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59th Year 1990

ABC climbs with
'Twin Peaks'
At Large: ABC's
Robert Iger

10 OF THE TOP 10!
18 OF THE TOP 20!

Wild

Wild

Portland ME
WGME

Harrisburg
WLYH

Omaha
WOWT

Albuquerque
KOAT

St. Louis
KTVI

Norfolk
WTKR

Shreveport
KSLA

Providence
WLNE

Hartford
WFSB

Baltimore
WBAL

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KVBC

Syracuse
WTVH

Rochester
WHEC

Los Angeles
KCOP

Charlotte
WCNC

Amarillo
KFDA

Minneapolis
KARE

San Francisco
KRON

Philadelphia
KYW

Pittsburgh
WPXI

Colorado Springs
KOAA

Orlando
WESH

Greenville
WSPA

Washington
WRC

Jacksonville
WJKS

Erie
WICU

Flint
WEYI

Columbus
WBNS

Kansas City
WDAF

Raleigh
WPTF

Abilene
KRBC

THE JOKERS Wild

APR 24 1990



Seattle
KSTW

Cedar Rapids
KDUB

Paducah
WSIL

Cleveland
WJW

Tulsa
KOTV

Grand Rapids
WOTV

Richmond
WTVR

Dallas
KDFW

Detroit
WJBK

Phoenix
KPHO

Buffalo
WGRZ

Boston
WBZ

Memphis
WHBQ

Tampa
WTSP

New York
WNBC

Birmingham
WBMG

Milwaukee
WTMJ

Miami
WSVN

Albany
WNYT

Atlanta
WAGA

Chicago
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KGMB

Madison
WISC

San Diego
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WHO

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35/ ABC reaches new peaks

ABC's *Twin Peaks* is latest of its season-ending hot properties. Along with *America's Funniest Home Videos*, it is helping boost ABC's reputation as network of future.

36/ At Large with Robert Iger

ABC Entertainment's president describes his patiently aggressive strategy for improving network's standing.

38/ Cable-broadcasting front

Group of high-level executives of major media companies with ownership in both broadcasting and cable are trying to reconcile differences separating two industries.

40/ TOONS TO THE RESCUE

Industry-wide animated anti-



drug abuse show, *Cartoon All-Stars to the Rescue*, is seen as powerful weapon in war on drugs.

41/ ARBITRON RADIO RATINGS

According to latest Arbitron numbers, AM's hold top slot in five of top 10 markets, but

there is less of ratings difference among some leading stations.

42/ JAPANESE BACKING

Tokyo-based Marubeni Corp. agrees to financially back joint program production and distribution venture with Hollywood-based Ventura Entertainment Group.

43/ PPV ACTIVITY

Pay per view executives remain optimistic that PPV still holds revenue promise for cable operators.

44/ PPV DBS SERVICE

Touchtone Video Network prepares for late summer launch of 17-channel satellite PPV service.

45/ LESS LONG-FORM FOR MAY SWEEPS

Networks and Fox move away from long mini-series for



ABC movie: 'The Story of the Beach Boys: Summer Dreams'

upcoming sweeps, relying instead on specials, movies and high profile episodes of their regular series.

46/ NBC TAKES THE FIFTH

NBC wins its fifth straight ratings race, followed by ABC and CBS in third place.

52/ TAKE 2: NAB EQUIPMENT REVIEW

Part II of BROADCASTING'S coverage of National Association of Broadcasters exhibition in Atlanta focuses on advancements in tape, cameras, graphics and SNG equipment.

58/ HUGHES TAKES TUXEDO OFF

Tuxedo Network loses its first legal battle to resume transmission of its adult PPV cable service one week after Hughes Communications drops service, citing Alabama obscenity law.

61/ MMT SALES SALE

Meredith Corp. reaches agreement to sell its rep firm, MMT Sales Inc., to management of MMT Sales.

63/ STATIONS MOVING TOWARD SINGLE SERVICE

New Petry study shows trend toward stations choosing either Arbitron or Nielsen.

66/ FCC LOOKS INTO FAA STANDARDS

Mass Media Bureau official

says bureau is doing all it can to find solution to Federal Aviation Administration interference standards that are hindering construction of new FM's.

66/ BROADCASTERS BALK AT FCC PLAN

Broadcasters oppose FCC's proposal to reimpose nonduplication rules.

87/ NETWORK NEWS BEAT

Paul Friedman, executive producer of *ABC World News Tonight with Peter Jennings*, is leading ratings race in profession he "fell in love with" some 20 years ago.

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When you're at the top...



There's no plac



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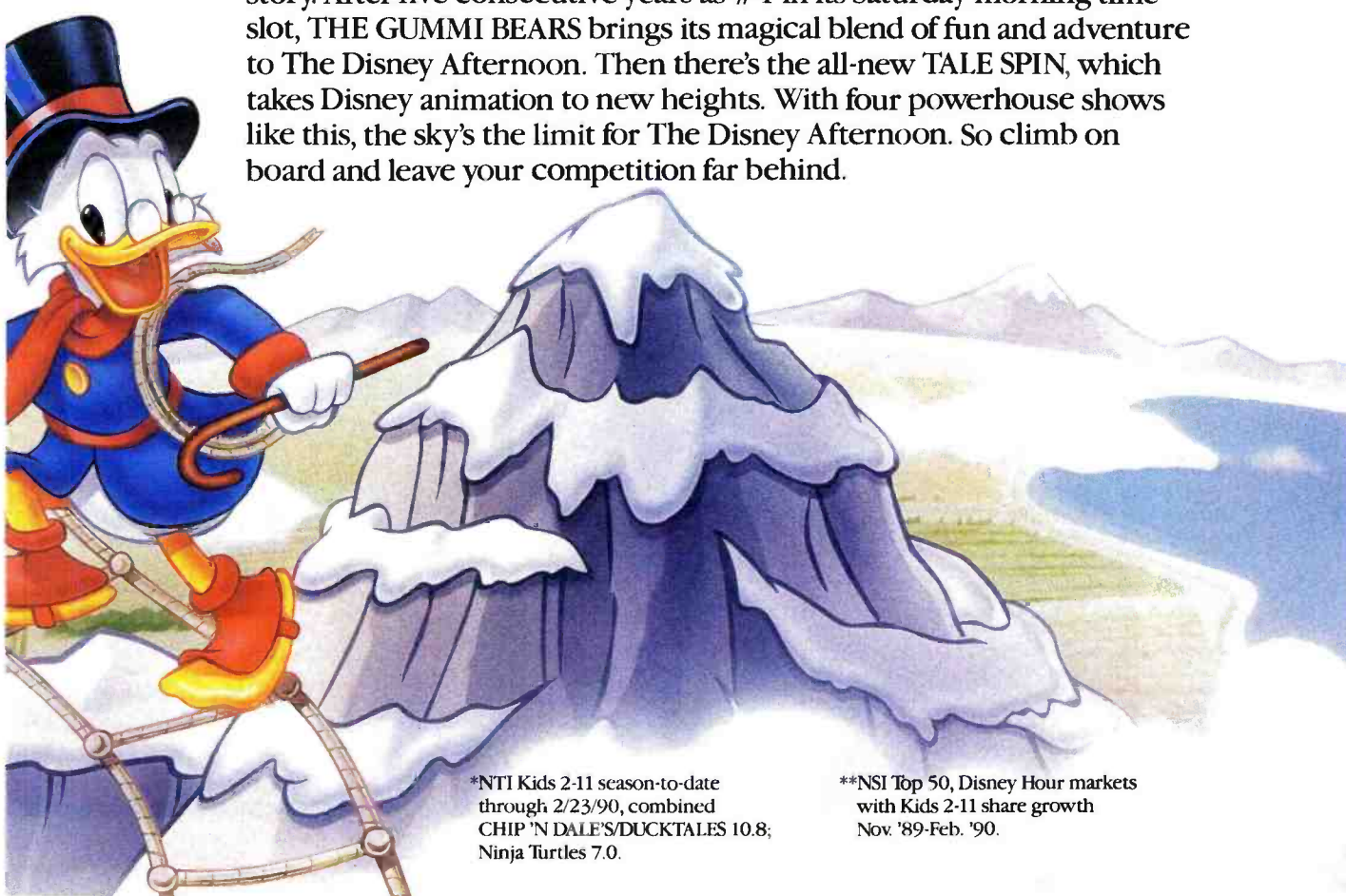
e to go but up!



DuckTales and Chip 'n Dale's Rescue Rangers command a 54% advantage over their nearest competitor in key Kids demos.*

The best gets better: Disney is up 21% since November, to capture a 41 share of Kids 2-11.**

DUCKTALES and CHIP 'N DALE'S RESCUE RANGERS are only half the story. After five consecutive years as #1 in its Saturday morning time slot, THE GUMMI BEARS brings its magical blend of fun and adventure to The Disney Afternoon. Then there's the all-new TALE SPIN, which takes Disney animation to new heights. With four powerhouse shows like this, the sky's the limit for The Disney Afternoon. So climb on board and leave your competition far behind.



*NTI Kids 2-11 season-to-date through 2/23/90, combined CHIP 'N DALE'S/DUCKTALES 10.8; Ninja Turtles 7.0.

**NSI Top 50, Disney Hour markets with Kids 2-11 share growth Nov. '89-Feb. '90.

WASHINGTON

Big doings

FCC is gearing up for major meeting on May 10 that will serve further to put new commission's stamp on how agency functions. First, it is expected to issue notice of proposed rulemaking to overhaul comparative hearing process, with view to reducing substantially time (and expense) involved. One idea being considered affects review board. Some officials feel board should come under closer commission control, so one proposed solution is to merge it with general counsel's adjudication staff. (In addition to issuing notice, commission would kill pending proposal to adopt lottery as substitute for comparative process.) Then, commission is preparing to issue rulemaking to clean up what is seen as potential for abuse of process in comparative hearings where construction permits are prize. Commission is expected to limit payouts for dropping out of such proceedings to out-of-pocket expenses. It would also affirm similar action taken last year in comparative renewal and petition-to-deny cases by denying petition for reconsideration.

□

There is yet another significant action that, as one source says, "may" be on agenda. It would, as advertised, restore some substance to commission's policy statement on character qualifications. Statement had been eviscerated during chairmanship of Mark Fowler, on theory that commission should not spend time on matters that are responsibility of other government agencies, like Justice Department. Congress thinks commission went too far. So does current chairman, Alfred Sikes. So commission is preparing, as one source put it, "to further define" matters it will consider relevant in evaluating character.

□

Looking ahead to June? Think indecency. On horizon is completion of commission's report to U.S. Court of Appeals in Washington on record it has compiled on constitutionality of 24-hour ban.

Board bash

Some connected to NBC affiliate board meeting have expressed concern that network not overdo lavish celebration while pleading with Congress to ease restrictions on network. Congress and staff will be present at gala evening on Tuesday, which is same day that affiliates are scheduled to visit Capitol Hill. NBC affiliate board chairman Jim Seifert said that extent of celebration for June affiliate meeting in Washington will not be significantly different from past meetings.

Changes made

Members of Network Affiliated Stations Initiative next year will confront change in ground rules when it comes to hearing remarks from one of Washington's movers and shakers, FCC Chairman Alfred Sikes. Along with key members of Congress, who addressed representatives of some 50 affiliates on issues

of concern at L'Enfant Plaza Hotel last week, Sikes abided by NASI's rules and agreed to keep meeting closed. But no more. He indicated later he was uncomfortable when reporter from BROADCASTING was denied entry. Closed meetings in his office with two or three industry officials are one thing. But he does not think reporters should be barred when he talks to large industry audiences.

HDTV for CPB

Look for announcement out of Corporation for Public Broadcasting this week that within year there will be broadcast of "live event" in high-definition television—"some variant" of MUSE transmission system—to noncommercial stations nationwide. CPB President Donald Ledwig hopes broadcast will drum up station interest in technology (his interest had been piqued at HDTV meeting at noncommercial KCTS-TV Seattle last week that also featured Peter Fannon from the Advanced Television Test Center, Dick Green from Cable Labs and, via satellite, FCC Chairman Al Sikes). Stations will need to acquire Sony HDTV receivers to view program, he said.

Hot topic

Two FCC staffers went to Capitol Hill last Wednesday to explain FCC double-take that resulted week earlier in St. Petersburg, Fla.-based Anchor Media being denied permission to buy WAXA-TV Anderson, S.C., and operate it as satellite of its ABC affiliate, WLOS(TV) Greenville-Spartanburg, S.C.-Asheville, N.C. (BROADCASTING, April 16).

Pete Belvin, legal assistant to FCC Chairman Alfred Sikes, and Linda Solheim, director of FCC Office of Legislative Affairs, were called in by staffs of South Carolina's two senators, Strom Thurmond (R) and Ernest Hollings (D), to answer questions about decision and manner in which it was made, questions raised principally by Anchor Media President Alan Henry.

Belvin said she explained to staffers FCC's rationale for denying Anchor Media plan. As for rejection of staff recommendations, she said, "it happens all the time. Spokesmen for Thurmond and Hollings had no comment. Henry showed no signs of cooling off. Having obtained copy of summary that FCC distributed on Hill, Henry wrote Sikes last Thursday saying FCC's facts were "disingenuously fabricated."

HOLLYWOOD

Lose

Production will end this week on Buena Vista Television's *Win, Lose or Draw* and Walt Disney syndication arm will not renew it for 1990-91 season, BVT spokeswoman confirmed. Departure of half-hour Burt & Bert Production (Burt Reynolds and Bert Convey) and Kline & Friends strip marks continuing fallout in first-run game show market, while fate of Warner Bros. Domestic TV Distribution's *Third Degree* (hosted by Convy) is rumored also to be facing similar fate. Warner Bros. officials declined comment.

'The Famous Al Floss?'

According to source within

Status Report

It looks as though a truce between the broadcast and cable industries may be imminent. Based on reports last week from Representative Billy Tauzin and Eddie Fritts, president of the National Association of Broadcasters, future meetings between NAB and the National Cable Television Association may be in the works. After separate sessions last week with Fritts and NCTA President Jim Mooney, Tauzin told BROADCASTING he was "optimistic" about the chances of bringing the broadcast and cable industries together. The Louisiana Democrat and veteran member of the House Telecommunications Subcommittee has offered to facilitate discussions between the two interests who have been at odds for several months (BROADCASTING, April 16). Cable is unhappy about NAB's support of legislation that would reimpose rate regulation. Mooney says he will discuss issues of common interest, but that rate regulation is not a broadcaster issue.

Fritts said his discussion with Tauzin dealt with the "parameters of future meetings between broadcast and cable." And he anticipates those meetings in the near future. Mooney refused to comment on the situation.



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AND
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IN 9 OF THE TOP
10 MARKETS!

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Packing it in on must pay? It seems the more than 50 members of the Network Affiliated Stations Initiative (NASI) who came to Washington last week had little luck convincing Capitol Hill that passage of if carry/must pay legislation is essential to the survival of free over-the-air television. NASI, which represents all three broadcast affiliate groups, heard the same message from Hill leaders and FCC Chairman Al Sikes: Congress is not eager to consider must pay and the votes are not there. Even John Behnke of KOMO-TV Seattle, who spearheaded the NASI conference, conceded that there was "not much hope" this year. Nor are broadcasters likely to try to amend the Senate Commerce Committee's cable bill to include must pay. Instead, they'll wait for another opportunity and in the meantime continue to "educate" the Hill on the need for change. Pictured above left: Tom Reiff of KPRC-TV Houston; National Association of Broadcasters' Jim May; CBS's Jay Kriegel, and House Telecommunications



Subcommittee Chairman Ed Markey (D-Mass.). Above right: incoming ABC Affiliate Chairman Ed Quinn of KGTV(TV) San Diego, Congressman Carlos Moorhead (R-Calif.) and Behnke.

In addition to remarks from Markey, the group heard from Sikes (see "Closed Circuit," page 8), Representative Al Swift (D-Wash.), Senate Commerce Committee Chairman Ernest Hollings (D-S.C.) and Senator John Danforth (R-Mo.).

NASI also issued a statement expressing its concern that cable's regulatory scheme should be changed and "changed soon," or the public who cannot afford cable will be denied access to programming to which "we have all been accustomed."

Hugh Wilson Productions, company is talking with CBS about possible 1990-91 spinoff of its CBS comedy, *The Famous Teddy Z*, currently in hiatus limbo. Show would star Alex Rocco as agent Al Floss. Executive producer Hugh Wilson will be given word on fate of potential Floss series this week, source said.

Six episodes of *Teddy Z* are still unaired. If it is to air as summer replacement, word from CBS Entertainment President Jeff Sagansky should come in early May. "We still haven't received word whether *Teddy Z* has been officially canceled by CBS," source said.

Inside track

Word has it that Bob Moore, general manager of KRLA(AM)-KLSX(FM) Los Angeles, is front runner for radio group vice president slot at Greater Media Inc.

'House' call

Contrary to rumors that NBC O&O and Group W station groups are going to cancel production on daytime strip *House Party* (see story, page 47), NBC Television Stations President Al Jerome says both parties will

look at May books (and have remaining episodes through June), so any final decision on half-hour Steve Doocy-hosted vehicle would wait until this summer. Jerome confirmed that pilots from MCA TV's *Studio 33*, *Hollywood* and Tribune Entertainment's *Kelly & Gail* talk shows were viewed, but are not currently under consideration as replacements. He would only say number of "options" are being mulled.

Even though *House Party* has been performing below expectations, Jerome says relationship between NBC and Group W "continues to be very strong," with NBC Productions currently exploring possible "news/information magazine" for 1991-92 access on both groups' O&O stations.

More to follow?

Industrywide speculation that Emerald Broadcasting's proposed move of WHMA(FM) from Anniston, Ala., to Atlanta suburb of Sandy Springs, Ga., might create rash of such move-ins could prove warranted. Emerald parent

company, Crown Broadcasting, has purchased other stations in position for similar FM moves in four other markets: KFFN(FM) Sierra Vista, Ariz. (near Tucson); KTRR-FM Loveland, Co. (near Denver); KZXY(FM) Apple Valley, Calif., and KRWR(FM) Reno (both near Sacramento), and WBEX(AM) and WKJ(FM) in Chillicothe, Ohio (near Columbus).

Meanwhile, WHMA(FM) Operations Director Thomas Hutchinson has filed comments at FCC opposing Emerald move-in proposal. Comments also were sent to Alabama Congressman Glen Browder (D), and Senators Howard Heflin (D) and Richard Shelby (D).

Crown Broadcasting President Tom Gammon had not returned phone calls at press time.

ORLANDO

Up in air

Broadcaster Timothy Brumlik, who was arrested for laundering drug money and drug trafficking last fall (BROADCASTING, Sept. 25, 1989), will be sentenced April 30 in Orlando, Fla. Brumlik pleaded guilty to money

laundering and faces up to 25 years in prison. Brumlik's broadcast interests include 55% ownership of WTSG(TV) Albany and 85% owner of WGNM(TV) Macon, both Georgia. Stations will most likely be sold, although FCC's Mass Media Bureau did not return calls to explain what, if any, action commission might take against Brumlik. Possible buyers for Macon station include current general manager, Manny Cantou. One rumor in Georgia is that actress Kim Basinger, who last year bought town of Braselton, Ga., is looking at WTSG(TV).

NEW YORK

Sex and videotape

Success of ABC's *America's Funniest Home Videos* (see "Top of the Week") may have spawned yet another show. Classified ads last week in BROADCASTING and New York's *Village Voice* asked for submissions for new cable show, "America's Sexiest Home Videos." Ads went on to say that it did not want any X-rated or hardcore material, just "funny, sexy amateur videos for new cable program."

THE PROBLEM:

NBC, ABC
& CBS
are losing
audience.

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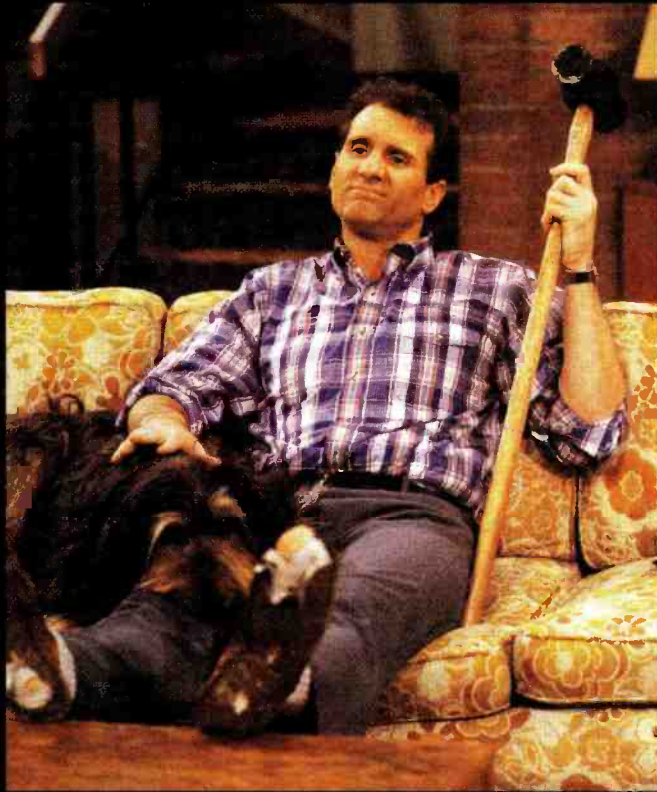


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THE REASON:



Scary, isn't it?

BY THE NUMBERS 1

NBC and ABC tied for first place in the final week of the 1989-90 season, April 9-15, marking the first time since the week of Jan. 5, 1987, that NBC was not sole victor in a weekly ratings battle against regular series programming. Both networks received household ratings of 11.9, while CBS posted an 11.0. ABC last beat NBC for the week ending March 24, 1985. For this season, however, NBC won top honors outright (see page 46).

The regular series premiere of ABC's *Twin*



Peaks, on Thursday, April 12, scored an impressive 16.2 rating/27 share, opposite NBC's *Cheers* and *Grand*. *Peaks* ranked 13th for the week, and brought ABC its best performance in the 9-10 p.m. period in four years. ABC's *Roseanne* was the number-one show for the week, with a 22.1/35.

ABC won Tuesday and Friday, and had three of the top 10 programs: *Roseanne* (1), *America's Home Videos* (3) and *Coach* (5). NBC won Wednesday, Thursday and Saturday, and had sev-

"By the Numbers" continues on page 16.

RATINGS ROUNDUP

Rank/rating □ Network □ Show

1	▲	22.1/35	A	<i>Roseanne</i>
2		19.7/33	N	<i>Cheers</i>
3	▼	18.8/34	A	<i>Amer. Funniest Videos</i>
4		18.6/34	N	<i>Cosby</i>
5	▲	17.8/28	A	<i>Coach</i>
6	▲	17.7/31	N	<i>A Different World</i>
7		17.6/30	N	<i>Cheers Special</i>
8	▲	17.3/32	N	<i>Golden Girls</i>
9		17.2/31	N	<i>Empty Nest</i>
10	▼	17.1/30	N	<i>Unsolved Mysteries</i>
11	▲	16.7/27	A	<i>Wonder Years</i>
12	▲	16.6/28	A	<i>Who's the Boss?</i>
13	■	16.2/27	A	<i>Twin Peaks</i>
14	■	16.1/30	N	<i>Carol & Company</i>
15	▲	16.0/26	C	<i>Rescue: 911</i>
16		15.9/25	C	<i>Designing Women</i>
16	▲	15.9/26	F	<i>Simpsons</i>
18	▲	15.7/25	F	<i>Married...With Children</i>
19	▼	15.4/25	N	<i>Grand</i>
19	▼	15.4/34	C	<i>60 Minutes</i>
21		14.9/24	C	<i>Murphy Brown</i>
22		14.8/27	N	<i>Down Home Preview</i>
23	▲	14.4/28	A	<i>Full House</i>
23		14.4/24	C	<i>Miss Universe Pageant</i>
25	▲	13.6/22	N	<i>Night Court</i>
26		13.2/22	A	<i>Sunday Movie: Daylights</i>
27		13.1/22	C	<i>Newhart</i>
28	▲	13.0/24	A	<i>20/20</i>
29		12.9/21	F	<i>Living Color Preview</i>

Rank/rating □ Network □ Show

30	▼	12.8/21	C	<i>Jake and the Fatman</i>
31	■	12.7/25	N	<i>Down Home</i>
31	▲	12.7/23	A	<i>Family Matters</i>
31	▲	12.7/23	A	<i>Perfect Strangers</i>
34		12.4/21	A	<i>Macgyver</i>
34	▲	12.4/21	C	<i>Major Dad</i>
36	▼	12.3/21	C	<i>Murder, She Wrote</i>
37	▼	11.9/20	N	<i>Monday Movie: Jesus, Pt.2</i>
38	▼	11.8/19	A	<i>Doogie Howser, M.D.</i>
38	▲	11.8/21	A	<i>Just the 10 of Us</i>
40	▲	11.7/21	C	<i>Dallas</i>
40	▲	11.7/20	A	<i>thirtysomething</i>
42	▼	11.6/21	A	<i>Growing Pains</i>
42	▼	11.6/20	A	<i>Head of the Class</i>
44		11.4/19	N	<i>Movie: Jesus, Pt.3</i>
45		11.3/19	N	<i>Bob Hope: Acapulco</i>
46	▼	10.8/19	C	<i>Bagdad Cafe</i>
47	▲	10.7/19	A	<i>Primetime Live</i>
48	▲	10.5/17	C	<i>Tuesday Movie: Nights</i>
49	▲	10.3/17	C	<i>City</i>
50	▼	10.1/17	A	<i>Monday Movie: Capital News</i>
51	▲	10.0/18	A	<i>Father Dowling</i>
51		10.0/19	C	<i>His & Hers</i>
51	▲	10.0/18	C	<i>Sugar & Spice</i>
51	■	10.0/19	N	<i>13 East</i>
55		9.9/18	N	<i>Movie: Shannon's Deal</i>

Week 29 □ Apr. 9-Apr. 15

Rank/rating □ Network □ Show

55	▼	9.9/18	N	<i>Quantum Leap</i>
57	▲	9.8/10	A	<i>Mystery Movie: B.L. Stryker</i>
57	▼	9.8/18	A	<i>Equal Justice</i>
57		9.8/10	N	<i>Heat of the Night Special</i>
60	▼	9.7/16	A	<i>Marshall Chronicles</i>
61	▼	9.6/16	N	<i>FM</i>
61	▲	9.6/17	C	<i>48 Hours</i>
61	▲	9.6/17	C	<i>Wiseguy</i>
64	▼	9.1/18	N	<i>A Family for Joe</i>
65		9.0/18	C	<i>Paradise</i>
65		9.0/17	C	<i>Ringling Bros. Circus</i>
67	▲	8.8/15	C	<i>Max Monroe: Cannon</i>
68		8.1/15	N	<i>Disney: Mary Poppins</i>
69	▲	7.5/14	F	<i>Totally Hidden Video</i>
70	▲	7.4/14	C	<i>Tour of Duty</i>
71	▼	6.9/12	F	<i>America's Most Wanted</i>
71		6.9/12	N	<i>Brand New Life</i>
73		6.8/12	F	<i>Movie: Earth Girls</i>
74		6.7/13	F	<i>Cops</i>
75	▲	6.6/11	C	<i>Normal Life</i>
76	▼	6.4/12	C	<i>Sydney</i>
77	▼	6.3/14	A	<i>A Life Goes On</i>
78		5.8/10	F	<i>Booker</i>
79	▼	5.7/11	C	<i>Sat. with Connie Chung</i>
80	▼	5.1/8	F	<i>Alien Nation</i>
81		4.9/8	F	<i>21 Jump Street</i>
82		4.8/9	F	<i>H.E.L.P.</i>
83	▼	4.3/9	F	<i>Outsiders</i>
84	▼	3.4/6	F	<i>Tracey Ullman</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 Apr. 9

Rank	Program (Syndicator)	Rtg	Stns	Covg	Rank	Program (Syndicator)	Rtg	Stns	Covg
1	Wheel of Fortune, syn. (King World)	13.7	232	98	11	Geraldo (Tribune)	5.4	191	99
2	Jeopardy! (King World)	11.7	218	97	12	Hard Copy (King World)	5.2	159	91
3	Star Trek: Next Generation (Paramount)	10.2	227	97	13	Lifestyles of Rich & Famous (TPE)	5.1	158	92
4	Oprah Winfrey (King World)	9.0	217	99	14	Chip 'N' Dale (Buena Vista)	5.0	176	96
5	Entertainment Tonight (Paramount)	8.4	179	96	14	Mama's Family, syn. (Lorimar)	5.0	182	92
6	Wheel of Fortune, wknd. (King World)	8.3	205	92	14	People's Court (Warner Bros. Domestic TV)	5.0	182	92
7	Cosby Show (Viacom)	8.0	204	98					
8	Current Affair (20th Century Fox TV)	7.9	194	96					
9	Donahue (Multimedia)	6.1	227	99					
10	Star Search (TPE)	5.6	171	97					

* Nielsen weekly pocketpiece

The following shows were rated, but not ranked

Wrestling Network	7.0	175	92
World Wrestling Federation (WWF)	8.6	254	97

Source: Nielsen and Broadcasting's own research.

COSBY AND EFFECT

WCVB-TV's Saturday prime time (8-9PM) telecasts of The Cosby Show have moved the station from second place to first among women 18-49.

Women 18-49 Ratings, WCVB-TV Saturday 8-9 PM



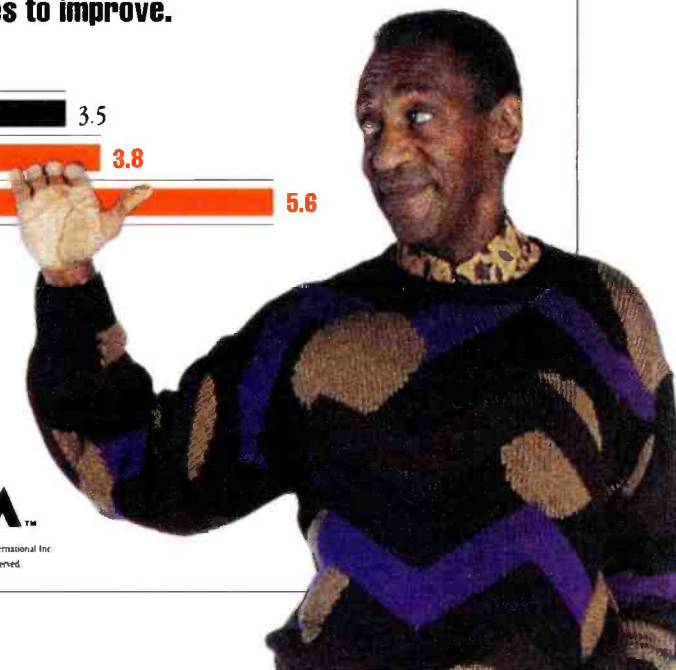
Women 18-49 Ratings, February 1990

Rank	Program	Station	Time Period	Rtg
1	The Cosby Show	WCVB-TV	6:30P SUN	9.1
2	Jeopardy	WHDH-TV	7:30P M-F	8.7
3	Star Trek—The Next Generation	WCVB-TV	7:00P SAT	8.7
4	The Oprah Winfrey Show	WCVB-TV	5:00P M-F	8.2
5	The Cosby Show	WCVB-TV	5:00P SUN	7.2
6	The Cosby Show	WCVB-TV	8:30P SAT	6.9
7	The Cosby Show	WCVB-TV	8:00P SAT	6.6
8	The Cosby Show	WCVB-TV	11:30P SUN	5.6
9	Donahue	WCVB-TV	4:00P M-F	5.2
10	Siskel & Ebert	WBZ-TV	7:30P SAT	5.2

With The Cosby Show airing on weekends, WCVB-TV has five of Boston's top ten syndicated programs.

The Cosby Show's late fringe telecast on Sunday (11:30 PM-12Mid) has increased WCVB-TV's ratings by 60% and continues to improve.

Women 18-49 Ratings, WCVB-TV Sunday 11:30 PM - 12 Midnight



Source: Nielsen

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BY THE NUMBERS 2

Summary of Broadcasting & Cable

"By the Numbers" continues from page 14.

en of the top 10 shows: *Cheers* during its regular 9 p.m. Thursday time period (2), *The Bill Cosby Show* (4), *A Different World* (6), *A Cheers* special that aired at 10 p.m. on Thursday (7), *The Golden Girls* (8), *Empty Nest* (9) and *Unsolved Mysteries* (10). CBS won Monday and Sunday nights, but placed no programs in the top 10.

BROADCASTING			
SERVICE	ON AIR	CP's ¹	TOTAL ²
Commercial AM	4,981	250	5,231
Commercial FM	4,282	859	5,141
Educational FM	1,425	278	1,703
■ Total Radio	10,688	1,387	12,075
Commercial VHF TV	549	19	568
Commercial UHF TV	550	188	738
Educational VHF TV	124	4	128
Educational UHF TV	225	22	247
■ Total TV	1,448	233	1,681
VHF LPTV	300	205	505
UHF LPTV	457	1,508	1,965
■ Total LPTV	757	1,713	2,470
FM translators	1,831	301	2,132
VHF translators	2,721	123	2,844
UHF translators	2,211	395	2,606

MarketScope

While the large capitalization stock indices were roughly flat for the week, media stocks continued to drop overall. The industry's problems were evidenced by mutual fund rankings for the first quarter showing one media-oriented fund ranking among the 15 worst performers. Some results last week may have been related to earnings releases, particularly for publishing/group owner stocks experiencing problems with newspaper advertising. Scripps-Howard was off 7% to 58¼ and New York Times fell 9% to 21¼. Other group owners, such as Times Mirror, were off as well, and Great American Communications (GACC) approached a new 52-week low at 6½. GACC-affiliated company, Spelling Entertainment, was also off, 18% to 7¾. News that three top King World Productions executives sold the majority of their shares may have been responsible for some of that stock's decline of 9% to 39¾. Reports said that the company's chief operating officer, Stephen Palley, sold 59% of his holdings for \$800,000; Sidney Cohen, president of domestic TV sales, sold all his holdings for \$1.6 million, and that Leonard Spilka sold 97% of his holdings for \$362,000. MSO stocks were mostly flat or down, but TCA Cable TV improved to 14½, up 22% from two weeks ago. Adelphia fell 8%, to 12¼.

CABLE†	
Total subscribers	53,238,000
Homes passed	73,900,000
Total systems	9,500
Household penetration†	57.8%
Pay cable penetration	29.7%

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

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		Wed	Wed	Change	Change	Ratio
	Apr 18	Apr 11			(000,000)		Apr 18	Apr 11			(000,000)

BROADCASTING

BROADCASTING WITH OTHER MAJOR INTERESTS

(CCB) Capital Cities ABC	539	3/8	526	1/4	13	1/8	02.49	19	9,459	N	(BLC) A.M. Belo	34	35	3/4	-	1	3/4	-04.89	29	671		
N (CBS) CBS	178	1/8	180	1/8	-	2	1/8	-01.17	15	4,209	N	(AFL) American Family	13	7	8	14	-	1	8	-00.89	13	1,126
A (CCU) Clear Channel	13	3/4	13	7/8	-	1	8	-00.90	-114	53	O	(ACCMA) Assoc. Commun.	28	3/4	28		3/4	02.67	-65	535		
Q (JCOR) Jacor Commun.	4	7/8	5	1/8	-	1/4	-04.87	-3	48	N	(CCN) Chris-Craft	31	3	8	31	5/8	-	1/4	-00.79	1	785	
Q (LINB) LIN	67		68		-	1	-01.47	62	3,453	O	(DUCO) Durham Corp.	31		32		-	1	-03.12	19	281		
O (OBCC) Olympia Broadcast	1/8		1/8				00.00			N	(GCI) Gannett Co.	37	5	8	39	1/8	-	1	2	-03.83	15	5,055
Q (OSBN) Osborn Commun.	10	3/4	10	3/4			00.00	-67	75	O	(GACC) Great Am. Comm.	6	1/2	7	1/8	-	5/8	-08.77	-1	228		
Q (OCOMA) Outlet Commun.	21	1/2	21		1	2	02.38	13	140	A	(HTG) Heritage Media	4	1	4	1	1/8	03.03	-4	183			
A (PR) Price Commun.	4	5/8	4	5/8			00.00	-3	42	N	(JJP) Jefferson-Pilot	38	3	4	40		-	1	1/4	-03.12	10	1,457
O (SAGB) Scripps Broadcasting	2		2	1/4	-	1/4	-11.11	-2	7	N	(LEE) Lee Enterprises	28	1/4	28	1/8		1/8	00.44	16	680		
O (SCRIP) Scripps Howard	58	1/4	62	1/2	-	4	1/4	-06.80	28	601	N	(LC) Liberty	48		48		1	1/4	02.67	12	406	
O (SUNNC) SunGroup Inc.	1	1/4	1		1	4	25.00	-1	2	N	(MHP) McGraw-Hill	55	1	8	55	7/8	-	3/4	-01.34	67	2,688	
O (TLMD) Telemundo	5	7/8	5	3/4	1/8	02.17	-2	134	A	(MEGA) Media General	28	7	8	28	3/4	1	8	00.43	36	744		
O (TVXGC) TVX Broadcast	4	1/2	4	1/8	3/8	09.00			32	N	(MDP) Meredith Corp.	30	1/2	31	3/4	-	1	1/4	-03.93	18	586	
O (UTVI) United Television	33	3/4	33	1/2	1/4	00.74	5	367	O	(MMEDC) Multimedia	77		77					00.00	24	870		

COS AND EFFECT

When The Cosby Show replaced KGW-TV's early news, the station improved its women 18-49 rating by 177% and moved from fourth place to first in the time period.

Women 18-49 Ratings, M-F 6:30 PM



Women 18-49 Ratings, KGW-TV February 1990

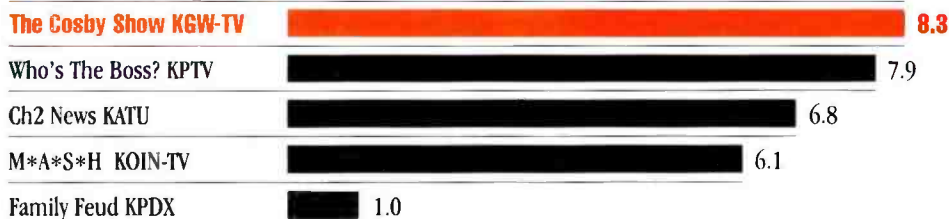
Rank	Program	Time Period	Rtg
1	The Cosby Show	6:30P M-F	8.3
2	PM Magazine	7:30P M-F	7.6
3	Entertainment Tonight	7:00P M-F	6.9
4	Star Search	6:00P SUN	5.9
5	Entertainment This Week	7:00P SAT	3.6
6	Donahue	4:00P M-F	3.0
7	The Sally Jesse Raphael Show	9:00A M-F	3.0
8	Fight Back with David Horowitz	4:30P SUN	2.3
9	Lifestyles of the Rich and Famous	6:00P SAT	2.3
10	Runaway with the Rich and Famous	11:30P SUN	0.9

The Cosby Show is KGW-TV's top syndicated program among women 18-49.



The Cosby Show has made KGW-TV number one in its time period among women 18-49.

Women 18-49 Ratings, February 1990 M-F 6:30 PM



Source: Nielsen

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M/B

Miller-Boyett
PRODUCTIONS

They Have What It Takes To Outclass All Other Comedy Strips.

If there has ever been a sitcom that's dressed for stripping success, it's "Full House." It has won its time period every week of the season - beating all head-to-head competition, and bringing in an audience that sticks with ABC all night long. Now, it's ready to do the same for you five-days-a-week.

Of course, "Full House" has always been a class act. On any night of the week. In any time period. Whether it's Friday or Tuesday. At 8:00PM or 8:30PM. With or without a strong network lead-in.

"Full House" has captured the #1 share in households, above all other Friday prime time shows. Finishing Friday night in first place with key men, women, teens and kids. And consistently delivering the highest Friday night numbers of any show in its time period in 5 years.

Want to look sharp in your market? Ask your Warner Bros. sales rep about "Full House." They'll get more growing for you in Fall '91-'92.



Full House

100 Half-Hours For Fall '91-'92.

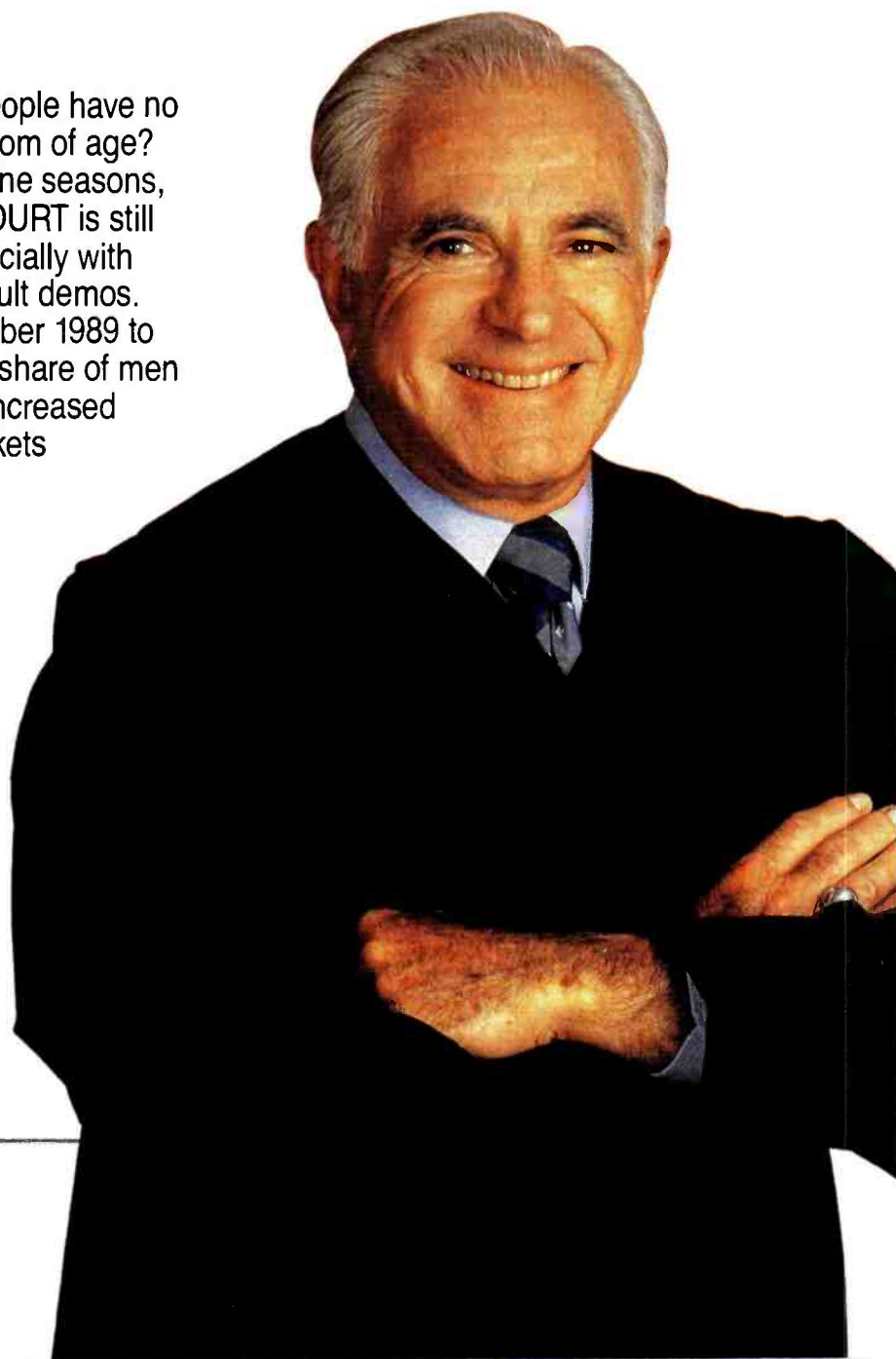
Funny Shows. Serious Business.



WARNER BROS.
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A Time Warner Company

Viewers who are think he's rea

Who says young people have no respect for the wisdom of age? After an amazing nine seasons, THE PEOPLE'S COURT is still going strong – especially with important young adult demos. In fact, from November 1989 to February 1990, our share of men and women 18-49 increased dramatically in markets across the country! And in today's syndication market, that's really something special.



thirtysomething lysomething.

			2/90 vs 11/89	
			W 18-49 SH	M 18-49 SH
New York*	WPIX	M-F 7:00PM	+ 38%	+ 22%
Los Angeles*	KCOP	M-F 4:30PM	+ 120%	+ 17%
Chicago*	WBBM	M-F 4:00PM	+ 4%	+ 20%
San Francisco	KPIX	M-F 3:00PM	+ 20%	+ 40%
Dallas	KXAS	M-F 4:30PM	+ 30%	+ 41%
Cleveland*	WKYC	M-F 4:30PM	+ 20%	+ 18%
Atlanta*	WSB	M-F 5:30PM	+ 3%	+ 21%
Seattle	KOMO	M-F 12:00M	+ 183%	+ 150%
Miami	WSVN	M-F 4:30PM	+ 22%	+ 100%
St Louis	KMOV	M-F 4:00PM	+ 4%	+ 94%
Indianapolis*	WTHR	M-F 5:30PM	+ 14%	+ 14%
Raleigh*	WTVD	M-F 5:00PM	+ 52%	+ 70%
Salt Lake City	KTVX	M-F 2:00PM	+ 18%	+ 150%
Providence	WLNE	M-F 5:30PM	+ 90%	+ 171%
Harrisburg	WHTM	M-F 5:30PM	+ 44%	+ 92%
Wilkes Barre*	WYOU	M-F 5:00PM	+ 70%	+ 29%
Albuquerque	KOB	M-F 3:00PM	+ 167%	+ 288%
Wichita*	KAKE	M-F 3:30PM	+ 108%	+ 164%
Richmond	WXEX	M-F 4:30PM	+ 44%	+ 46%
Fresno	KSEE	M-F 4:30PM	+ 64%	+ 189%
Des Moines	KCCI	M-F 4:00PM	+ 162%	+ 35%
Syracuse*	WIXT	M-F 5:00PM	+ 76%	+ 79%
Champaign*	WICS	M-F 4:00PM	+ 94%	+ 140%
Tucson*	KGUN	M-F 4:00PM	+ 82%	+ 57%
Columbia, SC	WOLO	M-F 5:00PM	+ 64%	+ 100%

SOURCE: Marketron \ *NSI and ARB as dated



The People's Court

An Edwards/Billett Production

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Nominees.

If there actually were such a category, they would all be winners.

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BROADCAST PRODUCTS

A photograph of a space shuttle launching from a launch pad. The shuttle is ascending vertically, leaving a large plume of white smoke and fire. The launch pad structure is visible in the foreground, and the sky is a deep blue. The text is overlaid on the upper left portion of the image.

**A YEAR AGO
WE PROMISED A
SUCCESSFUL LAUNCH.**

NATIONAL ADVERTISING BY
CAMELOT
ENTERTAINMENT SALES
A KING WORLD COMPANY

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Source: Nielsen Feb. 89, Feb. 90

INSIDE EDITION

INSIDE EDITION '89 vs INSIDE EDITION '90

MARKET	FEB '89 RTC./SHR.	FEB '90 RTC./SHR.	% INCREASE RTC./SHR.
Philadelphia WCAU	5.6/9	7.5/12	+34%/+33%
Dallas-Ft. Worth KXAS	8.0/12	11.5/18	+44%/+50%
Cleveland WKYC	6.8/15	11.6/26	+71%/+73%
Pittsburgh KDKA	8.7/27	9.6/32	+10%/+19%
St. Louis KSDK	7.1/19	13.6/31	+92%/+63%
Hartford WFSB	11.9/20	13.0/23	+9%/+15%
Orlando WFTV	3.2/14	5.1/22	+59%/+57%
Cincinnati WLWT	9.7/17	11.6/20	+20%/+18%
Kansas City KMBC	8.8/15	14.2/23	+61%/+53%
Buffalo WIVB	9.3/16	11.7/20	+26%/+25%
Salt Lake City KTVX	3.7/21	5.1/24	+38%/+14%
Norfolk WVEC	12.4/28	13.4/31	+8%/+11%
Birmingham WBRC	9.0/22	11.6/33	+29%/+50%
W. Palm Beach WPEC	7.0/12	10.1/17	+44%/+42%
Little Rock KATV	6.7/17	11.5/32	+72%/+88%
Shreveport KSLA	8.3/12	11.8/18	+42%/+50%
Richmond WWBT	12.4/20	13.8/24	+11%/+20%
Wichita KWCH	4.9/16	8.3/27	+69%/+69%
Syracuse WIXT	2.4/12	3.5/17	+46%/+42%
Omaha WOWT	3.8/12	6.8/20	+79%/+67%
Chattanooga WTVC	12.8/20	18.8/29	+47%/+45%
Sioux Falls KELO	6.5/18	12.0/36	+85%/+100%
Charleston WCIV	11.3/17	16.8/27	+49%/+59%
Wichita Falls KFDX	7.2/17	10.9/28	+51%/+65%

RATINGS GROWTH THROUGH SOLID JOURNALISM

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KINGWORLD

THE CLEAN AIR ACT OF THE 90'S™

Datebook

■ indicates new listing or changed item.

This week

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 23—*National Academy of Television Arts and Sciences* sports Emmy Awards ceremony and dinner. Sheraton Center hotel, New York. Information: (212) 586-8424.

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: Dick Amell, (404) 394-8837.

April 24—"Media Properties: Are They Still Hot?" seminar sponsored by *International Radio and Television Society*. Participants include I. Martin Pompadur, ML Media Partners; William Suter, Charterhouse Media Group, and Tony Hoffman, Hoffman, Schutlz Media Capital. NBC, conference room A, mezzanine level, New York. Information: (212) 867-6650.

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 25—*Women in Cable, Chicago chapter*, meeting, "A Federal Legislative Session on Cable." Springfield Hilton, Springfield, Va. Information: (708) 297-4520.

April 25-26—"Cable Insights," technical seminar for non-technical cable personnel co-sponsored by *General Instrument's Jervold Communications and Cable Television Administration and Marketing Society*. Loews Anatole, Dallas. Information: (215) 674-4800.

April 26—*Women in Cable, South Florida chapter*, "The 90's Challenge: Taking Control of Cable's Image." Tower Club, Fort Lauderdale, Fla. Information: Michelle, Fitzpatrick, (305) 753-0100.

April 26—*North Carolina chapter, Women in Cable*, meeting, "Regulation: Legislative Issues." Charlotte Hilton, Charlotte, N.C. Information: Dorothy Beauchamp, (919) 785-3390.

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 26—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Ian G. Rae, vice president-news director, WNYW(TV) New York, and executive vice president, news, Fox Television Stations, on "1,456 Hours of News Per Year...and Growing." Copacabana, New York. Information: (212) 768-7050.

April 26-27—Manufacturing futures conference, sponsored by *Telecommunications Reports*. Washington. Information: (800) 822-6338.

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—*UPI* reunion reception for former employees, "The Downhold Club." Park Terrace, New York. Information: Tom Zumbo, (212) 576-0276.

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 Kldoo, (202) 944-4834.

April 27-29—*Radio Advertising Bureau* sales university, designed for salespeople with fewer than two years' sales experience. Orlando, Fla. Information: (212) 254-4800.

■ **April 30**—Deadline for Editorial Excellence Awards, for broadcast editorials and commentary, sponsored by *National Broadcast Editorial Association*. Information: (301) 468-3959.

Major Meetings

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 12-14**—*ABC-TV* annual affiliates meeting. Los Angeles.

June 17-21—The 1990 PBS meeting, sponsored by *Public Broadcasting Service*. Loews Anatole, 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, 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; Nov. 11-14, 1992, Metro Toronto Convention Center, Toronto.

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. 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.

Jan. 24-27, 1991—*Radio Advertising Bureau* Managing Sales Conference. Opryland hotel, Nashville.

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. 27-March 1, 1991**—Texas Cable Show, sponsored by *Texas Cable TV Association*. San Antonio Convention Center, San Antonio.

April 15-18, 1991—*National Association of Broadcasters* 69th annual convention. Las Vegas Convention Center, Las Vegas. Future conventions: Las Vegas, April 11-14, 1992, and Las Vegas, May 1-4 (tentative), 1993.

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 2—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Ted Turner, Turner Broadcasting System. Copacabana, New York. Information: (212) 758-7050.

May 3—"Cable and Beyond: Narrowcasting in the Nineties," interactive video teleconference presented by *Dowden Center for Telecommunication Studies* in cooperation with *University of Georgia*. Presenters include Tom Dowden, Dowden Communications; Brian Lamb, C-SPAN; Jack Cole, Cole, Raywid & Braveman; John Dimling, A.C. Nielsen. Information: (404) 542-1226.

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 4—*Sigma Delta Chi* awards conference featuring "How I Did It" seminars from award winners. Westin Williams Center, Tulsa, Okla. Information: (312) 922-7424.

■ **May 6-31**—*Museum of Broadcast Communications* annual exhibition of George Foster Peabody Award-winning broadcasts. MBC, Chicago. Information: (312) 987-1500.

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 7-9—Media strategy seminar sponsored by *Association of National Advertisers*. Stouffer Westchester hotel, White Plains, N.Y. Information: (212) 697-5950.

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 8—"The Second Cable Option: How to Compete," seminar sponsored by *The Competitive Cable Association*. Luncheon speaker: FCC Chairman Al Sikes. Capitol Hilton, Washington. Information: (202) 328-2423.

■ **May 8**—*Cabletelevision Advertising Bureau* media research workshop. Quality Inn Conference Center, Vernon, Conn. Information: (212) 751-7770.

May 9—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speakers: Jack Fentress, VP-director of programming, Petry National Television, and John Von Soosten, VP-director of programming, Katz Television Group, on "The Rep Rap—Two Views on the Upcoming Syndication Season and the Programming Marketplace in General." Copacabana, New York. Information: (212) 768-7050.

May 10—12th annual "Showdown," sponsored by *Southwest Broadcast Representatives*. Sheraton Park Central and Southfork Ranch, Dallas. Information: Susan Wagner, (214) 748-2660.

■ **May 10**—*Cabletelevision Advertising Bureau* media research workshop. Colony Square hotel, Atlanta. Information: (212) 751-7770.

May 10-11—*C-SPAN* Marketing Invitational 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, Wash-

Errata

April 9 "In Brief" and April 16 "Changing Hands" items regarding sale of WQIK-AM-FM Jacksonville, Fla., WMJ(FM) Cleveland and WYHY(FM) Nashville should have listed **Terry S. Jacobs** as **Jacor Communications Inc. chairman and chief operating officer.**

□

In April 2 article, "The hunt for Fifth Estate financing," **Lee M. Hague** should have been identified as **associate with Cecil L. Richards Inc.** Also, Hague's reference to getting "better at judging a buyer's ability to close," should have been directed at brokers in general.

ington. Information: (202) 737-3220.

May 11—Deadline for comments to *National Telecommunications and Information Administration* on the globalization of mass media. U.S. Chamber of Commerce, NTIA, Washington. Information: (202) 377-1551.

May 11—*Long Island Coalition for Fair Broadcasting's* 1990 Folio (Focus on Long Island Operations) Awards luncheon, honoring "radio and TV broadcasters and/or stations for stories, programs and series with specific focus on Long Island." Keynote speaker: Connie Chung, CBS News correspondent and anchor. Long Island Marriott hotel, Uniondale, N.Y.

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 15—Fourth annual Cable Day, sponsored by *Women in Cable, Chicago chapter*. Sheraton hotel, Rosemont, Ill. Information: (312) 693-9700.

May 16—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: David Poltrack, senior VP-planning and research, CBS/Broadcast Group, on "Will Reality-Based Programming Take Over Prime Time? A Look Back at the 1989-90 Television Season and a Look Forward to Next Season." Copacabana, New York. Information: (212) 768-7050.

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 hotel, 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 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—Entertainment and Sports Conference, sponsored by *Foundation for Accounting Education*, for "accountants, financial officers, industry executives and attorneys involved in entertainment and sports industries." Keynote speaker: Seth Abraham, senior VP, HBO, on TV sports rights. Grand Hyatt hotel, New York. Information: (212) 973-8383.

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**—*Cabletelevision Advertising Bureau* media research workshop. Radisson hotel, Chicago.

May 22-23—*Luxembourg Media Summit*, trans-Atlantic 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 23—*American Women in Radio and Television, Houston chapter*, luncheon. Speakers: George Strake Jr. and Peter Rousell, Summit Communications. Holiday Inn Crown Plaza, Houston. Information: (713) 877-1220.

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 24**—*Cabletelevision Advertising Bureau* media research workshop. Radisson hotel and conference center, Cherry Hill, N.J. Information: (212) 751-7770.

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 30—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speakers: Phil Beuth, senior VP-ABC Television Network, and Jack Reilly, executive producer, *Good Morning America*, on "Update on Morning Television." Copacabana, New York. Information: (212) 768-7050.

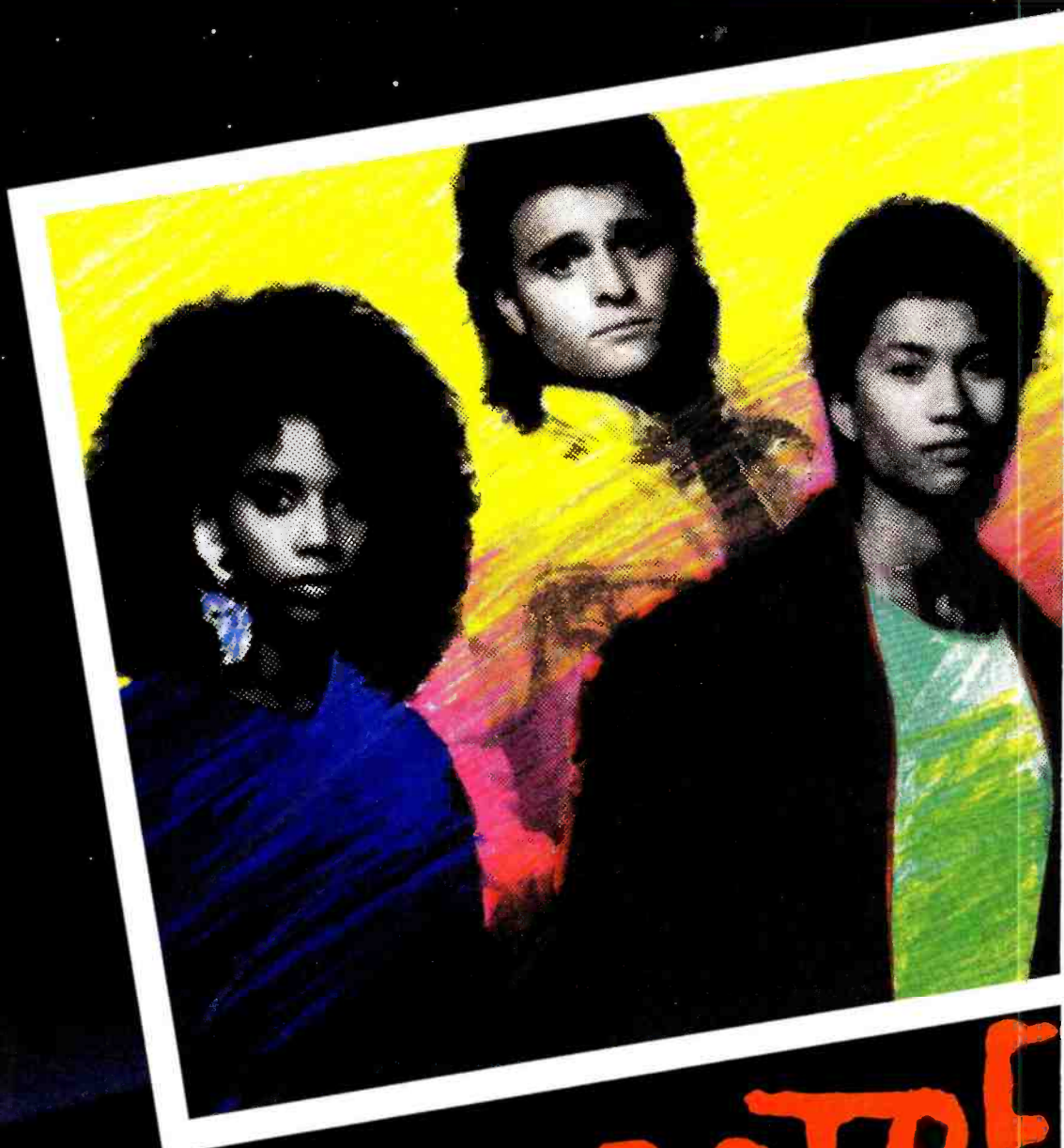
May 31—Deadline for entries in *National Association of Broadcasters* Crystal Radio Awards competition, honoring 10 local radio stations for outstanding contributions to community service. Information: (202) 429-5420.

June

June 1—Deadline for nominations for Business Enterprise Awards, sponsored by *Business Enterprise Trust*, designed to "throw spotlight on those who think long term and demonstrate courage, integrity and social vision in business." Information: (415) 321-5100.

June 1-2—*National Academy of Television Arts and Sciences* trustees meeting. Marriott Marquis hotel, New York. Information: Trudy Wilson, (212) 586-8424.

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June 1-3—Chesapeake AP Broadcasters Association 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. Theme: "In Search of Audiences—Television in the 1990's." 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 4—Deadline for nominations for Hugh Hefner First Amendment Awards, designed to "educate the public about First Amendment issues and to honor individuals who have made significant contributions to enhance and protect First Amendment rights for Americans, sponsored by *Playboy Foundation*. Information: (312) 751-8000.

June 5—Radio Advertising Bureau/Association of National Advertisers radio advertising workshop, "Tuning in to Marketing Power: The Radio Opportunity." Plaza hotel, New York. Information: Tom McEnery, (212) 697-5950.

June 5—Cabletelevision Advertising Bureau media research workshop. Hyatt Los Angeles Airport hotel, Los Angeles. Information: (212) 751-7770.

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—Cabletelevision Advertising Bureau media research workshop. Dallas Marriott Park Central hotel, Dallas. Information: (212) 751-7770.

June 7-9—National Association of Telecommunications Officers and Advisors regional telecommunications conference. Driskill hotel, Austin, Tex. Information: (202) 626-3170.

June 7-10—National Association of Radio Talk Show Hosts second annual conference. Contemporary hotel, Disney World Resort, Orlando, Fla. Information: (617) 247-3627.

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*; David Gelber, producer, CBS's *60 Minutes*; Kim Montour, Fox TV; Paul Davis, WGN-TV Chicago; Bob Morse, WMAQ-TV Chicago, and Wayne Barnett, WTMJ-TV Milwaukee. NBC Tower, Chicago. Information: Deborah Colky, (312) 922-7424.



Protector of the airwaves

EDITOR: The statements of the FCC commissioners on the 24-hour ban on indecency (BROADCASTING, April 2) are distressing indeed. Could they be the result of listening too much to the ACLU and too little to the heartbeat of the American people?

We look to the FCC as the protector of the airwaves. You are quite right, Ms. Marshall [FCC Commissioner Sherrie Marshall], the government has a far greater interest in protecting its children from indecent material than in allowing adults to waltz in it.

The American people are fed up with being served indecency for breakfast, lunch, dinner, coffee breaks and afternoon tea. What we do not need is even greater indecency at night.

Safe harbor is a nice picture, but with teen pregnancies, venereal diseases, marital infidelity, rape and incest steadily increasing in our society, how can any discerning person fail to see a connection? What are we doing talking about a safe harbor for indecency when our women and children are not safe on the streets or even in their own homes?

Could it be that the commissioners, themselves, have become desensitized to the impact of indecent material on our culture? Take [Commissioner James] Quello, for example, at one time the strongest voice

on the commission for the decency standard.

In speaking of words "which depict sexual and excretory organs" in his statement on the *Pacifica* case in 1978, Commissioner Quello said, "I depart from the majority in its view that such words are less offensive when children are at a minimum in the audience. Garbage is garbage. And under no stretch of the imagination can I conceive of such words being broadcast in the context of serious literary, artistic, political or scientific value. Under contemporary community standards anywhere in this country, I believe such words are reprehensible no matter what the broadcast hour."

Please reconsider, Mr. Quello. Mr Barrett, don't overlook your own conscience. Men of integrity are put in high places to exercise their personal views. Stand firm, Mr. Duggan, whatever the difficulties. Mr. Sikes, even a crack in the dike will widen in time.—*Barbara M. Hattemer, co-founder, National Decency Forum*

Mug shot

EDITOR: Is that an INTV mug Laurence Tisch has in his hand in the front of your March 26 issue? At least it's good to know that all great broadcasting minds *drink* alike.—*Steve Mosko, vice president/station manager, WPHL-TV Philadelphia.*

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incorporating
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Founded 1931. Broadcasting-Television* introduced in 1946. Television* acquired in 1961. Cablecasting* introduced in 1972. Reg. U.S. Patent Office. Copyright 1990 by Broadcasting Publications Inc.

A broadcast financing commentary by Susan K. Byers, Blackburn Capital Markets, Washington

The 1980's were a time of unprecedented investment in the broadcasting industry. Countless lending institutions opened media divisions and investors sought transactions like never before. This substantial influx of available capital into the industry helped to fuel the record volume of transactions that has occurred since the mid-1980's.

As we enter the 1990's, many broadcast lenders are "pulling back" and proceeding with a more cautious approach. One chilling factor has been the government's focus on Highly Leveraged Transactions (HLT's). The government has instituted a method of classifying loans by measuring the ratio of leverage to balance sheet hard assets rather than considering value based on cash flow or fair market value. In an industry such as ours where very little of the value is found in physical assets, many transactions involving even modest leverage will be classified as HLT's. Exceptions to the regulations may be forthcoming, but for now it is having a chilling effect. However, the regulation has no effect on nonregulated lenders such as commercial credit and insurance companies.

The conservative approach by lenders today can also be traced to the problems which several active New England broadcast lenders are experiencing. While some have broadcast loans in their portfolios that are not performing as expected, their most significant troubles are real estate related. Still, several of these institutions were major lenders to the broadcast industry so their suspension of broadcast lending activity has caused concern and had a ripple effect at many other lending institutions.

Finally, there is an overall perception that cash flow multiples and prices being paid for radio and television stations are decreasing, and it is not surprising to see a corresponding drop in lending multiples. For example, in a 10-times-cash flow transaction, senior lenders routinely lent six times cash flow (60% of the deal). Now, if that same station sells for nine times, their proportion of debt in the transaction may stay the same at 60% but the multiple of cash flow drops to 5.4 times.

Despite the dire predictions circulating these days, it is our belief that broadcast financing in the long term will not change dramatically, but a more cautious approach to investment will be evident. Most importantly, there will still be substantial capital available for successful operators, but the sources and structures will change. Broadcasters will need a sophisticated understanding of today's varied and complex capital resources in order to find the most effective solutions to their financing needs.

The following summarizes the changes which we expect to see over the next year



“Broadcast financing in the long term will not change dramatically, but a more cautious approach to investment will be evident.”

or so, as well as some steps you can take to survive the new financing environment.

The 1990 financing environment:

- *The players are changing.* Non-bank lenders such as credit companies and insurance companies will become more active in broadcast lending since they are affected by HLT regulation. We may see more foreign lenders becoming active.

- *Fewer marginal or overpriced transactions will be done.*

- *You can still borrow six times cash flow.* We are still seeing six-times-cash flow senior loans and higher from many types of lenders. But in general, banks are most often lending under six times cash flow while commercial credit companies and insurance companies are somewhat more aggressive. Most lenders are applying multiples to trailing cash flow with little emphasis in first-year projected cash flow. If you use a more aggressive lender, be prepared to pay higher interest rates or more points at closing for the higher leverage.

- *There has been a major reduction in available subordinated debt.* Institutional

subordinated debt strips under \$10,000,000 are almost non-existent. When they are available they are often coming from the same source as the senior debt and will likely be only one times cash flow or 10% of the transaction, down from two or two-and-a-half times cash flow in the past.

- *We will likely see more seller paper.* Because of the scarcity of subordinated debt, many sellers may have to take back paper in transactions in order to get their prices.

- *More equity will be necessary in almost every case.* As leverage decreases, equity must increase.

- *Fewer financeable turnarounds.* Many lenders are only considering cash flow transactions. Those still accepting developing properties will lend, on average, 50%-60% of a station's value, and they are being conservative in determining that value.

- *Interest rates, for the most part, have not changed.*

How to survive:

- *Know what lending sources are available.* Broadcasters who rely on their existing lenders to go forward may be in for a surprise when they take the next transaction to the bank. Do your homework and know who's lending and at what levels. Be open to sources other than those traditionally active in our industry.

- *Be creative in structuring your transaction.* In many cases, the "traditional" structures aren't going to work. Think about including seller paper or covenants not-to-compete, but be prepared to offer sellers satisfactory security. Consider buying receivables at a discounted rate.

- *Be prepared to put in more equity.* Unless seller paper is involved, only the most successful broadcasting companies will be able to borrow at pre-1990 debt levels. This means most operators can expect to put in more equity.

- *Be realistic and conservative in your operating projections for the lender.* If you plan to project revenues at rates above market levels, be prepared to justify how you will do so in detail. Use generous interest rates to allow for increases in prime. Be prepared to show the ability to pay back at least 25% of your principal within five years. Include reasonable and conservative corporate expenditures for the first few years.

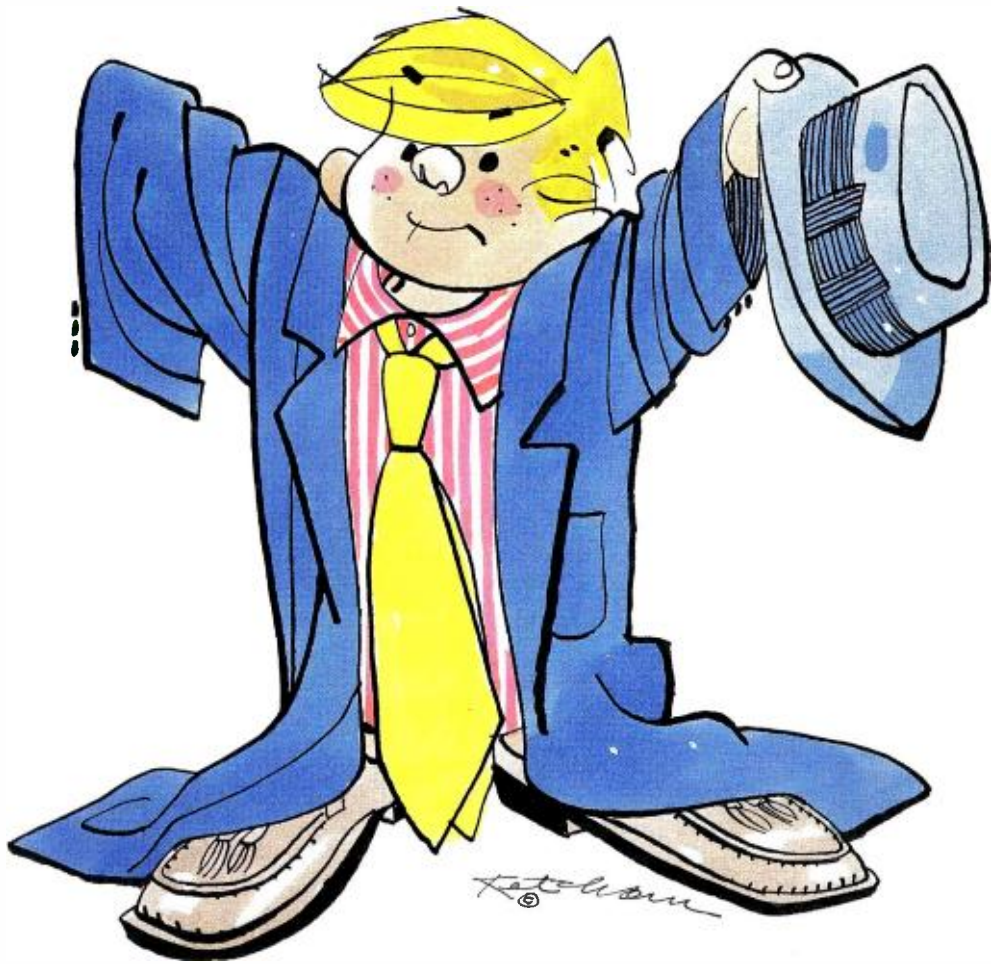
Overall, most lenders and investors still see broadcasting as an extremely attractive industry. There will continue to be money available for strong and experienced operators, and quality transactions will still be completed. The key will be that broadcasters, more than ever, will need to become financially knowledgeable as well as operationally qualified in order to be successful in the 1990's. The capital is there—it will just take more effort and creativity to put it to use in an efficient and effective way.

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The search for consistently high ratings in kids' programming can be exhausting. But we've got a kid who never runs out of steam. And he's not alone. *Dennis the Menace* is just



one of the top-ranking shows featured by The Program Exchange. There is also *Woody Woodpecker* and *The Flintstones*, both ranked among the top-ten animated strips for the last



three broadcast seasons. So if you're tired of searching for solid ratings, remember, nobody gets tired of Woody, or Fred, or even Dennis. Except maybe Mr. Wilson.

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The Scripps Howard Foundation annually honors outstanding efforts in newspaper and broadcast journalism in the United States. Winners received bronze plaques and cash prizes totaling \$41,000 at a ceremony in Cincinnati, April 18, 1990.



**SCRIPPS HOWARD
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TOP OF THE WEEK

'Twin Peaks' caps ABC season

Off-beat drama drums up viewers—and maybe investors—for the network; analysts say strengthened programming overall makes ABC the one to watch

In a season that looked like it would end with a whimper, the double-barreled bang of ABC's *Twin Peaks* on top of the surprise success of *America's Funniest Home Videos* has provided some excitement. Not only have the two series boosted ABC's ratings on Thursday and Sunday nights, but the word-of-mouth enthusiasm that *Peaks*, especially, has generated may be filtering down to the bottom line.

Although a number of other factors weigh in, many in the financial community believe the critical and ratings success of *Twin Peaks*, as well as the excitement it is fostering, the ratings boost the network has gotten from *Videos*, and the success of another first-year show, *Doogie Howser, M.D.*, has ABC looking like the network of the future.

"There's no direct relationship [between *Peaks* and the rise in ABC's stock], but it is indicative of ABC's strengthening of their programming across the board," said Raymond Katz, analyst, Mabon Nugent. "What it does," he said, "is focus investors back onto ABC. They [ABC] look to be the network of next year and beyond," he said, adding: "As a matter of fact, they were the network of this year if you look at the demographics."

"*Twin Peaks* has helped," said Jay Nelson, analyst, Brown Brothers Harriman, who mostly attributes a strong network marketplace and ABC's recently released first-quarter earnings (up 32% from last year) as the reasons for the jump in the stock. "*Twin Peaks* has been a factor in generating excitement for the network and its programming," he said.

"NBC has won the season for the fifth straight year, and that's nice to know, but from a financial point of view, advertisers buy demographic numbers, and on that basis, ABC is clearly on the ascendancy," said Katz.

According to Larry Hyams, ABC director, audience analysis, the end of the season ratings bear out those sentiments. "Directionally, the path is clear: ABC is on the

ascendancy. NBC was down 9% from last year, while we were the only network to show growth from last season," he said. Hyams said ABC finished the season ranked number one among men 18-49, for the first time since the 1983-84 season. And the eight-tenths of a rating point that separated ABC from NBC among women 18-49

ished the season with a 23 share average. "We have a solid core of younger-skewing, highly rated shows that have been on the air for three years or less," he said.

In addition to the ratings that *Twin Peaks* has produced—the two-hour premiere on Sunday, April 8, scored a 21.1/33, ranking it as the most-watched made-for-television movie of the year—it has not been wanting for promotion or publicity. "Give them credit," said one network TV executive, referring to ABC. "I wish I had a show that *USA Today* would devote three stories a week to." Indeed, although *Peaks* and *Videos* are the hottest shows on broadcast television right now, each took a different path to the schedule.

Peaks' premiere was surrounded by mystery from the start, due to the offbeat descriptions of the concept, and because David Lynch, creator and executive producer, was associated with the project. Lynch, whose theatrical credits include "Eraserhead" and "Blue Velvet," would definitely not be producing standard fare, said television critics, and he has not disappointed them.

Adding to the anticipation of the premiere and hype surrounding the project, ABC initially said it would cluster commercials for the two-hour movie to improve its flow. Next, ABC announced that it would limit the amount of commercial time, possibly by as much as 20%. But that plan, too, was scrapped, and the premiere aired with commercial time in standard amounts and placement.

The show's performance thus far has lived up to its hype, giving ABC its strongest performance on a Thursday night—in its first outing in its regular Thursday, 9-10 p.m. slot, April 12—in more than four years.

ABC had been airing *The Young Riders* in the Thursday time slot, averaging a 10.3 rating. In its first Thursday airing, *Peaks* scored a 16.2 rating and delivered twice the number of young women viewers than *Young Riders* had brought in.

Videos came onto the schedule in January with little or no fanfare, little more than an experiment in a time period that had been ruled by CBS's *Murder, She Wrote*, and became a hit from its first airing. In the end



ABC's 'Twin Peaks'

is the closest ABC has come to NBC in that category since the 1983-84 season. Overall, Hyams said ABC cut NBC's margin in household rating numbers to a difference of 1.7 points, the smallest that margin has been since the 1984-85 season.

"We're within striking distance of NBC next season," said Hyams, crediting *Doogie Howser, M.D.*, *America's Funniest Home Videos* and *Twin Peaks*. "*Doogie* came onto Wednesday night in a time period that had been very difficult for ABC [opposite NBC's *Night Court*] and built its own audience," he said, adding that the show fin-

of the season rankings, the show placed fifth, behind such powerhouses as *Roseanne*, *The Cosby Show*, *Cheers* and *A Different World*.

The show's impact was felt immediately on Sunday night, where ABC had started the season with the short-lived *Free Spirit* in the time period. With *Free Spirit*, ABC averaged an 8.4/14, as opposed to the 21/32 that *Videos* has averaged, an increase of 150%. According to Hyams, the jump in numbers accounts for an additional three tenths of a rating point a week for ABC.

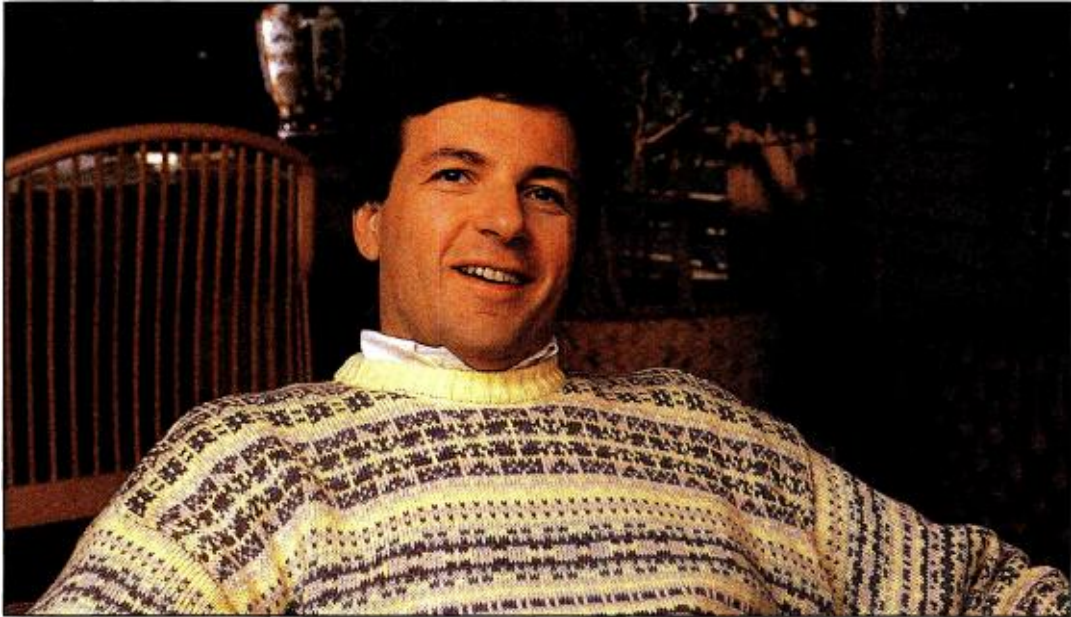
Despite the ratings and excitement generated by *Twin Peaks* in its first two outings, ABC acknowledges that the show will need

to perform consistently for a longer period of time before it can be labeled a hit, or ABC's savior on Thursday night.

"The real story on *Twin Peaks* is that we don't know yet how strong it will be," said Bob Niles, NBC vice president, network research. "My hope is that its only claim to fame will be that it is the highest-rated television movie of the season." Niles believes the show will experience ratings decline from its first Thursday broadcast, as it did following the premiere. The series dropped six share points from the premiere to the first Thursday episode, losing mainly male viewers, Niles said. "The show has a typical soap audience, skewing female."

How the show performs in future outings aside, ABC will need to shake up its Thursday and Saturday night schedules if it has any hopes of catching NBC next year. "If you look across the board, we get killed by NBC on Thursday and Saturday night," said Bob Iger, president, ABC Entertainment, in an "At Large" interview with BROADCASTING, beginning below. "The nights we win, we win by a much narrower margin than they do on Thursday and Saturday. There are some weeks this year that we've lost 20 full ratings points, 10 on Thursday, 10 on Saturday, to NBC.... It's almost impossible to recover from that," he said. —SC

AT LARGE



In March 1989, Robert Iger was tapped to become ABC Entertainment president when Brandon Stoddard left to head up ABC Productions. In the following At Large interview, Iger talks about his first year in the spotlight, prospects for the fall season and the programming philosophy of "patient aggressiveness," a philosophy that may gain quite a following if the network's current roll continues.

ABC's Robert Iger: Patiently aggressive

In terms of overall programming strategy, are you more geared toward overtaking NBC or fending off CBS? And if it's the former, you will need to make some aggressive moves on Thursday and Saturday nights.

First of all, we are closer to number three than we are to number one. I think prior to the start of this past season, since we felt we had absolutely no shot at being number one, it was clearly more important to hang on to number two. I actually wanted to be a stronger number two.

You knew going into the season that there wasn't a chance of overtaking NBC?

Sure. We knew that we would improve in certain time periods,

certain nights of the week, but we didn't think we had a chance at all of being number one.

What about this fall?

I would rather doubt that we'll be number one next year. I'll take a stronger number two, that will be just fine.

In terms of where we are now, we're trying to do the best we can in prime time. Being number one—winning—is obviously the name of the game, provided we can do so with a balanced schedule and a schedule with a tremendous amount of quality. We also have to look at demographics. There are a number of examples on our schedule where we may not be number one but from a demographic standpoint, we're extremely rich. Yes, I would like to be number

one. No I do not have a time period for that nor can I predict when or if it will happen.

Your question is a good one in the sense that if we wanted to be number one next year we would have to be pretty damn aggressive on certain nights. I think what you'll see from us in the near future is a good mix of aggressiveness in certain time periods, but not a tremendous amount of risk-taking. There will be some risk-taking, perhaps more than there's been in the past, but we're not going to throw out a tremendous amount that we consider to be solid number two product to swing for the fences. One thing we all know and I've certainly learned this year is that when you take off that 20 share show with the hopes of putting in that 30 share show, you frequently end up with a 15 share show. And I think because the business has gotten so tough and the competition is so acute and there are so many directions the audiences can go, that believing that by taking off a good solid number two show in the hopes of putting a number one show in is very presumptuous.

So you have to be, yes, aggressive—I'd rather be patiently aggressive than simply aggressive. That sounds like a strange paradox, but I think it's a good term to describe it.

You mentioned 8:30 on Sunday night and taking advantage of *America's Funniest Home Videos*. Do you feel an urgency about that? Is this show a shooting star?

I don't know. Obviously, I hope it's got long life to it. It certainly came on the horizon a lot faster than we ever thought. We had a pretty good hunch here that we had something, but I would never have predicted that we had a number one show or a show close to number one. Nor would I have predicted that we had a show that could, at one point in rerun form, beat *60 Minutes* or regularly beat *Murder, She Wrote*, which was killing us on Sunday nights week in and week out. If there's a fear that I have in this job at this point in terms of a specific time period on our schedule it's that this is a star burning brightly that can't burn brightly for very long, but I get a sense from the volume of clips coming in and the interest that the viewer has in the show, that this show will have a nice life to it, that it will not be here today, gone tomorrow. Yes, we do have to take advantage of it quickly, but that's not because I fear it will be short-lived, it's just if you've got something there, you have to really seize the moment. And it's a time period that's critical for us because it's a high viewing night and it's the lead-in to our nine o'clock movie.

Can you point to your first test in this job?

There have been a lot of tests. It's amazing to me how many tests there are. One thing that's not understood fully by people on the outside and people who haven't had this job is the sheer volume of decisions that have to be made. I've had difficult negotiations, I've had difficult scheduling decisions to make. I mean the first big test I had was that I got the job in late March of '89 and in mid-May had to schedule the network for the fall and announce the schedule to the world. And that was an extraordinary test. I had been handed a bevy of pilots by Brandon, and a very very rich group of pilots... Brandon's development, the one that he bequeathed me, was enormously successful and rich in scope and direction and texture and variety, so rich that it probably made the decisions that much tougher. But those are problems you want to have. That was really the first big test. There were others.

How would you describe your first year in the job?

It has been an extraordinary adventure. Coming out here a year ago I really was new to this community and the community was new to me. The adventure still continues—every day is a learning experience, and I'm sure that will continue. But, clearly, I have settled into what I would describe as a comfortable role. I'm acutely aware

of the needs of this department and the direction this department must go. I'm aware of the talents of people that work for me, of my own talents and of my own limitations.

How would you characterize program development under your direction, and how does it differ from that of your predecessors?

I don't think it's changed philosophically, and there are two ways to look at direction. One is in a broad sense, and in that sense there are no basic differences. The other is a more specific sense, and there are some subtle differences, created not by desire but by situation. Philosophically, we are looking for the best possible product from the best possible people. By giving Steven Bochco, for example—and there are countless people we're involved with—the ability to create a *Doogie Howser*, a concept that sounded rather strange to those who heard it for the first time, we end up with a producer who I believe is quite happy, with a program that we're extremely happy with, and I think that's obvious in terms of the benefits to this department. We've done another similar thing with him in *Cop Rock*, which is a musical.

We're a little bit more focused than we used to be in terms of developing certain programs for certain time periods. And that's situational. As we look at our schedule and we realize that we've fixed certain time periods and there are fewer time periods left to fix, we've gotten extremely focused in terms of the direction we're headed in developing those shows.

Can you give me some examples of that development?

A good chunk of our development is directed at certain Saturday night time periods. The reason this is hard is that we've not made a decision about *The Saturday Night Mystery Wheel*. But clearly Saturday night this season is a night that we're disappointed with, that we clearly need to improve on next year. We get killed by NBC on

Thursday and Saturday night. The nights we win, we win by a much narrower margin than they do on Thursday and Saturday. There are some weeks this year that we've lost 20 full ratings points—10 on Thursday, 10 on Saturday—to NBC. It's almost impossible to recover from that. I don't believe that we're a step away from challenging them on Thursday or Saturday night, but we clearly need to narrow that gap. So we've directed a lot of the development to Saturday night, for instance. We know that Sunday night at 8:30 is a time period we must improve, particularly to take advantage of *America's Funniest Home Videos*. There's a lot of development there. We know we have comedies on Tuesday and Wednesday night, *Who's the Boss?* and *Growing Pains*, that have some life left in them, and which we're extremely pleased with, and they've been stalwarts on our schedule and extremely important to where we are today, but we know that they are not going to be around forever and there's a need to continue that development of the eight o'clock comedy that's eluded so many of us over the years and that we've been lucky to have some success with recently.

You referred to Steven Bochco's *Cop Rock* musical. At the advertiser presentation, Bochco said that despite skepticism from ABC executives about the concept, he has been left alone to develop the series and at the same time to push the boundaries with each episode. How much latitude do producers such as Bochco and Jim Brooks have in developing their projects under these exclusive production contracts?

Given their success, their experience, their talent, they do have a greater freedom in terms of development than others. You used the word skepticism; that's accurate. I get a show about a 16-year-old

continues on page 49

“ There will be some risk-taking, perhaps more than there's been in the past, but we're not going to throw out a tremendous amount that we consider to be solid number two product to swing for the fences.”

—Robert Iger

Media companies move to bridge broadcast-cable gap

Twelve group owners begin talking to work out differences, with must carry at the centerpiece

A group of high-level executives of major media companies with substantial ownership in both broadcasting and cable have begun an informal dialogue aimed at reconciling the differences that separate the two industries, differences that have caused a sharp split between the National Association of Broadcasters and the National Cable Television Association.

If the effort is successful, it will, at a minimum, provide those companies with a position on such issues as must carry, if carry/must pay and channel repositioning to take to legislators, either collectively or individually. At a maximum, it could provide some common ground for interindustry compromise and a guidepost for policymakers and/or trade associations.

Representatives of 12 companies—Chronicle Publishing, Cox Enterprises Inc., Heritage Media, King Broadcasting, Landmark Communications, Media General, Multimedia Inc., Providence Journal Co., E.W. Scripps Co., Times Mirror Co., Viacom International and Washington Post Co.—met at Cox headquarters in Atlanta last month to see if the group could reach a consensus on issues primarily relating to must carry.

Before now, those companies have stayed on the sidelines, allowing their broadcast and cable divisions to fight their own political fights, while keeping an eye

on matters.

But sources say the increasing warfare between the two industries, culminating in NAB's endorsement of the cable bill authored by Senator John Danforth (R-Mo.), caused high-ranking executives at those media companies to conclude that the time had come for their involvement.

The group is attempting to draft a position paper on those issues and continues to entertain comments. An executive committee has been formed, but no new meetings have been scheduled, although members of the group talk frequently by phone.

It's unclear exactly when, or if, the group will reach a consensus. One source said some would like to have a compromise reached quickly, in order to become involved in the legislative process. Others are hoping that a dialogue between NAB President Eddie Fritts and NCTA President Jim Mooney will be renewed, aided by the efforts of Representative Billy Tauzin (D-La.), which will make action on their part less urgent.

It is apparent in discussions with executives from the group that the differences between the two industries on some issues appear petty, at best. There would appear to be no problem on reaching a consensus on the carriage of broadcast stations. In the past, it has been the issues of channel repositioning and if carry/must pay which have served to divide broadcasters and cable operators.

Some members of the group have already stepped forward to lobby Congress. Two

weeks ago, Multimedia Chairman Walter Bartlett, who along with Cox Chairman and Chief Executive Officer James C. Kennedy is at the forefront of the group, wrote to Senator Ernest Hollings (D-S.C.), as well as other members of the Senate Commerce Committee that he chairs, about the speed with which cable reregulation was moving in the Senate.

"Unfortunately, this movement seems to have achieved a life of its own, and the regulatory fever is of epidemic proportions," Bartlett wrote.

While Multimedia said any industry should not be insulated from public scrutiny and acknowledged "that there may be areas which, from a public policy standpoint, would support regulation," it said the issue is whether "Congress should regulate an industry to such a degree that that industry loses the flexibility and economic incentive to continue to develop the kind of services which made it a success.... Our overriding concern is that there appears to be a growing movement in Congress to shackle the cable television industry with regulatory restraints and to inhibit the industry's ability to continue to invest in the kind of program and technological developments which have benefited consumers enormously during the past five years... In our view, proposed legislative measures such as contained in the staff draft would be a giant step backward in the continued development of such programing."

Multimedia noted that the reregulation frenzy has caused stock prices to fall, "as

The 12 disciples of broadcast-cable consensus

Chronicle Publishing

Broadcast: 5 TV stations, including KRON-TV San Francisco; WQWT(TV) Omaha, and KLBV(TV) Colby, KUPK-TV Garden City and KAKE-TV Wichita, all Kansas.

Cable: 7 systems, 290,000 subscribers.

Cox Enterprises

Broadcast: 12 radio and 7 TV stations including WSB-TV Atlanta; WSOC-TV Charlotte, N.C.; WHIO-TV Dayton, Ohio; WKBD(TV) Detroit; KTVU(TV) Oakland; WFTV(TV) Orlando, Fla., and WPXI(TV) Pittsburgh.

Cable: 24 systems, 1.5 million subscribers.

Heritage Media

Broadcast: 11 radio and 7 TV stations including WEAR-TV Pensacola, Fla.; WPTZ(TV) North Pole, N.Y.; KAUF-TV Oklahoma City; WCHS-TV Charleston, W.Va., and KIVV-TV Lead, KDLT(TV) Mitchell and KEVN-TV Rapid City, all South Dakota.

Cable: Heritage's cable properties—140 systems, 1.1 million subscribers—are owned by Tele-Communications Inc.

King Broadcasting

Broadcast: 6 radio and 6 TV stations including KHNL(TV) Honolulu and KOGG(TV) Wailuku, both Hawaii; KTVB(TV) Boise, Idaho; KGW-TV Portland, Ore.; KING-TV Seattle, and KREM-TV

Spokane, Wash.

Cable: 11 systems, 195,388 subscribers.

Landmark Communications

Broadcast: 2 radio and 1 TV including KLAS-TV Las Vegas.

Cable: Cablevision Associates owns 12 systems, 21,350 subscribers, and The Weather Channel.

Media General

Broadcast: 3 TV stations, including WJKS(TV) Jacksonville, Fla.; WFLA-TV Tampa, Fla., and WCBD-TV Charleston, S.C.

Cable: 2 systems, 182,000 subscribers.

Multimedia Inc.

Broadcast: 8 radio and 4 TV stations including WAMZ-TV Macon, Ga.; KSDK(TV) St. Louis; WLWT(TV) Cincinnati, and WBIR-TV Knoxville.

Cable: 46 systems, 320,949 subscribers.

Providence Journal Co.

Broadcast: 4 TV stations including KMSB-TV Nogales (Tucson), Ariz.; WHAS-TV Louisville, Ky.; KGSW-TV Albuquerque, N.M., and WCNC-TV Charlotte, N.C.

Cable: Colony Communications has 14 systems, 258,831 subscribers.

E.W. Scripps Co.

Broadcast: Scripps-Howard Broadcasting's

5 radio and 9 TV stations, including KNXV-TV Phoenix; WFTS(TV) Tampa, Fla.; WPTV(TV) West Palm Beach, Fla.; WXYZ-TV Detroit; KSHB-TV Kansas City, Mo.; WCPO-TV Cincinnati; WEWS(TV) Cleveland; KJRH(TV) Tulsa, Okla., and WMC-TV Memphis.

Cable: 6 systems, 540,000 subscribers.

Times Mirror Co.

Broadcast: 4 TV stations including KDFW-TV Dallas, KTVI(TV) St. Louis, WVTM-TV Birmingham, Ala., and KTBC-TV Austin, Tex.

Cable: 45 systems, 1.1 million subscribers.

Viacom International

Broadcast: 14 radio and 5 TV stations including WYIT(TV) New Britain, Conn.; KSLA-TV Shreveport, La.; KMOV-TV St. Louis; WNYT(TV) Albany, N.Y., and WHEC-TV Rochester, N.Y.

Cable: 16 systems 1 million subscribers, and MTV Networks and Showtime Networks.

Washington Post Co.

Broadcast: Post-Newsweek owns 4 TV stations: WJXT(TV) Jacksonville and WPLG(TV) Miami, both Florida; WFSB(TV) Hartford, Conn., and WDIV(TV) Detroit.

Cable: Post-Newsweek has 50 systems, 413,213 subscribers.

the financial community has reacted adversely to what it perceives as an attempt to stifle the continued development of the cable industry. Consequently, capital for expansion in these areas is drying up," Bartlett said. He said any regulation, if necessary, should be "narrowly tailored."

How the efforts of this group will affect the movement of the cable bill and the talks between Fritts, Mooney and Tauzin is unknown. The companies involved represent large media interests, but do not constitute

a majority within either NAB or NCTA. It's estimated that between 50 and 60 TV stations of NAB's close to 1,000 member TV stations are part of companies with cable system or cable network ownership. Those companies also represent more than six million cable subscribers, a little over 10% of the existing cable subscriber base.

Many in the group have known each other for years through active participation in the American Newspaper Publishers Association, which has battled the telcos on in-

formation service issues. And according to one source, the publishers feel their united efforts have resulted in their influencing legislation over the past 10 years a little more than they had thought. He said Congress has demonstrated it will pay attention to large media companies, especially when compromises are offered. The optimistic view is that a unified position could carry weight on the Hill greater than their percentage influence in the individual trade associations. —MS



House Telecommunications Subcommittee Chairman Ed Markey displays satellite dish for Ku-band service.



House witnesses for last week's cable hearing (l to r): Charles DeVaney, mayor, Augusta, Ga.; Gray Collins, Bell Atlantic; Robert Brown, Sugar Land Telephone; Caroline Chambers, National Association of Regulatory Utility Commissioners; Thomas Gillett, Cable Television Laboratories, and William Bresnan, Bresnan Communications.

House questions cable's competitive policies

Hearing has congressmen asking why cable programmers won't sell to home dish services and others; telco entry another area debated

Cable was back in the congressional hot seat last week as industry representatives were grilled by members of the House Telecommunications Subcommittee who want to change the competitive structure of the marketplace by either letting the phone companies offer video services or by helping the fledgling home satellite industry become a viable competitor to cable.

This was the second in a series of hearings on cable held by the subcommittee, but it is still unclear what the lawmakers will do. The Senate Commerce Committee is likely to move a cable reregulation bill in May and the subcommittee's chairman, Ed Markey (D-Mass.), is committed to reporting out some type of legislation but has not indicated in which direction he is headed. Markey added to the drama of the hearing by asking a dish dealer to display a six-foot satellite dish in the committee room. The chairman also displayed a 16-inch-square dish to be used for Ku-band service.

A majority of subcommittee members have yet to sign off on the idea of telco entry. Still, the need for competition, at least from other services, was argued by witnesses from the wireless cable industry

and the National Rural Telecommunications Cooperative Association, a home satellite packager. They said cable programmers still refuse to sell their product to a third party or, if they do, not at the same terms and rates as cable operators.

"My partners and I have invested \$20 million of our own money in this business to date, and we can't get into operation yet because we can't get programing," said Matthew Oristano of People's Choice TV Partners, a wireless cable operator. NRTC's Bob Phillips told the subcommittee that when programing was made available, NRTC was forced to pay wholesale prices of up to eight times cable wholesale prices.

The Satellite Broadcasting Communications Association, which represents dish dealers and programmers, stated its support for a third-party packaging bill. Not all SBCA members are supporting that effort, according to SBCA Chairman Gordon Main. For example, ESPN is not backing the initiative. (Representatives of Turner Broadcasting System and Viacom have also disassociated themselves from that position.)

"We need to act now," said Representative Billy Tauzin (D-La.), who plans to offer legislation (possibly this week) to help the backyard dish industry by insuring that cable programmers make their product avail-

able to third-party packagers that are not affiliated with the cable industry. "It is ironic that Congress made the decisions to give cable a chance to grow," said Tauzin, who also pointed out that the broadcast networks must give their signals for free to cable. "Now we have cable programmers unwilling to sell," he said.

Showtime's Winston (Tony) Cox maintained that dish owners do have access to programing. He said there are cable operators that pay higher wholesale rates for cable product than SMATV or MMDS systems. Cox said the dish industry was not flourishing for other reasons: "Look at the clunkers [dishes]...they're expensive and hard to sell." To which Tauzin responded: "That big clunker is as beautiful to rural America as the pickup truck." Tauzin wanted to know why Showtime is not being sold to third parties. Cox said Showtime was interested in delivering directly to the consumer. John Hendricks of the Discovery Channel also defended the cable industry.

Tauzin said he feels consumers are getting "burned." He said they spent considerable money on dish and decoder equipment and are then forced to pay a "great cost" for programing.

"Clearly, in 1984 when the Congress passed the Cable Act, we expected technologies including direct broadcast satellite, wireless cable and private cable to compete

with cable for the consumer's dollar," said Markey. "Unfortunately," he added, "as I have stated in the past, waiting for competition in the cable industry has been like waiting for Godot." Markey indicated it may be "appropriate to look at a formula that insures new industries have access to programming."

Among those calling for telco entry was Rick Boucher (D-Va.), a key sponsor of a bill that would lift the telco-cable cross-ownership provisions and enable phone companies to deliver video programming in their service area. Ohio Democrat Dennis Eckart, on the other hand, is no fan of substituting "one monopoly over another." Thomas McMillen (D-Md.) seemed to think rate reregulation was a better interim solution than telco entry.

Gray Collins of Bell Atlantic said the telcos would have fiber to rural areas by 2010, but that if they were given an incentive (an opportunity to offer video services) they could "cut the time in half." Robert Brown, president and chief executive officer of Sugar Land Telephone warned that if Congress doesn't let his industry compete with cable, the rural areas of America may never be served and the nation will be divided into a society of "information haves and have nots." Brown and Collins also denied that phone companies would cross-subsidize their cable operations.

However, Caroline Chambers, representing the National Association of Regulatory Utility Commissioners, told the congressman there are potential risks with telco entry. "From a regulatory perspective, this single wire vision presents an accounting nightmare," said Chambers. NARUC has yet to take a position on whether the phone industry should be a video provider.

The National League of Cities and United States Conference of Mayors favor lifting the crossownership ban but "under appropriate circumstances and with adequate safeguards," said Charles DeVaney, mayor of Augusta, Ga.

Cable witnesses disputed the telcos' claims about fiber. Thomas Gillett, Cable Television Labs, said fiber is "inferior" and not the right technology to take to the home.

Markey asked cable operator William Bresnan, president of Bresnan Communications, a small cable MSO, why Congress shouldn't let the phone companies compete. What you have with the telcos, answered Bresnan, is a large monopoly that can cross-subsidize and run its competitors "out of business." Bresnan also argued that cable faces competition from over-the-air broadcasters. He said the network affiliates and independent television stations have 82% of the viewers.

Bresnan took a few lumps from Jim Cooper, a Tennessee Democrat who is not an industry fan. Cooper felt the cable executive's testimony was "disingenuous" because he failed to inform the subcommittee that cable giant Tele-Communications Inc. has a 49% ownership interest in his company. "If TCI says 'jump,' you ask 'how high?'" said Cooper. "No sir, they are my partners," answered Bresnan. —KM

Cartoon characters enlisted in anti-drug war



Anti-drug cartoon (l) shows teenager being enticed by friends and villain, Smoke, to use drugs. Above, Disney's Richard Frank and Roy Disney before hearing.

"Even if it sounds silly, cartoons may be able to beat the cartels," said Senator Joseph Biden (D-Del.). Biden, chairman of the Senate Judiciary Committee, and House Judiciary Committee Chairman Jack Brooks (D-Tex.) held a joint hearing last Thursday (April 19) to generate widespread interest in an animated anti-drug abuse show, *Cartoon All-Stars to the Rescue*. Biden said the show may be a more powerful weapon in the war on drugs than new prisons, more prosecutors and other proposed actions.

Cartoon All-Stars is a 30-minute show aimed at children, ages 5-11, starring more than 20 popular TV cartoon characters, including a Teenage Mutant Ninja Turtle, Bugs Bunny and Daffy Duck, Winnie the Pooh and Tigger, the Smurfs, Muppet Babies, Garfield and Alvin and the Chipmunks. The animated stars rally to rescue Michael, a 14-year-old boy, from the dangers of drugs. Actor George C. Scott is the voice of Smoke, the evil apparition representing drugs. The cartoon is co-sponsored by the Academy of Motion Picture Arts & Sciences and Ronald McDonald Children's Charities (RMCC).

The show was scheduled to air nationally last Saturday (April 21) at 10:30 a.m., ET, on almost all channels. All of the airtime was donated and the show was to run without commercials. It was to be simulcast on affiliates of ABC, CBS, NBC, Fox, Telemundo, Univision, the Canadian Broadcasting Corp., CTV, Global Television (Canada), Televisa (Mexico), the Armed Forces Television network and hundreds of independent stations. Cable services that also planned to participate in the simulcast were: Black Entertainment Television, Nickelodeon, the Disney Channel, the Turner Broadcasting System and the USA Network. Several stations will periodically rebroadcast the show through this Friday (April 27).

Witnesses at the hearing included producers of *Cartoon All-Stars* and organizers of the simulcast: John J. Agoglia, NBC executive vice president, business affairs, and chairman of the ATAS anti-substance abuse

committee; Roy Disney, vice chairman of the board of The Walt Disney Co., head of the studio's animation department and executive producer of *Cartoon All-Stars*; Richard Frank, president, Walt Disney Studios, and past president of ATAS, and Ken Barun, RMCC vice president and executive director.

McDonald's donated \$1 million to promote viewership of the show and another \$600,000 for duplication and distribution of 350,000 *Cartoon All-Stars* videocassettes to video stores (for free rental), schools, libraries and other local organizations.

"There is no such thing as pure entertainment. Everything we put on the air, from *thirtysomething* to *60 Minutes* to *The Smurfs*, carries explicit or implicit messages to viewers," Frank said. ATAS decided to produce a cartoon, Agoglia said, because "children are tremendously receptive to animated characters and you can get a message to a child through animation more easily than through any other type of entertainment."

Disney said that the job of producing a program "which not only had to deal effectively with the substance abuse problem but also entertain a target audience of 5- to 10-year-olds" was a "formidable task." The script took six months to complete and the animation took eight weeks. Some sound effects and music still had not yet been added to the clip that was shown to the congressmen two days before the program was to air.

There was unanimous praise for the project among the congressmen. "This program will teach our young children about the dangers of drug and alcohol abuse in a format they can easily understand and enjoy and relate to," Brooks said. Senator Howard Metzenbaum (D-Ohio), who noted his past opposition to such large-scale joint ventures for anti-trust reasons, said that he is "in favor of combinations in the war on drugs."

Both Metzenbaum and Representative John Conyers (D-Mich.) told the witnesses more anti-drug shows will be expected from the television community in the future. "This is a beginning. This is a humble start," Conyers said. "I hope this doesn't devolve into a mere self-promotion activity." —RMS

Winter book shows AM healthy

AM radio is still alive and kicking, according to advance Arbitron releases for the winter 1990 ratings period, Monday-Sunday, adults 12-plus. The AM band held the top slot in five of the top 10 markets and took a number two position in two more (not including two AM-FM combos).

Also of note in the latest book is further indication of "ratings compression," illustrated by minimal market share spread between the top five stations in several markets. In New York, for example, just over half a rating point separated the top five stations, with only 1.1 points separating the top nine. Just 1.2 points separated the top five stations in Philadelphia, and .7 separated the top three in Boston.

In New York, oldies-formatted WCBS-FM—ranked sixth last fall—jumped to number one as former ace WPAT-FM slipped to eighth. All-news WINS(AM) and soft contemporary WLTW(FM) carried over their fall '89 second place tie to the winter book, with both edging up slightly from 4.7 to 4.8.

Los Angeles's soft contemporary KOST(FM) edged into first, pushing KPWR(FM) into third. KIIS-AM-FM regained some of the audience it lost in the fall '89 book and bested KPWR by slipping into second.

Stability was the key factor in Chicago, as the top four stations retained their market

position—although several of those stations experienced gains and declines. MOR/talk powerhouse WGN(AM), which enjoyed double digit shares in the fall '89 book, slipped more than 2 points but still managed to retain the top slot. WGCI(FM) held fairly stable in the number two position.

In San Francisco, post earthquake/World Series/Super Bowl blues seem to have had a numbing effect on news/talk, as the format lost several share points from fall '89 to winter '90. Perennial market leader KGO(AM), still number one, dipped almost a full point between the two books. At the same time, CHR-formatted KMEL(FM) has gained a half point, edging into second with a 5.5, and soft contemporary combo KOIT-AM-FM continued its climb to third.

Philadelphia's KYW(AM) climbed up one notch into first place, displacing former market-leading AOR WMMR(FM), which dropped half a point to second.

In Detroit, WJR(AM) remained number one but slipped to 7.3, while WJLB(FM) dipped to 7.3 but remained in second. WHYT(FM) climbed into third with a 5.9, and all-news WWJ(AM) virtually held steady with a 5.8, but slipped to fourth.

The big news in Dallas was KVIL-AM-FM's three-point tumble, dropping from 10.2 last fall to 7.2 in the winter book. The

station was displaced in the top position by country-formatted KSCS(FM), which gained more than a full point to 8.8.

Boston talk station WRKO(AM) recovered from a slight fall '89 decline to climb back into the top slot, with a 7.8 share. Adult contemporary WBZ(AM) also regained strength, climbing to 7.3 from 5.9 from fall '89. The CHR format took the next two positions, with WZOU(FM) jumping to 7.1, while WXKS-FM slipped slightly to 5.9.

In Washington, WPGC-FM (licensed to Morningside, Md.) regained the top position with a 7.4 share, pushing easy listening WGAY(FM) to third with a 6.2. WKYS(FM) also gained considerably, edging into second with a 7.0.

Rounding out the top 10 markets, Houston's country-formatted KILT-FM increased its share to 8.6, pushing former leader KMJQ(FM) into a two-way tie with the other leading country station, KIKK-FM, at 7.7.

All results are based on the Arbitron winter 1990 radio local market report for Jan. 4-March 28 (total persons, age 12-plus, average quarter-hour shares, Monday-Sunday, 6 a.m.-midnight). Ratings data used is supplied by Arbitron and is copyrighted; it may not be reprinted or used in any form by nonsubscribers to the company's ratings service.

—REB, LC

Station	Format	Winter 89	90
1. New York			
WCBS-FM	Oldies	4.7	5.1
WINS(AM)	All news	4.3	4.8
WLTW(FM)	Soft contemp.	4.3	4.8
WHTZ(FM)	CHR	5.3	4.7
WRKS(FM)	Urban contemp.	4.2	4.5
WBLS(FM)	Urban contemp.	3.8	4.0
WOR(AM)	Talk	4.5	4.0
WPAT-FM	Easy listening	5.0	4.0
WQHT(FM)	CHR	4.0	4.0
WNEW-FM	AOR	3.5	3.4
WCBS(AM)	News	2.7	3.4

Station	Format	Winter 89	90
2. Los Angeles			
KOST(FM)	Soft contemp.	5.6	6.4
KIIS-AM-FM	CHR	6.2	6.1
KPWR(FM)	CHR	6.4	5.6
KABC(AM)	Talk	4.9	4.4
KLOS(FM)	AOR	4.6	3.8
KBIG(FM)	Soft contemp.	4.0	3.6
KQLZ(FM)	Rock hit	2.7	3.6
KFWB(AM)	News	2.9	3.3
KWKW(AM)	Spanish	2.3	3.3
KROQ-FM	AOR	3.0	3.2

Station	Format	Winter 89	90
Chicago			
M)	MOR/Talk	9.5	8.3
	Urban contemp.	7.4	7.2
	Urban contemp.	6.0	5.3
	News	4.8	4.5
	CHR	3.8	4.4
	Easy listening	5.2	4.2
	Adult rock	4.8	4.0
	Classic rock	4.0	3.8
	Alt contemp.	2.7	3.5
	Country	3.4	3.5
		8.3	7.4
		5.0	5.5
		3.8	5.2

Station	Format	Winter 89	90
5. Philadelphia			
KYW(AM)	News	7.2	7.4
WMMR(FM)	AOR	8.1	6.9
WUSL(FM)	Urban contemp.	7.1	6.7
WEAZ-FM	Easy listening	5.9	6.3
WYSP(FM)	Classic rock	4.5	6.2
WPEN(AM)	Nostalgia	5.3	6.0
WIOQ(FM)	CHR	3.1	5.9
WEGX(FM)	CHR	7.9	5.4
WKSZ(FM)	Soft contemp.	4.9	4.5
WMGK(FM)	Nostalgia	4.3	4.5

Station	Format	Winter 89	90
6. Detroit			
WJR(AM)	MOR/news/talk	9.6	7.9
WJLB(FM)	Urban contemp.	6.9	7.3
WHYT(FM)	CHR	4.4	5.9
WWJ(AM)	News	4.6	5.8
WJOI(FM)	Easy listening	5.5	5.4
WWWW(FM)	Modern country	5.2	4.9
WKQI(FM)	CHR	4.0	4.4
WLTJ(FM)	Adult contemp.	3.5	4.3
WNIC-FM	Adult contemp.	4.0	4.3
WJZZ(FM)	Jazz	2.1	4.0

Station	Format	Winter 89	90
7. Dallas-Fort Worth			
KSCS(FM)	Country	6.7	8.8
KVIL-AM-FM	Adult contemp.	9.3	7.2
KKDA-FM	Urban contemp.	8.5	6.3
KPLX(FM)	Country	6.6	5.6
KJMZ(FM)	Urban contemp.	3.4	5.2
WBAP(AM)	Country	5.1	4.6
KHYI(FM)	CHR	4.8	4.5

Station	Format	Winter 89	90
8. Boston			
KRLD(AM)	News/sports	4.8	4.5
KTXQ(FM)	AOR	3.6	4.3
KEGL(FM)	CHR	4.5	4.2

Station	Format	Winter 89	90
9. Washington			
WRKO(AM)	Talk	7.7	7.8
WBZ(AM)	Adult contemp.	6.6	7.3
WZOU(FM)	CHR	5.7	7.1
WXKS-FM	CHR	7.1	5.9
WJIB(FM)	Easy listening	5.4	4.8
WBCN(FM)	AOR	5.1	4.6
WHDH(AM)	Adult contemp.	4.4	4.6
WSSH-FM	Easy listening	4.3	4.3
WEEI(AM)	News	4.0	4.1
WMJX(FM)	Contemp. hits	3.7	4.1
WODS(FM)	Oldies	4.7	4.1

Station	Format	Winter 89	90
10. Houston-Galveston			
WPGC-FM	CHR	5.7	7.4
WKYS(FM)	Urban contemp.	4.6	7.0
WGAY(FM)	Easy listening	7.1	6.2
WMZQ-AM-FM	Country	6.2	5.8
WMAL(AM)	Variety	6.1	5.0
WASH(FM)	Adult contemp.	4.5	4.5
WCXR(FM)	Classic rock	4.4	4.3
WAA(FM)	CHR	5.2	4.0
WHUR-FM	Urban contemp.	4.8	3.9
WTOP(AM)	News	3.5	3.9

Station	Format	Winter 89	90
10. Houston-Galveston			
KILT-FM	Country	6.4	8.6
KIKK-FM	Country	8.8	7.7
KMJQ(FM)	Urban contemp.	8.8	7.7
KLOL(FM)	AOR	4.3	7.6
KODA(FM)	Adult spectrum	5.3	5.3
KLTR(FM)	Adult contemp.	3.7	5.2
KTRH(AM)	News	6.0	5.1
KQUE(FM)	MOR	4.8	4.5
KKBQ-AM-FM	CHR	6.5	4.0
KRBE-FM	CHR	5.8	3.7

Ventura gets Japanese backer

Hollywood producer will work on joint productions with Marubeni for worldwide distribution; it also makes deals with British and Australian firms

The Japanese invasion of Hollywood continues. A major Tokyo-based trading company, Marubeni Corp., has entered into an agreement to be a financial backer in a joint program production and distribution venture with Hollywood-based Ventura Entertainment Group ("Closed Circuit," April 16).

Marubeni, which claims annual revenues of more than \$110 billion, has agreed to put up several million dollars in production capital for the venture. The deal was confirmed by Ventura executives last week at the MIP-TV festival in Cannes.

Ventura also announced joint programming ventures with Australia's Beyond International Group, as well as with Amy International Productions and Central Television, both based in England.

According to Roger Lefkon, Ventura executive vice president, Ventura retains "complete production control" of the programs developed under the deal with Marubeni. The programs developed will be designed to play in markets worldwide, he said.

Irwin Meyer, president of Ventura Entertainment, said the agreement with Marubeni is the latter's first entertainment venture of any kind, and also the first co-venture with an American company.

Marubeni general manager Sammy Masada was enroute to Cannes at deadline and unavailable for comment. Marubeni was sharing a stand at MIP with another Japanese company, and will be exploring other possible ventures at the show, sources said.

The Ventura-Marubeni venture has two projects set. One is a 10-hour series, hosted by John Sebastian, entitled, *The Golden Age of Rock 'N' Roll*, which has been pre-sold in the U.S. to the Arts & Entertainment cable network. Former Sha Na Na star John Bauman will produce the series.

The second project is a series of four one-hour specials packaged under the title *Cousin Brucie's '60's Jukebox*, to be produced by veteran music program producer George Paige.

With Beyond International, Ventura will produce, initially, two made-for-television movies, based on action-adventure scripts, which tend to play better in international markets.

Under the terms of the Ventura-Beyond venture, Ventura gets U.S. and Canadian distribution rights to the developed projects, while Beyond gets international rights. The two made-fors, one of which will star David Hasselhoff (currently starring in NBC's *Baywatch*), are scheduled to start production later this year.

Lefkon said the company's co-venture stems from Ventura's belief that "the best opportunities for producing and distributing shows are in cable and the foreign marketplace. The domestic network marketplace is tough, and more and more you'll see the networks producing in-house. The syndication marketplace is tough also, unless you have the clout of a King World or a Paramount."

The company also just completed a deal with England's Central Television to co-produce a made-for, loosely based on the story of Nazi general Rudolph Hess, entitled, *The Corcoran File*. In addition, Central and Ventura have agreed to establish a development fund for future projects.

Also announced was an agreement with

Amy International Productions to co-produce a four-hour mini-series, *Paris One*, based on a novel by James Brady. The mini-series is a "suspense thriller" set against the backdrop of the international fashion and perfume industries. The project will cost \$6 million to produce, said Ventura's Meyer.

Ventura was formed two years ago as a production and distribution company that is publicly traded over the NASDAQ exchange. The company acquired the Osmond Studio in Orem, Utah, in its first year of operation, and more recently bought Harmony Pictures, a leading commercial production company.

The Osmond Studio has been renamed The Ventura Media Center and serves as Ventura's key production facility. The center is managed by James Osmond, a former singer with the Osmond Brothers, whom Meyer credited with arranging the Marubeni venture.

Ventura President Meyer is a former producer for Columbia Pictures Television, and is credited with the financing and distribution of more than 50 theatrical films. Lefkon co-founded LBS in 1976. He left the company in 1987 to run the entertainment division of DIC Enterprises.

Ventura has also produced series for the international market, including *Crosstown*, a 65-episode police serial. ABC has foreign distribution rights to the series, completed last year, and New World Entertainment has North American rights.

The company is also negotiating for the rights to produce 24 half-hour episodes of a new version of *The Lone Ranger*.

For the fiscal year ended Oct. 31, 1989, the company reported revenue of \$3,146,500, and a net earnings loss of \$455,316. Total assets were valued at almost \$9 million. —SM

Early words from the MIP marketplace

A handful of deals between U.S. and overseas media companies made early news from the MIP-TV international program market, which opened with 7,000-plus attendees in Cannes, France, last Friday, April 20.

■ *Disney*, in its first major move into European pay TV since the collapse of a UK joint venture with Rupert Murdoch's Sky TV, has signed an exclusive film output deal with the FilmNet satellite pay TV service in Scandinavia and the Benelux countries. The arrangement covers all Disney movies and also includes the opening of a special weekend Disney programming block on the channel using both first-run Disney TV shows and library product.

■ *HBO* and Britain's *Granada TV* have signed an agreement for six new TV movies from the British producer-broadcaster, which has already produced docudramas for the pay channel. Also, Granada has hired former CBS TV development head Dighton Spooner to head a just-announced co-venture with French media company Hachette and West German broadcaster NDR to coproduce TV movies for the U.S.

■ *DIC Enterprises*, one of the U.S.'s leading producers of children's programming, has formed a five-year coproduction venture with Italy's Reteitalia to make animated series and specials. The first-year slate will have \$20 million in programming.

■ *King World* signed a pair of licensing deals for *Inside*

Edition. The first arrangement brings 230 episodes of the strip news magazine to a UK company producing a daily hour news magazine for the UK's British Satellite Broadcasting Service. As part of the deal, King World gains U.S. broadcast rights to original material from the British show. The second deal had King World licensing 280 episodes of the show to Japan's NHK, which plans to air the program daily on its new direct broadcast satellite service.

■ *ESPN* has a deal to bring its programming to Korean broadcast networks MBC and KBS using the services of Seoul Telecom System and said that with Seoul Telecom it will plan a cable sports channel for the country beginning in 1991. Seoul Telecom System is part of the international conglomerate Dong Ah Group, based in Korea.

■ In other news at the market, consultants Coopers & Lybrand Deloitte released a report examining prospects for U' commercial TV in the face of Britain's new broadcasting bill at the planned auctioning of existing regional TV franchises. " report found that existing ITV companies may have little ad tage in retaining their licenses against competing bidders; there would be significant investment from outside the U' the valuing of franchises would be "extremely hazardous" that whoever takes the new franchises would expand into related media or overseas businesses.

the financial community has reacted adversely to what it perceives as an attempt to stifle the continued development of the cable industry. Consequently, capital for expansion in these areas is drying up," Bartlett said. He said any regulation, if necessary, should be "narrowly tailored."

How the efforts of this group will affect the movement of the cable bill and the talks between Fritts, Mooney and Tauzin is unknown. The companies involved represent large media interests, but do not constitute

a majority within either NAB or NCTA. It's estimated that between 50 and 60 TV stations of NAB's close to 1,000 member TV stations are part of companies with cable system or cable network ownership. Those companies also represent more than six million cable subscribers, a little over 10% of the existing cable subscriber base.

Many in the group have known each other for years through active participation in the American Newspaper Publishers Association, which has battled the telcos on in-

formation service issues. And according to one source, the publishers feel their united efforts have resulted in their influencing legislation over the past 10 years a little more than they had thought. He said Congress has demonstrated it will pay attention to large media companies, especially when compromises are offered. The optimistic view is that a unified position could carry weight on the Hill greater than their percentage influence in the individual trade associations. —MS



House Telecommunications Subcommittee Chairman Ed Markey displays satellite dish for Ku-band service.



House witnesses for last week's cable hearing (l to r): Charles DeVaney, mayor, Augusta, Ga.; Gray Collins, Bell Atlantic; Robert Brown, Sugar Land Telephone; Caroline Chambers, National Association of Regulatory Utility Commissioners; Thomas Gillett, Cable Television Laboratories, and William Bresnan, Bresnan Communications.

House questions cable's competitive policies

Hearing has congressmen asking why cable programmers won't sell to home dish services and others; telco entry another area debated

Cable was back in the congressional hot seat last week as industry representatives were grilled by members of the House Telecommunications Subcommittee who want to change the competitive structure of the marketplace by either letting the phone companies offer video services or by helping the fledgling home satellite industry become a viable competitor to cable.

This was the second in a series of hearings on cable held by the subcommittee, but it is still unclear what the lawmakers will do. The Senate Commerce Committee is likely to move a cable reregulation bill in May and the subcommittee's chairman, Ed Markey (D-Mass.), is committed to reporting out some type of legislation but has not indicated in which direction he is headed. Markey added to the drama of the hearing by asking a dish dealer to display a six-foot satellite dish in the committee room. The chairman also displayed a 16-inch-square dish to be used for Ku-band service.

A majority of subcommittee members have yet to sign off on the idea of telco entry. Still, the need for competition, at least from other services, was argued by witnesses from the wireless cable industry

and the National Rural Telecommunications Cooperative Association, a home satellite packager. They said cable programmers still refuse to sell their product to a third party or, if they do, not at the same terms and rates as cable operators.

"My partners and I have invested \$20 million of our own money in this business to date, and we can't get into operation yet because we can't get programing," said Matthew Oristano of People's Choice TV Partners, a wireless cable operator. NRTC's Bob Phillips told the subcommittee that when programing was made available, NRTC was forced to pay wholesale prices of up to eight times cable wholesale prices.

The Satellite Broadcasting Communications Association, which represents dish dealers and programmers, stated its support for a third-party packaging bill. Not all SBCA members are supporting that effort, according to SBCA Chairman Gordon Main. For example, ESPN is not backing the initiative. (Representatives of Turner Broadcasting System and Viacom have also disassociated themselves from that position.)

"We need to act now," said Representative Billy Tauzin (D-La.), who plans to offer legislation (possibly this week) to help the backyard dish industry by insuring that cable programmers make their product avail-

able to third-party packagers that are not affiliated with the cable industry. "It is ironic that Congress made the decisions to give cable a chance to grow," said Tauzin, who also pointed out that the broadcast networks must give their signals for free to cable. "Now we have cable programmers unwilling to sell," he said.

Showtime's Winston (Tony) Cox maintained that dish owners do have access to programing. He said there are cable operators that pay higher wholesale rates for cable product than SMATV or MMDS systems. Cox said the dish industry was not flourishing for other reasons: "Look at the clunkers [dishes]...they're expensive and hard to sell." To which Tauzin responded: "That big clunker is as beautiful to rural America as the pickup truck." Tauzin wanted to know why Showtime is not being sold to third parties. Cox said Showtime was interested in delivering directly to the consumer. John Hendricks of the Discovery Channel also defended the cable industry.

Tauzin said he feels consumers are getting "burned." He said they spent considerable money on dish and decoder equipment and are then forced to pay a "great cost" for programing.

"Clearly, in 1984 when the Congress passed the Cable Act, we expected technologies including direct broadcast satellite, wireless cable and private cable to compete

with cable for the consumer's dollar," said Markey. "Unfortunately," he added, "as I have stated in the past, waiting for competition in the cable industry has been like waiting for Godot." Markey indicated it may be "appropriate to look at a formula that insures new industries have access to programing."

Among those calling for telco entry was Rick Boucher (D-Va.), a key sponsor of a bill that would lift the telco-cable cross-ownership provisions and enable phone companies to deliver video programing in their service area. Ohio Democrat Dennis Eckart, on the other hand, is no fan of substituting "one monopoly over another." Thomas McMillen (D-Md.) seemed to think rate reregulation was a better interim solution than telco entry.

Gray Collins of Bell Atlantic said the telcos would have fiber to rural areas by 2010, but that if they were given an incentive (an opportunity to offer video services) they could "cut the time in half." Robert Brown, president and chief executive officer of Sugar Land Telephone warned that if Congress doesn't let his industry compete with cable, the rural areas of America may never be served and the nation will be divided into a society of "information haves and have nots." Brown and Collins also denied that phone companies would cross-subsidize their cable operations.

However, Caroline Chambers, representing the National Association of Regulatory Utility Commissioners, told the congressman there are potential risks with telco entry. "From a regulatory perspective, this single wire vision presents an accounting nightmare," said Chambers. NARUC has yet to take a position on whether the phone industry should be a video provider.

The National League of Cities and United States Conference of Mayors favor lifting the cross-ownership ban but "under appropriate circumstances and with adequate safeguards," said Charles DeVaney, mayor of Augusta, Ga.

Cable witnesses disputed the telcos' claims about fiber. Thomas Gillett, Cable Television Labs, said fiber is "inferior" and not the right technology to take to the home.

Markey asked cable operator William Bresnan, president of Bresnan Communications, a small cable MSO, why Congress shouldn't let the phone companies compete. What you have with the telcos, answered Bresnan, is a large monopoly that can cross-subsidize and run its competitors "out of business." Bresnan also argued that cable faces competition from over-the-air broadcasters. He said the network affiliates and independent television stations have 82% of the viewers.

Bresnan took a few lumps from Jim Cooper, a Tennessee Democrat who is not an industry fan. Cooper felt the cable executive's testimony was "disingenuous" because he failed to inform the subcommittee that cable giant Tele-Communications Inc. has a 49% ownership interest in his company. "If TCI says 'jump,' you ask 'how high?'" said Cooper. "No sir, they are my partners," answered Bresnan. —KM

Cartoon characters enlisted in anti-drug war



Anti-drug cartoon (l) shows teenager being enticed by friends and villain, Smoke, to use drugs. Above, Disney's Richard Frank and Roy Disney before hearing.

"Even if it sounds silly, cartoons may be able to beat the cartels," said Senator Joseph Biden (D-Del.). Biden, chairman of the Senate Judiciary Committee, and House Judiciary Committee Chairman Jack Brooks (D-Tex.) held a joint hearing last Thursday (April 19) to generate widespread interest in an animated anti-drug abuse show, *Cartoon All-Stars to the Rescue*. Biden said the show may be a more powerful weapon in the war on drugs than new prisons, more prosecutors and other proposed actions.

Cartoon All-Stars is a 30-minute show aimed at children, ages 5-11, starring more than 20 popular TV cartoon characters, including a Teenage Mutant Ninja Turtle, Bugs Bunny and Daffy Duck, Winnie the Pooh and Tigger, the Smurfs, Muppet Babies, Garfield and Alvin and the Chipmunks. The animated stars rally to rescue Michael, a 14-year-old boy, from the dangers of drugs. Actor George C. Scott is the voice of Smoke, the evil apparition representing drugs. The cartoon is co-sponsored by the Academy of Motion Picture Arts & Sciences and Ronald McDonald Children's Charities (RMCC).

The show was scheduled to air nationally last Saturday (April 21) at 10:30 a.m., ET, on almost all channels. All of the airtime was donated and the show was to run without commercials. It was to be simulcast on affiliates of ABC, CBS, NBC, Fox, Telemundo, Univision, the Canadian Broadcasting Corp., CTV, Global Television (Canada), Televisa (Mexico), the Armed Forces Television network and hundreds of independent stations. Cable services that also planned to participate in the simulcast were: Black Entertainment Television, Nickelodeon, the Disney Channel, the Turner Broadcasting System and the USA Network. Several stations will periodically rebroadcast the show through this Friday (April 27).

Witnesses at the hearing included producers of *Cartoon All-Stars* and organizers of the simulcast: John J. Agoglia, NBC executive vice president, business affairs, and chairman of the ATAS anti-substance abuse

committee; Roy Disney, vice chairman of the board of The Walt Disney Co., head of the studio's animation department and executive producer of *Cartoon All-Stars*; Richard Frank, president, Walt Disney Studios, and past president of ATAS, and Ken Barun, RMCC vice president and executive director.

McDonald's donated \$1 million to promote viewership of the show and another \$600,000 for duplication and distribution of 350,000 *Cartoon All-Stars* videocassettes to video stores (for free rental), schools, libraries and other local organizations.

"There is no such thing as pure entertainment. Everything we put on the air, from *thirtysomething* to *60 Minutes* to *The Smurfs*, carries explicit or implicit messages to viewers," Frank said. ATAS decided to produce a cartoon, Agoglia said, because "children are tremendously receptive to animated characters and you can get a message to a child through animation more easily than through any other type of entertainment."

Disney said that the job of producing a program "which not only had to deal effectively with the substance abuse problem but also entertain a target audience of 5- to 10-year-olds" was a "formidable task." The script took six months to complete and the animation took eight weeks. Some sound effects and music still had not yet been added to the clip that was shown to the congressmen two days before the program was to air.

There was unanimous praise for the project among the congressmen. "This program will teach our young children about the dangers of drug and alcohol abuse in a format they can easily understand and enjoy and relate to," Brooks said. Senator Howard Metzenbaum (D-Ohio), who noted his past opposition to such large-scale joint ventures for anti-trust reasons, said that he is "in favor of combinations in the war on drugs."

Both Metzenbaum and Representative John Conyers (D-Mich.) told the witnesses more anti-drug shows will be expected from the television community in the future. "This is a beginning. This is a humble start," Conyers said. "I hope this doesn't devolve into a mere self-promotion activity." —RMS

PPV proponents see slow but steady progress

'Continuous Hits,' where one top film per week is carried on dedicated channel, is seen as breakthrough

It's been almost one year since a group of senior level cable executives met in Denver to discuss ways to jump start pay per view. Although many of the issues on the table then remain unresolved today, such as movie windows, event pricing and MSO commitment, PPV executives remain optimistic that the category still holds revenue promise for cable operators.

"We're looking at an evolutionary business right now," said Jerry Maglio, senior vice president, marketing and programming, United Artists Entertainment.

Don Mathison, vice president, marketing and programming, Media General, said: "I think there'll be some improvement as addressable homes increase, buy rates increase and as the economic leverage of cable business increases."

The perennial battle of the movie window hasn't improved, and as Mathison points out, sales of individual movies at below \$20 doesn't help the industry. Still, said Mathison, "we're an essential part of their distribution."

One breakthrough, at least in access to product, has been Warner's decision to sell to Viewer's Choice, coinciding with a multi-market "Continuous Hits" test, where one film per week—"Lethal Weapon

2," "Casualties of War," "Dead Poet's Society," "Honey, I Shrank the Kids" and "Johnny Handsome"—will be carried on a dedicated channel in May. MSO's are cautiously optimistic about the test. "Continuous Hits is a very good idea to be testing," said Maglio, adding that it's his sense it will work. Tom Hurley, director of PPV for TeleCable, whose Plano, Tex., system will be participating, said "we're certainly willing to test it as a third channel. We're excited about Viewer's Choice's maturity, and we're excited about Continuous Hits."

Dan O'Brien, senior director, marketing, for Warner Cable, said its Milwaukee system will likely be a ninth participant in

Plenty of pay-per-view activity

Basketball one-on-one, dunk competition set for June 25

Mike Trainer, head of Victory Promotions and manager of boxer Sugar Ray Leonard, is putting together a first for PPV—a one-on-one and vertical dunk basketball competition among eight top collegiate players about to turn pro on June 25 from Trump Plaza in Atlantic City, N.J.

Trainer said the \$12.95 event will be keyed to the NBA draft, to be held two days later, on June 27. Trainer is in the process of selecting eight top players who have completed their college eligibility. Although many will likely be seniors, some may be underclassmen who are forgoing the rest of their college years to turn pro, such as Chris Jackson, a guard from Louisiana State. The eight will compete in a one-on-one tournament, with the seedings being selected by the fans, who will vote using a 900 number. Winners from the quarter and semifinals will meet in the finals, with the winner receiving \$100,000 and the runnerup \$50,000. The games will be eight minutes, with a 20-second shot clock and college rules, including the three-point line.

In addition to the one-on-one, there will be a vertical dunk competition, where the basket will be raised until only one entrant is left, not unlike high jump or pole vault events. Trainer will select five or six players from the major conferences to compete. The field will be complemented by a number of winners from regional tryouts, for which Trainer is looking for local cable operators to help promote and market. Players will be eligible for both events, he said. The event will run from 9 to roughly 11:30 p.m., Trainer said.

Trainer plans to brief cable operators on the event this week in Orlando, Fla., where he is a speaker at CTAM's PPV conference. Trainer is looking at a 50-50 split with the operator. The event will either be marketed directly to operators or as a combination of PPV network and direct sales, he said. Some of the athletes have already been selected, Trainer said, but the names won't be released until all are selected.

Warner Bros. expected to join Viewer's Choice

Warner Bros. is expected to make official this week that it will become the 10th partner in Viewer's Choice, joining Walt Disney Co., Viacom and seven MSO's—ATC, TeleCable,

Cox, Newhouse, Continental, Comcast and Times Mirror.

The thawing of relations between the two is evident in that Warner provided VC with "Batman," the channel's first major product from Warner. One thing Warner has gotten in return is a nine-market experiment where a separate channel will run hit movies continuously with movie theater scheduling during May. Each of the Viewer's Choice operators has one system participating in the test, and Warner's Milwaukee system is also expected to join in. In nearly all systems, the channel will be in addition to the regular Viewer's Choice I and II feeds.

Playboy PPV to feature Playmate of Year

Playboy's April 28 PPV programming will include coverage of the annual Playmate of the Year party held two days earlier at the Playboy Mansion in Los Angeles. It's the first time the Playmate of the Year will be featured in its own program. The 90-minute show will be premiere at 8 p.m. Playboy said it now reaches 3.5 million addressable homes.

SET's Neville to release PPV study data

After polling nearly every week for 18 months, "and treating pay-per-view events like elections," Showtime Event Television has learned more about consumer awareness of PPV, according to Thomas Neville, vice president, research and strategic planning, who will present the results at this week's CTAM PPV conference in Orlando.

According to the survey, consumer awareness of PPV has grown between 10%-15% over the past year-and-a-half. Hotels and motels are where consumers learn about PPV, with twice as many cable subscribers purchasing PPV events in hotels and motels as in their homes. Also, a substantially higher number of males are aware of PPV, due in part, said Neville, to the nature of events available and "because men are more likely to stay in hotels and travel on business."

From initial focus groups, Neville said, it seemed as though women didn't like PPV. In fact, although they have lower awareness, women have a higher rate of satisfaction in the product than men. The study also found that remote control zappers have a high PPV use. "That has implications for how we promote PPV on the air," said Neville.

Continuous Hits.

That type of scheduling "is very effective," said Mathison, whose system deals directly with Hollywood and carries such scheduling. The promotion is very simple, he said. In effect, the studio "owns the channel."

More events are becoming available but the pricing has increased. "Prices seem to be going up, not down, which some of us question," said Maglio. O'Brien points out that *Wrestlemania* raised its price \$5 and the buy rates dropped from 7.1% to 5% on Warner systems.

MSO PPV executives say more price testing needs to be done. Maglio said UA experimented with \$9.95 and \$14.95 pricing for a \$19.95 concert, but found there was no improvement in buy rates. But he said there is not enough data to make broad conclusions. "I don't think we know our price points," he said.

O'Brien said there has not been much event price testing because operators want to keep the 50-50 split with the event provider. However, Warner has begun a cut-rate, weekend movie test in Lima, Ohio, O'Brien said. In the first two weeks, buy rates were up 76%, said O'Brien, but that is not enough to cover the price drop of movies licensed at \$1.97 and retailed at \$2.85, rather than the typical \$4.50. Warner would need a 100% increase to make the test revenue-neutral, which would be tough to maintain, he said.

However, the user base is up 12%, said O'Brien, and if that can be sustained at higher price levels, then it would be worthwhile, he said. The test will run for four to six months, said O'Brien, and whether the 12% will remain active buyers is an open question. O'Brien said about 18% of PPV homes are regular users.

Media General is offering subscribers individual games of the NHL playoffs, even though the games are a part of the pay regional sports service Home Team Sports. Mathison said the system had 800 buyers for the final game of the New Jersey Devils and Washington Capitals series, which was priced at \$5.95. In the next round, the games will be \$7.95, he said.

Mathison said operators are becoming concerned about subscriber reaction to their cable bills that include high-price events. Media General is exploring the possibility

of billing the special events on a credit card, to reduce the hit taken on the monthly cable bill.

Cheaper pricing is also a factor in Warner's move to add Graff PPV to many of its systems. O'Brien said Graff's \$1 minimum is less than the \$1.97 retail of Request and Viewer's Choice. Since there is a 35% duplication of titles between the two services, Graff appeals to Warner in some cases because the retail pricing and operator splits (65-35) are better for similar product. Graff movies are priced between \$2.50 and \$3, said O'Brien.

Maglio says that PPV's many facets—programming, pricing, technology, telephone equipment, promotion and marketing—need to be improved to make the business go forward. Concentrating on one issue won't do it, he said. And the key, he said, "is to apply management time, talent and money."

At the system level, PPV's biggest challenge "is the local promotion effort," according to Hurley. "What works is an integrated strategy. You have to have local heat, like the video store," he said, even if the event is in Las Vegas. That means "using every tool in the marketing mix," he said—posters, outdoor, barker channels, handbills, coupons, contests, print, radio and television. Hurley said it is not so much a matter of cost—"most local promotion efforts aren't all that expensive"—as pulling all the elements together. "Before we throw money at it, we have to refine our marketing techniques," he said.

Mathison seconds a number of those points. Operators need to work with other media to promote events, such as linking radio stations with appropriate PPV concerts. The tough part in event marketing is reaching the right category, he said. As segmented marketing becomes more refined, buy rates will improve, Mathison said. —MS

TVN to debut PPV DBS service in late summer

After close to two years of planning, Touchtone Video Network (TVN) has slated late summer for launch of a 17-channel satellite pay-per-view service, TVN President and CEO Stuart Levin announced last week in Los Angeles.

TVN will be using 17 transponders on AT&T's Telstar 303 bird and will also be using AT&T's ANI (automatic number identification) technology for customers to order PPV events. TVN will use a "D-Code" receiver made by Uniden Corp. and Oak Industries (internal software), along with Leitch Video International's video encryption system. The service will include 10 channels providing PPV movies and seven channels of basic services. The "D-Code" receiver will be offered to backyard dish owners for a projected subscriber rate of \$19.95 per month, and each of the other 10 PPV movie channels will offer "Top 10 Movies" for \$4 per film (Levin said each title will have at least a two-week window).

Levin said retail distribution of "D-Code" boxes will be handled by retailers, which one industry source speculated will be Radio Shack electronic retailers on a commission basis. Levin said the box will be "easy to install" by the customer, and that each of 10 films offered at any given time will have its own 800 number to authorize the purchase. Levin said TVN will need at least 10% of the nation's estimated three million TVRO homes to break even by paying the \$19.95 subscription rate in the first year.

Levin said licensing agreements have been signed with "every major Hollywood studio," primarily on a revenue sharing basis, because "they saw that our 'D-Code' encryption security provided 100% protection against piracy" of the copyrighted films. Already previewing on TVN's promotion channel are titles such as "Batman," "Sea of Love," "Field of Dreams," "Dead Poets Society," "Indiana Jones and the Last Crusade" and "Honey, I Shrank the Kids." According to Levin, negotiations with six "major" basic cable networks are ongoing to make up the remaining channels.

Uniden was identified by Levin as a 10% equity investor. He said that independent Hollywood producer Marty Pasetta was one of the many "other" investors in the Levin-estimated \$500 million project. He also stated that \$8.5 million has been invested in constructing a state-of-the-art uplink/playback center located at Compact Video Corp. facilities in Burbank, Calif. TVN is slated to start beta testing the satellite system for two weeks starting in June. —MF

Satellite Footprints

Wussler in the back yard. Robert Wussler, president of Comsat Video Enterprises, has agreed to deliver this year's keynote address when The Satellite Broadcasting and Communications Association and Satellite Television Technologies International hold their annual Nashville Trade Show, as usual, at the Opryland hotel July 9-11. President of CBS-TV and CBS Sports in the late 1970's, Wussler joined Comsat following nearly a decade as senior vice president of Turner Broadcasting Systems. Now focusing his energies on expanding Comsat's hotel SMATV base to include the home dish and other markets, Wussler is also serving his second term as National Academy of Television Arts and Sciences chairman.

□

Antenna aesthetics. If access to programming and signal piracy remain at the top of the home satellite industry's list of concerns,

zoning laws that limit the size, placement or other characteristics of consumer antennas comes in a close third. Satellite Broadcasting and Communications Association General Counsel Mark Ellison and the equipment dealers and consumers he represents will undoubtedly be happy to hear about "Crystal Vision," a transparent glass satellite dish designed by Cheshire, England-based Zeta Service. According to Sky Television contractor Innovative Technology, "an exclusive manufacturing and distribution deal has already been signed" with Zeta, which is to provide the Armourplace metal impregnated glass dishes. "We believe the glass dish will satisfy concerned planning authorities around the country that there is an aesthetic and practical solution at hand," said Desmond Llewellyn, spokesman for Innovative Technology, which described Crystal Vision as "the same size as the small Astra dish"—about 60 cm.

Programming

Networks and Fox gear up for May sweeps



ABC's 'Twin Peaks'

Mix of shows will fill time slots, with move away from long-form mini-series

With the start of the May sweeps just a week away, the trend away from long mini-series continues as all three broadcast networks and Fox will rely on a mix of specials, movies and high profile episodes of their regular series. The only exceptions are a couple of two-part movies scheduled by ABC and NBC. The crucial ratings period begins April 25 and ends May 22, according to Nielson.

ABC's *The Voices Within: The Lives of Truddi Chase*, starring Shelley Long, airs May 20 and May 21 from 9-11 p.m. The movie focuses on a woman with multiple personalities.

The network starts out its sweeps programming with a two-hour movie on Sunday, April 29, *The Story of the Beach Boys*. On May 6, *Burning Bridges*, starring Meredith Baxter-Birney, airs from 9-11 p.m. The following Sunday, ABC airs "Platoon," the Oscar-winning Vietnam story starring Charlie Sheen and Willem Dafoe.

Specials include a slate of reality/comedy half-hours, which are being tested as possible replacement shows for the post-*America's Funniest Home Videos* time slot of Sunday, 8:30-9 p.m. *Tim Conway's Comedy Camera* airs April 29, following *Videos*. On May 6, *Anything For Laughs*, produced by Dick Clark Productions, is scheduled. The show looks at the radio show routines of disk jockeys around the country. *America's Funniest Videos Part II*, from *Videos* producer Vin Di Bona, airs May 13. On May 20, a one-hour season finale of *America's Funniest Home Videos* will air, with the winner of the best video of the year receiving a \$100,000 bonus.

In addition to the movies and specials, ABC will have original episodes of nearly all of its regular series, including *Twin Peaks*, *Equal Justice* and *Capital News*, three series that premiered under ABC's spring season strategy.

CBS goes into the ratings period with a mix of specials and made-for-television movies, as well as four theatrical films. "The Lost Boys," starring Corey Haim and



CBS's 'Hands of a Murderer'

Kiefer Sutherland, about modern-day vampires, airs Saturday, May 5. "The Untouchables," with Kevin Costner, Sean Connery and Robert DeNiro, is scheduled for May 6. "Beverly Hills Cop II," starring Eddie Murphy and Judge Reinhold, airs on the *CBS Tuesday Night Movie* May 8. "Throw Momma from the Train," starring Billy Crystal and Danny DeVito, airs the following week on Tuesday, May 15, from 9-11 p.m.

The specials on CBS's lineup include: *I Love Lucy: The Very First Show*, a one-hour special that includes the never-before-seen pilot for the series, airing April 30 (BROADCASTING, April 16), *The World's Funniest, Cleverest, Most Imaginative Commercials*, a one-hour special hosted by David Leisure May 2, from 10-11 p.m., *Happy Birthday, Bugs: 50 Looney Years*, celebrating 50 years of Bugs Bunny, airs May 9 from 8-9 p.m., two Connie Chung specials, May 7 and May 14, from 10-11 p.m., two *Candid Camera* specials, May 4th and May 11th, from 8:30-9 p.m., and *Garfield's Feline Fantasy*, from 8:30-9 p.m. on May 18.

CBS's made-for slate includes *Caro-*



NBC's 'Fall from Grace'

line?, starring Stephanie Zimbalist, in a *Hallmark Hall of Fame* presentation of a woman who returns to her family 15 years after being presumed dead. *Child in the Night*, on Tuesday, May 1, stars JoBeth Williams and Tom Skerritt. It is about a child who witnesses his father's murder and the psychologist who is appointed to help him remember what he saw. *Return to Green Acres*, Friday, May 18, reunites nearly all of the original cast members who played in the series that ran from 1965-71. *Bad Times in Beverly Hills*, about a Beverly Hills woman who thinks her husband wants to kill her, stars Joan Rivers, Alex Rocco and Morgan Fairchild. It airs May 23.

Fox's sweeps plans include a May 7 season-ending, cliff-hanger episode of *Alien Nation*. On May 19th, *Cops* will have a one-hour special program taped from the Mardi Gras in New Orleans. On Sunday, May 20, *Totally Hidden Video* will have a one-hour special from 7-8 p.m. And on May 30, Fox will present a two-hour Rolling Stones special, featuring the band's concert from New York during its Steel Wheels tour. Not yet scheduled are two or three episodes of *America's Most Wanted* which will be taped at cities throughout the

'Roseanne' renewed, but will it go Barriess?

ABC has quietly renewed *Roseanne* for next season, which will be the show's third season on the air. However, Barr has never publicly recanted comments made earlier that she would not return to the show next season. Several months ago, shortly before the premiere of her theatrical film, "She Devil," Barr told *Today's* Jim Brown she didn't plan on doing another season of *Roseanne*. In the mean time, "She Devil," which co-starred Meryl Streep, proved to be a tremendous flop, while *Roseanne* remains one of the top network prime time shows. Could the show go on without her? Past precedent is NBC's *Valerie*, which starred Valerie Harper when it premiered in the mid-1980's. Subsequently, the star and producers failed to come to terms. Harper left the show and eventually won a celebrated breach-of-contract suit. The show remained on air, however, becoming *Valerie's Family* and then *The Hogan Family*, starring Sandy Duncan. A spokeswoman for Barr said she was "not authorized" to offer any clarification on Barr's availability for next season. Perhaps Barr can shed light on issue in Cannes this week, where she will be fielding questions at MIP-TV press conference, jointly sponsored by Nelvana Entertainment, producers of ABC's new Saturday morning spin-off, *Little Rosey*, and Viacom, which has worldwide syndication rights to *Roseanne*.

country. On May 16, "Wall Street" will be Fox's presentation on its *Wednesday Night at the Movies*.

NBC's sweeps offerings are headlined by its four-hour mini-series *People Like Us*, based on the best-selling novel by Dominick Dunne. The movie, airing May 13 and May 14, stars Ben Gazzara, Connie Selleca and Eva Marie Saint.

NBC's two-hour made-for lineup starts with *Fall From Grace* April 29. The movie,

starring Bernadette Peters and Kevin Spacey, details the rise and fall of Jim and Tammy Baker. *Archie, to Riverdale and Back* is a live action movie based on the comic book characters, who have grown up and are facing adult concerns. The movie airs May 6. *Last Flight Out*, a presentation from AT&T Presents starring James Earl Jones and Richard Crenna, is about a group of Americans who helped 500 Vietnamese escape from Saigon on the last commercial

flight out of the city. It airs May 20 from 9-11 p.m.

Specials include *Night of 100 Stars III* on May 21 from 8-11 p.m., and an unscheduled Bob Hope special, a staple during sweeps periods.

In addition to the movies and specials, NBC has original episodes available of the following series: *Shannon's Deal*, *Wings*, *Carol & Co.*, *Down Home*, *A Family for Joe*, *13 East* and *Working Girl*. —SC

NBC wins fifth straight rating race

ABC is second and CBS third; combined three-network share declines 2% from 1988-89 TV season

The 1989-90 television season was won by NBC, marking the network's fifth consecutive victory. It posted a 14.6 rating, 24 share. ABC was second, with a 12.9/21, while CBS came in third, with a 12.2/20.

The three-network share was 65, a 2% decline from 1988-1989, indicating its continued downward movement. The combined three-network rating was down 4% from last year's 41.5, to 39.7.

In an attempt to brighten the network share picture, NBC also released figures for a four-network share, including Fox, showing the share number remaining steady at 70 for 1988-1989 and 1989-1990. According to Bob Niles, vice president, research, NBC, network shares could sink into the high 50's as the 1990's progress.

While NBC was victorious, Niles expressed "disappointment" that no break-away hit emerged from the five new shows introduced by the network during the season. The "positive" news, Niles said, was that the network's veteran lineup of core shows was "not showing the traditional signs of aging."

The network also received a "solid performance" from its sophomore class of pro-

grams, Niles said. Despite this, NBC's overall prime time rating was down 9%, compared to CBS' -3% and ABC remaining flat. "ABC is holding steady, while everyone else is falling down," according to David Poltrack, CBS senior vice president, research.

There was some controversy over whether ABC's *Roseanne* or NBC's *The Cosby Show* was the season's number one program. Both NBC and Nielsen gave the win to *Roseanne*, while CBS declared *Cosby* the winner. According to a Nielsen spokesperson, *Roseanne* had a 23.4 rating, 35 share, based on 28 weeks of regular episodes.

CBS, in its tabulation, included an April 1 airing of *Roseanne*, which ABC designated a "special," and therefore excluded from its own regular season figures. Both CBS and NBC showed *Cosby* with a 23.1 rating, 38 share. *Cosby* has been in first place for the past four years.

For the season, NBC was first for 28 weeks, and second twice. ABC was first three times (tying with NBC for the last week of the season), second for 21 weeks, and third seven times. CBS did not finish in first place at all, was second seven times, and third for 23 weeks.

NBC won Wednesday (won by ABC last year), Thursday and Saturday nights; was second on Monday and Tuesday, and third Friday and Sunday. CBS won Sunday, was

second Thursday and Friday, and third Monday, Tuesday, Wednesday and Saturday. ABC was victorious on Monday (won by NBC last year), Tuesday and Friday, second on Wednesday, Saturday and Sunday, and third Thursday.

CBS and ABC retained the same ratings as last year on Monday nights, while NBC was down 13%. Tuesday night remained consistent on a competitive basis, although NBC and ABC were down from the 1988-1989 season. ABC was down 11% on Wednesday night, which it won last year, while NBC and CBS remained fairly consistent.

ABC increased its ratings 18% on Thursday night, thanks in great part to the early success of *Twin Peaks*. If this show sustains its early ratings success, ABC could make inroads into what has been an NBC stronghold. On Fridays, CBS was down 13% from last year, while ABC and NBC remained consistent. NBC was down 9% on Saturday night, while Sunday night showed CBS down 7% and NBC down 18%, thanks in large part to the programing success of Fox.

NBC had three of the top five prime time shows, and five of the top 10. CBS had no shows in the top five, and one show, *60 Minutes*, in the top 10. *60 Minutes*, which finished seventh, completed its 22nd season, its 13th in the top 10. ABC had two

Syndication Marketplace

Group W Television has cleared the hour special *Everyday Heroes* in 25 markets, including six of the top 10 markets (representing 29% national coverage overall), as part of a national grass roots teacher recognition campaign. Television involvement is a key element of the campaign, according to the syndicator. Based on the true story of four teachers from Deer River, Minn., who use different methods to combat conflicts between white and Native American children in their school, actresses Lindsay Crouse and Estelle Parsons play two of the teachers leading the effort. It is part of a "Thanks to Teachers" campaign kicked off last January. The National Foundation for the Improvement of Education, the National Alliance of Business and Group W Television are sponsoring partners with Apple Computers in the campaign. *Everyday Heroes* is being offered on a straight barter basis (five minutes national; five minutes local).

Shadoe Stevens has been signed as a voice-over announcer for a segment (*Fender Bender 500*) of **Worldvision Enterprises'** fall 1990 live action-animated children's strip, *Wake, Rattle & Roll*. The series, which is currently cleared in 75% of the country, including 29 of the top 30 markets, will feature *Fender Bender 500*

as one of a pair of five-minute animated segments to be used in the show. Hanna-Barbera Productions, producers of *Wake, Rattle & Roll*, will feature classic H-B characters, such as Yogi Bear (and cub companion Boo Boo), Huckleberry Hound, Snagglepuss, Quick Draw McGraw and Baby Looney driving race vehicles at various international racing venues, while Stevens calls the action. The other animated segment, *Monster Tails*, will revolve around the pets of famous Hollywood monsters. Worldvision, which is a unit of Spelling Entertainment, is offering *Wake, Rattle & Roll* on a straight barter basis (two-and-a-half minutes national; three-and-a-half local).

Frank Bonner, Gordon Jump and Richard Sanders, co-stars of the original *WKRP in Cincinnati*, have agreed to reprise their roles in the 90 new first-run episodes **MTM Distribution Group** is planning for the start of the 1991-92 syndication season. Sanders will again portray Les Nessman, the newsman with the feeble ego yet proud of his overly long news reports. Bonner returns as Herb Tarlek, the overly solicitous sales manager and Jump again portrays station boss Arthur "Big Guy" Carlson. The original *WKRP in Cincinnati* aired on CBS from 1978-82.

shows in the top five and four in the top 10.

NBC was ahead of both CBS and ABC in several key demographic ratings during prime time. For women 18-49, NBC posted a 9.7, compared to ABC's 8.9 and CBS's 7.2. For women 25-54, NBC scored a 10.4, while ABC had a 9.4 and CBS had an 8.2. NBC's ratings for adults 18-49 were ahead of CBS by 35% and ahead of ABC by 4%, while for adults 25-54, NBC beat ABC by 6% and CBS by 27%.

NBC awarded top made-for-television movie honors to the pilot episode for ABC's *Twin Peaks*, which scored a 21.7 rating, 33 share. NBC also gave ABC the nod for top mini-series, *Small Sacrifices*, which posted a 21.7/34. CBS, which called *Sacrifices* a made-for-television film, said it was the number one show in that category. CBS cited *The Kennedys of Massachusetts* as top mini-series. A consensus was reached on the highest rated theatrical film for the season: *Lethal Weapon*, which gave NBC an 18.3/27.

Among other dayparts, ABC won the early evening news race, posting a 10.9/21, compared to CBS's 10/19 and NBC's 9.9/19. For weekday daytime, 10 a.m.-4 p.m., CBS won, with a 5.6/21, 51% over NBC and 10% over ABC. CBS also had the number one weekday daytime show, *The Young and the Restless*. It scored a 7.9 rating, 29 share.

According to Poltrack, one of the most significant factors present in the 1989-1990 season was the "unprecedented decline" of viewing levels, in the second half of the season, across all dayparts in overall television viewing patterns. Poltrack said that he was investigating possible reasons for this phenomenon, but that he currently had no good explanation for it.

If NBC does not want to slip to second place behind ABC in terms of young demographics, Poltrack said, NBC will have to "throw out" some shows that are doing well in terms of household ratings but not attracting a younger audience. Conversely, ABC may have to sacrifice shows strong with a younger demographic but not doing well in household ratings, such as *China Beach* and *thirtysomething*, said Poltrack.

"NBC has had no new hit shows in two years," Poltrack said. "If they play it safe, they are doomed to significant losses and will open doors to ABC and CBS." CBS, Poltrack said, is looking for kids and young adults, 12-24, for the 8-9 p.m. time period, and is focusing on 35-54 year-olds for 9-11 p.m. Poltrack also reluctantly admitted that CBS's 1989-1990 season rating was its lowest ever.

NBC, meanwhile, "has learned the lesson that tried and true is dead and buried," Niles said, reflecting the attention all networks claim to be paying to innovation and experimentation.

Fox improved from a 1988-1989 5.4 rating/9 share to 6.5/11, a 20% increase, for its 1989-1990 Saturday-Monday slate and periodic Wednesday movies. For adults, 18-34, Fox went up 26% from last year, while for adults 18-49 the fourth network grew 24%. Among adults 25-54, Fox grew 23%, while among people 12-34, Fox was up 26%.
-RG

New game and talk shows hit hard times

Syndicators pulling back shows in wake of overcrowded fall market

King World Productions, as speculated recently in syndication and station circles, has told station executives it is going to "delay" distribution of its fall 1990 game show strip *Monopoly* until a new pilot can be shot for a potential relaunch in January or September 1991. The pullout is apparently just one part of an unexpected collapse in next season's first-run syndication market, with four of nine game shows announced for distribution falling by the wayside and at least four of six proposed talk shows withdrawing due to weak sales.

Monopoly, certainly the most prominent of the new game shows, apparently fell victim to station apathy toward the pilot as King World attempted to keep the project alive into its second year of development. King World, along with producer Merv Griffin Enterprises, long the leading distributors of top-rated game strips *Wheel of Fortune* and *Jeopardy!*, came to the realization, according to a King World spokeswoman, that a "fractured marketplace and a proliferation of tiered deals this coming fall" did not afford *Monopoly* and other syndicated product enough quality time period clearances (BROADCASTING, March 12).

"People were announcing firm goes left and right coming out of the [NATPE] convention," the spokeswoman said. "We looked at the new programming and the lack of quality time slots available and asked ourselves if this was the right kind of climate to successfully launch a big ticket game show. It is really a tough marketplace right now. Some people are only interested in tiered deals [clearing programs in different dayparts], but we're only interested in securing quality time periods and held off from pronouncing *Monopoly* a firm go," she said.

"Michael King [King World president and CEO] says that *Wheel of Fortune* did not have over 40% clearance when they launched it into syndication in 1983, and it's true that it went on to great success," a New York station rep source stated. "And yes, they're having similar success with *Inside Edition* [7.5 rating/16 share in the February sweeps, compared to 6.8/13 the year before]," the source continued, "but things have changed in the last three years since King World became a publicly held company."

And there are others with troubled game shows. Orion Television, according to a source there, has dropped plans to syndicate *Name That Tune*, apparently because of

SIR WINSTON CHURCHILL, NORMAN COUSINS, WALTER CRONKITE, ELIZABETH DREW, PAULINE FREDERICK, GEORGE GALLUP, HARPER'S MAGAZINE, HERBLOCK, LEE HILLS, CHET HUNTLEY, TED KOPPEL, CARL ROWAN, HELEN THOMAS, and others have all won the Missouri Medal of Honor.*



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weak sales; GTG Entertainment, with its split from principal financial source Gannett, has pulled *Love Thy Neighbor* from first-run sales, but a company spokesman says Gannett could release the half-hour to Grant Tinker in a potential "resolution" of who holds rights from the dissolved partnership, and Tribune Entertainment has withdrawn *Puzzle Game* in an attempt to clear it on the network daytime schedule with co-producer CBS.

The defections leave Buena Vista Television's half-hour *Challengers* (close to 100 stations cleared, representing approximately 75% coverage), Warner Bros. Domestic Television Distribution's *Trump Card* (86 markets, 80% coverage), Guber-Peters Television's *Quiz Kids Challenge* (an estimated 65 stations and 66% coverage), ITC Distribution Group's *Tic Tac Dough* (65 stations, 68% coverage) and Orbis Communications' *Joker's Wild* (56 stations, 70% coverage) to compete for the few recently opened time slots.

The dropouts in half-hour and hour talk strips is even more dramatic. Those out: *Just Between Us*, a Diahann Carroll half-hour from GTG Entertainment; *A Question of Scruples*, a half-hour hosted by Rita Moreno and Mike Jerrick from Worldvision Enterprises; *Not For Men Only*, a half-hour that Viacom Enterprises hopes to bring back next season with Ross Schaffer hosting, and Viacom's other project, the hour-long *Entertainment Coast to Coast* (hosted by Roger Rose and Kathryn Kinley), which has left the company's fall 1990 sales portfolio but could be revived for a midseason sales pitch.

Prospects for the two remaining talk shows, MCA TV's *Studio 33*, *Hollywood* and Tribune Entertainment's *Kelly & Gail*, are dim, but both syndicators are making efforts at keeping them alive, possibly through group or network deals. Don Hacker, executive vice president, Tribune Entertainment, confirmed that Group W and the NBC O&O's are interested in finding a replacement to their co-produced half-hour talk strip, *House Party*, and recently received pilot presentations of *Kelly & Gail*. NBC Station Group President Al Jerome confirmed that a search is on for a *House Party* replacement, but said *Kelly & Gail* is

NBC series looks back

Memories...Then and Now, the forthcoming half-hour nostalgia series produced by NBC News Productions and syndicated by LBS Communications Inc., will be hosted by news anchor Chuck Scarborough and entertainment news reporter Kathryn Kinley. Scheduled to debut in the fall, *Memories* has been cleared by over 50% of the country, including NBC owned stations.

Scarborough has been an anchor with WNBC-TV New York for the past 16 years. Kinley is an entertainment reporter for WNBC-TV's *Live at Five*, MTV and VH-1. Bill Hillier, who created and produced *PM Magazine*, will serve as executive producer of *Memories*.

not being considered "at this time." An industry source indicated that a *House Party* cancellation is only several weeks away, and suggested that NBC and Group W are also looking at MCA's *Studio 33*, *Hollywood* (hosted by Ron Reagan Jr. and Cristina Ferrare) as one of several candidates. MCA, NBC and Group W officials were unavailable for comment.

Even though Tribune's *Kelly & Gail* and MCA TV's *Studio 33* are in a holding pattern, Jon von Soosten, Katz Television vice president/director of programming, says time slots could open with the other talk show departures. Another rep source says surviving game show distributors will also benefit from the expected cancellations of Buena Vista Television's *Win, Lose or Draw* and Warner Bros. Domestic TV's *Third Degree* later this season. Buena Vista and Warner Bros. officials were also unavailable for comment.

John Moczulski, program services manager, KGO-TV San Francisco, characterized the market as "extremely oversaturated."

Cable programmers: moving ahead in uncertain times

DBS, retiering and channel launch how-to's are among topics of New York gathering

Cable programmers, looking both optimistically and, at times, fretfully at the future, discussed the hot issues they face—from DBS to tiering to channel capacity—at a New York seminar last week.

While most programmers were upbeat about what DBS could do for their distribution, they worried about reregulation and the havoc it could cause by retiering basic services, according to participants at a Paul Kagan Associates seminar. Some worried about too many services flooding the market, while others complained about the lack of channel capacity.

Mark Lustgarten, vice chairman, Cablevision Systems Corp., one of four companies involved in Sky Cable, said that Sky Cable, with its proposed 108 channels, "could turn out to be a wonderful technology to increase channel capacity."

Tom Rogers, president, NBC Cable & Business Development, and another Sky Cable partner, said that cable operators would "have a major incentive to be Sky Cable distributors."

While there are "clearly more ways to access Sky Cable than through cable operators," those with infrastructures are the best to distribute Sky Cable, and "those are the operators," said Rogers. And with increasing uncertainty about regulation, said Rogers, operators aren't rushing to invest money. "DBS is a way around that, since it's less expensive for the operator, yet increases channel capacity. The goal is 15 million homes by 1995, and it will be 'mostly to homes that still won't be served by cable,'" said Rogers.

Programmers, for the most part, don't fear that DBS will be competing directly with

With incumbent programming like *Wheel of Fortune* and *Jeopardy!* dominating access, he said, and early fringe/access reality shows such as *Entertainment Tonight* (Paramount), *A Current Affair* (20th Century Fox) and *Inside Edition* (King World) picking up rating increases from the most recent February sweeps, life will be even tougher for new entries. "There are more holdovers in this market than I can ever remember," said Moczulski. "I can't remember first-run programming showing the kind of legs it has now."

He added: "It's one thing to produce a stripped program that costs \$500,000 a week to produce, but what kind of revenues will one of these shows generate if 20% of the clearances are in access or early fringe and the remaining 80% are in late fringe or early morning slots? I think barter advertisers are growing increasingly worrisome of these tiered deals. It really also makes me think carefully about how the definition of 'firm go' is viewed by syndicators." —MF

cable. "We don't see it as a standalone business," said Herb Granath, president, CapCities/ABC Video Enterprises, which is considering distributing ESPN on DBS. But not everyone sang the praises of DBS. "I think the scenario that DBS is a supplementary service is truly wishful thinking," said Jeff Reiss, chairman and CEO, Reiss Media.

Rogers said Sky Cable is a viable, supplemental business that won't approach the scale of cable. It's especially advantageous for the niche programmer, who needs to draw subscribers on a national basis, "which DBS can do, but cable can not."

DBS would also unleash the capacity necessary for pay per view, something which Reiss's Request PPV network could use. Said Rogers, "The 1992 Olympics will expose people to pay per view." Sky Cable coming on board soon after the Olympics will serve to make operators and consumers aware of DBS and its PPV opportunities. Lustgarten commented that "the amount of money we'll spend marketing the Olympics will equal what Warner spent on [marketing] 'Batman.'"

Tiering was the highlight of the second panel discussion, and the basic programmers who constituted the panel made it pretty clear they were fearful of retiering in any form, either expanded basic tier or a la carte programming. Reregulation, they said, will force operators to a tiering system, and the loss of audience and ad revenue will be bad business for basic networks.

Advertising is currently two-thirds of USA Network's entire revenue, according to Kay Koplovitz, president and CEO. Tiering will cut down on ad revenue by displacing audiences, and the current revenue stream is what has made programming dollars possible, she said. "Tiering will have a 3-to-1 negative impact on basic programmers."

If faced with a la carte tiering, basics will have to come up with the marketing dollars to get the business they need. A la carte "sounds consumer friendly, but economics will not allow the basic networks to market the way pay networks market," Koplovitz said. USA currently spends 6%-10% of its programming expenses on marketing.

Tim Robertson, president and CEO of The Family Channel, agreed with Koplovitz. "Tiering is especially dangerous for us," he said. Approximately 80% of The Family Channel's revenue comes from advertising. "If we lose distribution," a probable result of tiering, "we're in trouble" with advertisers, he said. That means the network will need more money from consumers, and will lose even more of its audience.

The way programmers have increased share is through original programming, said John Hendricks, chairman and CEO, The Discovery Channel. But the programmers fear the decrease in revenue caused by reregulation would severely cramp efforts to create original programming, which, they note with some irony, is something lawmakers want them to do anyway.

But the programmers tried to be optimistic. "The '90s are our decade," said Koplovitz. "But we have to get over some of the regulation barriers without shooting ourselves in the foot." But one industry observer later noted that all the fear and trepidation about reregulation is paralyzing the programmers, keeping them from doing anything new and innovative. Reregulation decisions are a couple of congressional sessions away, he noted, and "that's a long time to be paralyzed."

The only way basic programmers will survive in the '90s, especially in a reregulated environment, is to target themselves as niche vehicles, said Mike Wheeler, president, Financial News Network. And as channel capacity begins to reach heights of 50 or 100 channels, niche programming will be especially critical, said Koplovitz. "I

don't think the concepts of basic programming will ever apply to 100 channels," she said. "Survival will go to those with the focused image." No matter the image, said Robertson, it's indisputable that as more channels come on the air, ratings get watered down. "But I don't know if there's room for 100 channels," he said.

Andrew Orgel, president and CEO, Video Jukebox Network, noted in a later discussion that the programmers sounded like "a dais full of broadcasters talking about cable in the 1980's [by asking] 'Gee, is there room for any more channels?' We're living in the past, not the future. The economy of cable is going to change."

The third panel discussion, on new channel launches, brought together The Comedy Channel's president, Dick Beahrs, and Tom Freston, chairman and CEO, MTV Networks. Talk of the feud between TCC and MTV's HA! was kept to a minimum.

While their colleagues on an earlier panel worried about too many channels, participants in this panel were concerned about the paucity of channel space.

Lack of channel capacity is what kept TCC from launching a year ago, according to Beahrs. TCC finally decided to launch six months ago because "we felt that if we waited for [better] channel capacity, we'd be staring another comedy channel in the face." Freston agreed that the time was not ripe to launch a new channel, but also said it wasn't going to get any easier. And "we were not about to let HBO run away with the comedy category," he said. Two comedy channels, if they're both well-programmed, "isn't an implausible thought."

Any new launch needs to think about operator equity, said Beahrs, because if operators aren't anxious to carry a product, they won't. And they also don't want to bet on a loser, he noted, so they'll "wait and see how things shake out," a scenario not unlike the one operators currently face in the comedy wars. Freston noted that only the top 10 MSO's are likely to be interested

in equity agreements, and said that HA! hadn't signed any equity deals. "We're still actively talking to our MSO's," he said. "I'll be surprised if we don't end up with operators as investors."

(On a merger between the two services, neither Beahrs or Freston were commenting. Beahrs said only that "a lot of cable operators would like us to merge," adding, "We're not conducting business thinking in context of a merger." He said TCC initially had no interest in equity talks, but the MSO's were interested, "so we listened." Beahrs says he's pleased with how the network is doing, although "in retrospect you can always see what you could have done better." TCC is revising certain programming, taking to heart reactions from focus groups that felt the network was a bit "schizophrenic" and wanted the programming to be "a little more seamless." Beahrs said the network has been effective in reaching grazers, and although the network hasn't done heavy promotions, it reached 20% of the subscribers in one large market system in a 24-hour period, he said.)

Not every launch is looking to offer equity—for example, the 24-hour local news channel Freedom Newspapers starting in Orange County, Calif., Sept. 1, said Alan Bell, president of the broadcast division. But like any launch, it requires deep pockets, requiring a \$5 million-\$10 million investment. Bell doesn't expect the network to turn a profit for at least two or three years, noting that Long Island's four-year-old News 12 network is just starting to turn a profit.

Panelists settled on six million homes as the minimum level needed for most new launches. Freston recalls that MTV was considered a "home run," but it took two years to have 5 million viewers. "There's more competition now," said Beahrs. New networks are "held up to the light of day very quickly." And, he noted, there's "more pressure to put on more programming very early. You couldn't [start a launch] now with MTV's early budget." —SDM

AT LARGE

Robert Iger: 'patiently aggressive'

Continued from page 36

doctor [Doogie Howser] and a cop musical, and I said to him, "When are you going to give me a *Hill Street Blues* or *L.A. Law*?" But I was curious. I thought to myself, "Oh boy, how am I going to deal with this? What's going to happen when I have to turn that one [Cop Rock] down?" And then as I got to know Steven and got more confident in him and he and I spoke on a number of occasions about the show, it was clear to me that he had a vision—more than a vision, it was a fierce desire to try this form. And it was in part his ability to communicate that passion to me that resulted in the freedom he was given. I ended up getting extremely excited about it.

Given the Bochco name and your mutual excitement over the show, would you say it's a lock to make the schedule?

I wouldn't go that far. I'm not sure that Steven would expect me to.

If it does, where would you like to see it?

It's a 10 o'clock show. We need a 30 share show at 10 o'clock. We need an *L.A. Law*-type program if we're going to compete success-

fully, and I'm not suggesting that this is it, but I certainly would love it to be. But we also have some other good 10 o'clock shows in development that could end up in that time slot. But if this is on the schedule, it's a 10 o'clock show.

I remember some months ago there was an announcement of a number of ABC series that had been given early renewals for next season. Was Roseanne one?

Yes, she's been renewed.

There's obviously a lot of turmoil on the set.

Yes, there has been turmoil, and for a number of reasons I really don't wish to elaborate on. But we also have a very successful show here, one that we're quite proud of. I look back at this season, and I can think of a number of episodes that were damn good episodes. And I wish things would settle down because I think it would be healthier for all involved. But it's hard for me to really say why.

Why does she have so much power, or at least is perceived to have that power, over the production?

I don't think Roseanne has any more power than the lead or the star of a number of other shows on the air. I think she's been given more attention, but I think the idea that she has all this power is a

bit overstated. [Roseanne executive producer] Jeff Harris made a personal decision to leave the show after this year. I think clearly it would have been easier to do some status quo maintaining, but we didn't take a particular position on it. He wanted to go and he left. The show will survive, someone else will run it.

Does Roseanne Barr have equity interest in the show similar to Bill Cosby's for *The Cosby Show*?

Yes, she does have some. I don't know how much. I don't know what value that will be, but I think it's safe to assume that Roseanne stands to gain a substantial amount if this show continues and continues successfully, because I believe she does have some sort of ownership position. You'd have to speak with Tom and Marcy [series creators Tom Werner and Marcy Carsey] about that. I also think beyond the economic potential for her, that from the creative standpoint—and even from the standpoint of self-pride—she cares deeply about the show, more so than most people realize.

Speaking of *Cosby*, there were some reports that the license fees being asked for *Cosby* were three million dollars an episode. How does that figure compare to some of the highest license fees at ABC?

I can't comment on that figure in terms of its accuracy, but if you were to say to me "three million dollars for a half hour," I would say we don't pay even close to that for any one hour on our air. That would be higher than anything we pay. It is probably the most valuable show on the air right now, and has been for a while, and I'm sure that the resulting terms of revenue flow to NBC is consistent with that, but I'm sure any decision in terms of what they agreed to pay for that program is consistent with what NBC felt the value of the program was to them. Tough situation.

In most of the discussions between the networks and the production community about changes in the financial interest and syndication rules, the studios complain that because of deficit financing, they aren't making any money, and the networks counter that because of escalating license fees, it's becoming increasingly difficult for them to remain competitive under the current system. Where, then, is all the money being made?

We're profitable in the entertainment division, which as you know is prime time product, nonnews, nonsports. It's a profitable division for this company at this point. So there is some money being made. But we've also been living in a very bullish advertising market for at least the last year, year and a half. The upfront last year was very strong, and we're hoping that it will

be again this year, but we also have lived in much more difficult times and we know how quickly it can change and how volatile the economics of this business can be. And if the marketplace were going to fluctuate just a few percentage points downward, that profit would be erased immediately. So that unless we keep our costs in line, we lay ourselves wide open to being tossed quickly into a sea of red ink. It's really that simple. We were very fortunate last year that the marketplace was as vigorous as it was. We need to plan not only for the times that it's strong but the times that it's weak, so that we don't sink under circumstances. On the studio side, I think studios are profitable ventures. They certainly seem to operate as though they're profitable. I don't think Sony would have pursued the purchase of Columbia with as much vigor as they did, had it not been considered a viable economic entity. And the Time-Warner merger is probably another example of that. You're dealing with profitable, successful, viable entities. They're also thinking long-term and they need to keep their costs down as well.

Do you think that easing the restrictions on the networks will put a financial burden on the studios? Allowing the networks to participate in the back end?

No, I really don't think it will put a financial burden on them. I think that the studio-network system will continue to thrive, that one network or all three networks or three and a half networks will not have the strength or the desire or the financial wherewithal to corner the marketplace in talent. And as long as studios continue to pursue talent to produce programs for themselves, the system as we presently understand it will continue to thrive. I think it will reduce the number of programs being produced by the studios, but I don't think it's necessarily going to decrease efficiency, nor do I think it's likely to decrease profits tangibly. If anything, if we can get to a point where there's more of a share-the-pain, share-the-gain situation, it may even increase profits by decreasing risk.

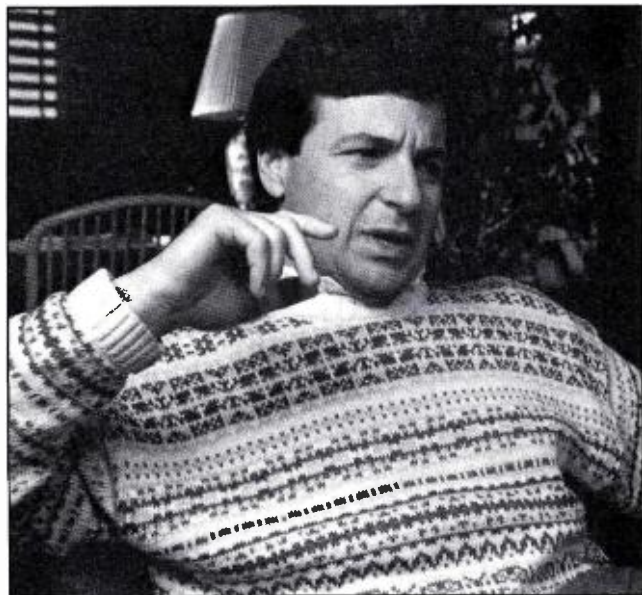
It has been said that a lot of CBS's programming problems can be traced to a poor relationship with the Hollywood community, specifically in bringing in half-hour talent. Brandon Stoddard was viewed very favorably by the Hollywood community. Do you think ABC has lost a step in the transition?

No, I don't. I think maybe we skipped a beat slightly, because clearly there was a need for people to step back a bit just to see who I was, or to get a chance to meet me. But for two reasons we didn't lose any ground. First, I rolled up my sleeves and got right in there meeting people. It was just extraordinary, it was a whirlwind tour of meetings and lunches and dinners and getting a chance to associate myself and allow others to associate themselves with me. But then beyond that, and I think maybe this is more important, is that on the creative side, in terms of our development force, by naming Stu Bloomberg executive vice president and putting all development under him, he was a person the community was familiar with and very comfortable with. And by doing that and really giving Stu the development reins, I think that sent a message to this community that things were not going to change in terms of the way we deal with this community. And that was very important. I think it was an extremely smooth transition. I also did not throw out any of the development that had been under way by the prior regime. It was a little difficult at the time anyway, because all the pilots were committed to. Many of them were in production, so there was very little I could do there. But I really did maintain pretty much the same course developmentally as Brandon had set, and that was important.

How is the relationship between you and Brandon Stoddard? Do you have first-look on everything that is produced by ABC Productions?

Yes, essentially we do. And that doesn't preclude someone from going to him and saying we'd like you to produce *x* concept for us. He's not obligated if someone else generates us, to give us a shot at that. He's really only been up and going for a year, but he'll have three pilots for us this year.

***My Life and Times* was one that sounded particularly interesting.**



Does that have a green light on the schedule?

No, nothing has a green light on our schedule. But Brandon and I have a good relationship personally and professionally. He's been a trusted adviser over the year, he's counseled me on a number of situations. And I'm very lucky, because frequently what happens when the president of an entertainment division exits is, that they exit completely. And I'm fortunate enough to have him still working here so that I can draw from his tremendous experience and his talent. It's been handy.

Is this your schedule now?

Yes, other than *Twin Peaks*, *Equal Justice* and *Capital News*, which were developed under Brandon.

There was very little shakeup when you took over the department. Do you have the team that you want in place?

Yes. We have a staff that is extremely deep and experienced. Stu Bloomberg and Ted Harbert, senior vice president, prime time programing and myself have over 45 years of experience with ABC. I did come to this job with 15 years of network experience. You pick up an awful lot. That's not to say it immediately qualifies you to be president of ABC Entertainment, but in terms of scheduling a network, in terms of promotion, in terms of dealing with advertising and sales and research and affiliates and creative forces, there's a lot of experience gleaned, and I brought a lot of that experience with me and it's helped. I have a staff that I'm not only comfortable with, but I have a tremendous amount of confidence in.

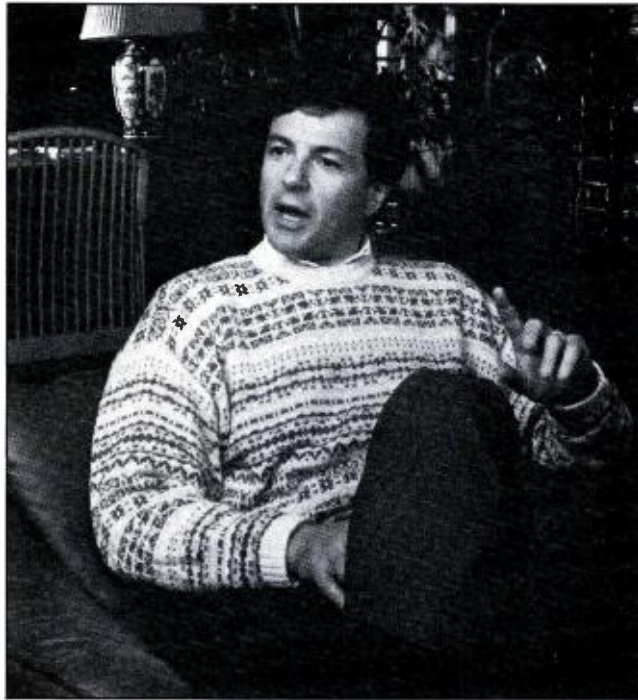
There are a number of shows that appear to be on the bubble—*China Beach* and *The Young Riders*, for example. What decisions have been made regarding their future?

I can't say anything now. Now that it's April, the next six weeks is an extremely sensitive time for shows both new and old, and it's something that I didn't understand as well last year because I was so new at it, but I realize when I sit down with people and say, "you're off the air" or "you're on the air" or "you're picked up" or "you're not picked up yet," that we're dealing with people's lives here, and their jobs, and their careers, and the ego part is secondary to all of that. I am very proud for a variety of reasons of some of the shows you mentioned, *China Beach* being one, which won an Emmy and a Peabody award, was nominated for an Emmy for best drama last year, probably will be nominated again and might even win. I would hope that we'll be able to find a place for it on our schedule. It has not been picked up next year, but that shouldn't be an indication that it won't be.

This has been a good season for us, I think for a number of reasons. When you think about the shows that have been introduced on all three networks this year, and you think about *Doogie Howser*, for instance, and *Young Riders*, *Father Dowling*.... *Father Dowling* had a 20 share against *Cosby* last week. I think that's the first time we had a 20 share against *Cosby* since it's been on, clearly the best performance we've had. A show that was on another network, and you know the old adage, the old rule, you can't move a show from one network to another. But it doesn't lose that much, and we've seen what can happen in this day and age with shows like *Videos* and *Life Goes On*, which is pretty much second in its time period many weeks. I think on the season average Disney might be slightly ahead of it, but we have a high quality project. We've picked up *Life Goes On* for next year.

It will be back in that time period?

Yes, and we're very proud of it—and the fact that we have not gone down. We feel good about ourselves. I'm not bullish to the point of predicting number one. We may never be number one, but I think we're a network that's going somewhere, the network that's being talked about. Not only in terms of where we are but where we're headed. We're still a network of opportunity, when you look across our schedule and you see the launching pads we have for new shows, we probably have more than the other networks at this point. It's a pretty rich schedule.

**You have a development deal with producer James Brooks [whose credits include *The Simpsons* and *Taxi*]. What about the Brooks deal? What projects does he have in the works right now?**


Three series. Something that went largely unreported and I guess because of the timing, is that Jim hired, on an exclusive basis, a bevy of talent that he has worked with not only on TV programs but in motion pictures, so that our exclusive deal with him includes the creative forces behind most of his successes.

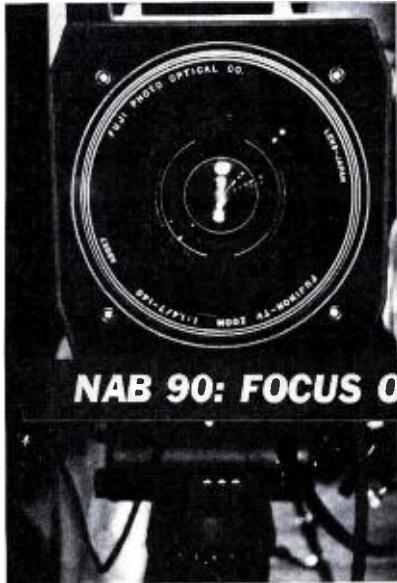
Have you given him any parameters?

No. One thing I've discovered in this first year is that if you live by hard and fast rules in terms of what works and what doesn't work and what you should be doing here and what you shouldn't, you die by those rules immediately. That's not to say it's a free-for-all, but I think the business has changed so rapidly and radically that the unbendable rules of the past have been thrown out. There's no formula. And if anybody is seeking to abide by a formula, I don't think you're going to see their names in interviews for very long.

Can you give us some examples?

The Simpsons. If somebody had tried to apply some creative or developmental rule to that concept or idea or even the scheduling of that they would have told Fox they were crazy. And yet they have a breakout hit on their hands. I think probably the same can be applied to us on *Videos*. But as we talk about doing a cop musical, which even a year ago might have been laughed at, scoffed at by many insiders and outsiders in this business, I realize and we realize as a group here, that no one can say "Hey, you can't do a musical on TV, it just won't work." Because no one knows.

The point is, if you've got a creative entity you believe in, you've got to give it a shot. And that's what the business is all about right now. It's about giving [*Twin Peaks* producer] David Lynch the chance to do a network series; no matter how bizarre, no matter how different it feels, no matter how different an experience for the viewer *Twin Peaks* will be, you have to give that a chance. And when we stop doing things like that, when we stop taking chances, when we stop giving people with different ideas and different backgrounds and different concepts a chance, then we're dead. The only rule I have right now, aside from the fact we have to constantly be aggressive in marketing our product, is that there really are no rules. 



BROADCASTING completes its two-part report on the equipment on display at the National Association of Broadcasters convention in Atlanta with a focus on the latest advances in videotape recorders, video graphics and effects, cameras and satellite communications gear.

Tale of the tape

The half-inch composite digital videotape format developed by the Japanese broadcasting network NHK and broadcast equipment manufacturer Matsushita may have gotten a big boost in its bid to become a legitimate universal broadcast tape format thanks to two developments announced at NAB: Matsushita has been chosen an official supplier for the 1992 Olympics in Barcelona, Spain, and the games will be recorded on the half-inch digital format.

Also at NAB, JVC Corp. became the second company, following Matsushita's Panasonic Broadcast Systems, to announce it will make and market equipment in the half-inch digital format.

The first studio recorders in the D-X format, as the half-inch digital system is commonly known by its Japanese developers, will be available from Panasonic late this year. It will be in competition with D-2, the two-year-old, three-quarter-inch composite digital format. Companies offering D-2 at NAB this year included Sony, Ampex, Hitachi Denshi and Broadcast Television Systems.

JVC had one of the longer lists of new products at the NAB exhibition. Many of those introductions involved equipment in the S-VHS half-inch and S-VHS-C 8 mm formats, which were invented by JVC. Panasonic Communications and Systems Co. and JVC are selling S-VHS as a replacement format for broadcasters operating with U-Matic (three-quarter-inch) equipment. At the same time, Sony is promoting its Hi8 format as either a replacement for or a complement to the U-Matic system.

For the Olympic games, Matsushita will supply 400 D-X tape decks to the International Broadcasting Center in Barcelona, which is being built by Radio Television Olympica '92 (RTO), the official broadcast organization for the games. At the same time, RTO also named Pesa Electronica S.A., Madrid, as an official broadcast equipment supplier. Pesa will supply audio and video routing systems, satellite uplink equipment, character and graphics generators and other equipment to the broadcast center.

RTO is expecting some 10,000 representatives of the worldwide broadcast and print media from 170 countries to converge on Barcelona for the 1992 games. "The International Broadcast Center will have perhaps the highest concentration of studios," hopefully surpassing the facilities that were provided for the 1988 games in Seoul, said Manuel Romero, director of the RTO, at an NAB press conference, which also included representatives of Matsushita, Panasonic and Pesa. Romero estimated that there will be about 500 cameras and 2,500 VTR's in use during the games. The timetable for the D-X format calls for the production models of the studio deck, which were demonstrated on the NAB floor, to be ready for shipment late this year. The new camcorders, which were shown in a working prototype version for the first time at Panasonic's NAB hospitality suite, and a portable EFP recorder, which was also shown as a prototype this year, are both scheduled for release next year. However, Matsushita and Panasonic have not been able to find any customers for the new format and some have questioned whether they will go forward with the system without a major customer. "Yes, we already have," said Stan Basara, president and chief operating officer, Panasonic Broadcast Systems Co., Secaucus, N.J. "We are completely dedicated to the broadcast industry and we think that our digital half-inch product will offer many advantages."

D-X's cause might have been helped by the announcement that JVC will be licensed to manufacture and market the format. JVC's announcement did not come as a great surprise. JVC and Matsushita have long had a close business relationship and JVC is partially owned by Matsushita. JVC also sells equipment in Matsushita's MII half-inch component analog video (CAV) format, while Panasonic makes and sells equipment in the JVC-invented VHS and S-VHS consumer and professional formats.

"It is likely that in the next half decade the shift to digital video will occur at a rapid pace," said Neil Neubert, engineering manager, JVC Professional Products Co., Elmwood Park, N.J. Like Panasonic, JVC is looking forward to video acquisition in the D-X format. Along with a demonstration of a prototype half-inch digital recorder, it displayed a mock-up of a D-X camcorder it plans to introduce. However, the JVC digital plans announced are very long range. The company does not intend to begin delivering products until 1992 and has yet to estimate prices.

There have been constant rumors that Hitachi Denshi will become the third company to support the D-X format, although Hitachi has so far denied it. Hitachi is just now beginning deliveries of D-2 studio recorders. Among the other videotape recorder manufacturers, especially those that currently sell equipment in the Betacam SP CAV format, there is little support for D-X. Some question whether the half-inch system will be ready by 1992. "That surprises me, that there would be a commitment" to D-X at the Olympics, said R. Bland McCartha, general manager, small

format products for Ampex Corp.'s recording systems division, Redwood City, Calif. "That's really pushing the technology from where it is now," he said.

Among the two leading D-2 dealers, Ampex and Sony, the emphasis at this year's convention was on expanding product lines. Currently, both companies have full lines of studio decks. Sony worked its way up to the DVR-18, a high-end studio recorder, at NAB 1989. Both companies now have D-2 studio recorders starting at about \$60,000 and both now have recorders for start-production that accept all cassette sizes.

The overall theme of the Sony booth was "The Digital Era." It tried to sell the concept of digital equipment as a complete studio system including not just tape formats, but also automated library systems, video effects systems, editors, switchers, digital audio systems and others. "People have had the perception in the past that digital systems automatically require a very high cost," said Peter Dare, vice president, product management. "It's our intention to illustrate that implementing a digital system is indeed not as expensive as you may have thought. Even an all-digital system challenges analog implementation. This is primarily through the development of a large number of VLSI's [very large scale integration]."

Sony featured an updated version of its portable DVR-2 D-2 field recorder, introduced last year, to demonstrate how D-2 can be used in the acquisition link in the video production process. The DVR-2's durability was a main selling point. In a special torture test demonstration on the exhibit floor, a DVR-2 in the playback mode was subjected to forces of up to 40 G's. The pictures from the recorder continued playing back during and following the jolt and without jumping or shaking. This year, Sony introduced the BVR-2, a remote control unit for the DVR-2, with stand-by, stop, play, record, rewind and fast forward functions. It is expected to be available for delivery in June.

Ampex followed up its original VPR-300 with three new D-2 studio decks for various applications in the broadcast and post-production studio. The VPR-350 was introduced as a less expensive version of the original recorder, which will accept only two of the three D-2 cassette sizes. In addition, Ampex introduced the VPR-200 series, a lower-cost version of the 300 series designed for broadcast applications.

Ampex does not seem to be planning to follow Sony into portable D-2 equipment sales anytime soon. "The ability of getting the cost of D-2 down and the equipment compacted is certainly there, but I believe right now the momentum gained by Betacam in the market is substantial," said Doug Rowan, senior vice president, sales and marketing. "It would take a great deal to unseat [Betacam SP] in the short term. Long term, if D-2 catches on the way we hope it will, it may very well be an acquisition format."

Ampex and Sony have also differed in their sales approaches for D-2 studio VTR's. When both companies introduced studio recorders in 1988, Ampex came out with the VPR-300, a high-end recorder meant for post-production facilities, while Sony introduced the lower-priced DVR-10, which would hold only the small and medium-sized D-2 cassettes. "One thing that has been interesting is that in the DVR-10 and the VPR-300, the signal performance between the two is radically different," according to Rob Corrigan, a regional manager based at Ampex's Carrollton, Tex., office. Corrigan conceded that the lower price allowed Sony to sell more of the early D-2 decks than Ampex.

Ampex claims that by beginning with the high end, it better prepared them for design of the VPR-200 series. Corrigan said that its introduction was delayed because of problems in the VPR-300 that arose last year, forcing a recall of the decks that had been delivered. In spite of those problems, he said, attendees visiting the Ampex booth were reacting well to the VPR-200 introductions.

There were few new products in the CAV Betacam SP and MII formats. Panasonic Broadcast Systems introduced three MII products designed to replace earlier model recorders and players. They are smaller and lighter than their predecessors, due mainly to implementation of more advanced VLSI technology. The new MII products include the AU-665 studio recorder with 9-bit digital time base corrector and optional component digital output (\$35,500, available in November); the camera dockable AU-410 (\$8,500) and



Prototype of JVC's D-X studio VTR

the higher-end AU-410S (\$9,500, both available in August), and the AU-63 playback-only unit (\$13,000, available in October).

NBC, Panasonic's biggest MII customer, having bought over 2,000 units since it began converting to MII three years ago, will buy another \$2 million of MII equipment, "going mostly to our foreign bureaus to replace the last vestige of three-quarter-inch equipment that we have running on those systems," said Michael Sherlock, president, operations and technical services for NBC. "The rest will be distributed throughout our domestic bureaus."

With the introduction of the D-X format, which could be used in all the same applications as MII but with higher quality, some at the Panasonic press conference questioned what MII's future will be in the coming years. "There will be plenty of room in price between where MII exists and the digital half-inch format is. They are two different products," Basara said.

A great deal more activity was centered on the lower-end ENG formats, such as JVC's S-VHS. JVC had introductions in both half-inch S-VHS and 8 mm S-VHS-C. Both formats are being promoted as replacements for U-Matic. "S-VHS-C offers numerous advantages. The cassette weighs a quarter of a pound and the Federal Express shipping limit is a half a pound for the \$9 overnight rate.... You could not do that with the three-quarter tape and you cannot do that with D-2," said JVC's Neubert. Among the introductions for the smaller system was the BR-S420CU S-VHS-C camcorder for ENG applications. It records 400 lines of horizontal resolution on cassettes with up to 20 minutes of playing time. Future product introductions planned for S-VHS-C include an editing system and an automated cart system, Neubert said.

Among the products added to the conventional S-VHS line was an upgraded EDITMASTER interface unit, the SA-F200U, for computerized off-line editing and the new EDITTRACK software to go with the system. The system can also be configured to control MII and U-Matic decks as well. A/B roll editing can be accomplished with the addition of the new RM-G860U edit controller, which can be used with special effects generators and audio mixers. Rounding out JVC's new S-VHS product was a new portable half-inch recorder, the BR-S405U for ENG/EFP applications, which will be available in October at a suggested price of \$2,700.

One of two featured S-VHS introductions by Panasonic Communications and Systems Co. was the AG-7750 editing VTR. In the past, the chroma signal has been one of the weakest parts of the S-VHS signal, according to Terry Gardner, marketing manager, professional video. The AG-7750 was designed with wider chroma bandwidth, he said. Other features include built-in time base corrector, a noise reduction system to improve moving images, faster search speed (32 times faster than regular playback speed) and improved multi-generational capabilities. "We have continued to improve the picture quality so that we can now go five generations," Gardner said. Earlier recorders allowed for only three, he said.

Another formerly weak link in the S-VHS system was the lack of Y/C (luminance/chrominance) switchers available to produce simple effects, Gardner said. The second featured S-VHS unit, the EGP-7 eight-input production switcher, is designed to fill that void. It is built to interface with the Panasonic AG-A800 edit controller

to perform A/B roll editing. It has a number of built-in effects, including wipe patterns. Both the switcher and editing VTR will be available this fall.

To keep pace with the improvements in S-VHS editing, Sony introduced a new desk-top editor to its line of Video Hi8 (8 mm) videotape products. In the past, Hi8 images have typically been transferred to U-Matic for editing. The introduction of the Sony EVO-9700 editing recorder will now allow for completion of simple productions in Hi8 without any transfers to other formats. The EVO-9700 records over 400 lines of resolution and along with basic editing functions provides slow motion, freeze frame, simple titling and audio mixing. It will be available in July at a suggested price of \$6,950.

Sony is also introducing the EVO-9500 Hi8 VTR for studio playback and satellite recording. It is scheduled for delivery next month at a list price of \$2,300.

-RMS

Getting greater graphics

Many of the hundreds of monitors at the Georgia World Congress Center were filled with such animation and graphics that it was hard to get past the "Wow" stage and down to the nitty-gritty particulars of what made everything work. But after four days of split screens, digital rolls, 2- and 3-D animation and fancy dissolves, the two things left perfectly clear were that "integration" is on the increase and "real time" was the technical buzz-phrase of NAB 1990.

The consequence of widespread integration is that many of the traditional standalone components now do a bit of what other components used to do exclusively. And those that still perform single functions have been designed to work within a system more easily, usually through key switches on sophisticated editors and switchers.

The integration and open architecture is designed, in part, to make purchasing a component less risky in what many feel is a time of uncertain transition toward full system digital. "It would be a tough decision to buy now" said Tom Edwards, post-production supervisor, TNN-The Nashville Network, who was demonstrating Chyron's CMX line of switchers. But he added that as long as high-quality digital-to-analog converters exist, or if a company had to get "the latest gizmos through the door" whenever they became available, the current market is ideal because each piece can be so easily integrated into existing and future systems.

Sony created a great deal of excitement in 1989 when it demonstrated a prototype of its DVE system, the DME-9000 System G. Sony sold its first DME-9000, which sells for \$350,000, during this year's show. This year Sony also added a lower cost version, the DME-5000, which had an NAB show price of \$78,000.

Microtime joins Abekas, Ampex, Grass Valley, Quantel and Sony at the top of the "real time" DVE mountain with its introduction of Impact. It is expected to be delivered by August, said Joe P. Wellman, marketing manager, and has as its greatest strength its relative low cost for the functions it performs. Prices range from \$88,000 for the basic models, to \$115,000 with the complete option package.

Ampex, whose ADO systems have been around for eight years, introduced a full digital component option for its low-cost ADO 100, said Ampex Product Manager Craig McCartney. The ADO 100 now has three input-output configurations. McCartney called response from NAB 1990 "great," saying that there was "lots of interest from small-market broadcasters, mom and pop production houses and in-house corporate users" for the ADO 100. He said that more than 900 units have been shipped since July. The ADO 100 with 2-D software will cost around \$20,000, with a ceiling of about \$30,000 for full 3-D effects and Infinity software interface, whereas the ADO 2000 sells for about \$60,000 and the ADO 3000 for about \$100,000.

Software writers are having greater say in the hows and whys of what gets done because hardware has become more universal and inexpensive, according to Paul Hansil, Abekas vice president of marketing and sales. Abekas introduced "corner pinning" and "solids building" software for its A53-D real time animator. Hansil said that "by Saturday, we had already surpassed last

NAB's orders total." The software upgrades, part of the special programs on remote terminals (SPORT) package, will be sent free to the 1,500 or so users that already have the A53-D, which sell from \$47,500 to \$150,000. The "solids building" software creates geometric solids based on size and positioning of the first image, said Hansil, by letting IBM and Apple Macintosh compatibles "crunch the numbers." The use of PC's, said Hansil, "is designed to make it all easier to do." The "corner pinning" package simply lets the user reposition the four corners of the video any place on the screen, which allows for rolls, folds, turns, warps and other effects.

The Grass Valley Group introduced new software for its Kaleidoscope effects system. Called the Kurl Option, it allows page turns, non-linear transformations, circular modifications and interfaces with existing Kaleidoscope functions and has the ability to store effects in keyframes. Skip Yourd, product manager, said that sales of Kurl "were higher than expected." He added that Kurl can "now do the widest variety of effects," many of which "used to require film opticals to do." The Kurl option costs \$13,500 and a single-channel base Kaleidoscope system sells for \$170,000, with other options available.

Integrated video production systems are becoming more commonplace, and virtually every component on the floor was made with wide interface capabilities, making editors and switchers more capable of performing component functions through key switches. said Jeffrey B. Banke, Ampex Manager, U.S. Sales Support. For smaller independent production houses and lower budget broadcast and cable TV programmers, many agreed, this means that the gap between what they can produce on their smaller budgets and what high-end users can do is rapidly narrowing.

The integration and open architecture is designed, in part, to make purchasing a component less risky in what many feel is a time of uncertain transition toward full system digital. "It would be a tough decision to buy now" said Tom Edwards, post-production supervisor, TNN-The Nashville Network, who was demonstrating Chyron's CMX line of switchers. But he added that as long as high-quality digital-to-analog converters exist, or if a company had to get "the latest gizmos through the door" whenever they became available, the current market is ideal because each piece can be so easily integrated into existing and future systems.

The integration news from Quantel was the Harriett graphics workstation. Designed as a low-cost, off-line production system modeled after its Harry editing suite, it puts virtually all video and digital graphics effects in a single user system. In addition, it combines Quantel's Paintbox with random access picture store.

Pinnacle, which according to its chairman, Ajay Chopra, patented the phrase "video workstation," introduced software upgrades for its Prizm digital effects option. The full system combines digital effects, paint, still store, 3-D modeling and animation and can cost, depending on options, up to \$60,000. More than 1,000 have been installed, said Chopra.

At the lowest cost end, NewTek used a video by the comedy team of Penn and Teller to demonstrate its new \$1,595 Amiga 2000-driven work station, Video Toaster. Mark Randall, director of marketing, said that NewTek "set out to make a complete system that anyone could afford," and that it is intended for low-end professional production users and consumers. NewTek expects to begin delivery by late June.

Many of the 3-D systems that operate slower than real time have, nevertheless, grown considerably. The strength of these systems is in the wide range of things they are capable of doing, including modeling, still manipulation and animation of some kinds, as well as integration. The big development is that these systems play back in real time without special (or with simpler) coding for sequential play or any need to copy frame for frame.

Chris Laskey of Magno Video demonstrated Cubicomp's new Vertigo 9 series, and said that its greatest strength "was that its interface is the most user friendly" and that the system can hold many functions in keyframes while easily integrating stills. The system offers 2-D sketch and 3-D modeling and, according to Laskey, was the system used to create the Bud Bowl Super Bowl promotions.

New from Colorgraphics is its Artstar 3-D Plus, which integrates

full color paint, cut and paste, character generation and some real time animation.

Dubner added new software for its Graphics Factory 3-D animation system that integrates modeling and paint, character generation and still store. It also added software that facilitates real time playback.

The distinctions between 3-D animation and paint systems have been muddled by 2-D animation systems such as Symbolics' Paint-Amation, Digital Audio Systems' DIVA and ColorGraphics' Morph the Animator. Symbolics showed off its 2-D, \$73,000 PaintAmation for the first time. D.A.S. introduced its DIVA 200 2-D digital animation system, which, according to product manager Mike Seymour, "is designed to serve a niche." He added that the beauty of the system is that the artist need only draw the first picture and the last of its intended sequence, and the processor creates the animation in "a matter of minutes, not hours or days." Colorgraphics President Ken Simmons introduced the company's Morph software package for its DPMosaic system. DPMosaic links paint and animation with digital disk recording that, according to Vice President Bob Miller, becomes the only quad four system that features 2- and 3-D animation capabilities. With Morph software, it processes 100 frames an hour and can create the full animation on five stills, according to Miller.

Paint systems have, out of necessity, grown more sophisticated, quicker and easier to use, while integrating some manipulation features and digital storage, and still systems offer more character generation. Aurora claims to have integrated real time, multi-plane animation hardware and software for its AU 280 Cadet paint system. Additionally, Aurora announced a price reduction from \$135,000 to \$79,000, due to hardware changes and a drop in the profit margin.

Integration was also apparent in many character generators that now have stillstore and some limited animation. Chyron introduced iNFiniT! 4200 with Motion II and upgrades for its Scribe line of character generators. The iNFiniT! has two fully independent channels, allowing full page slides, wipes, mixes and effects between channels. It's software options create in real time, said Chyron's Patricia Noble, product marketing and support manager.

Abekas had SPORT software for its A72 digital character generator, which allows the user to create fonts, call from a vast stored library of more than 1,500 typefaces, create graphics, use some digital effects and down-load text from PC's.

Laird had new software for its Legend series charactergraphics generator, including an option that allows Legend to display and manipulate graphics generated on different systems.

Sony is set to deliver its DNS-1000 digital stillstore network that has two options for storage. The WORM (write once, read many) stores 1,800 images per disk for about 25 cents per image, according to Peter Dare, vice president of Product Management. Also available is a reusable 5.25-inch Magneto Optical (MO) disk that holds 500 images. The DNS-1000 is mouse controlled and software includes playback sequencing and image manipulation.

All of these improvements have had the designed effect of making things quicker to do. One of the big winners of the speed game is weather graphics, which will now more closely resemble the quality of other news graphics and stills. The reason for the difference has been that sets of high quality graphics simply took too long to create three, four or five times a day, according to Accu-Weather President Joel N. Meyers. But station news directors, said Kavouras Vice President William Schlueter, have been pushing for weather graphics that are more like news graphics in quality.

Kavouras introduced its Weatherlink Vista, which features 64 levels of gray scales in its high-resolution paint and animation system. The system costs \$75,000 and provides weather data, software and hardware. The weathercaster has to put the graphics together.

Accu-Weather announced its own upgrade of delivered graphics, Ultragraphix. Ultragraphix can be accessed through either Colorgraphics Liveline IV and V or Macintosh-based Ultragraphix 240. Cost will be \$24,500 plus \$3 per image. The company also announced that its low-cost alternative, Amiga Weather Graphics system, could be leased for four years with no money down. -PJS

NAB: Through the eye of the camera

Perhaps the most prominent trend in cameras during the NAB exhibition was to the smaller and lighter units for electronic news-gathering. Two years ago, Sony Corp. introduced the lightweight, one-piece BVW-200 camcorder, which the company claimed as the first camcorder under 20 pounds. A number of other companies have now added their own products to that market. The latest one-piece products are being equipped with the three frame interline transfer (FIT) close-coupled devices (CCD), providing much higher-resolution and noise-free pictures than the BVW-200.

Development of all-digital processing cameras, a technology introduced at NAB 1989 by Panasonic Broadcast Systems, is progressing in the other direction. The first cameras were equipped immediately with FIT chips. This year, Panasonic is seeking to widen the market for all-digital processing cameras with an inter-line transfer (IT) system.

No other manufacturer was showing digital processing cameras except co-owned Panasonic Communications & Systems Co., which specializes in tape products for the S-VHS format. (Both companies are owned by Matsushita of Japan.) It showed a prototype of an all-digital processing camera dockable to S-VHS recorders as well as MII to test the market demand for even lower-end all-digital processing cameras.

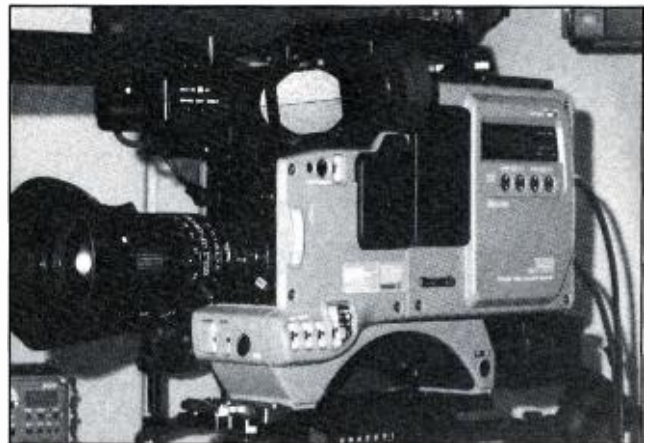
Several companies had new studio cameras to show as well. CCD chip cameras have become the rule rather than the exception now for both studio and field cameras. Several companies had no pick-up tube units, new or old, on display this year. But one company, Hitachi-Denshi America, did introduce one tube-based product.

The BVW-400 represents the third generation in one-piece camcorders from Sony, following the BVW-200 in 1988 and the BVW-300 last year. It is superior to both earlier cameras in its use of FIT chips, producing fewer artifacts such as vertical smear and lag. Using Sony's hole accumulated diode (HAD) sensor, which was introduced into other new Sony cameras this year, the camera provides images with 700 lines of horizontal resolution and better dynamic resolution than was possible with the earlier IT chips. It weighs slightly over 15 pounds and runs for about 50 minutes on an NP-1A battery.

The viewfinder of the BVW-400 has been enhanced to help cameramen avoid shooting images in what will be the overscan region on home receivers. Also, a kit is being provided with the camcorder to allow for hook-ups to external recorders. It will work with nearly all Betacam SP external recorders. (The internal recorders on all of the one-piece camcorders shown by Sony and other companies on the NAB floor are Betacam SP.)

Ampex Corp., Redwood City, Calif., which is licensed to build and sell Betacam SP products, introduced the CVR-400, its equivalent of the BVW-400. Like the Sony model, it incorporates FIT chips and HAD sensors. Ampex announced a June availability for the CVR-400 at a price of \$48,000.

"There is no established Sony product that compares to" the



Panasonic's WV-F700 all-digital processing camera

new HL-V55 one-piece, three-chip FIT unit from Ikegami Electronics, Maywood, N.J., said Thomas M. Calabro, director of engineering. He claimed better general construction for the HL-V55 as well as better sensitivity, which is f6.2 at 2,000 lux compared to f5.6 for the BVW-400. Calabro also claimed superior colorimetry. Record time at 30 minutes is, however, shorter for the Ikegami model. Delivery of the HL-V55 is planned for the end of 1990 at a price of \$50,000, not including lens.

A fourth one-piece camcorder was introduced by BTS Broadcast Television Systems, Salt Lake City. At 14 pounds, the LDK-391 was the lightest of the one-piece systems shown. It uses the same proprietary FT (frame transfer) CCD's used in BTS's LDK 91 camcorder. Its specifications are nearly identical to the other companies' models, with the exception of signal-to-noise ratio, which at 61 dB is 1 dB lower than the figures given by the others.

There are a number of advantages for broadcasters offered by all-digital processing cameras, said Stan Basara, president and chief operating officer, Panasonic Broadcast Systems Co. There is an increase in operating stability, reduced size and weight "and a feature which was before reserved for only high-priced studio cameras, the ability to store and recall set-up parameters quickly and easily in the field," he said.

Panasonic's new all-digital processing camera is the AQ-11, a follow-up to the AQ-20 FIT camera, which has been available for delivery since late last year. Although pricing and availability for the new IT unit have not yet been announced, it is expected that it will be less than the \$32,000 list for the AQ-20. The AQ-11 offers 700 lines of horizontal resolution, sensitivity of f5.6 at 2,000 lux and weighs about seven pounds (without VTR). It will dock to VTR's in any of the current half-inch formats without an adapter. A prototype of an all-digital processing studio camera, the AQ-111, was also demonstrated. "It will be a full-featured studio camera offering 700 lines of resolution using our 400,000 pixel frame interline CCD," Basara said.

Panasonic Communications & Systems Co. demonstrated the prototype WV-F700, an all-digital processing camera, to determine how much demand there is in the professional market for such a sophisticated field system. It produces 750 lines at 60 dB, has a variable electronic shutter and docks to S-VHS, MII or Betacam SP VTR's. The chips are specially developed to produce either NTSC and Y/C (luminance/chrominance) component signals for S-VHS. "There's a lot of very new circuitry in these cameras," said Terry Gardner, marketing manager, professional video, Panasonic Communications.

The only new tube-based camera introduced at this year's show was the SK-H50 from Hitachi Denshi, Woodbury, N.Y. It uses Harpicon tubes, a technology Hitachi co-developed with Japan Broadcasting Corp. (NHK) while researching pick-up technologies for high-definition television imaging. Hitachi claims the SK-H50 provides 700 lines of resolution with sensitivity of f4 at 200?? lux, three times greater than the sensitivity of conventional Saticon tubes. Its best application is for "sporting events where lighting is a real problem," such as golf matches at dusk, said Bret W. Shisler, a Hitachi field engineer.

Although not an introduction, the year-old HK-323 was highlighted at the Ikegami booth as a high-quality yet economical alternative to CCD studio cameras. It produces 650 lines with f4.5 at 2,000 lux.

At the same time, Ikegami was also promoting the HK-355 FIT CCD camera, an 800-line camera introduced at NAB 1989. "We were the first to deliver studio FIT cameras in the United States," Calabro said. Just before the show, HK-355's were shipped to U.S. West and noncommercial KCTS-TV, both Seattle. As a follow-up to the HK-355, this year Ikegami introduced the HK-353 IT CCD studio camera which produces 700-line pictures. Sony also offered new CCD cameras for the studio with its BVP-370 and BVP-270 models. The BVP-370, an FIT system providing 700 lines, is suggested for both mobile production and "demanding" studio applications. The BVP-270 is a lower-resolution IT system, designed for general studio use. Both utilize HAD sensors, have signal-to-noise ratio of 62 dB and sensitivity of f5.6 at 2,000 lux. They are both available now.

Just before the beginning of the show, Sony announced the first

sales for the two cameras. Three BVP-370's were sold to Viacom International for use in the new Nickelodeon Studios, which are being built at the Universal Studio Florida complex in Orlando, due to begin operation in June. The first BVP-270 sales went to two noncommercial stations, WTU(TV) Bloomington, Ind., and WDSE-TV Duluth, Minn. Both stations bought three cameras. Immediately after the exhibition, Sony announced a preliminary figure of 11 cameras of both types sold during the show.

Hitachi introduced the SK-F750, a second-generation camera for the studio and electronic field production following the introduction of the SK-F700 at last year's NAB. The F750 is an FIT camera offering 800 lines of resolution, about 100 lines more than the F700. Its price, \$75,000, is about \$9,000 more than the earlier version.

In the area of dockable ENG cameras, Hitachi introduced the Z-ONE, a three-chip IT unit which "is smaller than anything we have had before, and lighter." It produces 750-line pictures at 60 dB and docks to Betacam SP, MII and S-VHS VTR's. Features include diagnostic display through the viewfinder and a flip-up viewfinder for shooting at any angle.

Ikegami introduced a very specialized ENG camera, the HL-87M ULTRA, designed to operate in almost no light. The sensitivity for the camera is f5.6 at 150 lux. It is a three-FIT camera that provides 380 lines of resolution. Past low-light cameras produced by Ikegami "have had a lot of problems," said Phil Godfrey, director, engineering services, because use in regular light would damage the camera. That problem is eliminated in the upgraded version. The long-range goal for the technology is "ENG without additional lighting," Godfrey said. Future camera crews will be able to cover an interview in an office or a press conference, for example, without having to provide additional light. The camera docks to either Betacam SP or MII recorders.

-RMS

Hughes, GTE face off in SNG market

Aside from providing a showcase for the latest satellite transmission and reception equipment, the NAB convention was the site for the first skirmish in what is shaping up to be a major battle between Hughes Communications and GTE Spacenet to be the dominant supplier of satellite time for satellite newsgathering into the next century.

GTE Spacenet dominates the market now, having targeted it in the mid-1980's when it became clear that it would not be getting a significant share of the broadcast or cable distribution business and most telephone traffic migrated exclusively to earth-bound terrestrial networks.

In its NAB debut, Hughes made clear its intention to challenge GTE Spacenet by positioning its soon-to-be-launched SBS 6 satellite primarily as a newsgathering bird.

"We made a decision to focus on the SNG world and provide complete SNG services," said Carl Brown, Hughes director, network services.

According to Brown, the "complete SNG services" include a computer system for reserving satellite time and a two-way voice communications system that will allow satellite newsgathering vehicles (SNV's) to patch into the terrestrial telephone system.

To implement the communications system, Brown said, Hughes has dedicated a portion of SBS 6's capacity to voice communications and construction of a "hub" to act as the satellite-to-telephone switch. The system is compatible with the SNV gear installed in SNV to make use of the GTE communications system, he said. Both are based on Skycom technology, he said.

In addition to the value-added services, Brown said, Hughes is offering prospective customers "competitive pricing" and "life of bird commitments that will lock in SNG costs for the next 10 or 12 years." Many broadcasters are concerned about the availability of Ku-band capacity after 1994 or 1995, he said. GTE Spacenet's SNG satellites begin approaching the ends of their lives at that time.

Initially, Brown said, some of SBS 6's capacity may be leased for nonnews applications, program distribution or private video and data networks. But if the SNG marketing campaign goes well, he

said, the entire satellite will eventually be given over to satellite newsgathering. "I think one satellite could serve the SNG market nicely," he said.

GTE Spacenet is not about to relinquish any significant part of its SNG business without a fight. "Hughes will carve a niche for itself," said Jerry Porter, director, satellite services, GTE Spacenet. "We hope to keep that niche as small as possible."

According to Porter, GTE Spacenet will answer Hughes's promises with reminders of GTE Spacenet's years of experience in dealing with broadcasters and satellite newsgathering and its proven performance. "We have trained...dedicated SNG technicians," said Porter. "That's all they do."

GTE has demonstrated that it can deliver "efficient access and an interference-free operating environment," he said.

And like Hughes, Porter said, GTE can deliver the long-term commitment for SNG users. If all goes well, GTE would launch late this year GSTAR IV, which will have a useful life of at least 10 years. And like GSTAR II, GSTAR III and Spacenet I, GSTAR IV will be configured for Skycom voice communications.

(GTE estimates that nearly two dozen of the 38 transponders on GSTAR II, GSTAR III and Spacenet I are available during peak news hours for satellite newsgathering.)

GTE Spacenet also introduced a new communications package for SNV's. According to Porter, the package will take up 41% less space in the invariably tightly packed SNG vehicles and, in a three-channel configuration, costs \$57,500—\$6,000 less than the bulkier system it replaces.

Porter challenged Brown's assertion that the Hughes voice system would be compatible with equipment already installed for the GTE Spacenet system, even though both are based on the same technology.

Because GTE Spacenet uses a proprietary frequency plan, Porter warned, GTE Spacenet gear will not work with the Hughes system unless it is modified. Such modification will not only degrade performance, but will also void the GTE Spacenet warranty.

Brown acknowledged that the equipment would have to be modified. As for voiding the warranty, he said, "basically, we haven't run into anybody who is concerned about that."

Brown claimed that Hughes has begun making inroads. He said it has a memorandum of understanding with a major SNG user, but declined to identify the company until a formal contract is signed in a few weeks.

With increasing demand from broadcasters and private network operators for Ku-band capacity, the price of time has been going up while the availability has been going down.

If nothing else, the GTE Spacenet-Hughes competition and the launch of the two new Ku-band birds within the next year should help balance supply and demand and keep prices down.

That is good news for all users. Jim Vautrot, vice president and general manager, broadcast services, BAF Communications, which in addition to being a leading supplier of SNV's is a broker of Ku-band time for SNG, said BAF is looking forward to the launch of SBS 6 to inject some healthy competition into the market. "I pray for a successful launch of SBS 6 every night," he said.

According to Vautrot and Bob King, BAF vice president, sales and marketing, demand for SNV's has picked up in recent months. The orders are coming from broadcasters as well as from colleges and universities, "jobbers" that provide uplinking service on a contract basis and the private network operators. "Use [of the SNV's] begets more use," said King. "The audience has come to expect it," he said. "We are talking to three stations that are looking at a second truck."

Barry Cohen, sales manager, broadcast market, Andrew Corp., a major supplier of antennas to BAF for its SNV's, confirmed BAF's assessment of the market. BAF ordered three antennas from Andrews during the convention and two since, he said in a post-convention interview.

Midwest Communications, the other leading supplier of SNV's, was less excited about the SNV market. Jay Adrick, executive vice president, Midwest, said there has not been a "major" increase in demand lately. But, he said, it has evolved into a solid business for Midwest, which delivers about three trucks a month.

CBS may stimulate the SNV market. Two weeks before the

convention, it notified its affiliates that it was extending its SNV reimbursement plan, under which CBS will cover the cost of SNV's for their affiliates in exchange for some access to the trucks when news breaks.

The reimbursement plan is apparently part of a larger effort by CBS to increase its satellite newsgathering capabilities. It went into NAB looking to buy steerable fixed uplink-downlink for affiliates without trucks. It talked to at least two vendors about the contract at the show, but, as of last week, had not placed an order.

Responding to the growing demand for trans-Atlantic satellite capacity, Communications Satellite Corp. introduced at the convention a 30-day lease option for the Intelsat system tailored primarily for major upcoming sporting events. As the U.S. partner in Intelsat, Comsat is the sole purveyor of time on the Intelsat global satellite system for traffic coming in or going out of the U.S.

According to Robert Twining, director of broadcast services, NBC has already taken advantage of the 30-day tariff to lease several transponders for its telecast of the 1992 summer Olympics. Twining said he expects CBS to follow suit for the 1992 winter games.

The 30-day lease offers Intelsat users significant cost savings. For instance, said Twining, on a one-week lease, a 36 mhz zone-beam transponder goes for \$29,500 a week or \$118,000 for four weeks. By contrast, he said, the same transponder can be had for 30 days for just \$102,000 under the new tariff.

In addition to the one-week and 30-day leases, Twining said, Comsat also offers time on a full-time, three-month and occasional-use term.

According to Twining, another Intelsat offering—a medium-power 16-transponder Ku-band satellite that is scheduled for launch in late 1991 or early 1992—also attracted considerable interest at the show, not only from SNG-minded broadcasters but from companies looking to distribute programing in Europe. The latter includes cable operators and programers, he said.

The satellite is ideal for SNG, Twining said, because of the power of the transponders (60 watts) and because it will allow for two-way voice and data communications.

Two companies offered gear capable of squeezing two broadcast-quality video signals into satellite bandwidth normally used for one, which could help alleviate the growing shortage in Ku-band capacity.

Sony Broadcast Products showed a prototype of its digital encoder-decoder, or codec, that, the company claims, achieves two-to-one compression without degradation and produces digital signals that require less power to transmit and smaller dishes to transmit and receive. Also, Sony said, the equipment will take far less space in the SNV's.

Midwest Communications is interested in the technology, said Adrick. "It is quite small for what it does," he said. "We feel we could integrate it into our S-18 1.8-meter vehicle." The S-18 is built on a Ford Econoline E350 van, he said.

But like others, Adrick is reserving final judgment until Sony produces a finished product with a price tag. The unit has come a long way from what it was when it was first shown at the International Television Symposium in Montreux, Switzerland, last June, he said, but "things need to be done." The "packaging" has to be improved and a voice communications system has to be incorporated into it, he said.

In the Ikegami booth, Comsat Systems Division demonstrated its Time Multiplexed Video Transmission (TMVT) system, which is fully compatible with satellite FM transmission and reception equipment. The system can actually compress three signals into a 36 mhz transponder, but not at what even Comsat was calling "broadcast quality." The move from two-to-one to three-to-one compression drops the signal-to-noise ratio from 53 db to 46 db.

Comsat developed the system, but Ikegami put it into hardware. According to Stephen Day, vice president-ventures, Comsat Systems Division, Ikegami is licensed to sell the system throughout much of the world, but Comsat has reserved to itself the U.S. broadcasting and cable rights.

What sets Comsat's TMVT system apart from Sony's codec system is that TMVT is ready to be put to work in broadcast and cable distribution networks, Day said.

-HAJ

Hughes drops Tuxxedo, citing Alabama obscenity law

Jury indictment of American Exxtasy, sister service of Tuxxedo, concerns satellite carrier of adult service

The Tuxxedo Network lost its first legal battle to resume transmission of its adult cable PPV service last week, when a U.S. federal judge in New York denied its request for a temporary restraining order that would have reinstated the service on Galaxy 2, one week after Hughes Communications pulled the plug on the service.

The order to discontinue the service came from Hughes parent General Motors, and relates to GM's concerns over obscenity indictments handed down by an Alabama grand jury against Tuxxedo's sister TVRO service, American Exxtasy. Among those indicted were officials of GTE, the satellite carrier for AE.

Hughes Communications pulled the plug on Tuxxedo on April 6, saying Tuxxedo was carrying material that ran afoul of Alabama's obscenity law and was in violation of its agreement with the programmer. Tuxxedo vehemently denies that the material it carries violates federal or state law, but because of events in Alabama, all three of its services have been shut down and 85 of its 100 employees have been fired.

The ball began rolling in February when a grand jury handed down indictments against American Exxtasy and GTE as a result of investigations by Montgomery county (Ala.) district attorney Jimmy Evans, who is running for attorney general. According to the *Montgomery Journal*, Evans had prosecuted a dozen area businesses distributing obscene tapes from American Exxtasy. (A 1989 Obscenity Act passed by the state included satellite transmissions.) Later, a parent brought evidence to Evans that students were passing around such tapes at school, the paper reported.

After the jury handed down the indictment against American Exxtasy, the service was pulled from the air March 9 by its satellite carriers. Evans remains committed to prosecuting that case, as the indictments say the service violated both federal and state law.

On April 4, Tuxxedo's parent sold its 20,000 subscriber Stardust Theater to Showtime, attributing the sale to the negative financial impact on the public company caused by the termination of Exxtasy.

On the day Hughes pulled the plug (April 6), Tuxxedo President Jeff Younger wrote to the company, stating: "I've learned that General Motors is concerned with the operation of Tuxxedo Network. Please be assured that you should not be concerned about Tuxxedo. Specifically, no indictments have been returned nor have any subpoenas been issued related to this channel."

Younger went on to point out that Tuxxedo carried only edited versions for its 1.2 million addressable homes, including Prime, United and Warner Cable; that the signal is scrambled twice, first on the satellite and second at the cable headend, and that Playboy, Rendezvous, Cinemax Late Night and Starion also carried the identical titles.

Although Tuxxedo had not been indicted

district attorney, which through one indictment has shut down three services. Younger defended the programming on Tuxxedo and said the piracy problems involved issues beyond Tuxxedo's control.

Other purveyors of adult programming, while following the situation, express confidence they have nothing to fear, and in fact several of them stand to pick up some subscribers from Tuxxedo, which was in

TUXXEDO NETWORK



(Younger said no cable systems in the state distribute the service, and some dish owners are the only customers with access to the service), the district attorney's investigation was enough to make General Motors uneasy.

According to the *Montgomery Journal*, GM officials told Evans of its action the day after it pulled the plug on Tuxxedo. Roland Nachman, GM's local counsel, was quoted as saying the company decided "as a good, corporate citizen, this is the thing to do."

Hughes's only comment last week was a statement confirming it had terminated its agreement with Tuxxedo. Tuxxedo released a Hughes letter that stated Tuxxedo "has been using the transponder capacity provided...to transmit materials that are in violation of the Alabama Anti-Obscenity Enforcement Act. We have been advised that such action constitutes a material breach of section 9 of the agreement."

Younger said the whole situation has been a "well orchestrated issue" by the

1.2 million addressable homes.

On the issue of similar product, a Playboy spokesman said there were very few crossover titles and that its programming is different, softer core in nature, than Tuxxedo. Rendezvous, a Graff PPV service, said its carriers, Compact Video and GTE, have no problem with its service. Graff, however, does not have any subscribers in Alabama and is a cable-only service.

Cinemax is also on a Hughes bird, but carries only a few R-rated titles in late night time periods. And, according to the *Journal*, the other services are not targets of Evans's probe.

The actions in Alabama appear to spark a conflict between state law and FCC policy. The guidelines on whether satellite and common carriers are liable for the material they transmit stem from an FCC 1987 declaratory ruling in an MDS case. The ruling is open to some debate among communications lawyers, but in essence, according to the FCC, carriers are not liable for the material carried unless they are "on notice," the definition of which could range from a subscriber complaint to an adjudicated matter. Evans has been in contact with the FCC, the commission said, and it added, "We are aware of the situation and are reviewing what the FCC's involvement should be."

Irving Gastfreund, an attorney with Kaye, Scholer, Fierman, Hays & Handler, which represents U.S. Satellite, the common carrier for Tuxxedo and American Exxtasy, said U.S. Satellite "acted promptly and responsibly" in light of the indictment in closing down the service. But he points out that the Communications Act prevents common carriers from discriminating against any potential customer, and only if a matter has been adjudicated and

the parties informed can satellite carriers be held liable. The case represents, he said, an "apparent collision between state law and FCC policy."

Cable operators carrying Tuxedo were busy last week replacing it with other similar services. Jerry Maglio, senior vice president, United Artists, said three of the six UA systems carrying Tuxedo have replaced it with Rendezvous, with the other three evaluating their options. Maglio said UA introduced and marketed the service responsibly. "We were doing fine," he said. "We have a very loyal

segment," he said, that was dislocated by the Hughes move.

Warner has replaced Tuxedo with Rendezvous in seven or eight systems. Although Maglio said UA lawyers are looking at the matter, possible cable action among operators appears unlikely. Said Maglio: "We don't want to create another problem for Tuxedo," and Warner said it is considering no legal action.

The Satellite Broadcasting & Communications Association, in reaction to the events, called for vigilance on the satellite

and cable industries to protect "further erosion of viewers' First Amendment rights." Mark Ellison, SBCA's general counsel, said the industry must think about "what these local actions could mean for mainstream services such as HBO or Showtime. Who is to say that some district attorney in some other jurisdiction won't find an 'R' rated movie on HBO offensive under community standards?"

Tuxedo's next court date is today, when it enters the same court that refused its TRO and asks for injunctive relief. —MS

Metzenbaum says diversity will protect consumers

Senator says cross-ownership restrictions should be imposed on cable to prevent it from co-opting potential competitors, such as DBS; he is keeping 'open mind' about telco entry

U.S. Senator Howard M. Metzenbaum (D-Ohio) delivered the third annual telecommunications policy lecture, sponsored by the New York Law School and the Center for Media Law, last Tuesday (April 17) at the New York Law School. The topic of Metzenbaum's speech was "protecting consumers by promoting diversity."

Metzenbaum expressed concern that telecommunications policymakers during the Reagan administration "lost sight" of the importance of the fundamental goals of public policy. Said Metzenbaum: "By restraining market power—either through competition or regulation—we insure that consumers have access to information and entertainment services at competitive prices."

The Senator added that restrictions on cross-ownership and vertical integration are currently out of favor and are viewed by many as "outmoded." "Cross-ownership and vertical integration of content and conduit, regarded as a danger in the past," he said, "are now regarded as the key to success in the global communications industry of the future."

Metzenbaum pointed to the Time Inc. and Warner Communications merger as the epitome of "the new way of thinking." However, he said the debate created by the merger focused Congress's attention on the problems of competition in the cable industry. Consequently, said Metzenbaum, "Congress is seriously considering legislation to restrain the market power of large, vertically integrated cable companies, and to expand the government's authority to regulate cable rates."

Congressional concern with the cable industry, said Metzenbaum, stems from the fact that in the 1990's, cable TV will become the predominant medium for delivering information and entertainment to the consumer. He said: "That means that unless things change, decisions about the mix and price of television programming watched by three-fourths of Americans will be made by vertically integrated, unregulated monopolists."

Metzenbaum told the gathering that he

believes the government's authority to regulate cable rates will be expanded by the end of this year. "Congress seems poised to adopt a more realistic definition of effective competition for cable," he said. And effective competition, for Metzenbaum, can only come in the form of second cable systems, wireless cable, direct broadcast satellite program packagers or eventually, the phone companies.

The cable industry has managed to stay ahead of the competition, said Metzenbaum, by involving itself in the "most promising alternative technology—direct broadcast satellite." Said Metzenbaum: "I believe that cross-ownership restrictions should be imposed on the cable industry in order to prevent the industry from co-opting potential competitors, such as DBS."

The senator also pledged to keep an 'open mind' on the subject of telephone operator

entry into cable, but he cautioned against allowing one monopoly being replaced by another. He noted: "If we cannot pass a bill this year that restrains cable's monopoly power and limits vertical integration, then I am certain that many in Congress will find telephone company entry more and more attractive."

Metzenbaum said he did not have "some sort of vague Orwellian concern that the dominant telecommunications firms will purposefully limit the kind of information and entertainment which will be made available to consumers." But, he cautioned that the lessons of history and the laws of economics have shown that vertically integrated telecommunications companies "do favor their own suppliers and their own distributors." Metzenbaum said it was the role of Congress and the goal of public policy to protect consumers by promoting diversity within the industry. —LC

Allen Ginsberg, Morality in Media square off over indecency

"Whitman believed, 'First thought, best thought,' that candor ends paranoia," said Allen Ginsberg, a Distinguished Professor at Brooklyn College and author of "Howl," a widely read if controversial poem, and of volumes of poetry, including such pieces as "Sunflower Sutra," regarded by its admirers as works of power and beauty and denounced by its critics as pieces of scatological trash.

Joseph J. Reilly Jr., president of Morality in Media, who would probably put himself in the second category and who may have taken exception to Ginsberg's suggestions that all of the panelists harbor the same sexual instincts and lusts as he but choose simply to express them differently, was moved at one point to say of the poet, "If he relies on spontaneity to achieve clarity, he should know it can sometimes get you a pop in the nose."

It wasn't all that lively last week at the Federal Communications Bar Association's seminar on the issue of indecency in broadcasting that was sponsored by the Federal Communications Bar Association's Continuing Legal Education Committee. Many of the arguments had been heard before.

But presenting an artist whose work, if performed on the air, might at a minimum involve the broadcaster in a long and costly correspondence with the FCC, in its role as enforcer of the law barring the broadcast of indecency and obscenity, was new. For one thing, he gave a powerful reading of "Sunflower Sutra," which he describes as "a panegyric to individual self-empowerment" and in which four-letter words and sexual allusions seemed an integral part of the fabric of the poem.

But Ginsberg was not making things easier for either side. Asked if he thought it would be appropriate for a seven-year-old to hear his poetry, Ginsberg responded without missing a beat: "Absolutely."

Timothy Dyk, counsel for broadcast and citizen groups challenging the law imposing a 24-hour ban on indecent programming, was not necessarily on Ginsberg's side of that issue. He would not object to legislation that would help parents protect children from indecent material. But he said that can be accomplished by limiting such broadcasts to times when parents are in a position to supervise their children. "It's not government's business to decide what children

NAB opposed to restrictions on beer and wine ads

The National Association of Broadcasters "is strongly opposed" to a bill that would require health and/or safety warnings in alcohol ads. In a letter to the Hill, the NAB said restrictions on beer and wine ads will "reduce the ability of broadcasters to serve the needs and interests of the communities they are licensed to serve." A bill introduced in the Senate by Al Gore (D-Tenn.) and in the House by Joseph Kennedy II (D-Mass.) would require that warnings appear in rotation within television, radio, print and outdoor advertising for alcoholic beverages (BROADCASTING, April 9). "There is no evidence that advertising causes abuse or encourages young people to begin consuming alcohol," wrote Jim May, executive vice president, government relations. The NAB also included materials outlining the work broadcasters have done in the area of public service announcements on alcohol and drug abuse.

can hear," Dyk said. Nor does government have any business protecting adults in their home. "What about people who want to hear such material?" he asked. "The First Amendment," he said, "is not designed to protect speech the government likes."

Reilly said his organization favored a 24-hour ban on indecent programming "because of the checkered record of the broadcasting industry" in policing itself. He said standards and practices chiefs at the three networks have told him of having trouble with producers "wanting to expand the window of opportunity." But, Reilly said, if the public "does not have its way"—that is, if what Reilly's group sees as the rising tide of indecency does not recede—"the problem reverts to the FCC and the Justice Department." The department is authorized to enforce a statutory ban on obscene and indecent language whose violation could cost a broadcaster a \$10,000 fine or two years in prison, or both.

On one thing he was certain. Broadcasters have a lesser degree of First Amendment protection than the print press. He cited the Supreme Court in the landmark 1978 case on indecency, *Pacific Foundation v. FCC*, as his authority. As for broadcasters uncertain as to whether a particular piece of material would be considered indecent by the commission, he quoted with approval the advice of a communications attorney that had been published in the press: "When in doubt, leave it out." Neither of the two remaining panelists had trouble with Reilly's approach.

Peggy Coleman, who is legal counsel to the American Family Association, assisting local prosecutors and attorneys in First Amendment matters, including obscenity law enforcement, said that, as government licensees, broadcasters are obligated to operate in the public interest. "To put the burden of protecting children on the parents," she said, "is a distortion of the licensing system." And Commissioner James H. Quello, indicated he does not shrink from enforcing the rules against indecent programming. He said he has a vote and the responsibility. "If we're wrong," he said, "the court will tell us." He also put his finger on the source of Ginsberg's problem: Congress, which he noted is elected by the public, "is fed up."

Ginsberg, for his part, was short on the legal arguments but long on the artistic reference and the sweeping political pronouncement, or denunciation. He compared the "censors" on the panel to the campaigns against "spiritual pollution" in Chi-

na and to the book burnings by the Nazis in Germany. He suggested that Senator Jesse Helms (R-N.C.), author of the legislation directing the FCC to impose the 24-hour ban on indecent programming, was "obsessed with homoeroticism." Applying William Blake's words, he said, "They became what they beheld."

Finally, he defined the problem as he saw it. "We're faced with a technological problem. There are communications in every direction. The problem in a hypertechnological civilization is more a problem of monolithic thought control than of libertinism." —LZ

FTC, Texas attorney general take on Twin Star's infomercials

The Federal Trade Commission has charged Twin Star Productions Inc. and six Twin Star officers with making false and unsubstantiated claims in the company's program-length commercials (infomercials) for a weight-loss product, a baldness product and an impotence product. The commission also charged the Texas-based company with representing its infomercials as something other than paid commercials. The state of Texas, through the attorney general's office, has also charged Twin Star with making false claims and misleading viewers.

Twin Star, the FTC said, will pay \$1 million, and Jerald Steer, Allen Singer, Douglas Gravink, Peter Claypatch and Steven Singer will pay \$500,000 in consumer redress over 18 months.

In Texas, Twin Star has agreed to stop marketing the products in question and has agreed to insert disclaimers in any future infomercials informing viewers that they are watching paid programming. Twin Star paid the attorney general's office \$95,000 in investigation costs and agreed to provide refunds to any consumers requesting them.

The three products marketed by Twin Star were Foliplexx, a baldness cure, Y-Bron, an impotence cure and Diet Patch, a weight loss product.

Under the FTC agreement, Twin Star and the six individuals also agreed not to air the infomercials of another product, a book titled "How to Make Money By Doing Business With the Government."

The FTC investigation was conducted

from its Seattle office. Barry Cutler, FTC director of the Bureau of Consumer Protection, said the settlement is the first in which the commission has obtained consumer redress from an infomercial marketer and "sends a signal to the booming infomercial industry that deceptively formatted programming will not be tolerated."

A consent agreement is only for settlement purposes and does not constitute any admission of guilt or violation of law. Any violation of the agreement can result in a civil penalty of up to \$10,000. □

Monitor upset over ABC News report

A segment last week on ABC News's *World News Tonight* focusing on the major expansion of the Christian Science Monitor's broadcasting operations sparked a reaction from the head of the church's Radio and Television Broadcasting service. John H. Hoagland, the editor-in-chief, said in a letter to ABC News President Roone Arledge that the segment provided an example of why the church entered the mass media business with its newspaper in 1908: It was to offer "decent and fair-minded journalism" at a time when the news scene was dominated by a relatively few mass-circulation dailies fighting for dominance with a power that was "excessive."

The piece at issue, by Morton Dean, said that at a time when the church is losing members, it is spending millions on its broadcasting properties. Dean said the Monitor's UHF in Boston, WQTV(TV), which represents an investment of more than \$50 million, is losing money and that church members have been asked to contribute \$37 million to pay for a major international shortwave radio network. He also said the flagship property, *The Monitor*, lost almost \$19 million in the year ending last April. But what Hoagland focused on was Dean's reference to the Monitor's "nightly newscast on cable" that, Dean said, is "drenched in red ink—losing more than \$20 million a year."

"ABC News, whose budget must be \$400 million or more annually, described our nightly news, with a budget of \$20 million, as profligate," said Hoagland. "In effect, ABC challenged our right to exist and prosper in your world." Yet, he said, "in a world in which the knowledge gained from television is so important to the public, more rather than fewer sources of news are needed."

ABC News said its review of the Dean piece revealed no error. Walter Porges, vice president, news practices, said the reference to the church's "aim" was "carefully worded," and was based on talks with church members, including some who worked on the Monitor newscast and some who are former officials of the church.

As for the assertion that ABC News is, "in effect," challenging the right of the Monitor's newscast "to exist and prosper," that is "not so," Porges said. "We welcome all competition." □

Meredith sells rep firm MMT Sales to latter's managers

Buyout led by MMT President Jack Oken; although terms of deal were not released, group owner Meredith is expected to take loss

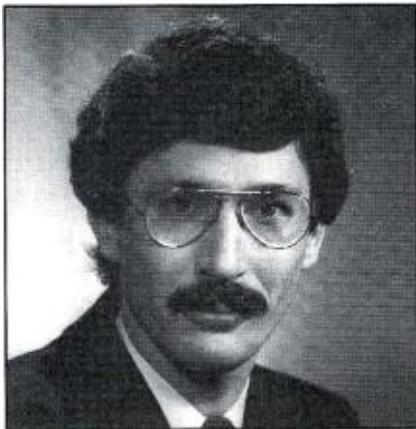
The Meredith Corp. announced last week that it had reached an agreement in principle to sell its rep firm MMT Sales Inc. to the management of MMT Sales. Meredith is a Des Moines, Iowa-based group owner of seven TV stations and publisher of several magazines, including *Good Housekeeping*. It purchased the rep firm in October 1987 for \$40 million (BROADCASTING, July 13, 1987).

Terms of the deal were not included in the brief statement released by Meredith. Officials of Meredith did not say how much cash, if any, was changing hands, who was financing the deal, whether Meredith would retain any equity in MMT, or whether there would be any employee stock ownership plan (ESOP) for the new version of MMT. Industry sources were in agreement that MMT would probably take back some paper on the deal.

Some industry sources said that whatever the price, Meredith will likely take a loss on the deal.

According to Meredith's 1989 annual report, MMT Sales lost \$1.9 million last year on revenues of \$28.9 million, following a loss of \$1 million in 1988 on sales of \$22,583,000. In the last year, MMT went from 64 stations represented to 30. The drop was due in part to a company decision to let go of small market stations and the loss of some major clients, including group owner Media General.

The management buyout is led by Jack Oken, MMT president. He also declined to elaborate on the deal, except to say that the



Jack Oken, MMT president

purchasers include both the senior and middle MMT management. Other MMT executives involved in the buyout reportedly include Executive Vice President Charles Lizzo and Senior Vice Presidents Ted Van Erk and Murray Berkowitz.

MMT Sales was founded in 1972 by Gary Scollard to serve Meredith Broadcasting's five stations, and Meredith helped Scollard with a loan to get MMT off the ground. Scollard left the company last year and is now president of the New Canaan Conn.-based Info-Edge company, Hot-Net, an electronic communications system that links buyers and sellers of media time via IBM computers.

There had been rumors around the industry about MMT for some time, including a possible merger with another rep firm or another group owner buying the company. Rep firms considered to be possible merger candidates according to some reps included Katz Communications and

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Revving up sports

Regional cable sports service operator Prime Network is forming a new division to buy and sell sports TV programming worldwide.

Prime Network, founded by cable pioneer Bill Daniels and Tele-Communications Inc., has acquired through the new division U.S. telecast rights for more than 200 hours of sports programming, including five of the PGA European Tour's golf tournaments, the Suntory Japan Open Tennis Championship, LeMans and the Australian Open golf championship, among other events.

Prime International, to be based with the parent company in Denver and opening an office in London and later in Miami, Tokyo and elsewhere in Europe, will also import weekly Australian rules football league matches and German A-league soccer.

The division will export Prime Network's domestic sports library, as well, with more than 2,200 hours, including a variety of water and winter sports, tennis, boxing, motor sports and collegiate basketball, football and baseball.

In other news, Prime Network, which owns and/or operates six regional sports networks serving 5.6 million cable subscribers in 20 states, is adding two half-hour weekly auto racing series, *Indy Car Racing* and *This Week in CART*.

Harrington, Righter & Parsons. On the group owner side, Great American Broadcasting (six AM's, 11 FM's and five TV's) reportedly may have been interested in MMT. Meredith clients include ACT III Broadcasting Co., Gaylord Broadcasting Co., McGraw-Hill Broad-

casting Co. and Renaissance Communications. Some station managers surveyed were pleased by the news of the MMT sale and there were no signs that any of MMT's stations were preparing to jump ship.

As for the Meredith Corp., this deal,

according to Ray Katz, who follows the company for Mabon, Nugent & Co., is seen as a refocusing on its core operations of publishing and broadcasting. Earlier this year, Meredith sold its printing company, Meredith/Burda, to R.R. Donnelly for about \$175 million. —JF

Changing Hands

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

WNFT-TV Jacksonville, Fla. □ Sold by North Florida 47 Inc. to Krypton Corp. for \$3 million plus assumption of certain liabilities. **Seller** is headed by Tom and Frank McGeehee, brothers, and has no other broadcast interests. **Buyer** is headed by C.E. Feltner and has no other broadcast interests. WNFT-TV is on ch. 47 with 1,200 kw visual, 120 kw aural and antenna 980 feet. *Broker: Chapman Associates.*

KJUL(FM) Las Vegas □ Sold by Carrigan Communications to Waldron Partners for about \$2.2 million ("In Brief," April 16). **Seller** is headed by group owner Ragan Henry, who purchased 49% share in October 1989 and had option to buy rest. **Buyer** is headed by Patrick Swygert and Larry Wexler and has interest in WMGR(AM)-

WJAD-FM Bainbridge, Ga., and WMM(FM) Kokomo, Ind. In addition, Waldron has bought, pending FCC approval, KVKI-AM-FM Shreveport, La., KBFM-FM Edinburg and KFAN(FM) Fredericksburg, both Texas, and WKY-FM Moss Point, Miss. Swygert is executive vice president of Temple University of Commonwealth System of Higher Education, licensee of noncommercial WRT(FM) Philadelphia and permittee of noncommercial WUCP(FM) Summerdale, Pa. Henry's wife, Regina, is nonvoting shareholder of Waldron Partners. KJUL(FM) is on 104.3 mhz with 100 kw and antenna 1,115 feet above average terrain. *Brokers: Doyle Peterson & Associates and Sailors & Associates.*

KHAT-AM-FM Lincoln, Neb. □ Sold by Marathon Communications Inc. to Tate Communications for \$1.325 million. **Seller** is headed by Patrick Shaughnessy and owns KBUL(FM) Carson City, Nev., and WAVH(FM) Mobile, Ala. **Buyer** is headed by Harvey Tate and owns KIKN(AM) Pharr and

KTXF(FM) Brownsville, both Texas, and KMCK(FM) Siloam Springs, Ark. KHAT(AM) is daytimer on 1530 khz with 5 kw. KHAT(FM) is on 106.3 mhz with 2.9 kw and antenna 145 feet above average terrain. *Broker: Chapman Associates.*

WDEY-AM-FM Lapeer, Mich. □ Sold by WTHM Broadcasting Co. to Covenant Communications Corp. for \$510,000. **Seller** is headed by David R. and John F. Sommerville, brothers, and has no other broadcast interests. **Buyer** is headed by Paul Allan Parker, Richard John Boyse, Jay Brent Alexander, Sherwood L. Breish and Gary and Nancy Dewitte. Parker and Alexander are employees of WTHM Broadcasting Co. WDEY(AM) is 5 kw daytimer on 1530 khz. KDEY(FM) is on 103.1 mhz with 3 kw and antenna 298 feet above average terrain.

WOAY(AM)-WVMA(FM) Oak Hill, W.Va. □ Sold by Thomas Radio Co. to Adventure Communications Inc. for \$500,000. **Seller** is headed by Helen G. Thomas, Curtis W. Butler, Robert R. Thomas III and Helen L. Thomas and recently sold WOAY(TV) Oak Hill ("Changing Hands," March 12). **Buyer** is headed by Michael R. Shott, Karen A. Shott and John H. Shott, and is licensee of WHIS(AM)-WHAJ(FM) Bluefield, W.Va. Adventure Communications has interests in WKEE-AM-FM Huntington, W.Va., and WSIC(AM)-WFMX(FM) Statesville, N.C. Michael R. Shott owns 49% of permittee of WBJY-FM Wheeling, W.Va. WOAY(AM) is on 860 khz with 10 kw day and 5 kw night. WVMA(FM) is on 94.1 mhz with 25.5 kw and antenna 650 feet above average terrain.

WHS(FM) Key West, Fla. □ Sold by Drexel Hill Associates Inc. to Albert Louis Swainston for \$400,000. **Seller** is headed by Peter L. Arnow and Robert A. Linder and has interest in WMTR(AM) Morristown and WDHA(FM) Dover, both New Jersey. **Buyer** has no other broadcast interests. WHS(FM) is on 107.1 mhz with 3 kw and antenna 200 feet above average terrain.

KWBE(AM) Beatrice, Neb. □ Sold by ERM Associates to Community Media Inc. for \$325,000. **Seller** is headed by J. Taylor Monfort and has no other broadcast interests. **Buyer** is headed by Norton E. and Diana H. Warner, husband and wife, who are officers and directors of Warner Enterprises Inc., which owns KRLN-AM-FM Canon City, Colo.; KABI(AM)-KSAJ(FM) Abilene, Kan.; KLIN-AM-FM Lincoln, Neb., and KSTR-AM-FM Grand Junction, Colo. KWBE is on 1450 khz with 1 kw full time.

WLKE(AM) Oshkosh, Wis. □ Sold by North American Progressive Inc. to Sunbright Broadcasting Inc. for \$325,000. **Seller** is headed by James R. Coursolle and Paul Linder and has interest in WLKD(AM)-WGGQ(FM) Waupin, Wis. **Buyer** is headed by Robert P. Hansen and Steve Rose, and has no other broadcast interests. WLKE is 250 w daytimer on 690 khz.

For other proposed and approved sales see "For the Record," page 69.

US RADIO, L.P.

(Ragan A. Henry)

has acquired

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Ailing oligopoly: TV station rating business

New Petry study confirms that more stations are giving up either Arbitron or Nielsen

If both Nielsen and Arbitron are making money on their local TV ratings services, most expect they are doing so at a reduced operating margin. A major cause of reduced profitability would be TV stations dropping one or the other service, a trend whose magnitude has recently been documented in a survey by Petry Television. And the trend toward "single service" stations may increase as ratings become more technologically-oriented and expensive.

In its just-released annual report, Nielsen Media Research's parent company, Dun & Bradstreet, noted the existence of "price competition for its local-market television service" in the first sentence discussing the division's 1989 operating results. It made no such mention about 1988.

Petry, in its recently released study, said that in the top 50 markets, more than 40% of TV stations subscribed to just one service for the November 1989 ratings book. The number of single-service subscribers in the top 50 markets is double what it was just three years ago, according to the study. In markets 100-plus, single-service stations now represent more than half of all stations, said Petry.

Nielsen's own numbers confirm the rapid increase in single-service stations. Between November 1989 and a year earlier, 98 additional commercial TV stations were listed as subscribing to a single service. Except for those few that recently signed on or which perhaps never used a service before, all of the newly won exclusive accounts represent a loss for either Arbitron or Nielsen. The latter's study indicated Arbitron lost the most, by almost a 3-1 margin. Petry said that Nielsen now has more exclusive accounts, although in the top 50 markets the two services had, as of November 1989, suffered equally.

The station defections cost Arbitron and Nielsen between \$12 million and \$15 million annually in lost revenue, said Pierre Megroz, Arbitron's vice president of sales and marketing for television network and station services. That sum, perhaps 10% of total local station revenue for the combined services, has reduced profitability for the business, said both Megroz and Roy Anderson, executive vice president, director of marketing for Nielsen Station Index.

Most of the reasons that have led stations to cancel one of the services seem still to be in place. Station margins, for the most part, are continuing to decline and revenue is not growing fast enough to take the pressure off cost control. Coming up for renewal (and in many cases non-renewal) are five-year and seven-year contracts signed during more robust times. Even when renewed, some contracts may have little or no rate increases.

Second, stations are finding other uses for their research budgets including, said the Petry report, "the growing use of sur-



Megroz



Anderson

veys and/or databases providing more in-depth audience and customer profiles." Personnel are needed to analyze data, another justification for using just one ratings service.

Also, according to several of those commenting, computerization has enabled agencies to better manage data, so they no longer rely on stations for ratings data. Some of those commenting said the relationship has been reversed, with many station salespeople now depending on the agencies to provide data.

Both Nielsen and Arbitron contend that it is not cost effective to cut back on ratings information. However one rep firm's director of research said cost effectiveness is a difficult point to prove: "Stations have asked us what the bottom line impact is of

subscribing to one service...the ratings services can't quantify it or they would do a better job in keeping stations."

Unfortunately for the ratings services, it is the stations that have historically provided up to 90% of the cost of the local market service. And raising costs on the agencies 10% has been difficult recently due to agency consolidations and similarly modest revenue growth. Said Arbitron's Merroz: "Most of the agencies do not buy dual services.... If they buy two services it is because they have accounts that want to be bought on one or the other service."

What many clients and observers are wondering is at what point will reduced profitability lead to either Nielsen or Arbitron getting out of the TV station rating business. Said Gary Chapman, president of LIN Broadcasting's Television Group: "It's too early to tell which one is losing the battle...but it certainly could be a critical blow if the trend continues. It's possible that the loser goes out of business."

Ironically, the chances of either service collapsing may increase as both provide more accurate and useful information. Both companies have, in recent years, invested in meter-based, as opposed to diary-based, methodology which requires both a higher capital investment and higher maintenance costs, said Nielsen's Anderson.

In markets where only one service has

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chosen to meter, they have been able to raise rates significantly, thereby increasing the likelihood that the other, diary-based service will be dropped.

Nielsen has continued to meter while Arbitron has been investing in ScanAmerica, a "single source" service, combining peplemeter and product-usage information that is intended to replace traditional meters in larger markets. Arbitron is hoping that broadcasters will bear a much smaller portion of paying for ScanAmerica which Arbitron said has a projected \$125 million development cost (BROADCASTING, Nov. 6, 1989). Megroz said that they were expecting a third of the revenue to come from broadcasters, a third from agencies and a third from "other."

Until Arbitron's new service is rolled out most observers expect it to lose some market share in Nielsen meter-only markets. And diary-only markets are expected to continue producing defections from both services. Said Teddy Reynolds, vice president of research at Petry Television: "I am willing to bet that when the study is done again in May, we will see another jump." —GF

Sluggish first quarter for TV groups

Weak revenue gains and some declines hurt station owners' profit margins; ABC network reports major profit gain

First-quarter results for TV station group operators indicate slight revenue gains. Some group owners reported revenue declines, even though gains in last year's first quarter were generally modest. As a result, operating income in the just completed period fell for several group owners, and the industry's best news, instead, came from the ABC Television Network which reported strong revenue and profit gains last week.

For ABC, the broadcasting segment, which includes cable programing interests, had a 15% revenue increase, to \$992.5 million, and a 10% cost increase, resulting in a 35% jump in operating income to \$200.5

million for the quarter. The results are even more impressive if ABC acquisition-related accounting adjustments, which favor the prior year's first quarter more than the just completed quarter, are excluded.

ABC said advertiser demand was responsible for a "significant increase in revenue" for all television network dayparts, except for daytime, where ratings weakness hurt the comparison with the prior-year's period. While ABC Video Enterprises also showed strong revenue and profit increases, the owned TV stations and radio division had only "moderate" revenue increases. As a result, operating profit for the TV stations was up "slightly" while radio income declined.

NBC, which had the Super Bowl in last year's first quarter, posted a decline in both operating revenue and income, according to parent company General Electric. Also reporting a decline was Gannett Broadcasting, where revenue fell 3% to \$87.5 million. The company did not comment on the division's operating income.

NBC-oriented affiliate group, Multimedia, said broadcasting revenue, including radio operations, declined 4% to \$28 million. The company cited "sluggish retail advertising environment...depressed local automotive advertising...and the delayed start of the 1990 Major League Baseball season." Operating income for the division fell 11%, to \$9.6 million.

McGraw-Hill reported a 3% increase in revenue, to \$22.3 million, citing "softness in some of our markets." The company said that higher programing costs caused a 10% decline in operating income to \$4.9 million. Media General cited weak television advertising as the cause of declining operating income for its stations.

A 2% revenue increase, to \$50.9 million, was reported by Scripps-Howard Broadcasting for both its television and radio operations. The company blamed "weakness in advertising at the network affiliates." However, the company said syndicated programing costs declined slightly, allowing the division's operating income to increase 7%.

Both a local economic rebound and political advertising in the Texas gubernatorial primary election allowed A.H. Belo to report an 11% revenue gain for its television stations. The company did not comment on the division's operating income. —GF

CBS Marketing study shows aging audience

According to a new study by CBS Marketing and Ephron, Papazian & Ephron, in 10 years we will be "up to our hips in old people." The study, introduced last week at a CBS Marketing press briefing, documents the costs to advertisers of "marketing too young as the country grows older." The presentation, "Coming of Age: Targeting the Middle of the Market," will be presented to agencies and advertisers during the next two weeks.

"Our time has arrived," said Thomas Leahy, president of CBS Marketing. He was referring to the fact that CBS is constantly championing older viewers to advertisers. The study says that the current median age of the population is 33 and that in the year 2000 that age will be 36 and the median age of the consumer-targeted adult population will be 43. The 18-34 age group, according to the study, will shrink by 7% over the next 10 years, while the 35-65-plus age group will grow by 24%.

An analysis of last season's upfront marketplace in the study said that of 42 advertisers targeting the 18-49 demographic, 17 should have targeted 25-54 and 19 should have targeted 35-54 if they really wanted to reach the median age of their consumers.

The study said that the "popular assumption that older consumers are far less likely to switch brands than younger consumers has been proven invalid by a growing weight of research.

The 55-plus demographic, the study said, will remain the most loyal to the networks. However, there has been some loss of older demographics to cable, according to David Poltrack, CBS senior vice president, planning and research. Poltrack said the loss of 35-54-year-old viewers is due to the three broadcast networks "chasing kids."

Other points in the study:

- Consumer spending peaks today are in the 35-54 household age group. This is also the group with the highest percentage of college graduates. The lowest spending group is under 24, not over 65.

- Since 1966, per-household food purchases for home use have increased substantially in older (45-65-plus) households (more than 45%) and decreased just as substantially in younger (under 25-44) households (39%).

This news, CBS said, is something for all the networks to consider, since they anticipate that network prime time will continue to erode, probably in the 18-34 demographic. Leahy said that he could make this presentation for NBC, the CableTelevision Advertising Bureau or barter syndication. Poltrack said that the presentation was not designed to tell advertisers that CBS has the right audience. He said that the best median age for a network is 40, with CBS's median age currently at 45, ABC's at 37 and NBC's at 40. CBS, Poltrack said, still has to "get younger." □

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After six years, U.S. still finds fault with UNESCO

State Department says problems, including questions of press freedom, that caused withdrawal still exist

Six years after the U.S. withdrew from UNESCO, the Bush administration says the time has not yet arrived for the U.S. to rejoin. The problems that the Reagan administration said drove it from UNESCO persist, according to a report issued last week by the State Department. And among those problems, State says, is UNESCO's position on freedom of the press.

The U.S. withdrew from UNESCO in 1984, citing what it said was the organization's excessive politicization, poor management and long-term lack of budgetary restraint, as well as what it considered an equivocal stand on the freedom of the press issue. A paper prepared by Freedom House in 1983 said that UNESCO "has been used to create a certain repressive climate in the field of international communications," and that "the doubt and suspicion of the press provides a fertile field for the press-controller to do his worst." The report said the paper was a factor in the U.S. decision to withdraw.

For more than 20 years, UNESCO had been riven by debates over a move by Third World countries to establish a New World Information and Communications Order. The industrialized west, led by the U.S., opposed the concept, seeing it as a move to legitimize government control of the press. Proposals for licensing the press and for assuring "balance" in news coverage were advanced under the concept.

But in 1978 a "vague and ambiguous" compromise—as the State Department report described it—was adopted that contained elements unpopular in the West, such as a balanced flow and a right of reply for those who felt unfairly attacked. It was accepted by the Carter administration as better than what would have been adopted if the U.S. had not participated in the drafting. Over the next several years, as the report said, a consensus developed in the West that the price being paid for agreement was too high.

The State Department report credits U.S. nonmembership with spurring some improvements. And the replacement in 1987 of the controversial Amadou-Mahtar of Senegal by Frederico Mayor Zaragoza of Spain as director general was regarded with relief. Still, the State Department concludes that a renewal of U.S. membership "would require that we accept promises of change in lieu of real reform" and "vitiate our strategy, which has borne some fruit to this point, and might negate the limited movement toward reform which can be detected

in certain crucial areas."

As for the U.S. position on UNESCO policy on communications, the report says "palpable similarities" exist between UNESCO's "current text on communications and those which preceded it over the past 15 years." It says that "the program remains one in which freedom of the press and freedom of expression are 'balanced' against the desires of governments to control the flow of information to and from their citizens." Furthermore, it says, "the so-called New World Information and Communications Order is still perceived by Third World UNESCO delegates as an 'article of faith' with them and as 'a continuing evolving process.'"

UNESCO responded to the report with a statement expressing "dismay" that the State Department finds the organization has made no progress in its communications policy. Alain Modoux, director of UNESCO's Office of Public Information, noted that a resolution of the General Conference approved by all member states last November mandated UNESCO "to take concrete measures" to encourage freedom of the press and the freedom of journalists to report and have access to information, and to promote the development of private news media.

Modoux also cited the UNESCO-sponsored meeting in Paris in February of representatives of emerging, free media in Eastern Europe with media professionals from the West, including the U.S. He said the meeting led to efforts to establish in Warsaw a Center for Communications for Central and Eastern Europe to train journalists and provide research services for the new, independent media. UNESCO has pledged \$20,000 towards the founding of the center. (The State Department report took note of the meeting, acknowledging it was "essentially" a pro-free press celebration.)

Nor was that all. Modoux said on April 25 a joint delegation of UNESCO and the World Press Freedom Committee—an organization committed to working for press freedom around the world—will travel to Warsaw in connection with the Center project. And on the same day, Modoux said, a second East-West press meeting will be held at UNESCO's headquarters in Paris. This one will be devoted to emerging independent broadcast media.

As for the State Department's concern regarding the NWICO, another UNESCO spokesman, Andrew Radolf, said that "there is nothing in any operational program calling for a New World Information and Communications Order." He said it is mentioned only in the context of a resolution, adopted last fall, explaining why the

issue was being dropped: The controversy surrounding it had tarnished the organization's image. The resolution said the NWICO grew out of the concern of Third World countries that felt they had been treated unfairly by the media.

The State Department, in its report, did not only say UNESCO has failed to deal adequately with the problems the U.S. had found in 1984. It also questioned the director general's selection of Henrikas Yushkiavitchus as head of UNESCO's new Communications Sector. An article in *The New York Times* last month quoting unnamed sources as describing the former vice chairman of the Soviet Union's State Committee for Television and Radio as a life-long censor was greeted with outrage by members of the television engineering community who have known him for years. Julius Bar-



Henrikas Yushkiavitchus

nathan of Capital Cities/ABC Inc. protested, in a letter to *The Times*, that Yushkiavitchus "was pushing for glasnost long before Mr. Gorbachev made it popular" (BROADCASTING, March 26).

The State Department did not denigrate Yushkiavitchus explicitly. But it said that, in making the appointment on the final day of the East-West press meeting, the director general "put a stop to the celebrating" that it had touched off. The report noted that the United Nations Association of the United States of America had criticized the appointment of an individual "whose experience with the 'free flow of ideas by word and image' is so recent and untested." And the report conceded that Yushkiavitchus "has had favorable relations with many American news services." But it added that "someone with equally good technical background from a country with a free press tradition would have been more appropriate." The report said the department will "follow this situation closely." —LZ

FCC gives lowdown on FAA roadblock

Mass Media Bureau's Eads says commission is working hard to find solution to rules hindering construction of new FM's; revised lottery regulations also clarified

A top official of the FCC Mass Media Bureau assured a group of communications attorneys in Washington last Tuesday (April 17) that the bureau is doing all it can to revamp strict Federal Aviation Administration interference standards that are blocking the construction of new FM stations and modification of the transmission facilities of existing ones.

Larry Eads, chief of the bureau's audio services division, said bureau staff had met several times with FAA officials to try to work out new standards that would both protect airports' instrument landing systems from FM interference and permit the construction of new and modified FM facilities authorized by the FCC. "I think we are making some progress," he said.

The FAA standards were the chief complaint voiced by attorneys attending a panel

session sponsored by the Federal Communications Bar Association and featuring bureau Chief Roy Stewart and the four bureau division chiefs—Eads, Barbara Kreisman (video services), Chuck Kelly (enforcement) and Douglas Webbink (policy and rules). Many of the bureau's branch chiefs who report to the bureau chiefs were in the audience to mix with the attorneys.

Barbara Waite, an attorney with Venable, Baetjer, Howard & Civilette, said the standards amounted to a "de facto freeze" on FM construction permits to build or modify FM stations. Broadcasters go through lengthy regulatory processes at the FCC to get a construction permit from the FCC only to be told by the FAA that they cannot build, she said.

Eads also said the bureau has, over the past few months, managed to reduce from four years to one year the amount of time it takes to review a mutually exclusive application for a new FM station and designate it for hearing, despite a continuing shortage of manpower in the bureau. When more than one group applies for a frequency, the FCC holds a hearing to determine which one would best serve the public interest and be awarded the license.

The reduction in processing time results from shifting of responsibilities and priorities, Eads said. FM sale applications were sent to the video services division to free up attorneys in the FM branch to concentrate on the FM backlog, he said. In addition, attorneys were trained to do some of the basic technical review of the applications, he said. And, he added, the staff is no longer giving top priority to petitions for reconsideration of dismissals as it was during the chairmanship of Dennis Patrick.

On another front, the enforcement division's Kelley said the Charity Game Advertising Act of 1988, which gives stations additional freedom to broadcast information pertaining to lotteries and which goes into effect May 7, is the subject of a lot of confusion among broadcasters.

Trying to clear up the confusion, Kelley said the law does two things. First, he said, it allows stations to broadcast advertising for state lotteries in non-adjacent states. Under the old law, he said, broadcasters were limited to in-state lotteries and lotter-

ies in adjacent states.

Second, Kelley said, the new law permits stations to carry advertising for lotteries or other games of chance sponsored by non-profit organizations. It extends to lotteries run by commercial enterprises, but only if the games are "clearly occasional and ancillary to the primary business."

In both cases, Kelley said, the lotteries or the games themselves must be permissible under state law. -HAJ

Broadcasters opposed to FCC proposal to reimpose nonduplication rules

AM operators balk at FCC 'survival of fittest' plan to weed out weak AM's

When the FCC released its long-awaited proposals to help shore up the ailing AM band ("Top of the Week," April 16), at least one proposal sparked the observation that the commission had decided to "kill off AM in order to save it." The proposal in question: that of reimposing the AM-FM nonduplication rules which the FCC, under the tutelage of former chairman Dennis Patrick, had eliminated in 1986 in a flurry of deregulation.

Under current rules, any radio operation with both the AM and FM in the same market can simulcast its programming 100%. This effectively allows broadcasters the flexibility to not program two separate stations, thereby helping to reduce AM operating costs. Also, in the view of the current FCC, it prevents licensees from adequately fulfilling their responsibilities to serve the public interest.

William Hassinger, assistant bureau chief at the FCC Mass Media Bureau, explained that the elimination four years ago of the nonduplication rules generally has resulted in a surge of AM carbon copies of the FM. "In most cases simulcasting is being used simply to shore up weaker stations, to help a station that cannot survive on its own programming," Hassinger observed. "We want to reexamine the whole notion of simulcasting and determine what benefits it might still hold for the listening public. In some cases there might be some legitimate uses [for it], but the pervasive one at present is that an AM can't bring in an audience on its own."

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More measurement

The Arbitron Co. will increase its measurements of three radio markets to twice yearly. Effective with the fall 1990 ratings survey, Lincoln, Neb.; Dothan, Ala., and Redding, Calif., will be measured in the spring and fall. Prior to this, those markets were only measured in the spring.

Paraphrasing the official stance of FCC Chairman Al Sikes, Hassinger conceded that the FCC's primary intent in eliminating simulcasting was to "allow a natural weeding-out process to take place. We don't want to force the issue, but it's sort of like a mother bird pushing her chicks out of the nest. Some will fly, some will fall." Hassinger said that, through its action, the FCC is not trying to make stations go silent, but "we do want them to carve out a niche, to survive on their own."

Hassinger said he expects an outpouring of positive and negative comments from broadcasters who will be affected by this proposal. He said the FCC definitely will examine these comments for "cogent arguments that involve the public interest," but cautioned that broadcasters' self-interests alone are not enough reason to keep this proposal from moving ahead.

According to many broadcasters whose "self-interest" in AM-FM simulcasting also is guided by the bottom line, the FCC is changing the rules in the middle of the game. Bobby Denton, vice president and general manager, WIVK-AM-FM Knoxville, characterized the last 10 years of "commission inaction" as throwing the AM band into a fierce battle for the "survival of the fittest." WIVK, a country station which received a 34.2, adults 12-plus share in the fall 1989 Arbitron survey, is one of more than 100 stations in the top 100 markets that began simulcasting when the FCC relaxed its rules.

If thinning out the band is the FCC's intent, "they should have moved on it a long time ago," Denton said. "Listeners left AM a long time ago, and this isn't going to do a thing to bring them back. All it will do is cause a rash of stations to go dark." If the FCC truly had wanted to help AM, they should have done it 10 years ago by approving a standard for AM stereo, he said.

Beautiful music station WPAT-AM-FM New York also began simulcasting in 1986 when the FCC lifted its nonduplication restrictions. General Manager Gene Hobicorn said he isn't anxious to split the signals again, largely because of the added financial burden in equipment and personnel. "We save money by running the stations as a combo, and it would create a lot of confusion if we had to operate them separately," he said.

Hobicorn said that before 1986 the AM actually had a heavier commercial load than it does today. "If pressed, we could do it, and we probably could make it financially viable. But at present we don't have the energy or the resources to effect such a change."

Milt McConnell, general manager at KZSS(AM)-KZRR(FM) Albuquerque, N.M., said any order from the FCC to halt simulcasting "would be very detrimental to our station and to AM radio." Noting that many AM's would go dark if they couldn't duplicate the sister FM's signal, he said; "to fund a separate AM facility would be virtually impossible at this time. The only alternative for many simulcasters would be to carry a satellite feed," which McConnell noted wouldn't be any more in keeping

Change of venue

The Radio Advertising Bureau has changed the site and dates of its annual Managing Sales Conference. Next year's meeting, scheduled to be held at the Loew's Anatole in Dallas, Feb. 1-4, will be held instead Jan. 24-27 at the Opryland hotel in Nashville.

According to RAB President Warren Potash, the reason for the move was two-fold. Principally, he said, the reason was space. "We've outgrown our exhibit space in Dallas," said Potash, "and they [the Loew's Anatole] let us out." RAB had two years left in its agreement with the hotel. The Potash RAB was also not pleased with the Friday-Monday dates in Dallas, preferring that the conference end on Sunday.

with the public interest mandate than what the FCC currently is proposing.

"As with many markets, Albuquerque is very depressed at the moment," McConnell said. "I don't think requiring separate and distinct facilities will add anything positive or add to public service. It will continue to detract from people looking for inventive

ways to save radio."

Jake Russell, vice president and general manager at WROW-AM-FM Albany, N.Y., was generally stoic about the proposal. "If this is imminent, we probably can make an opportunity out of our AM," he said. "As with many combos, we're sort of in limbo until we determine which is the best route

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to take. If the FCC forced me to move, I'd just move my timetable up quicker. I'd hate to do something with a gun to my head without giving it proper thought, but with the speed at which the FCC works I don't feel the clock really ticking. Not yet."

Assessing the impact on the AM band in general, Russell was a bit more ominous. "Those AM's that don't come up with a viable alternative probably will shut down, and that's unfortunate," he said. In lieu of going dark, he speculated that many failed AM's likely could be turned over to churches and schools and other charitable organizations "just for the tax write-off, and that will be a sad state for radio to fall into."

L. Lowry Mays, National Association of Broadcasters board chairman and president of Clear Channel Communications, said he doubted that AM-FM simulcasting had much effect on the deteriorating health of AM radio. "Some AM broadcasters suggest that reimposing the rules might force better programming and increase listenership, but I don't go along with that kind of thinking," he said. "We shouldn't look at the negative impact FM might have on AM, but rather, the positive effect good programming will have on drawing people to the AM dial."

Mays noted that, except for New Orleans combo WQUE-AM-FM, each of Clear Channel's AM's have created a profitable market niche without the benefit of an FM. Still, Mays observed that programming decisions should be left up to the broadcaster, not a regulatory agency. "It wouldn't be productive for the FCC to prevent simulcasting," he said. "The commission proba-

bly is looking to create diversity and greater listenership, but I don't think this is the way to do it."

Neither does the NAB, Mays added, stating that the association's position "is contrary to that of the FCC."

Observing that NAB membership most likely was split over the issue, NAB general counsel Barry Umansky recalled that "the last time this went to a full [NAB] board vote they decided there should be no non-duplication rule." This, in general, is in

keeping with NAB's position that stations should have their own choice as to how they best can use their own facility, he said, indicating that the subject was sure to be discussed at the association's June board meeting.

"At the moment it's difficult to tell whether this issue is central to the FCC's notice, since the central issues generally are technical," Umansky said, adding: "This is the only programming issue that's been raised."

-REB

AWRT-sponsored panel discusses future of AM



Robert Ferrante, Robin Breeden, Donna Leonard and Patrick Piper discuss "Radio: Power Talk"

The decline of AM radio can be halted, but only if producers make the medium more exciting. That was one consensus reached by a panel hosted by the Washington Chapter of American Women and Radio in Television Inc. last Wednesday (April 18).

The panel, "Radio: Power Talk," featured Robert Ferrante, executive producer of National Public Radio's *Morning Edition*; Patrick Piper, executive producer of Mutual Broadcasting System's *The Larry King Show*, and Robin Breeden, executive producer of WPGC(FM) Washington's *Nobody Asked Me*. The panel was hosted by NAB's Donna Leonard and held at NAB headquarters.

Piper said that AM radio is "too important" to abandon, and expects that more talk programs will be aired on FM stations. The great strength of radio, he said, is its ability to do longer segments than TV. "Radio has to work harder to capture and keep listeners' attention," he said. One of the biggest problems facing producers is that "publicists don't understand radio. They think radio is a sideline," he said.

Ferrante said a key for radio is to produce programs that appeal to a person's sense of curiosity, and to worry less about targeting specific demographics. He added that although the long term health and planning of a station—and talk radio in general—is important, he said that producers are more concerned with "surviving the week."

Breeder said that talk radio can compete because most listeners, especially women, are "issue-oriented." She said there is much greater pressure on radio producers because "they live and die by the [ratings]

book." As a result, radio has grown too "reactionary," causing inconsistencies within a station's own programming from week to week.

Ferrante said talk radio has to be more exciting or it risks getting lost in a far more diverse information market caused by "the communications explosion" of the last 10 years.

Producers and hosts tend to be over-prepared, and should rely on their instincts more, said Piper, who added that the reason Larry King is so successful is that he "puts the audience at the same level" by not burdening the listener with too much background: everything is discovered by the audience at the same time King learns it. Piper joked: "If I can keep them the half hour before they turn to Letterman, I'm happy."

Breeder predicted that radio is less likely to be dominated in the future by "big deejays," relying more heavily on people with journalism backgrounds who can do "a bit of everything."

Before the discussion began, FCC commissioner Ervin Duggan, who was attending a Broadcast Pioneers reception in his honor at the NAB, dropped by to encourage AWRT members to "come by and educate me" on issues important to them. He said he felt "like a freshman still trying to take it all in." He told those gathered for the AWRT panel discussion that two of his three staff members are women, and the successes he has enjoyed since coming to Washington are due in large part to the guidance of many "strong, competent women."

-PJS

Westwood One posts net loss, revenue gain

Westwood One last week announced a net loss against an overall revenue increase for the first quarter of 1990. The company reported that its revenue increased to \$31.8 million from \$26.4 million over the same quarter last year. This increase, said company President Bill Battison, was due to revenue increases from network operations and the purchase of KQLZ(FM) Los Angeles, which the company acquired in March 1989.

The net loss of \$7.7 million compared to a net loss of \$3.1 million in 1989. Westwood One said the loss was expected and resulted from seasonal revenue fluctuations, higher interest costs, and increased expenses due to new programming investments.

Word from Olympia

Seattle-based Olympia Broadcasting, owner of three AM's and five FM's, reported an operating loss of \$1.12 million on net revenue of \$15.8 million for 1989, versus operating loss of \$410,000 on net revenue of \$13.5 million they reported in 1988. The company also reported a net loss of \$11.03 million for 1989 versus \$10.32 million in 1988.

For the Record

As compiled by BROADCASTING from April 12 through April 18 and based on filings, authorizations and other FCC actions.

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

Ownership Changes

Applications

■ KJDN(FM) Madera, CA (BAPH900320GV; 107.3 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of license from Madera FM Inc. to Patrick R. Ryan for no financial considerations (sale is transfer of CP for new FM). Seller is headed by Manuel Jimenez and has no other broadcast interests. Ryan is director and general manager of Madera Broadcasting Inc., licensee of KHOT(AM) and KXXM(FM) Madera, CA. Filed March 20.

■ WIIS(FM) Key West, FL (BALH900322HG; 107.1 mhz; 3 kw; ant. 200 ft.)—Seeks assignment of license from Drexel Hill Associates Inc. to Albert Louis Swainston for \$400,000. Seller is headed by Peter L. Arnow and Robert A. Linder and has interest in WMTR(AM) Morristown and WDHA(FM) Dover, both New Jersey. Swainston has no other broadcast interests. Filed March 22.

■ WPFM(FM) Panama City, FL (BALH900307GJ; 107.9 mhz; 100 kw; ant. 840 ft.)—Seeks assignment of license from Culpepper Communications Inc. to Broad Based Communications Inc. for \$3.5 million ("Changing Hands," March 19.) Seller is headed by John C. Culpepper and Barry Turner and has no other broadcast interests. Buyer is headed by Vincent Henry, who is son of group owner Ragan Henry, and who is officer and shareholder of Ragan Henry Broadcast Group Inc. Filed March 7.

■ KAUI(FM) Kekaha, HI (BAPH900307GL; 103.3 mhz; 3 kw; ant. -243 ft.)—Seeks assignment of license from Al-goma Broadcasting Co. to B. Casey Stangl for \$4,500. Seller is headed by Timothy Martz and Richard J. Young and has interest in WYSS(FM) Sault Ste. Marie, MI, and Four Season Communications, licensee of WFST(AM) Caribou and WDHP(FM) Presque Isle, both Maine. Martz is sole proprietor of KYVC(FM) Shelby, MT. Stangl is director and 25% shareholder of Henry Hawaii Broadcasting Co., licensee of KIKI-AM-FM Honolulu. Filed March 7.

■ WXGL(AM) Lewiston, ME (BAL900313EE; 1240 khz; 1 kw)—Seeks assignment of license from Airborne Broadcasting Co. to Christian Family Radio Inc. for \$75,000. Seller is headed by David O. Dulac and John J. Pineau and has interest in Sunspot Broadcasting Co., licensee of WKIT-AM-FM Brewer, ME. Buyer is headed by Richard D. Gleason, who is majority owner of WTME(AM) Auburn, WOXO(FM) Norway, and WKTQ(AM) South Paris, all Maine. Filed March 13.

■ WABX(AM) Clare, MI (BAL900309EG; 990 khz; 250

w-D)—Seeks assignment of license from Danaher Broadcasting Inc. to Word Broadcasters Inc. for \$15,000. Seller is headed by Michael P. Danahar, James J. Wall and John E. Danahar and has no other broadcast interests. Buyer is headed by Louis H. Velker, Daniel D. Poole, Jonathan D. Mays, and Word Broadcasters Inc., licensee of WWCM(AM) Ypsilanti, MI, and has no other broadcast interests. Filed March 9.

■ WCHT(AM)-WGLQ(FM) Escanaba, MI (AM: BTC900319EA; 600 khz; 1 kw-D, 191 w-N; FM: BTCH900319EB; 97.1 mhz; 100 kw; ant. 1,070 ft.)—Seeks assignment of license from MW Multicom Inc. to William R. Walker, Richard A. Duerson and Richard D. Record for no financial considerations. Seller is headed by William R. Walker, Phillip Fisher and Charles D. Mefford. Buyers have 49.91% interest in MW Multicom Inc. and are stockholders of Value Radio Corp., licensee of WOSH(AM)-WVG(FM) Oshkosh, WI; stockholders of Family Radio Inc., licensee WIZM-AM-FM La Crosse, WI; stockholders of Mid-West Management Inc., licensee of WTDY(AM)-WGMN(FM) Madison, WI; WKKN(AM) Rockford and WKMQ(FM) Winnebago, both Illinois. Mid-West Management Inc. has 16.67% interest in WJMC Partnership, licensee of WJMC-AM-FM Rice Lake, WI; is 21.62% stockholder of Long Nine Inc., licensee of WMAY(AM)-WNNS(FM) Springfield, IL; and is 39.63% stockholder in WSJM Inc., licensee of WSJM(AM)-WIRX(FM) St. Joseph, MI. Filed March 19.

■ WDEY-AM-FM Lapeer, MI (AM: BAL900314GS; 1530 khz; 5 kw-D; FM: BALH900314GT; 103.1 mhz; 3 kw; ant. 298 ft.)—Seeks assignment of license from WTHM Broadcasting Co. to Covenant Communications Corp. for \$510,000. Seller is headed by David R. and John F. Somerville, brothers, and have no other broadcast interests. Buyer is headed by Paul Allan Parker, Richard John Boyse, Jay Brent Alexander, Sherwood L. Breish, and Gary and Nancy Dewitte. Parker and Alexander are currently em-

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Greg Merrill



ployees of WTHM Broadcasting Co. Filed March 14.

■ **KWBE(AM)** Beatrice, NE (BAL900314EC; 1450KHZ: 1 kw-U)—Seeks assignment of license from ERM Associates to Community Media Inc. for \$325,000. Seller is headed by J. Taylor Monfort and has no other broadcast interests. Buyer is headed by Norton E. and Diana H. Warner, husband and wife, who are officers and directors of Warner Enterprises Inc., 100% stockholder of KRLN Inc., licensee of KRLN-AM-FM Canon City, CO; KABI Inc., licensee of KABI(AM)-KSAJ(FM) Abilene, KS; KLIN Inc., licensee of KLIN-AM-FM Lincoln, NE, and First Star Corp., licensee of KSTR-AM-FM Grand Junction CO. Filed March 14.

■ **WKOS-AM-FM** Rochester, NH (AM: BAL900320GZ; 930 kHz; 5 kw-U; FM: BALH900320HA; 96.7 mhz; 5 kw; ant. 280 ft.)—Seeks assignment of license from Salmanson Communications Inc. to Bear Broadcasting Co. for \$1.8 million ("Changing Hands," Apr. 9.) Seller is headed by James Salmanson and has no other broadcast interests. Buyer is headed by Natale L. Urso, Philip J. Urso, Joseph V. Gallagher and M. Linda Urso, and is licensee of WHIM(AM) East Providence, RI. Natale L. Urso is president and sole stockholder of Westerley Broadcasting Co., licensee of WERI(AM)-WWRX(FM) Westerley, RI. Filed March 20.

■ **WCBA-AM-FM** Corning, NY (AM: BAL900315EC; 1350 kHz; 2 kw-D; FM: BAL900315EC; 98.7 mhz; 2 kw; ant. 393 ft.)—Seeks assignment of license from WCBA Radio Inc. to Eolin Broadcasting Inc. for \$790,000 ("Changing Hands," March 26.) Seller is headed by Dean J. Slack and has no other broadcast interests. Buyer is headed by Robert W. Eolin Jr., John T. Horn and Dolores A. Eolin. Robert W. Eolin Jr. is vice president and general manager of WLYH-TV Lancaster, PA. Filed March 15.

■ **WPXY-AM-FM** Rochester, NY (AM: BAL900315HD; 1280 kHz; 5 kw-U; FM: BALH900315HE; 97.9 mhz; 50 kw; ant. 456 ft.)—Seeks assignment of license from Kiss Ltd. Partnership to Rich Communications Corp. for no financial considerations. Seller is headed by Brian Stone and has interest in WXKS-AM-FM Medford, MA; WPIT-AM-FM Pittsburg; WHTT-AM-FM Buffalo, and WPCR(AM)-WSNI(FM) Philadelphia. Buyer is headed by David A. Rich, Robert E. Rich Sr., Charles W. Banta, John P. Robshaw Jr., Robert E. Rich Jr., James B. Klock and Charles Kreiner, and is licensee of WGR-AM-FM Buffalo, NY. Filed March 15.

■ **WUAB(TV)** Lorain, OH (BALCT900321LC; ch. 43; 1239 kw-V; 248 kw-A; ant. 1,074 ft.)—Seeks assignment of license from Gaylord Broadcasting Co. of Ohio to Cannell Communications Ltd. for \$60 million ("Changing Hands," March 26.) Seller is headed by Edward L. Gaylord and James R. Terrell, and owns KTVL(TV) Fort Worth and KHTV(TV) Houston, both Texas; KSTW(TV) Tacoma, WA; KSTW(TV) Milwaukee; WKY(AM) Oklahoma City, and WSM-AM-FM Nashville. Buyer is headed by Stephen J. Cannell, Kenneth Ziffren and Michael J. Dubelko, and has no other broadcast interests. Filed March 21.

■ **KTLS-FM** Ada, OK (BTCH900312GO; 93.3 mhz; 100 kw; ant. 630 ft.)—Seeks assignment of license from Oklahoma Broadcasting Co. to The Washington Post Co. for \$503,425 (see "Changing Hands," Apr. 16.) Seller is headed by Danny Joe Hoover who owns KADA(AM) Ada, OK. Buyer is headed by Katharine Graham and Richard D. Simmons, and owns four TV and several cable systems. Filed March 12.

■ **WENR(AM)** Englewood, TN (BAL900315EB; 1090 kHz; 1 kw-D)—Seeks assignment of license from Middle Tennessee Radio to Middle Tennessee Christian Radio Inc. for \$110,000. Seller is headed by Lee Roberson, his son John C. Roberson, Donald P. Mowry and Ernie Hahn, and has no other broadcast interests. Buyer is headed by B. Sam Hart and Joyce E. Hart, husband and wife, and their son D. Anthony Hart. They have no other broadcast interests. Filed March 15.

■ **WGH(AM)-WGH(FM)** Newport News, VA (BAL900316GW; 1310 kHz; 5 kw-U; FM: BALH900316GX; 97.3 mhz; 74 kw; ant. 415 ft.)—Seeks assignment of license from Susquehanna Radio Corp. to Paco-Non Broadcasting Corp. for \$6.5 million. Buyer is headed by Glen Mahone and is licensee of WGCV(AM)-WPLZ(FM) Petersburg and WPLC(FM) Spotsylvania, both Virginia. Seller is headed by Louis J. Appell 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 WSBA(AM)-WARM-FM York, all Pennsylvania; KLIF(AM) Dallas. KPLX(FM) Fort Worth and KKRZ(AM)-KRBE-FM Houston, all Texas. Filed March 16.

■ **WDXC(FM)** Pound, VA (BALH900319GU; 102.3 mhz; 190W; ant. 1,150 ft.)—Seeks assignment of license from

Southfork Broadcasting Corp. to WDXC Radio Inc. for \$500,100. Seller is headed by Albert J. Kincer and has no other broadcast interests. Buyer is headed by Howard Corbett and has no other broadcast interests. Filed March 19.

■ **WOAY(AM)-WVMA(FM)** Oak Hill, WV (AM: BAL900315GM; 860 kHz; 10 kw-D, 5 kw-CH; FM: BALH900315GN; 94.1 mhz; 25.5 kw; ant. 650 ft.)—Seeks assignment of license from Thomas Radio Co. to Adventure Communications Inc. for \$500,000. Seller is headed by Helen G. Thomas, Curtis W. Butler, Robert R. Thomas III and Helen L. Thomas and recently sold WOAY(TV) Oak Hill ("Changing Hands," March 12.) Buyer is headed by Michael R. Shott, Karen A. Shott and John H. Shott, and is licensee of WHIS(AM)-WHAJ(FM) Bluefield, WV. Adventure Communications has interests in Adventure Two Inc., licensee of WKEE-AM-FM Huntington, WV and Adventure Four Inc., licensee of WSIC(AM)-WFMX(FM) Statesville, NC. Michael R. Shott owns 49% of Adventure Three Inc., permittee of WBJY-FM Wheeling, WV. Filed March 15.

■ **WLKE(AM)** Oshkosh, WI (BAL900320EA; 690 kHz; 250 w-D)—Seeks assignment of license from North American Progressive Inc. to Sunbrite Broadcasting Inc. for \$325,000. Seller is headed by James R. Coursolle and Paul Linder and has interest in WLKD(AM)-WGGQ(FM) Waupun, WI. Buyer is headed by Robert P. Hansen and Steve Rose, and has no other broadcast interests. Filed March 20.

Actions

■ **KLFF(AM)** Glendale and KONC(FM) Sun City, both Arizona (AM: BTCE900117EC; 1360 kHz; 5 kw-D; 1 kw-N; FM: BTCH900117ED; 106.3 mhz; 3.5 kw; ant. 400 ft.)—Granted app. of assignment of license from Arthur W. Tifford to Resource Media Inc. for \$625,000. Sale is transfer of stocks within company. Tifford is selling his 50% interest in co. Buyer is headed by Steven M. Taslitz. Taslitz has 13.1%, Merrick M. Elfman has 13.08%, Geoff Armstrong has 11.68%, Eric D. Becker has 13.1%, Douglas Becker has 13.1%, Rudolph C. Hoehn-Saric has 13.1%, Bruce Goldman has 13.08% and Thomas Elden has 6.76%. Action April 3.

■ **KSRB(AM)** Hardy, AR (BAL891227EB; 1570 kHz; 1 kw-D)—Granted app. of assignment of license from A.L. Tenney, trustee, to River Country Partners for \$25,000. Seller has no other broadcast interests. Buyer is headed by John J. Shields, John W. Shields and James R. Adkins. John J. Shields owns 50% of KXRQ(AM) Trumann, AR and 33.3% of KDRA(AM)-KLQZ(FM) Paragould, AR. John W. Shields owns 50% of KXRQ and one third of KDRA(AM)-KLQZ(FM). Adkins owns one third of KDRA(AM)-KLQZ(FM). Action March 29.

■ **WMBB(TV)** Panama City, FL (BALCT900212KE; ch. 13; 316 kw-V; 63 kw-A; ant. 437 ft.)—Granted app. of assignment of license from Buford TV Inc. of Panama to The Spartan Radiocasting Co. for \$10.4 million ("Changing Hands," Jan. 15.) Seller is headed by Robert Buford, who heads Friendship Cable, which has systems in seven states. Buyer is headed by Walter J. Brown is licensee of WSPA-AM-FM-TV Spartanburg, WBTW(TV) Florence, both South Carolina, and KIMT(TV) Mason City, IA. Spartan Radiocasting owns issued and outstanding stock of Hickory Hill Broadcasting Co., licensee of WTAW(AM)-WTHO(FM) Thomson, GA. Action March 21.

■ **WRBL(TV)** Columbus, GA (BTCCT900210KF; ch. 3; 100 kw-V; 12 kw-A; ant. 1,780 ft.)—Granted app. of assignment of license from Columbus Broadcasting Co. to TCS Television Partners for \$56 million (sale includes WTWO(TV) Terre Haute, IN and KQTV(TV) St. Joseph, MO; see "Changing Hands," Feb. 12.) Seller is headed by Malcolm I. Glazer and has interest in KGNS-TV Laredo, TX. Buyer is headed by Simon P. Gourdin, Patricia Gourdi and Howard Squadron. Action April 6.

■ **KAHU(AM)** Hilo, HI (BAL900112EC; 1060 kHz; 5 kw-U)—Granted app. of assignment of license from Wendell J. Kaehua to KANI Communications Inc. for \$1. Seller has no other broadcast interests. Buyer is headed by Frederick H.K. Baker, Haunani Y. Baker, Ilona P. Arevalo and Stephen E. Thomas. Action April 6.

■ **KSSK-AM** Honolulu and KSSK-FM Waipahu, both Hawaii (AM: BAL900209EB; 590 kHz; 5 kw-U; FM: BALH900209EC; 92.3 mhz; 100 kw; ant. 1,630 ft.)—Granted app. of assignment of license from Cecil Hefler to Bedford Broadcasting Co. for \$5.75 million. Seller has no other broadcast interests. Buyer is headed by Peter B. Bedford, Anthony F. Prece, Donald Lorenz, Nohan Vachani, Ed Ohta, Dennis Klimmek, Matthew P. Shippey, Bina Chun and Dennis Kreuzer, and has no other broadcast interests. Action April 6.

■ **WKGA(AM)** Zion, IL (BAL891228ED; 1500 kHz; 500 w-D)—Granted app. of assignment of license from Liberty Broadcasting Co. to North Shore Broadcasting Group Inc. for \$175,000. Seller is headed by Burton J. Sherwood and Patrick Mullady and has no other broadcast interests. Buyer

is headed by Robert C. Jeffers and David M. Gasinski and has no other broadcast interests. Action April 5.

■ **WTWO(TV)** Terre Haute, IN (BTCCT900210KG; ch. 2; 100 kw-V; 19.5 kw-A; ant.: 950 ft.)—Granted app. of assignment of license from Illiana Telecasting Corp. to TCS Television Partners for \$56 million (sale includes WRBL(TV) Columbus, GA and KQTV(TV) St. Joseph, MO; see above). Seller is headed by Malcolm I. Glazer and has interest in KGNS-TV Laredo, TX. Buyer is headed by Simon P. Gourdin, Patricia Gourdi and Howard Squadron. Action April 6.

■ **KQTV(TV)** St. Joseph, MO (BTCCT900210KH; ch. 2; 100 kw-V; 500 w-A; ant. 810 ft.)—Granted app. of assignment of license from Elba Development Corp. to TCS Television Partners for \$56 million (sale includes WRBL(TV) Columbus, GA and WTWO(TV) Terre Haute, IN; see above). Seller is headed by Malcolm I. Glazer. Buyer is headed by Simon P. Gourdin, Patricia Gourdi and Howard Squadron. Action April 6.

■ **KJKJ(FM)** Grand Forks, ND (BTCH870813GT; 10.5 mhz; 100 kw 498 ft.)—Dismissed app. of license from Justin D. Hoberg to Carl Elston for no financial considerations. Seller has no other broadcast interests. Buyer has no other broadcast interests. Action March 6.

■ **WWRB(FM)** Pittston, PA (BTCH891027HX; 102.3 mhz; 3 kw; ant. 71 ft.)—Granted app. of assignment of license from Joseph M. Lombardo, et al. to Thom Greco, et al. for no financial considerations. Seller is headed by Roy E. and Mary Morgan, husband and wife, Joseph P. Montione, Joseph M. Lombardo, Joseph R. Nardone and Irwin B. and Ellen B. Ufberg. Morgans have interest in WLK(AM) Wilkes-Barre, PA. Montione has interest in WHTF(FM) Starview, PA. Douglas has interest in WQBQ(FM) Selingsgrove and WHTF(FM) Starview, both Pennsylvania. Buyers have no other broadcast interests. Action March 7.

■ **WICE(AM)** Pawtucket, RI (BAPL900209ED; 550 kHz; 1 kw-D, 500 w-N)—Granted app. of assignment of license from Roger Williams Broadcasting Corp. to Transnet Stations Inc. for \$775,000. Seller is headed by Donald Hysko and Dennis Hysko and has no other broadcast interests. Buyer is headed by Carle Grande Jr. and has no other broadcast interests. Action April 6.

■ **WORD(AM)** Spartanburg, SC (BAL890620EA; 910 kHz; 5 kw-D, 1 kw-N)—Granted app. of assignment of license from Brooks Broadcasting Corp. to Multimedia Inc. for \$65,000. Seller is headed by Robert B. Brown and has interest in WKBC-AM-FM North Wilkesboro, NC. Buyer is headed by Walter Bartlett and has interest in WLWT(TV) Cincinnati, WBIR(TV) Knoxville, KDK(TV) St. Louis and WMAZ(TV) Macon, GA. Multimedia recently bought 51% of WKYC(TV) Cleveland (BROADCASTING, March 19) and also has cable and newspaper interests. Action April 3.

■ **KXGC(FM)** El Campo, TX (BAPLH900209GH; 96.9 mhz; 27 kw; ant. 180 ft.)—Granted app. of assignment of license from 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 is licensee of KIOX(AM) Bay City and KNET(AM)-KYYK(FM) Palestine, both Texas. North Star is applicant for new FM at Bay City, TX. Action March 30.

■ **KORD(AM)** Pasco and KORD(FM) Richland, both Washington. (BTC900201EI; 870 kHz; 10 kw-D; FM: BTCH900201EJ; 102.7 mhz; 100 kw; ant. 335 ft.)—Granted app. of assignment of license from Eugene A. Hamblin to 4-K RADIO for no financial considerations. Seller has interests in KOZE-AM-FM Lewiston, KORT-AM-FM Grangeville, KLER-AM-FM Orofino, and has CP for KZUN(AM) Priest River, all Idaho. Buyer is headed by Michael R. Ripley and Jeffrey K. Ripley, brothers. Michael R. Ripley owns and operates KOZE-AM-FM Lewiston, KORT-AM-FM Grangeville and KLER-AM-FM Orofino, ID. Action April 3.

■ **WEAU(TV)** Eau Claire, WI (BALCT900216KF; ch. 13; 316 kw-V; 20 kw-A; ant. 1,990 ft.)—Granted app. of assignment of license from Busse Broadcasting Corp. to Benedek Broadcasting of Wisconsin Inc. for \$31 million ("Changing Hands," March 5.) Seller is headed by Lawrence A. Busse and has interest in WWMT(TV) Kalamazoo, MI and KOLN(TV) Lincoln, NE. Buyer is subsidiary of Benedek Broadcasting Corp., and is headed by A. Richard and Laura Benedek, husband and wife, K. James Yager. Benedek Broadcasting Corp. is licensee of WTAP-TV Parkersburg, WV; WHSV-TV Harrisonburg, VA; WIFR-TV Rockford, IL; KHQA-TV Hannibal, MO, and WTOK-TV Meridian, MS. Richard Benedek owns Youngstown Broadcasting Co. Inc., licensee of WYTV(TV) Youngstown, OH; Benedek Broadcasting of the Virgin Islands Inc., licensee of WBNB(TV) Charlotte Amalie, VI, and Blue Grass Television Inc., licensee of KDLM-TV Duluth, MN, and WBKO(TV) Bowling Green, OH. Action April 6.

New Stations

Actions

- Longmont, CO (BPH900228MA)—Returned app. of Saint Vrain Communications Co. for 104.3 mhz; 31.623 kw; ant.: 1,413 ft. Address: 7753 S. Waco. St., Aurora, CO 80016. Principal is headed by Michael L. Glaser and has no other broadcast interests. Action April 3.
- Gooding, ID (BPH890628ME)—Granted app. of Greater Philadelphia Broadcasting Corp. of Gooding Inc. for 101.3 mhz; 3 kw. Address: 13308 S.W. 108 St. Circle, Miami 33186. Principal is headed by Robert G. Aisenstein, James H. Nettleton and David Horowitz, and has no other broadcast interests. Action April 5.
- Marietta, PA (BPED870720MB)—Granted app. of Way Church of Faith, Hope & Love Inc. for 88.7 mhz; 5 kw; ant.: 469 ft. Address: United Christian Way, 246 Front St., Marietta, PA 17547. Principal is headed by Jesse Charles Wagner II and has no other broadcast interests. Action Feb. 23.
- Blountville, TN (BPED840404IA)—Granted app. of Blountville Education Association Inc. for 88.3 mhz; 47 kw; ant.: 689 ft. Address: P.O. Box 889, Blacksburg, VA 24060. Principal is headed by Hal Massenge and has interest in WBZI-AM-FM Xenia, OH; WKG(M)AM Smithfield, WESR(AM) Onley and WESR(FM) Onancock, all Virginia. Action April 2.

Facilities Changes

Applications

AM's

- Yucaipa, CA KHPY(AM) 1530 khz—March 14 application for Mod of CP (BP860630AU) to modify standard radiation pattern.
- Dry Prong, LA KVDP(AM) 89.1 mhz—March 5 application for CP to change ERP: 40 kw H&V; ant. 308 ft.; freq: 89.3 mhz; class: C2.

FM's

- Lake Village, AR KUUZ(FM) 95.9 mhz—March 15 application for CP to change ERP: 6 kw H&V; ant. 328 ft. H&V; TL: S. of Greenville, MS; at Sawgrass Lake Washington County.
- Panama City, FL WPAP-FM 92.5 mhz—March 20 application for CP to change ant. 1,338 ft.; TL: Scotts Ferry Rd., 4.7 km E. of U.S. 231 intersection, Youngstown, FL.
- New Smyrna Beach, FL WJLU(FM) 89.7 mhz—March 15 application for Mod of CP (BPED840608IB) to change ERP: .39 kw H&V; change ant. 328 ft.
- Toccoa, GA WZLI(FM) 106.1 mhz—March 1 application for CP to change ant. 1,338 ft.; TL: atop Lydia Mtn., 1.5 km N. of Salem, SC; and to change class: downgrading from C to C1.
- Eldorado, IL WEBQ-FM 102.3 mhz—March 9 application for CP to change ERP: 6 kw H&V; ant. 328 ft.; change TL: 701 S. Commercial St., Harrisburg, IL; install DA.
- Sullivan, IL WSAK(FM) 106.3 mhz—March 20 application for CP to change ERP: 9.50 kw H&V; ant. 528 ft.
- Louisville, KY WXLN(FM) 103.9 mhz—March 14 application for CP to change ERP: 1.35 kw H&V; increase transmitter power output.
- Big Rapids, MI WBRN-FM 100.9 mhz—Feb. 26 application for CP to change ERP: 6.0 kw H&V; ant. 318 ft.
- Ypsilanti, MI WEMU(FM) 89.1 mhz—March 30 application for Mod of CP (BPED870317KC) to change directional pattern.
- Dover, NH WOKQ(FM) 97.5 mhz—March 5 application for Mod of CP (BPH890308IG) to change ant. supporting structure height.
- Plymouth, NH WPNH-FM 100.1 mhz—March 20 application for CP to change ERP: 4.9 kw H&V; ant. 357 ft.; change ant. system.
- Batavia, NY WGCC-FM 90.7 mhz—April 2 application for CP to change ERP: .880 kw H&V; ant. 162 ft.
- Oakes, ND KDDR-FM 92.3 mhz—March 15 application for CP to change freq: 92.5 mhz; ERP: 100 kw H&V; change ant. 800 ft.; TL: 2.7 km E. of Columbia Rd. Reservoir, 0.6 km S. and 1 km E. of Rte. 10; change to class C1 (per docket #89-12).
- Mercersburg, PA WGLL(FM) 92.1 mhz—March 5 application for CP to change ERP: 2.7 kw H&V; ant. 469 ft.

- San Juan, PR WIOA(FM) 99.9 mhz—March 12 application for CP to change ERP: 50 kw H&V.
- Elizabethton, TN WUSJ-FM 99.3 mhz—March 12 application for CP to change ERP: .14 kw H&V; ant. 2,148 ft.; change TL: site #8, Holston Mtn., Electronic site, Holston Mtn., TN, approximately 11 km N.E. of Elizabethton, TN.
- Harrisonburg, VA WXJM(FM) 88.7 mhz—March 28 application for Mod of CP (BPED880321MD) to change ERP: 0.39 kw H&V; ant. 66 ft.; TL: James Madison University Campus, Burruss Hall, Harrisonburg, VA.

TV

- Salisbury, MD WMDT(TV) ch. 47—March 14 application for CP to change ERP: 3390 kw (vis): ant. 997 ft.; change ant.: BASC Associates SC-28P(DA)(BT).

Actions

AM's

- Burbank, CA KRCK(AM) 1500 khz—March 30 application (BMP891017AD) dismissed for Mod of CP (BP20111) to make changes in ant. system.
- Hesperia, CA KKG(AM) 540 khz—April 3 application (BP891027AD) granted for CP to change city of license to Costa Mesa, CA.
- Pomona, CA KTSJ(AM) 1220 khz—April 5 application (BMP900212AG) returned for Mod of CP (BP870105AB) to increase day power to 930 w and make changes in ant. system.
- Commerce City, CO KMVP(AM) 670 khz—April 3 application (BMP891101AG) granted for Mod of CP (BP820305BB) to make changes in ant. system; chg TL: 2.2 miles E. of Barr Lake, CO; 39 57 21N 104 42 00W; also reduce daytime power to 2.5 kw.
- Cherry Valley, MA WCRN(AM) 830 khz—April 3 application (BMP891025AC) granted for Mod of CP (BP870305AA) to change TL: 600 ft. N. of intersection of Main and Burncoat St., within town limits of Leicester, MA; 42 14 47N 71 55 51W; make changes in ant. system.
- Morningside, MD WPGC(AM) 1580 khz—March 23 application (BMP890926AE) dismissed for Mod of CP (BP870129AN) to modify nighttime DA pattern and reduce nighttime power to 400 w.
- Alpena, MI WATZ(AM) 1450 khz—April 5 application (BP891206AE) granted for CP to change TL: 0.5 km N. of State Hwy. 32 and 1 km W. of Alpena City limits, Alpena, MI, and make changes in ant. system; 45 03 58N 83 29 06W.
- Minneapolis KTCJ(AM) 690 khz—Jan. 8 application (BP900108AB) returned for CP to add night service with 500 w; increase day power to 1500 w; make changes in ant. system and change TL: 10.7 km E. of Rosemont, MN; 44 44 58N 92 59 35W.
- Coatesville, PA WCOJ(AM) 1420 khz—April 3 application (BP891116AD) granted for CP to modify electrical parameters to alter night pattern and to correct coordinates to 40 01 21N 75 48 53W.
- Juncos, PR WRRE(AM) 1460 khz—April 4 application (BP881025AD) granted for CP to make changes in ant. system (decrease #1 tower height) and top loading.

FM's

- Little Rock, AR KABF(FM) 88.3 mhz—April 4 application (BPED890619ID) granted for CP to install circularly polarized antenna.
- San Jacinto, CA KWRP(FM) 96.1 mhz—March 28 application (BMP890926IC) dismissed for Mod of CP (BPH870327MF) to change ERP: .085 kw H&V; ant. 1,521 ft.; TL: Approx. 5.1 km N. of San Jacinto, CA.
- Micanoy, WGGG-FM 97.7 mhz—March 30 application (BMP891018ID) granted for Mod of CP (BPH881103IH) to change ERP: 2.6 kw H&V.
- Statesboro, GA WMCD 100.1 mhz—April 4 application (BPH870331JE) granted for CP to change ant. 9.845 ft.
- Rochester, MN KWVK(FM) 96.7 mhz—March 29 application (BMP891023IB) granted for Mod of CP (BPH880811IA) to change ant. 616 ft.; TL: 2.6 km NE of Chester, MN, approximately .3 km N. of Olmsted County Rd. 9.
- Louisiana, MO KJFM(FM) 101.7 mhz—March 29 application (BPH900202IE) dismissed for CP to change freq: 102.1 mhz; ERP: 6 kw H&V (per docket #87-29).
- Fairbury, NE KUTTFM) 99.3 mhz—March 29 application (BPH890721IF) dismissed for CP to change ERP: 100 kw H&V; 745 ft.; TL: .8 miles N. of Hwy. 136 and 4.3 miles NW of Fairbury, NE; class: C1 (per docket #88-199).
- Eatontown, NJ WHTG-FM 106.3 mhz—March 29 application (BPH890602IG) dismissed for CP to change ant.: 495 ft.; TL: Hope Rd., Tinton Falls, NJ; .8 km S. of

interchange 105 on Garden State Parkway.

- Eden, NC WWMY(FM) 94.5 mhz—April 4 application (BMPH891226IE) granted for Mod of CP (BPH880708IA) to change DA pattern.
- Bryan, OH WBNO-FM 100.9 mhz—April 4 application (BPH900130IC) granted for CP to change ERP: 6 kw H&V.
- Clinton, OK KCLJ 95.3 mhz—April 4 application (BPH881222IA) granted for CP to change freq: 95.5 mhz; change ERP: 50 kw H&V; ant. 492 ft.; change to class C2 (per docket #86-86).
- Beville, TX KYTX(FM) 97.9 mhz—April 5 application (BPH900108ID) granted for CP to change to class C2 from class A (per docket #88-621).
- Richmond, VA WRXL(FM) 102.1 mhz—March 28 application (BPH890929ID) dismissed for CP to change ERP: 21.7 kw H&V; ant. 790 ft.; TL: 3245 Basie Rd., Richmond, VA.
- Columbus, WI WWAM(FM) 100.5 mhz—March 30 application (BMP890630IB) granted for Mod of CP (BPH880315MB) to change TL: SE corner of St. Hwy. 60 and County Rd. A; Columbus, WI.

TV's

- Riverside, CA KSLD(TV) ch. 62—March 30 application (BPC7891117KG) granted for CP to change ERP: 3720 kw-V; ant. 2,371 ft.; ant.: BognerBUH24N-C(DA)(BT); 34 11 16N 117 41 55W.
- San Luis Obispo, CA ch. 33—March 30 application (BMPCT891206KF) granted for Mod of CP (BPC7840202K) to change ERP: 60.3 kw-V; ant. 1,443 ft.; TL: Cuesta Peak, San Luis Obispo County, CA; ant.: BognerB4UG(DA); 35 21 38N 120 39 21W.
- Monroe, GA WHSG(TV) ch. 63—April 4 application (BMPCT900109KH) granted for CP to change ERP: 5,000 kw-V; ant. 1,190 ft.; TL: 9.9 km NE of Lithonia, GA; 33 44 22N 84 00 14W; ant.: Andrew ATW30H3-ESC3-63H, (DA)(BT).
- Baton Rouge WLPB-TV ch. 27—March 30 application (BPET900228KE) granted for CP to change ERP: 2570 kw-V; ant. 993 ft.; ant.: Dielectric Communications TFU-25JDAS Skull (DA)(BT); 30 22 22N 91 12 16W.
- Canton, OH WDLI(TV) ch. 17—April 2 application (BPC7880920KE) dismissed for CP to change ERP: 5,000 kw-V; ant. 957 ft.; ant.: Andrew 30H2-HSC-17 (DA); TL: State Rte. 261, 1.1 km W. of Romig Rd., Norton, OH; 41 03 20N 81 35 38W.
- Rock Springs, WY KGWR-TV ch. 13—March 27 application (BMPCT891026KG) granted for CP to change ERP: 209 kw-V; ant. 1,623 ft.; TL: Quaking ASP Mountain Communications Site; 41 26 21N 109 06 42W.

Actions

- Novato, CA. FCC upheld review board decision granting application of North Bay Television Inc., for new TV on ch. 68 at Novato, CA, and denying competing application of Marin TV Services Partners Ltd. (MM docket #85-328 by MO&O [FCC 90-121] adopted April 5 by commission.)
- Selbyville, DE. Reversed decision of presiding Administrative Law Judge and granted application of Galaxy Communications Inc. for new FM on ch. 250A at Selbyville; and denied applications of Anchor Broadcasting Ltd. and Selbyville Broadcasting Co. (MM docket #87-504 by decision [FCC 90R-23] adopted March 16 by Review Board.)
- Mableton, GA. Granted application of Bolton Broadcasting Ltd. for new FM on ch. 273A in Mableton and denied competing applications of Mableton Broadcasting Company Inc., Gonzales Broadcasting Inc., Voth Broadcasting Co., Radio Mableton Ltd., Metropolitan Management Corp., Lorenzo Jelks, QRW Partners Ltd., Hairston Broadcasting Ltd., and Mableton Communications Ltd. (MM docket 88-400 by initial decision [FCC 90D-15] issued April 3 by ALJ Walter C. Miller.)
- Blackfoot, ID. FCC upheld decision by review board affirming grant of Richard P. Bott II application for new FM at Blackfoot, ID, and denying application of Radio Representatives Inc. (MM docket 87-223 by order [DA 90-109] adopted March 28 by commission.)
- Hormigueros, PR. Denied appeal by Juan Galiano seeking reversal of order by ALJ Edward Lutton dismissing Galiano's application for failure to demonstrate "good cause" for failing to timely prosecute his application. (MM docket 89-541 by MO&O [FCC 90R-25] adopted March 27 by review board.)
- Anderson, SC. FCC granted petition by Pegasus Broadcasting of Augusta Georgia Inc., and denied application of

Mary R. Kupris, executrix of estate of Anthony C. Kupris, for consent to assign license of WAXA-TV Anderson, SC, ch. 40, from Kupris to WLOS-TV Inc. (By MO&O [FCC 90-110] adopted March 28 by commission.)

■ Calhoun, TN. FCC upheld decision by Review Board granting application of Carroll, Carroll & Rowland for new FM on ch. 28.1A in Calhoun, TN, and dismissing application of Glory FM Limited Partnership for failure to prosecute. (By order [FCC 90-105] adopted March 23 by commission.)

Call Letters

Grants

Existing AM's

KCEO(AM)	KVSD Tri-Cities Broadcasting Inc., Vista, CA	OR	
KGDD(AM)	KPRE Ray and Marcia Eller, Paris, TX	KRMD(AM)	KMJI AmCom of Louisiana Inc., Shreveport, LA
KINF(AM)	KXKW Media Properties, Lafayette, LA	KSCR(AM)	KBMO Garamella Broadcasting Co., Benson, MN
KJAA(AM)	KYOR Gila County Broadcaster Co., Globe, AZ	KVOG(AM)	KZKZ Greenwood Community Bstg. Corporation, Greenwood, AR
KJJO(AM)	KZOW Roy H. Park Broadcasting of Minnesota Inc., St. Louis, MN	KWIC(AM)	KJUS John J. Durkay, trustee, Beaumont, TX
KLNT(AM)	KCLN K to Z Ltd., Clinton, IA	KXAM(AM)	KZZP Embee Broadcasting Inc., Mesa, AZ
KOKE(AM)	KFON Keymarket of Austin Inc., Rollingwood, TX	KXEB(AM)	KBLN Henry C. Seales, Trustee, Sherman, TX
KORC(AM)	KBBM KBBM Radio Inc., Waldport,	KZBO(AM)	KUUS Mountainwest Broadcast Investments Inc., Billings, MT
		KZIZ(AM)	KFRS KRIZ Broadcasting Inc., Sumner, WA
		KZMQ(AM)	KMMZ KOUS TV Inc., Greybull, WY
		WASY(AM)	WDAK Solar Broadcasting Corp. Inc., Alexander City, AL
		WAXU(AM)	WBBE Kentucky Radio Ltd. Partnership, Georgetown, KY
		WBCP(AM)	WJTX WBCP Inc., Urbana, IL
		WBIC(AM)	WBLW Athena Broadcasting Corp. Inc., Royston, GA
		WCHB(AM)	WMKM Bell Broadcasting Co., Taylor,
			WCNT(AM)
			WAME Broadcast Equities Inc., Charlotte, NC
			WECY(AM)
			WSUX Beach Broadcasting Inc., Seaford, DE
			WHNK(AM)
			WRLT GMK Communications of Tennessee Inc., Madison, TN
			WHNR(AM)
			WYXY Florida Community Radio Inc., Cypress Gardens, FL
			WIPC(AM)
			WKZJ SBC of Florida Inc., Lake Wales, FL
			WIWS(AM)
			WCIR Southern Communications Corp., Beckley, WV
			WKGL(AM)
			WFIX Alabama Radio Inc., Huntsville AL
			WKJQ(AM)
			WTBP Clenney Broadcasting Corp., Parsons, TN
			WKXB(AM)
			WSVT Smyrna Broadcasting Corp., Smyrna, TN
			WLKQ(AM)
			WJYA Buford Broadcasting Inc., Buford, GA
			WLPZ(AM)
			WWGT Porter Communications Systems Inc., Westbrook, ME
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			WCHB Great Lakes Radio Inc., Inkster, MI
			WNBW(AM)
			WVSG 530 Route 94 Corp., Cornwall,

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WRMM(AM)	WEZO Atlantic Ventures of New York Ltd., Rochester, NY	KYZZ(FM)	KTQN Heart of Texas Communications Ltd., Belton, TX	WTDR(FM)	WLVK Trumper Communications of N.C. Ltd., Statesville, NC
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WSYW(AM)	WGRT Universal Broadcasting of Indianapolis Inc., Indianapolis	KZMQ-FM	KZMQ KOUS TV Inc., Greynull, WY	WUJM(FM)	WWHT-FM Jones Eastern of Charleston Inc., Goose Creek, SC
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WZCT(AM)	WSGG Bonner and Carlisle Enterprises, Scottsboro, AL	WCAS(FM)	WAZO Great American East Inc., Tarboro, NC	WXNL(FM)	WJMY Mary Verkest, Baraga, MI
		WECY-FM	WSUX-FM Beach Broadcasting Inc., Seaford, DE	WYGL-FM	WLIZ David Bernstein, Elizabethsville, PA

Existing FM's

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KDJR(FM)	KOLS Jefferson Communications Inc., De Soto, MO	WHCM(FM)	WMGP Dailey Corp., Parkersburg, WV
KDON(FM)	KDON-FM Renry Broadcasting, Salinas, CA	WHUM-FM	WHOE Avis FM Radio Inc., Avis, PA
KECR-FM	KECR Family Stations Inc., El Cajon, CA	WJKX(FM)	WBSJ KZ Radio, L.P., Ellisville, MS
KEYR(FM)	KRXX KRZI Inc., Marlin, TX	WJLS-FM	WBKW Personality Station Inc., Beckley, WV
KGLR(FM)	KBQC-FM Valley Broadcast Ministries Ltd., Bettendorf, IA	WJMO-FM	WRQC Friendly Broadcasting Co., Cleveland Heights, OH
KGMX(FM)	KKZZ Eric Chandler Communications of Antelope Valley, Lancaster, CA	WJST(FM)	WWZR Asterisk Broadcasting Inc., Port St. Joe, FL
KIAK-FM	KQRZ KQRZ Corp., Fairbanks, AK	WJXN-FM	WYCH St. Pe' Broadcasting Inc., Utica, MS
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KISS-FM	KISS Adams Radio of San Antonio Inc., San Antonio, TX	WLIQ(FM)	WWBR-FM Action Communications Enterprises Inc., Harriman, TN
KJJO-FM	KKJO Roy H. Park Broadcasting of Minnesota Inc., St. Louis, MN	WLKQ-FM	WLKQ Buford Broadcasting Inc., Buford, GA
KJOI(FM)	KOJY Radio Dinuba Co., Dinuba, CA	WMKZ(FM)	WPFC Monticello-Wayne County Media Inc., Monticello, KY
KKOW-FM	KRKN American Media Investments Inc., Pittsburg, KS	WMMY(FM)	WHLC West Florida Media Inc., Solana, FL
KLCU(FM)	KKTC Brownfield Broadcasting Corp., Brownfield, TX	WMNV(FM)	WRQL Radio Rachel, Rupert, VT
KMBQ(FM)	KNBZ Rocky Spear, Wasilla, AK	WMPN-FM	WMAA Mississippi Authority for Educational Television, Jackson, MI
KMGK(FM)	KZZA KMGK Inc., Glenwood, MN	WMVM(FM)	WMVW Molly E. Ruth, Mayville, WI
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KNUI-FM	KHUI Elkins Broadcasting Corp., Kahului, HI	WMXZ(FM)	WQXY Stoner Broadcasting System, New Orleans
KPLT-FM	KTXU KPLT Inc., Paris, TX	WNHW(FM)	WPIR Coastal Broadcasting Co. Inc., Nags Head, NC
KQOL(FM)	KBER Street Snyder, Spanish Fork, UT	WOBB(FM)	WTGQ Faver Broadcasting Group Ltd., Cairo, GA
KRBL(FM)	KKBR KKBK Inc., Los Alamos, NM	WOKO(FM)	WQRC Hall Communications Inc., Burlington, VT
KSCR-FM	KSCR Garamella Broadcasting Co., Benson, MN	WOLF-FM	WHUH Desnick Broadcasting Co., Houghton, HI
KSKE-FM	KSKE Vail-Aspen Broadcasting Ltd., Vail, CO	WPUP(FM)	WBIC Athena Broadcasting Corp. Inc., Royston, GA
KUFO(FM)	KKCY Henry Broadcasting, Portland, OR	WQVE(FM)	WOFF Mitchell Broadcasting Inc., Camilla, GA
KVVL(FM)	KMGK Thief to the Forks Broadcasting		

Existing TV's

KNMT(TV)	KTZD-TV National Minority TV Inc., Portland, OR
KPNX(TV)	KPNX-TV KPNX Broadcasting Co., Mesa, AZ
KVPT(TV)	KMTF KMTF Channel 18 Inc., Fresno, CA
WHDH-TV	WNEV-TV WNEV-TV Inc., Boston
WILF(TV)	WDZA Williamsport Television Association, Williamsport, PA
WJMY(TV)	WUAA Upper Peninsula Telecasting Corp., Marquette, MI
WMPN-TV	WMAA-TV Mississippi Authority for Educational Television, Jackson, MI

Following clarifies and corrects previous reports

New FM's	
WFNR-FM	Valley Radio Corp., Christiansburg, VA
WPJB(FM)	John J. Fuller, Narragansett Pier, RI

New TV

WFIL(TV)	Magara Communications Corp., Florence, SC
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Existing AM's

WINW(AM)	WRQK Canton/Akron Radio Inc., Canton, OH
WLIF(AM)	WFBR Infinity WFBR Inc., Baltimore
WMKM(AM)	WBTI Bell Broadcasting Co., Taylor, MI

Existing FM's

KFMF-FM	KNNS Kirwin Spilman Broadcasting Inc., Grand Rapids, MN
KMFY(FM)	KNNS Kirwin Spilman Broadcasting Inc., Grand Rapids, MN
WKTX-FM	WKTX Mercer County Broadcasting Co., Mercer, PA
WLIF-FM	WLIF Infinity WLIF Inc., Baltimore
WOKO(FM)	WQCR Hall Communications Inc., Burlington, VT

Classified Advertising

See last page of Classified Section for rates, closing dates, box numbers and other details

RADIO

HELP WANTED MANAGEMENT

GM wanted: Looking for GSM to promote to GM of medium market Northern Urban station. Inquires confidential. E.O.E. Box F-1.

Are you tired of the hassle of running a radio station? Would you like to be your own boss with an excellent income? If you like to travel (two state area) and have radio station management experience. send picture and resume to Box F-47. EOE.

Terrific opportunity for aggressive sales orientated experienced radio station manager, 100,000 watt FM, 5,000 watt AM in St. Ignace, Petoskey, Michigan area. Call evenings: 517-321-1763. EOE.

President: Seeking well qualified executive with operations and people skills to lead a medium market, 12 station radio group. Must be well versed in sales, programming, strategic planning and bottom-line performance. If you are looking for a top opportunity and possess a successful management record, please respond in complete confidence. Box F-48. EOE, M/F.

General sales managers: Group broadcaster in Mid-Atlantic area has immediate openings for managers and account executives. Must be experienced, aggressive a leader and a motivator. Good benefits, advancement possibilities. Resumes: Tschudy Communications Corporation, 15 Campbell St., Luray, VA 22835. 703-743-3000. EOE.

Equity position: Charleston, SC. Urban FM seeks general manager with extremely strong sales skills. Experience with Urban format preferred but not mandatory. Send resume in confidence to Box F-63. EOE.

Management wanted: Expanding group needs general manager for 50,000 FM in New York State. Must have experience. EOE. Send resume to CEO, PO Box 511, Beacon, NY 12508.

HELP WANTED SALES

WHP-AM and B-97.3 want only the best radio sales people. Benefits, continual training and management support. Resumes only to Russ Whitnah, WHP, PO Box 1507, Harrisburg, PA 17105. EOE.

West Coast sales/marketing rep: Broadcasting affiliated national corporation seeks an energetic, dedicated, person-oriented individual. Must be a self-starter. Familiarity with West Coast markets a plus. Knowledge of radio and/or TV operations necessary. Moderate travel. Salary commensurate with experience. Send resume and salary history to Box F-50. EOE.

WFFX/WNLK, Fairfield County, CT seeks dynamic sales manager. Applicants should possess at least three years of radio sales experience, or have held the position of radio sales manager. All applications will be kept confidential. Send resume and earnings requirements to: Don Lacerenza, General Manager, WFFX/WNLK, 148 East Ave., Norwalk, CT 06851. EOE.

Brand new Northeast AOR station seeking quality sales manager and sales reps. Live, work and play in one of New England's most beautiful areas. Send resume and cover letter today to: RPM Associates, 1217 Irby Dr., Richmond, VA 23225. EOE.

Advertising/marketing: Southwest Michigan's most successful radio stations seek a creative, motivated person to join our staff of marketing professionals. Strong verbal and written communication skills and a desire to help businesspeople solve problems are essential. Outstanding training programs and career growth potential with our 15-station group. Excellent quality of life on Michigan's Sunset Coast. Minority and female applicants encouraged. Send complete resume and a letter outlining your professional goals and philosophy to: Robert Murthum, General Sales Manager, WSJM & WRX, Box 107, St. Joseph, MI 49085-0107. EOE.

Salespeople wanted: Expanding group in need of experienced sales people for powerhouse no. 1 stations in NE. Send resume to Box F-59. EOE.

KNAC is seeking an account executive with previous radio broadcast sales experience. Professionals only. Resumes to: Nicki Randolph, KNAC, 100 OceanGate, Suite P-70, Long Beach, CA 90802. EOE.

WHOT AM/FM Youngstown, Ohio is looking for an enthusiastic, bright, energetic, mature street fighter. If you are an organized self-starter, with a demand for excellence, send resume and references to Sales Manager, WHOT Radio, 4040 Simon Rd., Youngstown, OH 44512. Sales experience in a small or medium market is preferred but not required. Equal Opportunity and Affirmative Action employer

Sell for #1! Z-93, Amarillo, Texas' highest rated station seeks experienced AE. Legendary CHR offering great list for right person. Call Dan Carney at 806-353-6663 now. EOE.

HELP WANTED ANNOUNCERS

One of America's top rated Christian radio stations has an opening for a morning drive air personality. WMUZ FM Detroit is looking for an upbeat one-on-one communicator. Time and temp is not what we're looking for. Contemporary Christian music format with strong, relevant ministry base. Send tape and resume to Frank Franciosi, 12300 Radio Place, Detroit, MI 48228. EOE.

HELP WANTED TECHNICAL

Radio Ventures, based in Washington, DC, is seeking chief engineer for WMBX-FM (Class B) in Richmond, Virginia. Must be hands-on, self-motivated with excellent technical, administrative, communication skills. Requires good RF and studio maintenance skills. Good salary and benefits. Send resume and salary requirements to Radio Ventures, 5210 Auth Rd., Suite 402, Marlow Heights, MD 20746. EOE.

HELP WANTED NEWS

Announcer: Overnight opening on 50,000 watt giant FM in New York. Send T & R to Operations Director, WSPK, PO Box 1703, Poughkeepsie, NY 12601. EOE.

Network sports journalist: We need an experienced, professional-sounding sportscaster/reporter. Good writing a must. Travel likely. Hours likely to include nights and weekends. Resumes to Box F-55. EOE. Tapes upon request.

News professionals: Washington-based news service needs polished journalists for temporary assignments. Must have strong air sound, write well and edit 1/4" audio tape. Letters and resumes to Box F-56. EOE. Tapes upon request.

News/sales/announcer. Qualified beginners with sales ability acceptable. Learn it all! KQSS, Box 292, Miami, AZ 85539. EOE.

Hudson Valley AM known for its commitment to local news and information seeks full-time news person. News gathering and news delivery important. Send tape and resume to News Director, WLNA, Box 188, Peekskill, NY 10566. EOE.

Morning host/reporter for public radio station WFSU-FM Tallahassee, Florida. Strong on air and writing skills needed. A degree in communications or English and one year experience in radio needed. Experience can be substituted on a year to year basis for the degree. Salary \$17,300 plus benefits. Call the Florida State University personnel office at 904-644-6034 to apply for position number 53748 Broadcast Specialist. An AA/EEO employer.

Attending AWRT? Washington's WTOP NewsRadio 15 is recruiting for future openings, and an immediate opening for full-time traffic reporter, and will be interviewing select candidates in DC. Send audio cassette, resume, references, writing samples to Holland Cooke, Operations Manager, WTOP, 3400 Idaho Ave., NW, Washington, DC 20016. No calls. Equal opportunity employer.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Wanted: Advertising copy writer. Creativity a MUST. Two years experience and voice skills desirable. Send resume and samples to: Mike Christopher, Radio Station WWK1, 519 North Main St., Kokomo, IN 46901. EOE. M/F.

Program director: Aggressive PD needed to keep 63 WPRO Southern New England's top News/Talk station. Candidates must have solid background in talk and sports programming and promotion. Strong people skills a must with major market experience preferred. Contact: Ron St. Pierre, President & General Manager. 401-433-4200. EOE.

Program director: WFUV-FM, Fordham University, Bronx, NY. Fordham University's 50,000 watt, 24 hour, FM radio station is searching for an energetic, creative program director. Broadcasting since 1947, WFUV has established a fine reputation for quality programming and personnel. In the past 3 years, WFUV has further improved programming through additional staff, CPB funds and APR affiliation. The staff now includes 8 full-time professionals, 3 part-timers, several graduate students and over 80 community and student volunteers. WFUV's program director will oversee all existing programming, including the major format of Contemporary Acoustic music, and several smaller blocks of ethnic or specialty programs. The opportunity for shaping the daily folk program, conducting artist interviews, and producing features and live concert broadcasts also exists. This person will regularly interpret Arbitron data, and lead additional audience and music research as needed. The program director will also recruit, train and manage Fordham University students interested in music programming. Qualifications for the position include appropriate college degree and at least 3 years of professional experience, public radio background and knowledge of Contemporary Acoustic music, and must enjoy working with volunteers and students. As a University employee, the salary, benefits, tuition remission and vacation plan make a very competitive package. Send resume to: Dr. Ralph Jennings, General Manager, WFUV, Fordham University, Bronx, NY 10458. Deadline for application is April 30th, 1990. Search re-opened. EOE.

SITUATIONS WANTED MANAGEMENT

Problems? Sales, programming, financial acquisitions, management, whatever. SOLUTION! A total management consultant. Up your bottom line NOW! Call RPM, 804-232-5197.

General manager available. Considerable experience winning in medium and major markets. Group management and acquisitions experience. Highest industry references and credentials. Dean Johnson, 503-472-1221.

Assistant to general manager or chief financial officer for multi-station company with stations located in top 50 markets. Seven years finance experience with strong marketing and communications skills. MBA from top-ten school. Looking to obtain immediate, hands-on management experience leading to eventual station ownership. Geographic preferences: Midwest, MidAtlantic, Northeast, and South. Reply to Box F-49.

GM available. Motivates and educates salespeople. Strong management skills; 16 years experience. Solid references. Produces dollars - not excuses! Jack 218-326-8391.

Bottom line, people oriented GM seeks position. 20 yrs GM/GSM. 10+ with current station. Not quick fix artist rather problem solver-turn around person. Not cheap - just successful. Reason for change, solid station. Will relocate for prime opportunity. Box F-61.

Veteran pro returning to radio. Currently SM allied field. Strong sales/sales management experience. Seeking small-medium management slot. 55K minimum. 305-770-5149.

Aggressive GM. Dedicated. Experienced. Effective. Energetic. Proven. (Humble.) Results guaranteed. Discover the difference at your bottom line. All markets considered. Confidentiality assured. Box F-24.

SITUATIONS WANTED SALES

I sell AM radio! Success with Urban, Country, News/Information formats. GM/GSM. Major market and network experience. 717-321-9035.

SITUATIONS WANTED ANNOUNCERS

Experienced & reliable sports announcer looking for SD position in Iowa or Wisconsin. PBP, production. Will relocate. Robert, 319-652-6640.

Easy Listening, Big Band. 28 years experience. Base-line voice. Warm climate. coastal stations only! 717-675-6982.

Sports expert: Ivy League graduate. PBP experience. Creative, versatile, witty. Will relocate. Neil, 301-424-4984.

Former baseball broadcaster (Triple-A) seeks radio/TV sports-PBP and great environment to raise our son. All sports. Excellent references. Relocate USA/Canada, John Quinlan, 209-781-7546, 351 S. Beverly, Porterville, CA 93257.

SITUATIONS WANTED TECHNICAL

Engineer/businessman: Engineering, technical sales, field engineer, paging and two way sales/service, regional manager, teacher, well-versed in multiple fields looking for new challenge. Expensive and worth it. Presently director of engineering for nine station radio group. Marvin Beasley, 1319 Heritage, Moberly, MO 65270. 816-263-5800 or 816-263-5605.

Engineer/air talent. Airshift required on Album Rock FM. Will engineer AM/FM Combo. Prefer milder winters; Metro 125K plus. Experienced. Eric. 219-924-8256.

Chief. Formerly Boston, Houston, Miami. FCC General. ham, ASE. Gottesman, Box 1957, Pine Bluff, AR 71633-1957. 501-536-6100, Room 321.

SITUATIONS WANTED NEWS

Making the jump to an on-air position. Savvy, sharp NYC based producer, five years experience, seeks stimulating, new challenge for an on-air sports or news assignment. Proven writer, innovative and provocative looking for news organization willing to put my skills to work for you. Call John Davison, 212-475-3051.

Good writer, Master's degree (A.P., Fulbright awards) looking for reporter/anchor position. Pref. VA-MD-DC, will consider other. 813-922-8892.

Sports pro. 5 yrs. exp. incl. P/T in Suburban NYC. Sophisticated, exciting PBP and solid anchoring skills. Looking for a challenge. Bob, 201-546-5546.

Female radio personality looking for news, announcing, or voiceover position. Call Cathy Thomas Associates, 716-879-0343, for tape and resume.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Program director, 12 yrs. experience. Looking for new challenge in medium market. Great track record/references. Ready to take your station to #1. 303-493-1788.

Award-winning broadcaster, seeking programming/management position in the Northeast. Inquire, and learn what I can do for you. Box F-42.

MISCELLANEOUS

Make money in voiceovers. Cassette course offers marketing and technique for success in commercials and industrials. Money-back guarantee. Call for info: Susan Berkley, 1-800-333-8108.

Live announcer ad copy! For on-target, on-time, live announcer radio commercials that spark sales for your local advertisers - Call the freelance radio copy pro - Austin Hamel, 914-764-4382.

TELEVISION

HELP WANTED MANAGEMENT

TV/radio regional sales manager. Career entrance position with broadcasting's oldest (35 years) media-merchandising promotion. TV/radio sales experience required. Full-time (Mon./Fri.) Travel required. Substantial draw against commission. Resume and recent picture to John Gilmore, President, CCA, Inc., PO Box 151, Westport, CT 06881. 203-226-3377. EOE.

Local sales manager: CBS affiliate, Tulsa, Oklahoma. Must be proficient in analyzing audience data, 3-5 years experience in TV sales, in-depth knowledge of qualitative data e.g., Stowell Data, Marshall Marketing a must. College degree preferred. EOE, M/F. A Belo Broadcasting Corporation. Send resume to: Nick Nicholson, 302 South Frankfort, Tulsa, OK 74120. No phone calls accepted.

General manager: Central Oklahoma Class C station. Full authority and responsibility for operation in decentralized environment. All replies confidential. Technical background a plus. Reply Box F-36. EOE.

Marketing/program director: Superstar marketing or program directors, this is your opportunity. WKRN-TV, ABC affiliate in Nashville, is looking for a dynamic, creative, experienced marketing or program director to manage promotion/marketing, production, programming and community affairs. Send resume to General Manager, WKRN-TV, 441 Murfreesboro Rd., Nashville, TN 37210. EOE.

HELP WANTED SALES

Account executive for strong ABC affiliate. Seeking energetic, dedicated person-oriented professional strong on new business development. Excellent growth opportunity. Resume and letter detailing why you are the best to: Sales Manager, WAOW-TV, 1908 Grand Ave., Wausau, WI 54401. EOE.

West Coast sales marketing rep: Broadcasting affiliated national corporation seeks an energetic, dedicated person-oriented individual. Must be a self-starter. Familiarity with West Coast markets a plus. Knowledge of radio and/or TV operations necessary. Moderate travel. Salary commensurate with experience. Send resume and salary history to Box F-57. EOE.

Broadcast sales engineer: Leading broadcast video equipment manufacturer is looking for an aggressive individual responsible for the sale of broadcast cameras, VTR's and special products to major TV networks and group owners. Candidates must have minimum 5 years sales experience with networks. A strong broadcast technical background is required. Please send resume to Hitachi Denshi America, Ltd., 150 Crossways Park Dr., Woodbury, NY 11797, Attn: Personnel Services. EOE.

HELP WANTED TECHNICAL

Transmitter maintenance engineer: WTEN/WCDC-TV is searching for an experienced RF maintenance technician to work at our UHF and VHF transmitter sites. This station is a rare opportunity for an ambitious engineer to advance her/himself through experience gained in both UHF and VHF transmitter maintenance. Previous experience in RF maintenance of television transmitters is necessary. Send resumes to Skeeter Lansing, WTEN, 341 Northern Blvd., Albany, NY 12204. EOE.

Maintenance engineer: Telemundo station, KSTS-TV, San Jose, California, seeks a knowledgeable "hands-on" studio maintenance engineer. UHF experience a plus. KSTS offers a very competitive salary and benefits package. Submit a detailed resume with salary history and requirements to: Frank Ogden, Chief Engineer, KSTS-TV, 2349 Bering Dr., San Jose, CA 95131. Telemundo is an equal opportunity employer.

Assistant chief engineer: Immediate opening at Upstate NY Fox affiliate UHF stereo TV station. Must have strong maintenance background: Sony 1" and Betacam, BVE-5000 editor, Betacart, Sony cameras, Ampex ADO, Chyron Scribe, Grass Valley switchers and Harris transmitter. Must have FCC General Class license and/or SBE certification. Send resume to: Chief Engineer, WUHF-TV, 360 East Ave., Rochester, NY 14604. EOE.

Video maintenance engineer: We are looking for someone with three to five years experience in the installation and maintenance of broadcast audio and video equipment for our corporate television studio. Must be able to troubleshoot 1" and component VTR's, GVG switchers, Kaleidoscope DVE, Quantel Paintbox, Sony BVP 360 cameras, multi-track ATR's, satellite transmitter and associated monitoring and test equipment. Prefer a hands-on, detail-oriented individual with FCC and/or SBE certification. Must be willing to relocate to New Hampshire. Send resume and salary requirements to Box F-64. EOE.

Part-time director: We are looking for someone with demonstrated multiple camera, live-to-tape, studio experience and proven leadership skills to assist in launching a new, high-technology program. Requires individual with boundless creative energy, solid technical skills and a bag full of production tricks. No beginners. This is a two day a week position in a corporate television facility located in New Hampshire. Please send resume and salary requirements to Box F-65. EOE.

HELP WANTED NEWS

Strong reporter with good writing skills and anchor possibilities, SNG and ENG experience desirable. EOE. Tapes and resumes to WJTV-TV News, PO Box 8887, Jackson, MS 39204.

Reporter/anchor: Dominant Great Lakes station is searching for a person with anchor experience and at least three years in television news reporting. College degree helpful but not required. Send resume and non-returnable tape (including air-check) to Bill Knupp, News Director, WICU-TV, Box 860, Erie, PA 16512. Please, no phone calls. EOE.

News director for aggressive Midwest affiliate. Proven track record in news a must. Send resume and salary requirements to Box F-28. EOE, M/F. No tapes.

TV news reporter: Must be creative, hard-working TV reporter with excellent writing skills. Must be able to communicate to viewers in an understandable, personable, comfortable way. Live field experience essential. Must be creative writer and strong story-teller with a minimum of three years television experience. Send tape and resume to Liz Grey Crane, Assist. News Director, WTNH-TV, 8 Elm St., New Haven, CT 06508. No telephone calls, please. EOE.

News co-anchor: Out-going anchor needed for highly competitive Southwest affiliate. Must have previous anchor experience, and reporting experience preferred. Must be able to think on your feet. Tapes and resumes to PO Box 2997, Abilene, TX 79604. EOE.

Editor/producer: Experienced videotape editor wanted for Washington news service. This is a six-month temporary position. We're looking for someone with strong editorial sense, not just a button-pusher. Responsibilities include package editing, assisting in feed coordination, and maintenance of growing videotape library. Minimum of three years experience in producing and editing news. If deadlines don't scare you and you're looking for professional growth, we'd like to hear from you. Letter and resume to Box F-10. EOE. No tapes yet!

Executive news producer: We're losing one of the best executive producers in the business to a top 5 market and we're going to replace him with someone who has the same kind of talent, energy and drive. That's what it takes to be successful in one of the best news markets in the country. Our executive producer has direct responsibility for the overall supervision of our newscasts. This includes working closely with line producers, reporters, writers and assignment editors. "People" skills are extremely important as is excellent news judgement and contemporary writing skills. NewStar computer experience is a real plus. We do more news than any other station in the market and this position is KEY to our success. Prior news management experience is a requirement. Send a non-returnable tape of a recent broadcast, along with your resume, references and a detailed explanation of your news philosophy and management style to: Mike Cavender, News Director, WTVF, 474 James Robertson Pkwy., Nashville, TN 37219. EOE.

Assignment planner. To develop ideas for news stories, plan and arrange logistics of news coverage for daily newscasts and long-term projects. Applicants must be well-organized and have thorough understanding of the news. Letter/resume (no calls) to Edward Schimmel, WPVI-TV, 4100 City Line Ave., Suite 400, Philadelphia, PA 19131. EOE.

Night assignment editor. Coordinate and direct reporters and camera crews, develop ideas for news stories, gather breaking news and write fact sheets. Applicant must have experience in broadcast news, work well with people and have good telephone and scanner skills. Letter/resume (no calls) to Edward Schimmel, WPVI-TV, 4100 City Line Ave., Suite 400, Philadelphia, PA 19131. EOE.

Executive news producer: Good organizational, supervisory, and computer skills. News philosophy and salary requirements to: WJTV-TV, PO Box 8887, Jackson, MS 39204. EOE.

Position: Medical reporter. Description: Accurate, concise news writing and reporting to enhance positive audience to newscasts. Responsible for generating, writing and reporting medical news stories for daily newscasts. Must have strong writing and on-camera skills. Must be able to work well under deadline pressure. High journalistic and personal standards a must. Must have a professional on-air appearance. Must be able to work beyond schedule. Non-returnable 3/4" tapes required. No phone calls, please. Qualifications: College degree in journalism required, emphasis on medical courses a plus. Minimum of (2) two years reporting medical news for a commercial television station; anchoring experience a plus. Contact: (with resume and 3/4" tape): Tony Ballaw, News Director, WVEC-TV, 613 Woodis Ave., Norfolk, VA 23510. WVEC Television, Inc is an equal opportunity employer.

Newscast producer: Minimum two years producing experience required. You must be an excellent communicator, a team leader and know the difference between producing and stacking a show. We want someone who will produce newscasts the competition would kill for and the viewers will remember. We are Gannett owned/NBC affiliate. Resumes and tapes to: Gloria McDonough, WTLV TV 12, 1070 E. Adams St., Jacksonville, FL 32202. Women and minorities urged to apply. EOE.

Weekend anchor/reporter: Applicants should have strong writing and editing skills. Experience preferred. Women and minorities are encouraged to apply. Send resume and non-returnable demo tape to Veronica Bilbo, EEO Officer, KPLC-TV, PO Box 1488, Lake Charles, LA 70602. EOE.

Small West Texas network affiliate needs news producer. Journalism degree required. Must know how to produce a quality newscast, including lining up live interviews, writing, editing tape and producing live segments or entire shows. Resumes to News Director, KLST-TV, PO Box 1941, San Angelo, TX 76902. EOE.

Producer wanted for early morning newscast. Our news commitment includes a one hour 6AM newscast. We need a strong producer to join our winning team. Top 60 network affiliate. EOE, M/F. Resume to Box F-60. Tapes upon request.

Top-rated station has immediate opening for a general assignment reporter. Minimum 6 months experience. NewStar computer skills preferred. Mail resume to Steve Pritchett, News Director, KVII-TV, One Broadcast Center, Amarillo, TX 79101. EOE.

Wanted: Two hard chargers. WDEF-TV is filling two key positions. Assignment editor/assistant news director and weeknight producer. Experience and motivation necessary. Resumes to Tony Windsor, News Director, 3300 Broad St., Chattanooga, TN 37408. 615-267-3392. EOE.

American Airlines needs motivated photographer/editor for employee video news magazine, marketing and training production. Latest equipment and new facilities. Extensive travel and competitive benefits program. Send tape and resume to American Airlines, Corporate Communications, Attn. Kurt A. Wallace, Mail Drop 3D24, Box 619616, D/FW Airport, TX 75261-9616. EOE.

Assignment editor: This is the hot seat! Can you stand the heat? We need that unique individual who won't take no for an answer. You must be a digger, persistent, detail-oriented and a team player. You'll have to know how to juggle crews, live shots, satellite shots and producers. We are Gannett owned/NBC affiliate. Resumes and tapes to: Gloria McDonough, WTLV TV 12, 1070 E. Adams St., Jacksonville, FL 32202. Women and minorities urged to apply. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Immediate opening: Assignment manager for Chicago-based production company. Able to prioritize and organize; coordinating movement of five crews. Handle all production scheduling (including post, animation, off-line). Must know all types of production equipment. Knowledge of word processing required in order to develop production/equipment schedules. Make travel arrangements, build relationships with vendors and freelancers, track jobs. Job requires take-charge self-starter who lacks 9 to 5 mentality. Send resume to: Box F-43. EOE.

Videoographer: 3-5 years news and production experience. Lighting experience a must, editing experience a plus. Work with state-of-the-art equipment. Long hours, lots of travel. No mistakes. Send sample reel and resume to: Orbis Productions, Attn: Photog Position, 358 W. Ontario, Chicago, IL 60610. EOE.

Art director: Top 30 network affiliate desires innovative, take-charge art director. Minimum 3-5 years experience creating print and on-air work. Quantel Paintbox essential, desktop publishing a plus. You will direct an aggressive staff and be a part of the best creative team in the market. Rush resume and salary history to: Jeff Gray, Director of Creative Services, WITI-TV, 9001 North Green Bay Rd., Milwaukee, WI 53217. EOE, M/F.

Creative services director: Capital Cities/ABC owned station looking for a creative services director who has experience as a promotion producer or manager specializing in on-air news promotion. Strong writing skills with hands-on production ability are important. Real opportunity in this split market (Raleigh/Durham/Chapel Hill) challenge. Resume/tape to Tim Bennett, WTVQ, 411 Liberty St., Durham, NC 27701. EOE.

Graphic designer: The 90's are here! If you're ready to make your mark on the decade and need a fun and innovative setting in which to do it, WMAR-TV is it. This NBC affiliate in Baltimore is looking for a creative, ambitious, team-oriented artist to do computer graphics as well as print design. AVA-3 Paintbox experience and desktop publishing is preferred. Send your tape and resume to Dave Horner, Art Director, WMAR-TV, 6400 York Rd., Baltimore, MD 21212. EOE.

Promotion director: Sunbelt, top 30 market network affiliate seeks creative person with proven skills in writing and producing on-air and print advertising. Minimum 3 years experience. No tapes. EOE. Box F-58.

Group owned Fox affiliate seeks a commercial director/editor. Must be proficient in all areas of production from scripting to computer editing. If you are ready for our new studios and post production facility, send resume and demo reel in care of Erik Davis, WZTV, 631, Mainstream Dr., Nashville, TN 37228. EOE, M/F.

Assistant to either chief financial officer or strategic planning for multi-station company owning and operating stations holding lead positions in their respective markets. Seven years finance experience including analysis and evaluation of strategic plans. Strong marketing and communications skills. MBA from top-ten school. Looking to obtain immediate, hands-on management experience leading to eventual senior or ownership position. Geographic preferences are Midwest and Mid-Atlantic. Reply to Box F-52.

SITUATIONS WANTED MANAGEMENT

Assistant to either chief financial officer or strategic planning for multi-station company owning and operating stations holding lead positions in their respective markets. Seven years finance experience including analysis and evaluation of strategic plans. Strong marketing and communications skills. MBA from top-ten school. Looking to obtain immediate, hands-on management experience leading to eventual senior position or ownership. Geographic preferences are Midwest and Mid-Atlantic. Reply to Box F-52.

CPA/MBA with 15 years radio, TV and cable operations-/lending financial experience seeks senior level financial management position. Hands-on skills in accounting, systems, personnel, budgets, acquisitions, audits, supervision. Box F-54.

SITUATIONS WANTED SALES

Oversell/inventory problems? Sales & traffic in constant conflict? Barter preempts & makegoods troublesome? Looking for a solution? Call Creative Consulting. Five years experience in all aspects of Columbine traffic, reconciliation, programing, & trouble shooting. Reasonable rates: 508-676-3389.

SITUATIONS WANTED NEWS

Excellent, experienced sportscaster looking for a fine station in which to work, also a most knowledgeable news person. 216-929-0131.

Meteorologist, 2 years on-air. Accurate and computer friendly. Available now! Call John at 419-224-6463.

Talented, attractive black female: Experienced print, radio and TV journalist. Excellent writing and speaking skills. A go-getter. Looking for TV reporter position. Please call: 312-288-2518.

News director for small or medium market. Heavy background of 28 years including 5 years news management. Currently main anchor at award-winning Texas station. Box F-53.

Young blind sportscaster with tape looking for position as a sports reporter, anchor, writer/researcher. In the sports department, worked for CBS-TV Sports, Sports-Channel and WRHU Radio as on-air sports anchor. Graduated with BA in Communication Arts from Hofstra U. Well-versed in all sports, willing to relocate. Call Larry at 516-757-7269.

Reporter: Stanford graduate seeks entry level position in small market. Willing to relocate. Interned at ABC Nightline. Tamra. 415-327-8169.

Male anchor, 50, with heavy experience including five years in top 10, thirteen in top 50. Now showing in Texas at 6 & 10. Box F-51.

Experienced female radio newscaster seeking television reporting position. Small to mid market. Call Cathy Thomas Associates, 716-879-0343 for tape and resume.

Former baseball broadcaster (Triple A) seeks radio/TV sports-PBP and great environment to raise our son. All sports. Excellent references. Relocate USA/Canada. John Quinlan, 209-781-7546. 351 S. Beverly, Porterville, CA 93257.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

1989's number 1 and 2 TV shopping hosts are now available! Our portfolio includes combined annual sales of 1/4 billion dollars, creative sales approaches and proven popularity. Our loyal following needs a place to shop! Call 612-472-1830, ask for Alan.

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1:30 Productions: Want to be the best reporter but no one has the time to help? We do. Writing, production, delivery. References available. 607-272-3718.

Bill Slater and Associates gets you that better job in TV. Talent coaching and placement help for reporters, anchors, producers. Help with audition tape. 601-446-6347.

Free job listings! Send resume and self-addressed stamped envelope. We'll provide a generous sample of current leads, plus subscription information on The Hot Sheet, broadcasting's most comprehensive employment publication! For FREE referral with client companies nationwide, also enclose letter of introduction/references/salary requirements/demo tape (if applicable). All placement fees are employer-paid. Media Marketing, PO Box 1476-XAB, Palm Harbor, FL 34682-1476. 813-786-3603.

TV jobs: Local and nationwide. \$15,000 - \$100,000 yearly. Beginners. Professionals. Engineers, production personnel, lighting staff, broadcasters. Cable installers, camera people, technicians, actors and actresses. All occupations! 1-718-375-6662, Ext. T-31.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Instructor of Communication for broadcast courses. Nine month tenure track position with PhD preferred. MA required in addition to teaching and professional experience. Courses include two writing, sales-management, social issues in broadcasting, film courses with TV/audio production as needed. Review of applicants will begin May 8, 1990 and continue until position is filled. Women, minorities, and handicapped are encouraged to apply. EOE/AA. Send resume, letters, transcripts to: Michael Leikam, Director, Radio-TV-Film, Fort Hays State University, 600 Park St., Hays, KS 67601-4099.

Associate Director of Radio/TV/Film. Twelve month renewable position with PhD preferred. MA required in addition to teaching and professional experience. Courses include introduction to broadcasting, on-air performance and the advising of the campus radio station. Expected to do both audio and video production as needed. Review of applicants will begin May 8, 1990 and continue until position is filled. Women, minorities, and handicapped are encouraged to apply. EOE/AA. Send resume, letters, transcripts to: Michael Leikam, Director, Radio-TV-Film, Fort Hays State University, 600 Park St., Hays, KS 67601-4099.

Communications: The University of Southern Indiana invites applications for a tenure track position as Assistant Professor of Communications, beginning August 1990. Individual will teach video production and related courses such as Broadcast Journalism, Writing for Broadcast Media, and Sales. PhD and solid professional experience in television are desired. Master's degree will be considered. A strong emphasis will be placed on candidate's ability to teach and maintain rapport with students and faculty. The University is a state supported public institution with an enrollment of 5,263 students located in Evansville, Indiana, a city of 150,000 in the southwestern corner of the state. To apply, submit letter of application, resume and the names of three references by May 22, 1990, to: James R. Blevins, Dean, School of Liberal Arts, University of Southern Indiana, 8600 University Boulevard, Evansville, IN 47712. AA/EOE.

Speech Communication - Television - Position to teach radio/television and advise/supervise student curricular and extra curricular involvement in campus radio/television productions. College teaching and professional television experience highly desired. Preference given to candidates with college teaching and professional experience in both television and radio. Position may be filled at probationary instructor/assistant rank or as fixed term visiting professor. Master's degree in Radio/Television or related area required for appointment at instructor/assistant rank. Equivalent combination of education and experience or doctorate required for visiting professor. Mail letter of application, resume, transcript and name, address and phone number of three references or contact Director of Personnel Services, Southwest State University, Marshall, MN 56258 for more information. Screening of files begins May 8, 1990 and continues until position is filled. Southwest State University is an equal opportunity educator and employer.

EMPLOYMENT SERVICES

Government jobs \$16,040 - \$59,230/yr. Now hiring. Call 1-805-687-6000 Ext. R-7833 for current federal list.

Attention: Hiring! Government jobs - your area. \$17,840 - \$69,485. Call 1-602-838-8885. Ext. R8435.

Attention: Earn money reading books! \$32,000/year income potential. Details. 1-602-838-8885, Ext. BK 8435.

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On-camera coaching: For TV reporters. Polish anchoring, standups, interviewing, writing. Teleprompter. Learn from former ABC Network News Correspondent; New York local reporter. Demo tapes. Critiquing. Private lessons. 212-921-0774, Eckhart Special Productions (ESP).

Entry level reporters: One-on-one on-camera coaching. 2 day program and/or demo tape. Call The Media Training Center, 619-270-6808.

WANTED TO BUY EQUIPMENT

Wanted: 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Ilurbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

Used 1", 3/4", VHS videotape. Looking for large quantities. No minis or Beta. Will pay shipping. Call Carpel Video, 301-694-3500.

KCOS is accepting bids on 2 one inch "C" format VTR's. For a copy of the bid specs, send letter of interest to Dir. of Engr., KCOS, PO Box 650, El Paso, TX 79968.

KCOS is accepting bids on equipment racks. For a copy of the bid specs, send letter of interest to Dir. of Engr., KCOS, PO Box 650, El Paso, TX 79968.

FOR SALE EQUIPMENT

AM and FM transmitter, used excellent condition. Guaranteed. Financing available. Transcom. 215-884-0888, FAX 215-884-0738.

50KW AM: CCA-AM 50,000 (1976), excellent condition. Transcom Corp., 215-884-0888. Fax: 215-884-0738.

FM transmitters: RCA BTF20E (1976 and 1972), Harris/Gates FM-20H3, (1970), RCA 5D (1967), CSI T-3-F (1981), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

Exciters: Harris MX15, Harris MS15, Wilkinson 8090X. Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

5/10 AM transmitters: Collins 828E-1 (1978), RCA BTA-5L tuned and tested (1977), Harris BC10H (1972), McMartin BASK (1980), McMartin BA 2.5K (1981), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

1KW AM transmitters: Harris BC1H1 (1974), Sparta SK1000 (1981), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

New UHF TV transmitters: Klystron, MSDC Klystron, Klystron, all power levels 10kw to 240kw. Call TTC. 303-665-8000.

RCA UHF transmitter: 30 or 60kw, available as is, or converted to MSDC Klystrons with new TTC warranty. Call TTC. 303-665-8000.

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FM antennas. CP antennas, excellent price quick delivery from recognized leader in antenna design. Jampro Antennas, Inc. 916-383-1177.

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Blank videotape: Betacam, 3/4" & 1". Broadcast quality guaranteed and evaluated. Betacam \$4.99. 3/4" - 20 minutes \$5.99, 3/4" - 60 minutes \$8.99, 1" - 60 minutes \$24.99 in quantity. Magnetically examined, cleaned and packaged. Guaranteed to perform as new. Sony, 3M, Fuji, or Ampex. Free shipping. For more info, call Carpel Video toll free, 1-800-238-4300.

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

Complete Betacam SP & post production system, ready for immediate delivery and installation. Turn key operation includes these highlights: 2-Sony BVW 507 cameras with full studio & EFP packages. Vinten support, BVW 35, PVM 8020's, Leader waveform/vectorscope, doorway dolly, lighting, complete grip kit, flight cases for all field gear. Portabases: 2- BVW 75's, 1- BVH3100, SEG 2550, BVE 900, Dubner 5K, Pinnacle 2100, Soundcraft 200 BVE, Tascam CD & cassette, Sony BVU 3/4", Panasonic SVHS, all monitoring and components mounted in handsome, hand crafted, solid wood, modular console. System fully engineered, ready to plug in and start producing revenue, less than a year old., full warranty. May be seen in our Orlando office. Video Brokers - 800-476-4595 or 407-851-4595.

Betacam BVW 10, BVW 15, BVW 40, BVW 30 camera packages in studio or EFP/ENG configuration. Ampex ADO 2000, in stock and ready for immediate delivery. Call for pricing today - Video Brokers - 800-476-4595, 415-369-6464, or 407-851-4595.

New Ampex VPR 6's with Zeus TBC's - Full warranty, ready for delivery. Video Brokers - 407-851-4595 or 415-369-6464. Call today!

VPR 80's, BVH 2000's, BVH 1100's, Betacam SP BVW 75's, 2 Rank Cintel Mk III telecines, new BVU 800's, GVG Wavelink, RCA TK 47B's, Utah 40x60 routing switcher, Ampex ESS3, Ikegami portable microwave system (PP-7-13). Available from stock, ready to deliver, call today for special pricing. Video Brokers - 800-476-4595, 407-851-4595 or 415-369-6464.

Equipment sale. Microwave, transmitters, studio, and production. America's oldest used equipment broker. Maze Broadcast, 205-956-2227. Fax 205-956-5027.

Equipment financing: New or used, 36-60 months, no down payment, no financials required under \$25,000. Refinance existing equipment. Exchange National Funding, 800-342-2093.

Save on videotape stock. We have 3/4" & 1" evaluated broadcast quality videotape. Available in all time lengths. Call for best prices. IVC, 800-726-0241.

For sale: Used guyed towers. Standing & dismantled. Microwave dishes & line. Swager Communications, 219-495-4065.

Used transmitters, 1" 3/4" Betacam VTR's, cameras, DVE's, switchers, satellite, microwave. We buy, sell broker fair rates, best service. Jaymen Broadcast, 818-994-5265.

Super towers financed. 2000 ft. 13 ft., face, 200 mph wind load with T-Bar. Approx. \$3 million installed with elevator + strobes. Approx. 5% down in escrow. Terms negotiable. Other size towers available. Ten yr. warranties. "Free tattoo, and Range Rover with next three orders over 1500 ft." OMPower Towers. Phone: 504-521-8662. Fax: 504-522-2662.

1200 feet of 6 1/18 inch, 50 Ohm, coaxial transmission line, 20 foot sections. Contact John Gordon, KTBO-TV, 3705 NW 63rd St., Oklahoma City, OK 73116. 405-848-1414.

Betacam for sale: Ikegami HL95B camera w/on-board Sony BVV1A Beta recorder, Canon lens, inc. CA-95 adaptor, NiCad batteries, 3/4" back. 3 yrs. Call 212-825-8696.

Panasonic AU-500 portable recorder. Low hours. Includes field case. \$9,500. Robert: 713-852-7883.

Unused 3.0 meter Comtech satellite antenna with receiver and programable controller. Reasonable. For information, call Greg Smith, Montgomery Community TV, 301-424-1730.

Wolfcoach ENG van: 1980 Ford Std E350 w/42" Wilbur mast, AC compressor, DC compressor, Nycoil, QuikSet pan/tilt, 4Kw Onan, 4Kw Honda, 1Kw inverter, charger, three equipment racks, power panel, AC/DC wiring, platform roof, DuoTherm A/C. storage (no electronics). \$9,250/b.o. 202-885-4962.

Sony DXC-M7 video camera with Canon 15:1 zoom lens & accessories. Privately owned, pristine condition. \$7,495 OBO. 213-851-0734.

Under construction. 28' remote truck. Interior finished with 14 racks, ADO, CMX3100A, ClearCom/IFB, video patching, B/W monitors. Needs additional equipment. Call for more info: 305-972-0660, ask for Rick.

RADIO

Help Wanted Sales

93.5 KNTF

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KNTF RADIO (LA Suburbs)

is seeking experienced individuals with retail sales experience.

Benefits include health/dental plan.

Salary against commission commensurate with experience.

Account list to start.

Send resume to:

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Attn: General Manager

EOE

Help Wanted News

RADIO NEWS DIRECTOR

The public radio service of Western Kentucky University -

WKYU-FM, Bowling Green:

WDCL-FM, Somerset;

WKPB-FM, Henderson;

WKUE-FM Elizabethtown (pending)

*

seeks enterprising news professional with strong news gathering, production, and management abilities to supervise full-time news staff, plus stringers and interns.

May also be involved with WKYU-TV.

Requires Bachelor's degree, Master's preferred; minimum three years professional experience;

demonstrate high level of writing,

production and on-air skills.

Salary range in \$20,000s,

plus excellent University benefits.

Open until filled.

*

Send letter of application, resume, three letters of reference, examples of written work, plus audition cassette containing at least one major newscast, an in-depth interview and sample documentary work demonstrating production skill to:

Office of Academic Affairs,
WKYU-FM News Director Search,
Western Kentucky University,
Bowling Green, KY 42101.

Women and minorities are encouraged to apply. An Affirmative Action, Equal Opportunity Employer.

Help Wanted News Continued

SENIOR EDITOR Washington Bureau

National Public Radio seeks experienced individual to supervise daily news coverage. Individual will supervise preparation of air material, providing guidance to reporters, hosts, producers and staff. Overall responsibility for editorial integrity and quality of air product. Requires Bachelor's degree, 6 years journalistic experience, including national journalism and editorial experience. Demonstrated writing ability a must, broadcast experience preferred. Salary commensurate with experience. Send resume to Personnel:

National Public Radio
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TELEVISION

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PRODUCTION MANAGER

KRON-TV, the Bay Area's #1 News Station, is seeking a Production Manager. Qualified candidates will have 5+ years experience as a production manager at a television station / production facility. Previous management experience and hands-on creative ability (e.g., director, editor, photographer, producer) is required.

In exchange for your expertise, we offer an excellent salary and benefits.

Send resumes in confidence to:

Lori Fava
Human Resources Administrator
P.O. Box 3412
San Francisco, CA 94119

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VIDEOTAPE EDITOR

The Family Channel now has new, state-of-the-art, post-production facilities for on-air promotion. Positions are available for editors who thrive in a creative, fast-paced environment. Consideration will be given to those with 3 to 5 years experience as an editor at a major broadcast facility or production house. Candidates must be proficient with GVG 200 and 300, A53-D (with warp), Cypher and audio mixers such as MXP2000. Knowledge of DVR series (D2), BVH-3000, MII desired. Program editing positions also available for those with less experience. Send resume to:

Russel Murphy
Family Channel
1000 Centerville Turnpike
Virginia Beach, VA 23463



**DIRECTOR,
 ADVERTISING AND PROMOTION**

WHDH-TV, the Boston CBS affiliate is looking for candidates with a strong background in broadcast promotion and marketing. Qualified individuals will have personal examples of strong creative work and the ability to manage a talented and motivated staff.

Please send resume and samples to:
 Dick Weisberg, Vice President
 Marketing and Creative Services
 WHDH-TV
 7 Bulfinch Place
 Boston, MA 02114-2977

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**SYSTEM DESIGN ENGINEER
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Rapidly growing consulting and design firm (no equipment sales!) seeks self starters who can design and document audio and video systems for post production and broadcast systems. Experience with industrial and educational clients a plus. College graduate preferred, management and engineering experience, minimum 5 years in the business, comfortable with clients and budgets. Supervision of the installations you design. First rate company that wants exciting people who can do high quality work. Great team located in mid-East region. Some domestic and international travel necessary.

Reply in confidence with resume and references to Box F-66.
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Award winning Special Projects team needs an exceptionally talented producer/writer. Our department creates entertainment, public affairs, special event and sports programming, including Pittsburgh Steeler related shows.

If you've had 2-5 years experience in medium to large markets writing and producing 4-10 minute stories or half and full hour programs, we invite you to look into this opportunity.

Send resumes and tapes ASAP to:

Mark Barash,
PD/OM Manager,
WPXI-TV (NBC),
11 Television Hill,
Pittsburgh, PA 15214.



Help Wanted Sales

**WANTED
 Individuals with
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Are you experienced in television news? Have you thought about making a transition into sales and marketing? An internationally known news organization is looking for TV news people who are interested in pursuing an exciting and financially rewarding sales and marketing career.

If interested, please send resume and salary requirements to
 Box E-38
 EOE

**SHOW PRODUCER
 KING BROADCASTING**

KING 5 News needs an experienced Show Producer. If you're creative, a strong writer and have solid news judgement send two copies of your resume, cover letter and recent air-check to:

Human Resources Dept.
 King Broadcasting Co.
 P.O. Box 24525
 Seattle, WA 98124

No Phone Calls Please

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**SENIOR PRODUCER
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If you're looking for creative challenge while enhancing your managerial skills in a corporate environment, send us your reel and resume today!

Senior producer will work in our 16,000-square-foot production facility for a multi-state and international corporation headquartered in St. Louis.

The person we'll select will have demonstrated broadcast writing skills, knowledge of production techniques, commitment to meeting deadlines and budget requirements, and ability to manage people.

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Compensation for this management position includes excellent benefits.

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St. Louis, MO 63188.


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 Atlanta's leading network affiliate seeks highly skilled technician with extensive background in TV maintenance with a thorough knowledge of digital systems. High level of workmanship, motivation and imagination desirable.
 Send resume to Sim A. Kolliner, Director of Engineering, WSB-TV, 1601 W. Peachtree St. NE, Atlanta, GA 30309. EOE, M/F.

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Help Wanted News

**ASSIGNMENT MANAGER
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Alan Bell is President. Kenneth Tiven is V.P. and G.M. of OCN.

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 Pursuant to a court order these stations will be sold all cash to the highest bidder.
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Thomas & Porter Attorneys
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 Certified funds required.

Broadcasting

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All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036.

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Fates & Fortunes

Media

R. Mackereth Ruckman, assistant treasurer, Time Warner Inc., New York, named VP and treasurer.

Alan Hirschfeld, former head, Columbia Pictures, Los Angeles, joins Wertheim Schroder & Co., New York securities firm handling mergers, acquisitions and corporate finance transactions for entertainment companies there, as managing director of Los Angeles office.

Helen Boehm, VP, Council of Better Business Bureaus, New York, joins Fox Children's Network there as VP.

William K. Geppert, general manager, Paragon Cable, Hillsborough, Fla., joins Cox Cable Jefferson Parish Inc., Jefferson Parish, La., as VP and general manager.

James C. Hilliard, corporate senior VP, John Blair and Company, New York, joins Fairbanks Communications Inc., Boston, as executive VP and general manager, WVBF(FM) Framingham, Mass. (Boston).

Appointments at Vetter Communications Company Inc., Baton Rouge: **Courtney B. Westbrook**, VP, named president. **William M. Hathorn**, VP, general sales manager, retires. **Lawrence Dietz**, news director, WVLA(TV) Baton Rouge, La., named VP, operations manager, and **R. Allen McCarty**, local sales manager, named VP, sales manager.

Tony Short, assistant director, media services department, Eastern Connecticut State University, Willimantic, Conn., joins WBGU-TV Bowling Green, Ohio, as director of television learning services, succeeding **Patrick Fitzgerald** ("Fates & Fortunes," Sept. 11, 1989).

Ronald F. Loewen, VP and general manager, KPLC-TV Lake Charles, La., joins co-owned WIS-TV Columbia, S.C., as VP, station manager, succeeding **Dixon C. Lovvorn**, senior VP and general manager, who is retiring. Replacing Loewen is **James D. Serra**, general sales manager, KPLC-TV.

Bob Cohen, general sales manager, KAJA-(FM) San Antonio, Tex., named VP and general manager.

Steve Lapa, director of sales, WNWS(AM)-WLYF(FM) Miami, joins WAXY(FM) Fort Lauderdale, Fla., as general manager.

Maureen Knorr, general sales manager, WZRZ(AM)-WRXK(FM) Bonita Springs, Fla. (Fort Myers), named general manager.

Lew Warren, director of programming and operations, KVCR-TV San Bernardino, Calif., named station manager.

Sales and Marketing

Appointments at Paramount Pictures: **Joel**

Berman, VP, off-network, feature planning, basic cable, New York, named senior VP, national sales manager; **Dick Montgomery**, VP, Western regional manager, Los Angeles, named senior VP; **Gerry Noonan**, VP, central regional manager, Chicago, named senior VP; **Al Rothstein**, VP, Southern regional manager, Fort Lauderdale, named senior VP; **John Nogawski**, Western division manager, Los Angeles, named VP, Eastern manager, New York; **Stan Justice**, central division manager, Chicago, named VP, Western division manager, Los Angeles; **Mike Kerans**, Eastern division manager, New York, named VP, and **John Morrow**, Southern division manager, Fort Lauderdale, named VP, Southeastern division manager.

Timothy S. Davis, president, Spenser Media Group, New York, joins Worldvision Enterprises there as account executive, advertising sales.

Scott Remy, account executive, DDB Needham Worldwide, Chicago, named account supervisor.

Jann Wisdom, from Anaheim Lincoln/Mercury, Anaheim, Calif., joins KPRC(AM) Houston as general sales manager.

Craig C. Dunaway, account executive, Ross

Group, Bloomfield Hills, Mich., named account supervisor. **Joseph J. Paglino**, account executive, Group 243 Inc., Ann Arbor, Mich., joins Ross Roy there in same capacity.



Wach

Mike Wach, VP, sales, WHDH-TV Boston, joins WPIX(TV) New York as VP, general sales manager.

Mark Hughes, management supervisor, Bozell Inc., Omaha, named VP.

Christina De Angelis, account executive, WBOC-TV Salisbury, Md., joins WGBS-TV Philadelphia in same capacity.

Patricia Montag, regional sales manager, KXDC-FM Carmel, Calif., named national sales manager.

Bill Whitlow, general sales manager, WNVZ(FM) Norfolk, Va., joins WNOR(AM) there as general sales manager. **Cindy Perkins**, general sales manager, WNIS(AM) Norfolk, Va., joins WNOR there as local sales manager.

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1990 Ohio State Awards



Award recipients and guests gathered at the National Press Club last Thursday for the 54th annual Ohio State Awards, which honor excellence in educational, informational and public affairs broadcasting. Sponsored by the Institute for Education by Radio-Television, Director

Dale K. Ouzts introduced the 71 winners, which were divided into three categories: Social Sciences and Public Affairs, presented by Bob Edwards, host of National Public Radio's *Morning Edition*; Natural and Physical Sciences, presented by Alfred C. Sikes, chairman, FCC, and Performing Arts and Humanities, presented

by Dr. Robert M. Batscha, president, Museum of Broadcasting. Pictured: Bob Edwards and Ohio State University President Dr. Edward H. Jennings presenting award for "Murder Capital," CBS News's *48 Hours*, to CBS representative Karen Sughre, executive producer of *Face the Nation*.

James C. Vickery Jr., national sales manager, WGRZ-TV Buffalo, N.Y., joins WYTV(TV) Youngstown, Ohio, as general sales manager.

Clayton Gsell, senior operations manager, *USA Today on TV*, Arlington, Va., joins Powerhouse Studios, Washington, as VP, marketing and creative services.

Julian Davis, salesperson, KHVN(AM)-KJMZ(FM) Dallas, joins Arbitron Co. there as account executive, radio station services.

Account executives appointed at WBBM-FM Chicago: **Kimberly Delgado**, account executive, WYZZ(FM) Chicago; **Randy Phillips**, senior account executive, WLUM-FM Milwaukee, and **Beth Weiner**, account executive, WYZT(FM) Chicago.

Robert C. Booth, president, Promotional Graphics Inc., Chicago, joins Keller-Crescent Co., Evansville, Ind., as senior account executive.

Julie Myles, account executive, Gardner Advertising, St. Louis, and **Margaret Sims**, account executive, Campbell-Mithun-Esty, New York, join D'Arcy Masius Benton & Bowles, St. Louis, in same capacity.

Freida Day-Paige, account executive, Petry Television, Chicago, and **Brian Janks**, account executive, Petry Television, Detroit, join WDIV(TV) there in same capacities.

Mickie Mulvey, national sales manager, KGW(AM)-KINK(FM) Portland, Ore., named

local sales manager, KINK(FM).

David Sankovich, general sales manager, KENS-TV San Antonio, Tex., joins WKRN-TV Nashville, Tenn., in same capacity.

Bill Snow, director of special projects, WERE(AM)-WNCX(FM) Cleveland, joins WOIO(TV) there as media executive. **Debbi Mayo**, account executive, Viacom Cable, Cleveland, joins WOIO as media executive.

Sparkey Holloway, salesman, J.C. Penney Co., Seattle, joins KAPA(AM) Spokane, Wash., as account executive. **Jean Wood**, traffic coordinator, KAPA, named office manager.

Gregory A. Zeiger, general sales manager, KDNL-TV St. Louis, joins WOWK-TV Huntington, W.Va., in same capacity.

Kimberle Westmoreland, national sales assistant, WLNS-TV Lansing, Mich., named sales information manager.

Steve Arnett, creative director, KIRH(TV) Tulsa, Okla., named marketing manager.

Gail McCullough, account executive, KPEJ(TV) Odessa, Tex., joins KGEE(FM) Monahans, Tex. (Odessa), in same capacity.

Appointments at D'Arcy Masius Benton & Bowles, St. Louis: **Elizabeth E. Knehans**, senior account executive, TBWA/Kerlick Switzer, St. Louis, and **Robert K. Radcliff**, account executive, OSDM Advertising,

London, to account executives. **Brian R. Strater**, comic strip producer, King Features Syndicate, New York, to associate creative director.

Programing

Beverly A. Nix, VP, business affairs, Warner Bros. Television, Burbank, Calif., named senior VP, business affairs.



Nix



Hartley

Jacqueline Hartley, director, West Coast sales, Warner Bros. Domestic Television Distribution, Burbank, Calif., named VP, Western sales, first-run division.

Eileen Opatut, director, co-productions, British Broadcasting Company, New York, named VP, co-productions.

Merrill Brown, editor, *Channels* magazine, New York, joins American Lawyer Media, partner of Time Warner, there as VP, program and corporate development.

Tom Sherman, program director, WELM(AM)-WLTV(FM) Elmira, N.Y., joins WEGW(FM) Wheeling, W.Va., in same capacity.

Lisa C. Goldberg, personnel administrator, Douglas Elliman Gibbons & Ives, New York, joins Worldvision Enterprises there as personnel/office manager.

Sean Deneny, Mid-Atlantic sales manager, Viacom Enterprises, New York, named VP, sales, first-run, Eastern division. **Doug Knight**, manager, Central West division, Viacom Enterprises, Chicago, named VP, sales, first-run, Western division.

Anne Sweeney, VP, acquisitions, Nickelodeon and Nick at Nite, New York, named VP, acquisitions, MTV Networks.

Ellen Glick, VP, creative affairs, Dick Clark Productions, Burbank, Calif., joins Patchett Kaufman Entertainment, Culver City, Calif., as VP, development.

Leanna J. Heath, partner, Maio & Heath, Beverly Hills, joins MGM/UA Communications Co., Culver City, Calif., as VP, senior production counsel.

Mark Pougnet, director, syndication accounting, Paramount Pictures, Hollywood, Calif., named executive director, syndication accounting, television group.

Jim Cross, producer and director, *Lifestyles of the Rich & Famous*, Television Program Enterprises, production division of TeleRep Inc., Los Angeles, named director, *Preview-The Best of the New*, New York.

Larry Ferber, supervising producer, *Hour Magazine*, Group W, Los Angeles, joins

Tribune Entertainment there as executive producer, *Joan Rivers Show*.

Bill Gallagher, account executive, KXL-AM-FM Portland, Ore., named air personality, KXL(AM).

Lynne Zalewski Britz, anchor and producer, WGEE(AM)-WIXX(FM) Green Bay, Wis., joins WNSN(FM) South Bend, Ind., as air personality.

Kelly Whelihan, editorial assistant, KFVB(AM) Los Angeles, joins KUZZ-AM-FM Bakersfield, Calif., as afternoon anchor and reporter.

Sander Schwartz, senior VP, TMS Entertainment Inc., Los Angeles, joins Columbia Pictures Television there as VP, business affairs. **Charlene Markovich**, manager, studio purchasing, named director, purchasing.

Jason Charles, operations manager, Castle Rock Entertainment, Los Angeles, joins Genesis Entertainment, Agoura Hills, Calif., as account executive.

Nancy Schmidt, sub-agent, Camden Artists Ltd., Los Angeles, joins Ventura Motion Picture Group there as development executive.

Rob Miller, Eastern sales manager, Fox-Lorber Associates, New York, named VP, domestic syndication.

News and Public Affairs

Tom Bogdanowicz, editorial coordinator, Eastern Europe coverage, ABC News, London, joins CNN there as producer.

Christiane Amanpour, correspondent, CNN, New York, joins Frankfurt bureau in same capacity.

Appointments at WHDH-TV Boston: **Bart Feder**, director, WJXT(TV) Jacksonville, Fla., to assistant news director. **Sasha Norikin**, executive producer, named assistant director. **Michael Shoer**, senior producer, named executive producer.

Anthony Everett, freelance reporter, WCVB-TV Boston, named general assignment reporter.

Jane Gardner, 5:30 p.m. co-anchor, WVEC-TV Hampton Va. (Norfolk), joins WTKR-TV there as 6 and 11 p.m. co-anchor.

Tom McNamara, co-anchor and reporter, KTVK(TV) Phoenix, joins KOCO-TV Oklahoma City, as 6 and 10 p.m. co-anchor.

Gregory D. Champion, writer, *Pacific Daily News*, Agana, Guam, joins KFTY(TV) Santa Rosa, Calif., as assignment editor.

Daryll Smith, promotion producer and director, WMAZ-TV Macon, Ga., joins WGXA(TV) there as production manager.

Pete Gallivan, news director, WCJW(AM) Warsaw, N.Y., joins WHEC-TV Rochester, N.Y., as part-time reporter.

Appointments at WHEC-TV Rochester, N.Y.: **Rick Hager**, sports producer, back-up sports anchor, named weekend sports anchor, weekday sports reporter; **Ray Sullivan**, part-time sports producer, named sports producer, and **Scott Smith**, part-time pho-

FCC salutes Radio Intelligence Division founder

Former Commissioner George Sterling (1948-84) will be honored this Friday at a ceremony observing the fiftieth anniversary of the founding of the Radio Intelligence Division (RID) which worked as an aide to various Government agencies during World War II in detecting subversive activities. Beginning operations July 1, 1940 after the President set aside almost \$1,500,000 for this new service (BROADCASTING, July 6, 1942) and disbanding at the close of the war, Sterling returned to the FCC as chief of field engineering and monitoring bureau and was named Commissioner in 1948. The 96-year-old former commissioner will be receiving his award by videotape.

topographer, named part-time sports producer.

Sol Steinberg, senior sports producer, KNBC-TV Los Angeles, joins Prime Ticket Network there as executive producer.

Kerry Kilbride, anchor, WXIA-TV Atlanta, joins KCAL-TV Norwalk, Calif., as anchor

and reporter.

Richard E. Seaby, engineering manager, WJZ-TV Baltimore, named director, broadcast operations and engineering. **James E. Roberts**, associate program producer, *Evening Magazine*, on WJZ, named producer.

Enid Parkinson, community affairs producer, WISN-TV Milwaukee, joins WVTM(TV) there as producer and director.

Margherita Finelli, producer, WKRC-TV Cincinnati, joins WTTE(TV) Columbus, Ohio, as community affairs director.

Jan Wilson, program and public affairs director, KOTV(TV) Tulsa, Okla., joins WLUK-TV Green Bay, Wis., in same capacity.

James W. LaBranche, director, WLSL-TV Roanoke, Va., joins WTOG(TV) St. Petersburg, Fla., in same capacity.

Rickey W. Smith, weekend assignment editor, WAVE(TV) Louisville, Ky., joins WLWT(TV) Cincinnati, Ohio, as night assignment editor.

Scott Ju Vette, video photographer and producer, corporate communications department, American Airlines, joins KTVT(TV) Fort Worth, as chief photographer.

Technology

Jim Perkins, VP, subsidiary operations, Cable Services Group and CompuLink group, division of American Express Information

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Services, Omaha, named senior VP. **Robert Specking**, director, new business development, Cable Services Group, named VP, systems development and new products. **Steve Selzer**, VP and general manager of Integrated Payment Systems, joins Compu-Link, Englewood, Colo., in same capacity.

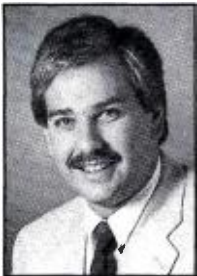
Brian B. Pemberton, president and chief operating officer, Monroe Systems for Business, Morris Plains, N.J., joins American Mobile Satellite Corp., Washington, in same capacity.

Bob Johanson, co-founder, JSC Video Service, New York, joins Image Mix, post-production facility of Image Group, there as president.

Appointments at General Television Network, Oak Park, Mich.: **Rusty Barnes**, senior maintenance engineer, Grace & Wild, Farmington, Mich., to same capacity. **Katherine Falk**, production assistant, WCMU-TV Mount Pleasant, Mich., to production assistant, and **Stacey Trembley**, graphics department intern, named computerpaint artist.

Frank E. McMinn, account executive, meeting services, Audio Visual Inc., Houston, named account executive, special services, Inglewood, Calif.

Promotion and PR



Johnston

Appointments at NBC Network: **James Johnston**, manager, media services, Burbank, Calif., named director, media services, production; **Richard J. Cutting**, director of media relations, Columbia Pictures Entertainment Inc., New York, joins as manager, corporate communications there, and **Leonard Cox**, assistant VP, human resources, Shearson Lehman Hutton, New York, to director, employe communications there.

Kathryn Paolucci, marketing services manager, Media General Cable, Fairfax, Va., named creative services manager.

Lauren C. Maiman, research manager, Katz Communications, New York, joins

Worldvision Enterprises there as station relations manager.

NBC Sets Sales Team



Hoffner



Damiano

NBC announced several changes in the network's sales department culminating in the appointment of **Bob Blackmore** to executive vice president, TV Network. Blackmore, previously executive vice president, network sales, will be in charge of planning and developing long-range sales and marketing in connection with NBC, CNBC and SportsChannel America. **Larry Hoffner**, formerly senior vice president, network sales, becomes executive vice president, network sales, and will be responsible for managing the day-to-day sales activities. **John Damiano**, vice president, affiliate relations, will become senior vice president, affiliate relations.

The announcement from NBC Television Network President Pier Mapes completes NBC's reorganization of its marketing and sales department. Last month, NBC named John Miller executive vice president, marketing, television network. Blackmore, Hoffner, William Caulfield, vice president, network sales planning and pricing, Damiano and Miller will report to Mapes.

Allied Fields

Appointments at United States Department of State, Washington: **Michael Fitch**, chief, private radio bureau, and senior advisor to former FCC Chairman Dennis R. Patrick, FCC, Washington, named senior policy ad-

visor to Ambassador Bradley P. Holmes. **Warren Clark Jr.**, Principal Deputy Assistant Secretary of State, African affairs, named special advisor to Ambassador Bradley P. Holmes.

E. Eugene Pell, president, Radio Free Europe/Radio Liberty, Washington, named to Kentucky Journalism Hall of Fame, University of Kentucky, Lexington.

Bob Ellison, White House correspondent, Sheridan Broadcasting Network, Washington, named president, White House Correspondents Association.

Marshall L. Snyder, VP, general manager, field operations and marketing services, Arbitron Co., New York, named executive VP of Arbitron and parent company, Control Data Corp. **Ken Wollenberg**, VP, sales and marketing, advertiser/agency services, Arbitron, named executive VP, sales and marketing, Arbitron and Control Data Corp. **Kim Farrell**, client service representative, advertiser/agency television services, Arbitron, named account executive.

Deaths

Robert Morten Werner, 73, television producer and programing executive, died of kidney failure April 14 at Kula Hospital on Maui, Hawaii. Joining NBC in 1952, Werner produced for *Today*, *Home* and *Tonight* shows, later leaving to become executive producer of western series *Maverick*. After stint with Young & Rubicam Advertising as vice president for broadcasting, Werner joined NBC in 1962 as senior vice president for broadcasting and talent for the next 10 years. He is survived by his wife, Martha; two daughters, Carole and Jill, and brother, John.

Benjamin Adler, 86, electronic engineer, died of pneumonia April 16 at his home in Larchmont, N.Y. He founded Adler Electronics Inc. in New Rochelle, N.Y., which built mobile communications equipment for Atomic Energy Commission, Central Intelligence Agency and Voice of America. Adler was advocate before congressional committees and Federal Communications Commission for use of ultrahigh frequencies to provide additional channels to mountainous areas. Survived by his wife, Beatrice; four daughters, Elizabeth, Susan, Pam and Jane, and four grandchildren.



Mullins

Other stations he worked at include WGN(AM) Chicago; KETV(TV) Omaha, Neb.; KOVR-TV Stockton, Calif., and WBNS-TV Columbus, Ohio. He is survived by his wife, Cynthia; daughter, Shannon, and son, Andrew.

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'World News Tonight' with Paul Friedman

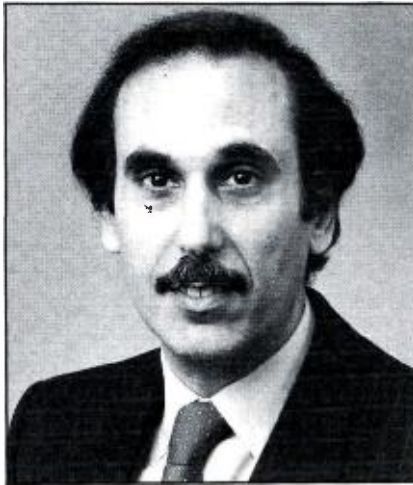
Paul Friedman is one of those fortunate network news executives who over the past several months has been able to take pleasure in reading the Nielsens each week. ABC News's *World News Tonight with Peter Jennings*, which Friedman serves as executive producer, has finished first, with two ties, in 24 of the last 25 weeks (the last 14 in a row), a performance that would seem to establish it as the dominant newscast, a niche once long occupied by CBS News's *Evening News with Dan Rather*. To what does the newscast owe its success? Friedman, who took over as executive producer on Jan. 5, 1988, points to a number of changes he has made he feels "distinguishes" the newscast from its competitors. First, though, he mentions Peter Jennings.

"Peter's been doing the show for six or seven years," Friedman says. "It takes a long time for a viewer to like or dislike someone. People like him. He's dominant." But it's not all been Jennings, Friedman believes. There have been changes, driven, it would seem, by self-confidence and a readiness to take chances, and a prejudice for analytical pieces.

"Over the last two years, we have increased the range of the broadcast's topics," Friedman says. "The program had been too focused, with each story hit from two or three angles. There was a limited opportunity to broaden the range." So he broadened the range. Then there was what he admits is "the oldest trick in the book—closers that were either funny or that had great impact, subject matter that people could identify with." The program had gotten out of the habit of such closers.

Then Friedman mentions the change he seems most taken with—the addition of "American Agenda," introduced a year after he had arrived. "Agenda" pieces, which run four minutes and are shown three or four nights a week, focus on what Friedman and his colleagues believe are the four or five most important domestic issues. The segments not only deal with problems in, say, education, but "tell you something that's proposed as a solution," Friedman says. As a result, he says, the segment has become "a clearinghouse of ideas," ideas that have worked in one area of the country and might work in another. The seriousness with which Friedman approaches "American Agenda" is reflected in the resources he makes available to it: 10 correspondents and 20 producers.

If it is the changes that somehow make *WNT* different from its competitors, it may be considerable self-confidence that sets Friedman apart. For all three network newscasts operate under the same time constraints, and pick their items of news, generally, from the same menu. But Friedman



PAUL ELIOT FRIEDMAN—executive producer, *World News Tonight with Peter Jennings*; b. July 1, 1945, Brooklyn, N.Y.; BA, Princeton University, 1966; MA, Columbia School of Journalism, 1967; newswriter, WNBC(AM) New York, 1967-68; reporter, NBC radio network, political conventions, 1968; reporter, WRC-TV Washington, 1969-70; field producer, *The Huntley-Brinkley Report*, 1970-72; senior producer, *NBC Weekend Nightly News*, and executive producer, *News 4 New York*, at WNBC-TV New York, 1972-75; senior producer, *NBC Nightly News*, 1975; executive producer, NBC's *Today*, 1976-79; same position with other NBC News magazine shows, 1980-82; ABC News senior producer, London, 1982-84; director of news coverage, Europe, Africa, Middle East, 1984-87; present position since Jan. 5, 1988—m. Gillian Popeck, June 10, 1977; two children—Sarah, 10, Emily, 5.

contends that *WNT* has stories that other network newscasts do not have—not necessarily major exclusives, but stories that help distinguish it from the others.

How does that work? Friedman eliminates or reduces the time devoted to stories already in the public domain. "We shouldn't spend time doing what was in the newspaper in the morning and on cable news and the local newscasts during the day," he says. "I'll do a 45-second spot just to keep viewers abreast of the development, or Peter will do a voiceover or use it as a tell [an item the anchor reads]. But the time saved can be put into the 'Agenda' or another subject, and it works." Then, he says, "We tell our bureaus, 'Don't worry so much about the obvious.... Get us the stuff that's different.'"

Friedman, then, seems to be trying to break away from herd journalism.

Friedman's self-confidence, though, merges sometimes with cockiness. Noting that *Rather* and NBC News's *Nightly News*

with *Tom Brokaw* are doing pieces he believes are similar to the style and feel of "American Agenda," he says, "They're catching up." Whatever, the self-confidence grows out of a varied background.

Friedman "fell in love with broadcasting" when, as an undergraduate at Princeton studying political science, he worked at the university's 17 kw FM station. But he talks appreciatively of the assignments given him in a later life, at NBC News, particularly a stint as executive producer of the *Today* show—"the best job I ever had"—in the late 1970's. He had two hours every morning and a mandate, he says, "to fill it with some class." He filled it with music and ballet and, when a major play opened on Broadway, excerpts from the show. "The job," Friedman says, "forced me to learn a lot about a lot of different subjects that are of interest to people, and also forced me to understand you must not underestimate the audience."

Friedman joined ABC in 1982 as a senior producer in London, then moved into the position of director of news coverage for Europe, Africa and the Middle East, and began growing in a new direction—gaining a sensitivity to foreign news coverage. "You develop a feeling for footage that comes across [from foreign bureaus]," he says. "Is that a serious escalation of violence in South Africa," for instance, "or have you seen this before?" Speaking of his tour at *Today*, he says, "I hate to think of the decisions I made without overseas experience."

Of course, no amount of experience assures bulletproof protection. Friedman, *WNT* and, it seems, the entire ABC News operation were embarrassed by the Felix Bloch matter last summer. State Department correspondent John McWethy had scored what seemed a major beat when he reported that intelligence sources had a videotape of Bloch, a high-ranking American diplomat, turning over a briefcase, presumably containing sensitive material, to a person believed to be a Soviet KGB agent. Not content with McWethy's narrative, a producer ordered up an artist's rendering that would have the look of videotape pictures. Unfortunately, he failed to hit a button to label the picture "simulation."

"There is no question we didn't do that well," Friedman says.

As for the future, Friedman sees *WNT* continuing "to move toward more analysis and in-depth coverage, and less a recitation of the events of the day." That combination works, he believes, "as long as you keep faith with the audience, as long as the audience knows you'll be all over something as soon as it happens, and not skip a story to make time for a highfalutin thumbsucker about the importance of cotton to the economy of India."

It's a combination that, with Jennings in the anchor chair, seems to work well. ■

California's \$28 million anti-smoking, anti-tobacco company campaign that kicked off last week generated controversy for both its content and way spots are being offered to stations.

State is requesting free public service time equal to half of what state buys from station in paid time. One station manager, while vehement anti-smoker, said that his CBS affiliate was not carrying ads because of state's half-off request. "You want the time, you buy the time," he said. Another station not airing ads is KPX-TV San Francisco. Sales Manager Kennan Williams felt that running both paid ads and PSA's would be violation of public trust and conflict of interest. "These stations [running the ads] are selling their public service," he said. Charles Kelley, chief of FCC Enforcement Division, said there could be problems if stations run state-sponsored PSA's without identifying them as such.

NBC's decision not to renew *The Hogan Family* became CBS's gain,

as third-rated network, starved for 8 p.m. comedies, picked up option of four-year-old show and ordered 22 episodes for next season. Series had been airing Monday, 8:30-9 averaging 14.2 rating/22 share for just-concluded season. Peter Tortorici, senior VP, program planning, CBS Entertainment, said time period has not yet been chosen, but acquisition gives immediate boost to network's sagging schedule. Tortorici also said pickup of series was done, in part, to improve relationship with Miller/Boyett, producers of show, as well as three ABC series. Producers also have development project starring Gregory Harrison under consideration at CBS. However, Tortorici said purchase of *The Hogan Family* has no effect on whether Harrison project will get nod for fall.

NCTA, in comments filed with FCC last week, said channels in 18 ghz microwave band should not be made available to private non-franchised cable operators and wireless cable operators

until it is clear they will not be needed by conventional "franchised" cable operators. Responding to petition of New York operator of private or satellite master antenna television systems, FCC proposed early this year to open up 18 ghz band for video distribution. NCTA said it is "concerned" about availability of sufficient spectrum in future for cable television relay service, which franchised cable opera-

Dingell to colleagues: hands off FCC

House Energy and Commerce Committee Chairman John Dingell (D-Mich.) warned House members not to interfere with the FCC's fin-syn proceeding. A "dear colleague" letter from Dingell, Commerce's ranking Republican Norman Lent (N.Y.), Ed Markey (D-Mass.) and Matthew Rinaldo (R-N.J.) makes clear their view that other congressional committees do not have oversight of the FCC. "While we realize there are those who would seek to involve other committees of the House in this issue, we regard such efforts as counterproductive to the ultimate resolution of the issue and contrary to the clear jurisdiction of our committee," they wrote.

Dingell's warning seems to be a direct response to a letter circulated last month by the Motion Picture Association of America; it was from House Judiciary Committee Chairman Jack Brooks (D-Tex.) to FCC Chairman Al Sikes (BROADCASTING, March 26). Brooks chastised the agency for creating "confusion and instability."

The Commerce Committee leaders believe that any "congressional expressions of interest to the FCC between now and June could lessen the chance that the negotiations between the networks and producers will be productive. If either side believes it will fare better at the FCC, the incentive to put this contentious issue to rest will be lost."

tors use for beaming programing from headends to hubs and other auxiliary functions. NCTA also used proceeding to argue for imposing cable's "public interest requirements" on competitive private and wireless operators. In particular, it said, they should be subject to signal-leakage rules, sports blackout obligations and, where applicable, syndicated exclusivity rules.

Twin Peaks continued to lose audience in national ratings issued on Friday (also see page 35). Last Thursday's episode averaged 13.1/21 share against CBS's *Max Monroe: Loose Cannon* (7.3/12) and NBC's *Cheers* (21.9/35) at 9 p.m. and premiere of *Wings* at 9:30 (19/30). *Peaks* dropped more than three rating points and six share points from previous Thursday (16.2/27). And those numbers were down from two-hour premiere on Sunday, April 8 (21.7/33).

Justice Department and FCC said last week they would appeal February ruling by federal district court Judge Frank Kaufman in Norfolk, Va., that **declared law prohibiting stations in states without state lotteries from advertising lotteries of adjacent states was violation of First Amendment**

rights of WMYK-FM Elizabeth City, N.C. Station, which is on Virginia border and wants to carry spots for Virginia lottery, challenged law in 1988, asking for declaratory relief and naming FCC as defendant. Judge Kaufman said law as it applies to WMYK-FM was unconstitutional because it was ineffectual. North Carolinians within WMYK-FM coverage area are exposed to Virginia state lottery information via Virginia media, he found.

Fox Television Stations Inc. received FCC approval of its purchase of KSTU(TV) Salt Lake City last Thursday (April 19), giving Fox Broadcasting Co. its fourth VHF of now seven O&O's. Price paid to MWT Ltd. for station has been estimated at \$30 million-\$35 million, but FBC spokesman would not comment on price. Spokesman said purchase of Fox O&O WFXT(TV) Boston by Boston Celtics is still pending FCC approval, but should be OK'd soon.

CRB Broadcasting Corp. sold WFAS-AM-FM White Plains, N.Y., to High View Broadcasting Corp. for \$12.5 million. CRB Broadcasting is headed by Edward G. Rogoff and has interest in WAEB-AM-FM Allentown, Pa.; WJBR-AM-FM Wilmington, Del.; WZZR(FM) Stuart, Fla., and WNLK(AM)-WFX(FM) Norwalk, Conn., and has sold, subject to FCC approval, WTCR(AM) Kenova and WTCR(FM) Huntington, both West Virginia, to Alpine Media ("Changing Hands," Feb. 26). High View Broadcasting Corp. is headed by David Cheroniak and Gary Starr and owns WRHX(AM)-WRCN(FM) Riverhead, N.Y. WFAS is 3 kw fulltimer on 1230 khz. WFAS(FM) is on 103.9 mhz with 3 kw and antenna 669 feet above average terrain. Broker: Blackburn & Co.

PJF Broadcasters sold WJIC(AM) Salem and WNNN(FM) Canton, both New Jersey, to Ambrose-Byside Communications Inc. last week for \$1.45 million. PJF is headed by Gloria Jennings and Ben Ferguson, who own WESR(AM) Onley and WESR-FM Onancock, both Virginia. Ambrose-Byside is headed by Robert Klein and has no other broadcast interests. WJIC is daytime on 1510 khz with 2.5 kw. WNNN-FM is on 101.7 mhz with 3 kw and antenna 300 feet above average terrain. Broker: Media Marketing Inc.

Comcast officially became equity partner in E! Entertainment Television (formerly known as Movietime) last week. Comcast joins ATC, Continental, Cox, NewChannels, United, Warner Cable, Warner Communications and HBO.

Time Warner New York City Cable Group and city officials reached tentative agreement last week on renewing cable system's Manhattan franchises. May 15 is date set for Board of Estimate's final vote on agreement, although some issues have yet to be resolved. "We still need two or three more meetings to clean up the language and clear up some issues," said Dick Aurelio, president of group. But "as a practical matter we think we have a done deal." Time Warner also has announced plans to launch 24-hour New York news channel in 1991. While cable group currently has no plans to join local broadcaster to form network, "we haven't yet closed the door," said Aurelio.

Viacom Enterprises' fall 1990 companion strip to *Superboy*, **Super Cop**, has reached 100-market clearance mark (covering 90% of U.S.), capturing 28 of top 30 markets. Top *Cop* stations include WWOR-TV New York, KTLA-TV Los Angeles, WGN-TV Chicago, WPHL-TV Philadelphia and KTVU-TV San Francisco. Premier Advertiser Sales, with which Viacom recently signed agreement to handle both programs' barter sales, will be making *Super Cop* available to stations for 3½ minutes local advertising time, in exchange for 3 minutes national ad time.

FCC dismissed request for distress sale of KEEF-TV Los Angeles from Black Television Workshop to Hispanic Christian Communications Network because policy has been deemed unconstitutional by U.S. Court of Appeals. FCC waived one-to-a-market rule and granted sale of KXGN-AM-TV from Lewis Moore and family to Stephen A. Marks for \$693,750 citing stations' more than 30 years of common ownership. ■ **FCC also waived one-to-a-market rule for sale of KINQ(FM) Fairbanks, Alaska**, from Great Alaska Electric Radio Co. to Northern Television (licensee of KCBF(FM) and KTVF(TV) Fairbanks) for \$56,900 because failed-station standards apply. ■ **FCC Review Board upheld granted application of Mountain Broadcasting Corp. for new UHF at Newton, N.J.**, while denying five competing applications.

Judge in London last week weighed needs of police and rights of free press, and found in favor of police. Judge Neil Denison, rejecting argument that press freedom is paramount, ordered Associated Press, two British news agencies and London Weekend Television to turn over to police all film of March 31 riot in London. Denison, following hearing in Old Bailey Central Criminal Court, said that right of press to report freely and need of police to trace serious offenders were in conflict and that one had to give way. In case at issue, it was press's rights, he ruled.

Lynne M. Grasz, executive director of Broadcast Promotion and Marketing Executives, resigned last week ("Closed Circuit," April 2). Grasz, who joined BPME from Television Information Office in New York, was associated with organization for 20 years. Her reasons for resigning and her future plans were not made known. Search committee of board of directors has been formed under Bert Gould, BPME president-elect. Gould told BROADCASTING that while it would be desirable to have new executive director by time of June annual conference, committee was not locked into specific timetable.

Major League Baseball announced settlement of satellite piracy case it had brought against New Jersey sports bar. MLB, acting in behalf of Texas Rangers and Boston Red Sox, had charged Madison Square Sports Bistro in Hoboken with having unlawfully intercepted and exhibited some transmissions of those teams' games during 1989 season. Settlement, accepted by U.S. District Court in New Jersey last

PTAR challenged at FCC

As Fox Broadcasting put the financial interest and syndication rules in play last February with an FCC petition to relax the rules, WCPX-TV Orlando, Fla., put the Prime Time Access Rule into play last week with a petition asking the FCC to declare the rules a violation of the First Amendment.

The CBS affiliate challenged the rule which, as a practical matter, prohibits it and other stations in the top 50 television markets from broadcasting off-network programming between 7 and 8 p.m.

"We own the rights to programs that we want to broadcast during the so-called 'access period,'" said Richard E. Marriott, chairman of First Media Corp., in a prepared statement. "But the rule prohibits us from doing so. That's an infringement on our right as licensee to select the programming that we feel is best suited to the needs and tastes of our viewers."

In its petition, First Media acknowledged that the PTAR survived constitutional challenges in the past on the ground that spectrum scarcity justified government regulation. But, it said, the FCC rejected that rationale in 1987 when it rescinded the fairness doctrine, "finding that spectrum scarcity has been eliminated by dramatic technological advances."

FCC Chairman Alfred Sikes had no comment on the filing, saying he was still reviewing it.

But regardless of what the commission does, PTAR looks as if it is headed for another go-round in the courts. "We fully expect this to be litigated in the court of appeals and possibly the Supreme Court," said Eugene Mullin, Washington attorney for First Media.

The Program Producers and Distributors Committee, which represents producers and syndicators that have profited from PTAR, was the first to line up in defense of it. "If the FCC can no longer require local licensees to limit networking or under the same rationale foster public affairs or children's programming, then what possible basis is there for granting free exclusive licenses to a select few and protecting them from others who may wish to enter the business?" —HAJ

week, prohibits bar from intercepting and showing Major League Baseball telecasts without authorization, orders bar to pay \$6,500 in litigation costs, and requires bar to pay MLB additional sum for any future unauthorized interceptions of MLB's satellite transmissions in amount of \$6,500 per telecast.

NBC news announced last Friday that **Mary Alice Williams will join Garrick Utley as co-anchor of Sunday Today.** Williams, who joined NBC news about one year ago, will continue "serving as substitute anchor on the NBC news programs and handling special assignments for NBC news special reports and breaking news coverage," announcement said.

Analysts at **Mabon Nugent & Co. and Goldman Sachs & Co., upgraded their recommendations on Capital Cities/ABC** from neutral to buy following company's meeting with securities analysts last week. Raymond Katz of Mabon Nugent said that ABC Television Network Group President John Sias said he expected upfront advertising expenditures to be as strong as last year.

Telesat Cablevision Inc., subsidiary of FPL Group Inc., plans to sell its cable properties, serving 50,000 basic subscribers. All systems are in Florida, three of which serve approximately 38,000 subscribers.

Editorials

Financial federation

While the warring broadcast and cable associations continued to maneuver in Washington, one professional group was going another way. The Broadcast Financial Management Association voted last week to be known henceforth as the Broadcast Cable Financial Management Association. The movement toward a federation long advocated by this page—and its predecessors—may have begun.

The BCFMA action recognizes what has long been the real world. There is no longer just a broadcasting industry within the Fifth Estate. On the television side, at least, there is an over-the-air universe and a wired universe, "inexorably linked," in the phrase of Joel Chaseman, the quintessential broadcaster who received the association's Avatar award last week. "Cable and broadcasting can work together," Chaseman said, acknowledging a reality that too few of his colleagues echo.

The conjunction will happen; it's inevitable. Many still remember when the animosity was so high between radio and (over the air) television that the National Association of Broadcasters had to be renamed the National Association of Radio and Television Broadcasters, to keep them apart and to give each its due. That day passed and so will this one, but it's good to keep the long view while we're stuck in the passage. That point of view was both preached and practiced by the BCFMA last week.

Using time wisely

In California, broadcasters who carry the state's anti-smoking advertising campaign are being asked to donate PSA time to that effort equal to half the time paid for. Either as a tactic for getting the time for half price or, as one sales manager suggested, a means of buying public service time, it sounds like a bad precedent. Adding to some broadcasters' unease with the campaign is its tone, which one major market general manager likened to "step[ping] on the line of personal attack." From the descriptions of at least one of the ads, the campaign appears primarily concerned with vilifying tobacco company executives and insulting smokers, characterizations that tobacco companies are by law disallowed from rebutting over the same airwaves.

Fortunately, we don't have to look far to find a more positive example of the donation of broadcast time to a cause, this one involving an illegal product.

"Cartoons may be able to beat the cartels," said Senator Joseph Biden in praising the all-industry anti-drug effort, *Cartoon All-Stars to the Rescue*, at a hearing in Washington called to draw attention to the special. Scheduled to simulcast Saturday, April 21, the 30-minute show—without commercials—was to be carried on the major networks, Fox, cable services, independent stations and various international broadcast services.

One congressman commented that it was "a humble beginning," perhaps unaware of the industry's ongoing anti-drug effort, estimated at some billion-plus dollars in donated time and energy over several years, of which this is indeed only one example.

But we tend to hope, along with Senator Biden, that television can be a more powerful weapon in the war on drugs than new prisons, more prosecutors and other proposed actions. If there is even a chance that is the case, it is certainly worth the effort broadcasters continue to put forth.

Hidden treasure

A new *I Love Lucy* episode? For those weened on endlessly recycled repeats of the classic CBS comedy, the news is roughly equivalent to that of the discovery of an unpublished Shakespeare play. Well, almost. But its recovery has more than entertainment value.

Last week, independent producer and former head of CBS programming Bud Grant announced that he had uncovered the lost pilot for the program, a missing link of sorts to the history of the pioneering comedy. For television historians as well as millions of *Lucy* fans, the find was a major one in that it brings renewed attention to the importance of preserving the television art. (That's right, art. It's high time television stopped hiding its phosphor under a bushel basket.) The pilot was on the Museum of Broadcasting's "Most Wanted List" of programs with historical importance to the medium.

"In many ways," said Museum President Robert Batscha, "TV is the literature of our time. Some of the country's most creative people have worked in the medium. It's important that we preserve their work as we would in any creative medium."

We agree. The Fifth Estate should be proud of its creative achievements and mindful of their historical value. Perhaps the lesson here is to pause before erasing.

Fun and profit

The food shortage was so pronounced at this year's NATPE convention in January—food and drink were banned from the booths for the first time—that one exhibitor gave out tickets redeemable for hot dogs and sodas at pushcarts strategically stationed along the street outside the convention hall. Such comical extremes—in concert with the New Orleans venue, against whose "les bon temps roulez" backdrop the enforced asceticism stuck out all the more—illustrated the principal deficiency in that enforced decorum: Most people prefer mixing pleasure with business.

According to the new NATPE program chair ("Closed Circuit," April 16), those strictures will be loosened when the new rules are voted on at the May 3-5 board meeting, and exhibitors will again be able to entertain their clients at the main gathering place at the main gathering of the year.

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