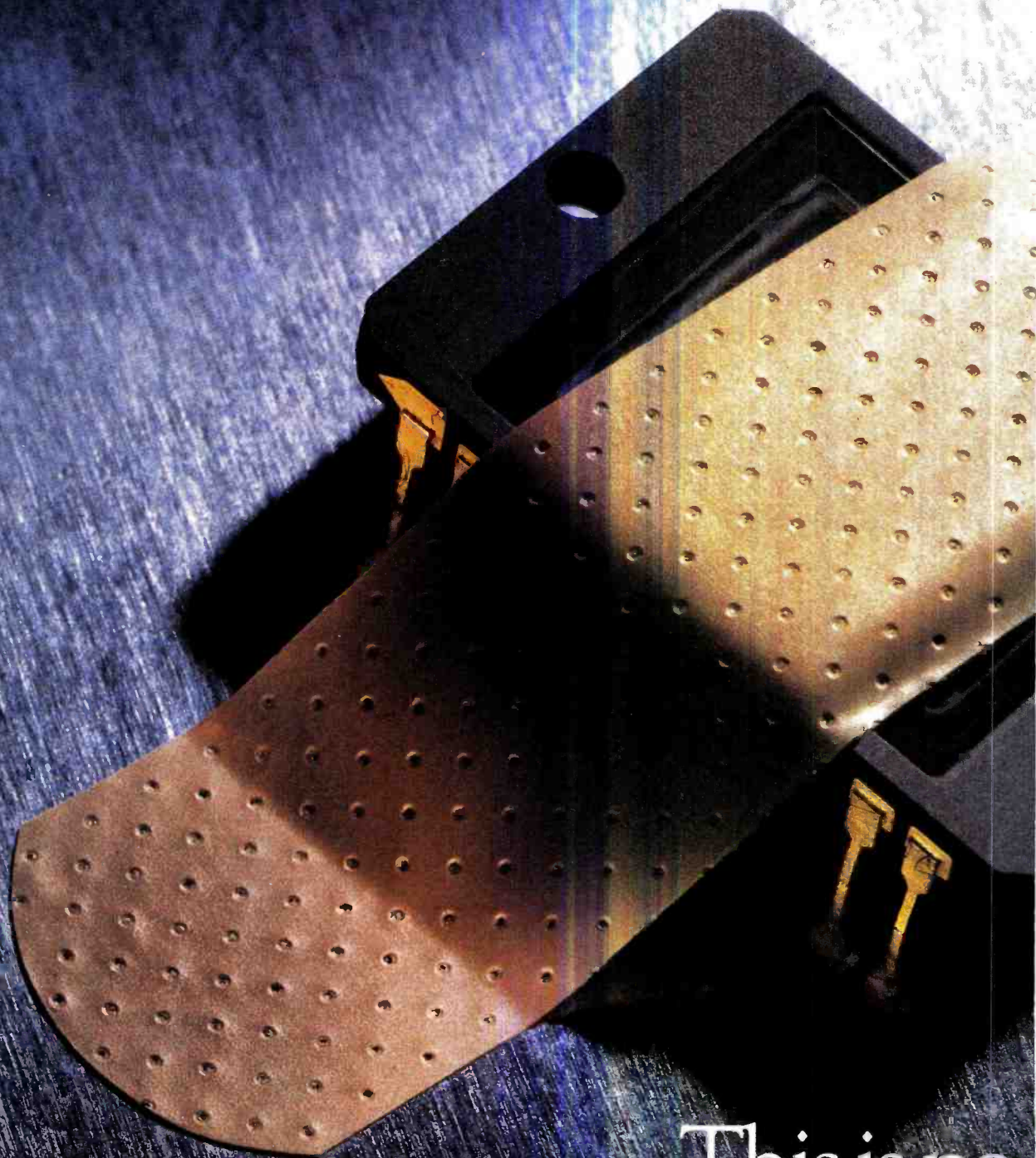
STOCK INDEX 1

Market Capitalization					Market Capitalization				
Closing	Closing	Net	Percent	P/E	Closing	Closing	Net	Percent	P/E
Wed	Wed	Change	Change	Ratio(000,000)	Wed	Wed	Change	Change	Ratio(000,000)
Mar 14	Mar 7				Mar 14	Mar 7			

BROADCASTING

BROADCASTING WITH OTHER MAJOR INTERESTS

N (CCB) Capital Cities ABC	508	504	4	00.79	20	9,143	N (BLC) A.H. Belo	34	35	1/4	- 1/4	-03.54	39	87	
N (CBS) CBS	179	1/4 182	1/4	- 3	-01.64	16	4,238	N (AFL) American Family	15	14	7/8	- 1/8	00.84	14	1.2
A (CCU) Clear Channel	14	13	5/8	3/8	02.75	-116	54	O (ACCMA) Assoc. Commun.	32	1/4 34	3/4	- 2 1/2	-07.19	-73	601
O (JCOR) Jacor Commun.	5	7/8 5	3/4	1/8	02.17	-3	58	N (CCN) Chris-Craft	33	34	- 1	- 02.94	- 1	78	
O (LINB) LIN	85	1/2 84	1/4	1 1/4	01.48	46	4,407	O (DUCO) Durham Corp.	31	30	1/4	3/4	02.47	30	261
O (OBCCC) Olympia Broadcast	1/8	3/16	- 1/16	-33.33				N (GCI) Gannett Co.	40	3/4 40		3/4	01.87	16	6,576
O (OSBN) Osborn Commun.	9	3/4 9	1/2	1/4	02.63	-46	68	O (GACC) Great Am.Comm.	8	1/4 8	1/2	- 1/4	-02.94	- 2	283
O (OCOMA) Outlet Commun.	19	1/2 20		1/2	-02.50	12	127	A (HTG) Heritage Media	3	5/8 3	5/8		00.00	3	161
A (PR) Price Commun.	5	1/8 5	1/4	- 1/8	-02.38	-4	47	N (JP) Jefferson-Pilot	39	3/8 39	3/4	- 3/8	-00.94	11	1,480
O (SAGB) Sage Broadcasting	2	1/4 2	1/4		00.00	-2	9	N (LEE) Lee Enterprises	28	5/8 28	5/8	- 5/8	-02.18	16	683
O (SCRIP) Scripps Howard	60	60			00.00	30	619	N (LC) Liberty	47	3/8 47		3/8	00.79	24	401
O (SUNNC) SunGroup Inc.	1	2	- 1	-50.00	-1	2		N (MHP) McGraw-Hill	52	3/4 53	3/4	- 1	-01.86	13	2,561
O (TLMD) Telemundo	5	5/8 5	1/4	3/8	07.14	-2	128	A (MEGA) Media General	28	5/8 30		1 3/8	-04.58	-150	738
O (TVXGC) TVX Broadcast	4	3/4 4	5/8	1/8	02.70		4	N (MDP) Meredith Corp.	31	1/4 30	7/8	3/8	01.21	18	583
O (UTVI) United Television	32	1/2 32	1/2		00.00	5	354	O (MMEDC) Multimedia	78	77	1/8	7/8	01.13	26	861



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a studio tube camera into



solution for turning
a studio chip camera.

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SONY[®]

BROADCAST PRODUCTS

Datebook

■ indicates new listing or changed item.

This week

March 19—*Broadcast Pioneers* Golden Mike Award dinner. New York. Information: (212) 586-2000.

March 19-22—*National Computer Graphics Association* 11th annual conference and exposition. Anaheim Convention Center, Anaheim, Calif. Information: (703) 698-9600.

March 20—"Gender Differences in Business Communications: A Gender Dynamics Seminar," sponsored by *New York Women in Cable*. Viacom Conference Center, New York. Information: (718) 482-4079.

■ **March 20**—33rd annual New York Emmy award presentation, sponsored by *National Academy of Television Arts and Sciences, New York chapter*. Sheraton Center, New York. Information: (212) 768-7050.

■ **March 20**—"Advertising Magic: The New Technologies," seminar sponsored by *Center for Communication*. Center, New York. Information: (212) 836-3050.

■ **March 21**—Pay-per-view seminar, sponsored by *Cable Television and Marketing Society, New England chapter*. Clarion hotel, Nashua, N.H. Information: (401) 277-7414.

■ **March 21-25**—"Talk, Talk, Talk," screenings of talk and interview programs at *Museum of Broadcast Communications*. MBC, Chicago. Information: (312) 987-1500.

March 22—Advertising Hall of Fame induction ceremonies, sponsored by *American Advertising Federation*, honoring James Burke, former chair-

man-CEO, Johnson & Johnson; Raymond Mithun, founder, Campbell-Mithun Advertising, and Jean Wade Rindlaub, formerly with BBDO. Waldorf-Astoria, New York. Information: (202) 898-0089.

March 22—*Mississippi Association of Broadcasters* broadcaster/agency swap. Holiday Inn-Downtown, Jackson, Miss. Information: (601) 957-9121.

■ **March 22**—"Ethical Dilemmas in Sports Reporting," seminar sponsored by *Center for Communication*. Center, New York. Information: (212) 836-3050.

March 22-23—*C-SPAN* "Capitol Experience" seminar "to provide cable operators with insight into the network's programming philosophy, reasons to carry C-SPAN and ways to promote it among their general audience." C-SPAN headquarters, Washington. Information: (202) 737-3220.

March 23—*Cable Television Administration and Marketing Society, Washington/Baltimore chapter*, seminar on telemarketing. Gannett Tower, Arlington, Va. Information: (703) 378-3431.

■ **March 23**—"Market Opportunities in the '90's," symposium sponsored by *New England Producers Association, Massachusetts Film Office and National Academy of Television Arts and Sciences, Boston-New England chapter*. Speakers include Charles Dolan, Cablevision Systems; Sam Grogg, Magic Pictures; John Dykstra, Apogee Productions; Edward Labowitz, Gipson Hoffman & Pancione, and Michael Wiese, Wiese Productions. Hyatt Regency hotel, Cambridge, Mass. Information: (617) 782-6372.

March 23-24—"Almost Everything You Need to Know About Being a Journalist in the Nineties," sponsored by *Society of Professional Journalists, region one; Radio-Television News Directors Association, region 11*, and *Yale University, Poynter Fellowship*. Park Plaza hotel, New Haven,

Conn. Information: (203) 281-9600.

March 23-25—*Northern California Radio Television News Directors Association* ninth convention and awards. Hilton at the Club, Pleasanton, Calif. Information: Darryl Compton, (415) 561-8760.

March 24—*Radio-Television News Directors Association region four/Oklahoma AP Broadcasters* conference. Sessions include "What's New in TV News"; "Covering Sports as News"; "Open Records," and "Election Coverage." Meridian Plaza hotel, Oklahoma City. Information: Stuart Kellogg, (405) 478-6320.

March 24—*Louisiana Press Women's Association/Radio-Television News Directors Association* region nine management conference, "Leadership in the 90's." LeBossier hotel, Bossier, La. Information: Andrew Pontz, (318) 865-2609.

March 25-26—"Making the Promise of Local Cable Programming a Reality," local programming seminar sponsored by *National Academy of Cable Programming*. Key Bridge Marriott, Arlington, Va. Information: Steven Schupak, (202) 775-3611.

Also in March

March 26—"Washington Issues Day," sponsored by *Telecommunications Industry Association*. J.W. Marriott, Washington. Information: (202) 457-4987.

March 26-29—*North Central Cable Television Association* annual trade show and convention. Hyatt Regency, Minneapolis. Information: (612) 641-0268.

March 26—"Women in the Media," one in American Forum series sponsored by *American University School of Communication*. Kay Spiritual Life

Major Meetings

March 31-April 3—*National Association of Broadcasters* 68th annual convention. Atlanta. Future conventions: Las Vegas, April 13-16, 1991; Las Vegas, April 11-14, 1992, and Las Vegas, May 1-4 (tentative), 1993.

April 1-3—*Cabletelevision Advertising Bureau* ninth annual conference. Marriott Marquis, New York.

April 18-20—*Broadcast Financial Management Association* 30th annual meeting. Hyatt Regency, San Francisco.

April 20-25—*MIP-TV*, international television program market. Palais des Festivals, Cannes, France. Information: (212) 750-8899.

May 17-20—*American Women in Radio and Television* 39th annual convention. Capital Hilton, Washington.

May 20-23—*National Cable Television Association* annual convention. Convention Center, Atlanta.

June 3-6—*NBC-TV* annual affiliates meeting. Washington.

June 9-12—*American Advertising Federation* national conference, featuring presentation of Addy Awards. Marriott Pavilion, St. Louis.

June 10-13—*Broadcast Promotion and Marketing Executives and Broadcast Designers Association* annual conference. Bally's, Las Vegas.

June 11-14—*ABC-TV* annual affiliates meeting. Los Angeles.

■ **June 17-21**—The 1990 PBS meeting, spon-

sored by *Public Broadcasting Service*. Loews Anahole, Dallas.

June 19-22—*National Association of Broadcasters* summer board meeting. NAB, Washington.

June 26-29—*CBS-TV* annual affiliates meeting. Century Plaza, Los Angeles.

July 15-18—*Cable Television Administration and Marketing Society* annual conference. San Diego Marriott, San Diego.

Sept. 12-15—Radio '90 convention, sponsored by *National Association of Broadcasters*. Hynes Convention Center, Boston. Future meeting: Sept. 11-14 (tentative), 1991, San Francisco.

Sept. 16-18—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Washington Convention Center, Washington.

Sept. 21-25—International Broadcasting Convention. Brighton Convention Center, Brighton, England. Information: London, 44 (1) 240-1871.

Sept. 24-27—*Radio-Television News Directors Association* international conference and exhibition. Convention Center, San Jose, Calif.

Sept. 25-27—Atlantic Cable Show. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

Oct. 4-7—*Society of Broadcast Engineers* fifth annual national convention. St. Louis. Future meeting: Oct. 3-6, 1991, Houston. Information: 1-800-225-8183.

Oct. 11-15—*MIPCOM*, international film and program market for TV, video, cable and satellite.

Palais des Festivals, Cannes, France. Information: (212) 750-8899.

Oct. 13-17—*Society of Motion Picture and Television Engineers* 132nd technical conference and equipment exhibit. Jacob Javits Convention Center, New York. Future conferences: Oct. 26-30, 1991, Los Angeles; Oct. 3-7, 1992. Jacob Javits Convention Center, New York.

Oct. 21-24—*Association of National Advertisers* annual convention. Ritz-Carlton hotel, Naples, Fla.

■ **Oct. 30-Nov. 4**—*National Black Media Coalition* annual conference. Hyatt Regency, Bethesda, Md.

Nov. 14-16—*Television Bureau of Advertising* annual meeting. Dallas.

Nov. 28-30—Western Cable Show, sponsored by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif.

Jan. 7-10, 1991—*Association of Independent Television Stations* annual convention. Century Plaza, Los Angeles.

Jan. 14-18, 1991—28th annual *NATPE International* convention. New Orleans Convention Center, New Orleans.

Feb. 1-2, 1991—*Society of Motion Picture and Television Engineers* 25th annual television conference. Westin Detroit, Detroit. Future conference: Jan. 31-Feb. 1, 1992, Westin St. Francis, San Francisco.

Feb. 1-4, 1991—*Radio Advertising Bureau* Managing Sales Conference. Loews Anatole, Dallas.

Center, AU campus, Washington. Information: (202) 885-2058.

March 27—"Corporate Culture and Gender Styles: A Gender Dynamics Seminar," sponsored by *New York Women in Cable*. Viacom Conference Center, New York. Information: (718) 482-4079.

March 27—"An Evening with Carl Reiner," sponsored by *Academy of Television Arts and Sciences*. Directors Guild Theater, Los Angeles. Information: (818) 763-2975.

■ **March 28**—"Meet the Media: How to Work with Television Business News Programs," sponsored by *Public Relations Society of America, New York chapter*. Gramercy Park hotel, New York. Information: (212) 228-7228.

March 28-31—*National Association of Black Owned Broadcasters* 14th annual spring broadcast management conference. Marriott Marquis, Atlanta. Information: (202) 463-8970.

■ **March 28-April 1**—"Produced by David Suskind," screenings at *Museum of Broadcast Communications*. MBC, Chicago. Information: (312) 987-1500.

March 29—46th annual dinner of *Radio and Television Correspondents Association*. Washington Hilton, Washington. Information: (202) 828-7016.

March 29—"Update on AIDS Coverage," seminar sponsored by *Gannett Center for Media Studies*. Speaker: James Kinsella, author of "Covering the Plague: AIDS and the American Media." Gannett Center, Columbia University, New York. Information: Shirley Gazsi, (212) 280-8392.

■ **March 29**—"Mergers and Downsizing: Coping with the Upheaval," sponsored by *American Women in Radio and Television, New York City chapter*. MMT Sales, New York. Information: (212) 456-3770.

March 29-31—*Broadcast Education Association* convention. Georgia World Congress Center, Atlanta. Information: (202) 429-5355.

March 30—*Wireless Cable Association* seminar on wireless cable. Hyatt Atlanta Airport, Atlanta. Information: (202) 452-7823.

March 30—"Representing Your Local Broadcaster: A Practical Workshop for Lawyers," ninth annual legal forum sponsored by *American Bar Association Forum on Communications Law and National Association of Broadcasters*. Atlanta Hilton hotel, Atlanta. Information: (312) 988-5580.

■ **March 30**—"The Greening of Soviet Communication," seminar sponsored by *Center for Communication*. Center, New York. Information: (212) 836-3050.

■ **March 30-April 1**—"The 1990's: New Dilemmas in Journalism," conference sponsored by *Society of Professional Journalists, region four*. Sheraton at Station Square, Pittsburgh. Information: Debra Meyer, (412) 881-4433.

March 31—*Association of Maximum Service Telecasters* annual membership meeting, during NAB convention. Room 364, Georgia World Congress Center, Atlanta.

March 31-April 3—*National Association of Broadcasters* 68th annual convention. Atlanta Convention Center, Atlanta. Information: (202) 429-5300.

April

April 1-3—*Cabletelevision Advertising Bureau* ninth annual conference. Marriott Marquis, New York. Information: (212) 751-7770.

April 2—*Association of Maximum Service Telecasters* engineering breakfast, during NAB convention. Marquis ballroom, Marriott Marquis, Atlanta. Information: (202) 462-4351.

■ **April 2-4**—*Advertising Research Foundation* annual conference and exposition. Speakers include: CBS's Connie Chung, Young & Rubicam President Peter Georgescu, and Ted Turner of

Errata

Average annual rights fees NBC will pay National Football League over course of 1990-93 seasons represents **increase of 57%** over NBC payments for 1989-90 season, not doubled rate as indicated in March 12 story. **Average annual increase for ABC, CBS and NBC will be 78%, not 50%.**

Turner Broadcasting System. New York Hilton. Information: (212) 840-1661.

April 3—*Caucus for Producers, Writers and Directors* general membership meeting. Chasen's Restaurant, Los Angeles. Information: (213) 652-0222.

April 4—Deadline for entries in 42nd Annual Prime Time Emmy Awards, sponsored by *Academy of Television Arts and Sciences*, for entries aired June 1, 1989, through April 4, 1990. Information: ATAS, (818) 763-2975.

■ **April 4**—"Speaking with Power," presentation skills workshop sponsored by *American Association of Advertising Agencies*. Hyatt Regency hotel, Chicago. Information: (212) 682-2500.

April 5—20th annual Matrix Awards luncheon, sponsored by *New York Women in Communications*. Waldorf-Astoria, New York. Information: (212) 532-3669.

■ **April 5**—"Careers in Broadcast Television: Good Morning America," seminar sponsored by *Center for Communication*, featuring Charles Gibson, host of *GMA*. Center, New York. Information: (212) 836-3050.

April 5-8—Tenth annual Health Reporting Conference, sponsored by *American Medical Association, division of television, radio and film services*. Westin hotel, Tabor Center, Denver. Information: (312) 645-5484.

April 5-9—Public radio conference, coordinated by *National Public Radio*. Sheraton Washington hotel, Washington. Information: 822-2090.

■ **April 6**—"Winning New Business: Strategies That Sell Your Agency," professional development seminar sponsored by *American Association of Advertising Agencies*. Cincinnati hotel, Cincinnati. Information: (212) 682-2500.

April 6—Deadline for entries in Awards for the Advancement of Learning through Broadcasting, sponsored by *National Education Association*, designed to "encourage broadcasters to focus on the pursuit of excellence." Information: (202) 822-7484.

■ **April 6-7**—*Society of Professional Journalists, region six*, conference. Panels and workshops on covering Indian treaty rights, stress, personal ethics in the newsroom, RSI/Carpal Tunnel Syndrome, open records update and balancing home and career. St. Paul hotel, St. Paul, Minn. Information: Lucy Dalglish, (612) 228-5490.

■ **April 6-7**—"Covering the Outrageous," conference of *Society of Professional Journalists, region nine*. Panels and workshops on covering radical fringe groups, sex, child abuse, spousal assault, rape and abortion. Warwick hotel, Denver. Information: Walt Cooper, (303) 939-6430.

■ **April 6-7**—*Society of Professional Journalists, region 12*, conference. Speakers: Murray Baron, president, Accuracy in Media; DeWayne Wickham, past president, National Association of Black Journalists, and Bill Clinton, governor of Arkansas. Little Rock Hilton Inn, Little Rock, Ark. Information: Dennis Schick, (501) 374-1500.

April 6-8—*AP Television-Radio Association of California-Nevada* 38th annual convention and awards banquet, including seminars on ethics, radio and TV writing and tape editing. Hyatt Re-

"Datebook" continues on page 73.

The Fifth Estate Broadcasting TELEVISION

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Broadcasting □ Cable Yearbook

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A cable TV policy commentary by Timothy J. Brennan, associate professor, University of Maryland, Baltimore County

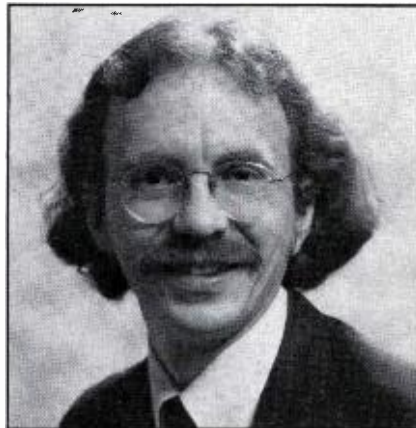
The 1984 Cable Act freed cable from the bounds of rate controls imposed in franchise agreements or by local governments and from the threat of potential competition at the time of franchise renewal. Following reports of substantial rate increases and complaints by the broadcasting and home satellite industries of unfair practices, the FCC and Congress are considering whether to return to local governments some control over cable rates and franchise renewal. Proposed legislation would also impose further restrictions on cable operators including national ownership limits, carriage and positioning rights for broadcasters and access to cable programming by multichannel microwave and home satellite services.

Since the days of "what's good for General Motors is good for the country," it is thought crude to advocate a policy because it will lead to higher profits; private interests must be characterized as but a byproduct in the quest for the public interest. In the current era, the "test" for television policy is how an industry would perform if it were competitive. Unfortunately, this "as if competitive" test is subject to differing interpretations where cable is concerned. While fewer than 1% of all cable systems face direct competition from overlapping systems, the cable industry claims it faces competition from videocassette rentals, over-the-air television, and other ways people can spend their leisure time. Reports of rate increases following implementation of the Cable Act, though, suggest that these alternatives did not restrain cable pricing.

A slightly—but only slightly—more moderate view is that cable systems would price and program efficiently if they were subject to potential competition from other cable firms. This perspective presumes that but for local franchising rules, cable firms would enter if the current operator were providing inferior service at excessive rates. It neglects the likely prospect of a post-entry price war that would make it impossible for the entering firm to recover its investment. Unless the incumbent system is grossly incompetent or technologically backward, this prospect would deter even more efficient cable firms from competing, with or without legal entry restrictions.

If cable systems have monopolies in virtually all of their markets, have the ability to raise price and seem nearly invulnerable to competitive entry, government control over rates may be warranted. However, not every policy directed at cable is likely to pass an "as if competitive" test. Some exceptions are included in Senator Danforth's bill (as reported in BROADCASTING, Nov. 20, 1989):

■ *Limit cable system ownership by a single operator to 15% of the nation's subscribers.* The major competitive problem attrib-



“The major quandary, though, is why cable regulation has become a federal case.”

uted to cable springs from its dominance in the delivery of multichannel and pay video services to the home. National ownership limits might bring some benefits in terms of competition for cable franchise or for programming, but they have no effect on this dominance in local video delivery.

■ *Mandate carrying most local broadcast signals.* Market dominance in local delivery implies that cable rates will be higher than might be set in an ideally competitive market. It does not imply that cable operators will necessarily offer an inferior range of program services. Forcing cable systems to duplicate what is already available will hurt consumers who would rather see something else or who can pick up over-the-air stations with a separate antenna.

Cable's dominance as a video transmission medium may mean that it would charge excessive carriage fees to local broadcasters. The remedy, though, is not a national free carriage policy insensitive to market-specific circumstances such as cable channel capacity, strength of viewers' preferences for local stations, and ability to receive broadcasts over the air.

■ *Give broadcasters positioning rights.* A local station can promote more efficiently when its cable position is the same as its place on the dial, but the cable system loses some ability to provide its services in a way most complementary to viewer channel scanning habits. Negotiation could resolve whether the gains to the broadcaster outweigh the losses to the cable system. Un-

fortunately, market dominance may mean that cable has an incentive to grant position rights to too few of the broadcasters. As with must carry, though, the solution for a local market problem is *not* likely to be a uniform national policy.

■ *Require cable programmers to offer their product to all technologies.* This policy, too, may not be as beneficial as it might initially appear. Exclusivity is inherent in television, as broadcasters showed during the syndex debate. Prohibiting a cable system from obtaining exclusive distribution rights reduces its incentive to promote its services. Unless a cable system has effectively monopolized the supply of competing program services through exclusive distribution rights, this requirement will do more harm than good.

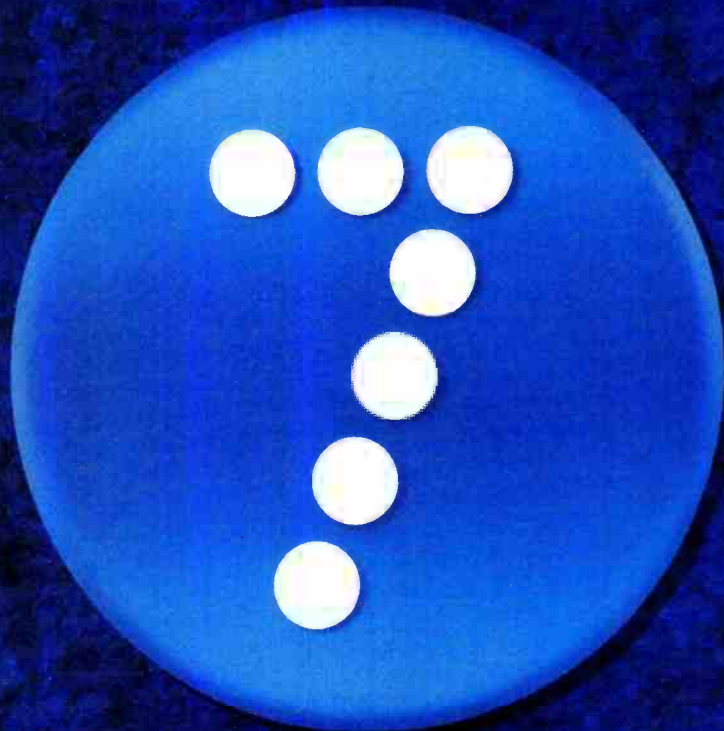
The major quandary, though, is why cable regulation has become a federal case. The 1984 Cable Act was widely hailed as deregulatory, but it could be viewed as the opposite. Prior to its implementation, a city procured cable service through competitive bidding as it might procure, say, garbage collection. Terms under which the service would be made available were specified in the contracts. The 1984 Cable Act introduced federal regulation of this decentralized procurement process, and in such a way as to exempt incumbent cable systems from their contractual commitments.

In that light, what may be needed is a return to that process, but without necessarily stopping at rates. For example, if must carry rules or positioning rights would play in Peoria but not in Poughkeepsie, why not let their respective governments decide whether such requirements should be imposed on their franchisees? Local viewer tastes and market conditions should play a role in determining cable pricing and practices; federal regulation such as the 1984 Cable Act essentially preempts that role.

Local government franchising is hardly a perfect process, but there are some protections. The First Amendment can keep localities from improperly introducing content into franchising decisions. Concerns about technical standards can be resolved through industry committees. Franchise competition would ensure that a city desiring customized, nonstandard service would pay a higher price to cover costs.

Finally, local governments may act in deference to special interests or to protect incumbent politicians. However, federal legislators and regulators are hardly immune from the same disease, as the history of this industry shows. Local governments are more closely tied to the viewers and markets affected by cable policy than is the federal government. Unless this advantage is outweighed because the former are less attuned to their constituents' interests than the latter, cable policy should be the cities' business. ■

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TOP OF THE WEEK

Sikes runs out of patience on fin-syn

With a prod from Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii) and less than the full support of the other four commissioners, FCC Chairman Alfred Sikes took a series of steps last week designed to bring about a network-Hollywood compromise on the financial interest and syndication rules and put a revamped, presumably less restrictive, fin-syn rule in place by the end of the year.

"What we are trying to do is put both sides at risk so as to create greater incentives for a negotiated settlement," said FCC Commissioner Sherrie Marshall.

"The FCC is making a statement loudly and clearly," said Brain Fontes, an aide to FCC Commissioner James Quello. "It's time to get down to some serious negotiations."

The Sikes FCC voted to launch a new fin-syn rule-making aimed at taking a fresh look at the rules, which limit the networks' role in program production and syndication. But it deferred moving ahead with the proceeding until June 14 to give Hollywood and the networks another chance of settling on new rules in their ongoing, but fruitless private negotiations.

The 90-day window is the "absolute last opportunity" for the parties to reach a settlement, Sikes said in a prepared statement.

The FCC voted to restrict the proceeding—that is, disallow contacts between the parties and FCC officials—between March 24 and June 14 to, as Sikes put it, "focus the parties' attention on the negotiations." The FCC made a one-day exception—June 4—to give the parties an opportunity to give the agency a progress report.

And to create what Sikes called a "clean administrative slate," the FCC voted to close a long-dormant rulemaking with its pro-network "tentative" decision to eliminate the financial interest rule and significantly relax the syndication rule.

Terminating the proceeding "will maximize the possibility that the final short round of industry negotiations we are encouraging...will lead to fruitful results," the FCC said.

If the negotiations fail, the FCC will move ahead with a rulemaking, said Fontes. "But I can't imagine why anybody would want to risk having the government come up with some decision. It's in the

parties' best interests to reach an agreement."

To make sure the parties get the message—"Negotiate a deal"—Sikes last week invited the top executives of the networks and major studios and production companies involved in the negotiations to the FCC this Wednesday (March 21) to give it to them firsthand. "They're calling it woodshedding or jawboning," said one FCC source.

After meeting with Sikes, the executives are slated to meet with the other four commissioners. "We are going to bring them in to underscore how serious we are about a negotiated settlement," said Marshall.

Tentatively set to attend meetings: Robert Wright, president, NBC; Laurence Tisch, president, CBS; Thomas Murphy, chairman, Capital Cities/ABC; Barry Diller, chairman, Fox Inc.; Robert Daly, chairman and chief executive officer, Warner Bros.; Jerry Leider, head of the Caucus of Producers, Writers and Directors, and Jack Valenti, president, Motion Picture Association of America and spokesman for the Coalition to Preserve the Financial Interest Rules.

On their face, the FCC actions appear to be a victory for the networks, which have long favored FCC involvement, figuring they can get a better deal through the public and highly politicized rulemaking process than through negotiations.

The Hollywood community, on the other hand, has preferred negotiations and has urged the FCC to limit its role to pressuring the parties to come to a compromise.

The Coalition to Preserve the Financial Interest and Syndication Rules formally asked the FCC two weeks ago to encourage the negotiations by closing the dormant fin-syn rulemaking, setting a "rigorous schedule" for the talks and assigning an FCC staff member to monitor the negotiations to make sure the parties are negotiating in "good faith" (BROADCASTING, March 12).

The FCC reduced the Coalition's "rigorous schedule" to a simple deadline and opted not to designate an FCC official to monitor the talks. The FCC considered requiring a mediator or a monitor, but the idea never attracted much support. "We didn't want to become part of the negotiating process, fearing it would

A SHORT HISTORY OF FIN-SYN

MARCH 1970—To curtail the growing power of radio and television, the FCC proposes a series of new structural regulations, including the prime time access rule (PTAR) and the fin-syn rules.

MAY 1970—With Chairman **Dean Burch** casting one of two dissenting votes, the FCC adopts the fin-syn rules and PTAR in the hope they will foster "alternate sources of television programs."

JUNE 1982—Imbued with the spirit of the Reagan Revolution and pressed by the networks, the FCC begins a rulemaking to relax the fin-syn rules in light of changes in the television market.

AUGUST 1983—Led by Chairman **Mark Fowler**, the FCC tentatively decides to drop the financial interest rule and relax the syndication rule. But bowing to political pressure, it never affirms the action.

FEBRUARY 1990—The upstart Fox network reignites the smoldering fin-syn debate, asking the FCC to relax the rules and exempt it until it approaches parity in audience or revenues with the majors.

MARCH 1990—With some prompting from Senator Daniel Inouye (D-Hawaii), FCC Chairman **Alfred Sikes** plunges into the fin-syn fray, taking a series of actions aimed at bringing it to a conclusion by year's end.



undermine any rulemaking we might start," said Marshall.

The parties generally praised the FCC action and promised to take advantage of the 90-day window to try once again to strike a deal.

Mark MacCarthy, vice president, government affairs, Capital Cities/ABC, said the networks will drag their feet in the negotiations "at [their] own peril.... There is no guarantee that what we would get from the FCC would be better than what we would get from the negotiations."

Bob Hynes, NBC Washington vice president, made much the same point. "They [the FCC] are doing everything they can to make it clear that the negotiations are, in fact, a very serious last chance," he said. The side that waits for the FCC to resolve the matter could be making a mistake, he said. "Who knows what the commission will do?" he asked.

Martin Frank, CBS Washington vice president, acknowledged that the idea of the

"If the parties cannot solve their differences on how these rules should be recast, the commission will."

—FCC's Sherrie Marshall

FCC settling the issue in a new rulemaking is not something "that will cause us to lose any sleep."

"We certainly think the public policy issues are on our side," he said. "The commission found they were on our side in 1983 and we find nothing in the intervening seven years to make us think that our public policy case has gotten any worse. If anything, it's gotten better."

"On the other hand," Frank continued, "we take the commission's admonition at face value that the product of commission action might not be entirely to our liking. So we will once again try to negotiate this thing out."

Mickey Gardner, counsel for the Coalition for the Preservation of the Financial Interest Rules, said the FCC moves were "positive. They breathed regulatory life into the negotiating process," he said. "The June deadline and the message 'Go back to the table. We are not kidding around' was very constructive.... We are down to a hardball negotiation."

The financial interest and syndication rules were adopted in 1970 to limit the power of the broadcast networks over program production. The former rule prohibits the networks from acquiring interest in programming they broadcast; the latter bars them from program syndication business except for the overseas syndication of network-owned programming.

FCC Commissioner Ervin Duggan, on the job less than two weeks, cast the vote against opening a new rulemaking, convinced that doing so while the negotiations

were in progress would discourage rather than promote a negotiated settlement.

"I am concerned that some parties will be tempted to conclude by our apparent haste to launch a new rulemaking that we already expect the negotiations to fail," Duggan said in his dissenting statement. "Because I am determined to concentrate the minds of the participants upon the negotiations, I find myself unable to support a commission decision to announce a new rulemaking even before the negotiations have run their course."

Duggan also gave the parties a preview of the lecture he may give them this week. "It would be a grievous mistake for any party to these negotiations to determine, on the basis of this commission action, that failed negotiations will produce a more satisfactory outcome than successful ones," he said. "Those who leap to that conclusion could find themselves repenting at leisure."

Marshall joined Duggan in dissenting on the move to make fin-syn a restricted proceeding. "I understand the concern that the commission's rulemaking proceeding should not distract the parties from the negotiations, and I wholeheartedly agree," said Marshall. "However, the commission has a countervailing obligation to allow all interested persons, including those not part of the industry negotiations, a full and fair opportunity to advise us of their views."

Like opening the new rulemaking, "to restrict the proceeding," said Marshall, "could send a signal that the commission's mind is made up and that commissioners are not open to persuasion. Any such perception, even if mistaken, would in my judgment be unfortunate."

With its actions, the FCC was playing out a script written a week earlier by Senator Inouye. According to a March 9 letter Inouye sent to the network heads, Inouye met with Sikes on March 8 and advised him that the best way to get the negotiations moving would be to set a June 1 deadline. If the parties do not have a deal by then, Inouye told the chairman, the FCC should proceed with a rulemaking ("Closed Circuit," March 12).

In a larger sense, last week's actions were triggered by Fox Broadcasting Co., operator of a fledgling fourth broadcast network. In late January, Fox petitioned the FCC to relax the rules and, in any case, to exempt its network from the rules until it reached parity with the major networks in terms of revenues or audience.

To effect the exemption, Fox asked the FCC to review the rules' definition of "network" to exclude emerging networks. And while the FCC reconsiders the definition, Fox also requested that it give Fox an 18-month waiver to the rules to allow it to expand its weekly schedule to 30 hours.

The FCC last week said it would take up the question of redefining "network" in its rulemaking, but defer any decision on a waiver. According to FCC sources, the agency will grant Fox a waiver, but not the 18-month, 30-hour one it requested. It will be relatively narrow in scope, they said.

NBC selling 51% of WKYC-TV to Multimedia for \$65 million

NBC last week agreed to sell control of its Cleveland O&O, WKYC-TV, for roughly \$65 million to Multimedia. Subject to a definitive agreement, FCC approval and board approval, the sale would reduce the TV household coverage of stations attributable to NBC ownership to 20.8%, giving the company more flexibility to purchase additional stations. The sale would also rescue NBC from a market where it had historically underperformed while allowing it to participate in profit improvement under new management.

Multimedia has agreed to purchase 51% of the station and all its voting stock, a hefty 15 multiple of its share of the station's cash flow, estimated to have totaled about \$8.5 million last year.

But there are numerous opportunities for improving the station's operating performance, said Walter E. Bartlett, chairman of Greenville, S.C.-based Multimedia. For one thing, the new ownership will, he said, renegotiate WKYC-TV's union contracts to "put it on a level playing field with [non-network owned] competitors in the market." Second, Multimedia, which will have complete management control of the station, might attempt to establish an Ohio-based news operation in partnership with a station in Columbus and Multimedia's WLWT-TV Cincinnati. Additionally, *Donahue* and *Sally Jessy Raphael*, both of which are produced by Multimedia and which draw 25-plus shares in Cleveland, will almost certainly be moved to WKYC-TV once their contracts with competing WJW-TV expire.

Other changes are expected. Bartlett said national sales for WKYC-TV would be handled by an as yet unnamed sales rep, rather than NBC Spot Television Sales. The partnership agreement would be permanent, but after roughly 10 years provisions allow for an exit by either of the parties with consent of the other.

Al Jerome, president, NBC television stations, said that NBC had been approached many times about selling the station. The agreement announced last week, he said, reflected NBC's growing belief in partnerships and joint ventures, as well as its respect for Multimedia.

This will not be the first time NBC has sold the station. In 1956 it exchanged the station (then called WNBK), cash and some radio properties for Group W's WPTZ(TV) Philadelphia and an AM station. But the sale was undone eight years later by the FCC. For much of NBC's ownership, WKYC-TV's newscasts have ranked a distant third in the market. There has recently been some improvement in the late newscast, buoyed in part by the network's prime time performance.



Competition, city rate regulation top agenda at FCC's St. Louis hearing

The subjects of how to define effective competition and municipal rate regulation took center stage last week, as FCC Chairman Al Sikes and fellow Commissioners Andrew Barrett and Ervin Duggan moved their cable television field hearing to St. Louis. Hearing and questioning almost 20 witnesses representing industry, state and local governments and other interested parties, the chairman lent particular focus to alternative approaches, or "substitutes" for redefining effective competition.

Several local and state officials—including William Nichol, Nebraska lieutenant governor; Leo Militello, director of cable television for St. Louis county, and Thomas Utterback, a consultant who has represented municipalities in cable disputes—testified that allowing cities the power to control cable rates or allowing telephone companies into the cable business would not improve conditions for consumers.

"We in St. Louis county government are opposed to reregulation," said Militello. "I am still able to exert influence on the cable companies with a firm hand and the spirit of mutual cooperation," he said.

And Sikes himself questioned whether municipalities discourage the entry of competitive service, at one point taking issue with Jefferson City, Mo., director of planning, Thomas Benton's claim that it has proved economically infeasible for a new multichannel system of any kind to compete with Tele-Communications Inc. in Jefferson City. "You've been complaining about TCI, but if you would eliminate that 5%

gross revenue lug [franchise fee], it might attract effective competition and therefore, you might not have these complaints," Sikes said.

But most nonindustry witnesses expressed support for returning the power to regulate cable rates to cities and for rewriting the effective competition elements of the Cable Act of 1984. Among these speakers were Benton; Edward Quaglia, mayor of Herrin, Ill.; Donald Tucker, Newark, N.J., city councilman, and Josef Laposa, president of the Missouri chapter of the National Association of Telecommunications Officers and Advisors.

However, the newest angle on effective competition was forwarded by the commission chairman. Saying that he had read about a cable operator now providing a la carte service in "one of the burroughs of New York"—apparently a reference to Cablevision Systems in Long Island (BROADCASTING, March 5), Sikes asked panelists to respond to the notion that a la carte service could be a substitute for effective competition in the FCC rulemaking "because it would allow a maximum consumer choice."

The chairman requested comments specifically on the suggestion that such a strategy "would provide real market discipline in such things as burgeoning sports contracts. Presumably," he said, services priced above "the value the consumer placed on it" would suffer a decline in demand, and "the markets would work and bring supply and demand into some balance."

Favoring, or at least conceding the prom-

ise of, in Sikes' words, "some a la carte element to the effective competition definition," were Benton, Quaglia, Utterback and Jim Wand, senior vice president of Illinois, Iowa, Missouri Region for Continental Cablevision.

However, Wand warned that, although he was "not sure about the technology" necessary to accomplish the task, he believes "it would require the cable operators much more than they already spend on newer equipment to be able to handle that. Some of the special interest programming that has more focused viewership—it may be more of a problem for them, if they don't have the wide base support. It may force them to go out of business."

Calling the a la carte concept "excellent" but "impractical to do with all 36 or 54 channels," Larry Carlton, TCI vice president of operations, said that "today's technology would not allow individual channel a la carte." Currently feasible, however, Carlton said, is placement together of certain programming segments and "in some cases, a single channel," something already practiced with pay services. But, Carlton said, for consumers taking all the channels offered in such an environment, "their cost is much higher than it would be if everybody took all the channels. I think that's reasonable because only certain people are taking those channels."

The commission, assured Sikes, "will not order" cable operators to create a la carte services. "We will not order that cost on the public. It would just simply be an alternative," he said. —PDL

Advertisers get grand tour of network development

ABC

In announcing his network's development slate to advertisers last week, Bob Iger, president, ABC Entertainment, defended his schedule this season against charges the networks had played it safe, citing *Doogie Howser, M.D.* as one series that defied typical network programming.

Of his development projects, Iger said ABC's needs weren't "across the board, they're very specific." Stu Bloomberg, executive vice president, prime time, ABC Entertainment, said "mid-week comedies were the focus of their development."

In addition to the development projects below, Iger said the network is developing several projects as companion shows to *America's Funniest Home Videos*, which has delivered big ratings to *Elvis* at 8:30, only to see most of the viewers switch over to Fox's *The Simpsons*. One of the companion series is from Vin Di Bona, the executive producer of *America's Funniest Home Videos*. Another comes from Dick Clark Productions, and features disk jockeys. ABC Productions' *The Great American Scavenger Hunt* pairs up contestants for an off-beat scavenger hunt. Iger said the candidates will get an on-air test behind *Videos* during the May sweeps.

The comedies

■ *An Adult Comedy* is an ensemble show focusing on the adult concerns of domesticity and pegged for 9 p.m. It is produced by ABC Productions.

■ *Baby Talk*, the first of two projects from Ed Weinberger, was inspired by the theatrical "Look Who's Talking." Columbia Pictures Television is producing.

■ *Honor Bound*, also Columbia Pictures, is the other Weinberger project, about a Brooklyn-born Italian-American who makes a death-bed promise to his father to become more responsible.

■ *Beanpole* focuses on 13-year-old Lillian Pinkerton, the tallest kid in school. The project is from New World Television, with Sy Rosen as executive producer.

■ *Calling All Kidnappers*, from Universal Television, follows the exploits of four brothers ages 5 to 12.

■ *Dad's a Dog*, a show-within-a-show concept from Universal Television, about a divorced actor playing the voice of a dog in a television sitcom. Barry Kemp is executive producer.

■ *Dr. Ruth's House* (Reeves Entertainment) features Dr. Ruth Westheimer as a college psychology professor and house-mother. Fred Silverman, Fred Pierce and Merrill Grant are executive producers.

■ *Going Places* (Lorimar Television), about four young people working on a candid video series, is the latest project from Tom Miller and Bob Boyett, who already have three series on ABC's schedule.

■ *Howie & Rose* (20th Century Fox) stars actor-comedian Howie Mandel as a happily single radio personality given custody of his 11-year-old niece. *Barney Miller's* Noam Pitlik is director.

■ *Ladies Man* is about a man working at an otherwise all-women company. The pro-

ject is produced by 20th Century Fox.

■ *Married People* features three generations of couples living in a New York brownstone. Rob Sternin and Prudence Fraser are the writers and executive producers for Columbia Pictures Television.

■ *Maverick Square* focuses on two residents of a racially mixed East Boston neighborhood. Steve Miner, director of *The Wonder Years*, is director and executive producer for Lorimar Television.

■ *The Belles of Bleeker Street* (working title), about two 13-year-old friends from different backgrounds, could be the first half-hour comedy from Stephen Cannell to make it to a network schedule.

The dramas

■ *Checkered Flag* is set against the world of professional auto racing. The series, from New World Television, would be filmed on location on the international racing circuit.

■ *Chicago* (working title) returns Victoria Principal to series television as an ex-policewoman turned private eye. The project is from Aaron Spelling Productions. Former CBS development executive Barbara Corday is creative consultant.

■ *Cop Rock* is the latest project from Steven Bochco. The musical-cop show stars Ronnie Cox, Ernie Hudson, Larry Joshua and Barbara Bosson. Bochco and Gregory Hoblit are executive producers.

■ *The Danger Team* (Lorimar Television), a half-hour drama, features three claymation characters who help a young private eye (BROADCASTING, March 5).

■ Also from Lorimar, *Gabriel's Fire* stars James Earl Jones as a man freed from prison after 20 years who becomes a private investigator (BROADCASTING, March 5).

■ *Hammer, Slammer and Slade* (MGM/UA Television) stars Jim Brown, Bernie Casey and Isaac Hayes in an action-comedy adaptation of the Keenan Ivory Wayans theatrical "I'm Gonna Git You Sucka." Wayans is writer and executive producer.

■ *Hit Man* focuses on a filmmaker who uses his movie making talent to help crime victims. George Schenck and Frank Cardea are executive producers of the MGM/UA Television production.

■ *Human Target* (Warner Brothers) focuses on a Vietnam vet who uses a Blackwing jet to exact revenge for crime victims ("Closed Circuit," Feb. 5). The series stars Rick Springfield and Bruce Springsteen's saxophonist, Clarence Clemmons.

■ *Knife and Gun Club* is set in a hospital emergency room. Dorian Harewood and Perry King star as doctors in the Indieprod/Disney production.

■ *K-9* (Universal Television) is based on the feature film with Jim Belushi. Robert Carradine reprises the Belushi role of an unorthodox cop paired with a police dog.

■ *Ladies on Sweet Street* (ABC Productions) stars Gloria DeHaven and Doris Roberts as two retirees who become amateur

Re-upped for next season

In addition to presenting 1990-91 development programming to major advertisers, NBC Entertainment President Brandon Tartikoff took the opportunity to announce renewals for five sophomore series, *Empty Nest*, *Unsolved Mysteries*, *Quantum Leap*, *Midnight Caller* and *In the Heat of the Night*.

Tartikoff singled out the "ratings growth" of *Unsolved Mysteries* and *Quantum Leap* as "key ingredients" in helping NBC win Wednesday evenings. *Quantum Leap* (10-11 p.m.), an hour-long drama that also had a brief run during the 1988-89 season, picked up 2 share points from the fall quarter. In the most recent weekly ratings (March 5-11), *Leap's* 17.9 rating/29 share stayed high above CBS's *Wiseguy* with a 10.4/17. *Unsolved Mysteries* has also been winning the 8 p.m. slot by 17% in season-to-date ratings versus ABC's *Growing Pains* and *Head of the Class*, according to Tartikoff.

In other news, NBC chalked in six half-hour sitcoms and an hour drama for



'A Family for Joe'



'Down Home'



'FM'



'Carol & Co.'

playing time this spring: *A Family for Joe*, *Down Home*, *FM*, *Carol & Company* and *The Seinfeld Chronicles*. Comedy *Wings* is penned in for Thursdays at 9:30 p.m. to replace *Grand* when its 13-episode run officially ends April 12. Hour drama *Shannon's Deal* is the other spring 1990 backup replacement.

leuths.

■ *My Life and Times* is a half-hour drama set in 2035 about an 85-year-old man who entertains friends with tales of his past. It is from ABC Productions, with Ron Koslow as executive producer.

■ *Plymouth* is about the residents of a small town who relocate to the moon after a chemical spill forces them to evacuate their homes ("Closed Circuit," Feb. 5). Disney is co-producing with Italian network RAI.

■ *Project: Tin Man* features a robot, programmed with a soul, who searches for his creator. Larry Hertzog is executive producer and writer for the Orion show.

■ *Tag Team* is an 8 p.m. drama about two former professional wrestlers who become cops. Wrestlers "Rowdy" Roddy Piper and Jesse "The Body" Ventura star in the Indieprod/Disney series.

■ *The Company*, from the creators of *China Beach*, focuses on a husband and wife team in the CIA. John Sacret Young and William Broyles Jr. are executive producers of the Warner Brothers project.

■ *True Believer*, from Columbia Pictures, is about an attorney who is a hold-over from the 1960's. Treat Williams reprises the character from the theatrical of the same name.

Mini's and made-fors

ABC's long-form slate includes three, four-hour mini-series and nine made-for movies. The mini-series include an adaptation of Stephen King's "It"; *Separate But Equal*, about the court case that overturned segregation, and *Son of Morningstar*, based on the book about the life of General Custer.

CBS

Saying the job was "as tough as I thought it was," newly appointed CBS Entertainment President Jeff Sagansky rolled out CBS's first development slate under his reign. Sagansky said he would be going "night by night in overhauling CBS's prime time schedule," and outlined three rules he is following: 1) Be different, 2) attract star actors and producers and 3) broaden the demographic base. Of the last, he said, to target an audience older than the one they already have "would be to program to an audience with no vital signs."

But Sagansky stressed that the 8 p.m. time periods across the board "are up for grabs." In the development of comedy projects, Sagansky said he looked for "pre-sold ideas," such as adaptations from feature films and comedy vehicles built around stand-up comedians. The comedy development slate of 10 projects strongly represents those goals, with four feature film adaptations and three sitcoms built around comedians.

Of CBS's drama development, Sagansky said the network's projects, heavy on action/adventure, would target a demographic that has been deserting network television, young males.



CBS Entertainment President Sagansky before advertisers last week

The comedies

■ *Big*, based on the feature film starring Tom Hanks, is from 20th Century Fox. The cast includes Cory Danziger and Darren McGavin, with casting of the Hanks role of Josh Baskin to be announced shortly.

■ *Pink Panther*, from MGM Television, is a one-camera animation/live action series in which the panther invades the life of a jaded police detective. Gene Reynolds is executive producer. The network has given *Panther* a six-episode commitment.

■ *Steel Magnolias*, based on the theatrical, is a one-camera comedy from Columbia Pictures Television. Robert Harling, author of the novel, will write the series.

■ *Uncle Buck*, the theatrical that starred John Candy, is adapted for television with comedian Kevin Meaney in the title role. The project is from Universal Television.

■ *Lenny* stars comedian Lenny Clark as a married, blue collar worker with three children. The show is from Witt-Thomas Productions (*Empty Nest* and *Golden Girls*).

■ *Lola* (Viacom) stars Leslie-Ann Warren as a woman who leaves Manhattan for the "quiet" suburbs of Connecticut. Chris Thompson is executive producer.

■ An untitled Miller/Boyett project in association with Lorimar centers on a single father raising four sons.

■ An untitled Ritch Shydnor project features the comedian as a recently married man of the 90's.

■ *The Rock* features comedienne Joy Capadaluca as a vice principal in a racially mixed Brooklyn high school. Michael Weithorn is executive producer and writer of the 20th Century Fox series.

■ *Sunday Dinner*, from Norman Lear, focuses on a widowed, self-made man in his mid-50's who shocks his family by marrying an ethereal yet strong-willed 30-year-old. Lear's Act III Communications is producing.

The dramas

■ *The Antagonists* pits two attorneys against each other each week. William

Sackheim is executive producer of the Universal Television project.

■ *Bar Girls* (Disney), from L.A. Law creator Terry Louise Fisher, features the professional dilemmas of two female attorneys who sublet half their office space to an escort service.

■ *Broken Badges*, from Stephen J. Cannell Productions, is about a Cajun cop who transfers to Los Angeles and assembles a unit of officers on psychiatric leave.

■ Also from Cannell, *The Commish* is based on the real-life police commissioner of Rye, N.Y. The character's outrageous style gets him into trouble.

■ *The Flash* is based on the D.C. Comics character of the same name who possesses superhuman speed. The project is from Warner Brothers with Danny Bilson and Paul De Meo as executive producers.

■ An untitled Frank Lupo project for Columbia Pictures Television is about an idealistic young judge disfigured after an attempt on his life. Believed dead, the judge dispenses his own brand of justice.

■ *High*, from The Paltrow Group, features life in a middle class suburban high school. Creator Bruce Paltrow, John Tinker and Tom Fontana are executive producers.

■ *Liberty Bay* features Rick Shroeder in the lead role as a Navy shore patrol officer who teams up with a grizzled veteran. Columbia Pictures Television is producing.

■ *NYPD Mounted* follows the adventures of New York city's mounted police. The series is from Patrick Hasburgh Productions, which created *21 Jump Street*.

■ *Over My Dead Body* returns Edward Woodward (former star of CBS's *Equalizer*) to series television as a crime novelist who teams with a newspaper obituary writer. Universal TV is producing.

■ *Shangri-La Plaza*, a half-hour musical, depicts life at a Los Angeles mini-mall, with stories told through music and dance. The show is from CBS Productions.

■ *Sons and Daughters* is about the lives and relationships of an extended family in the Pacific Northwest. Paramount Television is producing.

■ *Sporting Chance*, from MTM Television, follows Brooklyn-born Eddie Roman, an agent for high-powered athletes. Michael Gleason is executive producer.

■ *WIOU*, which Sagansky called the "best pilot I've read since *St. Elsewhere*," comes from Grant Tinker's GTG Productions. The ensemble drama takes place at a struggling Midwestern TV station. Scott Brazil is executive producer.

In addition to the above, Sagansky said a Bob Newhart project is in the works for fall 1991, as is a series for *Newhart* stars Julia Duffy and Peter Scolari and series projects for Peter Strauss and Angela Lansbury when her run on *Murder, She Wrote* ends.

Mini's and made-fors

The CBS made-for-TV movie slate consists of 20 projects, including a movie from horror writer Dean R. Koontz, and projects starring Michael Tucker and Jill Eikenberry, Barbara Hershey, Meg Tilly, Joan Rivers and Peter Strauss.

Theatrical releases set for the 1990-91 season include "Beetlejuice," "Planes, Trains and Automobiles," "Moonstruck," "Beverly Hills Cop II," "The Untouchables" and "Fatal Attraction."

Fox

In announcing Fox's development slate, FBC President Jamie Kellner said his network needs to maintain the "unique Fox character," which he said was the primary development criteria. In addition, he said, it will try to retain its stronghold on young demographics, while expanding the viewer base from 18-35 to 18-49.

Fox's development slate consists of eight comedies and nine dramas.

The comedies

■ *Good and Evil*, created by Susan Harris, is about twin brothers who are decidedly different. Harris, Tony Thomas and Paul Junger Witt are executive producers.

■ *I'm Home* (MGM Television) features a wealthy woman whose daughter drops out of college and announces she's pregnant by the son of her mother's maid.

■ *Parker Lewis Can't Lose* is about the coolest kid in high school life. Columbia Pictures Television is producing.

■ *Babes*, a holdover project from last year's slate, features three sisters who are attractive, self-confident and overweight. The project is from Twentieth Television Corp. with Sandollar Productions.

■ *Life In Desire* (Paramount Television) is about a wealthy New York divorcee who buys a rural town in Louisiana.

■ *True Colors* is about an interracial family. Twentieth Television Corp. is producing.

■ *The World According to Straw* is about the maintenance department in a high-powered corporation. The project was created by Eddie Milkis and Jordan Moffet; Lorimar Television is producing.

■ *The Bobby & Larry Show* focuses on the relationship of two college friends who become roommates. Warner Bros. Television is producing.

The dramas

■ *Glory Days* (formerly titled *The Kids Are All Right*) is about four friends who go in different directions after high school. Patrick Hasburgh, creator of *21 Jump Street*, is executive producer with Orion Television in association with Patrick Hasburgh Productions.

■ *D.E.A.* blends real-life action footage with dramatization of the Drug Enforcement Agency. Richard Dilello, creator of *Midnight Caller*, is the creator and executive producer, for Lorimar Television.

■ *Class of Beverly Hills* is about two teenagers from Milwaukee adjusting to life in California. Aaron Spelling is executive producer for Aaron Spelling Productions in association with Propaganda Films.

■ *Against the Law* is about an unpredictable attorney. MGM Television is produc-

ing; David Manson is executive producer.

■ *Legacy* is from Esther and Richard Shapiro, creators of *Dynasty*. The saga takes place in a close-knit community with a dark, supernatural secret to protect. Shapiro Entertainment is producing.

■ *Two-Fisted Tales* is a half-hour action/adventure anthology from Silver Pictures (Joel Silver, Richard Donner, Robert Zemeckis and Walter Hill).

■ *Real Life*, from filmmaker David Lynch, is a reality show with Lynch covering "Americana-type events." It is a Lynch/Frost/World Vision production.

■ *Sheridan Square*, from David Seltzer, the writer/director of "Punchline," is an offbeat look at apartment living. World Vision/Propaganda Films is producing.

■ *The Last Hurrah* is a documentary from the producers of *The Body Human*,



Fox President Jamie Kellner in Los Angeles last week

about the senior year of high school for a group of students in New Jersey. New Screen Concepts is producing.

Mini's and made-fors

Larry Jones, president, movies for television and mini-series, of the newly-created F.N.M. Co., established to produce movies for Fox's Wednesday night *Fox Night at the Movies*, said he expects Fox will spend about \$75 million for the first year of the weekly movie night. He outlined not only the made-for projects, but a theatrical lineup as well, which included "Big," "Wall Street," "Die Hard," "Broadcast News" and "Working Girl."

Of the projects being produced by his division, Jones said nine made-fors were in development for the movie night.

Fox is also planning to beef up its specials, with 10 in development. Three mentioned were *Live: The Greatest Stunts on Earth*; a May 30 presentation of the final U.S. stop of the Rolling Stones' Steel Wheels tour, with part of the concert in 3-D, and the 42nd annual Emmy Awards, which Fox's Peter Chernin said would be Fox's largest promotional effort of the year. "We expect to launch our fall schedule with it," he said.

NBC

NBC has been atop the network ratings race for 89 of the last 90 weeks, but NBC Entertainment President Brandon Tartikoff is not resting on his laurels. Tartikoff presented the network's development slate of 29 regular series projects last Thursday, looking to improve sagging Sunday and Friday evening ratings.

In his presentation to 300-plus advertising executives at NBC's Burbank, Calif., production headquarters, Tartikoff addressed the "perceptions" in the trade press about erosion of NBC's prime time series strength (BROADCASTING, Jan. 19).

He acknowledged the erosion, while emphasizing that 11 shows with more than four years on the prime time schedule are still tops in their time periods. In fact, Tartikoff announced that five programs on the prime time schedule have already been renewed for 1990-91 (see box, page 30).

In terms of major series development announcements, Tartikoff revealed a deal with The Jay Tarses Co. for a multi-series, multiyear exclusive production arrangement. Tartikoff also has closed a development deal with record and television producer Quincy Jones (see below). A development deal has been signed with *Saturday Night Live* comedian Dennis Miller (a one-year exclusive deal), in addition to a firm up relationship with producer Michael Manheim to jointly produce *NBC Theater* with NBC Productions.

The comedies

Two movie adaptations led NBC's comedy development slate: *Parenthood*, from Imagine Film Entertainment's Ron Howard and Brian Grazer, and John Hughes's Paramount Network Television translation of "Ferris Bueller's Day Off."

■ KLOS-FM Los Angeles air personalities Mark Thompson and Brian Phelps will appear in *The Mark and Brian Show*, a New World Television/Dector-Strauss production about "guerrilla" TV hosts.

■ *The Jane Curtin Show* (20th Century Fox) features the *Kate & Allie* star as a divorced woman in the '90s. Bill Persky is executive producer and director.

■ Nell Carter is slated for an as-yet untitled project (from Columbia Television) about a strong-willed public school teacher. David Nichols is executive producer.

■ Carol Kane and Robert Ulrich star in a Gary David Goldberg-produced pilot, *American Dreamer* (Paramount), with Ulrich playing a human-interest newspaper columnist and Kane a reporter.

■ 227 co-star Jackée gets her own spin-off, *The Jackée Show* (Touchstone Television). Paul Witt and Tony Thomas (Witt-Thomas Productions) are co-executive producers.

■ *Poochinski*, from 20th Century Fox, is about a Chicago detective reincarnated as a talking bulldog. Brian Levant and Robert Myman are executive producers.

■ *Red Pepper* (Brillstein/Grey Productions) features a wooden marionette talk show host who manipulates his human TV

crew and guests. Tom Gammill and Max Pross are creators/producers.

■ Michael Jacobs and Bob Young are set to co-produce *Pumpnickel* (Walt Disney Television), about a Jewish deli owner who hires his housekeeper's sons to help out.

■ A live-action *Archies* series, based on the comic book characters, is from DIC Enterprises in association with executive producers Tom Patchett and Ken Kaufman.

■ *Blossom*, a story about a street tough 13-year-old girl from Los Angeles, comes from Touchstone Television in association with Witt-Thomas Productions.

■ A pilot from Touchstone Television features a widowed matriarch of a Brooklyn-based Italian family who orders her four adult sons to move back home to straighten out their lives.

■ Andy and Susan Borowitz are executive producers of *Have a Nice Day*, a teenage boy's view of the world in the 1970's. Will McKenzie directed the pilot, produced by Stuffed Dog Co. in association with NBC Productions.

■ *Modern Marriage* looks at the relationships within an American family. Bruce Paltrow, Tom Fantana and John Tinker are executive producers of the Paltrow Group production.

■ In *Social Studies*, Diana Canova stars as a divorced mother of two teenagers who returns to college and accepts the job of running a fraternity house. The show is from Viacom Productions in association with Chris Thompson Productions; Chris Thompson is executive producer.

The dramas

■ *Appearances*, a drama about how a middle-class family struggles to keep intact financially, is from Echo Cove Productions and Touchstone Television. William Binn (*Fame*) is executive producer.

■ Choreographer Kenny Ortega ("Dirty Dancing") makes his directorial debut in *Be True To Your School*, a musical dance drama set in a tough urban high school. It is a Gil Grant Production in association with Walt Disney Television.

■ Ben Cross ("Chariots of Fire") stars as vampire Barnabas Collins in *Dark Shadows*, a remake of the ABC afternoon serial. Creator Dan Curtis is executive producer of the Dan Curtis Television production in association with MGM/UA Television.

■ Bruce Greenwood stars as a Pulitzer Prize-winning newsman who uses his column to take on the powerful in *Dead End Brattigan*. Stephen Cannell is executive producer, for Stephen Cannell Productions.

■ Executive Producer Dan Curtis and writer Mark Rogers are set to create *G-Men*, a stylized drama about a special police unit in the 1940's. NBC Productions, MGM/UA Television and Dan Curtis Television are producing jointly.

■ *The Keys*, about the relationship between two brothers living in the Florida Keys, is set for production from Universal Television in association with Riven Rock Productions.

■ *Law and Order*, about a New York police precinct and criminal courts, stars Michael Moriarty and George Dzundza

("Deer Hunter") in this Universal Television production in association with Wolf Films. Dick Wolf is executive producer.

■ *Life and Death*, a drama about the emotional and physical stresses of illness and disease, is the focus of this Ohlmeyer Communications production. Jeffrey Lewis (*Hill Street Blues*) is the writer and executive producer along with Don Ohlmeyer.

■ In *Parker Kane*, Jeff Fahey stars as a private detective. Joel Silver and Barry Josephson are executive producers for Silver Pictures Television in association with Orion Television.

■ Tom Selleck and Charles Floyd Johnson and Chris Abbott are executive producers of *Revealing Evidence*, a Hawaii-based action drama starring Stanley Tucci (*Wiseguy*). The pilot is a T.W.S. Productions and Universal Television production.

■ *Sisters*, a look at the relationship between four sisters, is the focus of this Lorimar Television production.

■ Peter Boyle, who played Jack Killian's father in *Midnight Caller*, is getting his own spinoff pilot, *Three for the Money* (Lorimar Television), in a teaming with Gary Cole (*Midnight Caller*) as a pair of investigators.

■ *Witches of Eastwick* is a half-hour adaptation of the theatrical feature. Executive producers are Jeffrey Boam and Carlton Cuse for this Warner Bros. Television production.

Mini's and made-fors

Among the 21 slated specials are a John Candy comedy project; an animated talk show, *The Jackie Bison Show*, starring a buffalo; a Steven Spielberg-Amblin Entertainment documentary on the universe, *A Brief History of Time*, and *Spy Magazine Presents How to be Famous*, hosted by comedian Jerry Seinfeld.

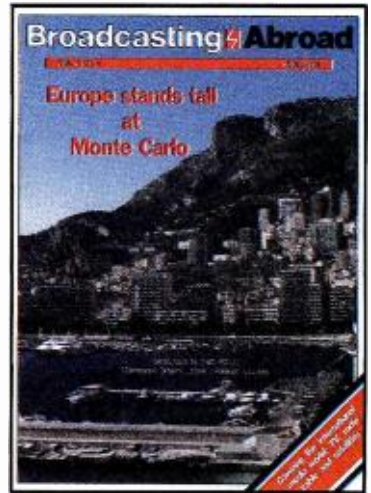
-SC, MF

Incoming rounds on Senate's cable draft

The Senate Commerce Committee's staff draft on cable released two weeks ago is drawing fire from a variety of interests. Not only does cable find the measure intolerable, but city organizations may wind up opposing it unless changes are made. The telephone industry also has its qualms and is expected to push for new language that would permit them to become full-fledged providers of video services.

The draft, say its cable critics, is strong regulatory medicine for an industry that has been deregulated since 1984 (BROADCASTING, March 12). "The industry is outraged," said Steve Effros, president of the Community Antenna Television Association. To Effros, the draft is worse than the Danforth bill and "basically calls for the nationalization of the cable industry." Effros is referring to the cable reregulation

Dynamic Duo



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bill introduced by Senator John Danforth (R-Mo.) last winter (BROADCASTING, Nov. 20, 1989).

Danforth is the ranking Republican and it is believed the staff draft will serve as a substitute for his bill during the committee markup, possibly in April. The draft was authorized by Danforth, Commerce Committee Chairman Ernest Hollings (D-S.C.) and Daniel Inouye (D-Hawaii), chairman of the Communications Subcommittee.

Among its provisions: The FCC would set the parameters for basic and expanded cable rate regulation, with cities applying for certification to regulate rates; video programmers must offer their product to all technologies (including DBS) and vertically integrated programming services cannot "unreasonably" refuse to deal with other video distributors; the commission must adopt regulations limiting the number of systems a cable operator can own and it can restrict the number of program services vertically integrated cable systems can carry; cable operators are forbidden to own MMDS or SMATV services in their franchise area, and when 10% of the nation has DBS, the FCC must impose limits on cable ownership of that service; the FCC has the authority to regulate leased access channels; mandatory must carry requirements and channel positioning rights for broadcasters, and the telcos could provide video capacity to a third party that would not be subject to the franchising process.

"I don't think any senator really knows what's in there," said Effros, "because it hands over massive authority to the FCC with absolutely no guidance.... The commission could order the divestiture of the entire cable industry."

Bob Miron, president of Newhouse Broadcasting and chairman of the National Cable Television Association, pointed out that the proposal is a staff draft, not yet endorsed by any senators. "It is punitive in some ways," he said, but it sends a message that the dialogue should begin. Miron said cable will be discussing the draft with lawmakers.

"I think this is very, very stiff," said Bert Carp, Turner Broadcasting System's vice president for government affairs. "This proposal certainly falls with great weight on the programming side of the industry," he said.

The provision preventing video programmers from discriminating in the "price, terms, conditions, or availability or sale of programming" even has the broadcast networks worried. They do not want to be included under the definition of a "video programmer." "We are seeking a clarification of that point," said Martin Franks, CBS Washington vice president. As one network source said: "We don't want to be in a position of selling the network schedule to other people; we want our affiliates to have it."

City officials feel the draft undercuts their ability to protect consumers through the franchising process and limits their authority over rates. It is "anti-city," said one source who thinks that unless changes are made, groups like the National League

of Cities and U.S. Conference of Mayors might have to oppose it. The USCM was reserving comment until further review of the proposal. The NLC did not return calls.

At a seminar at New York Law School last week on cable reregulation, John Hanks, director of New York City's Bureau of Franchises, talked about the draft. As for the suggestion that the FCC oversee rate regulation, Hanks wondered whether the language in the draft is "sufficiently mandatory," especially with the FCC's previous history concerning regulation of rates and effective competition.

The cities, however, are pleased that the draft limits damages against local authorities in First Amendment suits and they like the leased access provision, according to sources.

Other critics, such as the telcos, feel shortchanged. The telcos want language removing the crossownership prohibitions that keep them from offering cable services in their service area. "For the first time it nods at us" but it is "nowhere near enough," said John Sodolski, president of the United States Telephone Association. Sodolski said things were in a "state of flux" and he anticipates changes.

Also at the New York Law School seminar was Morris Webb, vice president, government affairs for NYNEX Corp. Webb thought rate reregulation might slow down innovation in the cable industry and prevent markets currently not served by cable from getting service.

"Why not just introduce competition?" Webb asked. "As we learned in the telephone industry," he said, "no matter how secure you think your monopoly position is, technology will happen and technology will reach the marketplace." Policy makers, he added, should not be putting up barriers to competition.

It is virtually certain that Senator Al Gore (D-Tenn.) will want to amend the proposal to insure telco competition. According to a Danforth aide, he will follow Gore's lead.

Despite the negative reaction, cable's competitors, such as broadcasters and the wireless cable industry, were viewing the draft as a significant step. The draft would require systems to carry local broadcast signals and give them channel positioning rights. It would also mandate that broadcaster signals be carried on the lowest priced tier, with cable providing converter boxes for second set hookups.

"We strongly support many of the provisions but we need to study all the provisions before we endorse it in its entirety," said National Association of Broadcasters President Eddie Fritts. "We're very supportive," said David Donovan, vice president for legal and legislative affairs for the Association of Independent Television Stations.

Wireless Cable Association lobbyist Nick Allard said his organization was "very pleased." Allard said WCA would be working with Senate staff to strengthen the draft. WCA believes there should be an administrative remedy at the FCC to deal with discriminatory activity on the part of programmers. —KM, JF

East Europe looking to U.S. for help in broadcasting and telecommunications

A task force dispatched to Eastern Europe to assess the state of telecommunications and broadcasting there has returned with a report speaking of opportunities for American involvement and investment, and warning that those opportunities are going begging. "In making the decision to publish this report the very week we returned from our fact-finding mission," writes Ambassador Diana Lady Dougan, task force chairman, in an overview, "I hope to underscore our sense of urgency." It may well take years to turn Eastern European countries into "viable market economies," she says. But "America's opportunity to make a strategic and unique contribution is now—this week, this month."

Dougan and the four other members of the task force were drawn from the State Department's federally chartered Advisory Committee on International Communications and Information Policy, composed of leaders of the U.S. broadcasting and telecommunications industries. Between March 1 and 10, the task force conducted a fact-finding mission in Hungary, Czechoslovakia, Romania and the German Democratic Republic. The task force members say they met with figures in policy planning, manufacturing, and finance, as well as with senior officials in telecommunications, radio and television. The report was delivered to the committee at the State Department on Friday (March 16).

The report echoes the theme stated by Dougan: America is ignoring its opportunities. But there is another theme: The countries were not seeking financial aid. Rather, the report says, "the most commonly identified and most pressing priority was...the need for basic know-how and information about management, economics, technology and accounting in a free enterprise system."

Not that the telecommunications and broadcasting infrastructures in Eastern Europe are not in need of infusions of massive investments. The report talks of estimates of \$400 million to \$800 million needed to bring telecommunications in Eastern Europe up to developed-country levels, and an initial investment of \$20 million-\$30 million in radio and television per country. But Dougan, who as she noted favors private sector investment over government bureaucracy, conceded government has a role. The report recommends that the U.S. "actively promote favorable treatment to proposals for investment, training, and business promotion" in diversifying and upgrading the broadcast and telecommunications capabilities in Eastern Europe.

A bottom-line recommendation calls for the establishment of a Corporation for Communications in Eastern Europe (CCEE). It would be a partnership between the government and the private sector designed to "link government enterprise with private investors, share the U.S. corporate experience in similar fields, and so on." —LZ

MCA TV gets 72-episode commitment from Fox

'Harry and the Hendersons' will be half-hour weekly barter offering on front end, all-cash strip on back end; Spielberg's Amblin TV will co-produce show with Universal and Fox TV

In what appears to be an unprecedented commitment to a syndicated program, MCA TV President Shelly Schwab said last Wednesday (March 14) that MCA TV has reached an "agreement in principle" with Fox Television Stations Inc. and its six O&O's for a 72-episode production order for *Harry and the Hendersons*. Based on the 1987 Universal Studios theatrical feature of the same title, *Harry* is slated to start in first-run syndication in January 1991. It will be produced by Steven Spielberg's Amblin Television in association with Universal Television (a subsidiary of MCA Inc.) and Fox.

The clearance deal with the Fox station group provides MCA TV with stations in six of the top 10 markets—WNYW(TV) New York; KTTV(TV) Los Angeles; WFLD(TV) Chicago; WTTG(TV) Washington; KRIV(TV) Houston, and KDAF(TV) Dallas—representing just over 21% coverage of the U.S. For contractual reasons, Schwab said that a separate clearance deal will be worked out with Fox's other owned station, KSTU(TV) Salt Lake City. The MCA syndication chief said that former Fox O&O WFXB-TV Boston (now owned by the Boston Celtics) has also agreed to pick up the show.

"To get a deal of this magnitude put together with the Fox station group and active production players like Amblin Entertainment [parent company of Amblin Television] and Universal Television, it certainly has to be the biggest station deal of my career," said Schwab, who added that *Harry* marks Amblin's first entry into syndication. "What makes this deal more unique than anything else before is the fact that the networks and syndication have never transacted a production order for 72 complete episodes. In an environment where almost everyone is pulling back and playing it safe on new syndicated product, here's a situation where we are making the largest-ever commitment to a first-run program," he said.

Momentum is exactly what MCA will need to rush this show into launch when Schwab's sales force hits the streets today to make presentations for the midseason 1991 offering. Schwab says that some other group station deals are close, but he would not identify them. The Fox deal calls for a three-year barter front end with four minutes local advertising time and three minutes national, while the back end will be stripped on an unspecified straight cash basis. According to Schwab, the structure of the deal will be the same for all stations.



Fox is just wild about 'Harry'

While declining to divulge first-year potential production costs for *Harry*, Schwab said only that it's an "enormous investment." He added: "This is not a fly-by-night show. I think this can be an evergreen show that will fly in the ratings during the front end and back end of its runs. We believe in the marketplace, independent stations and station groups enough to make this kind of investment. MCA has five first-run syndicated shows on the air right now [*Charles in Charge*, *Out of this World*, *The New Munsters*, *My Secret Identity* and *The New Adventures of Lassie*], but what we need is for stations to continue to believe in the viability of the first-run market."

Casting for the show has already started and taping is slated to begin before live

studio audiences later this summer at Universal Studios, Hollywood. In the original film version (starring John Lithgow), a family vacation is interrupted when Lithgow accidentally hits a Big Foot-type creature with his car, and the family hides the furry man-beast in the house away from curious neighbors and a mad scientist. Schwab said the decision to develop *Harry and the Hendersons* for syndication was based on the film's 11.7 NTI rating last October as part of its *Universal Debut Network* movie package currently in distribution. He said it is MCA's highest rated syndicated film ever.

Bob Kreek, president, Fox Television Stations Inc., said the clearance decision was based on the fact that "this type of wholesome broad-appeal programming is vital in this renewed era of family viewing." In fact, Schwab went out of his way to point out that in a time of advertising blacklisting against racier programming, *Harry* is "much more advertiser-friendly than some of the talk shows out there," and is being targeted at teenagers, children and women viewing during weekend access and prime time. He added that all five of MCA's syndicated programs have sold out their advertising inventory for a full 52 weeks. Barter sales are handled by Premier Advertising Sales, a recently formed joint venture between MCA TV and Paramount Domestic Television.

In related news, Schwab said MCA TV is proclaiming *Out of this World* a firm go for its fourth season renewal. With 24 new episodes for the 1990-91 season, Schwab should be ready to strip the show for the following season with 96 finished episodes. —MF

USA Network gets four years of World League football

Cable service will be exclusive prime time network for League, running regular and post-season games beginning in spring 1991

The USA Network is getting into the football business. On the heels of this month's intensive NFL television negotiations, the cable service has signed a four-year agreement with the new World League of American Football to cablecast regular and post-season World League games beginning in the spring of 1991. Rob Correa, USA's director of sports programming and acquisitions, refused to comment on the price of the deal, which has been reported to be around \$18 million.

USA will be the exclusive prime time

network for the World League, scheduled to begin during the weekend of March 23, 1991. According to Correa, the network will not be charging its affiliates additional money for carriage of the League games, which "will be part of the USA programming package," he said. "It gives [the affiliates] a tremendous opportunity to get involved in marketing, for us to market with the cable operators, and also to help them along with local ad sales," said Correa.

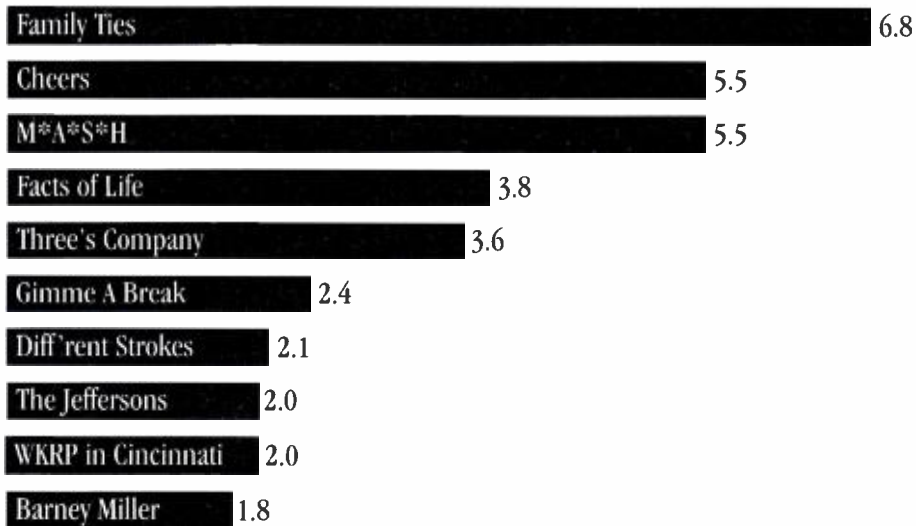
The network will televise 27 live "exposures" during the League's initial year, Correa said, broken down as follows: 10 Saturday night prime time events, 10 Monday night prime time events, six European specials, which will be live, Saturday afternoon telecasts of night games, and one

COSBY AND

Before Cosby's syndication premiere there was no clear leader among off-network sitcoms.

Before Cosby / Top Ten Off-Network Sitcoms

Women 18-49 Ratings, November 1987



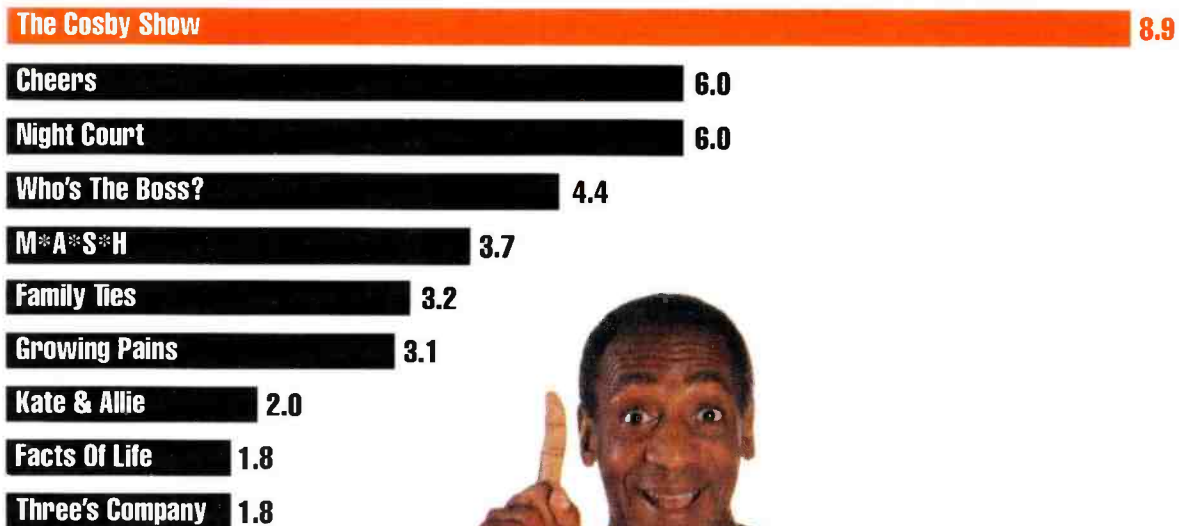
Source: Nielsen Equivalent National Ratings

EFFECT!

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After Cosby / Top Ten Off-Network Sitcoms

Women 18-49 Ratings, November 1989



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playoff game.

In 1992, the schedule will remain the same, with the addition of a championship game, to be held the weekend of June 9. Some of the Saturday and or Monday night telecasts will include portions of regional games, Correa said, allowing for up to 40 games within the total exposures. USA has contracted for 11 exposures each in 1993 and 1994, including a playoff game, with the possibility of more to be added, said Correa.

In terms of on-air sponsorship, Correa explained that "we just made the deal, so I think all the logical football advertisers fall into line." USA will not be courting international advertisers, however. "We are not in Europe, just in the U.S., Guam and Puerto Rico," said Correa, "so I don't know what benefit an international advertiser would have."

A three-and-a-half to four rating on USA's prime time games would constitute a "hit," said Correa, who is unsure at this point if he'll be guaranteeing those numbers to advertisers.

Tex Schramm, president, World League of American Football, said that the League is working on a marketing plan that includes international advertisers. The League has talked to such potential sponsors as Coca-Cola, GM, AT&T and either "Visa or American Express." Schramm said that "special promotions" are being designed for advertisers involving U.S. and European telecasts. "If we have sponsors that are also television sponsors," said Schramm, "you're very likely to see some of the signage on the field you're used to seeing in world events that don't originate in the U.S."

Schramm also explained that a deal has been negotiated with ABC for airing of some games. During the League's first year, the broadcast network will air Sunday afternoon games, a playoff game and the championship game. The championship game will be dropped from the ABC schedule during the second year.

The World League, which has yet to sign any players or coaches, will be comprised of 12 franchises, broken down into three divisions, said Schramm, one in Europe and two in North America. Each team will play a 10 game schedule, with two week-ends of playoff. The League will draft players coming from college, "players that have been missed by the NFL," and "players that are under contract to the NFL," Schramm said. "We won't be in an adversarial role with the NFL," Schramm explained, but will instead be an "arm's length operation."

The games, which will be "full-fledged football productions," according to Correa, will be designed to take full advantage of their broadcast potential. "We're going to try to pick up the pace of the games, to get them over in three hours but not cut down on the number of plays," Schramm said. "Our league could very well be a no huddle league."

The League is also planning to utilize instant replay "in a way that will be exciting and beneficial to the viewers and the fans in the stands," said Schramm. He



Returned to sender

One place *Elvis* won't be spotted is on the ABC prime time schedule. The network pulled the struggling series last week, effective last night, March 18. The series, which aired on Sunday nights, 8:30-9, will continue production to satisfy its episode commitment, and will return to the schedule later in the year. "We're very proud of *Elvis* and hope to find another spot on our schedule where it will have another chance to succeed," said Bob Iger, president, ABC Entertainment. *Elvis* will be replaced by an original episode of *Doogie Howser, M.D.* on March 25, a repeat of Roseanne on April 1, a repeat of *America's Funniest Home Videos* on April 8, and the network premiere of the James Bond theatrical "The Living Daylights" on April 15.

hopes to take the viewers into the replay booths, "so they can see the process taking place in reviewing the play in question." The League may also have radio communication inside the players' helmets, which could serve as a "major tool in speeding up the games," Schramm said.

USA is "very, very proud, and happy, and excited to be making a deal with the World League," Correa said. "It has the credibility of being an NFL-backed league, and it's football, which is absolutely the most popular television sport in the U.S." —RG

E! marks spot for Movietime

Company president says service had outgrown old name, details makeover of format

Movietime, entertainment news cable network, unveiled its new name, its relaunch date and further details about its new format last week. Beginning June 1, Movietime will be renamed E! Entertainment Television, and will feature news, information, behind-the-scenes footage and gossip of celebrities and the entertainment world in an hourly newswheel format.

Lee Masters, president and chief executive officer, said E! will devote roughly 40%-45% of its time to coverage of movies, 30%-35% to television (broadcast, basic and pay cable as well as PPV) and 15% to music. The other portion will include books, magazines, theater, fashion and art, he said. "Celebrities from all these fields will find a home on E!," Masters said.

The old name, said Masters, "became unsuitable because many people confused it with a movie service. Others thought it only showed motion picture previews. Movie coverage will continue to be an integral part of our format, as we expand to include all forms of entertainment and celebrity information."

E! will be the second service with an exclamation point tied to it. On April 1, business rival Viacom will launch HA!. Masters, who helped create and guide MTV while at Viacom, said the decision on E! was made independent of HA!. "The punctuation mark is very dramatic," he said, and was designed to attract attention.



**ENTERTAINMENT
TELEVISION**

"Calling the network E! distinguishes us from the usual run of three- and four-letter abbreviations," said Masters.

The service's new format will feature hosts introducing two-to-three-minute video segments. Masters said there will likely be 15 to 20 segments per hour. Hosts will be rotated each hour to freshen the service, although those hosts will return later for several hosting stints during their work day. "It's going to be a lot of fun," said Masters, "with a lot of levity." The segments will likely be repeated on different days in different dayparts, Masters said. For instance, the service might break up an inter-

COSBY AND EFFECT

**With Cosby in its line-up,
WWOR-TV climbed 63% from
fifth place to a solid second.**

Household Ratings, M-F 7:00 PM

November 1987 \$100,000 Pyramid #5 6.7

November 1988 The Cosby Show #2 10.6

November 1989 The Cosby Show #2 10.9

Household Ratings, November 1989

Rank	Program	Station	Time Period	Rtg
1	The Cosby Show	WWOR-TV	M-F 7:00P	10.9
2	Night Court	WNYW	M-F 6:30P	9.2
3	Facts Of Life	WNYW	M-F 5:30P	8.8
4	Kate & Allie	WWOR-TV	M-F 7:30P	8.3
5	Diff'rent Strokes	WNYW	M-F 5:00P	7.9
6	Family Ties	WNYW	M-F 6:00P	7.4
7	Who's The Boss?	WWOR-TV	M-F 6:00P	7.1
8	Growing Pains 2	WPIX	M-F 6:30P	5.7
9	Taxi	WWOR-TV	M-F 6:30P	5.2
10	Cheers	WPIX	M-F 11:00P	4.8

**Cosby is New York's
#1 off-network strip.**

**With Cosby as a lead-in, WWOR-TV's
7:30 PM time period has more than
doubled its women 18-49 ratings.**

M-F 7:30-8:00 PM

November 1987 Barney Miller #4 3.7

November 1989 Kate & Allie #2 8.3



Source: Nielsen

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view with an actor into a number of segments, and carry them at different points throughout the week.

The content of the service will mirror, in part, two magazines in the Time Warner stable, *People* and the new *Entertainment Weekly*. Masters said there have been some conversations between the video and print sides, but it was too early to say what synergies may develop.

Entertainment Weekly is information on entertainment options, said Masters, while *People* is personality driven. "We will be a merging of the two," he said.

In the early months of the relaunch, the format will be consistent, said Masters, but eventually some dayparting will take place.

The service plans to continue to feature cable programming in its format. Masters said the new movies on cable, like those being done by TNT and USA, will be featured, as well as PPV. The service will be down to earth when it covers such subjects as art or fashion, he said. "It won't be high brow," he said.

Operators will get their first look at the \$10 million-plus revamped Movietime at the NCTA convention, May 20-23 in Atlanta, said Masters, with the relaunch officially taking place the next week. There are no plans for changes in the rate card, as the relaunch costs were done within the existing budget, he said.

"We're not thinking of it as a relaunch," said Masters. "We're thinking of it as a launch of a new service." —MS

Jesse Jackson's 'Voices' clears 81% of country



Jackson

Voices of America, Jesse Jackson's nationally syndicated weekly series set to debut next fall, has cleared more than 100 stations, representing 81% of the U.S., according to Dick Robertson, president, Warner Bros. Domestic Television Distribution. "We're still selling [the show]," Robertson said, "and expect clearances will eventually be over 90%." Last week WPIX-TV New York, ch. 11, cleared the one-hour program for airing on Sunday nights, beginning Sept. 30.

Claster pitches diversity

John Claster, president of Claster Television, sent a letter to approximately 200 U.S. stations on March 9, asking them to keep in mind "how important it is to maintain a diversity of suppliers" of children's programming.

Claster told BROADCASTING that the letter was sent to "talk about our perspective on the children's programming business. The purpose was to say [the stations] should work hard to keep diversity in the marketplace in terms of the suppliers they have," Claster said. "They should not just be thinking about Disney and Fox as the only two suppliers, in light of the battle those two companies have going on."

Buena Vista is currently preparing a two-hour Disney Afternoon lineup, while Fox will unveil its Fox Children's Network. Earlier this year, Buena Vista filed an anti-trust suit against Fox, accusing that company of intimidating its affiliates with relation to the upcoming kids' programming battle.

Claster said he pointed out that there were a "tremendous number of extremely successful shows that have come to the marketplace, not supplied by Disney or Fox." Among the "excellent programs" he mentioned are his company's *Jim Henson's Muppet Babies*, as well as *He-Man*, *Transformers*, *Alvin and the Chipmunks*, *Super Mario Bros.*, and *Teenage Mutant Ninja Turtles*. "They've all done extremely well," Claster said, "and came from various suppliers."

As of March 14, Claster had heard back from approximately 30 stations, he said, and "the response has been terrific. The general response is 'we agree, we think diversity is important.'"

Voices, which begins production this summer, is likely to be produced at a network-owned station in Washington, said Robertson. The pilot has already been shot, but is still "in formation," Jackson himself said last week, appearing at a luncheon sponsored by the International Radio and Television Society.

According to Jackson, pilot segments include an interview with Bill Cosby, in an attempt to deal with the "noncelebrity side of his life." Jackson also talked with the mothers of abandoned babies, as part of a look at "what is driving the demand for drugs" in the U.S.

Voices will be "information-driven," Jackson said, "but information presented well can be entertaining. My real concern is to communicate fairly and to provide access."

The show will be a combination of "relevant topics and points of challenge," Jackson said. Examples of groups who have not been heard from on television, Jackson said, are coal miners from Virginia, farmers, and the large number of youths in jail in Washington, D.C.

He decided to do a television show, he said, "because the risk of having access to people to communicate ideas is a risk worth taking." Television must "broaden [its] lens and make room for new ideas and new people," Jackson said. Among the broadcasters he admires, said Jackson, are Bernard Shaw, Ted Koppel, who is "very informed and fast on his feet," and Oprah Winfrey, who has "the ability to move and flow" among people.

Voices' format will "vary," Jackson said, "in the sense that it will have a studio base, but I want to go to the points of challenge."

The show will be discontinued if he decides to run for President, Jackson said, as it would be "inappropriate" for him to proceed with it at that point. On the subject of the Andy Rooney controversy (BROADCASTING, March 12), Jackson said he had "mixed emotions. There's a tendency to look for a scapegoat," he said, thereby reducing the problem. "I'm far more inter-

ested in institutionalized racism," said Jackson. "I'm glad Andy Rooney's back on TV. Let's now talk about substance, not symbols." —RG

What should be done about different standards in TV programming?

Government standards, advertiser boycotts, network self-policing all advocated at forum

"I'm a perfect example of the First Amendment in its best form," said Terry Rakolta, director, Americans for Responsible Television. Part of a panel entitled "Programming That Offends: Rights, Remedies, and Defenses," Rakolta defended her letter writing to advertisers in response to an episode of *Married...with Children*. "Parents don't have enough information on what we're seeing," Rakolta said.

Stephen Weiswasser, general counsel, Capital Cities/ABC Inc., said that he was concerned about children being used as the "yardsticks by which programming standards are measured." There is nothing wrong with the standards the broadcast networks have, Weiswasser said. "The quarrel is not over [those standards], but instead, how to apply them."

Some of the suggested remedies to alleged offensive programming "raise a serious threat to diversity," said Weiswasser, and threaten to bring back what he termed the "blandness" of past TV. "I'm concerned about a government agency making decisions on issues of taste," he said. ABC is interested in its audience's opinions, said Weiswasser, and "there is a virtue in having people who are unhappy communicate that. Advertisers should know how people are reacting." The "underlying question," he said, is: "Who's going to make the

COSBY AND EFFECT

**WSOC-TV now reaches
76% more women 18-49
than it did before Cosby.**

Women 18-49 Ratings, M-F 5:30 PM

November 1987 Andy Griffith Show #1 7.0

November 1989 The Cosby Show #1 12.3

Women 18-49 Ratings, November 1989

Rank	Program	Station	Time Period	Rtg
1	The Cosby Show	WSOC-TV	M-F 5:30P	12.3
2	The Oprah Winfrey Show	WSOC-TV	M-F 4:00P	10.6
3	The Andy Griffith Show	WSOC-TV	M-F 5:00P	9.6
4	Entertainment Tonight	WSOC-TV	M-F 7:00P	9.2
5	PM Magazine	WBTV	M-F 7:30P	8.2
6	Jeopardy	WBTV	M-F 5:30P	6.2
7	Who's The Boss?	WJZY	M-F 7:00P	6.1
8	Star Trek-The Next Generation	WJZY	SAT 7:00P	5.8
9	Night Court	WJZY	M-F 7:30P	5.6
10	Mama's Family	WCCB	M-F 7:00P	5.1
	Hee Haw	WSOC-TV	SAT 7:00P	5.1

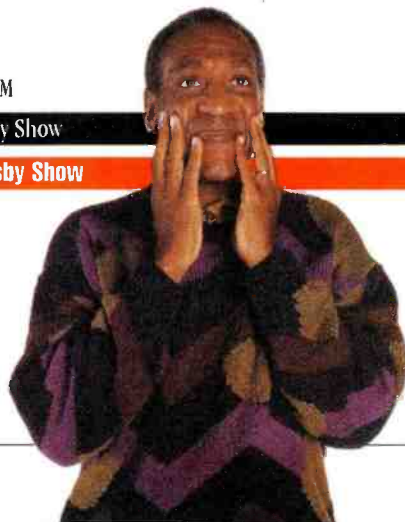
**Cosby is the #1
syndicated series
in Charlotte among
women 18-49.**

**Cosby's own ratings
keep on improving
in Charlotte.**

Household Ratings, M-F 5:30 PM

November 1988 The Cosby Show 14.4

November 1989 The Cosby Show 16.2



Source: Nielsen

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decisions?"

Joseph J. Reilly of Morality in Media, citing what he believes to be a "noticeable deterioration" of standards on television, said that "unified" standards could be beneficial to network programming. Legislation in this area is a "last resort," said Reilly. If "there was a greater sense of responsibility on the part of the networks, [legislation] would never be necessary."

Arthur Kropp, from People for the American Way, said he considered it "ironic" that as Eastern Europe was in the process of lessening governmental control, the U.S. was debating whether it should tighten theirs in certain areas. If censorship is employed, he said, "the real loser, ultimately, is the American public and our free expression rights." Kropp, calling himself a fan of Rakolta, said there should be dialogues, but added that there's a need for "common sense." He also said the recent "tremendous explosion" in viewer response was a myth. "What is new is the ability to manipulate the mail," according to Kropp.

"I don't think the Founding Fathers granted us freedom of expression for obscene or indecent material," said FCC Commissioner James Quello. "There is a public outcry against indecency and obscenity on the air," and enforcement of some type against it is necessary. Quello also said that he had to "applaud" Rakolta, as "she met a need."

"There is no Salem witch hunt," said Quello, "but if you go too far, you're going to be in trouble with the FCC."

The panel was sponsored by the Federal Communications Bar Association and Communications Media Center in association with the American Bar Association Forum on Communications Law. Floyd

Abrams of Cahill, Gordon & Reindel served as moderator. —JF

Eliminating screenings, shrinking exhibit among issues at INTV meeting

Syndication executive says two major studios won't attend INTV's 1991 conference; INTV's Butensky says that is just 'industry talk'

Following INTV's distributor meeting March 9 in Los Angeles, one major syndication executive says that two unidentified major studios will not be returning to INTV's 1991 programming convention, and two others are going to "significantly reduce" their exhibition staffs. According to the source, who wished to remain anonymous, distributors pushed for the INTV executive committee to consider doing away with screenings at next year's convention at the Century Plaza hotel in Los Angeles.

"There was a consensus among distributors that the way INTV is doing business at the convention has to be much more efficient," said the syndication source. "It's pretty much unanimous that distributors want to do away with screenings."

Although INTV Chairman John Serrao restated after the meeting that the 1991 convention is staying put in Los Angeles, Ave Butensky, executive vice president, Fries Entertainment, said INTV officials left the impression with distributors that they'll be open to discussing with NATPE officials the possibility of merging with NATPE's

programming convention after 1991. Butensky discounted the source's charges that two major distributors are going to pull out of next year's INTV convention as "industry talk." He did concede, however, that there is a "prevailing feeling" among syndicators about a continued reduction in the number of exhibitors at the convention.

Butensky, who also serves as a NATPE board member, said that INTV and NATPE officials held an "informal" business meeting in New York last month to discuss the "option" of integrating a separate INTV business meeting into the 1992 NATPE convention, with both coordinating joint screenings at the convention. Another option considered was having INTV hold its business meeting in Washington (where much of the organization's administrative and lobbying efforts take place), with the screening activities held at the NATPE convention.

In terms of advancing these proposals and other suggestions by distributors, Butensky speculated that an upcoming NATPE meeting to appoint additional board members will touch upon those issues, as will a subsequent meeting of INTV executive board members.

However, the syndication source feels that INTV is suffering an "identity crisis." The source said: "INTV is really subsidizing Fox affiliate meetings [which were held concurrently with last January's convention], with exhibitors footing the bill for hotel space for exhibition and paying for convention staffers to come to Los Angeles. INTV has stood on the fence in regards to Fox's waiver petition, and as any independent station executive, I would like to know how they could support an affiliate organization." —MF

Syndication Marketplace

Berl Rotfeld Productions has cleared its hour-long sports special *Future Legends of Basketball* in 123 markets (representing 77% national coverage), including 16 of the top 16 markets. Featuring NBA star players Charles Barkley, Patrick Ewing, Karl Malone, Kevin McHale and other budding hardcourt stars, the barter special (6 1/2 minutes local, 6 minutes national) has cleared such top markets as New York (WNBC-TV), Los Angeles (KABC-TV), Chicago (WMAQ-TV), Philadelphia (WPVI-TV), San Francisco (KRON-TV), Boston (WHLL-TV), Washington (WRC-TV) and Detroit (WXYZ-TV). The special's window runs from March 3-April 1. The show will be hosted by former Boston Celtics star John Havlicek. Berl Rotfeld Productions is a Philadelphia-based production and distribution company, best known for its 17-year syndicated series *Greatest Sports Legends*.

Michael King, president of **King World Productions**, and Merv Griffin, chairman, **Merv Griffin Enterprises**, jointly announced that syndicated *Wheel of Fortune* host Pat Sajak has renewed his contract for the 1990-91 and 1991-92 broadcast seasons. Financial terms of the deal were not disclosed. *Wheel* has been the highest rated syndicated program for 24 consecutive sweeps periods. The show is currently cleared on 228 stations, representing 99% of the U.S.

Paramount Domestic Television's Entertainment Tonight co-host Mary Hart has been tapped to host a special hour prime time special, *Mary Hart Presents: Love in the Public Eye*, to air in syndication March 18-30. Slated as the first of several series

projects being developed for Hart, *Public Eye* will examine the personal lives of celebrity couples. The show has been cleared in 165 markets (95% coverage), and is being offered on an unspecified barter basis.

Inside Report, the half-hour news magazine distributed by **MCA TV** and produced by WSVN-TV Miami, has been sold in 13 additional markets, bringing its carriage list to just over 50 stations. An MCA spokeswoman said that 75% of the clearances are for early fringe, prime time and access.

GGP Sports reports that it has cleared 114 markets (78% of the U.S.) for its half-hour *College Basketball Championship Special*, a barter offering (3 minutes national, 3 1/2 minutes local) available for airing March 31-April 1. The special, which will be satellite fed from Denver, site of the NCAA Final Four Championships, will feature separate updated preview feeds (March 31 at 10 and 10:45 p.m. ET and April 1 at 11 a.m. ET). The first two feeds will feature semifinals game previews, and the last will preview the championship game match-up. Hosts for the specials have yet to be named.

Worldvision's Wake, Rattle & Roll has been cleared in 65 markets covering 65% of the country, the company said last week. The early morning children's strip, being produced by Hanna-Barbera, has been picked up by WPIX-TV New York, KTTV-TV Los Angeles, WGN-TV Chicago, KOFY-TV San Francisco and WXON-TV Detroit.

COSBY AND EFFECT

With Cosby, KTVT has jumped into second place, increasing 72% in household ratings.

Household Ratings, M-F 6:00 PM

November 1987 Webster #3 7.5

November 1989 The Cosby Show #2 12.9

Women 18-49 Ratings, November 1989

Rank	Program	Station	Time Period	Rtg
1	The Cosby Show	KTVT	M-F 6:00P	10.6
2	Entertainment Tonight	WFAA-TV	M-F 10:30P	9.3
3	Showtime At The Apollo	WFAA-TV	SAT 10:30P	8.8
4	Night Court	KTVT	M-F 6:30P	8.5
5	The Oprah Winfrey Show	WFAA-TV	M-F 4:00P	7.8
6	Wheel Of Fortune	WFAA-TV	M-F 6:30P	7.7
7	The Jeffersons	KDFW-TV	SAT 11:00P	6.8
8	Inside Edition	KXAS-TV	M-F 6:30P	6.4
9	All In The Family	KDFW-TV	SAT 10:30P	6.4
10	Night Court	KTVT	SAT 6:30P	6.4

Cosby is the #1 syndicated program in Dallas among women 18-49.

Cosby dominates the market in head-to-head competition among women 18-49.

Women 18-49 Ratings, November 1989 M-F 6:00 PM

The Cosby Show KTVT	10.6
Channel 8 News WFAA-TV	7.6
Texas News 6 KXAS-TV	3.5
A Current Affair KDAF-TV	3.2
Channel 4 News KDFW-TV	2.7
WKRP in Cincinnati KTXA-TV	1.9
A-Team KXTX-TV	0.7

Source: Nielsen

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Broadcasters get mixed message from Hill

NAB legislative forum hears Markey promise to push AM improvement bill and listen to if carry/must pay arguments; down side is his hope for kid's bill, fairness reinstatement and new political ad rate policy

There was good and bad news for broadcasters attending the National Association of Broadcasters legislative forum last week in Washington. The good news, for radio, was a promise from House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) to "quickly" move AM improvement legislation, with language codifying the FCC's rules prohibiting abuse of process. And Markey pledged to give a "full airing" of all television carriage issues during the subcommittee's upcoming cable hearings, including "if carry/must pay."

The bad news was a rather discouraging political forecast. Campaign finance reform legislation is gaining momentum in Congress and with it a proposal requiring broadcasters to give political candidates non-preemptible spots at the station's lowest preemptible rates.

Some 200 representatives from state broadcast associations attended NAB's three-day leadership conference.

In addition to his commitment to a radio bill, Markey told the group he intends to see the fairness doctrine reinstated and is hopeful children's television legislation will become law. Markey said the House has yet to move the kid's bill pending negotiations between NAB and Senate leaders.

The lawmaker also thinks high-definition television is an area "ripe for legislation." He said he would hold hearings on the two HDTV proposals he has circulated (BROADCASTING, March 13) and hopes to move "some form of legislation later this spring."

Matthew Rinaldo (R-N.J.), the ranking Republican on the subcommittee, is the author of an AM technical bill, and Markey said he would work with Rinaldo to "produce bipartisan legislation." The chairman said the real problem with the renewal process was that "bandits, pirates and high-waymen were utilizing the commission's procedures and processes to extort payments from broadcasters." But since the FCC has adopted new rules, more than 3,000 radio licenses have come up for renewal and not one competing application has been filed, said Markey. The message is clear, he said: "Congress can, and almost certainly should, codify the commission's rules to ensure broadcasters protection from the next generation of stick-up artists."

The congressman also explained why he



Ed Markey



FCC Commissioners James Quello and Ervin Duggan

feels cable reregulation is needed. "Simply put, while the cable revolution has brought numerous benefits to consumers, some cable operators have abused the freedoms granted them under the 1984 Cable Act. Congress, therefore, must step in to restore some balance to the cable-consumer rela-

tionship."

He said he preferred to inject "greater competition" into the marketplace, but until such competition evolves, some form of reregulation is necessary. Markey said he would be "mindful" of broadcaster concerns. He also assured the group that in looking at regulatory policies for new technologies, Congress must "find ways to ensure the continued viability of our existing system of local broadcasting."

Cable also was a topic for FCC Commissioners James Quello and Ervin Duggan.

Duggan, the FCC's newest commissioner, expressed his concern about the current situation. Upon returning from the FCC's last cable field hearing, Duggan said he told a colleague: "I don't think we found a smoking gun, but the smell of cordite was heavy in the air." And he said he was not persuaded by the cable witness's "self-serving definition" that effective competi-

tion was almost any form of video competition. "We need a tighter, more effective definition," said Duggan.

Quello agreed that something needs to be done with the effective competition standard. "Three signals are not competition, MMDS is not competition, DBS is years

Disagreement. NAB is taking issue with special report on campaign finance reform legislation just released. Report, commissioned by Senate leadership, suggests that as condition of license renewal, radio and TV stations be required to provide eight hours of free time for political advertising each year. Time would be given to political parties (two hours each to two major national parties and two hours each for state party organizations), not individual candidates. Each cable network must give four hours to each major national party. Time would be allotted in five-minute, 60-second, 30-second and 10-second spots rather than 30-minute programs. And broadcasters must offer variety of time slots, with at least half of allocations aired during weekday evening prime time and at least two-thirds aired in September-November. NAB's chief lobbyist, Jim May, expressed outrage in letter to Senate Majority Leader George Mitchell (D-Me.) and Minority Leader Robert Dole (R-Kan.). He said proposal could not be "reconciled with broadcasters' guarantees of free speech and a free press."

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3. Enact a permanent research and development tax credit.

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6. Encourage the formation of public-private consortia for generic technology projects.

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away," the commissioner said.

Duggan also urged broadcasters to maintain their commitment to serving the public interest. As for the indecency debate, Duggan said he thought 99% of the industry was "discharging their responsibilities in a decent way" and that the FCC's anti-indecency enforcement efforts were aimed at a "tiny minority."

The FCC is not out to "trash the First Amendment. We revere the First Amendment," he said. Asked if the FCC was merely responding to pressure from Capitol Hill on indecency, Duggan said that Con-

gress is responding to its constituency.

Political advertising was a hotly debated issue during one session featuring Hill aides. Walter McCormick, minority chief counsel for the Senate Commerce Committee, whose boss, Senator John Danforth (R-Mo.), is a key sponsor of the lowest unit rate bill, sparred with some of the station executives. McCormick said the lawmakers wanted to insure that political advertisers were treated the same way as corporate advertisers. He said stations are charging 10 times the amount for political ad time as opposed to the rates for other bulk advertising.

But he was sharply refuted. James Wychor, KWOA-AM-FM Worthington, Minn., said he felt broadcasters were getting blamed for the high cost of campaigns. He suggested lawmakers pass a law forcing political consultants to cut their costs.

"I abide by the lowest unit rate," said Ray Lockhart of KOGA(AM) Ogallala, Neb. He said it was unfair to penalize broadcasters and not the print media. But McCormick said broadcasters are affected because the government controls the spectrum. The whole issue, he said, gets down to broadcasters' public trustee responsibilities. —KM

FCC wants \$500,000 for HDTV

Sikes outlines use of \$118 million requested for FY 1991

Work toward a standard for the broadcast of high-definition television will get a big boost—if the FCC gets all that it asks for in its proposed \$118 million budget for fiscal 1991.

The budget, which FCC Chairman Alfred Sikes outlined last Monday for the House Appropriations Subcommittee with FCC oversight, calls for \$500,000 to be earmarked for the agency's HDTV's standard-setting effort in the fiscal year beginning Oct. 1.

According to a breakout of the budget request, the FCC has allocated \$300,000 for outside studies on HDTV and \$50,000 for new lab equipment for HDTV work by the Office of Engineering and Technology.

The balance of additional funds would go toward the hiring of six full-time employees devoted to HDTV—one attorney and two engineers in the Mass Media Bureau and three engineers in OET.

In his prepared testimony, Sikes said the half-million-dollar outlay for HDTV "is the minimum necessary to maintain credibility in this evolving, high-technology field that will have so large an impact on consumers as well as American business and industry."

Although the FCC has, with the help of an industry advisory committee, made substantial strides in developing a standard, it has been criticized for not committing enough resources to the work.

According to Bill Hassinger, deputy chief of the Mass Media Bureau, about 10 people in the Bureau and OET now work to varying degrees on HDTV, but only one is dedicated full time to it.

"This is really great news," said Greg DePriest, vice president, Association of Maximum Service Telecasters, which has asked Congress to fund an HDTV task force at the agency. "The commission has a very distinct role to play in HDTV," he said. "But, quite frankly, they haven't had the resources to draw on."

The FCC's proposed budget for 1991 is \$10.5 million more than it has to work with during the current fiscal year. Nearly half of the additional funds would go to cover increases in "nondiscretionary, nondeferrable" items: salaries, employee benefits, rent, printing, mail, among other things.

The balance of the budget—about \$6.9

million—is slated for "programmatic increases." "In actuality, however," said Sikes in his testimony, "it constitutes simply the additional funds and personnel which I believe are minimally needed to restore systemic integrity to the commission's overall regulatory and enforcement responsibilities."

The "programmatic" funds include money for 28 new employees, including the six for HDTV activities.

Five new employees—one attorney and four engineers—would be sent to the Mass Media Bureau's FM branch to help clear the backlog in new station applications.

Further confirming Sikes's reputation as an enforcement-minded chairman, 13 would be involved in enforcement in one office or another: two "EEO specialists" to evaluate broadcast and cable reports for compliance, two attorneys and two analysts to field formal complaints in the Common Carrier Bureau, an attorney to effect its amateur radio compliance program, an attorney for rule-makings in land mobile and private radio and two technicians and three engineers for the Field Operations Bureau.

The FOB's facilities would also give a facelift. Some \$326,000 is slated for new equipment for the Bureau, \$110,000 for new "vehicles and \$100,000 for "miscellaneous repairs to various field facilities."

Sikes told the congressmen that he would like the FOB to take a more active role in enforcing FCC rules. Right now, he said, the FOB, because of its limited resources, acts only after it receives a complaint.

Another beneficiary of the new budget would be the Common Carrier Bureau. In addition to the four additional positions, Sikes said, it would also benefit from "additional automation." "We need to monitor...[open network architecture] plans more effectively and to scrutinize the tariff filings by the industry more closely as well," he said.

Even though the requested budget represents a 9.7% increase over fiscal 1990, Sikes made clear that it falls short of what the agency needs to keep up with the dynamic telecommunications industry. Revenues from the "communications and information" sector doubled during the 1980's, he said. "At the same time, however, the

Washington Watch

Hidden agenda? Action for Children's Television has petitioned FCC to require broadcasters and cable programmers that present "hidden" advertisements of cigarettes to also telecast anti-smoking spots. Congress banned cigarette advertising on television as of Jan. 1, 1971. Nonetheless, ACT said, cigarette companies have been able to get their "ads" on air by sponsoring sporting events and buying billboards inside stadiums, arenas and tracks. Through this loophole in ban that permits "hidden" ads, ACT said, "the young are being bombarded over television by 'messages,' associated with sports and sports figures, that are meant to show smoking as attractive."

□

K Prime questioned. K Prime Partners DBS deal came under attack in Washington last week. Senators Howard Metzenbaum (D-Ohio), Arlen Specter (R-Pa.), Al Gore (D-Tenn.) and Joseph Lieberman (D-Conn.) wrote Justice Department asking Assistant Attorney General James Rill to investigate venture funded by nine cable MSO's. Metzenbaum, chairman of Senate Antitrust Subcommittee, is long-time cable critic who, along with Gore and Lieberman, have each introduced legislation aimed at curbing cable's power in marketplace. They fear that "DBS business which is dominated by the large vertically-integrated cable companies will never emerge as a competitive alternative to cable at the local level." Wireless Cable Association wrote Hill last month warning that venture would only consolidate cable's power in marketplace. Metzenbaum has emerged as champion of wireless cable industry. Senators said K Prime must be "viewed in light of the cable industry's persistent efforts to privilege one form of multichannel program delivery-coaxial cable-at the expense of alternative multichannel distribution technologies."

When Viacom Networks had tough questions about Multi-Cassette Systems, Sony had the answers.

*Scott Davis, Senior Vice President
Viacom Network Operations*



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FCC's budget actually shrank by nearly one-third in terms of actual spending power," he said. "The FCC will...embark upon this last decade of the 20th Century with 20% less in revenue and human resources than it enjoyed in 1981."

Under questioning, Sikes said the requested budget is \$124.5 million less than the FCC had requested of the White House's Office of Management and Budget. Because of cuts made by the OMB, Sikes said, the FCC will have to do without 38 other new employees,

among other things.

But Sikes was not complaining. "We will do the best we can with what we've asked [Congress] for," he said.

However, having evaluated the agency's responsibilities and needs, Sikes said, he will be better prepared to make a pitch for substantial new funding when he presents the FCC's 1992 budget to OMB this August. Sikes was on the job less than a month when he took the 1991 budget to OMB last August. —HAJ

USTA and Hill ally step up telco entry push

Telephone company executives lobby Congress and Boucher holds press conference announcing support for his entry bill, H.R. 2437

House Telecommunication Subcommittee member Rick Boucher (D-Va.) and the United States Telephone Association last week cranked up their common effort to win passage of legislation lifting the statutory ban against telephone companies offering cable and other video services along with telephone service.

Scores of telephone company executives, in Washington for USTA's annual government relations seminar, made forays to Capitol Hill to make their case for telco entry and for several other industry causes.

Boucher, co-author of telco-entry legislation in the House (H.R. 2437), rallied the executives at the seminar on Tuesday, warning that the pervasive anti-cable sentiment on the Hill is presenting a rare opportunity to move a telco-entry bill.

And the following morning, Boucher called a press conference in the Capitol to demonstrate the broadbased support for the bill by introducing representatives of several organizations that are backing it.

At midweek, USTA President John Sodolski was typically upbeat about the telco-entry effort. "There is momentum building and it's building faster than anybody expected," he said. "More and more people are becoming aware of our arguments," he said. "The arguments are beginning to take hold."

Among the new backers sharing the television lights with Boucher were Larry Levinson, senior vice president, government relations, Paramount Pictures Inc., and Barbara Easterling, executive vice president, Communication Workers of America.

Like most of the other members of the Motion Picture Association of America, Levinson said, Paramount believes telephone companies could provide needed competition to cable and an alternative multichannel outlet for programmers. The Boucher bill is "a step in the right direction," he said.

(In comments in the FCC's inquiry into the cable market, six of MPAA's eight members, including Paramount, endorsed telco entry under certain conditions to prevent anticompetitive practices by the telcos. "There is no more promising potential competitor to cable—in terms of capital and

competitive zeal—than the nation's local exchange telephone companies, particularly the Bell operating companies," they said. Warner Bros., a member of the Time Warner corporate family, which has considerable cable holdings, and 20th Century Fox, were the two MPAA members that did not endorse the comments.)

Easterling said permitting telcos to compete with cable would correct problems created by the Cable Communications Policy Act of 1984, which deregulated cable and triggered an increase in cable rates and a decrease in the quality of cable service.

The other backers included USTA President John Sodolski; Betty Ann Kane, a Washington city councilwoman and a Democratic candidate for Washington's non-voting congressional seat, who is representing the National League of Cities; Reese Schonfeld, president of Opt In America, a consumer group with telco backing that is promoting the rapid transition to the use of two-way fiber optics for the delivery of video and telephone services; Bob Phillips, chief executive officer, National Rural Electric Cooperative Association, and Court Newton, executive director, American Home Satellite Association, a group representing owners of satellite dishes.

Although Phillips and Newton spoke in favor of telco entry, their principal interest in the Boucher bill is a provision guaranteeing packagers of programming for the home

satellite market access to cable programming on non-discriminatory terms. Phillips said the NRECA has to pay four times what cable operators pay for the 18 channels of cable programming it sells to rural dish owners.

(The National Cable Television Association, which strongly opposes telco entry, called Paramount's support of the Boucher bill "bizarre" in light of the access provision. "We find it bizarre that Paramount is willing to trade away the exclusive rights of video programmers for the illusory benefits of telco TV," said NCTA spokesman John Wolfe.)

Under a provision of the Cable Act, telephone companies may not provide cable or video services in the same place they offer telephone services. And by terms of the consent decree or modified final judgement that ended the government antitrust suit against AT&T and created the seven independent Bell operating companies, the latter may not offer cable service anywhere. Lifting the so-called "information service" restrictions is the goal of other legislation working its way through Congress.

Last week's activities came in the wake of a setback for supporters of telco entry. The Senate Commerce Committee staff released a draft of bipartisan cable reform legislation that stops short of allowing telephone companies to control programming over their networks. Under its telco provision, telcos would continue to be restricted to leasing capacity for video to third parties.

But Boucher was undaunted. In his address at the USTA seminar, Boucher said a cable reform package with a telco entry provision would be passed during the current session of Congress if the telephone company vigorously lobbies for it. "This bill will only be enacted into law if you want it to happen," he said. "We have a battle before us I think we can win."

At the seminar and the press conference, Boucher reiterated the arguments for the bill. Only by permitting telcos to offer video services will they have the economic incentive to accelerate the introduction of two-way fiber optic networks for today's copper networks, he said. It could cut by

RTNDA radio-TV staff surveys

After downsizing their work force for three years, commercial television news operations—at least those in top 100 markets—increased their staffs last year. But conditions were not as bright in radio news. An annual survey conducted for the Radio-Television News Directors Association by University of Missouri journalism professor Vernon Stone found that the average TV station in 1989 had a full-time staff of 22, compared to 19-20 in 1988, and three part-time staffers. The survey found that the number of people in radio news last year only held about steady at 18,000. What's more, the survey found that about 900 radio news positions that were full time in 1988 became part time last year. And Stone estimated that 10% of major market radio stations discontinued news operations between 1988 and 1989. The survey found that 18% of stations in markets of 1 million population said they did not have news operations, compared to 8% in 1988.

Even in television, the results were not uniformly upbeat. The survey found that the greatest growth in television news operations was among independents; media staff increased from two full-timers and three part-timers in 1988 to roughly six full-time and three part-time staffers last year. Still, Stone estimated that 30 fewer independents were doing local news in 1989 than offered that service in 1988. He put the number of independents originating local news last year at 120.

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LAZARD FRÈRES & CO.

March 6, 1990

one-third to one-half the time it will take to make the switch, he said.

Also, Boucher said, telcos represent the only real potential for "vigorous competition" with cable. Such competition would put a check on cable rates and force cable to improve service, he said.

Boucher told the USTA members that they must take advantage of the current dissatisfaction with cable to pass telco entry legislation. If Congress reregulates cable without a telco provision, he said, it would be unlikely to take up telco entry or any other cable matter for five years.

According to Boucher, H.R. 2437 now has 73 cosponsors. The companion bill in the Senate (S. 1068), introduced by Commerce Committee members Albert Gore

(D-Tenn.), Slade Gorton (R-Wash.) and Wendell Ford (D-Ky.), has five.

Ladd Siftar, vice president of the Northampton County (Pa.) Council and a representative of the National Association of Counties (NACO), told the seminar attendees that they may soon have another ally.

NACO was scheduled to take up at its weekend (March 17-18) conference a 17-point cable resolution calling for, among other things, letting the telcos loose in the cable business. He later told BROADCASTING that he was "virtually certain" the resolution would be adopted. —HAJ, KM

KMST(TV) sues newspaper for libel

Members of the media do not often sue each other for libel. But it does happen, as in the more than \$4 million suit that KMST(TV) Monterey, Calif., and its parent, Retlaw Broadcasting Co., brought against

The Herald of Monterey. The suit alleges that *Herald* columnist Joe Fitzpatrick ran a false item denigrating the station in his "My Bag" column on Jan. 11.

Fitzpatrick had jibed KMST in the past. In a June 29, 1989, column, for instance, he described the station as an unhappy place, "what with low ratings, firings, resignations, disappearance of coffee maker from employes' lounge, and landslide employe approval of a union (AFTRA), 43 to 2, despite rigid management opposition." Adding to the atmosphere of depression, Fitzpatrick reported, was the "scorching memo" Retlaw's executive vice president, Ben Tucker, had written to the staff, threatening to drop local news if ratings did not improve.

But the "My Bag" item leading to the \$4 million suit claimed that CBS—with which KMST is affiliated, "notes pointedly that KMST is the lowest-rated CBS affiliate in the entire country" and that "CBS is not pleased. Neither is the Disney family, which owns the station." Members of the family own 84% of Retlaw.

Not true, says the suit, which was filed in Monterey County Superior Court. "In fact, no letter from CBS was sent to the plaintiffs or exists; plaintiffs are not the lowest-rated CBS affiliate in the country; neither the owners of KMST nor the CBS network were displeased with KMST. As such, the publication clearly exposed plaintiffs to a loss of reputation, contempt, ridicule, and embarrassment, and placed plaintiffs at a competitive disadvantage in their industry."

Retlaw demanded a retraction from *The Herald*, and got it, twice. The newspaper on Jan. 25 printed a retraction on its page 2, and another in Fitzpatrick's column. But the suit said the retraction was "not legally sufficient.... It was not published in substantially as conspicuous a manner in the newspaper as the original article and does not have the same force and effect as the original article."

Retlaw is seeking \$2 million in general damages. It is also seeking \$2 million in punitive damages, contending that the item was "intentionally written and published ... with malice, ill will, oppression, conscious and reckless disregard for the truth, and with a motive to harass, annoy, and injure plaintiffs." And the suit, in addition, says the plaintiffs are suffering "special damages" in the form of lost advertising revenues and audience, as well as in "employe concern and unrest"—damages said to amount to a sum still to be determined.

The newspaper's editor, Reg Henry, commented tersely last week: "We'll have our day in court. That's all." —LZ

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Good customer service is good business, says Robert Miron

Executive tells Cable Club audience that NCTA's new standards represent industry "coming of age"

National Cable Television Association Chairman and Newhouse Broadcasting President Robert Miron told the Washington Cable Club last week that NCTA's new customer service standards not only make good political sense, they make good business sense.

Miron said a significant part of Washington's scrutiny of the cable industry stems from post-deregulatory rate increases, which were understandable and are now largely completed. And those rate increases have been coupled with more services and expansion in plant and equipment. A cable bill of \$15 for 32 channels, said Miron, "is the best bargain in town, compared with going out to dinner or going to the movies or other entertainment options."

Cable's problems, said Miron, "occur largely when cable operators raise rates—and then don't answer the telephones or provide good customer service." The customer service standards NCTA adopted shows an industry "coming of age," said Miron.

Miron said some view the standards as largely political and, he added, "certainly the timing of the decision to develop these standards was not free from political considerations. But absent those political pressures, I still believe the industry would have been convinced of the need to develop customer service standards—for there are many good business reasons for developing them."

Miron said research shows that subscribers who have experienced bad customer service are "much more likely" to disconnect their cable. "And if potential subscribers have a negative first impression of the cable company," he said, "we face a monumental task in turning them around."

The specific standards will also save money, Miron said. By making installations within seven business days, and at specific times, the number of phone calls subscribers will make "asking when we'll be there" will be reduced. Sending out clearer bills will also reduce phone calls, Miron said, thus cutting down on staff overhead.

"We believe that meeting these standards



NCTA Chairman Robert Miron

will get the job done," he said, and will "both satisfy our customers and help us oper-

ate better businesses." The new standards will also have "teeth," he said, because operators must report to cities how they have met the standards in order to receive NCTA's "Seal of Good Customer Service." It should also produce a better dialogue between cities and operators.

Miron was joined on the dais by eight Washington area operators who pledged to meet the new service guidelines by July 1991: District Cablevision, Media General Cable, Jones Intercable, Cable TV Arlington and Montgomery, Warner Cable, MetroVision (owned by Newhouse) and MultiVision. The Washington area operators are particularly important, said Miron, because of the close scrutiny they receive by being in the shadow of the Capitol. —MS

NLC and NATOA continue to talk about relationship

Spinoff of cities announced earlier, while still likely, has been delayed

The National League of Cities seems to be sticking with its decision to sever its relationship with the National Association of Telecommunications Officers and Advisors, an affiliate organization representing cable regulators. Originally NLC suggested the group assume its independence in May, but league leaders agreed three weeks ago to give NATOA an extension and will continue staff support for the organization until the end of July.

NATOA President Paul Berra, city cable communications manager of St. Louis, met several weeks ago with NLC President Bob Bolen, the mayor of Fort Worth, to discuss the separation. Berra said he and Bolen talked of ways for NATOA to further "enhance the league." He also insists that the matter has not been settled. "This is something that is progressing over the next few months," said Berra.

Bolen recommended autonomy for the organization in January because the two entities have had trouble working out their differences in the areas of "lobbying, direction of support personnel and policy development." But Berra described his conversation with Bolen as "very positive." He also said he talked with other NLC board members. "There's a real feeling out there that NATOA is very necessary to this country," said Berra.

There are some doubts, however, as to how NATOA will fare on its own. Some observers think it will have little clout on the Hill without the NLC. Funding also seems to be an issue. It is believed that NATOA may owe the league up to \$50,000. "I don't think anyone knows

what NATOA owes the league until the end of the fiscal year," said Berra. He later said the \$50,000 figure was way off base.

Meanwhile, the cable industry is questioning just how serious NLC is about deregulation. The absence of an NLC witness at the House Telecommunications Subcommittee hearing three weeks ago was read by cable representatives as a sign that legislation is a low priority. Furthermore, cable thinks the league's decision to disassociate with NATOA is another indication of the cities' ambivalence (BROADCASTING, Feb. 19). Cable also points out that the NLC did not include cable deregulation among its legislative priorities for this Congress.

The National Cable Television Association "is blowing smoke," said NLC spokesman Randy Arndt. "I can't say cable is a top priority, but we have a high level of concern." NLC lobbyist Leslie Wollack, who handles cable issues, also underscored the league's commitment. "We have a cadre of very interested local officials willing to work the Hill," said Wallack. She said the league's priorities were based on short-term issues whereas cable deregulation is viewed as a long-term issue.

Wollack said NLC was submitting written testimony to the House subcommittee and that it planned to testify at future hearings. She noted that many of the mayors were occupied with other league business, and that because the conference began two days after the hearing, it was difficult to bring someone in early. "It was unfortunate timing for us," she said. Wallack thinks cable is being "disingenuous" and said her organization has "a lot of devoted city officials taking up the battle cry." —KM

Satellite Footprints

Lost in space? Martin Marietta's second attempt to carry commercial spacecraft into operational orbit aboard its Commercial Titan rocket failed last week, adding pressure to a launch insurance picture already troubled by the loss of an Ariane 4 rocket carrying two Japanese commercial satellites last month (BROADCASTING, Feb. 26).

The launch of a very large Intelsat VI (F-3) transAtlantic communications satellite early last Wednesday (March 14) appeared flawless, but by mid-afternoon, after tracking and telemetry control staff for Intelsat and Hughes Aircraft (builder of the \$140 million, four-story-high bird) had yet to communicate with the satellite, it appeared the satellite and Titan had failed to separate, making impossible the use of onboard apogee kick motor burns to carry the spacecraft into geostationary orbit. By 6 p.m. ET, Intelsat Director General Dean Burch announced that communications had been opened with the bird, and separation had been achieved, albeit too late to move it to its operational geostationary orbital position. "This maneuver," said Burch, "allowed the satellite to be placed in a safe low earth orbit for the time being while options, including the possibility of a shuttle recovery, are examined."

The Intelsat launch was the second commercial contract for Martin Marietta, which celebrated literally the final hours of 1989 by successfully delivering into orbit a Japanese communications bird (JCSAT 2) and a United Kingdom Ministry of Defence satellite. If the self-insured Intelsat VI becomes unrecoverable, the construction (\$150 million) and launch (\$115 million) losses would amount to approximately \$265 million.

Prime time K-1. More than the announced seven superstations and three pay-per-view services could be launched aboard the K Prime medium-power direct broadcast satellite, Satcom K-1, later this year. The Satellite Broadcasting Network—which under the trade name Primetime 24 delivers three broadcast network signals to the home satellite dish market nationwide—said that it holds options on three transponders, in addition to K Prime's 10 transponders, on Satcom K-1. As of last week, however, a dispute between SBN and K-1 operator GE Americom continued over when those options can be exercised, said Ann Kirschner, Primetime 24 SBN vice president. Confirming that SBN holds the options, GE declined further comment.

Kirschner said that her company is "looking at the whole gamut of programming to determine what services are the best for this market," which could include subscribers within and without cable franchises—and, therefore, often within the reach of network affiliate signals. SBN's current C-band delivery of CBS affiliate WBBM-TV Chicago, ABC affiliate WABC-TV New York and NBC affiliate WXIA-TV Atlanta is restricted by the Home Satellite Act of 1988 to subscribers outside the reach of broadcast signals. Kirschner said, however, that providing Ku-band feeds of one or more of those network signals and/or creating one or more new superstations are in the realm of possibilities.

Of the 16 transponders available on K-1, one is not working, 10 are controlled by K Prime, and one is controlled by business video users.

Detective work. Arianespace has put together a board of inquiry to investigate the cause of the explosion of its Ariane 4 rocket shortly after its Feb. 22 launch. Results are expected by March 20, and a rescheduled 1990 manifest should come shortly thereafter. Following a string of 17 successful launches of commercial satellites by Arianespace, the launch business had been almost taken for granted until two Japanese television satellites were lost aboard the Ariane 4, which has become the delivery system of choice. The string of successes meant that insurance premiums had piled up, but, in light of Martin Marietta's apparent failure to deliver Intelsat VI into orbit last week, insurers will no doubt require assurances about the reliability of Ariane 4, of which Arianespace has ordered more than 50. Variations of the rocket have been scheduled to carry French direct broadcast bird TDF 2 (originally last month) and Eutelsat IIA (April), as well as three

domestic U.S. TV craft: GTE Spacenet's GStar IV (May) and two Hughes Communications birds, SBS-6 and Galaxy VI (in June, both aboard the same rocket).

Galactic NPR. National Public Radio has agreed to purchase two C-band transponders from Hughes Communications and, until the launch of the Galaxy IV satellite in 1993, to lease interim space aboard Galaxy VI, to be launched in June 1990. Early last year, Hughes purchased from Western Union NPR's current bird, Westar IV, which will run out of fuel in early 1991. On Jan. 28, CPB President Donald Ledwig asked a Senate appropriations subcommittee to appropriate the full \$285 million authorized for fiscal year 1993, plus the final installment (\$66.94 million) of \$200 million authorized for replacement of the NPR and PBS satellite interconnection systems. PBS has contracted with AT&T for next-generation capacity. The Bush administration has called for a \$15 million cut in CPB's operating funds (down to \$260 million) and a cut of \$20 million in the satellite appropriation. NPR's total replacement costs, including space and ground segments, account for about one-quarter of the \$200 million requested from the federal government.

Hughes Television surveys standards. The good news out of Hughes Television Network's survey of satellite uplinkers is that wide consensus exists already when it comes to video signal transmission levels. Ninety percent of 40 survey respondents said they use 10.75 mhz video peak deviation for 36 mhz occasional C-band transmissions.

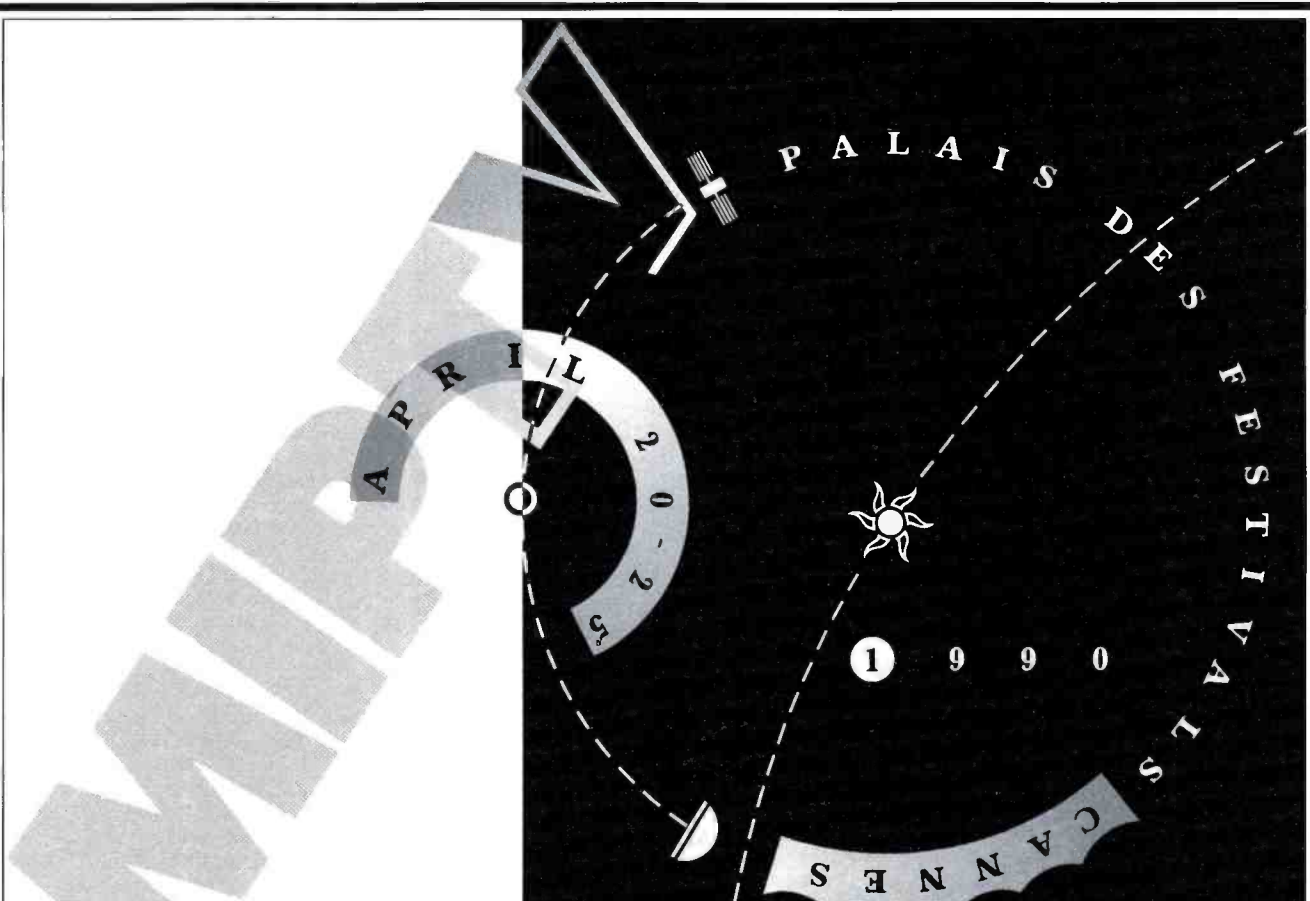
The bad news released last week, however, came on two counts. Uplinkers reported using "widely divergent audio signal transmission levels," and none of the respondents reported using any form of Automatic Transmission Identification System (ATIS)—a potential solution to double illumination and interference recommended to the FCC two years ago.

HTN has passed on survey results to the National Association of Broadcasters' Subcommittee for Interstation Program Exchange "in the hope of developing a formal satellite uplink standard." And in its recommendations to the subcommittee, HTN recommends audio subcarrier deviation levels of 25 khz at 0 dbm (average program levels) and 75 khz at +10 dbm (peak levels). As for ATIS, said David Higgins, HTN director of engineering: "We believe the survey shows that because of the vast differences between methods currently available, the high costs of their implementation and the lack of a clear mandate for their use, no movement has been taken in the industry for the implementation of ATIS."

Cornhuskers in space. The state of Nebraska apparently made itself the first state to lease an entire satellite transponder—aboard GTE Spacenet's hybrid Spacenet II—to interconnect its educational television system. At the same time, the state's Educational Telecommunications Commission disconnected a 25-year-old statewide microwave system that had interconnected nine TV transmitters. A 1989 state appropriation of \$1.2 million helped complete the new NEB*SAT system, which includes 12 one-way (or six two-way) compressed video channels, and the governor has recommended a nearly \$1.7 million 1990 appropriation to fund a second phase of development, said the commission. In addition to public TV, users of NEB*SAT include elementary and secondary schools, technical community colleges, state colleges and the University of Nebraska, state agencies and corporations using the CorpNet on-site training service.

No fooling day. Cable operators that have yet to replace their Videocipher II descrambling units with General Instrument's replacement generation VC-II Plus units may acquire them through Bravo, if they are Bravo affiliates. The giveaway is part of Bravo's plans to begin scrambling its signal April 1. Affiliates can make the request, or ask other questions about scrambling, by calling Bravo at (516) 364-2231, day or night.

—PDL



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NPR programing strategy: pluralism

Celtic music show leaves APR for NPR as latter redefines 'larger cultural aims'

The noncommercial radio program syndication marketplace showed increasing competitiveness earlier this month, as producers of long-time American Public Radio program *The Thistle and Shamrock* announced the show will switch to National Public Radio distribution next July.

The move of the weekly 60-minute Celtic music show from one distributor to another follows the moves of two other programs from NPR to APR last year.

A combination of factors, including the desire to gain per-station fees for carriage, led West Virginia Public Radio to move its weekly contemporary music show *Mountain Stage* and Wisconsin Public Radio to move its weekly comedy-quizz-call-in show *Whad'Ya Know? with Michael Feldman* from NPR to APR last fall, and both distributors have agreed that NPR's incremental moves toward a la carte program offerings has already created shakeout and an entrepreneurial period among noncommercial radio producers.



Fiona Ritchie, host of the *Thistle and Shamrock*, now at NPR

However, executives at both NPR and APR said that the new environment should not be characterized as indiscriminate bidding wars for popular shows. Rather than representing mutual raiding of each other's program stables, they said, the three specific program shifts in distribution outlets exemplified a realignment of programs with like programs under the APR or NPR banners, whose programing strategies are gradually becoming differentiated.

Saying APR was "very sad" to see *Thistle* leave, APR President Stephen Salyer noted that "we're in an environment where producers are trying to create the best arrangements for themselves. As we move toward every show having its own price tag, that will increasingly be the name of the game. I do not think this is a case of NPR raiding APR, or APR raiding NPR. I think Peter [Pennekamp] offered her [*Thistle* host Fiona Ritchie] some things, and she accepted."

According to NPR Cultural Programing

Vice President Peter Pennekamp, the acquisition of *Thistle* advances NPR's goal to "broaden its reach to a wide range of people," particularly in nonnews programing. "Every move has been exactly right...the natural fallout from a change in direction" at NPR, he said, adding that change in direction there "is fundamentally about cultural pluralism. The programs that we are funding," including the African music show *Afropop*, "substantially forward" a strategy predicated on "culturally specific" programs. As a result, he said, stations are saying that, "for the first time they can tell the difference" between the two distributors.

Although "there are programs that overlap" the APR and NPR identities, he said, *Mountain Stage* and *Whad'Ya Know* did not strictly fit that strategy. *The Thistle and Shamrock*, however, he said, "fits our larger cultural aims."

Thistle's Ritchie said that NPR's "cultural programing renaissance... [and its] developing more of the ethnic strains," was a major motive for the move. Additionally, she said: "NPR is set up to handle the logistics of an international venture" that will take her to the United Kingdom in July to begin producing the program there, with facilities and musical library assistance from the British Broadcasting Corp.

"My desire has been to develop the content of my program," she said, and the move to Britain will add up to taping more live performances of Celtic music in Scotland, Ireland, Wales and Brittany. "NPR and *The Thistle and Shamrock* have met at a crossroads where history, hopes, philosophy and needs intersect," said Ritchie. "Peter Pennekamp is ushering in a new era for cultural programing at NPR and we are delighted to be part of his vision."

The BBC will benefit from both on-air credit and potential co-productions it could distribute outside the U.S. But, said Ritchie, any potential overseas distribution agreement with the BBC would not concern

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Radio rebound

Following through on a promise the National Basketball Association made last fall that it would expand its presence on radio (BROADCASTING, Oct. 26, 1989), the league announced last week that when ABC Radio Sports' contract to carry only the All-Star Game and NBA Finals expires next June, more playoff games and a regular season Game of the Week will be made available through the newly created NBA Radio Network.

According to the league, the network "will be produced, syndicated and sold" by Chicago-based PIA Radio Sports. During each of the four years of the agreement, the schedule will include the game of the week, the All-Star Game and up to 31 playoff games, including the championship finals.

Said NBA Commissioner David Stern in a prepared statement: "The formation of the NBA Radio Network through our new agreement with PIA Radio Sports is a major step for the NBA. This network will, for the first time, provide fans around the country an opportunity to follow the league on radio throughout the season."

The Thistle and Shamrock directly, but rather a "different animal. My audience is here" in the U.S., she said.

Although Ritchie insisted the show will continue to be "self-supporting" through carriage fees from stations—167 as of last week—she said the 15-month agreement with NPR will put the show into "a kind of forward funded mode" for the length of the contract. NPR will also take over from the show the costs of satellite uplinking, she said. —PDL

American Radio Networks keeps AM's talking

Live talk, 24-hour satellite-delivered service has more than 250 affiliates

AM operators with overextended finances and little avenue for growth have been discovering the Albany, N.Y.-based American Radio Networks (ARN), using the service as an alternative to going dark. Almost 18 months after its inception, ARN has lined up more than 250 affiliates, according to Don Andrews Emanuel, president and co-founder of the 24-hour, live talk, satellite-delivered network.

Jack Moran, general manager of WRNY(AM)-WUUU-FM Rome, N.Y., said he signed up ARN in May 1989 for WRNY. "We were looking for a niche," he said, "one that was inexpensive to operate but could still give the station a local feel—make our listeners feel involved." Moran added that for the first time, "in a long time," the station is posting numbers in the ratings reports.

Another affiliate with positive results from its ARN affiliation is KCEO(AM) Vista, Calif. (San Diego). John Van Zante, program director for the all-talk station, said the station has been affiliated with ARN for about a year. "I continue to shout their praises," said Van Zante. "ARN has not forgotten the needs of the stations it serves." Van Zante says the difference between ARN and other networks is that ARN is flexible in providing station needs.

Moran believes that a large part of his success can be directly traced to ARN co-founders Emanuel and Ed Graham. Said Moran: "They understand what AM radio operators are looking for. They are former broadcasters so they know the trials and tribulations we go through."

The trials and tribulations he went through as a broadcaster convinced Emanuel Graham that there was an opportunity in talk radio, both to serve AM stations and to provide controversial programming. "Our concept," he said, "is to present controversial subjects in a sane, lucid and intelligent manner." Or put another way, he said: "We are going back to grass roots radio—it is not boring radio." The concept of the network, Emanuel added, involves letting "America talk to itself."

The topic menu includes sports, daily headlines, nutrition and health, entertain-

ment news, business, real estate and financial news.

The network is available on a bartered basis, with affiliates relinquishing only four minutes an hour to the network. National advertisers sponsoring the network include Avis, American Express, Costa Cruises and Ben & Jerry's Ice Cream. The network targets the lucrative 35-and-older demographic, and is hoping to join the ranks of networks rated by RADAR in the near future.

Stations can select to be 24-hour affiliates or take only the amount of programming they need. For stations taking 16 hours a day or more, seven days a week, Emanuel and Graham provide a two-day seminar for the sales staff. □

Kidswave network gearing up for post-NAB debut

Philadelphia-based station group owner Ragan Henry and Linda Katz and Marci Moon, co-directors of Philadelphia's Children's Literacy Initiative, joined forces to create Kidswave Radio Network. The project, announced last fall (BROADCASTING, Sept. 18, 1989), will feature 13 hours of programming, seven days a week, targeted to children under the age of 12.

The launch date for the new venture is

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still tentatively described as "late spring" by Mel Diamond, president of Kidwaves and formerly with Satellite Music Networks.

Among the things that attracted him to the project, said Diamond, was the fact that "the largest segment of population is unserved by network radio—I see no reason to give that audience to television." Also, he said, is "what this will do for a child's creativity and imagination. I like very much what we will be doing for our audience."

Programs lined up include: *In Concert*, a music program featuring songs from one performer; *Sing-Alongs*, featuring a varied roster of songs with lyrics that are easy for children to remember; *Story Hour*, featuring recorded children's stories read by actors; *Parenting Experts/Interview Show*, featuring experts from childhood education, health and development fields; *Classical Music*, featuring classical music presented in "a humorous way," and *Night Time Company*, featuring a regular host introducing songs, stories and musical plays.

Advertising on the network will be closely scrutinized, said Diamond. "We will monitor commercial content on a case-by-case basis," he said. On hand to help oversee programming development and commercial content will be a working advisory board, still in the planning stages.

Diamond doesn't see the network as a "hard sell." He said "there are natural advertisers whose products fit," he said, "and those advertisers are waiting in line to use the media currently available."

The network hopes to time the launch soon after the National Association of Broadcasters Convention in Atlanta, March 31-April 3, and will host a hospitality suite there. □

CBS poet laureate

CBS News correspondent Charles Osgood will host a 15-part series on "the richness and diversity of American poetry." The program, titled *Poems, Poets and Song*, will air on the CBS Radio Network March 24-25.

Poets to be discussed by Osgood include Robert Frost, Walt Whitman, Allen Ginsberg, Gwendolyn Brooks and Howard Nemerov.

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Cablecastings



Newsmakers. KGTV(TV) San Diego has joined with the area's major cable operators, Cox Cable and ATC's Southwestern Cable TV, to program a local four-and-a-half-minute insert on Headline News. The station will provide 13 news briefs daily, from 7:54 a.m. to 10:54 a.m. The deal takes effect April 2. Pictured above are (l-r): Ann Burr, president, SCTV; Ed Quinn, vice president and general manager, KGTV; Ted Turner, chairman, Turner Broadcasting; Art Reynolds, vice president, marketing, Cox, and Paul Sands, news director, KGTV.

New for Nashville

Buoyed by the success of *VideoMorning*, The Nashville Network's live three-hour weekday morning music video program, the network plans to introduce four new music video series.

The new shows debut the week of March 26. *Country Standard Time* will run weekdays at 3 p.m.; *VideoGold*, weekdays at 4 p.m.; *Music Row Video*, weekdays at 7 p.m., and *Country Beat*, Saturday at 5 p.m.

The shows are an outgrowth of the success of *VideoMorning*, TNN said. *VideoMorning* debuted with a .4 rating Jan. 1, TNN said, and has scored a consistent .3 in its first two months, a 50% jump over the .2 it previously got in that time period. TNN said the program now has the highest concentration of women 25-54 among all cable networks, and its reach of women 18-49 is up 60% from what TNN was attracting in that demo in the fourth quarter 1989.

TNN also said its *All-Star Salute to Country Music* on March 7 scored a 4.3 rating, its largest audience in the network's history.

Showtime comedy contracts

Showtime has signed exclusive one-year contracts with 12 comedians for various half-hour specials, comedy shorts and personal appearances, with their stand-up routines appearing exclusively on Showtime. The comedians are Franklin Ajaye, Tim Allen, Jeff Altman, Jeff Cesario, Tommy Davidson, Louise DuArt, Richard Jeni, Carole Leifer, Mike MacDonald, Monica Piper, Paul Provenza and Robert Schimmel.

The network also said it will carry the second Annual Aspen Comedy Fest April 7 at 10 p.m. The one-hour special, hosted by Jerry Seinfeld, features Wayne Cotter, A.J. Jamal, Mario Joyner, Etta May and Brian Reagan.

BBC buy

Cable network Bravo is negotiating an extensive deal for British Broadcasting Corp. drama programming that could bring it a minimum of 30 hours yearly and at least 60 hours of programs over the life of the contract.

The arrangement would be similar in scope to a three-year-deal The Discovery Channel signed with the BBC late last year giving that service access to BBC nonfiction programming.

Bravo also has signed for three BBC theatrical works to receive American TV premieres and renewed the half-hour comedy *A Bit of Fry and Laurie*.

Bravo was among 30 U.S. cable

network and other program buyers at the BBC's annual Showcase screenings in Brighton, England, March 4-9.

Jack Masters, president of BBC's U.S. distribution arm, BBC Lionheart, said deals with U.S. buyers at the Showcase totaled \$2.3 million. Master said 270 other buyers from around the world at the event closed deals worth approximately \$17 million.

Cable study

The Cable Television Administration & Marketing Society has begun an "Attitudes and Usage of Television" study, the results of which will be released next fall. The study of 2,000 subscribers and nonsubscribers will be conducted by Bortz & Co., Creative Response Research, and Gatseos and Associates.

The study will examine viewing attitudes and perceptions, profile product usage, analyze external viewing factors, quantify satisfaction and identify perceived value.

Adding on

Michael Marcovksy has made his first move as chairman of The Nostalgia Channel, announcing the appointment of a new marketing and public relations firm, Merrill & Associates in Los Angeles. He also said that 500,000 subscribers were added in the first two months of the year.

Nostalgia said it has signed a three-year affiliate agreement with Times Mirror, and renegotiated a three-year extension with Comcast.

Buying time

ESPN has closed a multimillion dollar deal with nine clients of Young & Rubicam for positions in an MLB package. Overall, ESPN has signed 64 advertisers to the games, including Sears, Anheuser-Busch, Mitsubishi, Champion Spark Plugs, Domino's, Dupont, Exxon, Footlocker, Fuji Film, HBO, Hershey, Honda Power Equipment and Motorcycles, Isuzu Auto, Levi Strauss, Little Dutch Boy Paints, Pittsburgh Paints, Pizza Hut, Saab, Suzuki Autos, Shell, Turtle Wax and Wendy's.

BET originals

BET President Robert Johnson and Butch Lewis, president of Butch Lewis Productions, have formed a joint programming partnership to produce original programming and PPV events on BET. The venture includes monthly boxing events as well as PPV events and comedy specials.

Government support for Goodwill Games

Organizers of the Goodwill Games have announced that the U.S. government will provide almost \$20 million in security support, primarily communications and security equipment, for the July games in Seattle. The news followed the first meeting

of a White House task force on the games, chaired by Andrew Card, White House deputy chief of staff.

The games not only include sports, but an artists' exhibit and trade exchanges between the U.S. and Soviet Union. Seattle Organizing Committee President Bob Walsh said 2,500 to 3,000 Soviets are expected in the U.S. during the games, the largest contingent of Soviets ever to be in the U.S. at one time.

Goodwill Games organizers have raised the possibility of having the Bush-Gorbachev summit moved back several weeks, to coincide with the games, making it easier for the two leaders to attend the opening ceremonies, for instance. Walsh said he met with Kremlin leaders two weeks ago and they said they would not oppose the move, if the schedule permitted. Walsh said there was no definitive word from the White House, but that Seattle would be an unlikely site for the summit around the games, because of logistical problems.

Cable penetration figures

Nielsen said February 1990 cable penetration reached 57.8%, or 53.2 million homes. A year ago cable penetration was 49.5 million homes, or 54.8%.

Of the top 10 DMA's, cable penetration is over 50% in eight of them. In DMA order, the figures are New York, 56%; Los Angeles, 52%; Chicago, 45.4%; Philadelphia, 65.7%; San Francisco-Oakland, 61.2%; Boston, 67.4%; Washington, 52.4%; Detroit, 52.6%; Dallas-Fort Worth, 45.2%, and Cleveland, 56.6%.

Fighting back

The USA Network has announced the kick-off of the public service campaign "Operation CableCares: A Commitment to a Drug-Free USA." The anti-drug campaign is being sponsored in conjunction with the Media Partnership for a Drug-Free America and the Advertising Council. USA said part of the campaign, in addition to donated airtime for PSA's, would include a plan developed with the Cable Alliance for Education and Drug Abuse Resistance Education (DARE) for a

national satellite feed of an anti-drug course to high schools and junior high schools.

Zeroing in on 'Zorro'

The Family Channel said it has renewed the new *Zorro* series for 25 more episodes



beginning next fall. Family said it anticipates putting *Zorro* into a daily slot next year. Currently it is carried at 6 p.m. and 11 p.m., Fridays, as well as at 6:30 p.m. on weekends.

The service also said it had placed a new 26-episode order for *Bordertown*.

Higher numbers for FNN and Weather Channel

FNN said its daytime (9:30 a.m.-4 p.m.) fourth-quarter ratings jumped from a 0.2 in 1988 to a 0.5 in 1989. FNN also showed a ratings gain at 4-6 p.m., from a 0.3 to a 0.5.

Meanwhile, the Weather Channel said its December 1989 numbers were its best ever. The cold temperatures that month gave the network a 0.4 overall rating, with a total cumed of 54%, or 23 million homes. The numbers surpassed all monthly records, including those last fall when Hurricane Hugo struck.

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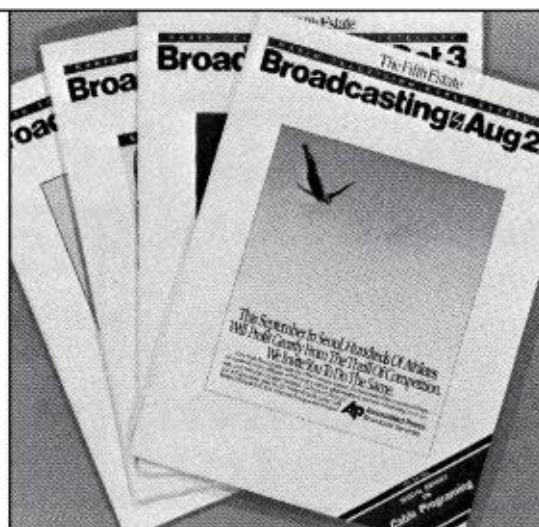
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Sony and Ampex hope this is the year for digital VTR's

Since the three-quarter-inch composite digital format (D-2) was first introduced as a product two years ago by Sony Corp. and Ampex Corp., those two companies have delivered approximately 2,000 recorders worldwide between them. But few of those sales have been to broadcasters. To attract more broadcasting business, the D-2 product lines are expanding, with recorders that are more portable and less expensive. The new D-2 machines will be among the most high-profile videotape product introductions at the National Association of Broadcasters equipment exhibition, March 31-April 3, at the Georgia World Congress Center in Atlanta.

The same need to make digital more attractive to broadcasters is what led Matsushita to develop a half-inch composite digital format in cooperation with the Japanese network, NHK. The latest prototype half-inch digital studio recorder will be demonstrated by Matsushita's Panasonic Broadcast Systems. Deliveries are expected to begin in late 1990 at a price now targeted at \$50,000. Scheduled to follow in 1991 are introductions of a camcorder, videotape library system and other equipment in the half-inch format. "There has been a lot of interest in it because there hasn't been much information and it's a curiosity and it offers things that D-2 can't do," said Jerry Spencer, Panasonic's marketing manager.

New software will be unveiled for some of the automated videotape library systems, which are continuing to grow in capabilities and flexibility. Cart systems in the MII, Betacam SP and D-2 formats will also be demonstrated at NAB.

A few new products will be shown in the high-end consumer formats, S-VHS and Hi8, that are being marketed as replacements for three-quarter-inch U-Matic in some applications.

By the time of NAB, Sony estimates that

it will have sold more than 1,500 D-2 recorders worldwide and will have passed 2,000 well before the end of 1990. But broadcasters are buying only about 10% of them. The general response has been: "One-inch [Type C] is fine. We don't need D-2," said Chris Golson, director of marketing for Sony Broadcast Products, Teaneck, N.J. "We don't think it's a format decision," Golson said in response. "We think it's an approach. You have the analog world and the digital world."

Working in the digital domain is more expensive today. But D-2 backers claim that it records fewer errors than analog systems, works well within automated library systems, is ideal for recording TV stereo material (because of four-channel digital audio capability) and, because it theoretically produces transparent dubs beyond 20 generations, archival material will retain its quality longer in the digital domain. D-2 also boasts fewer set-up procedures and easier operation. The main advantage of the analog domain, D-2 supporters say, is that users are comfortable with it. To sell D-2, it will be necessary to promote a feeling of "digital comfort," Golson said.

One way to gauge how quickly a format is being accepted by the marketplace is to look at the sales videotape stock. Ampex and Sony, the first to put D-2 recorders on the market, also hold a large majority of the magnetic tape market for the format. According to Andrew Lougis, vice president, professional tape division, Sony Magnetic Products, Atlanta, reorders of D-2 stock have boomed in the last three months. In February, "for the first month ever, Sony sold more digital tape than one-inch tape," Lougis said. "One-inch is not shrinking for us. In fact, it's rather significant. But the big news is that D-2 is having a very high growth rate."

Lower prices might be a prime reason for the D-2 tape sales growth. In the last six

months Sony has dropped its prices 10% and market pressures will likely lower them even further in the near future, Lougis said. D-2 tape costs about \$90 per hour of playing time compared to \$60 per hour for Type C stock.

Sony's February tape sales might have been a statistical oddity. According to Michael Wilke, product manager for Ampex Magnetic Tape, D-2 cassette sales have grown steadily since they were introduced two years ago and Type C sales have leveled off. But Ampex estimates it will be some time before D-2 consistently out-sells the one-inch format.

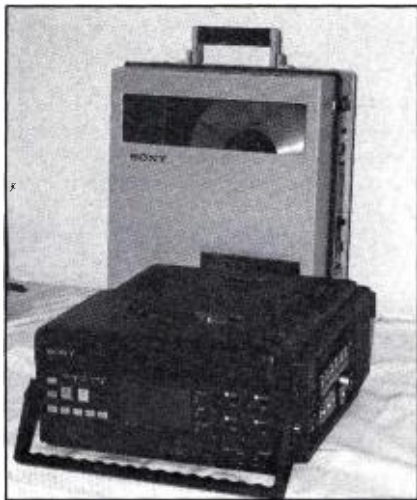
To attract broadcasting customers, both Sony and Ampex are showing new D-2 decks aimed at the broadcaster. The Sony D-2 line now includes three models. Added to the original DVR-10, introduced two years ago, is the DVR-18, also for the studio. It holds all three cassette sizes (the largest of which tapes up to three hours of video) and has a faster shuttle speed (100 times play speed) for editing applications. PAL versions of both the DVR-10 and DVR-18 will be shown at NAB for the first time this year.

Even more attention is expected to be paid to the DVR-2, a second generation D-2 deck for electronic field production. During a recent press briefing, Sony representatives displayed a DVR-2 beside a Sony BVH-500A Type C field recorder, to demonstrate that both the portability and price of the one-inch format can be duplicated in a digital format (see picture above). The BVH-500A, no longer in production, last sold for \$37,000, which is exactly Sony's price for the DVR-2. "The quality out of this machine is the same as the studio [D-2] deck. It is a studio recorder taken out into the field," Golson said.

At NAB, Sony also plans to highlight the DVR-2's durability. A recorder will be attached to a machine which will inflict a



In preparation for the annual National Association of Broadcasters convention, BROADCASTING is presenting a weekly feature looking ahead to the various technological offerings that will occupy the equipment exhibit. This week: Videotape.



Sony's DVR-2 D-2 (foreground) is the same size and price as the Type C production recorder behind it.

force of up to 40 G's on the unit. If all goes as planned, the pictures played back during the torture test are expected to appear on the monitor without jumping or shaking.

The past year of D-2 sales has been a tough one for Ampex. Soon after the Redwood City, Calif.-based company began its first deliveries of the VPR-300 deck, aimed at high-end production facilities, defects were discovered in the design. The resulting redesign and recall of the delivered machines slowed D-2 sales and cut into the company's profits. D-2 difficulties were among the reasons given when Ampex laid off more than 300 workers last year (BROADCASTING, Dec. 11, 1989).

Ampex is introducing three new D-2 recorders at NAB in hopes that wider applicability of the format will heat up sales. With the introductions, Ampex will offer a total of four digital recorders with applications ranging from low-end corporate productions to high-end post-production. In the middle, Ampex is aiming VTR's for broadcast recording, playback, production and post-production. The prices for the decks range from \$60,000 to \$90,000.

The new VPR-200 is being positioned for recording and on-air program playback applications and as the ideal VTR to integrate into Ampex's ACR-225 video library system. It accepts all three cassette sizes, designed for playback of a few minutes of commercials, shows lasting up to 90 minutes or full-length movies of up to three hours. Like the original VPR-300, Ampex claims that the VPR-200's cassette-handling apparatus is more gentle on the tape than other D-2 VTR's on the market, resulting in longer tape life. The rewind and fast forward speeds are 60 times play speed. The VPR-250, a lower cost version of the VPR-200 that accepts only small and medium sized cassettes, is also being offered for broadcast production and post production.

The third new Ampex VTR is the VPR-350, a lower-cost version of the original VPR-300 with capability to record and play back small and medium cassettes. It includes all of the high-end post-production features of the VPR-300, including a mode to facilitate forward, reverse, single-field

and single-frame animations. It is being aimed at high-end studio production and post-production houses with some applications for broadcast post-production.

Hitachi Denshi America, Woodbury, N.Y., and Broadcast Television Systems (BTS), Salt Lake City, will also display D-2 recorders. Hitachi, which first showed its VL-D500 studio recorder at NAB '89, will begin delivering the unit immediately after this year's show, according to Fred Scott, director, videotape recorder engineering. Hitachi is developing its machine in cooperation with an independent company, New Media, "a new group that has organized to develop high-technology based products," Scott said.

BTS is currently developing its own model D-2 VTR's. In the meantime, it has licensed to sell Sony's DVR-10 and DVR-20 decks. They will be on display in the BTS booth with model names DCR-10 and DCR-18.

The original digital tape format, component digital D-1, has been overshadowed by the publicity generated by D-2 in the past two years. Because the price is significantly more than the cost of D-2, component digital sales have been slower, even though it is widely held to be the higher-quality format. For the fourth straight NAB, D-1 decks will be offered by Sony and BTS. Sony has sold 600 of the machines worldwide, almost all to high-end production/post-production houses. This year, Sony is offering some enhancements to its model, the DVR/DVPC-1000, including new serial interfaces and upgraded editing in an animation mode.

Among the companies showing automated library systems, Odetics, Anaheim, Calif., which has sold about 100 systems worldwide in the MII, Betacam SP and D-2 formats, will be introducing its SunRISC (reduced instruction set computing) work station. It will feature a high-resolution monitor and more flexible control compared to the earlier-model work station. "You have much more control over what you do. Now you can have a record list that you can program just like you program a playlist," said William Keegan, Odetics director, broadcast sales. SunRISC is expected to be ready for delivery late in 1990. No price has been set.

Also to be highly featured at the Odetics booth is the SCS800 Sequencing Cart System, first shown last fall during the Society of Motion Picture and Television Engineers (SMPTE) exhibition. The system is designed for archiving program information at large stations or commercials at smaller stations. Up to 65,000 individual carts can be encoded with serial numbers which are read and stored in the sequencer. A screen read-out is available to give details of the contents of each cart. It will also store a history of what tapes have been played over a given time period and interfaces to traffic computers. The system's capacity is 800 cassettes with six VTR's. External VTR control is also included.

An Odetics cart system will also be on display at the BTS booth, where it will be used to demonstrate the interface capabilities of BTS's master control equipment.

"This year we will bring some success stories into NAB," said Ray Baldock, man-

ager, multi-cassette systems for Sony. According to Sony's latest figures, there are now 148 of its LMS's (library management systems) operating worldwide, 52 of which have been installed in North America. So far, about 40% of the systems have been configured to accept Betacam SP cassettes while the other 60% are D-2 systems. The latest high-profile sale, announced at SMPTE, was for several D-2 LMS's to Viacom to handle playback and recording tasks for its several cable TV services (BROADCASTING, Oct. 30, 1989). The systems have already been installed at Showtime, MTV and Nickelodeon and the next system will go on line when Viacom's new HA! network starts up on April 1. VH-1 and The Movie Channel will receive deliveries later in the year.

Sony will demonstrate three LMS's at NAB, the DVC-80, DVC-500 and DVC-1000. Past demonstrations of the 80-cart DVC-80 have shown capability to play only small sized D-2 cassettes. The latest model has medium cassette capability as well.

A prototype of an even smaller system in the MII format will be demonstrated by Panasonic. The PAC (Panasonic Automated Cassette) system is configured to hold 20 cassettes and two VTR's and is designed to consume less space than the large library systems. Target customers will be small stations and cable headends, according to Panasonic's Spencer. No price or delivery information is available.

There will be few new products in the Betacam SP and MII component analog format product lines, with the exception of a series of enhanced MII products offered by Panasonic. The AU-665 studio recorder has some technical improvements over earlier versions. "The big gain is that a VSLI [very large-scale integration] technique has been applied, and there is a considerable savings in weight—something in the order of 15 to 20 pounds," Spencer said. The same VSLI technology has been applied to the new AU-63 play-only unit (which is expected to replace the earlier AU-630) and the AU-410 dockable VTR (which at \$95,000 is priced about 10% less than the earlier AU400). The AU-63 is priced at \$14,000 and no price has been set for the AU-665. All three products are expected to



Ampex's VPR-200, a D-2 machine built for broadcasters

be available about three months after NAB. Somewhat newer products in the low-end video formats, S-VHS and Hi8 (8 mm), are expected. S-VHS sales are currently being made in about even amounts to both small TV stations and cable headends, said Terry Gardner, marketing manager, professional video, Panasonic Communications & System Co. "Most of the [Hi8] customers that have come to us are U-Matic users," said Conrad Coffield, marketing director, Sony Professional Products. Those customers tend to be stations, cable systems, school systems and other users looking for a lightweight acquisition

format that works well with the U-Matic equipment. Panasonic will have one introduction in the S-VHS format at NAB—the AG-7750 editor and recorder with built-in time base corrector, with improved signal quality compared to the AG-7500A. "In addition this unit will include some control capability [over the AG-7500A], so that we can accomplish faster search speeds in the editing process," Gardner said. The price will be about \$8,000 and it will be available in fall 1990. A new editor/recorder is also being offered in Hi8. The EVO-9700 produces

400 lines of resolution and includes freeze frame, slow motion, preview/review and other editing features. It also includes a keyboard for a title superimposer, which is no replacement for a character generator, but can be handy for some labeling applications, Coffield said. Sony will also introduce the EVO-9500 recorder with a time code generator-reader and Y/C connections. The EVO-9700 is scheduled for shipping in July and the EVO-9500 in May. **-RMS**

Next week: NAB advance.

New technology is key to high flying Sky

Satellite-delivered high power DBS service hinges on perfecting developing technologies, principally digital signal compression

Since late February, when the Sky Cable consortium—comprising NBC, News Corp., Cablevision Systems and Hughes Communications—announced its plans to launch the nation's first high power direct broadcast satellite service in 1993-94 (BROADCASTING, Feb. 26), details about the proposed technology have gradually emerged from the group. However, because so much of the proposed service will rely on technology still in development, several questions remain unanswered.

In addition to including the most powerful, and largest, satellite transponder amplifiers ever, the Sky Cable plan calls for the smallest receiving antennas ever, immediate HDTV transmission capability, a more piracy-proof encryption system and a consumer-friendly receiver capable of taking in satellite, cable and other video transmissions.

But most crucial to Sky Cable's proposal as it has been described—four video signals via each of 27 transponders—it must rely on the development of currently unavailable digital compression technology by the time the system starts up in 1993.

According to Stephen Petrucci, president of Sky Cable partner Hughes Communications, four-to-one compression is "conservative in the context of what we've seen, which is up to 10-plus-to-one. And what we decided was the maximum we'd be willing to talk about was the proper entertainment quality. It could be two-to-one, three-to-one or six-to-one. But it's in that ballpark."

Emphasizing that Hughes is "nowhere near" choosing a digital transmission system, Jim Ramo, Hughes vice president of video services, described two general compression approaches: 1) splitting each transponder into four signals and 2) digitally multiplexing the signals.

However it is done, the "proper entertainment quality" standard articulated by Petrucci is already providing the axis of debate over the feasibility of Sky Cable's signal compression plans.

The general opinion of the engineering community appears to be that 4-to-1 video compression is possible today, but does not yet deliver broadcast-quality pictures. Sev-

eral experts interviewed by BROADCASTING did not, however, discount the possibility that three years is enough time to develop and implement an adequate system.

"In laboratories, people are excited about the kind of compression techniques that exist and the kinds of developments that are taking place," said Michael Sherlock, president, operations and technical services, NBC. "Using the total capacity announced does hinge on technological developments, but those developments are not considered to be unrealistic," he said.

On the other hand, Sherlock and other experts questioned whether 4-to-1 compression will be possible for already highly compressed HDTV signals. The Sky Cable principals have said that the service will hasten the availability of HDTV to U.S. consumers because the system could transmit all of the currently proposed advanced TV transmission systems. "With Sky Cable," said Petrucci, "you have the entire U.S. You can distribute 1,000 HDTV sets in bars, homes, whatever. And [even when] that's all there are in the whole country, you might want to devote one channel or a fraction of one channel to HDTV and see the market get started."

But Petrucci conceded that transmission of already compressed HDTV signals, at least initially, would likely require a full transponder, thereby reducing the number of prospective Sky Cable channels to fewer than 108—a concession in line with Sherlock's speculation that some of the 27 transponders might be reserved for HDTV

while the others would provide 4-to-1 compressed NTSC.

Others agreed with Sherlock's analysis. "For distribution, 4-to-1 compression with today's state of the art is very do-able," said Larry Thorpe, vice president, production technology, Sony Advanced Systems, Teaneck, N.J. "The telephone companies talk about 6-to-1 or 10-to-1 still making very reasonable pictures. By 1993, 4-to-1 should make reasonable pictures."

"Certainly compression of that type has been demonstrated in computer simulations," said John Messerschmidt, senior director, advanced television systems, Scientific-Atlanta. What "remains to be proven," he said, is whether an economical system can be developed by 1993. Messerschmidt is in charge of Scientific-Atlanta's effort to develop the HDB-MAC high-definition satellite transmission system, which has already been used in commercial applications (BROADCASTING, March 5). It involves 3-to-1 compression of the 30-mhz 1,125/60 studio signal. However, that level of compression is still a far cry from multiple HDTV signals per transponder.

A number of labs are currently researching compression techniques that could eventually be applied to Sky Cable, including the David Samoff Research Center, Philips Labs, Scientific-Atlanta, General Instrument, the Massachusetts Institute of Technology, Seattle-based Northwest Starcan Ltd. and various Japanese-owned companies.

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Show, General Instrument Corp.'s VideoCipher showed cable industry leaders computer simulations of its "DigiCipher" compression system. GI claimed that, when fully developed, the DigiCipher will be capable of delivering 10-to-1 compression for NTSC signals. GI said that the system would also allow for compression of HDTV signals into current transponders. The company has, however, remained noncommittal on whether more than one HDTV signal could be delivered on one transponder.

Thorpe said that 24 mhz transponders, which Sky Cable plans to use, would be adequate to deliver one channel of HDTV compressed with NHK's Narrow-MUSE or some other equivalent technique. (27 mhz is considered ideal for MUSE-E, which requires a 9 mhz contiguous channel for ter-

restrial transmission.)

The timing of the Sky Cable announcement, said Sherlock, is especially fortunate for NBC, which is a sponsor of the ACTV enhanced-definition system and of efforts to build a simulcast terrestrial HDTV system. If an ambitious effort to introduce DBS had been mounted by the broadcasting industry five years ago, the only available system for transmitting HDTV would have been MUSE-E. Now DBS investors will have the option of adopting the FCC-approved terrestrial system, Sherlock said.

"To me," said Petrucci, "its seems like satellite distribution is going to be the way HDTV distribution gets started, no matter how it ends up, because you can do it a little bit at a time."

Perhaps as crucial as compression is to

Sky's multichannel plans is the need—no matter how many channels are offered—for an encryption system that will avoid the piracy contagion that has created an estimated half-a-million illegally altered home dish decoders in the existing C-band market. Digitization of video signals, said Petrucci, will also provide the solution to controlling authorized reception of the service. "With a digital stream, there are all kinds of very sophisticated encoding schemes available," he said. "Those schemes I won't say are pirate-proof, but they're orders of magnitude more pirate-proof. If you can upload and download through your digital data stream, it's transparent to everything. If you do that every day, it would be pretty hard to break." Designing an integrated receiver-decoder in which scrambling chips are not separated out and easy to reach physically is also a goal, he said.

And in its desire to make the receivers consumer-friendly, Sky Cable is intending to "come up with a product that lets you put this box on your TV and get rid of three other boxes," he said. "We expect that some of the consumers will get cable, so we ought to have the cable co-ax plug into this thing. And we ought to have the remote control on this box control the cable channels as well as the Sky Cable channels."

In orbit, because no launch vehicle now exists to carry a satellite big enough to carry all 27 of the 200 w transponders, Hughes has said it will likely need to fly at least three birds, each carrying nine transponders, to do the job. Although, in general, economies of scale can be gained by packing as much as possible onto a satellite, the three-bird system will, said Petrucci, spread out the launch risk and create backup protection for each successive launch.

Finally, just as its 108-channel proposal may prove optimistic (in the low range, two-to-one compression would mean 54 channels total), the proposed 12-by-18-inch antenna size may prove unworkable for some consumers. Although the extreme leap from 45w—the highest power Ku-band transponders now operating (aboard GE Americom's Satcom K-1)—to 200w means a proportional reduction in antenna size, Ku-band signals have proved to fade when precipitation comes between satellite and antenna. Nevertheless, according to Charles Dolan, chairman of Sky Cable partner Cablevision Systems, "there may not be a lot to choose from, between cable and satellite delivery in the areas of quality and reliability."

But varied antenna sizes may become necessary to achieve parity, said Petrucci. "Satellite does have an inherent advantage [over cable]. The only transmission that you are using is from one point in the sky to one point on the ground with nothing in between except air," he said. "If you want to keep on receiving through the rain [which studies put at 30 hours per year in affecting satellite transmissions in the Southeast, for example], you could overcome that—if you wanted to pay for it—with, say, a 30-inch dish instead of a 20-inch dish. It's not clear whether you should or not."

—RMS, PDL

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Chyron-Midwest deal off

An earlier announced agreement in principle to merge the Chyron Corp. and Midwest Communications Corp. has been dissolved. Chyron President Isaac Hersly said the deal broke down because the principals could not come to exact terms on how to set up the new joint company. When the announcement of the agreement in principle was made late last year, the tentative plan called for the two companies to become subsidiaries of a new holding company. Chyron Chairman and Chief Executive Officer Alfred Leubert was to serve as chairman of the holding company while Midwest CEO David Barnes was to be president and CEO of both companies.

Hersly stressed that "there is no adversarial effect" resulting from the merger breakdown. Midwest is a distributor of a vast array of broadcasting gear and will continue to be one of Chyron's biggest distributors, he said. Chyron manufactures video graphics and effects equipment.

Bush in high-definition

With President George Bush scheduled to appear at this year's National Association of Broadcasters' convention in Atlanta, NAB is again planning to record the event in high-definition video and would like to be able to distribute the images to screens at various parts of the convention by fiber optics, as it did during Ronald Reagan's visit to NAB 1988. But NAB is not yet making any promises about the fiber link this year. Engineers are having a harder time setting up the fiber links than they did in Las Vegas because the HDTV control studio will be located at the Atlanta Inforum, a new exhibition hall located three blocks away from the building where the Bush appearance will take place (BROADCASTING, March 5).

Fiber optic links were built into the World Congress Center for an HDTV demonstration there during the 1988 Democratic National convention. But at the Inforum, which was not yet built in 1988, there is no fiber installed. The Inforum is now in the process of installing the links, which are expected to be needed for other television and computer industry-related conventions there in the future. But the installation may not be finished on time.

John Turner, president, Turner Engineering Inc., Mountain Lakes, N.J., is overseeing the technical details of setting up the HDTV exhibition at the Inforum. Turner was also a consultant for the demonstration at the Democratic convention and is familiar with the fiber optic layout of downtown Atlanta. He was guardedly optimistic that the link could

be established, but said that alternatives to fiber are being examined. A microwave link might be attempted and some companies have already offered to donate the use of equipment for such a link, he said.

DAB preview

An all-day, invitation-only meeting on Eureka Project 147, a European consortium which has developed a digital audio broadcasting (DAB) system for both terrestrial and satellite delivery, will be held in Washington March 28. The system's technology is co-owned by Eureka, which is sponsored by the European common market governments and private companies, and the European Broadcasting Union. It is designed to deliver 12-16 CD-quality stereo signals, to provide wider coverage with lower radiated power and to be immune to the multipath reflections that damage FM reception (BROADCASTING, Feb. 5).

The meeting will be held 10 a.m. to 3 p.m. at the Madison hotel and is being sponsored by the law firm of Nixon, Hargrave, Devans & Doyle. Representatives from Eureka and EBU will be there as well as American and Canadian broadcasters and a financial analyst who will give a North American perspective on the system. DAB will also be demonstrated and discussed later in the week in Atlanta during the National Association of Broadcasters convention (March 31-April 3).

SMPTTE paper drive

The Society of Motion Picture and Television Engineers has issued a call for papers for its 132d technical conference, to be held at the Jacob Javits convention center in New York, Oct. 13-17. The theme for the event will be "Film and Television—One World?" Authors are asked to send their applications and a 500-word synopsis of the paper to SMPTTE in White Plains, N.Y., by June 15. Authors will be notified of acceptance by Aug. 3 and completed manuscripts will be due at SMPTTE by Aug. 17.

DATs for sale in U.S.

A bill that would clear the way for consumer digital audio tape (DAT) recorders to be sold in American stores has been introduced in the House of Representatives. DAT recorders, which record several generations of digital audio with no degradation, have been kept off U.S. shelves due to copyright suit threats from the recording industry. The Digital Audio Tape Recorder Act of 1990 would codify a compromise reached by the consumer electronics and recording industries last year to allow for DAT sales (BROADCASTING, Aug. 7, 1989). Electronics within the machines would allow for one digital copy of audio from a compact disk, but later generations would be in analog. The bill is co-sponsored by Representatives Joe Barton (R-Tex.), Jim Cooper (D-Tenn.), Don Ritter (R-Pa.), Al Swift (D-Wash.) and Henry Waxman (D-Calif.).

Words of caution

Engineers within the FCC's advisory committee are warning those following the search for spectrum to transmit a possible future high-definition television system terrestrially not to misinterpret the optimism of the latest spectrum study released by the commission's Office of Engineering and Technology (OET) late last year (BROADCASTING, Dec. 25, 1989). Some members of planning working party three on spectrum utilization and alternatives, within the FCC's advisory committee on advanced television service, said that some of those who have read the study or press reports of it have come away believing there is now no need for testing of the proposed system by the Advanced Television Test Center (ATTC).

Working party three shares the "guarded optimism" that was reflected in the OET report, said the group's vice chairman, Jules Cohen of Jules Cohen & Associates, Washington. But some people might ask: "Why are we testing the taboos if it doesn't make any difference?" Cohen said.

The OET figures showed that under certain scenarios, 100% or close to 100% of all currently operating stations could be allotted an additional 6 mhz channel to deliver HDTV. Those figures were much rosier than the figures given in an earlier OET report released in 1988. The second estimates were based in part on the assumption that lower-powered digital signal encoding, as proposed in the Zenith Spectrum Compatible HDTV system, would allow the FCC to use the image taboo channels in the UHF band for HDTV transmission. "We are not going to know whether we can ignore the taboos until testing is done at ATTC," Cohen said. He said that the latest OET report "is still a certain amount of wishful thinking and until we have tests, we can't be sure that we're going to be able to do these things."

Radio Marti director sees "promotion" as power play

Ernesto Betancourt is named to top research post at USIA, but he feels move was part of "coordinated effort" to oust him from directorship

The U.S. Information Agency's official position is that it is simply making a personnel move, one designed in part to reward the person involved for a job well done. But since Radio Marti and the Byzantine internal politics of the Cuban-American community are factors, the move is difficult to view as simple. Ernesto Betancourt, who has served as director of Radio Marti practically since it went on the air in May 1985, is being promoted to what USIA officials stress is the top research job with the agency. But Betancourt sees himself the victim of a power play by the powerful Cuban-American National Foundation.

Last Tuesday (March 13), Betancourt received official notification from USIA Director Bruce Gelb that he was being reassigned to the job of director of the Office of Research. But a week earlier, in a memorandum to his immediate supervisor, Voice of America Director Richard Carlson, as well as to USIA's inspector general, general counsel and other officials, Betancourt said that "a series of bizarre incidents" had occurred in the previous two months that had convinced him a "coordinated effort" was under way to remove him from his post or to influence his decisions on coverage of the foundation.

Betancourt says in the memorandum that Antonio Navarro, who has been named acting director of the emerging TV Marti, is to be named head of Radio Marti as well. And USIA officials confirmed that the two services are to be consolidated under the VOA and that Navarro would run both. "Betancourt was not in the running," said one official.

Indeed, others said management had been receiving critical reports regarding Betancourt. Some talked of complaints by Radio Marti staffers of "erratic" and "super difficult" behavior on Betancourt's part. Still, said one official, the decision to replace Betancourt at Radio Marti "doesn't change the fact that Ernesto has made a substantial contribution."

Radio Marti operates 24 hours daily as a surrogate station for Cuba, offering news, entertainment, and music, as the Bush administration's effort to break what it says is Castro's monopoly on information in Cuba. And the station, transmitting from what had been VOA facilities on Florida's Marathon Key, on 1180 khz, has surprised skeptics by performing—as mandated by law—in accord with the standards of accuracy and objectivity required of the VOA. The re-

sults, some observers say, have been impressive. "So Gelb," the official said, "will give Betancourt the job of director of research for USIA. That is a senior management job, for which he has the foreign policy and educational qualifications." Betancourt started his career at Radio Marti five years ago as head of research.

But the background against which the restructuring and personnel changes are being made, said one source, indicates that not only is "a judgment call" at work, but "a power play" as well. The mixture of the two in the decision is hard to sort out. But the Cuban-American National Foundation cannot be ignored.

The foundation, with offices in Miami and Washington, is one of a triad of organizations that have a powerful influence on



Radio Marti's Ernesto Betancourt American policy toward Cuba. The foundation is a research organization, focusing on Cuba, and its work is well regarded on Capitol Hill. The Cuban American Foundation is the lobbying arm. And the Free Cuba PAC collects and disburses financial contributions to presidential candidates as well as candidates for Congress. There is a heavy overlap in membership of the three organizations. At the top is Jorge Mas Canosa, a self-made multimillionaire Cuban-American living in Miami—a refugee from Castro's Cuba—who has easy access to the White House and to the power centers on Capitol Hill. And Carlson speaks of him as a friend.

The organizations—whose lobbying technique is patterned after Israel's—is credited with winning congressional approval of Radio Marti and, last year, TV Marti.

But creating those media organizations as part of their war against Castro was only the beginning for the foundation and its allies. Mas is not only chairman of the Cuban-American National Foundation; he is also chairman of the nine-member presidentially

appointed Radio Marti Advisory Board. Jose Antonio Costa Jr., of Homestead, Fla., another member of the foundation and head of the lobbying organization, is also a member of the board. The board's job is to keep check on Radio Marti's operations, and to make recommendations.

But Betancourt's memorandum makes it clear he regards the foundation's role in relation to Radio Marti as oppressive, if not improper. His *bete noire* is Mas. Betancourt reports receiving a number of telephone calls—including some he says were from foundation directors—that referred "to a decision by officers of the Foundation, and in particular Mr. Jorge Mas, to get me removed from my post.... Two reasons are given. My alleged opposition to TV Marti. The other, that Mr. Mas claimed to have lost control of Radio Marti. What that means is unknown to me because nowhere in the legislation was that control provided for."

"The relationship between Ernesto and Jorge has been deteriorating for some time," said one official. Neither Betancourt nor Mas would return telephone calls last week to discuss their respective positions.

The change in the leadership of Radio Marti comes at a time when many Cuban-Americans are expressing optimism that Castro's days are numbered and that they will soon be free to return to their homeland. And Betancourt suggests that attempts to inject Radio Marti programming with a specific political spin can be expected to increase. "With the collapse of communism during 1989, the liberation of Panama and the victory of UNO in Nicaragua, the focus has shifted more and more to what may happen in Cuba," Betancourt says. "Naturally, in anticipation of political roles in post-Castro Cuba, the potential exposure offered by Radio Marti is infinitely valuable." Betancourt said the Radio Marti directorate was reorganized last year in an effort to strengthen the station's ability "to cope with pressures that were increasing for coverage of events of partisan interest to various groups, including the foundation."

If the Foundation is hostile to Betancourt, as he says, one reason could be his apparent lack of enthusiasm for the TV Marti project, in which the Foundation has invested much. He says in his memorandum that, on the basis of Audience Research data, the comments of defectors and the concern of Cuban government officials, he believes that the broadcast of a television signal into Cuba "could have a very significant impact in bringing freedom to Cuba." But he also says that his experience as a member of the TV Marti task force convinced him that, "in the absence of a crisis that justified exceptional action by the Unit-

ed States, it is not feasible to find a legal way to broadcast a TV signal to Cuba."

Betancourt says he expressed those views to Mass, twice, in letters dated Nov. 9, 1988, and May 3, 1989.

Meanwhile, no one was taking final responsibility last week for the decision to oust Betancourt. A spokesman for Gelb said that the USIA director had "given Carlson the responsibility for running the radio and the television stations," adding, "Dick wants to consolidate the radio and television, and decided that Ernesto was not the guy to run them. Gelb doesn't tell his managers how to run their groups." "I think that's an effort to shove responsibility away from Gelb," said a spokesman for Carlson. "Gelb and Ernesto met last week, and Ernesto got the word. And it is Gelb who is reassigning Ernesto from a part of the VOA to another part of the USIA. The letter of [reassignment] was signed by Gelb."

Wherever the responsibility lay, it was, said a Gelb spokesman, "a done thing."

-LZ

WARC advisory panel named

Representatives from variety of industry posts will help FCC prepare for 1992 ITU conference in Spain

A 37-member committee drawn from a variety of communications industry occupations has been named to advise the FCC in its preparations for the World Administrative Radio Conference to be held in Spain in 1992, a WARC that in terms of its scope will be the most significant International Telecommunication Union conference in more than a decade.

The conference will consider the proposed allocation of frequencies for mobile services, both terrestrial and satellite, in the 500-3,000 mhz range, the concept of offering, in the same band, a satellite sound broadcasting service, policy considerations surrounding an allocation of frequencies for a wide RF bandwidth high-definition television service by satellite and proposals involving allocations for shortwave broadcasting. The use of frequencies above 20 ghz for space communications will also be considered.

That agenda will be the broadest of any WARC since the general conference in 1979, when virtually the entire book of international radio regulations was on the table. FCC Chairman Alfred Sikes, who announced the members of the advisory committee, said the conference "will be of vital importance to global communications and will determine many of the services that will be available to the American public in the next century.

The committee, which is to make recommendations for U.S. proposals and positions on topics to be addressed at the conference, will be headed by co-chairs Commissioner Sherrie Marshall and Francis Urbany, director, International and Agency

Relations, BellSouth Corp.

The other members named are John Abel, the National Association of Broadcasters; William Adams, RTCM (Radio Technical Commission for Maritime Service); Edward R. Addelson, ARINC (Aeronautical Radio Inc.); Edward J. Bailey, World Christian Broadcasting; T. Stephen Cheston, Geostar; Wilhelmina Cooke, Syracuse University Law School; Bruce Crockett, Communications Satellite Corp.; Carol Emery, esq.; Ben C. Fisher, Fisher, Wayland, Cooper & Leader; Albert Halprin, Myerson, Kuhn & Sterrett; Mark Hamilton, McCaw Cellular Communications Inc.; Eddy W. Hartenstein, Hughes Communications; Stanley S. Hubbard, Hubbard Broadcasting Inc./USSB (United States Satellite Broadcasting); Donald Jansky, Jansky Telecommunications; John D. Klemm, Mobile Maritime Radio; Travis Marshall, Motorola; Donald Mullaly, University of Illinois; Terry S. Parker, GTE Mobile Communications; Benjamin Perez, Abacus Communications Co.; Leonard R. Raish, Fletcher, Heald & Hildreth; John B. Richards, Keller & Heckman; Raul R. Rodriguez, Leventhal, Senter & Lerman; Julie Rones, Fletcher, Heald & Hildreth; Eric J. Schimmel, Telecommunications Industry Association; James M. Smith, Competitive Telecommunications Association; Ronald F. Stowe, Pacific Telesis Group; David Sumner, American Radio Relay League; Leslie Taylor, Leslie Taylor Associates; George Tellman, American Mobile Satellite Corp.; Dennis K. Thovson, AT&T; M. Euel Wade Jr., Southern Companies Services Inc.; Donald L. Walton, Atlantic Richfield Co.;

Curtis T. White, RASTREO-SAT Inc.; Margita White, Association of Maximum Service Telecasters, and Susan Wing, Hogan & Hartson.

-LZ

Environmentalists ask Congress to block construction of U.S. shortwave station in Israel

Groups say \$275 million project will affect bird migration; BIB's Forbes says there are no findings it will have impact on surroundings

Representatives of U.S. and Israeli environmental groups went before a House Foreign Affairs subcommittee for help in blocking construction of an American shortwave relay station in Israel, a \$275 million project for which Congress has already appropriated \$250 million. The witnesses cited what they said were the environmental hazards the massive station—which would be the second largest in the world, outside of one in Manila—would generate. But members of the House International Operations Subcommittee, while sympathetic, were perplexed. As several said, the Israeli government has procedures for dealing with the issues raised. Given the status of the project, what should the Congress be expected

Distant Signals

Time Warner and Soviet film agency **Sovexportfilm** will build multiplex movie houses in Moscow and Leningrad, in the first such privately controlled joint venture to bring state-of-the-art theaters to the USSR. Detailed at a high-powered Washington press conference bringing together the U.S. Secretary of Commerce, the Soviet Ambassador to the U.S. and chief officers of Time Warner, the venture will spend \$28 million and open theaters by next winter. Time Warner Co-chairman Steve Ross said the arrangement, 60% Time Warner-owned, could be a prelude to additional joint venture activities for the company in the Soviet Union, including co-productions.

□

ESPN, in a long-awaited deal, set April 30 as the launch date for Japan Sports Channel, to be jointly managed by the Japanese trading company C. Itoh and held with five other Japanese firms. The service will be carried to cable homes via the JC-Sat II satellite, with a six-hour evening schedule expanding to nine hours on weekends and with programming supplied by ESPN and Japanese partners.

□

Saban Entertainment and Fujisankel Communication's production and distribution subsidiary have extended an ongoing agreement with a new long-term deal covering production, distribution and acquisition of TV and theatrical product for all media. In the TV area, the agreement with Fuji Eight calls for the production and distribution of prime time and children's programming for the worldwide TV and home video markets. The first project under the new deal will be the two-hour, live-action *Peter Pan* TV movie produced by Saban/Scherick Productions, in association with Fuji Eight, for ABC-TV.

□

The development of broadband cable TV in New Zealand may get a boost with the hiring of Tampa, Fla.-based media broker **Communications Equity Associates** to assist **Civic Enterprises of Christchurch, New Zealand**, one of three operators licensed to offer the first cable service to the country's 3.3 million viewers. Civic, through CEA, is looking for a joint venture partner to help construct and operate the systems, as well as provide capital backing.

to do?

The project—which will consist of 16 500 kw transmitters and 37 curtain antennas—is to be built in the Arava Valley of the Negev under the supervision of the Board for International Broadcasting and is to serve its Radio Free Europe/Radio Liberty and the Voice of America. It is designed to broadcast in 29 languages to audiences totaling hundreds of millions in the south central portion of the USSR, Asia and Africa, audiences that the BIB says suffer from poor reception, if they can hear the programming at all.

The U.S. had gone to Israel with a proposal for the facility after Egypt, Jordan and other countries turned it down. And in June 1987, after two years of hard bargaining, Israel and the U.S. signed the agreement paving the way for construction. But it was not until a year ago that environmental concerns began being heard. The U.S. had submitted a \$2 million environmental impact statement as required by the agreement, and during the two-month comment period, complaints were expressed. A major concern was raised when the Israel Defense Force said it might be necessary to move a firing range adjacent to the proposed relay station site to an area farther south in the Negev, one that is now a pristine nature reserve. The military was concerned about the effect of electromagnetic emissions from the station on air force avionics.

The environmentalists—including representatives of Friends of the Earth, the Audubon Society and American Society for

Mazel ToV

MTV has expanded its global reach to the Middle East, launching last week in Israel. Although only 5,000 cable homes will initially receive the MTV signal, Israel Cable Programming Co., which negotiated the deal with MTV Europe, said MTV will be offered to another 65,000 homes within the next year and projected a reach of 200,000 households in the next two years. In another deal, MTV has reached a license agreement with Brazil's TV Abril, a leading publishing group, to launch a UHF-TV Portuguese-language music service there by the third quarter of 1990.

the Protection of Nature in Israel—were led by Yoav Sagi, from Tel Aviv, who is chairman of the Society for the Protection of Nature in Israel. He is also a member of the National Board for Planning and Building, which is to pass on the U.S. environmental impact statement before it is referred to the Cabinet. He said the council is to act on March 6. And as an example of the controversy the issue has engendered in Israel, he said the council was under "a lot of pressure" from Israeli officials "to speed up the process."

Sagi and the others talked of what they said would be the station's adverse impact on the massive migration of birds flying south in the fall and north in the spring. He said the region involved is part of the "Syr-

ian-East African Rift," which is known throughout the world as a major intercontinental bird migration route. "The VOA station will cause the death of birds that collide with it and enter the intense radiation area of the transmitters, subject them to excessive heat and electrocution," he said.

But Malcolm S. Forbes Jr., chairman of BIB—who had just returned from a trip to Israel—said Prime Minister Yitzhak Shamir and other top ministers had publicly affirmed support for the project. If the U.S. were to back out of it, Forbes said, in response to a question, "we'd show the Israelis we had pulled the plug on an agreement we signed. It would be an act of bad faith." Furthermore, he told the subcommittee, the concerns expressed by the environmentalists were based on misunderstandings.

He said that the environmental studies—in which, he noted, the Society for the Protection of Nature in Israel and the Nature Reserve Authority participated—produced "no significant findings whatsoever that this station will have a detrimental effect on the environment in the Negev."

Forbes also sought to put to rest what he said were the major concerns, those about the Israeli Air Force being displaced to an area now free of such intrusions. He said BIB had worked closely with representatives of the Israeli government, and added, "I can state categorically that the radio energy emitted by the station will fall well below the safety standards set by the Israeli Air Force and will in no way prevent continuing use of the existing training range.



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There will be no necessity to relocate the training range." And he made a commitment: In the event "any unforeseen compatibility problem results that would make the existing Air Force training range unusable, the BIB and VOA will take the necessary steps to correct the problem and ensure that the training range need not be relocated."

The debate left committee members uneasy, given the history of the project and its current status. Representative Olympia J. Snowe (R-Maine), ranking minority member on the subcommittee, struck a note early in the proceeding that was to be echoed by several of her colleagues. The environmentalists have expressed "valid concerns," she said. "But this subcommittee has worked on this project for the past three years," she noted, suggesting it is now late in the day to seek its cancellation. "It's been authorized, except for a final \$24 million," she said. She also said she was "surprised" the issues were not raised earlier.

□

It was not only the House Foreign Affairs subcommittee that was interested in the Israeli project. The Senate and House Appropriations subcommittees responsible for the BIB also asked about it. But while questioning of Senate subcommittee chairman Ernest F. Hollings (D-S.C.) seemed cursory, Representative Neal Smith (D-Iowa), chairman of the House panel, questioned whether the project was needed, given the changed conditions in the world. —LZ

Caruso speaks out for Intelsat

A man who had been in at the creation of the International Telecommunications Satellite Organization and later served as deputy director general defended the organization against harsh criticism of operators of separate satellite systems. "If Intelsat didn't exist, it should be invented immediately because of the outstanding work and the results on technical and social grounds it has achieved in 25 years," said Andrea Caruso, retired director general of Eutelsat. But he said times have changed so drastically since Intelsat was created that it would be well for the member governments "to review and update" the underlying conventions and operating agreements. The same, he said, is true of Eutelsat.

Caruso was one of the members of a panel at the Satellite IX conference in Washington last week. He spoke after hearing John Puente, chairman of Orion Network Systems, and Rene Anselmo, chairman of Pan American Satellite, engage in the kind of Intelsat bashing for which they are known. Anselmo, for instance, restated his view that the Intelsat agreement is "an agreement among thieves." Puente called Intelsat "a monopoly consortium owned by monopolists." The panel was billed as a "crossfire" between Intelsat and the separate systems. But the global system declined an invitation to participate. So Caruso enlisted in the defense of the organization he had once served.

But he also said, "Times change. We're not where we were in 1963 [when negotiations leading to the interim agreements were begun] or 1972, when the Intelsat conventions entered into force." The telecommunications environment, he noted, is marked by privatization and deregulation, rather than monopoly and regulation. And there are far more people expert in what were the mysteries of satellite technology than there were 20 years ago.

Accordingly, "there is an urgent need for the same governments which took the initiative to establish Intelsat to take a similar initiative to amend the agreement to preserve the credibility of the international treaty," said Caruso. "If the rules of the game are no longer applicable," he added, "let us introduce changes so that the principles of deregulation are applicable to all." Intelsat, he said, should be given "the same weapons as others."

But among the changes he suggested is one he has mentioned before: Every carrier should be entitled to the same membership status as signatories, a status that would give carriers the right to deal directly with Intelsat.

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Fox/Lorber goes GaGa

Japanese firm buys into Los Angeles video distributor for \$2.68 million

In the latest move by an overseas firm into the American TV programming community, a Japanese film and video distribution firm, GaGa Communications, has purchased a 58% stake in Los Angeles-based TV/video distributor Fox/Lorber Associates.

The move coincides with a Fox/Lorber management buyout of company parent Prism Entertainment Corp., a home video firm that merged with Fox/Lorber four years ago.

In last week's agreement, valued at \$2.68 million, a newly formed joint venture of GaGa and Fox/Lorber principals Richard Lorber and David Fox purchased 90% of Prism's share in Fox/Lorber and agreed to surrender 111,000 shares of Prism common stock and options for another 70,000 Prism shares.

Fox and Lorber together will own 31% of the company and Prism will keep 10%. Also to gain an as-yet-undetermined equity option in the company from GaGa's share will be Humax Pictures, a Japanese distribution company and theater owner, which has a joint venture with GaGa for theatrical distribution in Japan.

The deal is not the first involving Prism and GaGa, which have a three-year-old arrangement granting GaGa home video distribution rights for Prism in Japan.

Fox/Lorber President Richard Lorber said the new arrangement gives GaGa an opportunity to expand its rights-buying beyond Japan by giving it access to Fox/Lorber's international distribution expertise, and at the same time gives Fox/Lorber access to GaGa's production financing credit line.

In addition, Lorber said, his company would gain from GaGa new product for its

program library, which already has 300 theatrical titles, including Kings Road features "The Big Easy," "Jackknife" and "Rent-A-Cop," and Atlantic Entertainment's "Teen Wolf."

Fox/Lorber will also gain worldwide rights to 150 original episodes of the animated *Transformers*, produced in Japan and shown only in that country.

Lorber said he expected few operational changes in the company as a result of the buyout, but hopes to add to the company's 23-person staff in the international sales and business affairs areas.

He added that new business opportunities for the joint venture may arise in Japan, particularly in the Japanese satellite market, where GaGa already provides program buying representation for several companies involved in the Japan Satellite Broadcasting DBS project. GaGa also has a close program buying relationship, Lorber said, with one of Tokyo's leading independent networks, TV Tokyo.

GaGa, a four-year-old private company partly owned by GaGa President Tetsu Fujimura and 50% owned by the \$100 million Japanese prerecorded cassette firm Nihon Tape Corp., has businesses not only in home video distribution, but in theatrical and TV distribution in Japan, in trade publishing and in the financing of feature films. The company last year had approximately \$30 million in sales and a staff of 95.

Fox/Lorber was formed in 1981 to begin worldwide distribution of film and video products, primarily to home video, syndication and theaters. The firm later added to its activities the development and packaging of original home video, cable and feature film programming, as well as serving as executive producer on projects licensed for home video. Following the Prism-Fox/Lorber merger four years ago, Fox/Lorber expanded its U.S. domestic TV syndication business and its film library.

Joining the Fox/Lorber board will be Fujimura, other GaGa representatives and a Humax executive. Both Fox and Lorber will join GaGa's board.

-AAG

P&G tops cable ad buyers again

Procter & Gamble remained the number-one cable television advertiser in 1989, just ahead of the newly merged Time Warner. P&G spent \$37.4 million in 1989, a 24% increase over 1988, while Time Warner spent \$36.2 million. They were followed by Anheuser-Busch, KKR and General Mills. The top 10:

Company	'89 expenditure	'88 expenditure	% change
1. Procter & Gamble	\$37,363,382	\$30,201,826	24%
2. Time Warner	36,217,206	N/A	N/A
3. Anheuser-Busch	26,299,899	21,396,567	23%
4. KKR	23,654,132	2,999,190	689%
5. General Mills	21,305,335	20,010,834	7%
6. General Motors	21,039,236	9,200,999	129%
7. Philip Morris	20,503,621	23,071,137	-11%
8. Mars Inc.	13,984,302	9,994,818	40%
9. Sears, Roebuck	13,344,115	4,650,593	187%
10. Chrysler	11,765,347	9,523,877	24%

TV tallies

Fourth-quarter TV

Revenue from client-supplied programming

Fourth quarter '88

Fourth quarter '89

% change

All other gross revenue from time sales

Fourth quarter '88

Fourth quarter '89

% change

Total gross revenue from time sales

Fourth quarter '88

Fourth quarter '89

% change

Less advertising agency commissions

Fourth quarter '88

Fourth quarter '89

% change

Total net revenue from time sales

Fourth quarter '88

Fourth quarter '89

% change

Year-to-date TV

Revenue from client-supplied programming

Full year '88

Full year '89

% change

All other gross revenue from time sales

Full year '88

Full year '89

% change

Total gross revenue from time sales

Full year '88

Full year '89

% change

Less advertising agency commissions

Full year '88

Full year '89

% change

Total net revenue from time sales

Full year '88

Full year '89

% change

*Does not include color insertion revenue.

According to figures compiled by the Broadcast Financial Management Association, revenue for the three television networks rose in the fourth quarter of 1989 compared to fourth quarter 1988 ("Closed Circuit," March 12). For the entire year the big three posted a slight drop, but the comparison is skewed since 1988 included Olympic and election advertising.

network revenue: 1989 vs. 1988

(Add 000)

Prime Time	Late Night	A.M.	Daytime	Children	Sports	News	Total
\$11,473	\$0	\$0	\$412	\$7	\$2,118	\$0	\$14,010
6,008	0	0	461	0	2,941	0	9,410
-47.63	NA	NA	11.89	-100	38.86	NA	-32.83
978,875	100,838	59,786	277,934	57,483	795,820	209,117	2,479,853*
1,140,227	104,840	73,703	293,001	68,277	649,052	229,506	2,558,606*
16.48	3.97	23.28	5.42	18.78	-18.44	9.75	3.18
990,348	100,838	59,786	278,346	57,490	797,938	209,117	2,493,863
1,146,235	104,840	73,703	293,462	68,277	651,993	229,506	2,568,016
15.74	3.97	23.28	5.43	18.76	-18.29	9.75	2.97
148,553	15,125	8,967	41,699	8,624	119,387	31,369	373,724
171,988	15,725	11,054	43,962	10,242	97,423	34,426	384,820
15.78	3.97	23.27	5.43	18.76	-18.40	9.75	2.97
841,795	85,713	50,819	236,647	48,866	678,551	177,748	2,120,139
974,247	89,115	62,649	249,500	58,035	554,570	195,080	2,183,196**
15.73	3.97	23.28	5.43	18.76	-18.27	9.75	2.97

network revenue: 1989 vs. 1988

(Add 000)

Prime Time	Late Night	A.M.	Daytime	Children	Sports	News	Total
\$29,521	\$0	\$0	\$412	\$7	\$8,596	\$0	\$38,536
24,771	0	0	961	0	16,934	0	42,666
-16.09	NA	NA	133.25	-100	97.00	NA	10.72
3,613,205	375,980	217,099	1,130,222	152,086	2,290,563	738,973	8,518,128*
4,276,548	409,287	244,854	1,019,516	166,204	1,532,903	805,820	8,455,132*
18.36	8.86	12.78	-9.80	9.28	-33.08	9.05	-0.74
3,642,726	375,980	217,099	1,130,634	152,093	2,299,159	738,973	8,556,664
4,301,319	409,287	244,854	1,020,477	166,204	1,549,837	805,820	8,497,798
18.08	8.86	12.78	-9.74	9.28	-32.59	9.05	-0.69
546,386	56,394	32,563	169,498	22,800	343,223	110,844	1,281,708
645,250	61,391	36,728	152,948	24,931	230,968	120,875	1,273,091
18.09	8.86	12.79	-9.76	9.35	-32.71	9.05	-0.67
3,096,340	319,586	184,536	961,136	129,293	1,955,936	628,129	7,274,956
3,656,069	347,896	208,126	867,529	141,273	1,318,869	684,945	7,224,707**
18.08	8.86	12.78	-9.74	9.27	-32.57	9.05	-0.69

**Includes no political parties/candidates revenue for 1989.

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Changing Hands

Kusi-TV San Diego, Calif. □ Sold by University Television Inc. to San Diego's Fifty One Inc. for \$17 million. **Seller** is headed by William Rust and Michael McKinnon. McKinnon has interest in buyer. **Buyer** is headed by McKinnon and James A. Gillece. McKinnon is stockholder in licensees of KIII(TV) Corpus Christi, KBMT(TV) Beaumont and KBVO(TV) Austin, all Texas. He is permittee of LPTV stations at Corpus Christi and Kingsville, both Texas, and is applicant for new FM at Aspen, Colo. Kusi-TV is on ch. 51 with 2,880 kw visual, 228 kw aural and antenna 1,902 feet above average terrain.

WGH-AM-FM Newport News, Va. □ Sold by Susquehanna Radio to Paco-Jon for \$6.5 million. **Seller** is headed by Glen Mahone and has interests in WGCV(AM)-WPLZ(FM) Petersburg and WPLC(FM) Spotsylvania, both Virginia. It had earlier agreed to buy WMYK(FM) Elizabeth City, N.C., for \$7.5 million from Edge Broadcasting, but did not close on deal ("Changing Hands," Oct. 9, 1989). (Newport News and Elizabeth City are both in Tidewater, Norfolk and Virginia Beach area market.) Last month WGH-AM-FM was ordered by circuit court judge to pay former air personality Todd A. Schnitt \$275,000 for damages from on-air remarks of another DJ ("In Brief," Feb. 26). Edge Broadcasting is headed by Paul Lucci and Wayne Suza and has no other broadcast interests. **Buyer** is headed by Louis J. Appell Jr. and Arthur W. Carlson, and has interests in KFOG(FM) San Francisco; WTKN(AM) Pinellas Park and WHVE(FM) Sarasota, both Florida; WAPW(FM) Atlanta; WFMS(FM) Indianapolis; WRRM(FM) Cincinnati; WARM(AM) Scranton, WMGS(FM) Wilkes-Barre and WBSA(AM)-WARM-FM York, all Pennsylvania; KLIF(AM) Dallas; KPLX(FM) Fort Worth, and KKZR(AM)-KRBE-FM Houston. WGH(AM) is fulltimer on 1310 khz with 5 kw. WGH-FM is on 97.3 mhz with 74 kw and antenna 415 feet above average terrain. **Broker: Chapman Associates.**

KZHT-FM Provo, Utah, and KZTR(AM) Santa Paula and KZTR-FM Camarillo, both California □ Sold by Golden Bear I Broadcasting to Golden Bear Broadcasting of Provo Inc. for \$5.274 million. **Seller** is headed by Wallace A. Heusser and Stephen Marriott and has interest in KKDJ(FM) Fresno, KDJK(FM) Oakdale and KDJQ(FM) Red Bluff, all California. **Buyer** is subsidiary of AdComm IV Inc., which is headed by Stephen M. Adams and Andris Baltins. AdComm IV Inc. has bought, subject to FCC approval, KORQ-AM-FM Abilene, KLSF-FM Amarillo and KMND(AM)-KNFM(FM) Midland, all Texas, and KEIN(AM)-KLFM(FM) Great Falls, Mont. Stephen M. Adams owns KMBY-FM Seaside and KLAU-AM Capitola, both California, and 25% of WGTQ-TV Sault Ste. Marie, Mich. KZHT-FM is on 94.9 mhz with 47 kw and antenna 4,580 feet above average terrain. KZTR is fulltimer on 1400 khz with 1 kw. KZTR-FM is on 95.9 mhz with 3 kw and antenna 402 feet above average terrain.

WPFM(FM) Panama City, Fla. □ Sold by Culpepper Communications Inc. to Broad Based Communications Inc. for \$3.5 million and minority tax certificate. **Seller** is headed by Barry Turner and John C. Culpepper and has no other broadcast interests. **Buyer** is headed by Vin-

cent Henry, son of group owner Ragan Henry, and has interest in WWDD(AM)-WIIQ(FM) Tallahassee, Fla., and has contracted to buy KYEA(FM) Monroe, La.; KEBE(AM) Jacksonville, Fla., and KOOI(FM) Tyler, KDAE(AM) Sinton and KLTV(FM) Corpus Christi, all Texas. WPFM is on 107.9 mhz with 100 kw and antenna 840 feet above average terrain. **Broker: Richard A. Foreman Associates.**

WMKT(AM)-WKHQ(FM) Charlevoix, Mich. □ Sold by Lakeshore Communications to A.J. Walker Communications Inc. for \$3.4 million, accounts receivable and minority tax certificate. **Seller** is headed by Timothy E. Moore and Ernest R. Winn. Moore is programing and sales consultant and Winn is former owner of WIOB(FM) Ann Arbor, Mich. **Buyer** is headed by Charles and Evelyn Walker, husband and wife, and has no other broadcast interests. WMKT is fulltimer on 1270 khz with 5 kw. WKHQ is on 105.9 mhz with 100 kw and antenna 992 feet above average terrain. **Broker: Americom.**

WBES(FM) Dunbar, W.Va. (Charleston) □ Sold by Mills Broadcasting Inc. to Thomas Communications Corp. for \$1.1 million. **Seller** is headed by Donald Mills and owns CP for WKXI(FM) New Salem, W.Va. **Buyer** is headed by Wayne and Patricia Thomas, husband and wife, her parents, Pat and Helen Hamilton, and Philip D. Mooney, and has interests in WETZ(AM)-WATQ(FM) New Martinsville, WKKW(FM) Clarksburg and WCEF(FM) Ripley, all West Virginia. Wayne Thomas is state senator from Oak Hill, W.Va. WBES is on 94.5 mhz with 3 kw. **Broker: Ray H. Rosenblum.**

KISY-FM Tioga, La. □ Sold by Cavaness Broadcasting Inc. to KZ Radio Ltd. for \$723,500. **Seller** is headed by Joel Cavaness who is buying KVOL-FM Opelousas, La. **Buyer** is headed by Billy H. Thomas, Jerry E. Morris and Louis E. Schaaf and owns KDEZ-FM Jonesboro and KZKZ-FM Greenwood, both Arkansas, and WMTX(AM)-WXLN(FM) Biloxi, Miss. KISY-FM is on 98.3 mhz with 8 kw and antenna 328 feet above average terrain.

KXGC(FM) El Campo, Tex. □ Sold by Bar-B Broadcasting Inc. to North Star Communications Inc. for \$375,000. **Seller** is headed by Fred Barbee Jr. and A. Richard Elam Jr. and has no other broadcast interests. **Buyer** is headed by Clive Runnells, J.H. Landrum and Michael A. Wickizer and owns KIOX(AM) Bay City and KNET(AM)-KYYK(FM) Palestine, both Texas. North Star is also applicant for new FM in Bay City, Tex. KXGC is on 96.9 mhz with 27 kw and antenna 180 feet above average terrain.

KJME(AM) Denver □ Sold by Huttner Health Network to Jo-Mor Communications Inc. for \$350,000. **Seller** is headed by Donald Huttner and has no other broadcast interests. **Buyer** is headed by Andres Meidig and has no other broadcast interests. KJME is daytimer on 1390 khz with 5 kw.

For other proposed and approved sales see "For the Record," page 77.

Hot and cold reactions to Hot-Net

New electronic communications system is praised as revolutionary by some, panned as threat to reps, way of promoting 'distress' sales by others

"Hot-Net," an electronic communications system that links buyers and sellers of media time via an IBM personal computer, went on line last month after two years of development. The system, depending on who's talking about it, was designed to either revolutionize the time-selling business or antagonize the station rep business. Either way, Hot-Net has caused something of a stir since plans for its development were announced almost three years ago.

Hot-Net comes from the New Canaan, Conn.-based Info-Edge Corp., a company headed by Duane Loftus, president, and John Lucas, chief operating officer. Both are former McCann-Erickson Worldwide executives.

Hot-Net is currently serving a dozen radio and TV stations and has agreements to install the service at 15 more. Loftus said that one unnamed network owned and operated group has just signed on. Advertising agencies that have signed on include DMB&B, BBD&O, Chiat/Day and Ross Roy. Subscriber fees for the service include a one-time \$250 installation fee and on-line charges. Info-Edge does not take any commissions, choosing instead to charge a monthly service fee based on marketplace. Loftus expects earnings of \$4 million by the end of 1992.

Loftus got the idea for Hot-Net about three years ago when he and Lucas were at McCann-Erickson working on corporate projects. One of the projects, titled "the agency of the future," found Lucas, as director of office automation, developing McCann's worldwide electronic mail system.

Hot-Net, according to Lucas, is a "simple concept" that allows subscribers to buy and sell time on a computer screen. Using specially designed software, subscribers access the mainframe computer of the Hot-Net Network via telephone, making it a "faster, more foolproof and confidential way of communicating." Loftus compares it to the "Saber" system that travel agents use to connect customers with flights.

After validating the concept, Info-Edge looked for financial support. "We made the mistakes all young companies make and went to investment bankers," said Loftus. The investment bankers, he said, were interested in the company, but the company did not want to have to give up control to keep their interest. Info-Edge then developed an investor strategy targeting industry people and raised \$1 million. Some of the "industry captains" linked to Hot-Net include Ed Ney, former chairman of Young & Rubicam and currently ambassador to Canada; Interep Chairman Ralph Guild; Outlet Communications Chairman Dave Henderson, and former MMT Inc. founder turned Hot-Net president Gary Scollard.

Info-Edge offers three different Hot-Net systems: Hot-Net Instant; Hot-Net Avails on Request, and Hot-Net Electronic Mail.



Hot-Net President-CEO Duane Loftus and Chief Operating Officer John Lucas

Hot-Net Instant works as follows: Every morning subscribing sellers enter available inventory for the next one to three days into the system. Ratings information, prices and details about the inventory offer are included in the subscriber's entry. The Hot-Net buyer can enter his request into the system and Hot-Net Instant will sort through the current inventory. If something grabs the buyer's eye he can then enter a buy order which will be transmitted to the Hot-Net network. From there, Hot-Net transmits the order to various stations, which can confirm

the sale with the buyer via computer. Spots entered in Hot-Net Instant are cleared daily from the system at 3 a.m. ET.

Avails on Request, an agency-oriented system, is designed to reduce the time and paperwork for media buys. Subscribing buyers enter whatever they desire in a buy and the system sends it off to time-selling subscribers in search of a match. Negotiations about rates can be done either through the system or through conventional means.

The Electronic Mail system allows all subscribers to send out general information

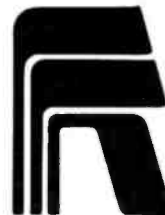
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about themselves, including program changes, ratings, market facts and research data. Electronic mail is a 24-hour, 7-days-a-week service. It can, according to Info-Edge, "virtually eliminate the frustrations created in the traditional media buying/selling system by missed telephone calls, delayed or misdirected mail, different time zones and busy people."

As a security measure, the Hot-Net system uses passwords for subscribers that prevent stations from seeing data listed by other stations.

Reaction to Hot Net in general, and Hot-Net Instant in particular, has been less than enthusiastic in some circles. Many rep firms, right or wrong, see Hot-Net as a threat to the business and the Instant line as a way of promoting "distress" sales. In 1989, Loftus and Hot-Net were barred from the Television Bureau of Advertising convention. Rep firms, not pleased with Loftus or his concept, passed a resolution canceling both his convention and hotel registration. Loftus did get into the convention, but only after threatening collusion lawsuits. At the time of the convention, Petry President Dave Allen was quoted as saying "it [Hot-Net] stinks."

Petry Executive Vice President Harry Stecker said Petry's position regarding Hot-Net is a philosophic one. "We don't believe that electronic sale of a product enhances the product." Stecker added that he thinks Hot-Net Instant gives the edge to the buyer and that "wholesaling and discounting is detrimental to the industry." As for the idea of Hot-Net, or something like Hot-Net, replacing rep firms, Stecker said: "You would not go to a computer screen and say 'Here are my symptoms, what's my illness?' You'd go to a doctor."

Indeed, part of Hot-Net's public relations problem is that its initial pitch left the impression that reps were now out of the loop. "It was marketed in a poor way," said Ray Johns, executive vice president, Seltel Inc., adding that Hot-Net meant direct deals between the seller and the buyer. "Agencies," he added, "should be the ones who subscribe to Hot-Net."

The reaction by some reps to Hot-Net came as no surprise to Info-Edge backers. Dave Henderson said that the rep industry has not embraced electronic data transfer because they see it as a threat to their long-

term survival. Like Loftus and Lucas, Henderson does not see Hot-Net as a rep replacement, although he does think that the industry may need change—change which he says reps have been slow to recognize. "The rep of the future will not only continue to be a purveyor of inventory but, in some respects, a data center."

As for the fear of computers replacing people, Henderson said that Hot-Net can be used without destroying the buyer-seller relationship. "In this day and age most everything a buyer uses is on a computer screen. Why send someone to the buyer when the buyer often already knows the information or can look at a screen and get it?"

Scollard said that Hot-Net has made "significant progress" in changing the reps' attitudes toward Hot-Net. "It's a fact of life that no one wants the reps out of the business," Scollard said, adding that people "still want the middle man." All Hot-Net does, Scollard said, is to make spot easier to buy at the agency level because the system is more cost effective and allows reps to spend more time selling the medium instead of delivering avails at the agency and planner level.

Looking back on the TVB convention debacle, Loftus said that there was an initial misunderstanding between Hot-Net and the reps. "Hot-Net," said Loftus, "was not designed to bypass reps."

Not all reps are antagonistic toward Hot-Net and the changes it may bring. Katz Television President Peter Goulazian said that the concept of a Hot-Net-like system is good for business. With regard to Hot-Net specifically, Goulazian said that Katz is more interested in whether reps would be part of the design.

Bob Lions, vice president/regional executive, Interep Radio Store, said that some people have only looked at the downside of how Hot-Net might change the status quo and are ignoring the fact that the reps can use Hot-Net to list specials, unwired network proposals or information from buyers.

Some reps, according to one rep company head, don't recognize that changes in the rep business are inevitable. "Let's shape the world around us, instead of sitting back and letting a third party come in and shape it," the executive said, adding that if "reps sit back, it will be the end of the rep business." —JF

Group W's Werner preaches gospel of seamless marketing

Says advertising plan of the future will utilize multi-media strategy

"Seamless marketing," a mixed media selling concept involving radio, television and print, is the advertising method of the future, according to Lloyd Werner, Sr., vice president, sales and marketing, Group W Satellite Communications. "An advertiser shouldn't have to go to six or seven different sources" to get its message across, Werner told a gathering of the New York Television Academy.

Werner explained how seamless marketing can provide an "opportunity for advertisers to reach a specifically targeted audience with a single message." Using the milieu of country music as his example, Werner delineated Group W's five specific media vehicles: The Nashville Network; TNNR, a radio programming service that debuted in December 1988; *Country America* magazine, first published in October 1989; a new ad-sponsored 900 number, "1-900-FUN-TNN," and Request-TV, the pay-per-view service.

TNN, available in more than 48 million households, is the "number-one source of country music in the U.S. today," said Werner. Celebrating its seventh anniversary this month, TNN will carry the benefit concert, *Farm Aid*, on April 7, Werner said.

TNNR airs live from Nashville 24 hours a day. It is heard on 55 stations, and has a potential reach of 23 million households, said Werner, who expects those numbers to increase to 100 stations and 45 million households by the end of 1990.

Country America magazine is a joint venture between Meredith Corp., Opryland USA and Group W. Its subscribers have increased from 400,000 at the time of its debut to 600,000, Werner said. Request TV is now in close to 6 million of 14 million addressable households.

Werner described what he sees as potential cross media opportunities for advertisers, made up of four windows. The first involves an artist's concert tour sponsored by that advertiser, with the final date as a pay-per-view event. Other elements of the first window would include the use of a proof of purchase label for a pay-per-view event discount.

Window two would include an edited version of the pay-per-view concert on TNN, with the sponsor getting 50% of the ad time, billboards and in-show signage.

Included in window three is a home videotape of the concert with sponsor messages, and the video used in merchandising as a premium for the sponsor.

Window four involves foreign distribution with a sponsor message in all exhibitions.

In addition to country music, seamless marketing can also be utilized for sports, news and children's programming, said Werner. —RG

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Datebook

Continued from page 23.

agency, Long Beach, Calif. Information: Rachel Ambrose, (213) 746-1200.

April 7—Virginia UPI/Radio-Television News Directors Association region 13 conference. Speaker: Virginia Governor Doug Wilder. Virginia Beach. Information: Georgeann Herbert, (804) 446-2711.

April 9—Deadline for comments on the domestic telecommunications infrastructure to *National Telecommunications and Information Administration*. U.S. Department of Commerce, NTIA, Washington. Information: (202) 377-1551.

April 9—Pittsburgh Communications Foundation eighth annual media month luncheon, sponsored by Carole Simpson, ABC News correspondent and anchor. Vista International hotel, Pittsburgh. Information: (412) 244-4528.

April 12—Federal Communications Bar Association luncheon. Speaker: FCC Commissioner Andrew Barrett. Washington Marriott, Washington.

April 12—Regional cable sports panel, sponsored by *International Radio and Television Society sports division*. Mark Goodson Theater, New York. Information: (212) 867-6650.

April 12-13—"Newsroom Technology: The Next Generation," technology studies seminar for media professionals sponsored by *Gannett Center for Media Studies*. Gannett Center, New York. Information: (212) 280-8392.

April 13-14—12th annual Black College Radio Convention, sponsored by the *National Association of Black College Broadcasters*. Luncheon speaker: FCC Commissioner Andrew Barrett. Paschal's hotel, Atlanta. Information: Lo Jelks, (404) 523-6136.

April 13-14—National Association of Hispanic Journalists job fair, during NAHJ eighth annual conference and expo. San Francisco. Information: (202) 783-6228.

April 15—Deadline for entries in awards contest for diplomatic correspondence, consumer journalism, newsletter journalism, Washington correspondence and regional reporting, sponsored by *National Press Foundation*. Information: (202) 662-7523.

April 16—Deadline for applications for *BROADCASTING-Taishoff* seminar for mid-career radio and television professionals. Information: Deborah Colky, (312) 922-7424.

April 16-19—Supercomm '90, jointly sponsored by *U.S. Telephone Association* and *Telecommunications Industry Association*, and International Conference on Communications, sponsored by *Communications Society of the Institute of Electrical and Electronics Engineers*. Georgia World Congress Center, Atlanta. Information: (202) 835-3100.

April 17—"Upront '90," ASTA syndication conference, sponsored by *Advertiser Syndicated Television Association*. New York Hilton, New York. Information: (212) 245-0840.

April 17—"Scoop or Snoop? The Press and Private Lives," one in American Forum series sponsored by *American University School of Communications*. Kay Spiritual Life Center, AU campus, Washington. Information: (202) 885-2058.

April 17—New Jersey Broadcasters Association annual engineering conference. Rutgers University Continuing Education Center, New Brunswick, N.J. Information: (201) 247-3337.

April 18—New Jersey Broadcasters Association semi-annual sales seminar. Rutgers University Continuing Education Center, New Brunswick, N.J. Information: (201) 247-3337.

April 18—Digital audio production demonstration by New England Digital, sponsored by *Society of Broadcast Engineers*, chapter 15. New York Times building, New York. Information: David Bialik, (212) 752-3322.

April 18-19—Center for Communications seminar, "Doing the Right Thing: Minorities in the Communications Industries." Center, New York. Information: Lisa Weaver, (212) 836-3050.

April 18-20—Broadcast Financial Management Association 30th annual convention. Hyatt Regency, San Francisco. Information: (708) 296-0200.

April 18-20—Virginia Cable Television Association 24th annual convention. Cavalier hotel, Virginia Beach. Information: (804) 780-1776.

April 18-21—National Broadcasting Society/Alpha Epsilon Rho national convention. Sheraton World Resort, Orlando. Information: John Lopocollo, (803) 777-3324.

April 18-22—Religious Communication Congress "once-a-decade international/interfaith event," featuring seminars and workshops and exhibits from broadcasting, production, music, publishing, fund raising, computer and satellite. Opryland hotel, Nashville. Information: (317) 236-1585.

April 19—Ohio State Awards presentation ceremony and luncheon. National Press Club, Washington. Information: Phyllis Madry, (614) 292-0185.

April 19-20—C-SPAN "Capitol Experience" seminar "to provide cable operators with insight into the network's programming philosophy, reasons to carry C-SPAN and ways to promote it among their general audience." C-SPAN headquarters, Washington. Information: (202) 737-3220.

April 19-20—"Cable Television Law: Revisiting the Cable Act," seminar co-sponsored by *Practising Law Institute* and *California Continuing Education of the Bar*. Hotel Meridien, San Francisco. Information: (212) 765-5700.

April 19-21—New Mexico Broadcasters Association annual convention. Ramada Classic hotel, Albuquerque, N.M. Information: (505) 299-6908.

April 20—NATPE Educational Foundation's fourth annual regional seminar, "Meeting the New Competition for Our Audience." Westin hotel, Chicago. Information: (213) 282-8801.

April 20-21—Texas AP Broadcasters annual convention. Worthington hotel, Fort Worth. Information: Diana Jensen, (214) 991-2100.

April 20-21—Radio-Television News Directors Association region six conference. Speakers include Douglas Edwards, formerly of CBS News,

and Bob Priddy, past RTNDA chairman. Holiday Inn on the Lake, Lake of the Ozarks, Mo. Information: Nan Siemer, (314) 449-4141.

April 20-21—Florida Associated Press Broadcasters 42nd annual meeting and awards luncheon. Airport Holiday Inn, Orlando, Fla. Information: Chris MacGill, (305) 594-5825.

April 20-22—"Urban Poverty in the 1990's," economics conference for journalists sponsored by *Foundation for American Communications*, *Ford Foundation* and *Los Angeles Times*. Los Angeles Midtown Hilton, Los Angeles. Information: (213) 851-7372.

April 20-25—MIP-TV, international program market. Palais des Festivals, Cannes, France. Information: (212) 750-8899.

April 21—Radio-Television News Directors Association region two conference. Speakers include RTNDA President David Bartlett. Los Angeles. Information: Bill Yeager, (213) 462-6053.

April 21—13th annual Great Lakes Radio Conference. Central Michigan University, Mount Pleasant, Mich. Information: (517) 774-7173.

April 21—"Press Problems of the 90's: A Project Watchdog Debate," sponsored by *Society of Professional Journalists*, *Washington chapter*, and *National Press Foundation*. National Press Club, Washington. Information: Phil Robbins, (202) 994-6225.

April 22-25—First national pay-per-view convention, sponsored by *Cable Television Administration and Marketing Society*. Theme: "Creating the Reality." Hilton, Walt Disney World Village, Orlando, Fla. Information: (703) 549-4200.

April 23—NATPE Educational Foundation's fourth annual regional seminar, "Meeting the New Competition for Our Audience." Westin hotel, Dallas. Information: (213) 282-8801.

April 23—Royal Television Society Alistair Cooke inaugural lecture, to be delivered by Robert McNeil, of *McNeil-Lehrer NewsHour*, on "The Made-for-TV World." Cooper Union Great Hall, New York. Information: (212) 603-6565.

April 24—"Innovation in Telecommunications: Is It Working?" Marconi Fellowship symposium sponsored by *Smithsonian Institution*. National Museum of American History, Carmichael Auditorium, Washington. Information: (718) 260-3280.

April 24—Society of Cable Television Engineers, *Chattahoochee chapter*, meeting, featuring BCT/E testing. Perimeter North Inn, Atlanta. Information:

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April 24-25—*Ohio Association of Broadcasters* spring convention. Dayton Stouffers, Dayton, Ohio. Information: (614) 228-4052.

April 25—*International Radio and Television Society* newsmaker luncheon. Panelists: Paul Tagliabue, commissioner, National Football League; Francis Vincent Jr., commissioner, Major League Baseball; David Stern, commissioner, National Basketball Association. Waldorf-Astoria, New York. Information: (212) 867-6650.

■ **April 25**—"Keeping Secrets: Justice on Trial," conference sponsored by *Society of Professional Journalists* and *Association of Trial Lawyers of America*. Westin hotel, Washington. Information: Marsha Hahn, (312) 922-7424.

April 26—"Program Promotion/How Are We Doing at Promoting Ourselves?" sponsored by *Cable Television Administration and Marketing Society, New York City chapter*. Warner auditorium, Rockefeller Center, New York.

April 26—*Radio Advertising Bureau* regional sales training workshop, "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate radio's strengths in a media mix with other media, especially newspapers." Atlanta. Information: (212) 254-4800.

April 27—*NATPE Educational Foundation's* fourth annual regional seminar, "Meeting the New Competition for Our Audience." Westin Peachtree hotel, Atlanta. Information: (213) 282-8801.

April 27-28—*Nebraska AP Broadcasters Association* convention, including annual awards dinner. Interstate Holiday Inn, Grand Island, Neb. Information: (402) 341-4963.

April 27-29—*Federal Communications Bar Association* annual seminar. Kingsmill Resort, Williamsburg, Va. Information: Jean Kiddoo, (202) 944-4834.

April 27-29—*Radio Advertising Bureau* sales university, designed for salespeople with fewer than two years sales experience. Dallas. Information: (212) 254-4800.

May

May 1—Deadline for entries in fifth annual "Service to Children Television Awards," sponsored by *National Association of Broadcasters*. Information: (202) 429-5350.

■ **May 3-4**—*National Association of Telecommunications Officers and Advisors* regional telecommunications conference. Theme: "Telecommunications: Decade of Impact." Loews Annapolis hotel, Annapolis, Md. Information: (202) 626-3170.

■ **May 4**—"AM Only Day," sponsored by *Georgia Association of Broadcasters*. Macon College auditorium, Macon, Ga. Information: (404) 993-2200.

■ **May 7-9**—*Women in Cable* and *Denver University* cable management program, "Marketing Policy and Strategy." Marriott Marquis, New York. Information: Nancy Ring, (312) 661-1700.

May 8—*Federal Communications Bar Association* luncheon. Speaker: Gene Kimmelman, legislative director of the Consumer Federation of America. Washington Marriott, Washington.

May 8—*Society of Cable Television Engineers, Chattahoochee chapter*, annual chapter meeting. Perimeter North Inn, Atlanta. Information: Dick Amell, (404) 394-8837.

May 10-11—*C-SPAN* "Capitol Experience" seminar "to provide cable operators with insight into the network's programming philosophy, reasons to carry C-SPAN and ways to promote it among their general audience." C-SPAN headquarters, Washington. Information: (202) 737-3220.

May 11—Deadline for comments to *National Tele-*

communications and Information Administration on the globalization of mass media. U.S. Chamber of Commerce, NTIA, Washington. Information: (202) 377-1551.

May 13-15—*New Jersey Broadcasters Association* 44th annual convention. Bally's Grand hotel and casino, Atlantic City, N.J. Information: (201) 247-3337.

May 14—*New Hampshire Association of Broadcasters* sales seminar. Sheraton Wayfarer Inn, Bedford, N.H.

May 15—*International Radio and Television Society* annual meeting and Broadcaster of the Year Award luncheon. ABC's Hugh Downs to receive award. Waldorf-Astoria, New York. Information: (212) 867-6650.

May 17—*Radio Advertising Bureau* regional sales training workshop, "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate radio's strengths in a media mix with other media, especially newspapers." Pittsburgh. Information: (212) 254-4800.

May 17-20—*American Women in Radio and Television* 39th annual convention. Theme: "Media Power in the '90s." Capital Hilton, Washington.

May 18-20—*Radio Advertising Bureau* sales university, designed for salespeople with fewer than two years sales experience. Richmond. Information: (212) 254-4800.

May 19—Presentation of 42nd annual Los Angeles Area Emmy Awards, sponsored by *Academy of Television Arts and Sciences*. Pasadena Civic Auditorium, Pasadena, Calif. Information: (818) 763-2975.

May 19—Radio general managers roundtable for small and medium markets, sponsored by *National Association of Broadcasters*. Crescent hotel, Phoenix. Information: (202) 429-5420.

May 19-22—*CBS-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 20-23—*National Cable Television Association* annual convention. Atlanta Convention Center, Atlanta.

■ **May 20-25**—"Teaching Fellowship in Broadcast Journalism," seminar sponsored by *Poynter Institute for Media Studies*. Poynter Institute, St. Petersburg, Fla. Information: (813) 821-9494.

May 21-24—Tenth Nebraska Videodisk Symposium, "A Decade of Development," sponsored by *Nebraska Videodisk Design/Production Group, University of Nebraska-Lincoln* and *KUON-TV*. Nebraska Center for Continuing Education and Cornhusker hotel and conference center, Lincoln, Neb. Information: (402) 472-3611.

■ **May 22-23**—*Luxembourg Media Summit*, transAtlantic dialogue on financial, economic and policy aspects of television and radio, designed for broadcasters, program producers, bankers and advertisers. European Center, Kirchberg, Luxembourg. Information: (352) 45-84-73.

May 24—Deadline for reply comments to *National Telecommunications and Information Administration* on the domestic telecommunications infrastructure. U.S. Department of Commerce, NTIA, Washington. Information: (202) 377-1551.

May 25—Deadline for entries for syndicated programs in 42nd annual Prime Time Emmy Awards sponsored by *Academy of Television Arts and Sciences*. Information: (818) 953-7575.

■ **May 28-June 2**—*American Film and Video Festival*, sponsored by *American Film and Video Association*. San Francisco. Information: (312) 484-4000.

May 31—Deadline for entries in *National Association of Broadcasters* Crystal Radio Awards competition. Information: (202) 429-5420.

June

■ **June 1-3**—*Chesapeake AP Broadcasters Asso-*

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ciation annual convention. Dunes Manor hotel, Ocean City, Md. Information: (301) 539-1772.

June 3-6—NBC-TV annual affiliates meeting. J.W. Marriott, Washington.

June 3-6—Cable Television Association of Maryland, Delaware and the District of Columbia annual spring meeting. Ocean City, Md. Information: (301) 266-9111.

■ **June 3-6**—Canadian Cable Television Association 33rd annual convention and "Cablexpo." Theme: "Bringing It All Home." Edmonton Convention Center, Edmonton, Alberta, Canada. Information: (613) 232-2631.

■ **June 3-9**—11th Banff Television Festival, international competition; conference of producers, broadcasters, directors and writers, and co-production marketplace. Banff, Alberta, Canada. Information: (403) 762-3060.

June 3-15—Annenberg Washington Program sixth annual faculty workshop in communications policy. Annenberg offices, Willard Office Building, Washington. Information: (202) 393-7100.

June 6-8—APRS '90, 23rd international exhibition of professional recording equipment, sponsored by Professional Recording Association. Olympia 2, exhibition center in London. Information: (0923) 772907.

■ **June 7-9**—National Association of Telecommunications Officers and Advisors regional telecommunications conference. Driskill hotel, Austin, Tex. Information: (202) 626-3170.

June 8—Center for Communication annual award luncheon, honoring Thomas Murphy, chairman, Capcities/ABC. Plaza hotel, New York. Information: (212) 836-3050.

June 8-9—NBC-TV affiliate promotion directors conference. Bally's, Las Vegas.

■ **June 8-9**—Seventh annual BROADCASTING-Taishoff seminar for mid-career radio and television professionals, sponsored by Society of Professional Journalists. Speakers: Ed Fouhy, formerly with CBS News; Deborah Norville, co-host, NBC's Today, and David Gelber, producer, CBS's 60 Minutes. NBC Tower, Chicago. Information: Deborah Colky, (312) 922-7424.

June 9-12—American Advertising Federation national advertising conference, including national ADDY awards presentation (June 10, Kiel Auditorium, St. Louis), Marriott Pavilion, St. Louis. Information: (202) 898-0089.

June 9-15—Notre Dame Executive Management Development Seminar exclusively for radio station owners, general managers and sales managers. South Bend, Ind. Information: National Association of Broadcasters Radio Office, (202) 429-5420.

June 10-13—Broadcast Promotion and Marketing Executives and Broadcast Designers Association annual conference, including presentation of Gold Medalion Awards. Bally's, Las Vegas.

June 10-14—Radio Advertising Bureau management development program. Wharton School of Business, University of Pennsylvania, Philadelphia. Information: (212) 254-4800.

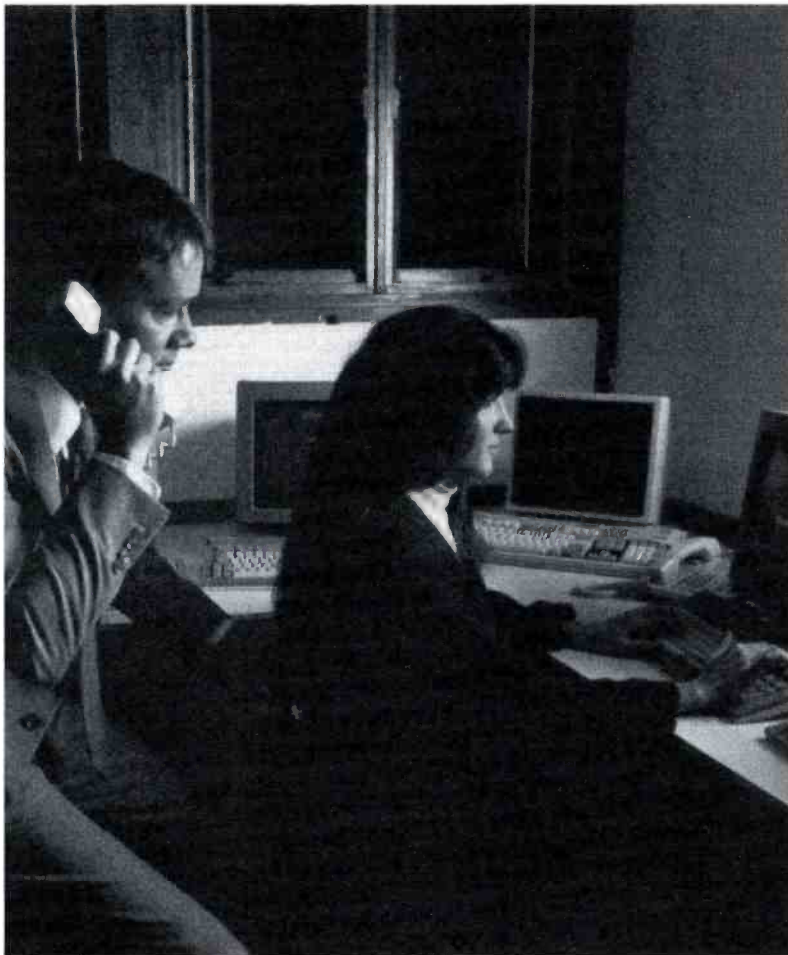
June 11—Broadcasting/Cable Interface IV, telecommunications policy seminar sponsored by BROADCASTING magazine and Federal Communications Bar Association. Westin hotel, Washington. Information: Patricia Vance, (202) 659-2340.

June 11-13—New York Festivals, comprising International Radio Festival and International Advertising Festival, featuring screenings and awards banquet. Sheraton Center hotel, New York. Information: (914) 238-4481.

June 11-14—ABC-TV annual affiliates meeting. Century Plaza, Los Angeles.

■ **June 11-14**—Second management seminar for broadcast news directors, sponsored by Radio-Television News Directors Association and University of Missouri School of Journalism. University of Missouri, Columbia, Mo. Information: (314)

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Atlanta, both Georgia; WMGY(AM) Montgomery, AL; WNAP(AM) Norristown, PA; and WCOS-AM-FM Columbia, SC. Filed Feb. 7.

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- KNGN(AM) KICX The Lutheran Church/Missouri Synod, McCook, NE
- KNHN(AM) KFKF Broadcasting Inc., Kansas City, KS
- KNUS(AM) KBXG Boulder Broadcasting Corp., Denver
- KPMX(AM) KAMJ Professional Broadcasting Inc., Phoenix, AZ
- KSKE(AM) KSPN Vail-Aspen Broadcasting Ltd., Vail, CO
- KTLG(AM) KHVM Fairchild Communications Inc., Gilmer, TX
- KTMR(AM) KVOJ H. Z. International Corp., Edna, TX
- KWAS(AM) KSSC Saturn Communications Inc., Joplin, MO
- KYZS(AM) KDOK Blue Jay Productions, Tyler, TX
- KZEP(AM) KRNS Texas Lotus Corp., San Antonio, TX
- KZSN(AM) KLEO Southern Skies Corp., Wichita, KS
- WBYG(AM) WBNN Union City Radio, Union City, IN
- WHWY(AM) WAIA Visitor Information Radio of Florida Inc., St. Augustine Beach, FL
- WIBR(AM) WKJN Southern Communications Inc., Baton Rouge
- WJOE(AM) WJBU Asterisk Broadcasting Inc., Port St. Joe, FL
- WKTX(AM) WLND Trumbull County Broadcasting Corp., Cortland, OH
- WLIF(AM) WFBR Infinity WLIF Inc., Baltimore
- WLLR(AM) WMRZ Mississippi Valley Broadcasting Inc., Moline, IL
- WMKM(AM) WBTI Bell Broadcasting Co., Taylor, WI
- WOTA(AM) WJFL John H. Pembroke, Vicksburg, MS
- WROQ(AM) WAES Tenore Broadcasting Co., Charlotte, NC
- WSTT(AM) WLOR Thomasville Radio Inc., Thomasville, GA
- WXPQ(AM) WCZE Webber College Inc., Babson Park, FL
- WYGO(AM) WQXM Quality Broadcasting Inc., Gordon, GA

Existing FM's

- KCGL(FM) KFGL Radio Property Ventures-Cheyenne, Inc., Diamondville, WY
- KIQQ-FM KIQQ Eneida Orchard, Lenwood, CA
- KKHT(FM) KWTO Cole Media, Inc., Springfield, MO
- KOCD(FM) KSSC Saturn Communications Inc., Columbus, KS
- WAIS-FM WSNV Nelsonville TV Cable Inc., Nelsonville, OH
- WEGW(FM) WZMM Wheeling Radio Co., Wheeling, WV
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General manager. Initiate Public Radio Station KEDM. Experience in fundraising, grantsmanship, working with CPB, NPR, FCC. Salary commensurate with qualifications. Application review begins immediately; continues until filled. Send resume, three confidential recommendations, official transcripts: Dr. William R. Rambin, Director, School of Communication, Northeast Louisiana University, Monroe, LA 71209-0320. EOE/AA.

GM and GSM: Highly successful FM in America's Heartland is looking for a GM and GSM to continue winning tradition. Management experience desired. Resume to Box E-21. EOE.

General Manager: WYMG, Springfield, Illinois. See our display ad under "Help Wanted - Radio Management." Saga Communications Inc. EOE.

Station manager for growing market. AM/FM Combo looking for successful sales manager ready for total responsibility. Send resume to: Michael Adams, KCIL/KJIN. PO Box 2068, Houma, LA 70361. EOE.

Sales manager for Midwest AM/FM. If you're currently managing station with \$7-9,000,000 annual billings, this will be a move up for you! Minimum one year sales management experience required. We're the established stations in our market. Excellent salary plus fringes. Send resume to Box E-22. EOE.

Opportunity for general manager to join stable, growth minded group broadcaster. Strong sales background, community involvement and commitment to "make the final move". Reply in total confidence to home office of Mid-America Radio Group, Box 1970, Martinsville, IN 46151. 317-349-1485. EOE.

General manager for small market, Northeast Combo. Position requires strong manager with proven small market and sales management experience. Great growth potential and equity for the right person. EOE. Box E-31.

Selling sales manager. AM/FM. 100,000 market. New facilities. Turnaround AM. Start-up FM. University, light industry, tourism, agriculture. Prosperous area. WTGC, PO Box 592, Lewisburg, PA 17837. EOE.

An established broadcasting group is growing and looking for aggressive, self starting, sharp sales persons aspiring to be sales managers. Also sales managers who aspire to become general managers. Excellent opportunities exist in a multitude of markets, and a super benefit package is being offered. Don't let this opportunity pass you by. Be a part of PEOPLE WITH PRIDE. Send a resume today to: Mitchell Scott, Great Scott Broadcasting, 1018 Timber Lane, Pottstown, PA 19464. GSB is an equal opportunity employer.

Vermont's economy has hit a wall. Our station has to overcome these odds. Are you good enough to lead this fight? GSM, salary plus percentage of sales growth. EOE/AA. Box E-40.

General sales manager: The Knight Quality Station Group is seeking a general sales manager for News/Talk AM61 WGIR and ROCK101/WGIR-FM in Manchester, NH. Qualified applicants must have previous radio sales management experience. Please respond with cover letter and resume to: Al Blake, Jr., GM, WGIR Radio, PO Box 610, Manchester, NH 03105. WGIR and WGIR-FM are equal opportunity employers.

General manager: FM in small Midwest college market has opening for aggressive, honest, stable, knowledgeable radio person. Send complete information including salary history to: PO Box 11543, St. Louis, MO 63105. EOE.

Sales manager needed for Georgia Colonial Coast AC FM. History to President, WKBX, Box 2525, Kingsland, GA 31548. EOE.

Small, yet aggressive, SE broadcast group seeks a take charge manager to develop latest addition. Must have a passion for sales. Long term players only. Resume to: Radio Operations, 1790 September Ave., Memphis, TN 38116. EOE.

General sales manager to motivate and train staff. Well known respected Class C Combo, 200,000 population in Mid-SW. Requires energetic, promotion minded, street fighter, motivator. Strong sales experience. Not a desk job for a wisher. EOE. Box E-49.

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Trumper Communications is looking for experienced account executives for its newest acquisition, WLVK in Charlotte, North Carolina. If you have a minimum of two years of radio selling experience, a proven sales track record, desire upward mobility and want to be a part of one of radio's fastest growing companies, please send resumes to WLVK Radio, 4701 Hedgemore Dr., Suite 801, Charlotte, NC 28209. Trumper Communications is an equal opportunity employer and encourages minority and female applicants.

Established Southeastern market leader wants aggressive, hungry, sales TIGER as local sales manager. Must have previous management experience, ability to coach and inspire experienced billers as well as new reps. Strong track record of sales in a competitive environment is a must! If you're in markets 60-100 and want to move up, send resume, references, etc. to Box E-26.

Sell vacation markets. Growing group specializing in radio broadcasting and cablecasting in tourist areas seeks committed, career directed sales management and account executives to staff new acquisitions. Must be marketing oriented and unable to comprehend the meaning of the word "can't". Complete resumes to: Orr & Earls Broadcasting, Inc., PO Box 486, Branson, MO 65616. EOE.

Sales person wanted for Raleigh/Durham's fastest growing FM. Candidate must have 2+ years of experience with agency and direct clients. College degree preferred. Opportunity for management for proven winner. Call 919-481-1039. EOE.

Immediate opening: Assertive, dedicated, self-starting, goal-oriented person who can develop new business along with enhancing medium list. Letter with references and resume to GM, WIJY-FM, PO Box 6988, Hilton Head Island, SC 29938. EOE.

Suburban NY station seeks an aggressive account executive. Active list. Contact Tom Arbon, 914-747-1071, WZFM, 444 Bedford Rd., Pleasantville, NY 10570. EOE.

Immediate opening: General sales manager with minimum three years radio sales experience and skills to bring great staff and station to "THE BEST" status. Voyager Communications is one of the Southeast's fastest-growing radio groups. EOE. Resume to: D. J. Mitsch, VP/GM, WWMG-FM, 1437 East Morehead St., Charlotte, NC 28204 or Fax 704-334-9525.

HELP WANTED TECHNICAL

Top 50 Southeast directional 50 KW AM seeks engineer with strong audio background as well as extensive RF knowledge. Two years of college or technical school required. Excellent equipment and working conditions. Resume to Box E-1. EOE.

Broadcast engineer: Knight Quality Station Group seeks individual to fill a broadcast engineering position at NH's largest radio station WGIR/WGIR-FM. Technical background required; broadcast experience helpful. Send resumes to: Warren Small, WGIR Radio, PO Box 610, Manchester, NH 03105. WGIR and WGIR-FM are equal opportunity employers.

Search reopened for radio engineer for University 30,000 watt radio facility, reporting to director of engineering. Full benefit package. Modern equipment in new building. Experience in RF and studio maintenance. FCC General Class or SBE certification preferred. Review of applications will begin March 28, 1990 and continue until position is filled. Salary range: \$25,000-\$27,000. Send resume and three professional references to General Manager, WMUB, Miami University, Oxford, OH 45056. Miami University is an Affirmative Action/equal opportunity employer.

HELP WANTED NEWS

Producer/reporter: For aggressive news department in a great city. Three years experience required. Competitive salary and liberal benefits. Send resume and cassette to: Jim Johnston, News Director, WAER, Office of Human Resources, Skytop Office Bldg., Syracuse, NY 13244. Deadline: April 6, 1990. Women and minorities encouraged to apply. EOE/AA.

Morning news anchor/personality needed for News/Talk radio station. Must have strong delivery and be experienced reporter. Send tape, resume and writing samples to: Jim Wilson, WFIR/WPVR, Box 150, Roanoke, VA 24002. EOE.

News reporter/announcer: WEBR, Buffalo's Public Air News station has an immediate opening for a news reporter announcer. The successful applicant will have solid news judgement, strong writing ability and on-air skills and the ability to package radio news effectively under deadline. The position requires at least two years experience in radio news. A college degree, especially in Journalism or the Liberal Arts, is desirable. Resumes and non-returnable tapes to Leon Thomas, News Director, WEBR, 23 North St., Buffalo, NY 14202. No calls, please. WEBR is an equal opportunity employer.

HELP WANTED PROGRAMMING PRODUCTION & OTHERS

Program director for suburban DC Country, includes morning personality. Experience a must. Resume/tape: R. McKee, WPRW, Box 1460, Manassas, VA 22110. EOE.

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

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.

Fates & Fortunes

Media

Douglas Hamilton, VP, finance and administration, USA Network, New York, named chief financial officer.

Thomas J. Milewski, senior VP, law and administration, Greater Media Inc., East Brunswick, N.J., named executive VP.



Milewski



Berghuis

Derek Berghuis, associate publisher, Fairchild Publications, Capital Cities/ABC Inc., publishing unit, New York, joins ABC Radio Adult Networks there as VP, group director.

Jeffrey P. Kramp, VP and manager, investment banking division, Denver Group Inc., Denver, joins Vista Cablevision Inc. there as president.

Sheila Jaskot, producer, NBC's Talknet, New York, named executive producer. **Stephen J. Sorich**, account executive, CBS Radio Networks, Chicago, joins Westwood One's Midwest region sales department there in same capacity. Westwood One is parent company of NBC Radio.

Appointments at Discovery Channel, Landover, Md.: **Chris Moseley**, senior VP, New York, named senior VP, communications and marketing; **Fred Bonner**, director, systems development, named VP; **Jan Craigie**, director, program services, named VP; **Julia Feldstein**, director, human resources, named VP, human resources and administration; **Daniel Fischer**, director of research, New York, named VP; **Valerie Grady**, director of marketing, named VP; **Dawn McCall**, director, Western region, named VP; **Nancy Stover**, director, educational services, named VP; **Karen Durant**, senior account manager, Atlanta, named senior manager, affiliate marketing; **Judy Engle**, assistant group controller, Rouse Co., Columbia, Md., named senior manager, planning and analysis; **Kevin Flynn**, account executive, Leo Burnett ad agency, Chicago, named account executive, central region; **Mary Ellen Iwata**, freelance writer and producer, Baltimore, named executive producer; **Debra Schacklinsky**, senior accountant, Price Waterhouse, Baltimore, named senior manager, accounting; **Vicki Stearn**, manager, special events publicity, Showtime Networks Inc., New York, named senior man-

ager, communications; **Krista Van Lewen**, correspondent, Cardiff Publishing Inc., Washington, named senior media specialist; **Charlene Weisler**, manager, affiliate research, NBC News, New York, named senior manager, ad sales research there.

Gary Todd, owner, KLAD-AM-FM Klamath Falls, Ore., joins University Broadcasting Co., Bloomington, Ind., as partner and executive VP.

Jack Alix, VP and general manager, WVSR-AM-FM Charleston, W.Va., joins WQSI-AM-WZYQ(FM) Braddock Heights, Md. (Frederick), in same capacity.

Mike Stopnick, program manager, WDZL(TV) Miami, named station manager.

Liz Kiley, program director, KKBT(FM) Los Angeles, named operations manager.

Sales and Marketing

Dick Silipigni, general sales manager, WCBS(AM) New York, joins CBS Radio Networks there as VP, sales.

Russell C. Roney, VP, program promotion, Saatchi & Saatchi Advertising, New York, joins Madison Square Garden Television Productions, Los Angeles, as VP, marketing and development.



Roney



Kunze

Gerald L. Kunze, director, sales promotion, Keller-Crescent Co., Evansville, Ind., named VP.

Scott Murphy, associate publisher, Fairchild Publications' *MIS Week*, New York, joins ABC News InterActive Services there as

director of marketing.

Margo Kornfeld, VP, management supervisor, Barry Blau & Partners, New York, joins Richebourg Marketing there as VP, marketing.

Richard L. Anello, VP, executive creative director, Centra Advertising, St. Louis, joins D'Arcy Masius Benton & Bowles there as VP and creative director.

Ann Swanson, director, western/national accounts, Disney Channel, Burbank, Calif., named VP, national accounts. **Ben Bellinson**, manager, national accounts, Burbank, named director, and **Cory O'Connor**, director, national accounts, named director, western/national accounts there. **Michael Smith**, affiliate marketing representative, Disney Channel, New York, named manager, national accounts.

Steve Lentz, Midwest sales manager, Family Channel, Chicago, named VP.

John Holdridge, account executive, WGNX(TV) Atlanta, joins Genesis Entertainment, Agoura Hills, as Southeast regional sales manager.

Marci K. Ranger, senior account executive, D'Arcy Masius Benton & Bowles, St. Louis, named account supervisor. **Jennifer Holt**, art director, Valentine-Radford Advertising, Kansas City, joins DMB&B, St. Louis, as art director.

Teresa Rhoades Gurdine, account assistant, WDSI-TV Chattanooga, named account executive.

Gregory V. McElroy, sales manager, KKBT(FM) Los Angeles, named general sales manager.

John White, regional sales manager, National Office Equipment Co., Philadelphia, joins WZZD(AM) there as general sales manager.

Steve Mescher, owner, Wig and Pen Pub, Iowa City, joins KRNA(FM) there as sales representative.

John Meconi, account executive, WJR(AM) Detroit, joins WDFX(FM) there as local sales manager.

Bob Asbell, account executive, WMTW-TV Poland Spring, Me. (Portland), joins WTAE-TV Pittsburgh in same capacity. **Jeff Hall**,

Fox's new movie mogul. As part of its plans for its new *Fox Night at the Movies*, Fox Broadcasting last week named Lawrence A. Jones president of F.N.M. Co., which Fox is creating "to take full responsibility for executing all phases" of Fox's movie night. Jones will be based in Los Angeles, and joins Fox from Twentieth Television, where he was senior VP, television business affairs.

Debuting this fall with premiere broadcasts of made-for-television feature films, *Fox Night at the Movies*, hopes to be showing original television movies exclusively by September 1991



Jones

account executive, WHOM(FM) Mount Washington, N.H., succeeds Asbell.

Ray E. Hockstein, director of research, DIR Broadcasting, New York, joins McGavren Guild Radio there in same capacity.

Ellen Cote-Thomas, corporate consultant, Corporate Communication Ltd., Minneapolis, joins KPLR-TV St. Louis as executive director of sales development. **Joseph Wentge**, account executive, KPLR-TV, named local retail sales manager.

Dana Albert, national media coordinator, Tribune Entertainment Co., New York, named account executive.

Ray McKinney, account executive, WBZ(AM) Boston, joins WNEV-TV there in same capacity.

Kris Robbins, VP, marketing and support services, Tapscan Inc., Birmingham, Ala., joins Eagle Marketing, Fort Collins, Colo., as account executive.

Programing

Todd P. Leavitt, executive VP, Reeves Entertainment Group, Burbank, joins NBC Productions there as senior VP. **Kevin Monaghan**, director, sports information, NBC Media Relations, New York, named director, business development and sports marketing, NBC Sports.



Moskowitz



Leavitt



Kunkel

William A. Kunkel, president, domestic distribution, Tri-Star Pictures Television/Televentures, New York, joins King Features Entertainment, there as senior VP and general manager.

Scott Towle, former president, domestic television distribution, Orion Television Entertainment, has joined King World Productions as senior VP, domestic television sales. Based in Los Angeles, Towle will report to Sid Cohen, president, domestic television sales.

Laura Moskowitz, co-producer, David Kirschner Productions, Los Angeles, joins Hanna-Barbera Productions there as senior VP, motion pictures.

Restructuring and expansion at Paramount Pictures, Hollywood: **Meagan Burrows**, director, Eastern division sales, named executive director, distribution sales, Chicago;

Siskel in the 'Morning'



Siskel

Beginning March 6, film critic Gene Siskel will review new movies and videos twice weekly on CBS *This Morning*. Offering his insights on films each Wednesday and videos on Friday, Siskel will be based in Chicago and will continue his role as reviewer on the syndicated *Siskel and Ebert*.

Jeri Elster, director, national sales, named executive director, national accounts, Chicago; **Susan Hatfield**, director, Western regional sales, named executive director, retail sales, Los Angeles; **Felice Fleisher**, director, distributor marketing, named executive director, Canadian sales/operations, Toronto. **Jeff Radoycis**, Southeastern regional manager, named director, eastern sales, Atlanta; **Kristen Chytraus**, Southwestern/Western regional manager, named director, Midwest sales, Chicago, and **Bonnie Fisher**, Western regional sales manager, named director, Western sales, Los Angeles.

Raymond L. Parrish, director, corporate tax affairs, Fox Inc., Los Angeles, named VP, corporate taxes.

Duane Ruffner, manager, management information systems, Republic Pictures Corp., Los Angeles, named director.

Karen Laukka, manager, treasury operations, MGM/UA, Culver City, Calif., named director.

Jim Johnson, chief financial officer, ITC Entertainment Group, Studio City, Calif., adds duties as board member and senior executive VP.

Adina Savin, VP, business affairs, International Television, Warner Bros., Los Angeles, joins Carolco Pictures Inc. there as VP, business and legal affairs.

Jeff Ross, freelance television producer, New York, joins Broadway Video Entertainment there as VP, production.

Sandy Buttweiler, morning air personality, KLTA(FM) Breckenridge, Minn. (Fargo, N.D.), joins WCCO(AM) Minneapolis as weekend air personality.



Andrie

William J. Andrie Jr., communications attorney, Schnader, Harrison, Segal & Lewis, Washington, joins Tribune Co., Chicago, as assistant counsel.

Michael Weiner, manager, strategic planning, Showtime Networks Inc., New York, named director, programing information and analysis.

Television Program Enterprises weekly syndicated series, *Lifestyles of the Rich and Famous* and *Runaway with the Rich and Famous*, New York, appoints **Jane Sparango**, associate producer, as producer, and **Patricia Stokely**, producer, VH-1 there, as production manager.

Alison Kelly, program coordinator, WNEV-TV Boston, named program coordinator, cable liaison. **Bob Miele**, freelance associate director, WNEV-TV, named associate director.

Emerson Coleman, executive producer, programing, WJZ-TV Baltimore, joins WBAL-TV there as director of broadcast operations.

News and Public Affairs

Paul W. Greenberg, senior executive producer, NBC News, New York, adds duties of special events, responsible for planning coverage and building expanded specials unit.

Jim Bittermann, European correspondent, NBC News, Paris, joins ABC News there as correspondent.

Hattie Kauffman, national correspondent, ABC News's *Good Morning America*, New York, joins CBS News's, *CBS This Morning* there in same capacity. **Edie Magnus**, reporter and anchor, *USA Today: The Television Show*, Arlington, Va., joins CBS News, New York, as general assignment correspondent.

Beth Ruyak, anchor, *USA Today*, Arlington, Va., joins ABC Sports as commentator.

Arthur Brown III, newsman, Associated Press, Dallas, named correspondent, Lubbock, Tex. **John Hancock**, graphics artist and researcher, Chicago Tribune, Chicago, joins Associated Press, New York, as art director.

Appointments at Cable News Network: **Mark Dulmage**, senior assignment desk editor, executive producer and anchor, Tokyo, to bureau chief, Rome. **Ken Bode**, national political correspondent, Washington, and **Jim Connor**, White House producer, NBC News, Washington, named reporters, investigative unit there.

Lisa Burkhardt, anchor and reporter, HBO's *Inside the NFL*, New York, joins Madison Square Garden Network's *MSG SportsDesk* there in same capacity.

B.J. Nash, air personality, WESC-AM-FM Greenville, S.C., named news director; **Lizz**

New faces on NAB board

Eight broadcasters were elected to two-year terms on the National Association of Broadcasters board of directors. Their terms begin with the June board meeting. Elected to the radio board: District 18 (South Texas): Dick Oppenheimer, president, Signature Broadcasting Co., Austin, Tex.; District 20 (Montana, Idaho and Wyoming): Alan W. Harris: president, KUGR(AM)-KYCS(FM) Green River, Wyo.

New television board members: Robert B. Butler, executive VP, WPTF-TV Durham, N.C.; Michael J. Conly, president, KENS-TV San Antonio, Tex.; Robert W. Davis, president and general manager, KMTR-TV Eugene, Ore.; Jack Moffitt, VP, KTVB(TV) Denver; Harry J. Pappas, president and CEO, Pappas Telecasting Co., Visalia, Calif., and John C. Siegel, VP, Chris-Craft/United Television, San Francisco.

Michaels, air personality, adds duties of traffic control reporter.

Scott Michaeloff, facilities sales manager, Worldwide Television News, New York, named regional executive, North America.

Peter Maroney, news director, KPIX(TV) San Francisco, named director of cable programming, KPIX(TV)'s cable relations. **Harry Fuller**, news director, KGO-TV San Francisco, succeeds Maroney.

Mary E. Morgan, consultant, National Public Radio, Washington, named director, promotion and public affairs. **Theodore A. Miles**, deputy chief counsel, economic regulatory administration, U.S. Department of Energy there, joins National Public Radio as general counsel.

Appointments at KCAL-TV Norwalk, Calif. (Hollywood): **Kerry Oslund**, executive producer, WXIA-TV Atlanta, joins in same capacity; **Janet Woodruff**, special projects promotion producer, Movietime Channel there, named on-air promotion producer; **Kate Sullivan**, anchor and reporter, WNEV-TV Boston, to same capacity; **Carl Bell**, weathercaster, KMST(TV) Monterey, Calif., to same capacity; **Sharon Okuno**, reporter and producer, KXTV(TV) Sacramento, and **Marc Watts**, bureau correspondent, *Crimewatch Tonight*, Los Angeles, named reporters.



Amador

Andrew Amador, weather anchor, KCAL-TV Norwalk, Calif. (Los Angeles), joins WKBD(TV) Detroit in same capacity.

Appointments at KRON-TV San Francisco: **David Hyman**, director of promotion, KTTV(TV) Los Angeles, joins as manager, news promotion; **John Otte**, creative ser-

vices producer, named supervising producer; **Stacy Waters**, temporary newswriter, named staff newswriter; **Bill Weeks**, executive news producer, KICU-TV San Jose, Calif., named newswriter, and **Giselle Blong**, assignment editor, KSBW(TV) Salinas, Calif., named weekend assignment editor.

Technology

Gene Tollini, chief executive officer, California Video Sales, Sacramento, Calif., joins Palex International, Tustin, Calif., as director of U.S. sales. **Stuart Dunford**, operations manager, Palex, named director. **Earl Jamgochian**, convergence staffer, named marketing coordinator.

Clay Steely, chief engineer, KOAI(FM) Denton, Tex. (Dallas), joins WBAP(AM)-KSCS(FM) there in same capacity.

Robert H. Joseph, president, Joseph Electronics, Niles, Ill., distributor of electronic test instruments, named vice chairman. **Richard J. Parissidi**, VP, executive, sales and marketing, named president and CEO.

Philip M. Dunton, chief engineer, director of operations, KOLD-TV Tucson, Ariz., joins KHON-TV Honolulu as chief engineer.

Shannon Handzel, assistant operator, Lazer Edit, Burbank, Calif., joins Editel there in same capacity.

Nancy Tillman, art director, KMBC-TV Kansas City, Mo., joins KCAL-TV Norwalk,

Calif. (Hollywood), as graphics manager.



Pine

Greg Pine, senior sales engineer, Ampex Corp., San Fernando, Calif., joins Broadcast Television Systems Inc., Salt Lake City, as product marketing manager.

Don Jones, field engineering manager, Mississippi ETV, Jackson, Miss., joins Satellite Educational

Resources Consortium, Columbia, S.C., as technology manager. **Paul Gorman**, general manager, WACH(TV) Columbia, joins SERC there as operations manager.

Lisa Schraml, director, marketing sales, Americ Disc, New York, joins JVC Disc America Co. there as manager, marketing and sales.

Herbert H. Zureich, manager of budgets, Ameritech Audiotech Services, Chicago, named president.

Dan Reno, principal, Avitel, Billings, Mont., joins General Instrument Corp., VideoCipher division, San Diego, as Midwest regional sales manager.

Bill Shanahan, coordinating producer, ESPN Inc., Bristol, Conn., named director, network operations and facilities.

Dave Powell, studio manager, Kink's facility, Konk Studios, London, joins Solid State Logic Inc., New York, as Eastern regional sales engineer.

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| <input type="checkbox"/> 3. Cable TV Program Network | <input type="checkbox"/> 10. Financial Institution, Broker or Consultant |
| <input type="checkbox"/> 4. SMATV or DBS Operator | <input type="checkbox"/> 11. Law Firm or Government Agency |
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| | <input type="checkbox"/> 15. Other _____ |

(Please describe)

Promotion and PR

Appointments at Manhattan Cable TV, New York: **Bruce Olsen**, manager, customer service, named director; **Anita J. Aboulafia**, public relations specialist, named manager, public relations, and **Anne Marie Agnelli**, communications, contributions specialist, named supervisor, public relations.

Brian C. Young, legislative aide, Ohio House of Representatives, Columbus, Ohio, joins Continental Cablevision, Findlay, as director, public and government relations.

Sandy C. Murphy, director, public affairs, Southwestern Cable TV, San Diego, joins Cox Cable Communications there as director of communications, public relations.

Michael T. Sweeney, manager, on-air promotion; KCBS-TV Los Angeles, named director, communications.

Bonny Benedict, VP, marketing, Vargas Productions, Los Angeles, joins KTUV-FM there as director of creative services.

Kathy Kineke, freelance writer, WFXT(TV) Boston, named promotions writer, producer.

Bonnie Barclay, news promotion writer, producer, KOTV(TV) Tulsa, Okla., joins WFAA-TV Dallas as senior writer and producer.

Dan McFadden, client services, promotion coordinator, Jones Productions, Little Rock, Ark., named director, promotion and program development.

Mary L. Collins, president, Collins, Lang and Connolly, Burlington, Vt., joins WEZF(FM) there as director, creative services, and air personality.

Barbara Dana Tollis, regional director, Institutional Investor Magazine, New York, joins Lippin Group, there as account executive.

Shari Jackman, publicist, programing operations, KRON-TV San Francisco, named programing, publicity coordinator. **Lilla Magee**, administrative assistant, KRON-TV, named creative services coordinator.

Robert Kobarg, promotion director, KTXH(TV) Houston, joins KDNL-TV St. Louis

in same capacity.

Thomas J. Gaertner, general sales manager, WVTV(TV) Milwaukee, joins Media Futures Inc. there as president, director of sales.

Jeanna Shelley, writer, producer, KGW-TV Portland, Ore., named creative services director.

Bruce Boggs, partner, Independent Creative Services, Los Angeles, joins Campbell Mithun Esty Advertising there as creative director.

Allied Fields

Henry M. Rivera, former FCC Commissioner and partner, Dow, Lohnes & Albertson, Washington, joins law firm of Ginsburg, Feldman and Brass as member.

Michael C. Rau, VP, science and technology, National Association of Broadcasters, Washington, named senior VP. **Joy Dunlap**, director, radio operations, named VP, and **Mark Fratrik**, director, financial and economic research, named VP, economist, research and planning. **Sylvester L. Weaver**, former NBC President, named television recipient, NAB's Broadcasting Hall of Fame Award.

Deborah Amend, deputy campaign director, National Republican Congressional Committee, Washington, named special assistant for communications.

Kathleen B. Levity, assistant chief-legal, policy and rules division, FCC, Washington, named deputy chief. **Leonard J. Kennedy**, senior attorney, Dow, Lohnes and Albertson, Washington, joins FCC as senior legal advisor.

New directors named at International Council of National Academy of Television New York: **Gianni Pasquarelli**, director-general, RAI, Rome; **John M. Cassaday**, president and CEO, CTV Television Network, Toronto; **James A. Warner**, president, CBS Enterprises, New York, and **Paul Isacson**, executive VP, broadcast programing & purchase, Young & Rubicam, New York.

Wendy Hoover, deputy director, Corporation for Public Broadcasting, Washington, named director, business affairs.

Andy Holdgate, senior director of public affairs, Warner Cable Communications Inc., Dublin, Ohio, named president, board of

directors, Cable Television Public Affairs Association.

Charles H. Helein, senior partner, Dow, Lohnes & Albertson, Washington, joins Arter & Hadden, there as partner.

Robert A. DePont and **Frank R. Jazzo**, associates, Fletcher, Heald & Hildreth, Washington, named partners.

Arnold Morgen, partner, Deloitte & Touche, Los Angeles, named national director, entertainment industry group.

Michael H. Rosenbloom and **William K. Keane**, partners, Wilner & Scheiner, Washington, join Bishop, Cook, Purcell & Reynolds there in same capacity.

Deaths

David Teitelbaum, 69, NBC News producer, died March 5 of prostate cancer at Beth Israel Medical Center, Manhattan. Joining NBC News in 1954, Teitelbaum held various editing, writing and producing positions in New York throughout the 50's and 60's with *Today*, *Huntley-Brinkley Report*, and *Chet Huntley Reporting*. Joining NBC *Nightly News* in 1970 as producer, Teitelbaum was moved to Rome as director, news operations, Mediterranean, NBC News, in 1972. He returned as director, A-News, in 1977 and was appointed executive producer there, post he held until his retirement in 1986. He is survived by his wife, Sylvia, and three sons: Ned, Henry, and Richard.

Harold Anderson, 73, died March 6 of emphysema at Sibley Hospital, Washington. Broadcast pioneer and former NBC VP, Anderson began his career in 1946, putting television stations on air including KOLN(TV) Lincoln, Neb., WDEF-TV Chattanooga, Tenn., and WCIV(TV) Charleston, S.C. He was VP and general manager, WINS(AM) New York, in early 1960's and was named president, NBC International, and NBC VP in 1963. Joining RFE/RL Inc. in 1975 as executive VP, he left four years later to serve as Washington consultant. He is survived by his wife, Anne; three daughters, Happy, Karyl and Debra; and five grandchildren.

Norman Weston Downs, 46, foreign editor, ABC News, New York, died of cancer March 1 at his home in Wayne, N.J. Downs had been assignment editor with network since 1974 and had helped direct coverage of student uprising in China in 1989 and various crises in Central America. He was manager of administration for ABC News's Washington bureau, having joined ABC, Washington, in July 1969 as assistant manager of TV production services. He is survived by daughter, Laura, and son, David.

Marla Sparks, 39, died March 5 of breast and liver cancer at Northside Hospital in Atlanta. Starting her broadcasting career with WSB-TV Atlanta in 1974 as stage manager, she left as director in 1982 to start Innovative Productions Inc., Atlanta. She served as executive VP and co-owner and worked as producer and director for IBI Sports division. Sparks is survived by her parents, Harold and Ilene, and sister, Kimberlee.

INDEX TO ADVERTISERS

Action Media Group 26 ■ Americom 5 ■ BIA Publications 66-67, 72 ■ Blackburn & Co. 70 ■ Buena Vista 7, 8-9 ■ CBS Radio Sports 55 ■ Classified Ads 84-90 ■ Electronic Industries Association 45 ■ Greyhound Financial Corp. 74 ■ Hearst Corporation 16-17 ■ H.B. La Rue 73 ■ Lazard Freres 49 ■ Kalil & Co. 71 ■ Media Venture Partners 69 ■ MIP-TV 53 ■ National Supervisory Network 75 ■ Odetics Broadcast/Cover 4 ■ Paramount/Cover 2-3 ■ Penn State School of Communications 62 ■ Professional Cards 83 ■ Services Directory 82 ■ Society National Bank 50 ■ Sony Broadcast Products 20-21, 47 ■ Sporting News 57 ■ Howard E. Stark 61 ■ Sun Radio Network 54 ■ Viacom/Front Cover, 11, 12-13, 14, 36-37, 39, 41, 43 ■ WHDH-TV 25 ■ ZNEWS 56

The Claster touch

Far outside the major media hubs of Los Angeles and New York, Timonium, Md., would seem an unlikely place from which to launch and build an animation syndicator into a player. But John Claster has done just that, building on the solid foundation in syndication laid there by his late father, Bert.

Claster Television, which had approximately \$50,000 in gross billings when it was formed as Romper Room Enterprises and Claster Television Enterprises in 1949, has steadily built revenues to in excess of 200 times that original figure, and that against such competition as Walt Disney Studios (Buena Vista Television) and Warner Bros. Domestic Syndication.

Claster Television, which was acquired by toy manufacturing giant Hasbro Inc. in 1969, has grown steadily under John Claster—president since his father's retirement in 1973. Bert Claster launched long-time children's morning staple *Romper Room* on Baltimore's WBAL-TV in 1952. Today, Claster Television product includes such animated syndicated product as *G.I. Joe*, *Transformers*, *C.O.P.S.*, *Maxie's World* and *Muppet Babies*.

Even under Hasbro's corporate umbrella, Claster Television has managed to maintain a "separate identity," says Claster, and its sense of family. Roger and Michael King's syndicated power King World Productions notwithstanding, family-run distribution companies are becoming increasingly scarce. "Including my father, my mother, Nancy, my sister Sally [Claster-Bell] and myself, we have all been actively involved in helping the business grow," Claster says. "It really has been a family affair going all the way back to *Romper Room*."

According to John Claster, his father got started in television after working as a manager at Baltimore's Hippodrome Theater. He said it was Bert's knowledge of lighting, staging and production that drew the attention of Baltimore area TV station executives. "The television medium back in the late 1940's was so raw technically...there was such a tremendous need for lighting experts at that time," says Claster. "The cameras back then needed so much lighting you could almost melt a candle under them."

His father's interest turned quickly to television production. With the formation of Claster Television Productions, Bert created local and regional programming with game shows, dance programs and a children's program called *Candy Corner*. Although those programs had short on-air lives, Bert, with the help of his wife, Nancy, created *Romper Room*. Mrs. Claster, a preschool teacher, provided input on the creative concept of the show, and served as the first host of the original franchise. Sally Claster-Bell [now executive vice president, CTI] also later served as the teacher-host of *Romper Room*



JOHN HENRY CLASTER—president, Claster Television Inc., Timonium, Md.; b. July 24, 1945, Baltimore; BS, Political Science, Princeton University, 1967; director of promotions and publicity, Romper Room Enterprises (a division of then Claster Enterprises), 1967-69; national sales coordinator, Romper Room Enterprises, 1969-73; present position since 1973; single.

for 17 years while it aired on WMAR-TV.

The program flourished in Baltimore, according to John, who added that *Romper Room* syndicated "franchises" ballooned to 108 markets and seven foreign countries (in a distribution deal with Fremantle International) by the early 1970's. He credited his mother for coaching many of the other *Romper Room* teachers, in addition to scripting many of the episodes produced around the nation. But he also cited his father's entrepreneurial spirit that inspired "one of the first franchising companies in syndication." At one point, he says, the William Morris Agency contacted his father about putting *Romper Room* on CBS's daytime schedule, "but he was really stuck on the idea of doing the show live on local stations," reflects Claster. "That was even before CBS started producing *Captain Kangaroo*." In sticking with the syndication market, Claster said his father had just \$5,000 in his pocket and a "hunch" about a potential children's market for the show. "There may have been some other syndicated movie packages on the market, but he was certainly one of the original first-run syndicators. He had a gut feeling about the emergence of the syndicated market. He just really had a strong entrepreneurial spirit."

Using *Romper Room*'s success as a springboard, the elder Claster went on to create and distribute *Bowling for Dollars*. Once John Claster had entered the family business, he said getting his "feet wet in the business" was made easier by the "10

and 12 ratings" *Bowling for Dollars* was recording at Milwaukee's WVTU-TV and Los Angeles's KTLA-TV. The strip eventually cleared 35 of the top 50 markets, according to Claster, and 38 stations overall into the mid-1970's.

Claster was not always enamored of the prospect of joining the family business. At one time, he wanted to be a lawyer. Upon graduating from Princeton in 1967 with a political science degree, he enrolled in post-graduate legal studies, but was called to the Army Reserves in the spring of 1968. "For whatever reasons the Army had, I did not end up going into basic training until July 1968, and in the interval I really enjoyed working in the family business with my father," he said. "Starting in promotions and publicity and working with local regional advertisers on *Romper Room* turned out to be rather stimulating personally. I don't want to say that working for my father didn't have its advantages. Invariably, at times, it made it easier for me to get things accomplished, but I had to learn the ropes like anyone else. Sometimes he was harder on me than on others, but it was for my benefit."

Having shifted Claster Television's emphasis from live franchised television production, John Claster furthered the company's reputation as an important animation supplier by implementing some innovative marketing techniques. In the fall of 1983, Claster introduced event and mini-series programming to first-run syndication with *G.I. Joe* multipart action/adventures. For the 1984-85 season, he also created a weekend kids' action series, *Transformers*.

While also distributing product from Sunbow Productions and Hanna-Barbera Productions in the past, Claster Television, which has been regarded in industry circles as more of an independent supplier, continues to develop a diverse product line. Crucial to the expanding slate of animated programming, as Claster attested, was his forging of a closer alliance with production house DIC Enterprises in 1987. DIC produces Claster's current series *Maxie's World* and *C.O.P.S.*, and the newest version of *G.I. Joe* (it was previously produced by Sunbow), and through an agreement with MGM/UA Communications, DIC will produce the new animated spinoff *James Bond Jr.*, which Claster will syndicate in the 1991-92 season.

Claster wants to concentrate future development on live action adult and children's programming, although he added that no specific projects have been pegged at this point. Other areas of expansion that have been considered include game shows and movie packages, according to Claster. "Stations want diverse suppliers, and if we are not, we'd be trampled by any of the other major Hollywood studios," he said. "Anytime there is more competition it keeps you on your toes." ■

Financial News Network is shopping around its roughly 40% stake in Learning Channel, which serves 19 million subscribers. Among those likely to be interested: Discovery, Time Warner, Robert Maxwell, PBS or even member station, Turner Broadcasting, Rupert Murdoch and/or Rainbow Programming (NBC-Cablevision Systems). Although FNN doesn't own majority of company, its stock options, if exercised, would give it 51% stake. Network is valued at under \$100 million. Different players would appear to have different interests in channel. Time Warner, Maxwell and Murdoch have associated book divisions, not to mention DBS ventures. Cable operator interest in channel could be, in part, desire to align with pro-social service, at time when industry is under fire. Learning Channel-type service would fit well as lifeline-type service, like C-SPAN. Cable programmer interest has come from quarters whose direction is somewhat similar. Discovery is best example. It's based in Washington area, as is Learning Channel, and would provide additional outlet for growing network with expansion plans. Learning Channel is one of last large networks without major company ownership (nonprofit American Community Service Network is other major owner in addition to FNN), but cost of control would likely be fairly cheap, under \$50 million.

Falling out of home video partners NBC and Sony last week found former suing latter for breach of contract and fiduciary duty. In suit, filed in Superior Court of California for Los Angeles, NBC said that Sony has operated against interests of nine-year-old joint venture, RCA/Columbia Home Video. Asking for damages of at least \$250 million, NBC claims that Sony has already begun purchasing home video rights on its own, in violation of partnership agreement; has misappropriated information from the partnership, and interfered with its proper operation. Partnership agreement, to expire in mid-1992, does not "contain any provisions for the asset sale, winding down and/or dissolution of the venture," suit said. Last year, RCA/Columbia Home Video is said to have had revenue of \$470 million and profit of \$74 million.

Seven months after it filed suit in Texas District Court charging competing rights bidder SportsChannel America with "predatory trade practices, unfair competition and intentional interference" (BROADCASTING, Aug. 14, 1989), **Raycom Sports**, in coventure with TCI-ATC-owned Prime Net-

work, reached new five-year agreement for broadcast and cable TV rights to Southwest Conference football, basketball and several nonrevenue sports, valued at \$15-\$16 million, based on reliable confirmation that annual average \$3 million rights fee specified in earlier seven-year bid still stands. Lawsuit has been dismissed. Unusual joint 1990-95 bid by over-air syndicator and regional cable service consortium will see Raycom deliver live SWC football games in Southwest and Prime delivering those games to other regions; Raycom and Prime (through its Home Sports Entertainment there) will split basketball schedule.

At cost of approximately \$35 million over seven-and-half-year agreement, **Turner Broadcasting System has agreed to lease three Ku-band transponders aboard GTE Spacenet's GStar IV satellite**, originally scheduled to be launched in September. Series of launch failures means probable three-month delay. CNN's rapidly increasing news backhaul needs and "very tight" Ku-band occasional market drove deal, which also provides options on fourth transponder next year and "multiples after that," said Charles Hoff. TBS leased three other transponders on GStar II last fall. Key element of agreement is co-location of GStar IV with Turner's C-band distribution bird, Galaxy V, to be launched in 1992. Wes Hanemayer, Turner VP of satellite systems, said GTE bird would be "ideal" for delivery of regional sports channel in Southeast to cable headends already pointing C-Ku antennas at TNT, CNN and Headline News feeds on Galaxy V.

ALF, NBC series debuting in syndication this fall, has been sold to more than 150 stations by Warner Bros. Domestic Television Distribution, covering more than 90% of country. Program, which had network premiere in 1986, will air 100th episode March 24.

American Television & Communications Corp., Denver, second-largest U.S. MSO, has developed enhanced version of its fiber optic backbone architecture for cable systems. Under new plan, no more than three amplifiers are needed and trunk and bridger amplifiers are eliminated. Typically, signal will travel through only five electronic devices between headend and home, compared to eight under old backbone

Reinsch and Brinkley among Peabody winners

James Leonard Reinsch, the retired head of Cox Broadcasting, and David Brinkley, host of ABC News's This Week with David Brinkley, will receive individual honors during the 50th presentation of the George Foster Peabody Awards for "distinguished broadcasting." They will be honored along with six radio and 19 television news organizations Tuesday, April 3, at the Georgia World Congress Center in Atlanta. The Peabody Awards Golden Anniversary dinner will be the culminating event of the National Association of Broadcasters convention there. The awards are sponsored by the University of Georgia College of Journalism and Mass Communication.

The radio winners: KCBS(AM) San Francisco for Earthquake '89; CBS Radio News, New York, for Crisis in China; National Public Radio, Washington, for "Scott Simon's Radio Essays" on Weekend Edition Saturday; Canadian Broadcasting Corp., Toronto, for Lost Innocence: The Children of World War II; D. Roberts, independent producer, for "Mei Mei: A Daughter's Song" (an installment of American Public Radio's Soundprint), and Texaco Inc. and Metropolitan Opera Association Inc. for their sponsorship of broadcasts of the Metropolitan Opera for 50 years.

The TV honorees: WCSC-TV Charleston, S.C., for coverage

during Hurricane Hugo; KGO-TV San Francisco for public service broadcasting after the October earthquake; KING-TV Seattle for Project Home Team; KRON-TV San Francisco for I Want to Go Home; CNN, Atlanta, for coverage of the China crisis; Central Independent Television, London, for Cambodia Year Ten; MTV, New York, for Decade; CBS-TV and Motown-Pangaea Productions in association with Qintex Entertainment for Lonesome Dove; ABC-TV and Black/Marlens Co. in association with New World Television for The Wonder Years; ABC-TV and Sacret Inc. in association with Warner Brothers Television for "Vets," an episode of China Beach; ABC-TV, Lou Rudolph Films, Motown Productions, Allarcorn and Fries Entertainment for Small Sacrifices; Beyond International Group, Sydney, Australia, for The Great Wall of Iron; HBO, New York, for Common Threads: Stories from the Quilt; KCNC-TV Denver for Yellowstone: Four Seasons After Fire; Public Affairs Television, New York, for The Public Mind; WLOX-TV Biloxi, Miss., for Did They Die in Vain?; Film News Now/The American Documentary, New York, for Who Killed Vincent Chin?; Children's Television Workshop, New York, for Sesame Street; NBC News, New York, for NBC News Special: To Be an American.

system and 35-40 in traditional arm and branch all-coaxial system. According to ATC, new architecture will be more economic in new system builds and rebuilds than old, which has been used mainly in system upgrades. All electronic components for architecture are now in production companies. Two leading companies are American Lightwave Systems and Catel. ATC said it plans to install new architecture at its Marion, Ind., system.

□

Defense Advanced Research Projects Agency (DARPA) last week agreed to 12-month \$972,000 contract with Xerox Corp., to develop flat panel display with active-matrix liquid crystals. Xerox is developing system out of its Palo Alto Research Center in California. It is fourth in series of contracts awarded in DARPA program to encourage private development of high-definition video displays. Xerox agreement was announced week after announcement of \$10.825 million contract with Texas Instruments Inc., Dallas, to develop HDTV projection system ("In Brief," March 12).

□

Society of Motion Picture and Television Engineers (SMPTE) and Audio Engineers Society (AES) are investigating feasibility of jointly sponsoring their fall conferences and equipment exhibitions. SMPTE, White Plains, N.Y., is leading trade organization for film and video recording engineers, and AES, New York, serves audio recording engineers. Societies have traditionally held their conferences at about same time every year on opposite coasts of U.S., which has been inconvenient for attendees and equipment exhibitors with interests in both businesses.

□

Turner Broadcasting System and National Football League have agreed that previously announced 47-game, four-year NFL cable package will be telecast on Turner Network Television, not TBS Superstation. TNT will carry three pre-season games each year, nine regular season games in first nine weeks of 1990, '92 and '93 seasons, and eight regular season games in first eight weeks of 1991. Most of games will be played Sunday nights.

□

Gary Stevens is handling sale of WBVE(FM) Hamilton, Ohio (Cincinnati). Station had been sold by Reams Broadcasting Corp. to Entertainment Communications Inc. for \$5.85 million, but deal fell through. Industry speculation is that there will be "substantial discount" in sales price second time around.

□

Molly Pauker, Washington counsel for NBC, begins new job today (March 19) with Fox Television Stations. Her title: VP, corporate and legal affairs. She had been at NBC for seven years, moving up from assistant general counsel.

□

Among those **testifying at Senate Communications Subcommittee hearing on syndex** Wednesday (March 21): FCC Mass Media Bureau Chief **Roy Stewart**; **Bob Thomson**, TCI; **Steve Effros**, president, Community Antenna Television Association; **William Duhamel**, Duhamel Broadcasting, Rapid City, S.D.; **Travis Rocky**, Cordillera Communications, Billings, Mont.; **Jeff Treeman**, United Video, and **Gary Brandt**, Scotts Bluff, Neb., citizen.

□

CBS Evening News senior producer **David Browning** has been named executive producer of NBC's prime time series hosted by Jane Pauley. Browning has been with CBS in Los Angeles for last 21 years. He will relocate to New York.

□

DIC Enterprises has slated an entry into the live action market with five new projects: *Archies*, *Swamp Thing*, *Inspector*

Wright reassures broadcasters re DBS

There will be room for all three media—terrestrial broadcasting, cable and direct broadcast satellite service—in the television program distribution business of the future, NBC President Robert Wright predicted during an interview with BROADCASTING last week. NBC has entered into a partnership with Hughes Communications Inc., Cablevision Systems Corp. and News Corp. to form Sky Cable, a national DBS service scheduled to go into operation around 1993 (BROADCASTING, Feb. 26).

"I tell affiliate station owners that this is not designed to replace the affiliate-network relationships," Wright said. "I see this as a series of nationally delivered program services and not a replacement for local broadcasting."

Terrestrial signals, he said, will continue to reach the home in the same manner they do today, either over the air or via a cable system, because nobody has figured out how local signals can be routed through a DBS system. Directional spot beam transponders, which have been suggested by some as a way to deliver regional programming ("Closed Circuit," March 12), could be useful for programming such as sports events, Wright said. But that technique is not envisioned as a way to match cable's ability to deliver all of a market's local signals.

"Terrestrial is the number-one programming service on cable and I think it would be ideal if we could find a way to accommodate terrestrial on DBS," Wright said. "Our disadvantage in DBS is the current inability to come up with a scheme that allows terrestrial to be on there."

Wright also said that Sky Cable will not necessarily be competitive with the cable industry. Some forms of cooperation may develop. "Everything is addressable now so you have to remember that the cable services can take just those services that they want to supplement" their own programming, he said. Such an arrangement would also benefit Sky Cable because it would provide a wider audience for that group's program services, he said.

Sky Cable has said it is willing to take in additional partners. "We have received expressions of interest on the part of people who would like to be economically involved... There are some pretty big names in there," Wright said. But he said that it is now "premature to discuss other partners."

Gadget, Pepe Plata and Zaktales. DIC, long known as an animated supply house, has 26-episode commitment for *Inspector Gadget*, and 65-episode OK for *Zaktales* from The Family Channel as part of DIC's Funtown weekday block. *Swamp Thing*, produced in association with MCA TV, has commitment on USA Network for 13 episodes for Fridays at 9:30 or 10 p.m. starting July 27. *Archies*, co-production with Patchett-Kaufman Entertainment, is part of NBC's 1990-91 sitcom development slate. DIC has also made its first-time entry into Spanish-language programming with 65 half-hours of *Pepe Plata* included as part of exclusive output deal for Univision's *PlataVision* planned 90-minute children's block.

□

CBS and K mart walked away with top honor from Promotion Marketing Association of America. Network's "Get Ready Giveaway" promoting fall season was recipient of "Super Reggie Award" as outstanding promotion of year.

□

Tribune Entertainment's **The Joan Rivers Show has been renewed by KCBS-TV Los Angeles.** However, *Rivers* was not renewed in top-ranked New York market with WCBS-TV balking on next season's run (BROADCASTING, March 12). However, Tribune spokesman said another deal with competing New York station is close, as soon as WCBS-TV ends its run.

Editorials

Closing the circle

What the deal will be on fin-syn is still in doubt, but that there will be a deal on fin-syn is no longer nebulous. The one-two punch of Daniel Inouye and Alfred Sikes has virtually quashed Hollywood's hopes of maintaining the status quo on the financial interest and syndication rules for another 20 years.

Politically speaking, this sea change in Washington politics has been a masterpiece, compounded of many parts. One was the worsening posture of the networks themselves, increasingly evident for all to see. Another was the growing stature of the nonbroadcast world. Still another was the renewed anticipation of DBS. Then there was Fox, the emerging fourth network challenger that upset the balance of power in the conventional network business and presented still another conflict of interest with its syndication arm; its request for a waiver was a key catalyst in getting the FCC to consider the until-now-off-limits fin-syn subject. Not to mention all those international interests that appear to be gobbling up Hollywood, competing in a way no American network can.

Add to that the new FCC chairman himself, who has wrapped his administration in a congressional confidence so secure that the Congress—after six years of bottling up the commission on the fin-syn issue—was willing to turn it over to him with a virtual carte blanche. Never mind for the moment that much of that congressional confidence was paid for out of the First Amendment/operating independence trust fund. The thing is, the man's a marvel on the Hill.

Thus we say "virtually quashed." It's still too early to say "fait accompli." Sikes and colleagues are making a mighty effort to get the parties to agree on their own, but it's not yet clear how big a stick they have to back up their speaking loudly. As one friend of this page remarked, this is one of those two or three issues in telecommunications policy (and commerce) that drive a stake through the heart of the losing side. How this issue is eventually decided may well depend on whether Congress can stay on the sidelines.

A light in the window

In a poignant irony that weds both the risks and rewards of the practice of journalism, last Friday, March 16, marked both Freedom of Information Day, promoted as such by the Society of Professional Journalists, and journalist Terry Anderson's fifth year as a captive of Middle East terrorists.

The society, which chose the date to commemorate the birthday of First Amendment author James Madison, did not overlook that irony. SPJ President Carolyn Carlson said in marking both anniversaries: "Reporters for U.S. publications and broadcast outlets have been injured, killed or kidnapped while trying to gather information about international affairs.... That such an endeavor is so dangerous should remind us all how lucky we are to have a system of government that secures the existence of a free press. That is what keeps us free."

The price of that freedom for Terry Anderson has been the loss of his own. While for the Associated Press's Middle East correspondent the risks involved in being an American journalist abroad were apparent—extending as they do beyond the line-of-fire dangers of active reporting to the danger of simply being identified as an American, or journalist, or both—he accepted them, as do all foreign correspondents, when he took the job. These are the harsh realities sometimes overshadowed by a glamorous image. If the correspondents themselves downplay

the danger, however, those who reap the advantage of a free flow of news should not.

But Anderson is not alone. The Committee to Protect Journalists, a New York-based group that monitors oppression of the press (and whose board includes several broadcast journalists, including George Watson of ABC and Dan Rather of CBS), has just released its latest list of journalists—78 in 20 countries—held hostage or imprisoned around the world. (There had been 79 when the list was released last Thursday, but by that same afternoon, a reporter for the London *Observer*, Farzad Bazoft, had been hanged as a spy by Iraq. "[Prime Minister] Thatcher wanted him alive. We sent him in a box," the Iraqi information minister is reported to have commented afterwards.)

The committee's list is not exhaustive, and in some cases of government arrest, there is little information on the grounds of detainment. But the names on the list, according to the committee, are journalists who "are known to be held under very harsh circumstances and/or because they have been denied due process."

Attention must be paid.

Wright on

This issue carries only one, relatively modest, news interview with NBC President Robert Wright, but it nevertheless prompts these observations about the difference he's made to the Fifth Estate in just three and a half years at the head of that network and company.

NBC remains, of course, the No. 1 and by far most profitable TV network. But, content neither to rest on laurels nor let the future leave him behind, Wright committed NBC to a vigorous course of cable entry, resulting so far in one wholly owned channel (CNBC) and three other channels joint ventured with Cablevision (Bravo, SportsChannel America and American Movie Classics). Now he's put NBC on the leading edge of still another telecommunications medium as a partner in Sky Cable, the direct broadcast satellite venture that may change the balance of programing and power in television. Politically, he was an early and vigorous network protagonist of repeal/modification of the financial interest rules, and may yet see those efforts rewarded.

Bob Wright might well be a role model for all Fifth Estaters as they round the century's bend: making the best of the present while advancing into the future. It's a little early for man-of-the-year nominations, but he's sure to be among the finalists.




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