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59th Year 1990

TELEVISION / 53

*Salzman branches out
Moonves moves up
in Lorimar shuffle*

RADIO / 65

*This year's
radio buzz-word:
the financial workout*

CABLE / 60


*TCI leads the charge
to give cable
a new image*

BUSINESS / 70

*Plans are already
underway for new
children's TV*

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Vol. 119 No. 16

**Wall Street downgrades
network earnings**

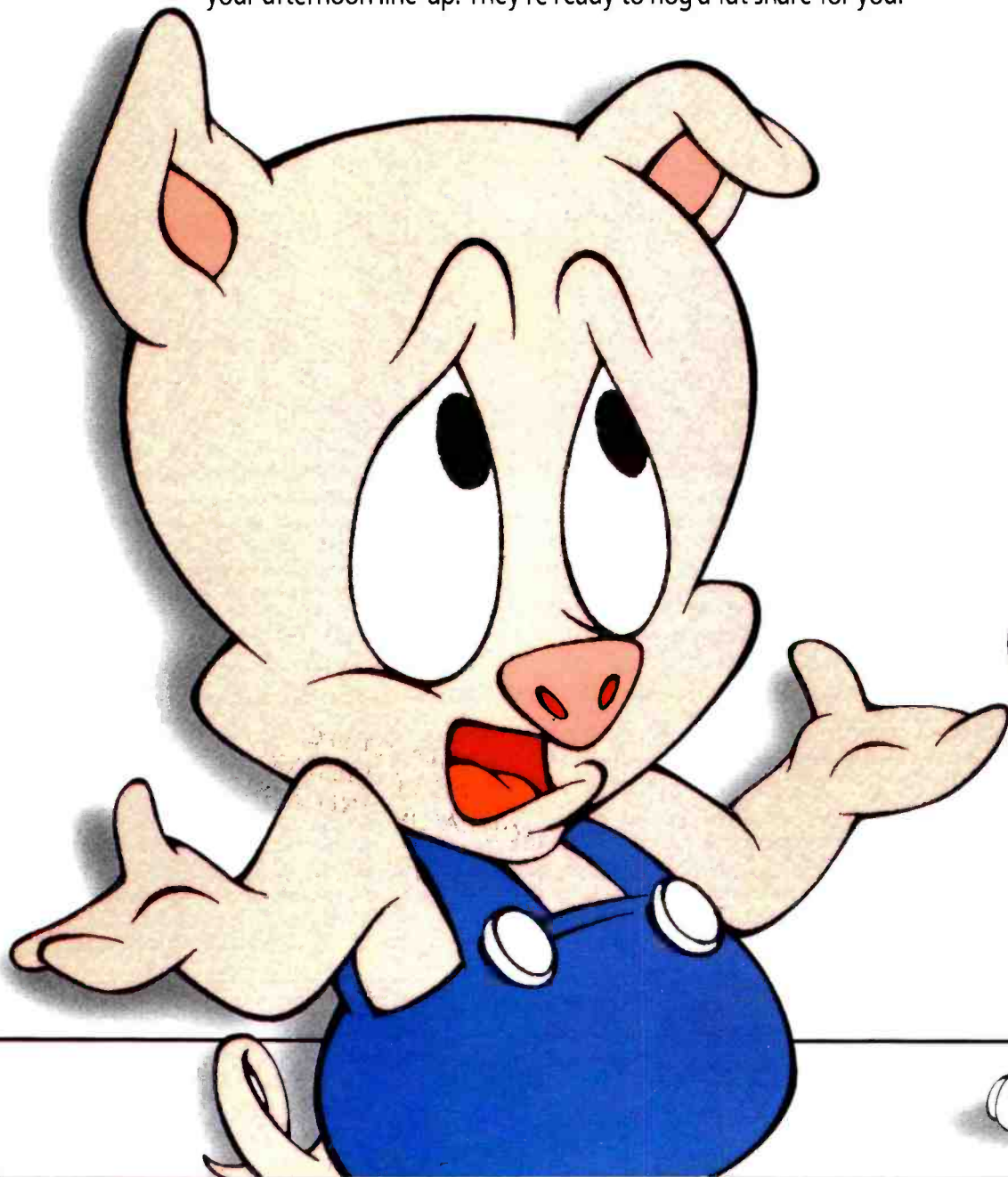
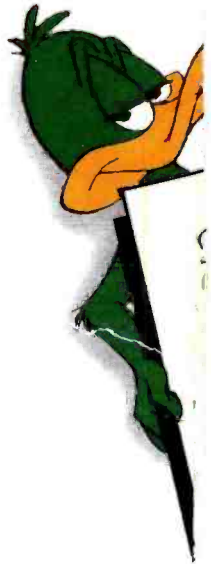
**SPECIAL REPORT
TV Technology**

OK, We Got Greedy For R

On September 17th "Tiny Toon Adventures™" debuted. And debuted big! Finishing the week as the #1 kids show in its time period. In major markets across the country.

Now, we don't mean to be greedy, but in week #2 the toons consumed an even larger audience. Boosting time period shares in broadcasting's most competitive markets.

Do you hunger for a larger kids audience? Turn the Tiny Toons loose in your afternoon line-up. They're ready to hog a fat share for you.



atings... So Call Me A Pig!

	Station	Time Period	Week #1 Share	Week #2 Share	Increase vs Week #1
York	WNYW*	4:00PM	12	13	+8%
Angeles	KTTV	5:00PM	16	17	+6%
icago	WFLD	4:00PM	12	13	+8%
hiladelphia	WTFX*	4:00PM	10	14	+40%
an Francisco	KTVU	4:30PM	15	18	+20%
Washington, D.C.	WTTG*	4:00PM	16	18	+13%
Dallas	KDAF*	4:00PM	5	7	+40%
Cleveland	WUAB*	4:30PM	16	20	+25%
Houston	KRIV	4:00PM	12	13	+8%
Atlanta	WGNX	5:30PM	9	10	+11%
Seattle	KSTW	4:30PM	10	11	+10%
Denver	KWGN*	3:00PM	14	15	+7%
Sacramento	KSCH	4:30PM	7	8	+14%
Milwaukee	WVTV	4:00PM	7	9	+29%

SOURCE: NSI Metered MarkeTrak Report (w/o 9/97 & 9/24); *ARB

Steven Spielberg Presents



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THIS WEEK

31 / CHANGING TIDES

TV network earning estimates are cut by Wall Street analysts. Uncertainty in advertising and ratings may lead to further revisions.

32 / MIPCOM FRONT

Among the news from the fall program market in Cannes, France: German pay film channel Premiere, due to launch next spring as a joint venture between Canal Plus of France and Kirch Group of Germany, has selected the European satellite Astra as its main direct-to-home satellite. Also, Carolco Films International has entered into a multi-year output deal with England's ITV network, and MTV will air a weekly hour in the Soviet Union.

35 / CHANGING NEWS

NBC-owned WRC-TV Washington has added a new twist on the nationwide search for ways to create more local news at little extra cost—a long-term agreement to produce a 7:30 p.m. half-hour of "headline" news to be aired on independent Washington UHF WFTY(TV), beginning New Year's Eve.

37 / INTV MEET

Going into next week's INTV directors meeting in Naples, Fla., many board members believe that the Fox stations still have too much in common with other independent stations to defect any time soon. (See also page 74.)

38 / NBC UNBUNDLES PPV OLYMPICS PRICING

NBC and Cablevision have responded to complaints from cable operators about what they consider an expensive and inflexible pricing package for the 1992 pay-per-view Olympics. Still priced at \$150 for 15 days, new preliminary pricing options now go as low as \$40 for a single day. For cable, the price may still be too high, but some NBC affiliates don't want to see it go any lower.

42 / TV TECHNOLOGY: 1990

Although adjusting to emerging TV technologies will be complex and expensive, the final effect will be new, more cost-effective operation for stations and a doubling of picture and sound quality in the home. In this special report, BROADCASTING looks at high-definition TV—which some say will be here sooner than anticipated—and digital technology,

which is expected to have a greater effect on mobile production. Also, beginning on page 50: a look at how technical experts worldwide view the status of HDTV and digital development.

53 / NEW MILLENIUM

David Salzman has turned over his presidency of Lorimar Television to Les Moonves, executive VP, creative affairs of the Time Warner-owned studio division, to create Millenium, a multi-media independent production company affiliated with Warner Bros. Inc.

56 / STEELING VIEWERS

Producer Doug Cramer and NBC are going up against CBS's post-season baseball coverage with two Danielle Steel novels turned into TV movies. The two projects are the first of many Steel adaptations to come, since The Cramer Co. has an exclusive agreement with the author to produce any of her unproduced books.

60 / CABLE ADS

TCI has launched a multi-million dollar national ad campaign—with the help of Hal Riney and Partners—in spots laced with warm, fuzzy, down home images. The nation's largest MSO has also called on NCTA to create an industrywide public relations effort.

64 / FNN FOR SALE?

Financial News Network's financial auditing problems may make the company more attractive to prospective buyers and make its owners more willing to sell.

65 / WORKING OUT

With broadcasters facing the loss of considerable equity and banks standing to lose millions in principal and interest, the financial workout has become a growing fact of life in the 1990's. By most definitions, that involves the negotiated restructure of a station's debt, possibly (and usually) leading to the eventual sale of a station.

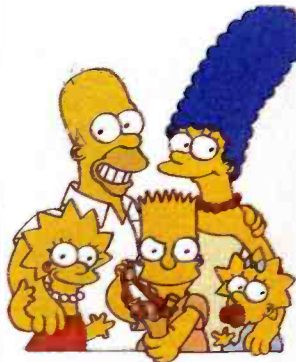
70 / BABY MARKET

The industry is moving ahead on changing the children's day part without waiting for the administration to act on legislation. In the works are new programs, revised shows and revised barter splits.

74 / KEEPERS OF THE INDEPENDENT FLAME

Independent TV stations not affiliated with Fox

Bart vs. Bill (page 31)



Broadcasting Co. are, in many cases, enjoying the same success as their Fox brethren. With more programing available and fewer stations competing for it, "true independents" (the term they prefer) are able to bid on previously unattainable fare. Another plus, as Fox affiliates improve, so do their rate cards, allowing non-Fox independent stations to raise their rates and prevent downward pricing pressure. The greatest concern to independents today may not be rival broadcasters, but basic cable networks that sometimes pay more for movie packages than independents are willing to spend.

75 / PROFITS DOWN

A 19% jump in Broadcast Group costs has caused a sharp decline in CBS's third quarter earnings. Television network programing costs are blamed.

78 / 'STILL IN'

Two months ago, NBC Cable President Tom Rogers said he had lost considerable faith that cable programers would risk alienating cable operators to deal with competing multichannel TV services like the prospective \$1 billion direct broadcast satellite service Sky



Crosby, Stills and Nash in high-definition on MTV (page 42)

Cable. NBC, he had said, had become "much more convinced" that legislation mandating DBS access to programing had become necessary. Now that such a law appears dead in the current Congress, NBC partner News Corp. says it is "still in" Sky Cable. But NBC President Robert Wright has intimated the network will return to square one on the \$75 million DBS gamble.

80 / FIN-SYN FODDER

The group representing Hollywood producers and others in the battle over fin-syn, said it was "simply

flat wrong" that repeal of the rules would benefit independent producers, as CBS and NBC claim.

82 / REGIONAL FRANCHISES

Britain's commercial TV broadcasters, just months away from a government-imposed auction of their regional

franchises, may have to compete against far fewer bidders than was once expected. Among those likely to emerge as players are European media companies and U.S. companies, especially Hollywood's major studios, which were advised to concentrate on their advantage in global program supply.

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Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate, *Broadcasting-Television** introduced in 1946. *Television** acquired in 1961. *Cablecasting** introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Reg U.S. Patent Office. Copyright 1990 by Broadcasting Publications Inc.

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Children's TV
daypart
is changing
(page 70)

CLOSED CIRCUIT

Washington

Looking under rocks

FCC has begun to take hard look at Hollywood's allegations that networks have struck deals giving them "downstream" (syndication) interest in domestic syndication of in-house productions in violation of fin-syn rules, according to FCC sources. Hollywood, which made charges as part of its campaign to preserve rules, is reportedly making available to commission contracts it believes support allegations.

Mountain goes to Mohammad

Following leads of fellow commissioners Sherrie Marshall and James Quello, Ervin Duggan is in Los Angeles this week visiting with program producers and network executives in effort to learn more about network programming business and create sounder foundation for his vote in controversial financial interest and syndication proceeding. "It's my fin-syn

prowl," he said.

As of last Friday, Duggan's schedule was still being put together, but it tentatively included Lew Wasserman, chairman and chief executive officer, MCA; Jerry Leider, chairman, the Caucus for Producers, Writers & Directors, and Jeff Sagansky, president, CBS Entertainment.

Taking issue

Pennsylvania Senator Arlen Specter (R), joined by Senators Joseph Biden (D-Del.), William Roth (R-Del.) and Thomas Daschle (D-S.D.), have written Commerce Committee Chairman Ernest Hollings (D-S.C.), objecting to must-carry carveout for Home Shopping Network broadcast stations in cable bills.

"We believe that it is important that nothing in this legislation result in 'must carry' status for commercial home shopping television stations, including HSN," Specter said. QVC Network, which has been critical of provision, is based in suburban Philadelphia.

Federal Election Commission reports reveal HSN's PAC contributed \$53,500 during August to 18 senators and representatives, including largest contributions of \$5,000 each to Senators John Breaux (D-La.) and Larry Pressler (R-S.D.), and Representatives Norman Lent (R-N.Y.), Matthew Rinaldo (R-N.J.) and Billy Tauzin (D-La.).

UPI: To be/not to be

Rumors continue to beset UPI. Is it for sale? Is it filing for bankruptcy protection? Official answers are no and no, despite layoff of "over 100 Guild-covered workers" since Aug. 1, according to Kevin Keane of Wireless Service Guild. Nevertheless, even he says there is no reason to believe rumors of pending bankruptcy are true. Since leaving bankruptcy court in 1985, three ownership teams have tried to turn profit. Once present owner, Infotechnology, took control of wire service in August 1988, it began implementing "plan." Amber Gordon,

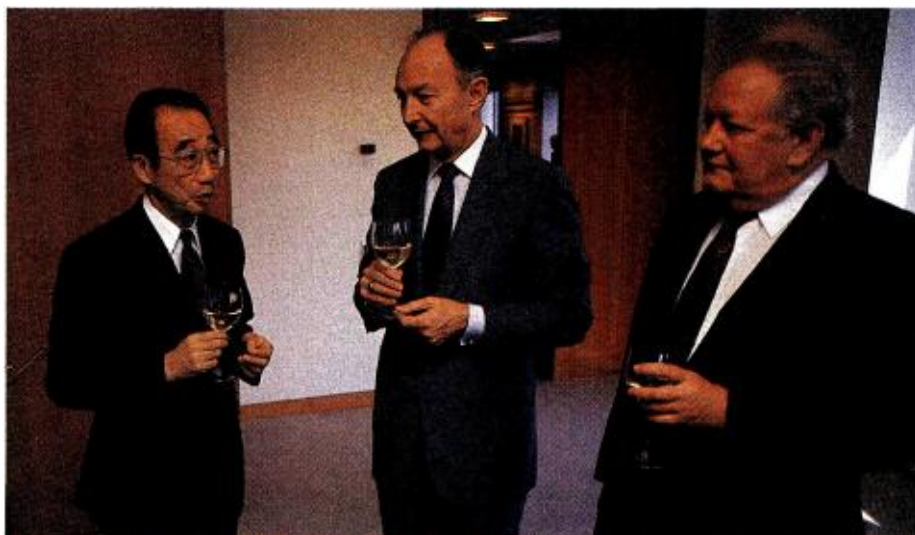
spokesman for Infotechnology, says "everything is going according to the plan...it's just that the plan might not be palatable for everyone." That "everyone" seems to be UPI staffers, laid-off or re-assigned, and those who have more sentimental ties to UPI as independent-spirited news organization that offers news and business competition to Associated Press.

AP, as nonprofit organization, has different bottom line concerns than UPI. Milt Capps, UPI spokesman, said company lost \$40 million during 1987 and 1988 fiscal years, but losses were down nearly \$3 million in 1989, while revenue remained around \$67-\$68 million. Whenever Murdoch or Turner are rumored to be eyeing news service field, UPI is seen as purchasable commodity, while AP is not.

New York

Still in there pitching

Industry rumors that LBS is pulling plug on radio syndi-



◀ KAN PAI!

Not to be outdone by CBS's recent deal for exchange of resources with Tokyo Broadcasting (BROADCASTING, Sept. 17), ABC and its subsidiary, Worldwide Television News, will supply news to Japanese Television Network Fuji TV and co-owned Fujisankei Communications International. Shown at contract signing in New York (l-r): Kuninae Fujimura, senior executive managing director, Fuji TV; Richard Wald, senior VP, ABC News, and Kenneth Coyte, president, WTN.



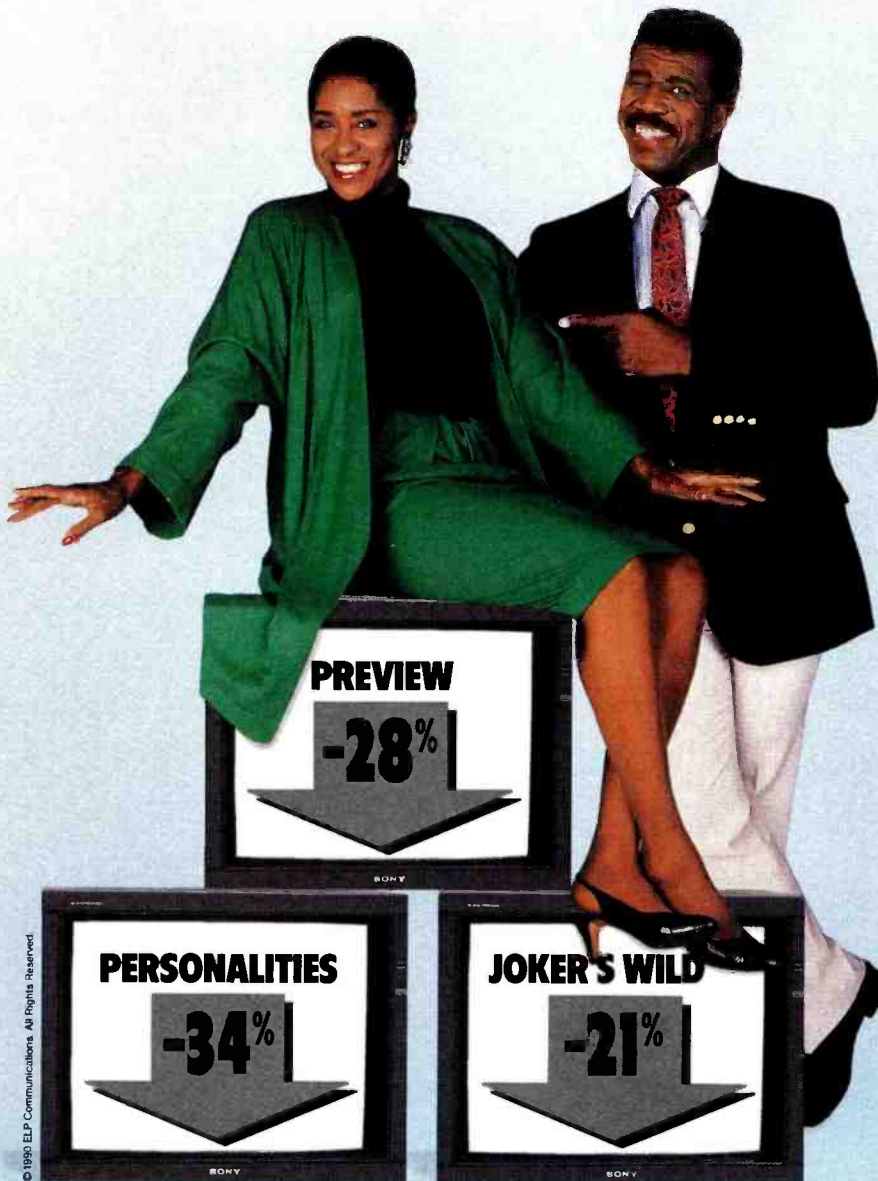
Eastman Kodak Company is proud to announce that an Emmy® has been awarded to the KODAK SV9600 Still Video Transceiver. The KODAK Transceiver was used by CBS News for still picture transmission of a major international news event at a time when conventional broadcast equipment was not available.

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IMAGE ACQUISITION PRODUCTS

The new season has

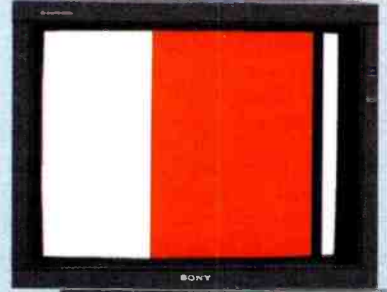
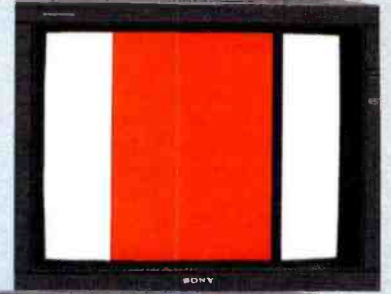
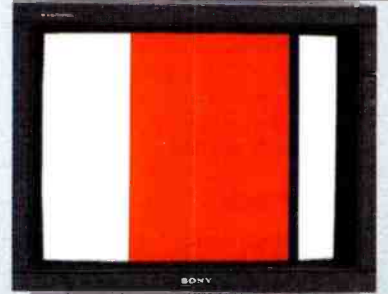


and

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Source: NSI 9/10-9/26/90 overnight market avg. wtd. rtg. vs. year-ago tp.

its up...



downs.



cation division are untrue, according to senior vice president and general manager, Tom Rudnick. "There is some internal restructuring going on," he said, "but we are already pitching programs for 1991."

One New York-based producer that supplies LBS with programming said that LBS has scaled down its radio division, but has yet to notify them that they were cancelling any distribution agreements for programs that it marketed. "To my official knowledge they're not getting out of the radio business," one producer told BROADCASTING. "If they notify us that they no longer will exercise their distribution rights, that's when I will start talking with other people. Until then my hands are tied."

Tight belts

Budgeting plans for television networks call for keeping salary increases to average 4½% at CBS and 5% at NBC, with similar number at ABC. But in many cases department heads are being asked to keep budgets flat, meaning that some departing staff may not be replaced, or that cuts will be found in non-personnel items.

Not discouraged

Even though Buena Vista Television's *The Challengers* received word last week that WLS-TV Chicago will replace half-hour game show strip Dec. 3 in favor of King World Productions' *Inside Edition* at 3 p.m. and WCAU-TV Philadelphia said it will pull show Oct. 22 to insert LBS Communications' *Family Feud* at 7:30 p.m., Judy Girard, program director at WNBC-TV New York, says station is sticking with show at least until end of November sweeps. Although *Challengers* picked up most coveted early fringe and access slots over past sales season, it has also suffered most severe major market defections early

Prize property

The lucky winner of an MTV promotion will win country radio station WSTT(AM) in Thomasville, Georgia, and while MTV isn't breaking any FCC rules, one FCC commissioner is none too pleased. The idea of giving away stations "like Crackerjack box prizes is repugnant to me," Ervin Duggan said following a speech last week, because it runs counter to his idea of the public interest stations are licensed to serve.

MTV found the radio station through Washington-based broker Media Venture Partners, one of whose principals, Charles Giddens, is also a partner in Southern Broadcasting Companies, which owns WSTT and five FM stations. Paul Stone, president, Southern Broadcasting, said MTV's option to purchase the station will be transferred to the contest winner. MTV will then file the necessary documents with the FCC, according to Harriet Seidler, senior vice president, marketing and promotion, MTV. If the winner doesn't want the station, he or she gets an undisclosed amount of cash and Southern Broadcasting retains ownership.

into this season.

While somewhat disappointed that *Challengers* has rarely cracked into double-digit shares in No. 1 ADI New York, Girard says, "lack of any strong alternative programming in market" is leaving NBC O&O to place faith in slot where it has seen three different programs shuffle in and out (*Family Feud*, *Inside Edition* and *Challengers*). She is pinning hopes on daylight savings time rollback and October radio cross-promotion/contest with WFAN(AM) to increase awareness of Dick Clark-hosted strip. If viewership stays flat, Girard said *Family Feud* (at 2:30 a.m. currently) and *Instant Recall* (5 a.m.) are "candidates" to fill 7:30 p.m. slot.

Can two launch cheaper than one?

Merger talks are said to be on between two yet-to-launch cable networks, Cablevision's In Court and Time Warner's American Courtroom Network. And In Court, which had moved launch date back to end of November, now says it won't launch until year's end, bringing date closer to Amer-

ican Courtroom Network's reported January launch, which source says could be indication that merger is good possibility. Both services, however, are going ahead with individual preparations, including, in some cases, taping of same trials.

Los Angeles More Talk action

MTM Distribution Group, which established increased syndication presence with formation of first-run production unit just over year ago, will be announcing *Families* (working title), half-hour morning talk show strip hosted by Sarah Purcell for fall 1991 launch.

Marketing show for 7 a.m.-noon entry, *Families* could face heated morning competition with King World Productions testing waters with *Tim & Daphne* and Tribune Entertainment with *Kelly & Gail* (BROADCASTING, Oct. 8). Pilot will be shot later this month and distributor will be screening it at this January's (14-18) NATPE conference.

Purcell's previous hosting credits include *Real People* (1979-84, NBC) and syndica-

tion specials *Public People, Private Lives*. Bruce Sterten will be executive producer for MTM Productions. *Families* will be launched as all-barter offering, but national/local split has not been determined.

Mixed signals

Word on street has it that Goldsboro, N.C.-based Beasley Broadcasting is shopping for buyer for established oldies station KRTH-FM Los Angeles. Beasley purchased KRTH-AM-FM from RKO as part of FCC arranged settlement last year for \$86.6 million (BROADCASTING, May 15, 1989). Word from Gary Davis, chief financial officer for Beasley, however, was that company was only looking for equity partner in station.

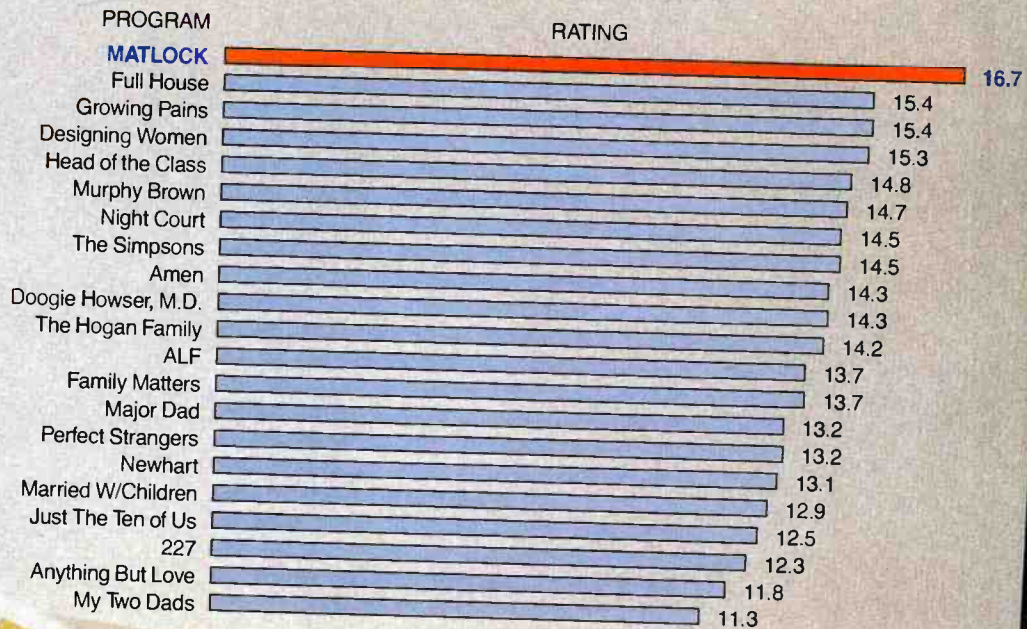
Seattle Dish doubts

Relatively small—22-36-inch dishes—was surprise of SkyPix mid-power DBS announcement last August. Newest surprise is apparent reason to question claim that service could deliver quality video signal to 22-36-inch home satellite antennas in substantial portion of U.S. Doubts were raised by study that indicates standard rain fade was not factored into SkyPix projections.

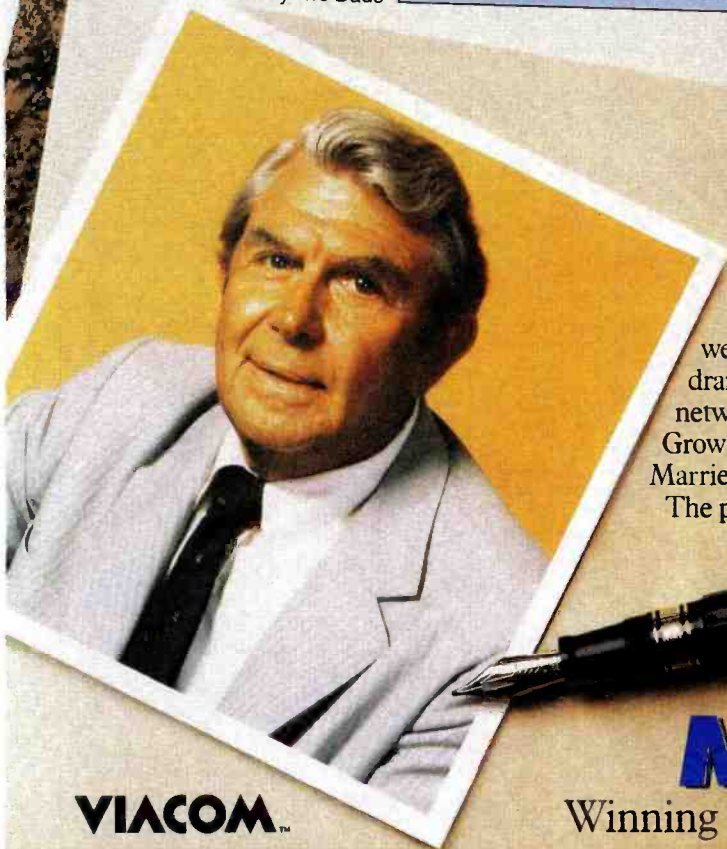
According to engineering study results obtained by BROADCASTING, SkyPix could indeed reach 27.3-inch antenna in Chicago, for example, but with standard rain-fade margin figured in (4.4 dB in Chicago), size leaps to 46.8 inches. Even with clear sky, study projects need for 50.7-inch dish (74.1 with rain) in company's home city of Seattle; 42.9 (66.3 with rain) in Los Angeles, and 46.8 (109 with rain) in Miami. New York passes muster at 30.42 without rain, 50.7 with rain.

Lawyer Passes Bar With Flying Colors.

EXHIBIT: C



Source: NTL, 1989-90 Network Season



Matlock powers past leading sitcoms.

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DATEBOOK

■ indicates new listing or changed item.

THIS WEEK

Oct. 13-17—*Society of Motion Picture and Television Engineers* 132nd technical conference and equipment exhibit. Jacob Javits Convention Center, New York. Information: (914) 761-1100.

Oct. 14-16—*Pennsylvania Association of Broadcasters* annual convention. Hershey Lodge and Convention Center, Hershey, Pa. (717) 534-2504.

Oct. 14-17—*Women in Cable* national cable management conference. Theme: "Mastering-Trade Offs: Results by Design." Tampa, Fla. Information: (312) 661-1700.

■ **Oct. 15**—"Risk Takers—Television's Driving Force," drop-in dinner sponsored by *National Academy of Television Arts and Sciences*, New York chapter, featuring Linda Ellerbee, Lucky Duck Productions; Earl Brian, Financial News Network; George Back, All American Television; Robert Pittman, Time Warner Enterprises, and Steven Rosenbaum, Ourtown Television Productions. Copacabana, New York. Information: (212) 768-4510.

Oct. 15—*Women in Cable* presentation of Annual Chapter Recognition Awards. Tampa, Fla. Information: (314) 298-6322.

Oct. 15—Deadline for nominations for 1990 Advertising Hall of Fame, sponsored by *American Advertising Federation*. Information: Dick Blatt or Karen Gilanyi, (202) 898-0089.

Oct. 15—Deadline for entries in Hispanic Journalism Awards program, sponsored by *Media Institute*, for best news and feature stories in Hispanic newspapers and magazines and on Spanish-language broadcast outlets. Information: Elena Castellanos, (202) 298-7512.

Oct. 15-17—*Kentucky Cable Television Association's* annual fall convention. Hyatt hotel, Lexington. Information: Randa Wright, (502) 864-5352.

Oct. 15-17—12th annual Satellite Communications Users Conference. Las Vegas Hilton, Las Vegas. Information: (303) 220-0600.

Oct. 15-18—*Electronic Industries Association* 66th annual fall conference. Hotel del Coronado, San Diego. Information: (202) 457-4900.

Oct. 16—"Visual Communications," seminar sponsored by *Center for Communication*. Speakers: Tom Bodkin, *New York Times*; Rick Levine, Wells, Rich, Greene; Bill Wurtzel, Ad-

vertising & Graphic Design; Will Hopkins, Hopkins/Baumann, and Lou Dorfsman, former CBS Inc. creative director. General Electric Auditorium, New York. Information: (212) 836-3050.

Oct. 16—"Negligent Dissemination of Computer Viruses: Liability to Injured Parties," seminar sponsored by *Communications Media Center*. New York Law School, New York. Information: (212) 431-2160.

Oct. 16—12th annual Business Advertising Research conference, sponsored by *Advertising Research Foundation*. Theme: "New Opportunities in Business Marketing." Omni Park Central, New York. Information: (212) 840-1661.

Oct. 16—*National Academy of Television Arts and Sciences*, Washington chapter, seminar, "Marketing Strategies and Station Promotion." WDCA-TV Washington. Information: Dianne Bruno, (301) 587-3993.

Oct. 16-17—*Broadcast Credit Association's* 24th credit and collection seminar. Harbour Castle Westin hotel, Toronto. Information: Mark Matz, (708) 827-9330.

Oct. 17—*National Academy of Television Arts and Sciences*, New York chapter, drop-in luncheon. Speaker: Robert MacNeil, *MacNeill/Lehrer News*

MAJOR MEETINGS

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. 14-16—*Television Bureau of Advertising* annual members meeting. Loews Anatole, Dallas.

Nov. 17-19—LPTV annual conference and exposition, sponsored by *Community Broadcasters Association*. Riviera, Las Vegas. (800) 225-8183.

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

Jan. 3-6, 1991—*Association of Independent Television Stations* annual convention. Century Plaza, Los Angeles. Future convention: Jan. 7-10, 1992, Fairmont hotel, Stanford Court and Mark Hopkins hotel, San Francisco.

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

Jan. 21-23, 1991—*Satellite Broadcasting and Communications Association* trade show. Bally's, Las Vegas. Information: (800) 654-9276.

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

Jan. 25-29, 1991—*National Religious Broadcasters* annual convention. Sheraton Washington, Washington.

Jan. 25-31, 1991—*National Association of Broadcasters* winter board meeting. Ritz-Carlton, Naples, Fla.

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, Tex.

March 6-9, 1991—22nd annual Country Radio Seminar, sponsored by *Country Radio Broadcasters*. Opryland hotel, Nashville. Information: (615) 327-4487.

March 24-27, 1991—*National Cable Television Association* annual convention. New Orleans Convention Center, New Orleans.

April 7-9, 1991—*Cabletelevision Advertising Bureau* 10th annual conference. Marriott Marquis, New York.

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.

April 19-24, 1991—*MIP-TV*, international television program marketplace. Palais des Festivals, Cannes, France. Information: (212) 750-8899.

April 21-24, 1991—*Broadcast Cable Financial Management Association* 31st annual convention. Century Plaza, Los Angeles. Future conventions: April 22-25, 1992, New York Hilton, New York, and April 28-30, 1993, Buena Vista Palace, Lake Buena Vista, Fla.

May 15-19, 1991—Annual public radio conference, sponsored by *National Public Radio*. Sheraton, New Orleans.

May 16-19, 1991—*American Women in Radio and Television* 40th annual convention. Omni hotel, Atlanta. Future convention: May 27-30, 1992, Phoenix.

June 11-13, 1991—*ABC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

June 16-19, 1991—*Broadcast Promotion and Marketing Executives & Broadcast Designers Association* annual conference. Baltimore Convention Center, Baltimore.

Aug. 25-27, 1991—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Atlanta.

Sept. 11-14, 1991—Radio '91 convention, sponsored by *National Association of Broadcasters*. San Francisco.

Sept. 25-28, 1991—*Radio-Television News Directors Association* international conference and exhibition. Denver.

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

■ **Oct. 10-14, 1991**—*MIPCOM*, international film and program market for TV, video, cable and satellite. Palais des Festivals, Cannes, France. Information: (212) 689-4220.

Oct. 11-15—*MIPCOM*, international film and program market for TV, video, cable and satellite. Palais des Festivals, Cannes, France. Information: (212) 689-4220. Future conference: Oct. 10-14, 1991, Cannes.

July 2-7, 1992—*International Broadcasting Convention*. RAI Center, Amsterdam. Information: London-44 (71) 240-1871.

Finally, A Lawyer You Can Trust.

EXHIBIT: B

ADVERTISER HIT LIST

65 or more

- A Current Affair (94)
- Inside Edition (92)
- Geraldo (91)
- Hard Copy (67)
- Inside Report (65)

35 or more

- America's Most Wanted (46)
- Sally Jessy Raphael (41)
- Married...With Children (40)
- The Oprah Winfrey Show (35)

10 or more

- Cops (24)
- Divorce Court (24)
- Donahue (24)
- Rescue: 911 (22)
- Unsolved Mysteries (21)
- The Judge (20)
- People's Court (19)
- The Reporters (19)
- Benny Hill (17)
- The Arsenio Hall Show (15)
- Joan Rivers (15)
- Good Company (14)
- Everyday with Joan Lunden (14)

- Missing/Reward (14)
- Live With Regis & Kathy Lee (14)
- 20/20 (13)
- Booker (13)
- Love Connection (13)
- Tour of Duty (13)
- The Tracey Ullman Show (13)
- West 57th Street (13)
- 21 Jump Street (12)
- 60 Minutes (12)
- 48 Hours (11)
- Dallas (11)
- Falcon Crest (11)
- Freddy's Nightmares (11)
- It's Garry Shandling's Show (11)
- Knots Landing (11)
- Open House (11)
- Saturday Night Live (11)
- The Simpsons (11)
- Wiseguy (11)
- Alien Nation (10)
- L.A. Law (10)
- Nightwatch (10)
- thirtysomething (10)
- Totally Hidden Video (10)

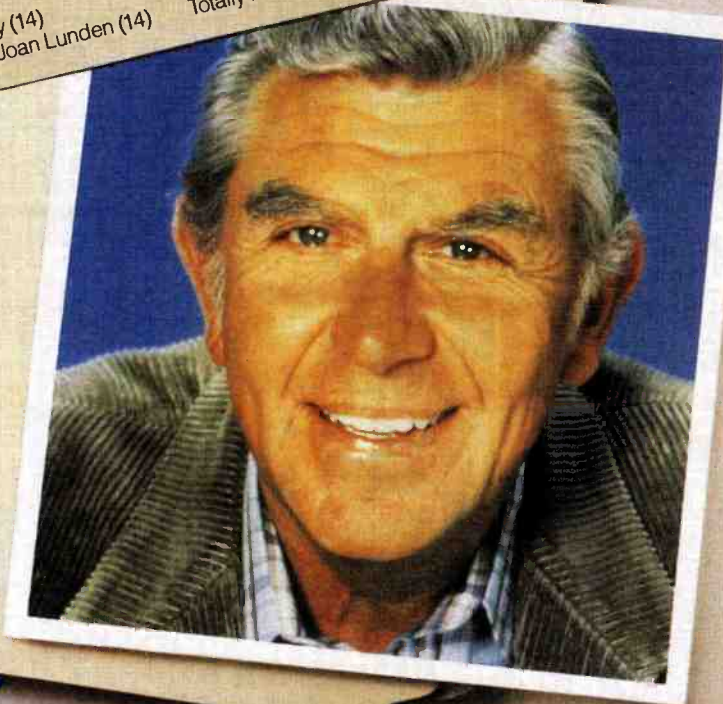
Source: Nielsen Media

Matlock has selling power.

He's advertiser friendly...not the type to make anyone's "hit list."

In a world where major advertisers are uncomfortable with programs like Geraldo, A Current Affair and Oprah, Matlock is always respectable.

Matlock makes a strong case for *all* your customers.



MATLOCK

Trustworthy lawyer. Available by the hour.

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Hour. Copacabana, New York. Information: (212) 768-4510.

Oct. 17—*Washington Metropolitan Cable Club* meeting. Speaker: Robert Wussler, president-CEO, Comsat Video Enterprises. Washington Marriott, Washington. Information: Melva Daniel, (301) 294-7610.

Oct. 17—*Society of Broadcast Engineers, New York chapter 15*, meeting. Topic: broadcast cartridge machine technology for the 1990's and a new technique on digital stereo generation for FM broadcasting. New York Times building, New York. Information: Chris Tobin, (212) 541-9200, or David Bialik, (212) 634-6595.

■ Oct. 17—"Hard Work, Dedication and Commitment to Your Customer," meeting of *American Women in Radio and Television, Houston chapter*. Holiday Inn Crowne Plaza, Houston. Information: Jennifer St. John, (713) 621-2680.

Oct. 17-18—*San Diego Communications Council's* fourth annual conference. Theme: "Uncertain Future: New Directions for Communications Technologies and Public Policy." Participants include: FCC Chairman Al Sikes; Ambassador Diana Lady Dougan; Brian Lamb, C-SPAN; James Robbins, Cox Cable Communications; Stephen Petrucci, Hughes Communications; and David Bartlett. Radio-Television News Directors Association. La Jolla Marriott, La Jolla, Calif. Information: (619) 237-2430.

Oct. 17-18—*Kentucky Broadcasters Association* convention. Luncheon speaker: Pierson Mapes, president, NBC-TV. Radisson, Lexington, Ky.

Oct. 17-19—*Indiana Broadcasters Association* fall convention. Theme: "Broadcasting's Changing Landscape." Airport Holiday Inn, Indianapolis. Information: (317) 638-1332.

Oct. 18—*International Radio and Television Society* newsmaker luncheon. Speaker: New York Mayor David Dinkins. Waldorf-Astoria, New York. Information: (212) 867-6650.

Oct. 18—Communications Excellence to Black Audiences awards dinner, sponsored by *World Institute of Black Communications*. New York Hilton, New York. Information: (212) 714-1508.

Oct. 18-19—*C-SPAN "Capitol Experience"* seminar "to provide cable operators with insight into the network's programing philosophy, reasons to carry C-SPAN and ways to promote it among their general audience." C-SPAN headquarters, Washington. Information: (202) 737-3220.

Oct. 18-20—*National Religious Broadcasters, Eastern chapter*, meeting. Sandy Cove Conference Center, Northeast, Md. Information: Sue Bahner, (716) 461-9212.

Oct. 18-20—*Friends of Old-Time Radio* 15th annual convention. Holiday Inn-North, Newark, N.J. Information: Jay Hickerson, (203) 248-2887.

Oct. 18-21—*Minnesota Broadcasters Association* 41st annual convention. Radisson hotel, St. Paul. Information: (612) 926-8123.

■ Oct. 18-Nov. 15—"Creating for Television," seminars sponsored by *American Film Institute*. AFI, Los Angeles. Information: (213) 856-7600.

Oct. 19—*Minnesota Association of Cable Television Administrators* sixth annual fall conference. Theme: "Expanding Visions of Community Television: What's Your City's Role?" Holiday Inn-St. Louis Park, Minneapolis. Information: (612) 347-0434.

Oct. 19-20—*American Women in Radio and Television* South Central area conference. Hilton

ERRATA

Following Radio-Television News Directors Association's 45th Annual International Conference and Exhibition in San Jose, NBC News President Michael Gartner said that **news division would end up this season \$15 million-\$20 million in red** due to escalating cost in covering Persian Gulf crisis. Gartner said it was his hope to have budget surplus in 1991.

A&E's prime time (8-12 p.m.) ratings for second quarter 1990 were 0.7, compared to 0.6 year earlier. Figure of 1.1 in ratings chart in Oct. 8 issue was combined figure from 8 p.m. to 4 a.m. And Family Channel's ratings for quarter in prime time were 0.8 (376,000 households), up from 0.7 (315,000 households) in year earlier period. Full day ratings remained steady at 0.5.

Inn, Northwest, Oklahoma City. Information: (405) 728-1111.

Oct. 19-21—*Investigative Reporters & Editors* regional conference. Westin hotel, Detroit. Information: (314) 882-2042.

■ Oct. 19-Dec. 29—"Comedians' Choice: Acts and Influences," screening series exploring influence of TV's past programs and performers on contemporary comedians. Museum of Broadcasting, New York. Information: (212) 752-4690.

Oct. 20-23—*North Carolina Association of Broadcasters* annual convention. Adams Mark hotel, Charlotte, N.C. Information: (919) 821-7300.

ALSO IN OCTOBER

Oct. 23—"The New Realities of Women's Power," conference sponsored by *Women, Men and Media*, headquartered at University of Southern California journalism department, including panel on "Women in Broadcast News." Columbia University Graduate School of Journalism, New York. Information: (212) 877-1250.

■ Oct. 23-25—*Kansas Association of Broadcasters* annual convention. Hilton East, Wichita. Information: Harriet Lange, (913) 235-1307.

Oct. 24—*Cable Television Administration and Marketing Society* management day. Atlantic City, N.J. Information: (703) 549-4200.

Oct. 24—Annual Bayliss Media Roast, sponsored by *John Bayliss Broadcast Foundation*. Plaza Hotel, New York. Information: Kit Hunter Franke, (408) 624-1536.

Oct. 24—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Thomas Morgan, president, WNYC Communications Group. Copacabana, New York. Information: (212) 768-4510.

■ Oct. 24—"Effect of Television News on Political Thought," brown bag lunch with Michael Milburn, professor of social psychology, University of Massachusetts, sponsored by *Joan Shorenstein Barone Center on the Press, Politics and Public Policy, John F. Kennedy School of Government, Harvard University*. Taubman, Harvard, Cambridge, Mass. Information: (617) 495-8269.

Oct. 24-25—"Prejudice in America: Racial, Cultural and Religious," conference for journalists sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 337-3603.

Oct. 24-26—Third annual short course on "Management of Electromagnetic Energy Hazards," sponsored by *Rutgers University and Electromagnetic Energy Policy Alliance*. Cook College Campus, Rutgers University, New Brunswick, N.J. Information: (201) 932-9271.

Oct. 25—*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." Detroit. Information: (212) 254-4800.

■ Oct. 25—"Eastern European Media in Transition," seminar on communications and society co-sponsored by *Gannett Center for Media Studies and Columbia University*. Gannett Center, journalism building, Columbia University, New York. Information: (212) 280-8392.

■ Oct. 25—"How to turn an idea into a show and get it on the air," drop-in breakfast sponsored by *National Academy of Television Arts and Sciences, New York chapter*, featuring George Heinemann, producer, formerly with NBC, now professor, New York University. New York Television Academy, New York. Information: (212) 768-4510.

Oct. 25-27—*Tennessee Association of Broadcasters* annual convention. Park Vista hotel, Gatlinberg, Tenn. Information: (615) 399-3791.

■ Oct. 26—*Radio-Television News Directors Association* region 13 fall regional meeting. Omni Shoreham, Washington. Information: (202) 659-6510.

■ Oct. 26—"Bringing History to Television: The Challenge of Historical Documentary Making," inaugural address, presented by Henry Hampton, executive producer, PBS's *Eyes on the Prize*, for *Center for History in the Media*. new disciplinary program of departments of history and communication, George Washington University. GWU, Marvin Center, Washington. Information: (202) 994-7238.

■ Oct. 26—"Politics and Media," brown bag lunch with Jeff Greenfield, political and media analyst, ABC News, sponsored by *Joan Shorenstein Barone Center on the Press, Politics and Public Policy, John F. Kennedy School of Government, Harvard University*. Taubman, Harvard, Cambridge, Mass. Information: (617) 495-8269.

Oct. 26-28—*American Women in Radio and Television* North Central area conference. Louisville, Ky. Information: Sondra Lee, (502) 426-2626.

■ Oct. 27—Presentation of Silver Circle Awards sponsored by *National Academy of Television Arts and Sciences, Washington chapter*, hosted by Fox's Maury Povich. Ramada Renaissance, Washington. Information: Dianne Bruno, (202) 587-3993.

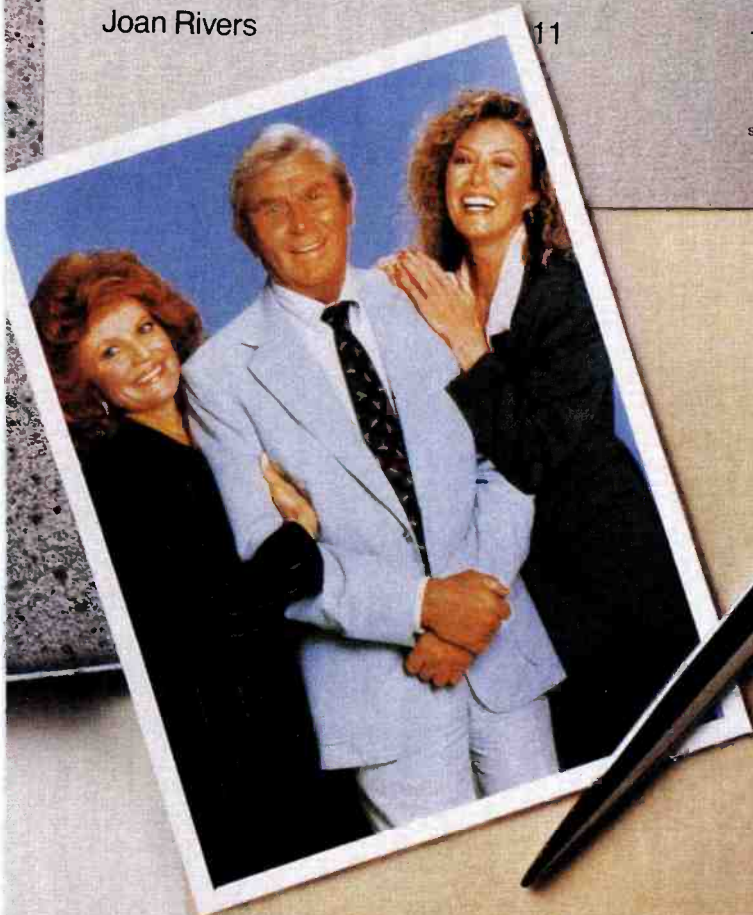
■ Oct. 27—"Packaging and Selling Your Pro-

At Last, A Lawyer Everyone Loves.

EXHIBIT: A

	TOTAL PERSONS	WOMEN 18+	MEN 18+
Andy Griffith	35	34	36
Oprah Winfrey	26	33	18
Phil Donahue	16	20	15
Maury Povich	20	18	18
Sally Jessy Raphael	18	22	12
Geraldo Rivera	12	13	9
Joan Rivers	11	11	12

Source: Marketing Evaluators, 1990



Matlock has star power.

Andy Griffith's Q-scores top all other leading early and late fringe personalities including Oprah and Donahue.

From coast to coast, viewers have loved Andy for over 25 years.

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SAM KINISON Loud mouth comic comes clean.



MARTINA NAVRATILOVA Exclusive: She talks candidly about life on and off the court.



MARIO CUOMO Will he ever run for President?



CHRISTIAN SLATER New attitude for Hollywood's bad boy.



MADONNA She shrewdly rules a multi-million dollar media machine.



CARRIE FISHER Back on top after hitting rock bottom.



PETE SAMPRAS Will early success spoil the youngest U.S. Open Champ?



MICHAEL MILKEN Can the junk bond mastermind avoid jail?



STEVEN BOCHCO Why he's TV's top risk-taker.



HELEN HUNT Exclusive: Oil heiress confronted by the burden of wealth.



GERALDINE FERRARO Fighting to get back into the game.



JIMMY THE GREEK He begs for a comeback after that racial slur.



JOE KENNEDY Heir apparent to America's political dynasty.



ISAAC MIZRAHI At only 28, he's fashion's hottest original.



SARKIS SOGHANALIAN Arms dealing profiteer or pro-American patriot?



MALCOLM FORBES, JR. Taking on responsibility for the Forbes empire.



KEENAN IVORY WAYANS Comedy genius behind today's hippest television show.



DAVID RABHAN Exclusive: Iranian hostage rebuilds his life after 11 years of terror.



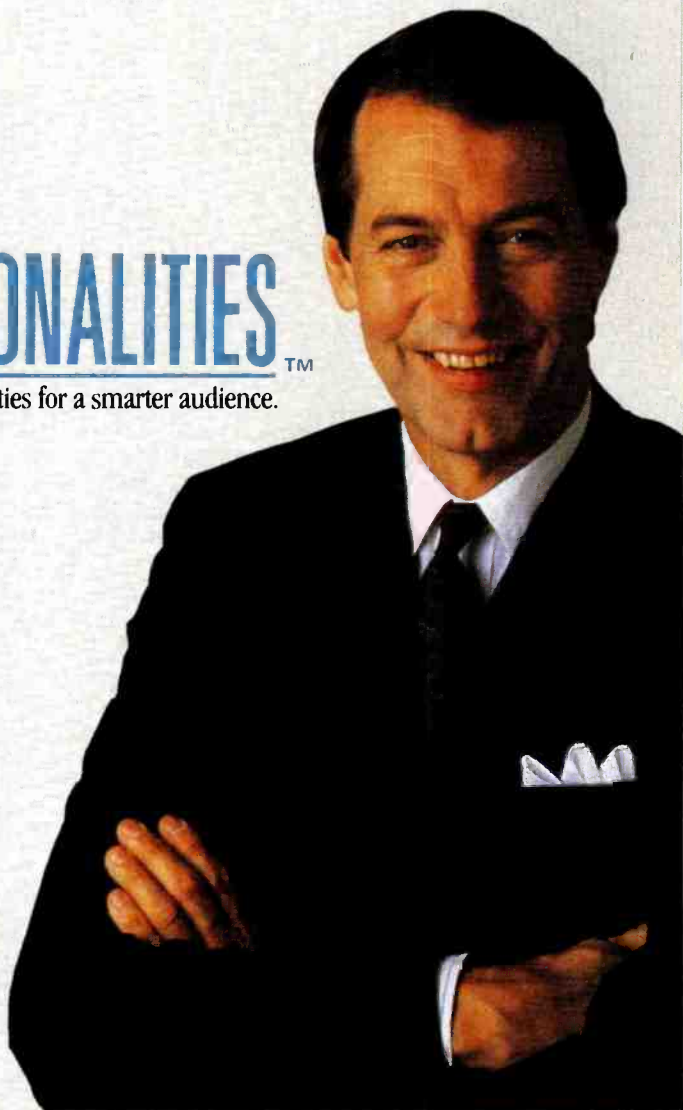
BILL COSBY Exclusive: He takes on his greatest challenge yet - Bart Simpson.

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Excellence. It means rising above the rest. And that's exactly what **PERSONALITIES** is doing this season. Successfully delivering top newsmakers. Hard-to-get male demos. And the kind of exclusive in-depth reports viewers want. So while other shows fight to hold audiences, **PERSONALITIES** is busy building them.

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Important Personalities for a smarter audience.



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ject for Television," seminar sponsored by *American Film Institute*. AFI, Los Angeles. Information: (213) 856-7600.

Oct. 28-31—*Canadian Association of Broadcasters/Western Association of Broadcast Engineers* annual convention and trade show. Edmonton Convention Center, Edmonton, Alberta. Information: (613) 233-4035.

■ **Oct. 28-Nov. 1**—Technology studies seminar for educators sponsored by *Gannett Center for Media Studies*. Gannett Center, Columbia University, New York. Information: (212) 280-8392.

Oct. 29-31—Third annual international conference on interactive entertainment, *InterTainment '90*, co-sponsored by *Alexander & Associates* and *NYNEX Corp.* Marriott Marquis, New York. Information: (212) 382-3929.

Oct. 30—*Women in Cable, Atlanta chapter*, breakfast meeting. Speaker: Margaret Richebourg, president, Richebourg Marketing, Weston Lenox, Atlanta. Information: Pam Hayes, (404) 928-0333.

Oct. 30-Nov. 1—*Utilities Telecommunications Council* board of directors meeting. Capitol Hilton, Washington. Information: (202) 872-0030.

Oct. 30-Nov. 4—*National Black Media Coalition* annual conference. Hyatt Regency, Bethesda, Md. Information: (202) 387-8155.

■ **Oct. 31**—"The New Phase in Network Marketing," drop-in luncheon featuring George Schweitzer, senior VP, communications, CBS/Broadcast Group, sponsored by *National Academy of Television Arts and Sciences, New York chapter*. Copacabana, New York. Information: (212) 768-4510.

Oct. 31—"Terrific! Let's Do It!," or Convincing Your Clients to Buy Your Ideas," personal development seminar sponsored by *American Association of Advertising Agencies*. Ritz Carlton Buckhead, Atlanta. Information: (212) 682-2500.

Oct. 31—Deadline for entries in radio promotion contest sponsored by *Georgia Association of Broadcasters*. Information: GAB, 500 Sugar Mill Road, suite 240A, Atlanta, Ga., 30350.

Oct. 31-Nov. 3—Sportel, "first international television program market devoted solely to sport." Participants will include broadcasters, cable, satellite and DBS programmers. Loews Hotel, Monte Carlo. Information: Vital Communications, (201) 869-4022.

NOVEMBER

Nov. 1-2—"Writing Your Way Into: Daytime Television Dramas, Television Documentaries, Print Journalism and Public Relations," seminar sponsored by *Center for Communication*. General Electric Auditorium, New York. Information: (212) 836-3050.

Nov. 1-4—*American Advertising Federation* Western advertising leadership conference. Marriott Rancho Las Palmas Resort, Rancho Mirage, Calif. Information: (415) 421-6867.

Nov. 3—"Managing with Skill and Style," seminar sponsored by *Women in Communications and Working Woman* magazine. New York. Information: Rhoda Pauley, (212) 532-3669.

■ **Nov. 7**—"Kids' TV—A New Approach," drop-in luncheon featuring Helen Boehm, VP, Fox Children's Network, sponsored by *National Academy of Television Arts and Sciences, New York chapter*. Copacabana, New York. Information: (212) 768-4510.

Nov. 7—"Winning New Business: Strategies That Sell Your Agency," seminar sponsored by *American Association of Advertising Agencies*. Hotel Macklowe, New York. Information: (212) 682-2500.

Nov. 7-10—"Women in Broadcasting '90," conference sponsored by *European Broadcasting Union and Steering Committee for Equal Opportunities in Broadcasting within European Commission*. Zappion Congress Center, Athens, Greece. Information: (022) 798-7766.

Nov. 8—*MMT Sales* dinner-dance on behalf of New York chapter of Make a Wish Foundation. Club 20/20, New York. Information: (212) 319-8008.

Nov. 8-9—18th annual communications law seminar, sponsored by *Practising Law Institute*. Among topics: "Which Is Better—Cable or Broadcast News?" featuring Mary Alice Williams, co-anchor, NBC, formerly with CNN. Sheraton Center, New York. Information: (212) 765-5700.

Nov. 9—*Long Island Coalition for Fair Broadcasting's* sixth annual "Connection Day," for "broadcast professionals to provide advice and guidance on working with today's media." Long Island Marriott, Uniondale, N.Y. Information: (516) 222-0146.

Nov. 9—*North American National Broadcasters Association* advisory council meeting at CBS. New York. Information: NANBA secretariat, (613) 738-6553.

Nov. 9-10—*Broadcast Promotion and Marketing Executives UK* seminar. Hilton Hotel, Leeds, England. Information: (011-44) 0532-438-283 or (213) 288-0481.

Nov. 9-11—*National Broadcasting Society, Alpha Epsilon Rho*, Central plains regional meeting. St. Louis. Information: Dianna Kirby-Clark, (314) 595-4463.

Nov. 10—*National Academy of Television Arts and Sciences* Nashville chapter Emmy Awards presentation. Opryland Hotel, Nashville. Information: Monty Nugent, (615) 373-8295.

■ **Nov. 10**—"Understanding Business Affairs for Film and Television," seminar co-sponsored by *American Film Institute* and *School of Visual Arts*. New York. Information: (213) 856-7600.

Nov. 11—*Caucus for Producers, Writers and Directors* eighth annual dinner dance and fifth general membership meeting. Los Angeles. Information: (202) 652-0222.

■ **Nov. 12**—Fifth International Advertising Awards. Royal Lancaster Hotel, London. Information: (44) 71-734-0682.

Nov. 12-14—"Regulating the Cable Industry," satellite-delivered course from *Cable Management Education Program*, with collaboration from Women in Cable and University of Denver, originating from Pennsylvania State. Sites scheduled to receive course are Atlanta, San Francisco, Chicago and Boston. Information: Christine Kane, (312) 661-1700.

Nov. 13—Third annual radio/television summit, hosted by *IDB Communications Group*. Hotel Parker Meridien, New York. Information: Beth Morris, (213) 280-3779.

Nov. 13—*Academy of Television Arts & Sciences* forum luncheon. Speakers: Russell Goldsmith, Republic Pictures Corp.; Harris Kattelman, 20th Century Fox Television, and Frank von Zerneck, von Zerneck/Sertner Films. Beverly Hilton hotel, Los Angeles. Information: (818) 953-7575.

Nov. 13—Sixth annual Nancy Susan Reynolds awards dinner, honoring television programs for "outstanding portrayal of sexuality, family planning and reproductive health." Among award winners: Ted Turner, Turner Broadcasting System. Regent Beverly Wilshire, Los Angeles.

Nov. 13-14—"America's Fitness Crusade: Good Food, Good Health and Good Looks," conference for journalists sponsored by *Washington Journalism Center*. Watergate Hotel, Washington. Information: (202) 337-3603.

■ **Nov. 13-14**—European Satellite Users' Conference, organized by Johansson & Associates. Luxembourg. Information: (352) 45-84-73.

Nov. 14—Women at Work Broadcast Awards luncheon, sponsored by *National Commission on Working Women*. Washington. Information: (202) 737-5764.

Nov. 14—*American Women in Radio and Television, Washington chapter*, meeting. Topic: cable. Washington. Information: Cheryl Jones, (301) 577-1999.

Nov. 14-16—*Television Bureau of Advertising* annual members meeting. Loews Anatole, Dallas.

Nov. 14-16—Annual Private Cable Show. Caesars Tahoe, Lake Tahoe, Nev. Information: (713) 342-9826.

Nov. 14-18—Communications Turkey 90. Istanbul Hilton Convention and Exhibition Center, Istanbul, Turkey. Information: (201) 652-7070.

Nov. 15—Deadline for entries in International Film and Video Festival for Black History Month, sponsored by *PCTV, Peralta Colleges Television*, cable network. Theme of festival: "Global Africa: Looking Back—Moving Forward." Information: (415) 464-3253.

■ **Nov. 15**—Deadline for applications for focus news workshop, to be held Dec. 13-16, for radio reporters and producers working in bilingual environments, sponsored by *Alaska Public Radio Workshop and Corporation for Public Broadcasting* and hosted by Western Public Radio and KQED-FM San Francisco. Information: Karen Cox, (907) 563-7733.

Nov. 15-16—*C-SPAN* "Capitol Experience" seminar "to provide cable operators with insight into the network's programming philosophy, reasons to carry C-SPAN and ways to promote it among their general audience." C-SPAN headquarters, Washington. Information: (202) 737-3220.

■ **Nov. 15-16**—"Litigating Copyright, Trademark and Unfair Competition Cases," seminar sponsored by *Practising Law Institute*. Halloran House, New York. Information: (212) 765-5700.

Nov. 16—*University Network (U-Net)* annual affiliates conference, preceding National Association of College Broadcasters annual conference. Brown University, Providence, R.I. Information: (401) 863-2225.

Nov. 16—"An Evening with Ben Hollis and *Wild Chicago*," part of screening exhibition, "WTTW/Channel 11: A 35th Anniversary Celebration," which runs Oct. 3-Dec. 3, at *Museum of Broadcast Communications*. Museum, Chicago. Information: (312) 987-1500.

■ **Nov. 16**—*Radio-Television News Directors Association* region 12 fall regional meeting. New York Hilton and Towers, New York. Information: (202) 659-6510.

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Like many other new technologies, composite digital video has ushered in numerous benefits. Along with one unfortunate side effect — namely, misconceptions.

So in order to give you an accurate perspective on D-2, a panel of industry experts will meet to candidly discuss the issues that relate to broadcasters considering D-2.

The discussion will take place on October 17, and will include representatives from broadcast, cable, teleproduction and the press.

This informative program will be transmitted via satellite feed. We urge you to watch or record it at the times listed below.

It's sponsored by Sony. And true, it's in our interest for you to know more about digital video.

But the fact is, it's in your interest, too.

Sony D-2 Conference Satellite Time And Coordinates

Wednesday, October 17th
8:00 pm – 9:00 pm Eastern Time
Telstar 301, transponder 7V,
channel 13
downlink frequency 3960 MHz

Thursday, October 18th
3:00 am – 4:00 am Eastern Time
Westar 4, transponder 14V,
channel 14
downlink frequency 3980 MHz

Friday, October 19th
3:00 am – 4:00 am Eastern Time
Westar 4, transponder 14V,
channel 14
downlink frequency 3980 MHz

ALL AUDIO: channel 6.2 and 6.8

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FRONT ROW (LEFT TO RIGHT): Dolly, Jeffy, Billy – Family Circus; Kvack The Duck – Hagar; Trixie – Hi & Lois; Marvin. **ROW 2:** Prince Valiant; The Wizard of Id; Leroy and Loretta Lockhorn; Dennis The Menace; Curtis; Sally Forth; Snuffy Smith. **ROW 3:** Funky Winkerbean; Flash Gordon; Spider-Man; Mandrake the Magician; Blondie and Dagwood Bumstead; Hagar; Beetle Bailey; Betty Boop; Phantom; Ernie. ©King Features Syndicate, Inc. ©1990 Cowles Syndicate, Inc. ©1990 North America Syndicate, Inc. ©1990 King Features Syndicate Inc./Fleischer Studios, Inc. ©1990 Bil Keane, Inc. Distributed by Cowles Syndicate, Inc. ©1990 Marvel Entertainment Group, Inc..

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Nov. 16-18—*National Association of College Broadcasters* third annual conference. Theme: "Voices and Visions: College Broadcasters Forging the '90's." Keynote speaker: Quincy Jones, producer of music, film and television and head of Quincy Jones Entertainment. Brown University, Providence, R.I. Information: (401) 863-2225.

Nov. 17-19—LPTV annual conference and exposition, sponsored by *Community Broadcasters Association*. Riviera, Las Vegas. Information: (800) 225-8183.

Nov. 19—18th annual International Emmy Awards gala, sponsored by the *International Council of the National Academy of Television Arts and Sciences*. Sheraton Centre, New York. Information: (212) 489-6969.

Nov. 20—*Federal Communications Bar Association* monthly luncheon. Speaker: Paul Tagliabue, NFL commissioner. Washington Marriott, Washington. Information: (202) 833-2684.

Nov. 21-23—"Managing the Communications Mix in the Orient and the Pacific," seminar designed to assist advertising professionals working in the Pacific Rim, sponsored by *Association of National Advertisers*. Sheraton Hong Kong, Hong Kong. Information: (212) 661-8057.

Nov. 27—Pay per view conference, sponsored by *Cable Television Administration and Marketing Society*. Anaheim, Calif. Information: Bob Westerfield, (703) 549-4200.

Nov. 27—"How Does the Press Cover Eco-

nomics Abuse?" seminar sponsored by *Center for Communication*. Panelists include Lou Dobbs, CNN, and Robert Krulwich, correspondent, CBS News. Center auditorium, 570 Lexington Avenue, New York. Information: (212) 836-3050.

Nov. 28-30—Western Cable Television Conference & Exposition, sponsored by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif. Information: (415) 428-2225.

Nov. 29—*American Sportscasters Association* sixth annual Hall of Fame dinner. Marriott Marquis, New York. Information: (212) 227-8080.

Nov. 29—"An Evening with John Callaway (*Chicago Tonight* and *Callaway Interviews*)," part of screening exhibition, "WTTW/Channel 11: A 35th Anniversary Celebration," which runs Oct. 3-Dec. 3, at *Museum of Broadcast Communications*. Museum, Chicago. Information: (312) 987-1500.

Nov. 30—"Marketing to Youth: New Forms of Communication," seminar sponsored by *Center for Communication* featuring executives of Fred/Alan Inc., entertainment-based "youth advertisers" associated with MTV. Center auditorium, 570 Lexington Avenue, New York. Information: (212) 836-3050.

■ **Nov. 30**—Deadline for entries in 15th annual *Television Bureau of Advertising/Automotive Commercial Competition*, for automotive dealers and dealers associations, their ad agencies or TVB member TV stations. Information: Lauren Schachler, TVB, (212) 486-1111.

DECEMBER

Dec. 1—*National Academy of Television Arts and Sciences* Miami chapter Emmy Awards presentation. Diplomat Hotel, Miami. Information: Christi Shea, (305) 325-2465.

Dec. 2-7—*Poynter Institute for Media Studies* seminar, "Broadcast: Video Graphic Design." Poynter Institute, St. Petersburg, Fla. Information: (813) 821-9494.

■ **Dec. 3-4**—"Litigating Copyright, Trademark and Unfair Competition," seminar co-sponsored by *Practising Law Institute* and *California Continuing Education of the Bar*. Beverly Hilton, Los Angeles. Information: (212) 765-5700.

Dec. 3-9—Africa Telecom '90, sponsored by *Posts and Telecommunications Corp. of Zimbabwe* and *International Telecommunication Union*. Theme: "Mobilizing Resources for Development." Harare International Conference Center and Sheraton Hotel, Zimbabwe. Information: 41-22-730-5244.

Dec. 4—"An Evening with Bill McCarter (president, WTTW)," part of screening exhibition, "WTTW/Channel 11: A 35th Anniversary Celebration," which runs Oct. 3-Dec. 3, at *Museum of Broadcast Communications*. Museum, Chicago. Information: (312) 987-1500.

Dec. 4-5—"The Economic Outlook for 1991," conference for journalists sponsored by *Washington Journalism Center*. Watergate Hotel, Washington. Information: (202) 337-3603.

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Dec. 4-7—*Cable Television Administration and Marketing Society* sales management master course. Orlando, Fla. Information: (703) 549-4200.

Dec. 4-7—*Arbitron* radio advisory council meeting. Laguna Niguel, Calif.

Dec. 5-8—*Poynter Institute for Media Studies* seminar, "Broadcast: News Graphics for Producers." Poynter Institute, St. Petersburg, Fla. Information: (813) 821-9494.

■ **Dec. 6-7**—"Telecommunications Policy and Regulation: The Year Ahead," seminar cosponsored by *Practising Law Institute* and *Federal Communications Bar Association*. Capital Hill, Washington. Information: (212) 765-5700.

Dec. 8—*Texas Associated Press Broadcasters* regional seminar. Corpus Christi Marriott, Corpus Christi, Tex. Information: Diana Jensen, (214) 991-2100.

Dec. 11—"New Technologies: Fiber Optics and the Opening of Communications," seminar sponsored by *Center for Communication*. Among speakers: Reese Schonfeld, president, Current Trends Productions; former president, CNN, and past president, Optic Fiber in America. Center auditorium, New York. Information: (212) 836-3050.

Dec. 12—*Academy of Television Arts and Sciences* forum luncheon. Speakers: J. Nicholas Counter III, Alliance of Motion Picture and Television Producers, and Alfred DiTolla, International Alliance of Theatrical Stage Employees.

Topic: "New Technologies and Industry Changes." Beverly Hilton, Los Angeles. Information: (818) 953-7575.

Dec. 12—*American Women in Radio and Television, Washington chapter*, Christmas party. Washington. Information: MacKenzie Kearney, (202) 820-2048.

■ **Dec. 14**—Deadline for entries in *Academy of Television Arts and Sciences* 12th annual college television awards. Information: (818) 953-7575.

Dec. 13—"Is There a Future for Public Television? What Should It Be?" seminar sponsored by Center for Communication. Center auditorium, 570 Lexington Avenue, New York. Information: (212) 836-3050.

Dec. 13-14—*C-SPAN* "Capitol Experience" seminar "to provide cable operators with insight into the network's programing philosophy, reasons to carry C-SPAN and ways to promote it among their general audience." C-SPAN headquarters, Washington. Information: (202) 737-3220.

■ **Dec. 13-16**—Focus news workshop for radio reporters and producers working in bilingual environments, sponsored by *Alaska Public Radio Network and Corporation for Public Broadcasting* and hosted by Western Public Radio and KQED-FM San Francisco. San Francisco. Information: Karen Cox, (907) 563-7733.

Dec. 17-20—"Fiber Optic Installation, Splicing, Maintenance and Restoration for Cable TV Applications," training class offered by Siecor

Corp. Siecor, Hickory, N.C. Information: (704) 327-5000.

Dec. 18—"On Location at Channel 13 [WNET]," tour sponsored by *Center for Communication*. Information: (212) 836-3050.

Dec. 31—Deadline for nominations for Breakthrough Awards, sponsored by *Women, Men and Media*, a national research institution of University of Southern California, School of Journalism, honoring "media industry's most significant breakthroughs in the portrayal and employment of women." Information: (213) 743-8180.

Dec. 31—Deadline for applications for *National Association of Hispanic Journalists* annual scholarship awards. Information: Patricia Rodriguez, (202) 783-6228.

JANUARY 1991

Jan. 3-6—*Association of Independent Television Stations* annual convention. Century Plaza, Los Angeles.

Jan. 7—Deadline for entries in Commendation Awards, sponsored by *American Women in Radio and Television*. Information: (202) 429-5102, AWRT, suite 700, 1101 Connecticut Avenue, N.W., Washington, D.C. 20036.

Jan. 14—*Academy of Television Arts and Sciences* forum luncheon. Speaker: Michael Fuchs, chair-

"Datebook" continues on page 88

Let's Talk Facts

Fact: Due to tensions in the Middle East, over 20,000 U.S. Army Reservists are being called to duty.

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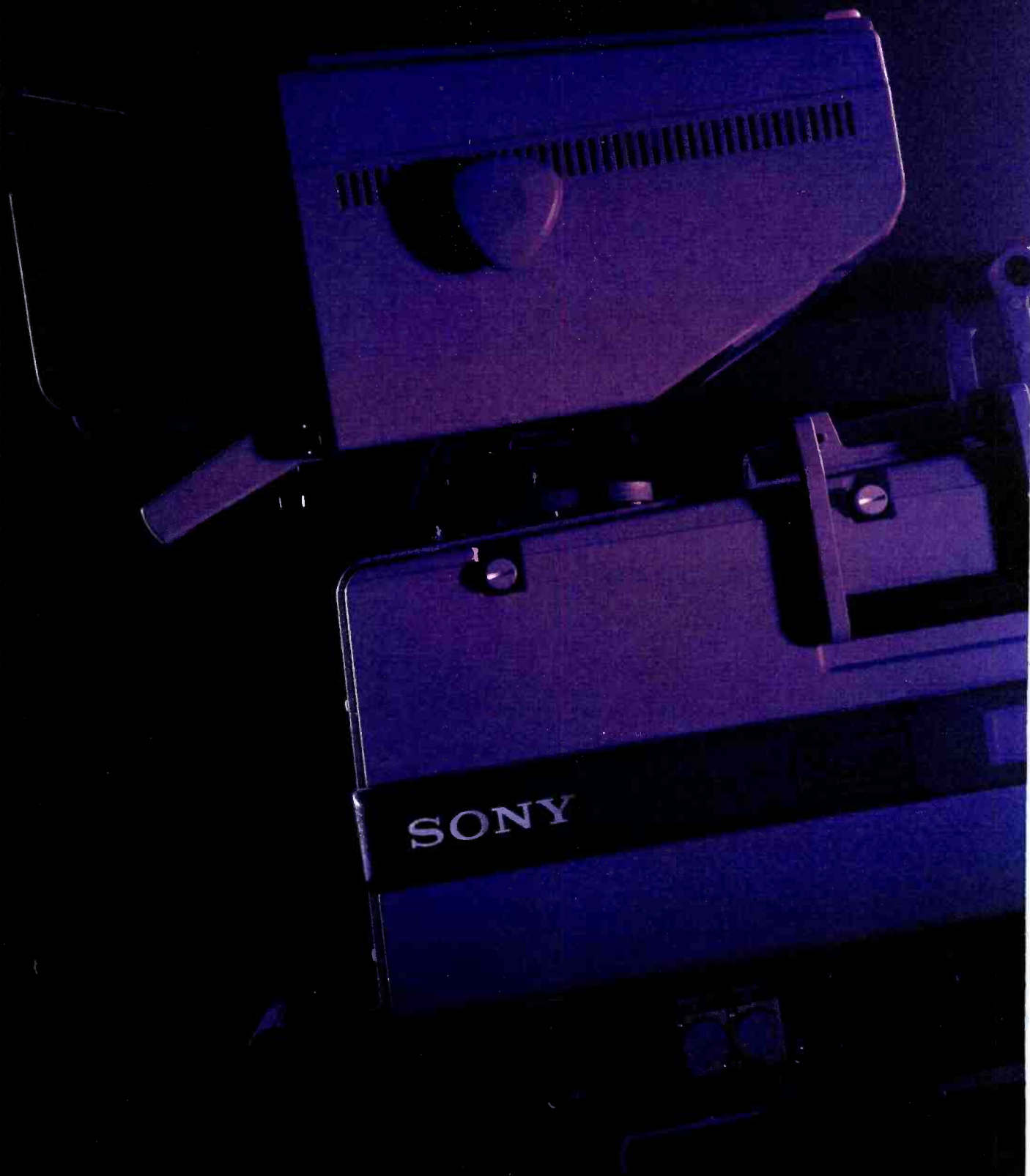
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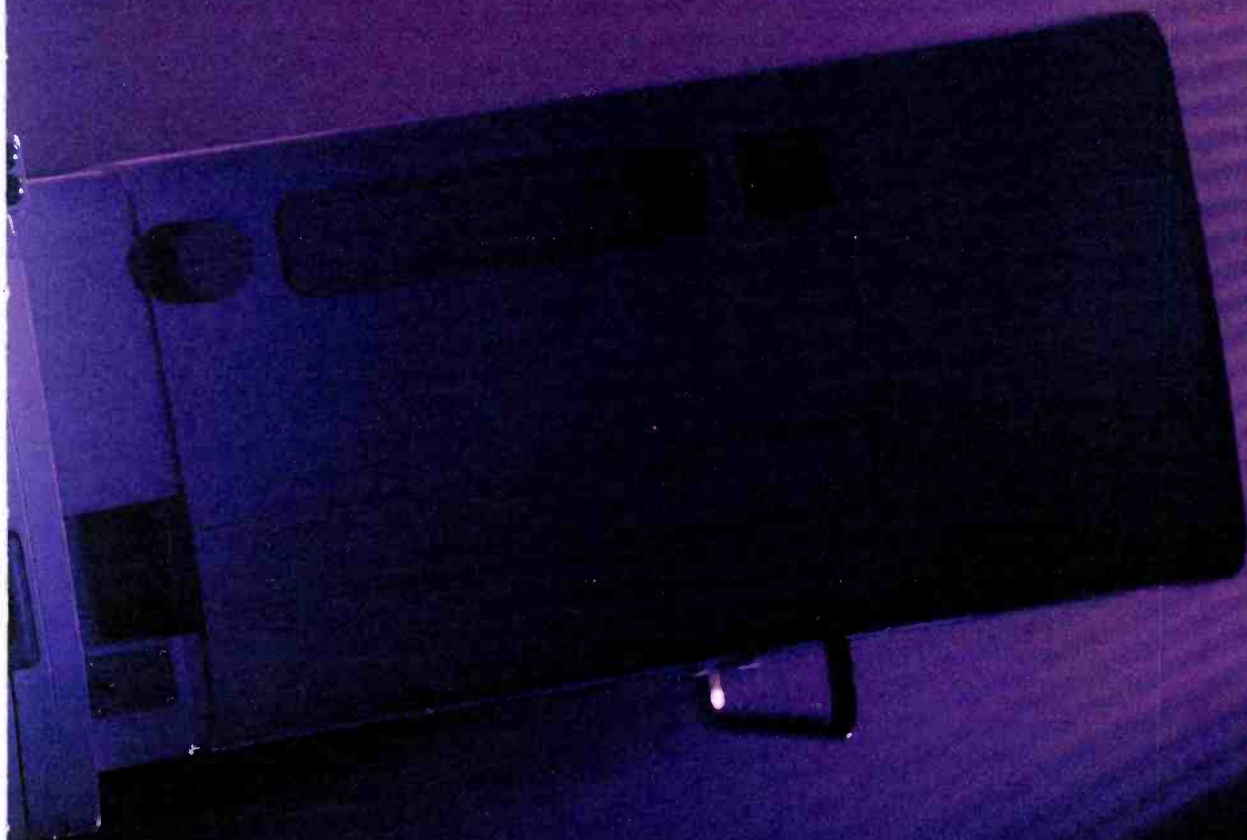
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BROADCAST PRODUCTS

OPEN MIKE

Up from servitude

EDITOR: Your editorial in your Oct. 8 issue ("The Docile Medium") is quite apropos. For a long time, I have wondered why no broadcasting organization has come forward to challenge the lowest unit rate policy as an unlawful taking under the Constitution. Rather than seek appeasement, why is there not a broadcast organization demanding that the courts declare this policy to be unlawful. As I remember the Constitution, Congress cannot pick a certain group of people, set them aside and take their property from them. When Congress tells broadcasters that they must give up their property (their advertising time) to give it to politicians without just compensation and does not apply a similar law to newspapers and magazines, I think there is a problem.

Of course, there is a reason, in my opinion, why we have not seen a more stubborn position by broadcasters. They are simply afraid of retaliation by the Hill. With threats of a spectrum fee or other dire actions in the wings, the industry is very cautious in displeasing Congress. Still, it is too bad that broadcasters cannot get an even treatment guaranteed by the Constitution.

By the way, I wonder where the First Amendment comes in here.—*Vincent J. Curtis Jr., Fletcher, Heald & Hildreth, Washington.*

Missing link

EDITOR: Twelve fine pages in your Special Report on broadcast journalism (Sept. 24), including three pages on radio news. Am I missing something—or did you miss something: Not a word about what a great many people, including me, regard as a garden spot in the landscape of radio news. Did you forget NPR and its *Morning Edition*, *All Things Considered* and the hourlies? We who listen to, and admire, NPR news never forget it if we want to keep informed, and get more than what the other networks give us.—*Richard Salant, New Canaan, Conn.*

Saudi TV

EDITOR: The proposed Armed Forces Radio and Television Service (AFRTS) television broadcasts in Saudi Arabia

("In Brief," Sept. 17) will not be the first NTSC broadcasts in that SECAM country. Until April 1, 1962, there was an active U.S. Air Force installation there at Dhahran Air Base serviced by AFTRS in (black and white) NTSC.—*Joseph McCusker, New York.*

Singing classical praises

EDITOR: How can BROADCASTING look at radio in Boston, Chicago, Miami, Phoenix, and Seattle (Sept. 10), and ignore the outstanding commercial classical music stations which distinguish these cities?

In Boston, WCRB(FM) has prospered for more than 42 years, surviving depressions and recessions without switching its format, and shares its broadcast concerts of the Boston Symphony and Boston Pops with stations all over the world.

In Chicago, WFMT(FM) became the first radio "superstation," now heard on cable systems in 44 states, and will be 40 years old next year. WNIB(FM) only four years younger, and its sister station WNIZ(FM) in Zion Ill., bring classical music to listeners all the way from Milwaukee to south of Chicago.

In Miami, WTM(FM) which celebrates its 20th anniversary this year, sponsors free beachside concerts of the Philharmonic of South Florida; *Guess Who's Playing the Classics* features community, business and sports leaders each week with their choice of music.

In Phoenix, KONC(FM) actively supports five area symphony orchestras. The conductor of the Phoenix Symphony has his own show every Monday morning and the symphony's ticket sales are up 25% this year!

In Seattle, KING(FM) in its 41st year of classical music, won the NAB's Marconi Award this year and boasted a 3.2 share in the winter book.

Contemporary, country and their ilk may lead the ratings, but time and again classical station audiences rank first in income, education and executive and professional occupations. The strength of American radio lies in its diversity, and to ignore other formats, especially the oldest and most stable of them all, is a disservice not only to classical but to all broadcasters.—*John K. Major, president, Concert Music Broadcasters Association, Tulsa.*

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MONDAY MEMO

A human resources commentary from Gary Kaplan, Gary Kaplan & Associates, Pasadena, Calif.

Survival of the fittest. Never have those four words meant as much as they do now.

The entertainment industry—especially broadcasting—is operating in a fiercely competitive climate. We are in an atmosphere where creativity and innovation are major elements in the survival strategy, making the difference between being a leader of the pack or a follower.

Witness the success of Fox Broadcasting and cable TV. Dismissed as a wanna-be upstart, the fledgling network—together with cable—is giving the Big Three a run for their money with ambitious counterprogramming that's snaring a sizable audience (i.e., *Married...with Children*, *The Simpsons*, *In Living Color*). On the cable side, CNN has turned the corner and clearly gained respectability.

The jury is still out on the ultimate success of some of these ventures. However, creativity and innovation aside, there is one critical tool the broadcasting industry—and business in general—must stock in their survival kits: outstanding management talent. More than any other factor, superior employees will create the difference between success and failure.

Seeking the best and the brightest is becoming just as competitive an endeavor as profit margins and ratings points. Relying solely on the tried-and-true methods of finding, grooming and retaining talent no longer works in today's competitive business environment.

For one thing, the concept of loyalty has changed. The pervasive greed brought on by leveraged buyouts, mergers and junk bond mania has precipitated a change of heart in the workforce. Instead of punching in and out to the tune of I'll-stay-here-'til-I-retire-with-a-gold-watch, managers and executives are looking out for number one. They're more concerned with quality of life issues, which include turning down opportunities that may require relocation to fast-paced, crowded urban areas; questioning positions that mean adjusting to longer commutes; or paying considerable more attention to such factors as cost of housing, spousal employment and schools.

Companies have also adopted a mercenary attitude. Yet that doesn't mean



the ball is in their court. With the twin goals of holding that competitive edge and remaining profitable looming on the horizon, business must still seek the most talented people who can help realize those goals. Since little or no attention has been paid to either succession planning or talent development, many of the country's leading broadcasting corporations are already facing a critical shortage of top-tier talent.

Given this scenario, the broadcasting industry needs to reevaluate its approach toward executive recruitment and effect human resources management. The first step is to take the emotion out of hiring. Sit down and think about how the job has changed or is changing. Question assumptions about what's necessary for effective performance. Distinguish between candidate qualities that are absolutely essential and qualities that are desirable.

To meet the challenges of the 90's, managers/executives should be bright and better trained, be willing to work hard and possess a thorough understanding of business in general and broadcasting in particular. Given the changes and broadcast opportunities springing forth in Eastern Europe and Asia, international managers will be in demand again, especially those with bilingual skills.

The search for top-drawer talent also involves carefully weighing whether it's best to promote from within or to recruit from outside. Broadcasting companies that continually grow from in-house can

become too inbred and complacent. On the other hand, organizations that habitually import talent can inadvertently foster a demoralizing atmosphere for the existing staff. The best strategy is a blend of both internal management development and selective cross-pollination. This offers companies a beneficial infusion of new ideas, concepts and approaches. Actively recruiting females and minorities will also prove advantageous to the bottom line, while bringing about dramatic changes in management philosophy and human resource agendas.

Recruiting through the old boy network is still prevalent, but it clearly isn't the most viable route. Beside job posting and recruitment advertising, third party sources should also be considered. These include referrals from current employees,

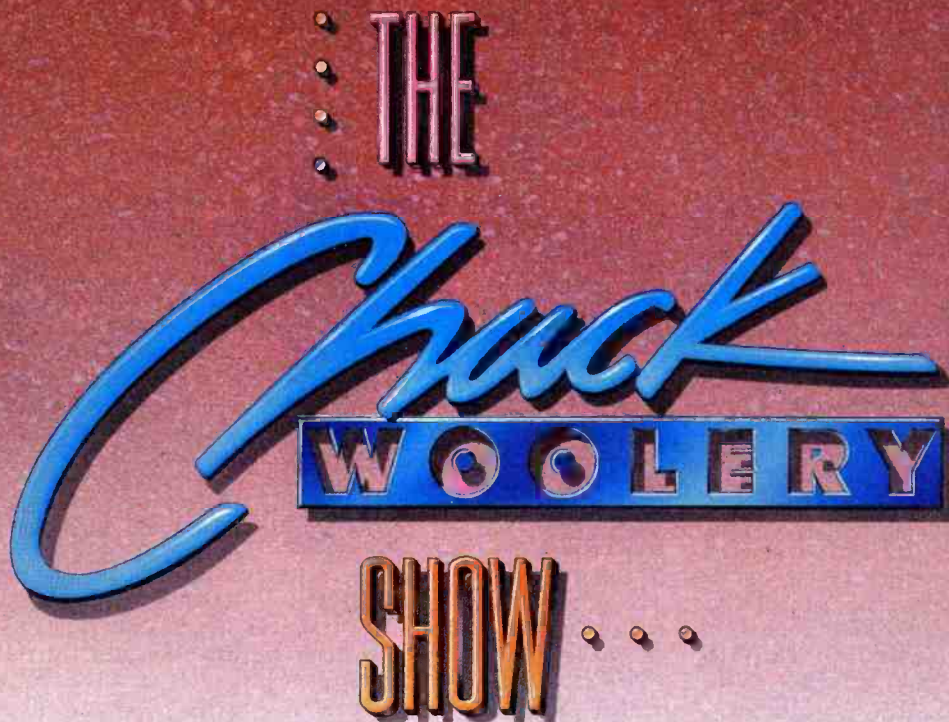
executive search firms, universities, advertising agencies, rep firms, consultants, lawyers, bankers, CPAs and professional organizations.

Managers and executives must also

be stimulated and encouraged to continue their self-development. Creating a positive atmosphere that makes people enthusiastic about work is one approach. Giving equity in the company or more of a voice in management are two other avenues. Offering training and cross-training to enhance skills or being flexible enough to consider a sabbatical for a burned-out, yet still valuable executive are two more. With the merger and acquisition trend still in the forefront, smart firms will arm themselves with human resource departments that will develop strategies geared toward helping employees through such transitions—which are known to have an adverse effect on morale, productivity, absenteeism and turnover.

The 90's present challenging prospects for the broadcasting industry. While keeping an eye on the bottom line, companies must also watch the human resource line. If ever there was a time to go after—and hold onto—the best and the brightest, it's now. ■

"The broadcasting industry needs to reevaluate its approach toward executive recruitment."

The logo for 'The Chuck Woolery Show' is centered on a red-to-white gradient background. At the top, the word 'THE' is written in a tall, thin, pink, sans-serif font. Below it, the name 'Chuck' is written in a large, blue, cursive script font. Underneath 'Chuck', the word 'WOOLERY' is written in a blue, blocky, sans-serif font with a 3D effect. At the bottom, the word 'SHOW' is written in a gold, blocky, sans-serif font with a 3D effect, followed by three small gold dots.

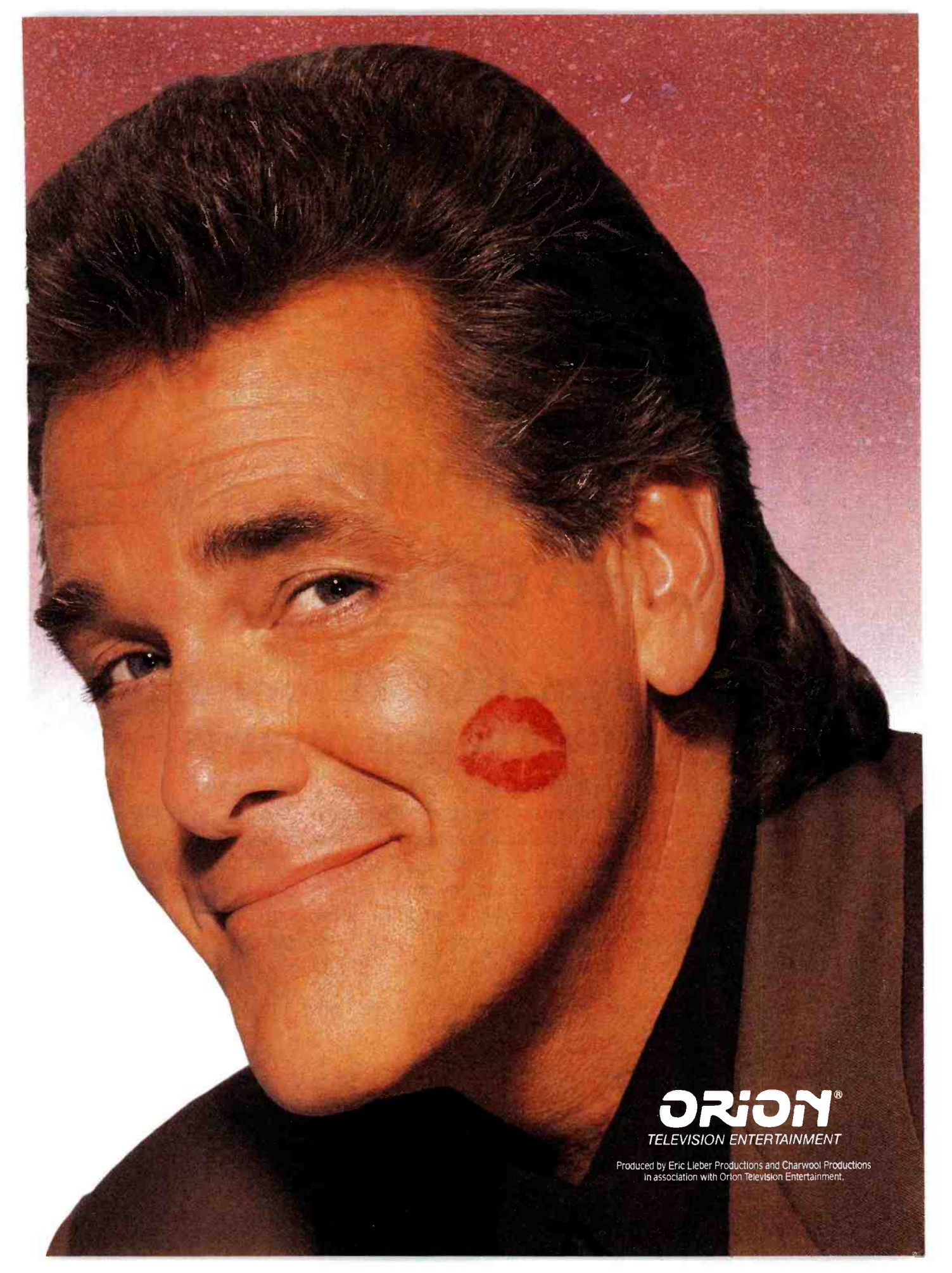
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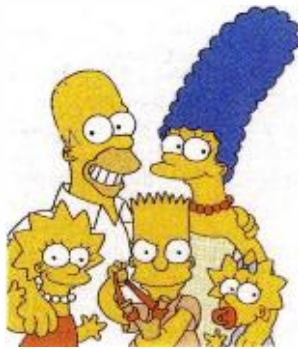
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TOP OF THE WEEK



Homer's family comes within

FAMILIES FEUD

Don't have a cow, NBC, you still won Thursday night. However, Fox's *The Simpsons*—in its first head-to-head meeting with *The Cosby Show* with both series airing original episodes—finished one-tenth of a rating point behind the NBC powerhouse. Bart & Family pulled an 18.4 rating versus *The Cosby Show*'s 18.5, and both shows captured a 29% share of the audience.

The rating was the best ever for an episode of the animated show, and the share was the highest ever for a Fox series, beating the mark set by *Married...with Children* (last year's Christmas episode) of 18.4/27 by two share points.

The good news for all the networks was the three-network and Fox share rose to 84%, up more than 10 points from Thursday, Sept. 27, the last Thursday when regular series programming aired.



1/10 of a point of the Huxtables

TV NETWORKS: THE OTHER RATINGS DECLINE

Most Wall Street analysts cut earnings for 1990 and 1991; CBS and Capital Cities/ABC generally avoid being panned; Fox may out earn CBS

Wall Street has the knives out on network earnings. Even before the prime time ratings picture has cleared, securities analysts have been cutting earnings estimates for the network parent companies, largely because of weak advertising. Further estimate reductions could be made depending on the outcome of ratings and advertising, but financial interests and syndication changes and other investment considerations have kept either CBS or Capital Cities/ABC on the buy lists of most analysts.

The damage to earnings from the current scatter market was quantified by John Reidy and Jeffrey Russell of Smith Barney, Harris Upham & Co., who, discussing CBS, said the 10%-20% price discount estimated to currently exist would cut roughly \$20 million-\$40 million off network revenue and profit, which filters down to an after-tax earnings per share reduction of 50 cents-to-one dollar.

While agreeing about the operating problems many analysts disagree which network parent stock makes the better purchase or "hold." Alan Kassan of Morgan Stanley already saw signs in the first week of prime time ratings that CBS could have "...the initial building

blocks for a prime-time ratings turnaround..." and thus maintained his buy rating on the stock. While most analysts were still waiting for more ratings information before making a judgment, some of them, such as Christopher Dixon of Kidder Peabody, were continuing to suggest the stock on the basis of a valuation logic: "CBS has roughly \$105-\$110 per share in cash, so...if you were to subtract the value of "Black Rock" and some of the TV stations, you would be getting the rest, including radio and the television network for free." Such logic is what has kept a floor under the stock's price over the past two years.

Kassan, in a report, "Capital Cities/ABC: Everything has already gone right," was skeptical about the ability of that company to improve margins. But the ABC parent company has at least as many supporters as CBS. Among the analysts that have buys on both stocks is Lisa Donneson of County NatWest.

Many analysts recommend Capital Cities/ABC for traditional reasons, including the company's perceived management talent and share repurchases. Also some, such as First Boston's Jessica Reif, said the stock historically trades at a premium to the average stock's price earnings ratio, but that it is now at a

discount.

Earnings growth projections are dependent on not only what is happening currently but on comparisons with prior and future periods. For Capital Cities/ABC the comparisons include the fact that merger-related accounting benefits the company recognized last year are no longer available, while next year the company will have the Super Bowl which should benefit earnings.

Sports contracts comprise most of the unfavorable 1991 comparisons for CBS. The Super Bowl results helped 1990 earnings while the new football contract will result in a \$30 million "negative swing" said Smith Barney's Reidy. He added the baseball contract could lead to a \$25 million-or-greater loss for CBS, and, conversely, the basketball contract, now with NBC, had contributed more than \$40 million in 1990 operating profits. Said Jay Nelson of Brown Brothers Harriman & Co.: "The adverse swing on these 1991-1990 events will...be around \$2.30 per share after taxes."

Reidy said he wouldn't be shocked if the CBS television network didn't make any money in 1991.

Most securities analysts do not follow NBC as closely, in part because that network's earnings get lost in the total

TAKE TWO: WALL STREET PROJECTS TWO TELEVISION ECONOMIES

(In millions of dollars, except stock prices and earnings per share.)

CBS—154½*

	1989	1990	1991
TV Network revenue	\$2,327-\$2,350	\$2,599-\$2,700	\$2,761-\$2,850
TV station revenue	390-425	422-455	440-470
TV Network income	100-117	54-95	0-70
TV station income	133-159	146-165	156-170
Net earnings per share	\$11.54	\$11-\$12.40	\$9-\$12.50

Capital Cities/ABC—438¾*

	1989	1990	1991
TV Network revenue	\$2,400-\$2,410	\$2,650-\$2,686	\$2,875-\$2,900
TV station revenue	795-820	840-855	880-905
TV Network income	160-257	305-364	375-402
TV station income	405-432	420-450	445-485
Net earnings per share	\$27.25	\$29-\$31.01	\$32-\$36.50

Numbers for 1990 and 1991 represent range of estimates by securities analysts, including those at Smith Barney, Harris Upham & Co., Morgan Stanley Kidder, Peabody & Co.; First Boston and County NatWest. Estimates of divisional revenue and income may also differ because of definitional differences.

*Closing stock price, as of Friday, Oct. 12.

picture of parent corporation, General Electric. One analyst projected NBC's 1990 earnings to be down by 10%-20%. As for Fox Broadcasting, First Boston's Reif said she was maintaining her estimated network earnings of \$70 million for the year ending June 1991—the other three are on a calendar year—but added,

"...this could be optimistic, particularly given the extremely weak television advertising market."

More positively an expected change in the financial interest and syndication rules is now making a regular appearance in securities analysts reports. Nelson said a change favorable to the net-

works could still negatively impact near-term earnings but added, "The networks could generate some substantial cost savings in ways that we haven't thought of or that even they haven't thought of yet." Another reason for some uncertainty regarding the change is whether the networks could be acquired, or be an acquirer. Wrote Reidy and Russell, the possibility of Capital Cities/ABC making a big purchase is a risk for the shares "...in a gun-shy stock market..."

Reasons for recommending the stocks also include the performance of the owned TV stations, which is expected to be moderate, and other divisions. Besides industry fundamentals, the stock's price, the stock price-to-earnings-per-share ratio, and the difference between the stock price and the company's hypothetical private market value per share. Also important is market psychology which, said Paine Webber's Alan Gottesman, is currently negative: "I think the atmosphere has gotten a little foul, and is not really attributable to either Capital Cities/ABC or CBS. We are hearing all kinds of stories about scatter and...since investors are skittish, it doesn't seem a propitious moment to be sticking one's head above the trench line." Gottesman is currently neutral on both stocks, perhaps a safe place to be considering that many "buy" recommendations have been maintained on both Capital Cities/ABC and CBS throughout the period when their stock prices declined by more than 20%. —GF

EUROPEAN COMMUNIQUE FROM THE MIPCOM FRONT

Late-breaking news from the fall program market which opened in Cannes, France, last Thursday (Oct. 11):

- German pay film channel Premiere, due to launch next spring as a joint venture between European program powerhouses Canal Plus of France and Kirch Group of Germany, has selected the European satellite Astra as its main direct-to-home (DTH) satellite. The decision boasts Astra's chances of building a German DTH market for both its first bird and a soon-to-be launched second satellite. Premiere is also to be on the German telecommunications satellite Kopernikus, primarily for reach into cable homes, and is still grappling with the possibility of MAC DTH transmissions via the Franco-German DBS bird TVSAT2.

- Carolco Films International said last week it has entered into a multiyear output deal with England's ITV network. According to John Ranck, CFI president, the deal gives ITV rights to all made-for-TV movies and mini-series produced by Carolco subsidiary Carolco Television Productions, including the recent movies, "Shattered Dreams" (Lindsay Wagner) and "Call Me Anna" (Patty Duke).

- The Soviet Union wants its MTV too. MTV announced at MIPCOM it signed an agreement with Gostelradio to air one hour weekly of MTV on ch. 1 of the Soviet network,

beginning Oct. 12. The music segment will be included in a weekly Friday night show for teens called *Glance*. MTV said that show is available to 88 million homes (95% of the country) and about 200 million potential viewers.

- Beyond International of Australia and four European partners (BBC, Spain's TVE, Sweden's SVT, France's Gideon and RAI of Italy), announced the completion of a joint 10-part magazine series exploring changes in Europe called *Extra*. In addition to the five main partners, three other broadcasters produced segments for each episode: Poland's Poltel, Hungary's MTV and Spain's TVE.

- Republic Pictures has bought Sugar Entertainment, Los Angeles. Sugar specializes in worldwide marketing of feature films. Sugar President Larry Sugar remains with the company, which will operate as a division of Republic Pictures International. With the acquisition of Sugar, Republic gets the international rights to such films as Stephen King's "Graveyard Shift" and "The Plastic Nightmare."

- NBC International will distribute SportsChannel America product (about 3,500 hours annually) to overseas markets. NBC jointly owns SportsChannel America, and Rainbow Programing Services (Bravo and American Movie Classics) with Cablevision System, Long Island, N.Y. —AAG,SM

GORE-WIRTH DEAL GETS CABLE BILL ROLLING AGAIN

But obstacles remain before legislation becomes law; Bush veto looms

The Senate Commerce Committee is preparing to take another stab early this week at winning Senate passage of legislation reregulating cable that many had written off in the 101st Congress, following the apparent resolution of a controversy over cable programing exclusivity.

Reviving the bill was a compromise between Senators Albert Gore (D-Tenn.) and Timothy Wirth (D-Colo.) on the critical access-to-programing provision that would preserve the right of cable programers to enter into exclusive programing agreements, albeit under certain limitations.

"I sincerely hope that this good-faith effort to reach a compromise will now allow the bill's managers to obtain a time agreement and bring this bill to the floor," said Gore in a press release announcing the deal. "To those who would continue to block its consideration on behalf of the cable industry or the White House, I would only say that such a move would backfire."

Despite the expression of hope, the legislation still has serious obstacles before it. Above all is the Bush administration, which has threatened to veto not only the Senate bill, but the House measure that was passed Sept. 10.

Also, according to Hill sources, Senator Howard Metzenbaum (D-Ohio), who plans to offer a series of amendments should the bill make it to the floor, has expressed concerns about the Gore-Wirth compromise.

Even if the Senate passes it, cable legislation could still run aground in the House-Senate conference. Significant and controversial differences remain between the two measures.

Although prospects had brightened considerably over the past three weeks, no one was giving the legislation much more than a 50-50 chance.

That the bill's chances have improved to anywhere near the 50% mark was encouraging to the cable industry, which has been pushing for "reasonable" cable legislation and which encouraged the Wirth-Gore compromise. "We are very heartened," said Tim Boggs, vice president, Time Warner.

"It is a very significant improvement over what was in the committee bill," said National Cable Television Association President Jim Mooney of the Wirth-Gore compromise. But he stopped short

of endorsing the legislation until he had seen "the rest of the package," he said. "You still have a lot of amendments flying around out there."

NCTA had vowed to block the Senate bill if the program access provision was not amended to insure programers some measure of exclusivity, and Wirth, a long-time friend of the cable industry, is widely viewed as having carried out that threat.

Because the legislation as reported out by the Commerce Committee did not contain the right to exclusivity, Wirth joined other senators three weeks ago in objecting to bringing the bill up for a vote and caused many observers to begin writing the legislation's obituary.

To give the bill another shot at passage, Gore, the chief proponent of the access provision, and Wirth began trying to come to terms on the exclusivity question two weeks ago (BROADCASTING, Oct. 8). They did so last Wednesday.

The compromise would make the Senate's access provision look much like the House's. Most observers felt it constituted a major concession by Gore.

According to the Gore release, the new language would allow exclusive distribution agreements, but only if the FCC finds they are not anticompetitive. In making its determination, the FCC would consider whether the agreements "are part of a pattern of blocking competition, resulting in moving nonexclusive programing to an exclusive basis, or create clusters of competition contracts."

"The compromise protects the intent of the original bill by bringing some competition to the industry and by limiting the ability of cable companies to negotiate exclusive contracts that might stifle competition," Gore said.

The bill overcame another hurdle when Senator John Danforth (R-Mo.), who had been opposed to any weakening of the legislation, signed off on the Wirth-Gore compromise out of deference to Gore and his long-term interest in programing access. "This compromise offers real hope that the cable bill can move forward and that we will now be able to address the important issue of municipal rate regulation of monopoly cable systems," said Danforth in a prepared statement.

For some, Danforth's concession

came as no surprise. "From the beginning, cable has said: 'In the end Danforth will cave,'" said one Capitol Hill source. "In the end, Danforth caved."

Some believe the Wirth-Gore compromise was aimed not so much at moving a bill, but at shifting the blame from Wirth and, by extension, the cable industry to Danforth or the administration for the bill's failure. If that was Wirth's motivation, as some have suggested, he has succeeded. He is now in a position where he could accede to moving the bill to a floor vote.

With the Gore-Wirth compromise in hand, the Senate Commerce Committee was busy last week putting together a time agreement, under which senators with amendments to the bill agree to limit debate on them on Senate floor. With Congress heading for an Oct. 24 adjournment, time is tight and the Senate leadership is unwilling to bring up legislation without a time agreement.

According to one staff aide, about 15 or 16 members with between 40 and 45 amendments—some substantive and some technical—have to be accommodated in the time agreement. Most of the amendments are non-controversial, and should pass quickly under unanimous consent.

Metzenbaum and Joe Lieberman (D-Conn.) have a number of substantive provisions, some of which they plan to offer jointly, others individually. Most of the amendments are aimed at strengthening the rate regulation and customer service provision at the heart of the legislation.

According to one Hill source, the Metzenbaum-Lieberman team also wants to deny programing exclusivity to regional cable sports networks with ties to cable operators. The provision would be, in effect, an exemption to the Gore-Wirth compromise, which would apply to nationally distributed programers only.

Senator Conrad Burns (R-Mont.) has a package of amendments. One would attach Burns's video dial tone legislation allowing telephone companies to provide video services on a common carrier basis. A second would preclude cities from unreasonably refusing to grant a second franchise and a third would prevent cable operators when selecting program. services for carriage to discriminate against those in which it has no ownership interest.

—NAJ

COMMERCE COMMITTEES AGAIN PASS ON SPECTRUM FEE

Proclaiming 'conditional victory,' NAB cautions that, until whole budget is passed, spectrum tax remains threat

Committees of jurisdiction in both houses of Congress again declined to resort to a tax on broadcasters in the latest budget reconciliation packages issued last week. By Friday (Oct. 12), both the Senate Commerce Committee and the House Senate and Commerce Committee, as well as the House Ways and Means and Senate Finance committees, had met budget committee revenue-raising targets without introducing a tax on use of the broadcast spectrum.

"I think," said one Senate Commerce Committee staffer, "it is dead for this Congress."

Declaring a "conditional victory" for broadcasters on the spectrum fee issue, Jim May, executive vice president of the National Association of Broadcasters, cautioned that, although unlikely, the fee could be introduced for consideration by congressional and administra-

tion negotiators considering a \$3 billion miscellaneous fees category "which has yet to take final shape." It has been the White House which has proposed a spectrum of up to 5% on gross revenue earned by radio and television broadcasters.

And, May told the NAB board of directors in an Oct. 11 memo, "Naturally, should the entire budget package crash at some point, all bets would be off." At press time, no Capitol Hill sources could be found to predict the timing for full House and Senate votes on a total deficit reduction package containing revenue proposals alternative to those contained in the five-year, \$500 billion package defeated on Oct. 4.

Such a "crash" may still be in the offing. Facing a midnight, Oct. 19, deadline for budget reconciliation, Senate and House Democrats and Republicans appeared headed in partisan direc-

tions on the pivotal question of trading higher income tax rates—President George Bush drew the line on Thursday, Oct. 11, at 31% maximum—for a lower capital gains tax—the President wants it to come in at 15%—according to *The Washington Post*, which reported Friday that the White House saw little chance that the Democrats would agree.

House Energy and Commerce Committee staff said it had "fulfilled its obligation" in the budget reconciliation process, having met budget committee targets Thursday night without including a spectrum fee. Leadership, said one House committee staffer, would have to decide what to do if the battle over taxes continued to deadlock the process. Presumably, under those circumstances, all the committees of jurisdiction could be ordered to begin the reconciliation process anew with new revenue-raising targets. —POL

FCC EASES WIRELESS RULES

Commission makes 33 channels available and prohibits cable operators from warehousing frequencies; other issues, such as grandfathering cable-owned wireless systems, to be considered in further notice

Wireless cable operators will have an easier time putting together and using all 33 channels available to them, and will not have to worry about local cable operators "warehousing" frequencies that wireless might otherwise use. In its first meeting of the new fiscal year last Thursday (Oct. 11), the FCC adopted a broad range of rulings concerning the industry, while putting off other issues—such as grandfathering existing cable-owned wireless systems serving the same area—for a Further Notice of Inquiry.

Wireless cable relies on microwave transmissions over MDS, MMDS, ITFS and OFS channels of which there are a combined total 33 in any one market (BROADCASTING, July 9). The ruling makes it easier for an operator to get access to all 33 channels.

At Thursday's meeting, the FCC also lifted ownership restrictions that limited one operator to owning a maximum of six of the 13 available MDS channels. Many experts believe that for a wireless

operator to be successful, at least 20 channels are needed (BROADCASTING, July 30).

The ruling prevents cable systems from owning wireless systems in their service area. The concern has been that cable operators would "warehouse" the frequencies to prevent wireless operators from competing against the cable franchise.

Another issue is whether cable operators that already own wireless in their franchise areas will be "grandfathered" in. The FCC hasn't been able to decide what to do in those few instances. The FCC is also leaving the standards for granting other exceptions to the further notice. Jane Hinkley, senior attorney at the FCC's Mass Media Bureau policy and rules division, said exceptions are applicable "if a cable operator already faces competition" in the service area. Hinkley said that the exceptions made for telephone companies serving rural areas are the kind the commission had in mind in issuing the further notice. Comments are due Nov.

26, replies due Dec. 19.

However, Hinkley said the commission's "aim is to facilitate the development of wireless to become a viable competitor" to cable. Commissioner Sherrie Marshall said the rulings were pro-competition because "the perceived market power of cable is best curbed by the pro-growth hand of competition."

Wireless Cable Association President Robert Schmidt said the rulings "were very consistent" with the FCC's desire to "build competitive players in the marketplace."

The wireless industry should also benefit from new FCC authorization signal boosters and "beam benders" which increase a wireless operator's service area and increase the number of homes serviceable in an area. The actual procedures for that will be established after the further notice. The delay, said Mass Media Chief Roy Stewart, is because it is a new service and, "we have to proceed slowly to make certain we don't create interference to other services."

The commission passed several other rulings designed, said Hinkley, "to streamline the application process...and to help make the rules conform a little better."

The commission is not improving MMDS at the expense of ITFS users.

The "primary intended purpose of providing educational material for instructional use" on ITFS is not "jeopardized." Commissioner James Quello said the measure had "more pluses than minuses" for ITFS.

Chairman Alfred Sikes said the com-

bination of more channels, more power and less processing will allow "wireless cable providers to achieve the critical mass that I think they have often been unable to achieve in becoming an effective provider" of multi-channel programming. -PJS

WASHINGTON O&O BUYS TIME FOR NEWS ON INDIE

NBC's WRC-TV will air half-hour newscast at 7:30 on WFTY, ch. 50

The changing face of local television news took on an altogether new feature last week as NBC O&O WRC-TV Washington announced that, beginning Dec. 31, it will present a weeknightly half-hour *7:30 Headline Report*, not over its own ch. 4, but via Washington independent WFTY(TV), ch. 50.

Having agreed to pay WFTY a flat fee for the air time, WRC-TV will produce each day's local news program and retain all ad inventory, probably 7-8 minutes per show. Both stations plan to promote the program via radio, print media and over their own air.

"Like all television stations, WRC-TV is experiencing a lot of bottom-line pressure to create new sources of revenue from the same resources," said the O&O's vice president and general manager, Allan Horlick, who believes *7:30 Headline Report* will do just that. Unlike the crop of local news coventures sprouting up between broadcast and cable entities around the nation, he said, *7:30 Headline* will "start with 100% penetration of the market from the first day," thanks to the combined reach of WFTY's over-the-air signal and cable carriage.

Horlick said he believes the long-term, annually renewable project between the two Washington stations "will be profitable within the first year. No one is claiming that about any of these cable deals."

Al Jerome, president of NBC Television Stations, praised the initiative as a "very innovative" way to create "additional shelf space" for local news programming. "I would encourage our other stations to look at it," he said, emphasizing, however, that WRC-TV's experiment may or may not be appropriate for the other five NBC-owned stations. Two of those—WMAQ-TV Chicago and WTVJ(TV) Miami—are already producing local news inserts for cable; another, KCNC-TV Denver, has made a one-time purchase of air time from a Denver independent to air local election coverage in

prime time without having to preempt the network entertainment lineup on its own station. None of those propositions, said Jerome, is "a loss operation."

According to Horlick and Andy Ockershausen, WFTY vice president, the 7:30 p.m. time slot provides an opportunity to reach an audience that does not get home from work in time to see any early evening TV news. Horlick said the program produced for WFTY airing will not be driven by "personality," as are WRC-TV's established news shows, but rather by "a very special time period and sell-

two earlier hours. But the show will cover breaking or ongoing stories, as well as business news. And re-editing and rewriting for the headline format will require assigning a producer, additional writers and a business correspondent. But, said Horlick, "there is no way this would be economically viable without sharing resources."

The agreement "is a great thing for both of us," said Ockershausen, who downplayed the lead-in value *7:30 Headline* (in place of *The Avengers*) might bring to WFTY's 8 p.m. movie,



Kris Ostrowski, news director, WRC-TV; Allan Horlick, VP-general manager, WRC-TV; Andy Ockershausen, VP, WFTY(TV), and Larry Spero, director of sales, WRC-TV.

ing proposition" based on an audience of "managerial and professional...100% employed...upscale, very busy people...highly sought after by advertisers."

Hence, plans for *7:30 Headline* include a local business news segment, perhaps three to five minutes long. Noting that cable has "already" brought "narrowcasting" to the market, WRC-TV News Director Kris Ostrowski said her station is "trying to target specific audiences."

As for WRC's investment in producing *7:30 Headline*, "basically a shortened, headline version of [WRC-TV's] 5-7 p.m.," said Ostrowski, "a majority of the video" will have appeared in those

saying: "People tune in to stars and titles." Although stressing the public benefit—"it gets a 7:30 newscast"—he expects the show to "establish identity and credibility for Channel 50." And, perhaps, ratings. "If we find three viewing points that come to us because of local news, it will be three points we probably could not get any other way," he said.

In a "blunt" description of the "very creative" WRC-WFTY venture, said David Bartlett, president of the Radio-Television News Directors Association, "What you've got here is a station giving itself two frequencies—a fascinating idea that has ample potential for application in other markets." -PDL

DUGGAN CALLS FOR REFORM OF FCC POWER STRUCTURE

Says too much influence is given to chairman; Sunshine Act should be changed to allow commissioners to discuss items in private; bureau chiefs need more independence, and staff should work for all commissioners

FCC Commissioner Ervin Duggan, in a speech last week before the Federal Communications Bar Association that was hailed for its style and substance, called for sweeping reforms to disperse the "concentrated" power of the FCC chairman and restore "truly collegial decisionmaking" at the agency.

With the chairman in firm control of the FCC bureaucracy and with the post-Watergate Sunshine Act restricting internal debate, Duggan said the decision-making process at the commission has evolved into "a top-down, one-option process of deliberation, a frustrating and often stultifying parody of collegiality."

Reform is needed because "a faulty process is in danger of producing a faulty product." And towards the end, he cited another reason: "I have not come to the FCC...to spend five years as a cipher," he said.

His suggested reforms:

- Reform the Sunshine Act, which prohibits more than two commissioners meeting in private. "Surely there must be a way to protect the public's interest in openness, while putting back into place the practice of frequent, informal, lively debate and deliberation by commissioners."

- Restore independence of bureau chiefs. "They should not be political appointees, in fact or in form. The process by which they are appointed should reinforce the idea that they work for all commissioners, not just one."

- Require bureaus and offices to work with all commissioners, not just the chairman. "Briefings, presentations and options papers by commission staff should be for the eyes of all commissioners....Do the staff work for all the commissioners or not."

- Encourage staff in other bureaus or offices to present "associate or companion" items in proceedings to develop alternative solutions. "Unless the commissioners are exposed to the full breadth of the staff's expertise and judgment, we cannot claim to be a truly expert agency."

Duggan asked the bar for its help in making the needed reforms, saying it would be "unwise and uncollegial...to mount a noisy and quixotic crusade" on

his own.

FCC Chairman Alfred Sikes, who did not attend the luncheon address, issued a one-sentence response to Duggan's remarks: "It was an interesting thought-provoking speech, and I look forward to continuing to work cooperatively with Ervin and my colleagues."

Duggan stated repeatedly that he was not attacking Sikes, but his office, as it has evolved over the years. "I consider him as much a victim of the system as any commissioner."

for some consistency in the leadership of the bureaus."

Barrett had doubts whether Sikes or any chairman would willingly relinquish power for the sake of a more democratic process. "People are about garnering power and using it," he said. "They are not about sharing it; that is not what Washington is about."

The only reason he, Duggan and Marshall were able to get substantial changes in the FCC's report on the cable marketplace last summer was because



FCC Commissioner Ervin Duggan

The other three commissioners, who were in attendance, were more forthcoming and generally supportive of Duggan's ideas.

"As an institutional matter, we have evolved into a top-down institution, and that is counterproductive," said Commissioner Sherrie Marshall. "I think all the commissioners would agree that it's better to have options presented to them early on and to have more direct give and take with the staff."

But the process may already be evolving in that direction, she said. The FCC proceeding on reform of the financial interest and syndication rules, in which each of the commissioners was given a hand in writing the further notice of proposed rulemaking, may be the first example "of true collegiality at work," she said. "I hope it will be."

"I endorse wholeheartedly what Duggan said," said Commissioner Andrew Barrett. "There is something to be said

"we had three votes," Barrett said. "It was not out of kindness or a wish to be democratic."

Commissioner James Quello, who said he does not "feel quite as left out as Ervin does," said nonetheless, that he agrees that the Sunshine Act should be relaxed to allow a commission quorum to meet behind closed doors.

Duggan made his case "in the wrong forum," Quello added. "It's Congress, not the FCBA," that will have to make any changes in the way the FCC conducts its business.

The speech received near universal plaudits for its eloquence and power. "A masterful speech," said Quello. "And in the spirit of collegiality, I expect him to give me free speech lessons."

□

FCC Commissioner Ervin Duggan may not know it, but an effort to reform the

Sunshine Act is already underway.

The day after Duggan's speech (Oct. 12), former FCC Commissioner Patricia Diaz Dennis chaired in her Washington law office a meeting of an American Bar Association committee that set for itself last June the task of reviewing the Sunshine Act with an eye toward making

legislative recommendations for its reforms.

"I always thought the act led to more anemic decisionmaking," said Dennis, who left the commission to join Jones, Day, Reavis & Pogue in September 1989, and who chairs the communications committee of the ABA section of

administrative law and regulatory practice. "Decisionmaking will be strengthened if commissioners are allowed to ventilate issues among themselves instead of having them filtered through staff," she said. "You don't have the benefit of the give and take, the dialog among the colleagues." —HAJ

INTV CONFIDENT FOX WILL STAY ON BOARD

As independent association convenes board meeting, rumoured defection not likely since stations still have many areas in common with non-Fox indies

The much anticipated schism at the Association of Independent Television Stations has yet to happen. The Fox stations have not pulled out, and going into next week's INTV Board of Directors meeting in Naples, Fla. (Oct 17-19), many board members believe that the Fox stations still have too much in common with other independent stations to defect any time soon.

Since January's convention (BROADCASTING Jan. 8), there have been rumblings that Fox's agenda has changed so much that its affiliates no longer have the same needs of a national association than they did prior to its success as a network. The same has been said of group owners such as Tribune, Chris Craft and Gaylord.

Recently, Milton Maltz, chief executive officer of Malrite Communications resigned as vice chairman of INTV's board of directors and came close to pulling his three Fox stations out of the association, believing, he said, that the board did not act properly in handling the split between the Fox stations and the other independents on the financial interest and syndication rules. Because the two positions "were understandable" and "incompatible," Malrite believed INTV should not have advocated a position one way or the other, and should have left the lobbying to individual stations. Maltz said the board should "be a democratic and deliberative body...and the good of the whole organization should outweigh the personal objectives of individual members." That line may have been crossed in what sources have described as acrimonious and emotionally charged debate at last June's executive session in Washington.

Jim Hedlund, INTV president, said the main distinction between Fox and the other independents is 18½ hours of its own shows. Fox still has hours to fill with syndicated programs, he said. It

just needs fewer of them.

That change in demand for syndicated programing has benefited other independents (see page 74). Hedlund said that syndicators, even greedy ones, don't bother him much, as long as the syndicator's own bottom line is the sole determinant in who wins a bid.

But, Hedlund said, there are still programs that have traditionally aired on independents, such as sports, that are being lost to cable. Cable has made strange bedfellows of INTV and the National Association of Broadcasting, particularly in programing availability, cable carriage and channel positioning. An example, he said, is WPIX(TV) New York's loss of Yankees telecasts to Madison Square Garden Network ("In Brief" Dec. 12, 1988). Additionally, local cable operators have far less incentive to allow new independents on the system when existing cable networks air similar shows, pay the system money to

to carry it, and can sell advertising on the channel. Cable has an "unfair" advantage in both instances because it has two revenue sources, Hedlund said.

The Fox problem is "minor" compared to "what's going on in congress with cable reregulation and the possibility of spectrum fees," said new board member Michael Alexander, executive vice president and general manager of WWOR-TV New York.

But he said on "those particular issues" before Congress, "our interests are pretty much the same."

John Trinder, president and CEO of TVX Broadcast Group the differences are the natural result of the "competitive spirit" of the various board members. "The Fox situation is fairly new," he said. Fox "needs to be a part of INTV he said because it has "more in common with [other independents] than with networks." Most independent owners feel, he said, "these are exciting times."

There are, however, areas where a larger rift could develop within INTV. Many Fox stations and VHF independents have fewer worries of channel positioning, while other independents are having a tougher time getting good channels, and some, especially newer stations, are having trouble being carried at all, said Hedlund. Most of INTV's members are UHF's, but many of its wealthiest members are V's. The different needs of those two may dwarf the purely Fox versus non-Fox problems.

There are those who say Fox is in a kind of limbo in part because its new fall schedule has yet to pull in the big numbers Fox had hoped, and it is operating its extended programing on a waiver of the FCC's network rules, which can be changed.

Hedlund said the members have always "understood" that "every station is in a different circumstance.. and has different priorities." —PJS



INTV President Jim Hedlund

NBC AND CABLEVISION TO OFFER LOWER-PRICED PPV OLYMPICS OPTION

They hope one-day sample will attract viewers to two-week package

After an outcry from cable operators that the 1992 PPV Olympics package priced at \$150 for two weeks needed to be unbundled, NBC and Cablevision have responded. Although the \$150 package remains, a variety of options have been added, and the low end of the price range is \$40 to sample one of the first three days of coverage.

Under the new working title of NBC Olympics Triplecast, the PPV Olympics will test both the time options and the channel options (see chart) through surveys in several cable systems. The testing will be used to see which subscribers prefer, although the time option package (Option A) seems more likely to emerge. A change in the price structure might also emerge through the testing, the results of which NBC and Cablevision will reveal at The Western Cable Television Conference in November.

Operators will no doubt be pleased to get the flexibility they've desired, but "marketing it could be a nightmare,"

said one MSO executive, who emphasized operators will have to do some work to help market the games well. The time option package is preferable to the channels package because the latter would also be "an operational nightmare" for cable systems, he said.

The pricing scheme is still on the high side, according to Joanne Abbey, ATC director of marketing, whose company will conduct some of the testing of the pricing schemes at its systems. She would like to see a daily price of \$15 or \$20, because "a lower entry price creates a perception of value," and will make the \$150 package more attractive, she said. Abbey surmised that the reason for what she considers still steep prices is a result of the concern of NBC broadcast affiliates, who don't want to lose a part of their audience to PPV.

While "there is no sense among the affiliates that under the pay-per-view structure, our over-the-air audience would suffer," there is desire that the PPV Olympics "not be structured

grammatically competitive" with broadcast coverage, said Eric Bremner, president, broadcasting, King Broadcasting, and NBC affiliates chairman. And NBC has said "they'll take sports less broadly popular" for PPV, he said.

But NBC and Cablevision have changed their programming strategy from when they first began discussing the PPV Olympics. Instead of equestrian-type events, the PPV Olympics plans to focus on the seven most popular sports (BROADCASTING, Oct. 1). John Spinola, vice president and general manager, WBZ-TV Boston, and a member of the NBC affiliates Olympics committee, expressed concern that the PPV Olympics would show the broad-based sports. "If the most popular sports can be watched live when affiliates can't compete evenly [specifically the weekends], then there's an issue," said Spinola. And while cable operators may like to see a day's price lower than the proposed \$40 or \$50, Spinola is concerned about a price "so attractive that it compromises" the broadcast.

However, some affiliates aren't concerned about the PPV side of NBC's Olympics, which NBC is predicting will be purchased by 2.5 million cable subscribers, a figure most of the cable industry says is unrealistically high. Allan Horlick, general manager for NBC O&O WRC-TV Washington, said: "NBC wouldn't have secured the rights to the Olympics without pay per view" as another revenue stream, adding that "it's preferable for them to use the pay per view rather than ad-supported" alternative viewing. Richard Lobo, president and general manager of WTVJ(TV) Miami, another O&O, agreed that the PPV Olympics won't harm broadcast viewership, and said he regards the PPV event as a "bold and innovative experiment."

While the PPV Olympics have no embargo against coverage of Olympic events, it is being excluded from coverage of the games' opening ceremonies, something cable operators would like to be able to offer. The three channels could show different camera angles of the ceremonies, and "could tantalize people into watching," said one MSO. But said WBZ-TV's Spinola, "I don't want to see the opening ceremonies on pay per view."

-SDM

Option A

(All options include three channels)

Premium package (all 15 days)	\$150.00
One week (seven days, M-S)	100.00
Middle weekend (F,S,S)	90.00
Any three days (excluding middle weekend)	80.00
Any one day	50.00
Sample (one of first three days)	40.00

Option B

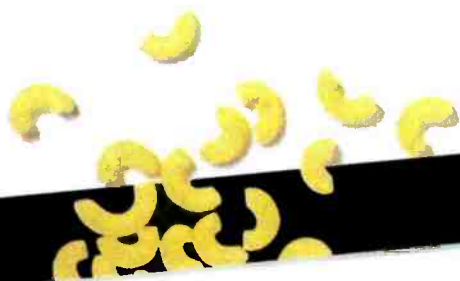
(Pick one, two or three channels)

One channel: Go for the bronze	\$75.00
Two channels: Go for the silver	125.00
Three channels: Go for the gold	150.00

Examples of channels

- Channel one: Boxing, track, swimming and two popular sports
- Channel two: Gymnastics, diving, tennis and two popular sports
- Channel three: Basketball, volleyball, wrestling and two popular sports

**“Whenever my mother
was away, dinner was
quite an experience.
Dad would struggle in
the kitchen for hours
to prepare a meal
that Mom would have
been proud of.”**



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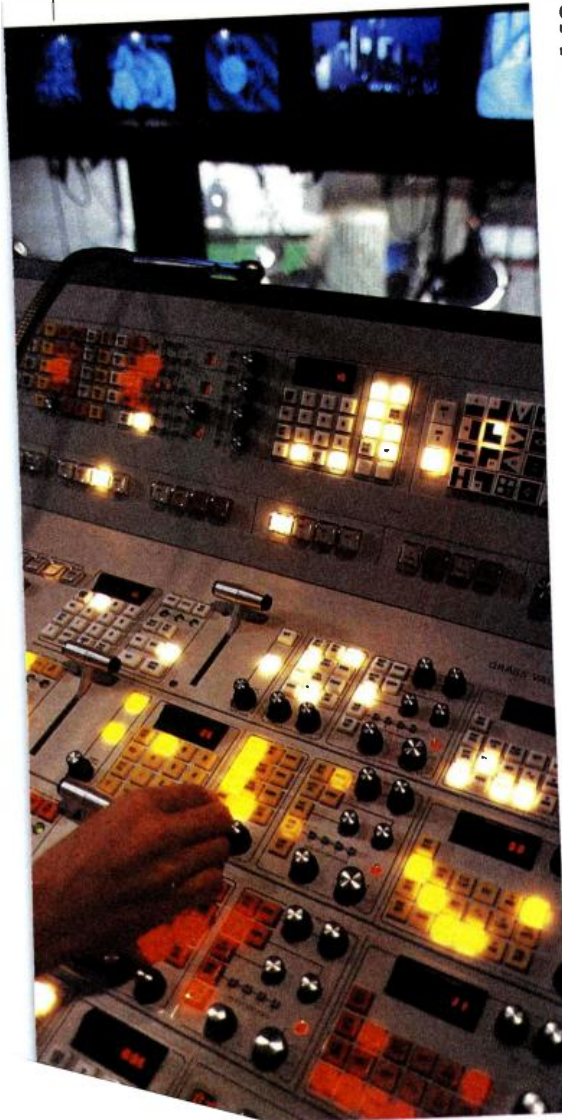
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SPECIAL REPORT



STATE OF THE ART: TELEVISION TECHNOLOGY

TV stations face some difficult transitions. Two emerging technologies are within a few years of changing almost every step in television production. Adjusting to them over the next few years is going to be complex and expensive. But the final effect will be new, more cost-effective operation for stations and a doubling of picture and sound quality in the home.

High-definition television has not been in the headlines as often in 1990 as it was in 1988 or 1989. Most of the system developers have moved past the prototyping announcement stage and into the quiet building stage. The FCC still expects to set a transmission standard in 1993. Producers are still learning the capabilities presented by high-definition video.

Digital technology is being applied to every type of TV studio equipment soon expected to have a greater impact on mobile production. With the use of data compression techniques, the delivery to the home by satellite and RF transmitter now appears to be a few years rather than decades away.

The major points of discussion were presented at the Society of Motion Picture and Television Engineers conference (SMPTE) through this Wednesday. The following is a summary of the details.

HDTV: COMING 'SOONER THAN PEOPLE EXPECTED'

The announcements of new systems and new breakthroughs in high-definition television, which once seemed to be a weekly occurrence, have passed. In Washington, where it felt as if almost every House and Senate committee held at least one hearing on HDTV in 1988 and 1989, HDTV backers in 1990 were unable to pass funds to support its development. A budget-conscious administration has opposed such funding.

To some it may seem that the momentum toward high-definition television has slowed. Those closest to the situation say: "Don't believe it."

The start-up of testing of proposed terrestrial transmission systems, originally scheduled for May, has been postponed time after time because of delays in the development and delivery of needed equipment. A revised testing schedule has still not been released and testing is now not expected to begin until January 1991. Momentum toward establishment of a standard HDTV transmission systems seems to have slowed.

"I'd even say that I think it's exactly the opposite. I think the drive is as strong as ever and stronger in some quarters and that it's going to come much sooner than people expected," said Peter Fannon, executive director, Advanced Television Test Center (ATTC), Alexandria, Va., the facility that will perform the tests. "It may seem quieter on the surface because the drumbeat of new disclosures each day or proponents coming and going from the field may not be as regular, but it is certainly happening."

The years of effort to establish a single, worldwide high-definition production format seem to have come to nothing. During the 17th Plenary Assembly of the International Radio Consultative Committee (CCIR), the world agreed to common parameters for most of the elements that go into an electronic system (BROADCASTING, June 4). But the most crucial elements, the scanning parameters (scanning lines and frame rate), have been left undecided and probably never will be agreed upon. Amid the international political controversy, major TV program producers have been hesitant to try high-definition video equipment. Momentum toward HDTV production seems to have slowed.

"It's getting busier and busier," said David Niles, president, Captain, New York, (formerly known by the names Captain of American and 1125 Productions) a high-definition video producer on a tight production schedule. "I think what is happening is that the production community—especially cable—is waking up to the short-term and long-term benefits of packing product in HDTV. Now that we're actually getting product out there, the people are seeing and being able to appreciate that some of the myths and barriers that have built up about HDTV are disappearing."

Broadcasters have heard astronomical, multimillion estimates of the costs of their studios and transmission facilities to HDTV. Prices for production equipment are now many times more than NTSC gear and transmission costs may mean acquiring real estate and building a new tower. Why should the broadcaster try to maintain the momentum toward a terrestrial HDTV service?

"If we are to maintain our commitment—the commitment of the American broadcaster to invest in, to care about and to nurture the American system of free television, then we must know what the technology means to us... We must be able to see with some precision as we get closer [to HDTV implementation], the need for investment in new technology," said Joel Chaseman, vice president, Post-Newsweek Stations and chair-

man of the Association for Maximum Service Television (MSTV) during that group's recent meeting to update its membership on the many developments in HDTV that have occurred over the past year (BROADCASTING, Sept. 10).

During that update, several experts explained why the first estimate for station transition to HDTV, \$38 million, is far too high. The initial investment will probably be less than \$5 million for most stations by the time HDTV broadcasting becomes a reality.

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The FCC's goal is to set a high-definition television terrestrial transmission standard in the spring of 1993. Its first choice is a simulcast HDTV system, but if such a system cannot be shown to be feasible in the testing phase, an enhanced-definition television (EDTV) system will be considered instead. Out of six proposed systems, five are simulcast HDTV and one is EDTV, the David Sarnoff Research Center's ACTV.

Several assumptions about what it is possible to do with a simulcast system were changed when the VideoCipher division of General Instrument Corp., San Diego, submitted its DigiCipher proposal to the advisory committee just before a June 1 deadline (BROADCASTING, June 4). While all the other proposed simulcast systems proposed at least partial digitization of their signals, DigiCipher was the first all-digital pro-



Rack space ready for format converter, last major link in ATTC's chain



High-definition cameras captured recent Crosby, Stills and Nash concert for MTV

posal. "The all-digital challenge that GI put out has caused everyone to say: 'We've got to take another step. We've got to get there sooner rather than later as a competitive matter.' I think it's actually cranked up the heat and the effort," said ATTC's Fannon.

Since the DigiCipher announcement, the Advanced Television Research Consortium has redoubled its efforts to build an all-digital system of its own. The others—Japan Broadcasting Corp. (NHK), Zenith Electronics Corp. and the Massachusetts Institute of Technology—have not revealed whether they will follow suit, although it is widely believed that one or all of them are also planning to build all-digital versions of their systems. (A spokesman for NHK, which is likely to be among the earliest to be tested—spring of 1991—said last week that it will not switch to digital.)

To make its decision, the FCC needs the test results being prepared by its advisory committee on advanced television service and the ATTC, a co-venture of the major broadcast networks and broadcast-related trade associations. ATTC is spending \$13 million-\$15 million to build a laboratory and test the proposed transmission systems. After the lab tests, the system or systems with the best performance will be tested in the field. The advisory committee will recommend to the FCC one of the systems or a hybrid system with elements of more than one proposal.

When the ATTC lab is completed, the advisory committee's chairman, Richard Wiley, senior partner, Wiley, Rein & Fielding, Washington, will release a start-up date for testing and the order of testing. The tests are expected to last about one year.

The problem? No one knows exactly when the lab will be done.

Piece by piece, the key equipment has been installed over the past several months. An RF test bed to simulate the impairments that can damage terrestrial TV signals has been installed and a similar device to be provided by Cable Television Laboratories (Cable Labs), Boulder, Colo., is scheduled to be installed at the ATTC lab next month. The Pixar, an ATTC-developed device for testing high-resolution still im-

ages, has been loaded with test stills approved by the advisory committee. A 65-inch multi-scan rear view video projector, a 16:9 display that will scan four different HDTV video formats, has been provided to ATTC by Hitachi. The whole facility will be control led through a computer automation system developed by ATTC engineers.

One vital link is holding up release of the testing schedule. The format converter, another ATTC-designed piece, will allow for specially encoded 1,125/60 videotape to playback in any of the four other video formats needed by various proponents. ATTC has contracted Tektronix Inc., Beaverton, Ore., to build the format converter. "I don't have a date I can talk about, but I think we're very close to completing the factory checkout," Fannon said. That will be followed by final testing by the ATTC's technical committee and eventually delivery for production of the videotape test materials.

The fact that the format converter is needed for production as well as playback of ATTC's test videotapes has been a further complication. Niles, whose production schedule is regularly filled, was chosen to produce the tapes. Fortunately, both Niles and ATTC took the probable equipment delays into account. "We're here to accommodate, of course. It's going pretty much according to what we thought would happen. There's been no big surprises here," Niles said. "It's a fascinating time an it's and honor to be involved in something that's so important."

It has not yet been determined whether the advisory committee and ATTC will be responsible for field testing after the lab tests. It is expected that no more than one or two of the proposals will go through field tests and are not expected to last as long as the lab tests. One testing plan that has been discussed on Capitol Hill is to provide funds to the Public Broadcasting Service to perform the tests over transmitters at various noncommercial TV stations around the country. (PBS is one of the founding organizations of the ATTC and played a key part in the establishment of the ATTC lab, which is

"HDTV" continues on page 47

CONGRATULATIONS



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Continental Electronics Corporation
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is pleased and proud to work with you
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Bill Cordell, President
Spectrum Engineering Company
Houston, Texas

IT'S SHOWTIME AT NAB

Technology will be focus of show with separate registration and exhibit floor held concurrently with NAB in Las Vegas

One indication that high-definition is still a high-attention issue for broadcasters is the number of HDTV events planned for the 1991 National Association of Broadcasters convention. NAB has sponsored an HDTV exhibit featuring the latest transmission and production technologies for several years. Next year, concurrent with its annual convention in Las Vegas, NAB is staging an HDTV convention at a separate venue with separate registration, exhibit floor and management and technical sessions.

The HDTV World Conference and Exhibition—(HDTV World for short)—will be held April 15-18, 1991, concurrently with the main NAB convention at the Las Vegas Convention Center. The show will be at the nearby Sands Expo and Convention Center, a new facility that opens for the first time on Nov. 1.

There have already been more than enough submissions of technical papers to fill the HDTV World sessions. Over the four days, NAB plans to present 50-60 papers with as little overlap between sessions as possible. Session topics include: transmission system proponent updates, alternate media (especially how they will be used outside the U.S.), new high-definition technologies (focusing on video displays and other studio equipment), network distribution, international perspectives and nonbroadcast HDTV applications (medical, publishing, etc.).

There will also be a programming-oriented session with discussion and presentation of many of the latest HDTV productions. "We think a lot of the attendees at the convention are perhaps not interested in the latest CCD chip that came out, but they might like seeing what lighting techniques are necessary to make a good HDTV production," said Lynn Claudy, NAB's director, advanced engineering and technology. "It's serving a community that we haven't paid enough attention to previously."

An independent conference committee to decide which papers will be presented has been appointed. James C. McKinney, chairman, Advanced Television Systems Committee, Washington, is chairman of the group.

The equipment displays at the last HDTV exhibit in conjunction with last



The entrance to NAB HDTV exhibit in Atlanta last Spring

year's NAB convention in Atlanta were organized by the HDTV 1,125/60 Group, an independent organization of equipment manufacturers and program producers working with the SMPTE 240M format. It organized the equipment demonstrations in a consortia style, with company identities deemphasized in favor of applications demonstrations (BROADCASTING, April 16).

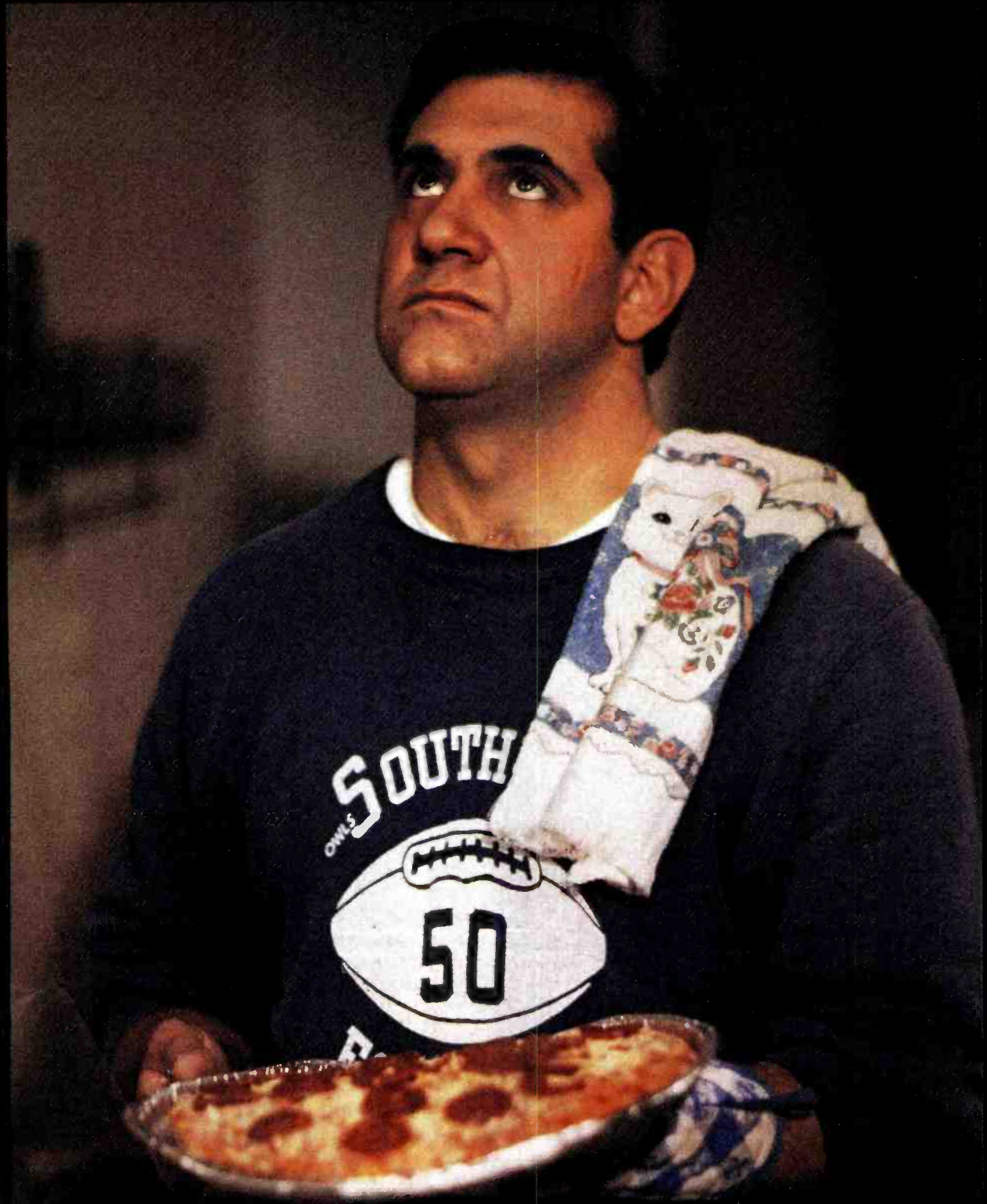
NAB is working alone to organize the HDTV World exhibit floor. It will look more like the regular NAB exhibit floor, with booths organized by companies. "We think it's time that manufacturers can exploit the products they have," Claudy said. "There is a market. It's a fragmented, niche market. But the main idea behind a convention once you have a technology that is starting to mature is to sell products, and that's what NAB would like to see happen for the vendors that distribute there."

Even though it may look more like the main NAB exhibition, HDTV World is not expected to become the annual moneymaking opportunity for NAB that the spring convention has become. "If it turns out to be a profit center, we'll all

be very happy and no doubt someone is going to get promoted. But if it's not a moneymaker, nobody's going to lose their job either," Claudy said. In a few years, NAB expects that HDTV gear will be part of companies' regular product lines and will migrate back to the main convention hall. For now, the motivation for separate conventions remains more educational than financial, he said.

An HDTV World exhibitors committee has also been formed, chaired by Ben Stanger, sales support manager, Grass Valley Group. NAB has not yet set a rental rate for booth space.

Separate registration for HDTV World will not mean that NAB convention attendees will have to pay twice. Regular convention registrants will be admitted into HDTV World and vice versa. Many attendees arriving at the Atlanta HDTV exhibit last spring (which was also held at a separate site) had expected to be able to register there. Separate registration will eliminate that confusion and help NAB keep track of how many 1991 convention attendees came mainly for HDTV World. -RMS



“By 8:00 he’d give up and order a pizza.”

SPECIAL REPORT



STATE OF THE ART: TELEVISION TECHNOLOGY

TV stations face some difficult transitions. Two emerging technologies are within a few years of changing almost every step in television production. Adjusting to them over the next few years is going to be complex and expensive. But the final effect will be new, more cost-effective operation for stations and a doubling of picture and sound quality in the home.

High-definition television has not been in the headlines as often in 1990 as it was in 1988 or 1989. Most of the system developers have moved past the prototype announcement stage and into the quieter building stage. The FCC still expects to set a transmission standard in 1993. TV producers are still learning the creative possibilities presented by high-definition video.

Digital technology is being applied to every type of TV studio equipment and is soon expected to have a greater effect on mobile production. With the coming data compression techniques, digital delivery to the home by satellite, cable and RF transmitter now appears to be a few years rather than decades away.

The major points of business at the Society of Motion Picture and Television Engineers conference (which runs through this Wednesday) are digital and HDTV. The following nine pages are a summary of the debate.

Continued from page 44

located next door to PBS headquarters in Alexandria.)

In the meantime, other tests that will have an influence on the FCC's final decision have begun or are about to begin. The Communications Center of the Canadian Department of Communications, Ottawa, will be testing consumer reaction to each of the six proposed systems. The Canadian tests are being planned in coordination with the planning subcommittee of the FCC's advisory committee. Another Hitachi multi-scan projector, identical to the one at the ATTC lab, will be provided for the tests.

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Before the CCIR's plenary session last May in Dusseldorf, Germany, Study Group 11, the subgroup dealing with high-definition production standards issues, had already reached a consensus on all non-scanning parameters, including world agreement on high-definition colorimetry and transfer characteristics. The plenary assembly approved the settlements without debate. But that may be as far as world consensus on production parameters will ever go.

The main barrier to agreement, as it has been since the first high-definition equipment prototypes were unveiled, is on the scanning parameters. SMPTE 240M, a standard developed by the Society of Motion Picture and Television Engineers, has been backed by the U.S. and Japan in the CCIR. The standard is based mainly on a Japanese-developed system of 1,125 interlaced scanning lines, 1,030 active lines of resolution at a field rate of 60 hertz (or 30 frames) per second. European countries, whose television equipment and electrical systems are based on a rate of 50 hz, have backed a 1,250 line, 50 hz system, developed by Eureka, a consortium of several European companies and academic and government-backed research labs.

The best hope for further agreement within the next few years appears to be a "common-image" format, in which the world remains divided by 50 hz and 60 hz field rates, but a common number of active lines is recorded on all high-definition equipment. Another alternative, backed by some European countries, is "common data rate," a format in which scanning lines and field rates remain different, but the rate information is digitally recorded common in all equipment.

For now, there is little talk among the world community about a worldwide HDTV production standard. The next full meeting of Study Group 11—and a vote on a world standard or compromise format—will not be held until October 1991. The latest Study Group 11 subgroup meetings have dealt with publishing, cinema distribution, medical imaging and other nonbroadcast HDTV applications.

With the future of a world standard in limbo, how will it affect the few pioneering companies that first specialized in HDTV production during the 1980's and what is the likelihood that major studios will begin considering HDTV production?

"I don't think the major studios are really exposed to it. There was this first wave of HDTV producers a few years ago. All of a sudden we were just snowed under by heavy political lobbying here in America and around the world over the standards issue and Japan bashing and things that gave cold feet to a lot of people that might have started using high-definition earlier," Niles said. "Now with the standards issue about to be clarified and more and more product that is successful and good-looking, I think there's more interest. I think this year more people like Barry [Rebo, another early

HDTV producer who is also operating in New York] and myself will be out there."

The Captain studio in New York (Niles also operates HDTV studios in Los Angeles and Paris) is one of many early high-definition production companies that has established itself in the New York area. That region appears to have become to the new industry what Hollywood was to film and TV production.

Over the past year, the Captain New York studios have been remodeling the Ed Sullivan Theater, where "really big" TV shows were once a weekly occurrence. Now Niles uses it to produce shows for a really big TV screen. A number of rock acts recently performed at the theater for MTV's *Unplugged* series. MTV cablecast the high-definition productions from the performances of Aerosmith (Sept. 20), Crosby, Stills & Nash (Sept. 30) and Ratt & Vixen (Oct. 7).

The main enhancements of HDTV, improved resolution and wider screen, were not visible to viewers. But they will be part of a steadily growing body of shows that will be available when full HDTV service is eventually established. Also, Niles said, the higher quality of a high-definition source compared to NTSC attracts some broadcast customers. He said that he is working out details for another client (which he declined to name) for a syndicated daily program. Without giving further details on the nature of the program, he said that the tapes would probably have little value for rerunning in HDTV in the future. "This particular syndicator is looking at it and saying the on-air look of HDTV is so rich that it would add value to his program. I don't think the long-term benefit here is at all looked at," Niles said.

In nearby Hoboken, N.J., another high-definition studio, Zbig Vision, has been established by Academy Award-winning director Zbigniew Rybczynski. Last month, Rybczynski was honored again when he received an Emmy for special visual effects for "The Orchestra," which ran on PBS's *Great Performances* last spring (BROADCASTING, Sept. 4). The 90-minute fantasy/ballet program set high-definition special effects to classical music.

A fourth large New York HDTV production house was opened on Oct. 4 at Kaufman Astoria Studios by NHK Enterprises USA, an NHK subsidiary established two years ago to exploit potential commercial use of HDTV production and satellite transmission. NHK is renting a part of the Kaufman Astoria facility, which is also used by Carsey-Warner Productions for *The Cosby* and for studio work for the Lifetime Television Network and several other TV producers.

Among the first productions announced for the new studio is a special effects show for airing on NHK featuring dinosaurs and other long-extinct animals. Housed with NHK Enterprises at the studio is HD/CG New York, a joint venture of NHK and Shimax, the U.S. subsidiary of Japan's Shima Seiki Corp., that will specialize in computer graphics productions.

"This configuration of equipment in the computer graphics facility has not been put together before. We are also using some software that was written by NHK computer graphics people and is not used by anyone else," said Elke Titus, director of development for NHK in New York. High-definition graphics equipment was supplied by Shima Seiki and Symbolics Inc. and additional software from Thomson Digital America Inc., New York, a subsidiary of the French electronics company.

New York was chosen for the facility because it already serves as NHK's U.S. headquarters and is where its technical support staff is based. "NHK is still at this point television-related and they think New York before they think Los Angeles. In the future we may expand, but for now New York just makes a lot of sense to us," Titus said.

-RMS

DIGITAL: CHOICE OF A NEW GENERATION

Although how smoothly or quickly the transition will be accomplished remains to be seen, the move to digital is in full swing

In every aspect of TV broadcasting, the equipment is going digital.

The latest generations of tape formats for every application from electronic newsgathering to high-end post production are digital. Computer graphics and special effects systems are built to connect with those digital videotape recorders. Editing, playback and record-keeping of video libraries are all enhanced through computer-controlled cart machines with digital VTR's. Signal routing through the studio can be maintained in the digital domain through fiber optics. Fiber is now used by the news departments of the major broadcast networks to transmit digital information between their New York and Washington bureaus.

The same digital encoding and decoding techniques being used for fiber are soon expected to be applied to satellite transmission resulting in a reduction of the size of ENG equipment.

Recently announced systems for digital compression have opened the possibility that digital terrestrial transmission may be in place much sooner than anyone could have predicted a year ago.

"Most things we would contemplate doing now are digital things. Not exclusively, but obviously there is this continuous shift in emphasis," said Peter Symes, product planning engineer, Grass Valley Group, Grass Valley, Calif., a manufacturer of video graphics equipment.

When Sony began building its digital products, it was for the singular goal of solving problems in studio video production, said Peter Dare, vice president, product management, Sony Broadcast Products Co., Teaneck, N.J. "Having it all digitized will certainly help and will help give a better picture to the industry. I don't think we counted on that. We thought we could pull the bits off ourselves that we were interested in

doing. But we're not opposing all the other help we're going to get," he said.

(Sony has so far presented the largest line of digital systems ranging from digital videotape equipment and automated videotape library systems to newly developed graphics and effects systems. Soon it will be introducing a digital coder-decoder that will be applicable to satellite and fiber video delivery and could lead to a great reduction in the size of ENG equipment.)

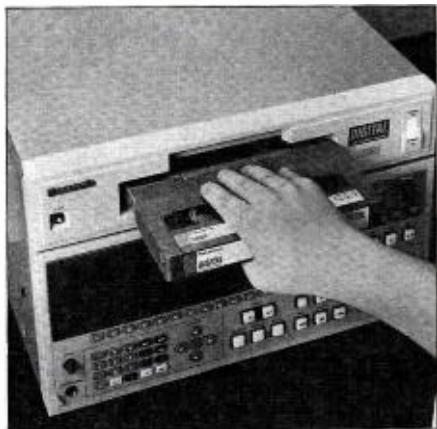
There is no consensus in the broadcasting industry about how all of these digital innovations will fit together. Each of them was developed separately and do not depend on each other for success in the marketplace. While some say that all digital gear, in a systems approach, will be viable, others believe there will be winners and losers in the digital applications universe.

One shadow over the digital landscape is economics. Digital equipment today is significantly more expensive than analog, and the general belief is that more than just better audio and video quality are needed to make digital sell. The transition to digital may also be slowed by fear of a recession. Some equipment manufacturers and dealers already say that a slowdown in sales is beginning to be felt.

On the bright side for digital development, many in the digital equipment industry cite the studio now being built in Montreal by the Canadian Broadcasting Corp. (CBC). "I think clearly they saw that adopting a digital approach had some future applicability to what they wanted to do," Dare said. "CBC is the first example of going digital. Without naming customers, there are other people thinking about how to implement very large projects digitally."

The CBC studio was actually built two years ago in Toronto for use on the network's English-language service. Because of the need for equipment sharing between the two services, the

ON DISPLAY



The biggest digital video news likely to come out of this week's Society of Motion Picture and Television Engineers exhibition (which runs through Oct. 17 at New York's Jacob Javits Convention Center) is the long-awaited demonstration of production models in half-inch component digital format developed by Japan's Matsushita. The first prototype VTR in the format, which is sometimes referred to as 'D-X,' was shown the last time SMPTE was in New York, at the 1988 show. This week, Matsushita's Panasonic Broadcast Systems, Secaucus, N.J., is displaying a finished studio videotape recorder (Model AJ-D350), shown left, and digital-processing camcorder with a D-X VTR (AJ-D310).

A three-hour tape, an upgrade over earlier prototypes, will be played at SMPTE. By next year's National Association of Broadcasters convention, it is expected there will be a four-hour tape ready for demonstration. Eventually three D-X cassette sizes will be marketed. Following the VTR and camcorder, Matsushita will eventually offer an automated videotape library system configured to the D-X format. Physically, the system is not expected to differ greatly from Panasonic's current M.A.R.C. system, which is built for Matsushita's MII half-inch component analog format. Most of the development now taking place in Japan is believed to be software-oriented.

studio is now being disassembled and moved to Montreal for use on the French service. After about a year of exclusive use by the French service, the Montreal facility will be used for both French and English productions. In the future, any additional graphics centers built by CBC will be all-digital as well, said Francois Michaud, CBC senior engineer in charge of digital engineering and video graphics.

The Montreal studio is being built with expanded graphics and effects capability. The quality possible in computer graphics in the digital domain was the main reason that CBC decided to build an all-digital studio. "It was the only solution to arrive at the quality we want," Michaud said. "We want to make many passes and layers. In certain productions we use 20 generations."

Michaud said that cost is the main reason other broadcasters have not followed CBC's lead by building all-digital studios of their own. "Probably, people are a little afraid of digital technology," Michaud said. The construction of an all-digital system is a complex project. "That is why we use a very particular architecture in our case. Everything is connected through a routing switcher. Any output of our equipment can be connected to any input, so it is very modular," he said.

The facility is all built entirely according to the CCIR 601 component digital standard (D-1) rather than composite digital, which is expected to be the more popular format with broadcasters due to the comparatively greater cost of component equipment and interfaces.

The facility includes: three D-1 videotape recorders; a Vertigo graphics system with digital inputs and output; two Abecus 60's and a 32x32 routing switcher. The only analog piece in the system is an Ultimatte V chromakey system, which is not yet available in digital form.

"The market now is working into a component-digital world. Even though we make a composite digital product, all of our other products are component digital products," said Jim Duca, vice president, recording systems, Ampex Corp., Redwood City, Calif. He said, however, that it will be another three to four years before D-1 recorders begin to be found in any numbers at broadcast stations.

"I think the situation is that if someone is planning a major equipment rebuild, it probably makes more sense to plan that rebuild digitally rather than analog. I think what's happening and the way it's happening is now providing a pretty smooth path for people," Symes said.

"Digital is like high-definition. If you're starting from scratch there's absolutely no reason not to go with it. But I can't see somebody rebuilding digital just to go digital," said Isaac Hersly, president and chief operating officer, Chyron Corp., Melville, N.Y.

Others are not so sure that the digital transition for broadcasters will be rapid or smooth. "The problem is economic. It'll take a number of years and a lot of investment to convert to an all-digital switched plant," said Howard B. Meiseles, director of engineering, Vyvx National Video Network (NVN), Tulsa, Okla., a nationwide fiber optic network that distributes digital video to several broadcast customers at a DS3 (45 megabit-per-second) rate (BROADCASTING, July 16). He named two factors slowing the transition to digital: cost and the lack of a standard serial interface.

A serial operation processes digital information through a computer in a sequence while parallel processes simultaneously, saving time. (The CBC studio is a parallel operation.)

"The big thing that's going to make the real difference is serial interconnection," Symes said. "We've lived with digital in the component domain for a few years now... enough to convince people that parallel interconnection is wildly imprac-

tical for anything much bigger than an edit suite. Serial digital makes it practical to build, anything you want digitally."

The studio video standards working group within the Society of Motion Picture and Television Engineers (SMPTE) is currently developing a standard serial interface for carrying both component and composite digital video over coaxial cable (BROADCASTING, Oct. 8). The group, which is chaired by Symes, will be carrying out tests of gear equipped with prototype interfaces in New York on Oct. 18-19, immediately after the SMPTE conference there.

Cost appears to be broadcasters' major concern. "Digital is not less expensive right now. It's necessary for some processing, but it's definitely not less expensive," Duca said. It will continue to be more expensive until the manufacturers put greater investment into perfecting the applications-specific integrated circuits (ASIC's) that go into digital processing gear.

Vyvx, which boasts the three major broadcast networks and CNN among its clients, has been successful because "we're able to provide a product that has the same or better quality [compared to satellites] at an equal or lower cost," Meiseles said. "It doesn't matter to us whether the television plant is analog or digital."

Cable systems, Hersly predicted, will be installing digital plants in greater numbers than broadcasters. "Most cable systems in the country, from what I've heard, are totally rebuilding their system. They want to increase their channel capacity and thus increase their revenue potential. While they're doing that, they're putting in new up-to-date, state-of-the-art equipment," he said.

There are also cost-related reasons to buy digital today. "Most of the digital technology that's around does have some return on investment," Dare said. Improved picture quality alone is not enough of a selling point, he said. "The digital tape machines, spec-wise, really aren't that much better than analog tape machines in signal to noise because they only went to eight bits," Meiseles said. The biggest advantage to digital VTR's is the ability to work in multigenerations, he said.

Besides quality, speed is the main reason that broadcasters buy digital graphics equipment, said Dave Dever, vice president, network sales, Quantel, Stamford, Conn. Stations are often looking for systems that provide rapid generating of graphics with fresh on-air looks. "We do hear some comments about cost, but we have to relate that to how productive the machine is. Time is money and if you can get more graphics off the machine, even though you pay more, in the long run it pays for itself," Dever said.

Dever used Quantel's Pictureport, a digital system introduced at the 1990 National Association of Broadcasters convention, that interfaces with Quantel's Paintbox (animation system), Picturebox (still system) and any third-party system—ranging from a low-end work station to high-end 3-D system to newsroom computers—for rapid on-air graphics or post production. "Somebody working with a news writing system—BASYS for example—could go in and interrogate the picture box to find out what pictures it has of, say, George Bush, without disturbing what is going on air or being composed on air for the Picturebox," Dever said.

In the field, the qualities that will make digital attractive to some broadcasters will be its ability to maintain quality in often tortuous conditions and the compact sizes the boxes can be fashioned into. "It's very reliable and eliminates a lot of the maintenance problems of analog," Duca said.

Meiseles said that the increased maintenance and reliability will still not be a big factor in the transition toward digital. "The equipment today, even the analog equipment, is pretty reliable," he said.

-RMS

TV TRANSITIONS FROM A GLOBAL PERSPECTIVE

For a look at how broadcasters around the world view the status of high-definition television and digital development, BROADCASTING contacted technical experts from Europe, Japan and North America: Pieter Bögels, director of consumer electronics, Philips International, Eindhoven, the Netherlands, and president of Europe's Eureka HDTV directorate; Kenneth Davies, director of standards and technology development, Canadian Broadcasting Corp., Montreal; Joseph Flaherty, vice president, engineering and development, CBS Television Network, New York; Yoshiro Nakamura, executive director-general of engineering, NHK, Tokyo, and Albrecht Ziemer, managing director of engineering, ZDF, the network based in Mainz, Germany.

The international debate in recent years over high-definition television appears to have reinforced divisions between the world's television systems. Do you see any remedy that would foster greater international commonality?

Bögels: The only remedy is to do something we have done in Europe, to cooperate. The NTSC countries have to sit together and find out which transmission system they would prefer. Once that is done, I can easily define a world production standard. We have laid down a compatible proposal in the Eureka project. And we guarantee that that will work.

Nakamura: At the CCIR plenary assembly held in May 1990, the HDTV studio standard was recommended. This recommendation could not be achieved without years of efforts by each member to reach standardization. I believe it is undoubtedly a step on the road to unified and harmonized HDTV systems to be completed in the years to come.

Davies: The first thing you have to realize is that the old days of monolithic, end-to-end television systems are gone. We now have different systems in the studio, different systems for transmission, different systems for broadcasting viewers. I cannot envision a single, worldwide television system, one-size-fits-all, that does all jobs for all people at an economical price. This whole international debate of seeking a single system was probably searching for the rainbow from the beginning. What it has achieved, however, is to sensitize people to the need to have as many of the elements in common as is practical. The fundamental principals of HDTV systems—the 1,250 [line], 50 [hertz] and the 1,125 [line], 60 [hertz] and the contents of CCIR recommendation XA-11 and SMPTE 240M and its Japanese version [proposed HDTV technical standards]—do have a tremendous amount in common. The things that are different, frame frequency in particular, I don't think are a commentary on the division. It is just a reflection on the fact that with today's technology, that is the most practical and economical way to run a television system.

Flaherty: There's never been any prospect or any necessity to have commonality of transmission systems. The only commonality that's required is production and program exchange commonality. There's already a good deal of commonality and there's only one critical issue and that's 60 pictures a second or 50 pictures a second. The rest is common enough. As long as the politicians of the world are in it there's likely to be no

resolution. If it's left to the technical community, it will get worked out.



Ziemer

Ziemer: It's a difference between the goals and the way to get there for the United States and Europe. In Europe, we have on the one hand very strong political pressure to follow the MAC revolution. On the other hand, a lot of broadcasters, especially my company, ZDF, have learned that we cannot go to a revolution. We will lose our customers. We have to make an evolution and that is what we are attempting in ACTV [advanced compatible TV].

We are working very hard

on PAL-Plus, in which we have better resolution, avoid cross-color and cross-luminance effects, and have the possibility to distribute with a 16:9 aspect ratio, as well as 4:3. More or less, it's the same as the U.S.'s enhanced NTSC. But we don't do this in competition to the MAC approach, because MAC is not suitable for terrestrial television, only satellite television, and we have to do something with terrestrial television to stay in competition.

In the realm of delivery technologies, could new digital compression developments lead to a greater global media commonality? And through what medium (i.e. direct broadcast satellite, cable, fiber, terrestrial broadcasting) is compression's impact most likely to be felt?

Bögels: There you also will be confronted by 50 hz versus [NTSC's] 59.94 hz. Tell me how do you solve that? That's almost an impossible task. There is too much existing infrastructure around 50 hz and 59.94 hz. Digital is not a magic word. It's even more complicated because you have to agree up until the last bit before you can say you have standards. It's something for the future, sure, but if I talk about the coming standard period, which is normally 15 to 20 years, it will be

extremely difficult to find a solution that can achieve the same quality in the same spectrum as is developed today, compared with compression techniques we have used in compatible 50 hz HD-MAC and the Japanese have to a lesser extent used in their incompatible MUSE.



Flaherty

years or five years or 10 years. It's time for everyone to reassess their plans for analog transmission and be sure that we don't take an analog standard if it's true that the digital standard is close at hand. Those who talk about a major step forward for their own industries and own countries, certainly can't fail to see the handwriting here that an analog transmission system for high-definition, even a clever one, is no more than a me-too system. A real breakthrough, a real giant step, demands the use of a digital transmission system and the only question is 'is it here soon enough?' Some of the research we've seen makes it appear that maybe it is. And that alone should call for a thorough going reassessment of previous commitments.

There's no doubt we will have a digital transmission system someday, as we already have in telephone and telecommunications. The only question is when. The when becomes important when you're launching a new service, such as high definition. It's less important if it's just sooner or later an improvement or changeover in a present system. But when you're launching a whole new system, it requires new receivers, new decoders, new settop boxes in a case of cable and DBS, then it's fundamental that you really research that one before you make a mistake.

In the United States we're going at that in the best possible way, testing on a definite and tight schedule both analog and digital transmission systems. Other parts of the world would be well advised to do the same.

Davies: If you develop a data compression technique to a reasonable level of sophistication, either through using interface coding or other techniques, the field rate really becomes a secondary issue. By the time you get the data pushed down to about five to one or six to one relative to the original picture, the source frame rate and the display frame rate become less and less relevant.

Our view in Canada [on delivery systems] is perhaps a little different than in the United States or elsewhere. We don't see the delivery mechanism as being an essential part of the service equation. We see a broadcasting service that can be delivered by cable at a certain quality, by terrestrial facilities, or by satellite.

It depends on whom you're addressing the service to. If

you're looking for nationwide coverage, satellite to cable works very well. If you're looking for localized coverage, satellite doesn't work very well at all. Terrestrial broadcasting and cable do better. We have to have an HDTV service that will be capable of being delivered by all of these media. The means you use to deliver it is the one that's economically appropriate for the ones you're delivering it to.



Nakamura

Nakamura: It is certain that digital compression will be a key technology when constructing delivery systems for the media. Digital compression technology might not directly lead to a greater global media commonality; however, it will act as an element to facilitate the commonality among media and regions. Fiber optics and direct broadcasting satellite will be most likely affected by digital compression technology in terms of constructing an international network and

of effective spectrum usage.

Ziemer: If we look to the narrow band telecommunications, what we have done there is to integrate all the services in one new digital possibility called the ISDN. The ISDN was a tool to integrate the transportation of all the narrow-band services. This has made clear that in a given channel, if you switch over to digital means you can have a better capacity.

If you go now to terrestrial broadcasting and it's given bandwidth all over the world, which is between 5 mhz and 7 mhz, in all the regions of the world we have the possibility over these channels for real HDTV if we switch over to digital means and make an example of narrow-band communications. Then we all could have the possibility, by staying on our given bandwidth, to come to one digital television worldwide. If we switch over to digital television, then everyone has to make a revolution. We will have a very good chance to come together in this regard.

Digital audio and video appears, by consensus, to be the means of recording in the future. But what do you believe will be its medium (i.e. magnetic tape, disk or other) and why?

Flaherty: In the professional production and program exchange it will stay videotape because of the flexibility and the quality. On the consumer side, I think the videodisk has a very real possibility. That's more a choice of the suppliers. I don't think the videodisk has any major advantages for professional production and program distribution at the present time.

Bögels: The two media—disk and tape—have their own possibilities. The question is how far in the long run you can go with digital processing to arrive at a reasonable playing time on a disk or tape. Looking in the future, and I'm talking now especially about entertainment, which is sitting and looking and not so interactive as some people wish to have it, I think there will be quite a nice separation between entertainment and interactive disks and tape. For entertainment, the tape recording and disk replay standard should be in line with the HD transmission standard for reasons of economy and software compatibility.

Davies: I think the predominant recording mechanism for the next 10 years will almost certainly be magnetic tape. We're just on the verge of evaporated metal tape and the bit rate reduction schemes are just becoming viable that we'll be able to get down to a reasonable level of power, all of which work in favor of tape. The thing about tape is that it can be made very light and relatively cheap and you can make it work over quite a range of applications.



Davies

Disks are rather specialized. They give very good access times, track to track and frame to frame, but they're rather an expensive medium for large amounts of storage. RAM [random-access memory] disks are also very widely used in broadcasting today for [applications needing only] a few seconds.

Using digital techniques, you can intermix these things so that you really tell which one you're using. You can have a magnetic tape store which is backing up a

RAM disk, for instance, and do all kinds of things in production without the operator really having to transfer things back and forth. It's a question of access time, cost and user flexibility. I don't expect to see any one of them disappear from the scene.

What we really haven't yet done is get serious about bit rate reduction in the magnetic tape environment to quadruple or quintuple the amount of data we can put on a cassette. Theoretically, one could put about 10 hours in a Beta SP cassette, which would make it very competitive in terms of space and, of course, totally portable.

Nakamura: Digital recording technology is now widely used for audio. It is also beginning to be applied to video and will soon be penetrating the entire area with the help of advanced compression technology. Both magnetic tapes and disks, with the respective advantages of long recording time and random access capability will remain and be utilized.

What does the living room of the future hold for the media consumer?. Which, if any, of the technologies we've been discussing, in addition to others, will be available to them by the year 2000?

Nakamura: The living room in the year 2000 will be equipped with a multi-function receiver to receive a variety of services including HDTV through a variety of media. A panel-type wide screen display will change a living room into a home theater. Various types of data service, with the assistance of home computers, will enrich daily life. A multi-function receiver with a common input/output interface will enable free access to a home signal network to send and receive information.

Zierner: I doubt very much that we will have a large flat panel display in 2000, although there is no question about a smaller one. The biggest share will have tube-based receivers as they have today, and we will also have small screens. If we would be in a position to have very flat screens, the big screens would be a problem in the living room. It has to compete with the furniture, with the pictures on the wall and so on. There's a

given optimum with the size of the screen. Maybe it's a little bit bigger than we have today. The present screen has a diameter of 80 centimeters and maybe it will come to 1.4 meters, but not bigger. But I have to make clear that step requires new technology for the screen, because you cannot do it on the basis of tubes.



Bögels

Bögels: By the year 2000, you will have small dimension pictures more for personal viewing, with people sitting in their arm chair reading the HDTV screen with personal audio, like reading a book. On the other hand if you want to have entertainment together, looking let's say at a large screen, hopefully flat, but that's not absolutely necessary, just flatter than today.

The question is: "Which is the medium that you get this from?"

It can be from satellite to cable or satellite for direct reception, it can be optical cable, analog or digital. Perhaps in the long run you will have all digital reception, all digital recording, all digital via disk, but as we have seen in receivers, people are talking about digital receivers for a long time but now you see digital islands in an analog environment. Digital, perhaps after 20 years, could happen, although, of course, the input and output remain analog.

Flaherty: The living room of the 21st century is going to be a lot more complex than people visualize up to now. It will be more unified, the hi-fi system, the digital audio tape and high definition won't be quite as many separate boxes strewn around. All those elements will be in there and most of those will be digital.

The consumer, in America at least, exhibits an ever increasing awareness and interest in high technology and a willingness to pay for it. The desire of people to have bigger pictures has been, up to now, limited by the technology and by costs of large screen displays and also limited by the poor quality of today's television service both here and in Europe. So when that service is improved, part of the constraint will be removed. If the technology comes along and the economics follow it, I think the desire for the bigger picture is obvious. The public wants it; we haven't been able to give it to them.

Davies: I would guess about a 50-inch, flat panel screen with a 16:9 aspect ratio and multichannel surround sound. [DAB in the home] goes without saying. That's one of the tricks, actually for DAB—to find sound systems that will work compatibly for DAB and for HDTV and for recording so that the user doesn't have to have different decoders for low-bit-rate sound systems. There will be some discussions about that in the near future.

I think we'll be beginning to see flat-panel projectors that are reasonably sized before too much longer, and of course the development of laser projectors is something to watch too. They're moving along very rapidly. I think that something like a flat-panel plasma screen is probably well beyond the year 2000. ■

PROGRAMMING

SALZMAN LEAVES LORIMAR FOR MILLENIUM

New production company will be affiliated with Warner; Moonves is his successor

Effective last Wednesday, David Salzman turned over his presidency of Lorimar Television to Les Moonves, executive vice president (creative affairs) of the Time Warner-owned studio division, to create Millenium, a multi-media independent production company affiliated with Warner Bros. Inc. While Salzman's new independent status took many by surprise, Moonves's contract with Lorimar was up for renewal and his reported new five-year pact was considered by industry insiders to be an effort by Time Warner executives to keep Moonves from bolting to another studio.

Just a day after officially moving Lorimar's remaining production offices to Warner Bros.'s Burbank, Calif., studio lot (Lorimar previously occupied what is now Columbia Pictures Studios' facilities in Culver City), Salzman said the timing of Millenium's formation was "somewhat prophetic" considering changes in Lorimar's front office and the global marketplace in general. Salzman, who is planning to set up Millenium's headquarters in a nearby Burbank location, said his production company will receive "seed money" from Warner Bros. Inc. to fund the startup operation, and will be partnered with Salzman creating network, first-run syndication, cable and pay-per-view programming.

Salzman, who has headed Lorimar for the past four years (a period in which Lorimar has been the most prolific supplier of prime time network programming—counting 11 continuing series this season), says Millenium will be looking to use producers and writers from Lorimar Television's, Telepictures' and Warner Bros. Domestic Television's pool of creative talent. While he was not specific about how profit might be shared from series sold under the Millenium banner, Salzman said the production house will be entirely self-sufficient within a "minimum" budget and a small staff.

"Certainly between now and the millenium (the year 2000), which is where my company is focused, [Warner Bros. Inc.] is going to go beyond mainstream



David Salzman



Les Moonves

businesses, where Warner Bros. and Lorimar have been dominant studios, and develop supplementary businesses and ancillary revenue streams," Salzman said. "Sometimes it pays to be small, lean and quick, to be able to exploit network, cable, foreign co-productions and merchandising opportunities that may be out there. That's what Millenium is going to do and that's where the industry is going."

Similarly, the broadcast networks have been looking to expand beyond their core business, with Brandon Tartikoff being tapped last summer to head NBC Entertainment Group, an umbrella division at which Tartikoff is looking to build new channels of distribution and international broadcasting opportunities. However, Tartikoff reports to NBC Chairman Robert Wright, while Salzman says he is an "entrepreneur" who will only seek "consultations" from Warner Bros. Chairman and CEO Bob Daly and WB Executive Vice President Barry Meyer.

"In discussions with Bob and Barry over the last several months, we were trying to figure how to position Warner Bros. for the next 10 years," said Salzman, who is 46 years old. "As an outgrowth, I made a proposal for a structure that would be completely autonomous,

yet would partner with all of Warner Bros.'s production divisions to create new programming opportunities. I do want to clarify that I have relinquished any day-to-day supervision of Lorimar Television, as well as any other division."

In the case of NBC, Warren Littlefield ascended to the presidency of NBC Entertainment but still reports to Tartikoff, whereas Moonves will have full supervision of Lorimar's network production (series and long-form programming) and will report to Daly and Meyer.

Moonves's rise to the top has been quick. He joined Lorimar as executive vice president in 1986 after a three-year stint as vice president of television and miniseries at 20th Century Fox. From 1973 to 1982, Moonves moved from freelance producing jobs to acting assignments, but after producing a hit play, "The Hasty Heart," Columbia Pictures Television hired him as vice president of development (until 1983).

Moonves termed the management changeover a "seamless transition" with 11 regular series in place, two mid-season series on backup status (*Sisters* for NBC and *Guns of Paradise*) and a 22-episode midseason order for *Dark Justice*, set for CBS's late night (at 11:30 p.m. ET) checkerboard this Janu-

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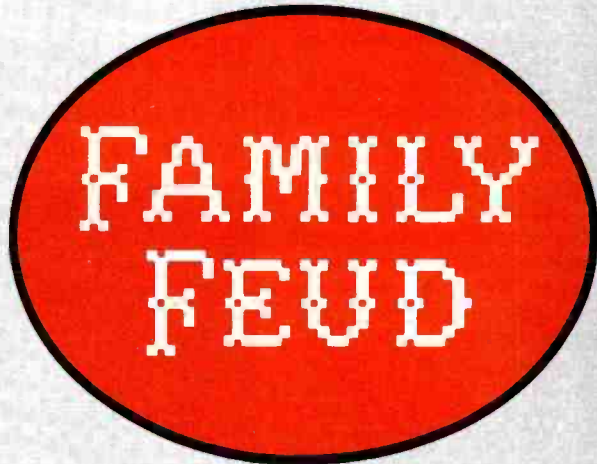
But many stations took just such a risk—going for the unproven promises and the deals that went with them.

And their audiences went elsewhere.

<i>Game</i>	# Metered Markets	Oct. '89 T.P. Avg. DMA HH Shr.	Sept. '90 Avg. DMA HH Shr.	% Avg. Shr. Loss
Challengers	23	15	11	-27%
Quiz Kids	22	11	8	-27%
Trump Card	24	11	8	-27%
Joker's Wild	22	11	9	-18%
Tic Tac Dough	21	11	10	-9%
<i>Reality</i>				
Preview	22	13	9	-30%
Personalities	23	10	8	-20%
Instant Recall	22	15	12	-20%

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DMA HH Shares

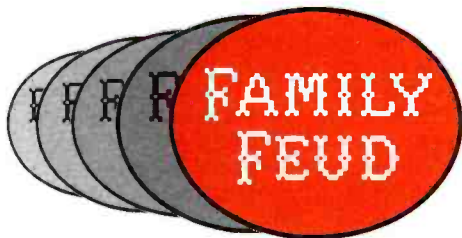
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New Shows

OCT. '89
FEUD

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ary. "In terms of day-to-day [network series] operations, I have been doing most of that already," said Moonves, who turned 41 on Oct. 6.

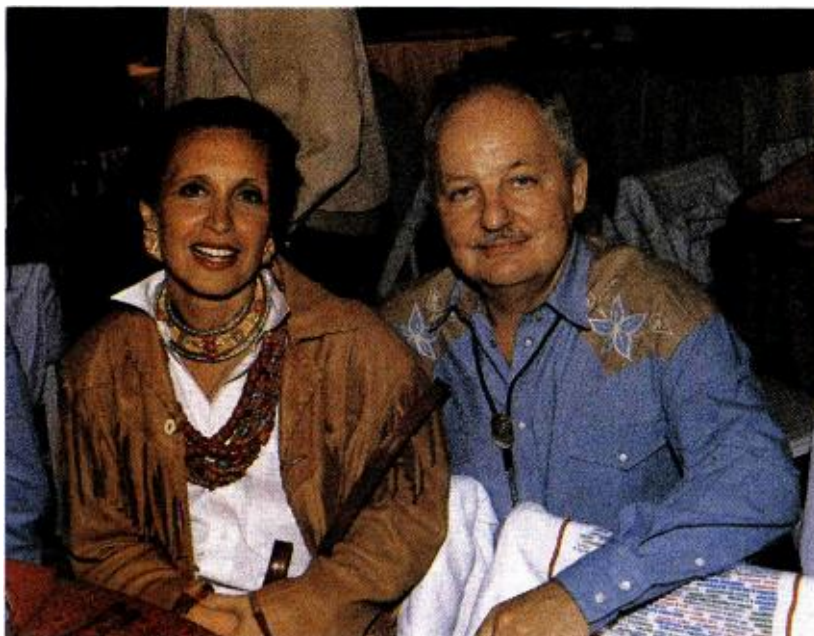
Moonves added that Salzman, who worked station management stints during the 1960's and 70's prior to becoming chairman of Group W Productions (1975-80), as part of his overall supervision of Lorimar's network series development and production, had also been involved with Lorimar Syndication (now Warner Bros. Domestic Television Distribution) projects. Past pet projects included *Love Connection* and this season's new efforts, *Trump Card* and *The Jesse Jackson Show*. Salzman originally joined Telepictures as a partner in 1980, then in 1985 Lorimar merged with Telepictures and Salzman was named to the office of the president. In March 1986, Salzman became president of Lorimar Television.

"As we became bigger and bigger, it took me further and further from the product," related Salzman. "I started the business [Lorimar Telepictures] producing shows...now I get to sell and produce shows. The idea of putting my hands back on the product—for anybody who has ever made shows, it's in your blood." Initially, Salzman says Millenium has 10-12 firm production orders or development projects for the networks, cable and syndication. The Oct. 5 announcement of Lorimar Television's joint production venture with TV3 of Spain (BROADCASTING, Oct. 8), according to Salzman, will be the first series to bear the new company logo. Among other projects, Salzman said that a pilot has been shot for *The Jenny Jones Show*, an hour talk show strip for fall 1991; *People Magazine Show*, a 1991-92 half-hour strip loosely following the print version (also owned by Time Warner Inc.); several other series or specials based on Time Warner-owned magazines (which include *Time* and *Sports Illustrated*); programing based on DC Comics, which Lorimar has exploited with CBS's *The Flash* and Warner Bros. with its "Batman" feature; long-form cable and network projects; a daily basic cable series, and foreign co-production ventures.

"It is a wonderful arena and has a unique ability to tap into all those areas," Salzman stated. "Merchandising and licensing [Time Warner also owns Licensing Corp. of America] are other areas that I am going to seek to develop, to translate properties that have nearly priceless value in terms of credibility and logo recognition. What I leave behind me [Lorimar Television] is the rich legacy of television in the US. An organization solid from stem to stern." —MF

NBC HOPES STEEL WILL OUTSHINE CBS'S DIAMOND

Doug Cramer, NBC are counterprograming baseball with two Danielle Steel novels adapted for TV



Author Danielle Steel and producer Doug Cramer

Fresh off the formation of his own production company under the Aaron Spelling Entertainment banner, Doug Cramer and NBC are going head-to-head against CBS's post-season baseball coverage with two Danielle Steel best-selling novels turned into TV movies.

The two projects are the first of many Steel adaptations to come. The Cramer Co. has entered into an exclusive agreement with the author whereby the company has the option to produce any of Steel's more than 30 as yet unproduced books. The movies also mark the first projects from a company Cramer says will produce all forms of entertainment—from adaptations of novels for television to Broadway musicals.

Cramer's first priorities, however, are the Steel projects (produced in association with NBC Productions), which he said were being completed just last week in time for this week's airing. *Kaleidoscope* (Monday, 9-11 p.m., ET) and *Fine Things* (Tuesday, 8-11 p.m.) are part of NBC's female-skewing counter-programing strategy against baseball, following last week's *Lucky/Chances*, two Jackie

Collins books merged into one three-part mini-series. Judging from the performance of *Lucky/Chances*—the first installment on Sunday, Oct. 7, averaged a 14.4 rating and 25 share, beating the American League playoff game—the strategy seems to be working. That bodes well for Cramer's two movies.

The deal with NBC to produce the novels is a multi-year pact which calls for the network to buy a certain amount of hours of Cramer-produced, Steel-adapted projects, rather than a specific number of movies. It was just over a year ago that Cramer went to NBC to pitch the projects, believing that the "range and scope" of Steel's novels would work well for television. Cramer said he chose NBC because knowing all three of the network entertainment presidents at the time, he felt NBC would be the most receptive, and besides, "I knew Lilly [Tartikoff] was a Danielle Steel fan," he said.

The projects will not come cheap, however, Cramer said, because both movies require an inordinate amount of scene changes, each movie will come in "about 50% more expensive than other

two-hour movies." While the average movie has between 80-100 scenes, *Kaleidoscope* will use 200 and *Fine Things* will use about 300.

Cramer acknowledges that viewers more than likely will equate the Steel projects with movies adapted from authors such as Jackie Collins, Judith Krantz or Harold Robbins, but he said the works he is adapting stand apart from the romance/jet set stories often produced. "There won't be any *Dynasty* in these movies," he said, referring to the long-running, glitzy prime time soap he oversaw during his 13-year association with Aaron Spelling. "In fact, I think the only tuxedo seen in *Kaleidoscope* is at the end of the movie," he said.

Another way the producer will set apart the two movies and future Steel projects, is to have Danielle Steel introduce each movie at the start of the broadcasts. "It was a way to personalize the projects," he said. The camera-shy author is rarely photographed and only agreed to appear on camera after seeing the finished versions of both movies. Cramer said Steel, under the banner name of *Danielle Steel Presents*, has agreed to introduce future projects, including doing story recaps each night for books whose adaptations run over several nights.

Several Steel projects in various stages of development by Cramer will be multi-night movies, including *Message from Nam*, and *Family Album*. Despite the recent drop in mini-series activity from the network, Cramer is still bullish on the form. "It all depends on the project," he said, rather than the length of the project. "Look at [the Public Broadcasting Service's] *The Civil War*. That was 12 hours long and look what they did with that," he said. The hardest part of producing a mini-series today, he said, is selling the network on the idea, because they have to commit a big block of time. "If it doesn't work at the start," they have to stay with it to the end.

It is the long-form shows and movies, however, to which Cramer is paying most attention. "There's something wonderful about doing something, completing it and letting it go. There's such a tremendous grind that goes along with a series," he said. Although Cramer said the company's focus will certainly be on movies and mini-series, he also is developing four or five series projects that include an hour series with Len Goldberg about women in the workplace.

Despite his series development, which

includes hour series, Cramer said the form is becoming very limited. "The networks are just not getting enough viewers to justify the cost of producing hour shows, and this is nothing new. When *Dynasty* went off the air, I think each episode was costing us about \$1.6 million, which is very expensive even by today's standards," he said. "I think we're coming to a time when the only hours that will be able to be produced are those that are on a fixed basis [those with one set], or, and I hate to say it, those that are produced outside the country."

For the time being, however, Cramer's biggest concern is how audiences will receive *Kaleidoscope* and *Fine Things*. The final three-night rating average for *Lucky/Chances* was 17/27, making it the second-highest rated mini-series out of the last 10 network mini-series. In posting those numbers, the mini-series outpaced CBS's baseball by three rating points. For Cramer, his two movies won't necessarily have to beat CBS that convincingly. "We're really hoping for a 22 or 24 share, anything beyond that will be gravy," he said. -SC

TARTIKOFF PITCHES PATIENCE

While stressing the importance of research in testing audience response to network programming, NBC Entertainment Group Chairman Brandon Tartikoff told researchers at the Advertising Research Federation (ARF) conference Oct. 3 in Santa Monica, Calif., that today's emphasis on immediate ratings results could stifle some of TV's most innovative dramas and comedies of the future.

Less than three weeks into the new season, Tartikoff proclaimed that it is "too early to declare this a hitless fall." With the combined three-network ratings at a season-to-date 65 share average (as of Sept. 30), down 8% from that time last fall, Tartikoff said the increasing competition from 50-channel cable systems and VCR's has lowered present expectations for hit programming to an 18-plus share, compared to more than 15 years ago, when a 30-plus share average for a programming was commonplace.

Although Tartikoff said ABC has "appeared to stall out" with a third-place network ranking (a 12.6/21 STD average), its "two highest hopes," *Twin Peaks* and *Cop Rock*, have not yet fulfilled their early promise. In drawing a comparison to *Twin Peaks*, he said that *Hill Street* was the kind of program that made other dramas "obsolete."

Tartikoff called upon programmers and researchers to focus on developing programming that is not "derivative" of past hit programming, to let ABC's *Twin Peaks*, like other past "ground breaking dramas," such as NBC's *Hill Street Blues* and *Miami Vice*, "redefine their genre."

"Audience testing said [*Hill Street*] would be a failure, and it certainly started out badly," Tartikoff said. "But, due

to further research and TVQ ratings, we made changes in the characters and the format. The TVQ ratings were key in identifying a small pocket of growing 18-34 male demos. I did read the research on *Twin Peaks* and I see a niche of 18-34 viewers that will come back. These are the opinion makers and trend setters, the consumers that advertisers are looking for. If you can hit the bullseye with baby boomers, you'll have hit the critical mass."

As for second-ranked CBS, Tartikoff said the network had "good" early sampling on Monday evenings, but noted that CBS has "realized massive losses" from its over \$1 billion contract with Major League Baseball.

Assessing his own network's performance, Tartikoff expressed optimism

PRODUCTION TRIANGLE

Les Charles, Glen Charles and James Burrows, creators and executive producers of NBC's *Cheers*, and Fran McConnell, former executive vice president of comedy for Columbia Pictures Television, have formed Triangle Entertainment to develop and produce TV series in association with Paramount Pictures Television. According to McConnell, the new company's first priority will be comedy development. The production of *Cheers*, currently a Charles/Burrows/Charles Production in association with Paramount, will be unaffected. Triangle Entertainment will be located on the Paramount studio lot in Hollywood.

over the No. 1 network's early showing, but initially low ratings for *Fresh Prince of Bel Air* and *Parenthood* dampened the strong early impact he had hoped for.

Among other highlights from the two-day ARF conference:

■ On the syndication side, George Gubert, Twentieth (Fox) Television Syndication's vice president of research, picked up on Fox Broadcasting Co.'s recent overtures to cable, citing research and statistics that cable networks' and local system operators' continuing acquisitions of off-network and first-run

has put them on the ratings map. FBC has already forged a deal with MSO giant TeleCommunications Inc. to establish Fox affiliates on some of its local systems not already served by affiliate stations, which Gubert says will place the burden on syndication researchers to "identify the sellable aspects of each network or station and keep the advertising dollars flowing from the advertisers, to the stations, to the distributors, to programming, so that viewers and the business as a whole benefits."

■ David Poltrack, senior vice presi-

dent, research and planning, CBS, when questioned during a Tuesday panel session about why there are not more women researchers at the networks, said that the "longevity" of several senior male researchers has been a key factor, but he said "several" women in CBS's research department are "ready to move to the top levels." Marshall Cohen, executive vice president, corporate affairs and communications, MTV Networks, added that cable's "openness" in hiring women and other minority researchers has "explained cable's success." -MF

CBS CAUTIOUSLY OPTIMISTIC ABOUT 'AMERICA'

A week after the October 1 debut of *America Tonight*, CBS News found itself immersed in clearance and ratings figures hopeful that its new late-night entry would slowly but surely build an audience in an "enormously unstable and volatile daypart," according to Tony Malara, president, affiliate relations.

Malara told BROADCASTING that as of October 9, *America Tonight* had been cleared in 80% of U.S. television households, with approximately 45% of those households receiving the program live at 11:30 ET, and 55% on a half-hour tape delay.

For Oct. 1-5, *America Tonight* averaged a 3.3 rating/12 share in the Nielsen overnights, coming in third behind NBC's *The Tonight Show* and ABC's *Nightline*, the latter which scored a weekly average of 5.9/18. According to a CBS News spokesman, a late baseball game, President Bush's speech and other scheduling inconsistencies contributed to *America Tonight*'s ratings problems.

Despite its third-place finish, the program's first week overnight average was higher than ratings for previous occupants of the time period—*Wiseguy* and *The Pat Sajak Show*—prompting the network to remain optimistic that the same would hold true for national numbers, which were not available at press time. For example, during the week of September 17, *Wiseguy* reruns averaged a 2.4/9; *America Tonight*'s 3.3/12 is a 38% increase over those figures.

In several markets, *America Tonight* did rise from its third place finish in the overnights. In both New York (WCBS-TV) and Washington (WUSA-TV), the program beat *The Tonight Show* for the week. According to Sandra Butler-

Jones, WUSA's program director, *America Tonight* is also "holding its own against *Nightline*," averaging a 5/16 for the week to come in second place. WUSA airs *America Tonight* live Monday-Thursday, and on tape-delay Friday.

"We're a unique market, the nation's capital, where a lot of newsmakers are, and this show is aimed at newsmakers as well as those interested in the news," said Butler-Jones by way of explaining *America Tonight*'s performance.

"We're sort of learning by doing," said Lane Venardos, executive producer, *America Tonight*, "and we're trying as many things as we can. It's a unique experience bringing forth a new television broadcast that is trying to be different." *America Tonight* will continue to be a multiple-story program, Venardos said, averaging three stories a night.

In terms of the struggle to clear the

show at 11:30, Venardos told BROADCASTING that he can understand a station's reluctance to add *America Tonight* at that hour. "It's hard to tell the general manager that he's got to swallow the loot he's putting out [to air the station's regularly scheduled program] in order to air a new CBS broadcast," he said. "Our hope is that over a period of time we'll prove to be a program of interest and relevance."

America Tonight's future remains uncertain beyond January, at which time CBS plans to introduce new entertainment series in the timeslot. A possible scenario, according to the network, has *America Tonight* as a lead-in to the new late-night programming.

"I don't know when the decision will be made," said Venardos. "I don't know what constitutes success. We just keep going until they say stop." -RG

SYNDICATION MARKETPLACE

According to Dennis Gillespie, president, off-network syndication, **Viacom Enterprises**, the New York-based distributor will be offering *Matlock* to stations by January 14, 1991, instead of previously planned station launch in September 1991. Citing station interest due to the underperformance of several first-run game show strips and recent sale of *Matlock* to KCOP-TV Los Angeles, Gillespie said off-network hour drama will be offered on straight weekly cash basis for first 36 weeks. Then, in September 1991, when first full year of two-year contracts trigger, two minutes of national barter time will be added with license fee, while remaining year will be straight cash again. When show is up for renewal for 1993-94 season, Viacom will offer three-year contract extensions for "pre-negotiated" straight cash fee.

King World Productions' *Instant Recall* and *Inside Edition* reality-based strips received upgrade and new major market clearance, respectively, last week. In Pittsburgh, KDKA-TV has moved *Instant Recall* from midnight to key 7:30 p.m. ET slot. After KNSD-TV San Diego declined to renew *Inside Edition* at end of last season, KGTV(TV), CBS affiliate there, picked up news magazine and will start airing it Oct. 17 at 7 p.m.

RATINGS ROUNDUP

The 1990-91 season continues to be competitive, with only 6/10 of a ratings point separating first and third place. For the week of Oct. 1-7, NBC was first with a 12.9 rating/22 share, followed by ABC with a 12.5/21 and CBS with a 12.3/21. Fox had a 6.2/11. By night, NBC won Wednesday,

Thursday and Saturday; ABC won Tuesday, Friday and Sunday, and CBS won Monday. The top five shows of the week were: *Cheers*, for the third consecutive week (NBC), *The Cosby Show* (NBC), *A Different World* (NBC), *America's Funniest Home Videos* (ABC) and *Designing Women* (CBS).

Week 3

Oct. 1-Oct. 7

1st column tells rank. 2nd column tells position compared to last week: ▼-Down in rank from last week, ▲-Up in rank from last week.
 ■-Premiere broadcast. 3rd column tells rating, 4th column tells network, 5th column tells show.

1	21.1/33	N	Cheers
2	▲ 19.5/33	N	Cosby
3	▲ 19.4/31	N	A Different World
4	▲ 18.9/30	A	Amer. Funniest Videos
5	18.2/28	C	Designing Women
6	▲ 18.1/28	A	Roseanne
7	▲ 18.0/28	A	Amer. Funniest People
8	▼ 17.7/27	C	Murphy Brown
9	▲ 17.2/28	N	Unsolved Mysteries
10	▼ 17.1/31	N	Golden Girls
11	▼ 16.9/31	N	Empty Nest
12	▲ 16.4/26	N	Matlock
13	▲ 15.9/25	A	Doogie Howser, M.D.
14	■ 15.8/25	N	Grand
15	▲ 15.6/25	A	Coach
16	15.5/25	A	Growing Pains
17	▼ 15.4/25	A	Who's the Boss?
18	▲ 15.2/24	N	Heat Of The Night
18	▲ 15.2/27	A	Monday Night Football
20	▲ 15.1/25	A	Wonder Years
21	▲ 14.9/29	A	Full House
22	▲ 14.6/24	A	Movie:Remember Me
22	▼ 14.6/23	A	Head Of The Class
24	14.4/25	N	Lucky/Chances, Pt. I
25	▲ 14.3/26	A	Family Matters
25	▼ 14.3/22	C	Major Dad
25	▲ 14.3/23	N	Movie:Promise To Keep
28	14.2/24	C	Sun. A.L. Playoff
29	▼ 13.7/25	N	Carol & Company
30	▲ 13.6/25	C	Movie:Children/Bride
31	13.3/24	C	60 Minutes Spec.

32	▲ 13.2/21	C	Jake and The Fatman
32	▲ 13.2/21	C	Rescue: 911
32	13.2/24	C	Top Cops
32	▲ 13.2/23	C	Trials Of Rosie O'Neill
36	▼ 13.0/21	N	Fresh Prince Of Bel Air
37	▼ 12.5/19	F	Married...With Children
38	▲ 12.4/23	A	thirtysomething
39	12.3/24	C	Sat. A.L. Playoff
39	▼ 12.3/20	A	Married People
41	12.2/21	C	Thurs. N.L. Playoff
42	▲ 12.1/21	A	Macgyver
43	▼ 11.8/21	A	Perfect Strangers
43	▲ 11.8/22	N	Working It Out
45	▲ 11.7/19	N	Dear John
46	▼ 11.6/22	A	20/20
47	▼ 11.5/21	N	Hunter
47	▲ 11.5/18	N	Lifestories
49	▲ 11.3/20	A	Primetime Live
49	▼ 11.3/18	C	Uncle Buck
51	▼ 11.2/17	N	Ferris Bueller
52	10.9/20	N	Law And Order Prev.
53	▼ 10.8/18	C	Movie:Angel Of Death
54	▼ 10.7/21	N	American Dreamer
55	▲ 10.6/17	A	Father Dowling
56	▼ 10.5/16	N	Fanelli Boys
56	▲ 10.5/20	N	Parenthood
58	▼ 10.3/19	A	Going Places
58	▼ 10.3/17	F	In Living Color
60	10.1/19	N	Story Behind The Story
61	▲ 10.0/18	C	Bagdad Cafe

61	10.0/16	A	Gabriel's Fire
63	▲ 9.9/18	A	Life Goes On
64	▲ 9.6/16	F	Simpsons
65	▼ 9.5/17	N	Night Court
66	▼ 9.3/10	C	Evening Shade
67	■ 9.2/18	A	Twin Peaks
68	▼ 9.1/17	N	Wings
69	▼ 8.8/14	F	Get A Life
70	8.6/15	C	Thurs. N.L. Playoff Pre.
71	▲ 8.1/15	N	Quantum Leap
72	8.0/14	C	Sun. A.L. Playoff Pre.
72	▼ 8.0/15	A	Young Riders
74	7.9/16	C	Sat. A.L. Playoff Pregame
74	▼ 7.9/15	N	Midnight Caller
76	▼ 7.8/12	F	Good Grief
77	▼ 7.5/14	A	China Beach
78	7.3/17	C	Thurs. N.L. Playoff Post.
79	■ 7.2/12	F	Beverly Hills 98210
79	▼ 7.2/13	A	Cop Rock
81	▲ 6.8/11	N	Hull High
81	▼ 6.8/11	C	Lenny
83	▼ 6.7/11	C	Doctor, Doctor
84	▲ 5.7/11	F	Amer. Most Wanted
85	▼ 5.4/9	F	Parker Lewis
86	▲ 4.8/9	F	Cops
87	▲ 4.7/9	F	Totally Hidden Video
87	▼ 4.7/9	F	True Colors
89	▲ 4.1/8	F	Haywire
90	▲ 3.7/7	F	DEA
91	3.5/6	F	Against The Law
91	▲ 3.5/6	F	American Chronicles

FREEZE FRAMES: Syndication Scorecard *

Week ended Sept. 30

Rank	Program (Syndicator)	Rtg	Stns	Covg	8	9	10	11	12	13	14	15
1	Wheel of Fortune, syn. (King World)	12.7	220	99	8	9	10	11	12	13	14	15
2	Jeopardy! (King World)	11.4	215	98	7.0	178	80	6.4	111	87		
3	Star Trek: Next Generation (Paramount)	9.4	223	98	5.8	229	97	5.2	125	81		
4	Oprah Winfrey (King World)	8.6	222	99	5.2	125	81	5.2	125	81		
5	Entertainment Tonight (Paramount)	7.9	158	95	4.8	170	96	4.7	171	96		
6	Current Affair (20th Century Fox TV)	7.5	187	94	4.7	171	96	4.7	171	96		
7	Cosby Show (Viacom)	7.4	206	98	4.6	183	96	4.6	183	96		

* Nielsen weekly pocketpiece

Source: Nielsen and Broadcasting's own research.

CABLE

FIXING CABLE'S IMAGE: WHO SHOULD TACKLE THE PROBLEM?

Industry is split over whether an overall campaign is the answer or whether individual efforts will add up to success

The announcement of Tele-Communications Inc.'s national advertising campaign, and its call for the National Cable Television Association to coordinate an industrywide public relations campaign (see page 62), has reinvigorated the debate within the cable industry over who has what responsibility in giving cable a more positive public image.

Currently, there is a mish-mash of public relations and image advertising efforts by various industry trade associations, individual operators and programming networks. Ever since the industry's failed Council for Cable Information campaign in the mid-80's, there has been great reluctance to coordinate one large national campaign, so smaller, more targeted efforts have arisen instead.

But the spectre of one large campaign has always hovered over the industry. It is an issue that is debated almost yearly at industry gatherings, most extensively during the NCTA show in Dallas in 1989. At that time, the industry decided it needed to get its house in order before undertaking a large-scale public relations effort. The word went out to show restraint on rate hikes, and work began on creating customer service guidelines, set to take effect next July. But the negative events in Washington moved faster than the industry expected and faced with mounting frustration over the course of congressional bills, and how cable's foes were successful in attacking the industry, TCI has fought back, and issued a call for industrywide action.

"We hope to involve ourselves in a broad industry effort, and we're also happy to talk to operators interested in learning to work with a national ad agency," said Robert Thomson, TCI's vice president, government affairs. TCI President John Malone, in a statement, said the industry "should develop a well-coordinated, sophisticated, public relations campaign...conducted by the National Cable Television Association and supported by member companies."



An ad from TCI's national advertising campaign

There was universal applause for TCI's campaign and call to action among its cable brethren. Elise Adde, vice president, industry communications, for NCTA, said the news of TCI's campaign was encouraging, adding "we've simply have got to get our act together on public relations." Margaret Combs, president and chief operating officer of the Cable Television Administration & Marketing Society, welcomed the initiative: "I totally agree we've got to start telling our story."

Other industry officials pointed out that TCI was sending a message as much to other key industry executives as NCTA on the need to move now on public relations. And that may not be without some irony to some, since many operators have been doing such campaigns for many years, and they, and others, have pushed the industry to do more.

This summer NCTA produced its own 30-second positive image spots that could be localized by individual systems. The Community Antenna Television Association is producing 30-second

"straight talk on cable television" spots for local system use, with a decided bent towards countering the telco arguments. The Cabletelevision Advertising Bureau, working with CTAM and the National Academy of Cable Programming, have created 30-second spots highlighting the value of cable programming. The Cable Television Public Affairs Association charge since its inception has been to extend cable public affairs efforts in local communities. Now comes the call for the industry, through NCTA, to do something. "I think we have finally convinced the kings this needs to be done on a much bigger scale than CATA can do," said Steve Effros, president of CATA, but the others point out that such a campaign should be in addition to present efforts and be backed by local systems' follow through.

The mistake of CCI was it was a single effort run by a single group and everybody had to agree on one stylistic message, said Effros, and "that's bound to fail." Indeed, Andy Holdgate, vice president, public affairs for Warner Cable, and president of the CTPAA, said



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TCI KICKS OFF CAMPAIGN TO IMPROVE ITS IMAGE, VISIBILITY

Tired of the negative image afflicting the cable industry, the nation's largest MSO, Tele-Communications Inc., last week unveiled a multimillion dollar national advertising campaign that will run in its systems covering eight million households. The first three commercials of the campaign, which kicks off this week, and is scheduled to run a minimum of three years, is the most extensive an MSO has ever run, TCI said. A print campaign is also in the works, as well as regional spots for TCI systems.

TCI and the rest of the cable industry are smarting from a multimillion dollar public relations campaign by telcos "telling everyone how shabbily they've been treated by the cable industry," said Robert Thomson, TCI vice president, government affairs. Cable operators have a second handicap in that they are largely unknown to their constituencies. The campaign strives to give TCI a brand identity and to make it likeable, two things it desperately needs, according to Hal Riney, chairman and CEO, Hal Riney & Partners, which is handling the campaign. "It's a company affecting 32 million people and no one has ever heard of it before," he said.

Improving TCI's image has tangible results, according to Riney. Citing his experience working at a utility company, a campaign that humanizes and makes the company well liked results in fewer customer complaints. But conversely, TCI could not have embarked on such a campaign until its customer service had improved, according to Robert Drake, Talmey & Drake, which does research for TCI. "It would have been difficult for TCI to do the campaign three years ago because customer service was at an unacceptable level.

TCI lagged behind the industry in almost all facets," he said.

Production of the first flight of three 60-second commercials, with 30-second lifts, cost TCI \$2.5 million, a price that includes initial research costs. TCI does not have to spend much money to air them, though. The spots will run on local advertising avails on TCI systems and on spot television in the 24 broadcast markets where TCI is the dominant cable operator. Thomson said using the avails will not erode revenue, since there are plenty of unsold avails.

The commercials do not focus on specific programming; only in one spot do a few programming service logos appear. "Up until now, customers' view of cable is the programmers," said Michael Colacchio, vice president, Hal Riney & Partners. "Now, cable operators will be facing competition, so it is important for companies like TCI to have an identity beyond programming."

Hal Riney & Partners, which developed feel-good campaigns for Gallo and Blue Cross, once again bares its emotive and story-telling talents in the TCI spots. "Growing Up" offers a montage of people in a rural area, with the subject of cable television, in both the video and voice over, treated indirectly. "Fergus County" is a humor-oriented story of a rural town experiencing culture and knowledge through cable. The third is a fast paced, city-oriented montage of high tech and television. The commercials refer to TCI only at the end, with a tag line, "TCI—Taking Television into Tomorrow." Later commercials will address the company more specifically, such as its role in education and its charitable contributions, TCI said.

-SDM

that while "there are common messages for everyone in the industry," there are differences in the messages operators and programmers want to convey, and even within MSO's. A message that works in one system may not be appropriate for another, he said.

"The principal problem is that regular people don't understand the business," said Effros. He used as an example when the cable picture goes fuzzy for several minutes. Consumers get mad at the cable company, call in to complain and get madder when they are put on hold and if they do get through, he said, they yell at a CSR who can't do anything about the problem anyway. The better route is to inform subscribers that rain fade and sunspots and other technical problems sometimes occur and that's why a picture may be fuzzy, he said. The next time there is a temporary service problem, customers will know why and fewer will call in, he said.

An industrywide campaign has a lot of value, said Combs, but she sees the merits of what various groups have already done. With "a lot of different segments doing their things, maybe that's as good as an industrywide effort," she said. "With a lot of people doing it and doing it well, maybe the cumulative weight will be just as effective."

She pointed to spots done by the New York marketing co-op, which work as both image and acquisition vehicles. "They are absolutely fabulous," she said. CTAM's image and awareness marketing award category was receiving the smallest number of entries when she arrived at the association, but now has the largest, she said, an indication operators are paying more attention to image and awareness advertising.

The NCTA and staff are focused on public policy, while CTAM is focused on the consumer, she said. "We have to make sure we're delivering on the promises," said Combs, in any campaign that's undertaken.

Holdgate said the CTPAA "has focused on public relations components rather than advertising components of an image campaign," but it stands ready to work with NCTA and other industry groups on a major campaign. Telcos and reregulation are excellent examples where CTPAA and NCTA can work together, he said.

CAB President Robert Alter said CAB's on-going image campaign is the first step in getting the industry behind a nationwide advertising campaign. Produced in cooperation with the NCTA, the spots proclaim cable as "the best value in entertainment and television."

CAB is offering the spots, as well as print ads and direct mail pieces, to cable systems, and is now faced with the task of "stimulating use of the campaign, because this type of thing isn't in the bloodstream of the industry," said Alter. CAB can serve as a clearinghouse for industry-wide campaigns, he said, and "can act as a catalyst and bring MSO's together."

Bringing both programmers and operators together is what TCI and others would like to see. But there's still a division in the industry between those who want to conduct an image campaign and those who don't, according to Mike Wheeler, president, FNN. Wheeler said: "There's no chance [of such a campaign being developed] because of the varying points of view." He commended TCI for "doing the right thing for them," and said operators should be taking action, including advertising, to make themselves part of their communities.

Programmers can do their own thing as well. FNN, like other programmers, has produced its own image spots, in response to a letter from Cablevision Systems Chairman Chuck Dolan, asking programmers to produce a local avail discussing how the subscriber's bill helps pay for that individual service. Wheeler said FNN sent the spot to operators,

letting them decide whether to use it, because even a promotion on that scale is not something everyone agrees on. Some operators have chosen to use it, others have not, he said.

Nora Ryan, Showtime's senior vice president, consumer marketing, is more optimistic that the industry can come together to form an image and value campaign. Although she foresees diverging perspectives on what theme the campaign should take from operators, basic programers and premium services, she said the "likelihood is relatively

high" that the industry could come together and form a campaign. "The industry is quite single-minded that value in the consumer's eye is the number-one issue," she said. Under one thematic umbrella, the different concerns of cable's players could be addressed, she said. To get it started, "it needs the impetus of several key players getting together."

But the need for individual campaigns continues to be important as well, said Ryan. Showtime itself is getting ready to launch a new national consumer image

and value advertising campaign, which it will roll out in several months.

If the cable industry were to invest in a national advertising campaign, it would need to spend about \$100 million to have impact on the scale of a McDonald's or Coca-Cola campaign, according to John Billock, executive vice president, marketing, HBO, which itself is spending \$50 million on image advertising. But with cable having 30% of its local avails unsold and not used for cross-channel promotion, it can achieve its goals less expensively than McDonald's or Coca-Cola, he said.

For the industry to make the commitment to do image advertising, it must accept that it won't have an immediate return on investment, according to Billock. "When you invest in image making, it tends to be an investment spending outlay, as opposed to an immediate short-term response."

In the end, said Combs, "it really isn't a matter of who does it, as long as the community and the consumer hear about the value of what they are getting and it's reinforced by what we say and do."

—MS,SDM

PRIME TICKET GETS CLIPPERS FOR BIRTHDAY



P rime Ticket is celebrating its fifth anniversary this week with the debut of a half-hour, daily sports news show at 10 p.m., Prime Ticket Press Box, and the acquisition of the Los Angeles Clippers from SportsChannel Los Angeles.

Prime Ticket will carry 23 Clipper games this year in a one-year deal that the network expects will result in a longer-term agreement. SportsChannel said it declined to match the Prime Ticket offer because subscriber interest did not justify the rights fee increase the Clippers wanted. Prime Ticket will also carry 39 Lakers and 70 Kings regular season games this year.

The news show is designed to provide more sports news than the several minutes which appear on broadcast stations each night. "We want to be the exclamation point in the sports day," said Prime Ticket President and Chief Executive Officer John Severino.

The program will feature (l-r): Randi Hall, formerly with NBC Sports' George Michael Sports Machine; Alan Massengale, formerly with ESPN and WPLG-TV Miami; Glen Walker, formerly with WIVB-TV Buffalo, N.Y., and Larry Burnett, formerly of ESPN's Sportscenter.

The program will include national and regional sports news, on-set interviews and live reports from the field, and will be anchored from Prime Ticket's new studios.

The network is also kicking off a half-million dollar advertising campaign featuring the newscast, with twin headlines "How to Score Every Night at 10," and "Don't Go to Bed 'Til You've Scored."

Prime Ticket also will expanding its programming day from 4 p.m. to 3 a.m. on weekdays and 9 a.m. to 3 a.m. on weekends, beginning this week. The network, which launched on Oct. 19, 1985, now serves 4.2 million subscribers, or 97% of all cable subscribers in its four-state area.

TV TALKERS

Talk TV Network has completed the list of personalities who will anchor two-hour programs on the network set to debut next year. The latest signees include Carole Hemingway, of KGLI(AM) Los Angeles; Barry Farber, of ABC Talknet and Daynet, and Alan Burke, who has hosted TV shows in New York and Miami.

The weekday schedule is (ET):
 9-11 a.m.—Business and finance with Mr. Money from New York
 11 a.m.-1 p.m.—Health and medicine with various specialists from Washington
 1-3 p.m.—Talk with Dr. Joy Browne from New York
 3-5 p.m.—Talk with Bruce Williams from New York
 5-7 p.m.—Talk with Pat McMahon from Phoenix
 7-9 p.m.—Talk with Jim Bohannon from Washington
 9-11 p.m.—Talk with Carole Hemingway from Los Angeles
 11 p.m.-1 a.m.—Talk with Barry Farber from New York
 1-3 a.m.—Talk with Alan Burke from Los Angeles
 3-5 a.m.—Repeat of Williams
 5-7 a.m.—Repeat of McMahon
 7-9 a.m.—Repeat of Bohannon

FNN FOR SALE? LATEST GRIST FOR THE RUMOR MILL

In wake of accounting problem, many think cable network may be sold

With FNN's announcement Oct. 1 of its dispute with its auditors over \$28 million (BROADCASTING, Oct. 8), speculation began to emerge about the possibility of the network being sold some time in the near future. FNN, one of the last major cable networks not affiliated with a major media company, is seen as an attractive buy. Turner Broadcasting, concerned about the launch of CNBC in April 1989, took a long, hard look at FNN that spring.

Although its accounting dispute is a problem and could result in a default on bank loans, analysts agree that FNN should be able to weather this storm. Its problems may have, in fact, succeeded in making the company more attractive to potential buyers, and its owners may be more willing to sell.

While Earl Brian, chairman of parent Infotech, has a high price, according to Rich MacDonald, MacDonald Grippo Riely Inc., New York, "this auditing dispute, whatever the results, has lowered the price" that a sale of FNN would have brought. While the sale of Infotech's The Learning Channel should bring in between \$30 million and \$40 million, it is difficult to tell whether that cash will be enough to give FNN the infusion it needs, said one source.

Several analysts said FNN's price could be nearly \$200 million. Values of \$10 per share have been ascribed for the 19 million shares outstanding, even though the stock is only trading at about \$3, down from over \$5 before its auditing dispute became public. The price is down from the \$12 a share Turner was offering last year.

Companies that might be interested in the channel include Hearst and Capital Cities/ABC, which are already partners in Lifetime, A&E and, reportedly, soon in ESPN. Hearst might also go it alone, since the organization recently expressed expansion intentions. Paramount might be interested in FNN since it already has a basic cable programming structure in place with USA. King World has also been mentioned, and reportedly purchased 3% of FNN stock several months ago.

One observer noted that on the morning of Oct. 1, when FNN announced its financial predicament and pulled its stock off the trading floor for several hours, a long list of media companies

called to find out what happened. Some of those, who might be termed bargain hunters, were gauging Infotech's interest in selling.

One of those who called on Oct. 1, according to the source, was Time Warner. There's been talk in recent weeks that Whittle Communications, 50% owned by Time Warner, is interested in acquiring FNN. While Whittle denies it, and FNN refused comment, industry observers point out that Whittle and Time Warner might have a great deal to gain from such a purchase, if indeed FNN is willing to sell. Analysts point out that FNN would be able to grow faster under a wealthy owner than it is capable of doing under Infotech.

Time Warner is interested in getting into basic cable, as evidenced by its launch of The Comedy Channel. With that entrance less than stellar in terms of subscriber growth, a well-developed advertiser-supported cable network is attractive, according to John Reidy, an analyst with Smith Barney. Time Warner already has the experience of distributing in cable, something Whittle does not. Whittle, on the other hand, "is a good marketer of semi-niche properties," said Reidy. And, said Raymond Katz, Shearson Lehman Bros., "One's not to assume he'll [Chris Whittle] run FNN as is."

There is also the possibility that Time Warner might want the property itself, without Whittle, since control over the channel would fall not to it, but to

Chairman Chris Whittle. But if FNN is bought through Whittle, then debt-ridden Time Warner "gets control of it without having it on its balance sheet," said Katz. He added that "Chris Whittle would call all the shots, but he's not working in a vacuum."

If FNN goes to Whittle, Time Warner could also gain more control over its operations in 1992, when it has the option to buy up to 80% of Whittle Communications. But because Whittle is a partnership, not a corporation, control of the company is not necessarily related to stock ownership, said Whittle spokesman David Jarrard.

One observer said the addition of former Turner executive Gerry Hogan to the Whittle camp could be part of the reason for Whittle's interest in FNN, since Hogan has basic cable expertise, and became intimately familiar with FNN during Turner's interest in the service.

But analysts share the feeling that FNN is more attractive now than at the time when Turner was interested in the service in April 1989. "It's a better product than it was then," said Reidy. FNN has weathered the CNBC launch, and TCI's recently announced 10-year continued carriage deal also adds strength to the network, according to MacDonald. "There's always some tension between Time Warner and TCI," said MacDonald, who said the deal may reflect TCI's desire to keep its hand in FNN when it is sold, or, "TCI may want to play too." -SDM

LINDAUER'S KEYS TO SUCCESS

NCTA Chairman Jerry Lindauer told the Mid-American Cable Association meeting last week in Kansas City that despite what happens in Washington, cable operators will have a strong say in the future success of the industry.

"The future... may be shaped, in part, by Congress, the FCC, and state and local regulators. But in truth, you have the ability to keep the industry on course," said Lindauer, senior vice president, Prime Cable. The three keys, he said, were customer service, competitive technology and creative programming.

In addition to doing those things, said Lindauer, the cable industry needs to "tell someone about it when you succeed." That begins with mayors, legislators and regulators, he said. Cable operators should remind them of the franchise fees and state and local taxes they pay, charitable donations they make and their investments in programming and equipment. "The future will not be shaped as much by Congress, or the FCC, or by what the telcos manage to do," he said. "Rather, it will be shaped by you."

RADIO

FINANCIAL WORKOUTS: GROWING FACT OF LIFE IN THE '90s

Neither a borrower nor a lender be...at least not in the radio business

As more and more radio stations begin to miss interest and/or principal payments and fall into performance default, banks increasingly are growing queasy with the intangible elements of broadcast lending (BROADCASTING, July 9). Broadcasters who over-extended themselves in highly leveraged transactions with multiple layers of debt are facing the real prospect of their ownership dream turning into a nightmare. Owners who literally banked on optimistic economic futures today are faced with unloading—or at least restructuring—unwieldy debt. They face the loss of considerable equity, while banks stand to lose millions in principal and interest. In a soft marketplace all parties stand to suffer, unless imminent doom somehow can be delayed.

Enter this year's industry buzz-word: financial workout. By most definitions, a financial workout involves the negotiated restructure of a station's debt, possibly (and usually) leading to the eventual sale of that station. Generally viewed as a last-ditch attempt to shore up a station that is producing insufficient cash flow to service debt, a successful financial workout most often involves rewriting the terms of the initial loan agreement so the station or company can adequately cover future financial obligations.

Some workout situations are more severe than others, because some debt structures are more complex than others, according to R. Dean Meiszer, president of Crisler Capital Co. Meiszer said the "typical" workout forces the station owner to negotiate separately with each layer of debt, beginning with the senior lender. "The first covenants that are triggered in default are the senior lender's," he said. "This is the bank that made the loan, probably at an attractive interest rate and with the expectation to recoup all the principal, and all the interest, in a timely manner."

Meiszer said the bank's objective in the workout "is to make sure it still gets all its principal back, and all of its interest—but maybe not in the same time frame it initially expected."

Case in point: if a station is purchased

with a senior loan of prime-plus-two on a standard 5-7 year payout period, but is unable to cover the debt, the term of the loan might be extended to 10-12 years, and the interest might be reduced from prime-plus-two to just prime, with the other 2% still accruing to be paid off at the back end. "This allows the lender to collect all his principal and all his interest—but not in the same time frame he once thought," Meiszer said.

Waiting behind the senior lender is the subordinated or mezzanine debt. "This guy made his loan because he thought he would get all his principal

back, but his interest was at risk—at least the amount he thought he might get," Meiszer continued. "The mezzanine player usually takes the first hit, including real doubt as to whether he'll ever see all his principal again. In many cases, the owner has already lost his equity, and if he liquidates the station, the subordinated lender also would lose," he said. "Instead, the owner tells the subordinated lender 'look, we have a couple turnaround properties in our portfolio that, in the long term, should provide some good return. Why don't we take your \$5 million subordinated



IMAGINE THAT

In celebration of the late John Lennon's 50th birthday last week (Oct. 9), a group of radio broadcasters organized by communications consultant Jeff Pollack staged a worldwide broadcast of Lennon's peace anthem, *Imagine*. The 10 a.m. (ET) broadcast, which originated from the Trustee Council Chamber at The United Nations in New York, was fed to some 1,000 radio stations in 128 countries. WNEW(FM) New York air personality Scott Muni hosted the broadcast, which featured brief remarks in which Yoko Ono welcomed "all the people of the world."

The event was organized and funded completely through the donations and work of friends, Lennon's widow said. Speaking of world events in the past 12 months which brought down the Berlin wall and opened Eastern Europe to the west, Ono said "John's spirit is alive today, and the step we have taken toward peace is proof of that."

Ono was introduced at the U.N. by Marcela Perez de Cuellar, wife of the U.N. Secretary General. Pictured: Perez de Cuellar (l) and Ono.



R. Dean Meiszer

note and make it a \$3 million subordinated note, defer all the interest and make it a zero coupon, and in return you'll get a percentage of the company, or a percentage of any upside we get in the future."

What sort of time frame is involved from the initiation of a financial workout? "If you're in default for 90 days, the banks usually give you one quarter beyond that to structure an agreement," Meiszer said. "But then they'll give you a pretty short leash—such as to hit performance within 90-120 days. If you don't, it triggers other events...and you're back to negotiating again."

Meiszer said that 30%-40% of radio transactions completed between 1985 and 1989 have hit severe financial difficulty, which has led to wariness among broadcast lenders. "Banks are concerned about broadcast in general," Meiszer said. "They're concerned with the changing technologies, loss of audience share and the impact of other industries. It's all causing a trickle-down effect, and they're starting to pull in their horns."

The key word in a workout is cooperation, said Jack Koo, vice president, Media Group, at the Canadian Imperial Bank of Commerce. "All parties in a workout—the senior lender, the subordinated lender, the equity investor—bring very clear institutional needs to the table and cooperate in trying to reach a compromise," he said. "It's not so much in the spirit of win-win, as it is the spirit of how can we come away with having the greatest extent of our needs being met?" Koo said the successful workout requires sacrifice on all sides.

Workouts generally follow one of two forms: those where a station is severely underperforming because management made a bad buy or because market con-

ditions deteriorated; or, where management has performed, but not to the levels the bank had hoped. "These are the toughest calls to make," Koo said. "Generally there are three things you can do in a workout setting. You can sell assets, you can raise new capital or you can get concessions from your lenders on debt terms." The most common, he said, is a combination of them all.

As more and more deals are being restructured, lenders are discovering that broadcast workouts differ considerably from those in other industries, Koo continued. "Banks are finding that their access to collateral was not what they thought," he said. "They're seeing more encumbrances than they expected. License transfer restrictions, existence of secondary liens, complex shareholder agreements, the equity level—all have distanced us from the station."

Koo indicated that most successful workouts involve compromises across the entire capital structure and rarely are driven by panic. "Lenders aren't afraid of bankruptcy or putting a station in receivership," he said. "But at present, they'd rather wait for a more reasonable market." In these cases the negotiators often are willing to extend a consensual sale program over several years, starting with a progression of asset sales that start over the course of the following nine-12 months, Koo said.

In initiating a workout, the most valuable factor a senior lender can bring to the table is time—"and that's something he's going to want to be compensated for," Koo said. Whether this compensation comes in the form of significant concessions from subordinated lenders, or with specific financial benchmarks during the course of the workout strategy, he said that the senior lender expects concrete terms. "The senior lender probably has the biggest hammers, but everyone has nails—and the sooner everyone realizes this and begins working toward a compromise, the faster these things get resolved."

The most common goal of a workout is the sale of the station, Koo said, but because of the operating environment and the illiquidity of the market, a Catch-22 pervades the industry. Koo explained: "Everyone points to the HLT [highly leveraged transaction] as the reason capital has dried up, but these slow workouts are just as significant, if not more so." HLT's and workout fire sales are depressing station values and until prices increase, few banks will be willing to take part of their money and run. But as long as the workout climate remains gloomy, Koo maintains that



Jack Koo

prices will remain depressed. "We're going to have to have significant progress [in the workout situation] before we see the return of liquidity in financial markets," he said.

Charles Giddens, a partner with McLean, Va.-based Media Venture Partners, said that the ultimate goal in a workout situation is to avoid bankruptcy "because that makes the station appear as if sharks are circling in the water. You use the 'B' word, and everybody thinks here's my opportunity to 'get 'em while they're down.'" Giddens said that 95% of all stations currently in workout probably will never be in bankruptcy, "because there's a better solution—and that's to assess them, find out where they are and what it will take to get them either sold or restructured."

Owner-operators who think they can "keep dancing on stage until tomorrow comes" are going to find that tomorrow is here and the curtain is coming down, Giddens said. He suggested that some broadcasters are still operating on the "greater fool theory" that the marketplace will return to the feeding frenzy of the late '80s. "Five years ago the prevailing thought was you can't get hurt in broadcasting, there's always going to be someone more stupid than you were behind you who will pay more because you polished the apple and they're ready to take another bite. These broadcasters aren't whistling in the dark; they're whistling past the graveyard," he said. "They think this is a temporary setback due to a bad economy and six months from now everything will be great."

Giddens said that the "new reality of the '90s" hasn't yet set in. "The guy who bought at 10 times projected cash flow without improving revenue now is sitting with a station worth eight times trailing cash flow—a two multiple

loss," he explained. "That's real money...and a lot of folks have a hard time swallowing it."

While many critical fingers wag at operators who bought their stations when multiples were high and projected revenue was unrealistic, New York-based communications attorney Barry Skidelski lays blame on the bankers as well as borrowers. "If lenders were willing to get in bed with broadcasters, they should spend the night instead of just having the good time and getting out before the dawn," he said.

Skidelski urged bankers not to lose faith in the broadcast business just because exaggerated cash flow and revenue projections seem to have laid waste to the industry. "The fundamentals of the radio industry are, and always have been, strong," he said. "Most lenders do not want to foreclose and take over operation of a broadcast station, and a forced sale is not in anybody's interest. There are some good operators out there who have been caught in bad capital structures or down markets, both of which are external to their own management capabilities." -REB

MANAGEMENT WORKOUTS MAY STALL SALES

While the financial workout is the method of choice for many lenders and owners, some parties have opted to rectify poor performance through internal means. Rather than rewrite the initial terms of the loan agreement prior to eventual sale, "management workout specialists" examine the station's operations to determine areas for improvement. Management, sales, programming, engineering and marketing departments are all targets of the management workout specialist, whose job is to identify dead spots in a station's operations, and subsequently improve those weak areas.

Broadcast broker Bob Mahlman Jr. characterizes the management workout specialist as a "general contractor" who is brought in to identify problems and offer suggestions for improvement, which often run the entire spectrum of radio operations. Mahlman said the management workout team "works as a mediator between the borrower and bank to find ways to keep the station off the block. If an owner has a lot of equity on the line, it's worth paying a fee to have a number of experts review the entire situation and give you an answer."

Not necessarily, says Charles Giddens, partner with Media Venture Partners. Giddens is skeptical of the claims of many workout consultants, and said that "everybody who was a consultant before has now become a workout expert. And the truth is, there's no such thing as a workout expert."

Attorney Barry Skidelski discounts the outlook that management workouts are make-work deals for yesterday's consultants. "Everyone can benefit from an outside perspective," he said. "Since the consultant isn't financially or emotionally involved with the station, he can view the situation with greater objectivity and detachment. He doesn't have that forest-for-the-trees problem. He can give the picture a fresh look, and can spot things that the broadcaster or lender might overlook." -REB

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CASH PRIZES AND TROPHIES WILL BE AWARDED

RAB BOARD MEETS IN MONTEREY

The election of new officers, membership fees, marketing plans for the 1990's and the results of a long range planning survey are among the issues to be discussed by the Radio Advertising Bureau board members this week. The board will hold its semi-annual meeting, Oct. 15-17, in Monterey, Calif.

The board will elect three executives to two-year terms to the offices of chairman, vice chairman, and chairman of the finance committee, effective immediately. Carl Wagner, broadcast group president, Great American Broadcasting, has been chairman of the RAB board for the last two years.

The board will also hear the results of a survey conducted for the RAB by Paragon Research. Arthur Carlson, president, Susquehanna Radio Corp., chairman of the RAB's long-range planning

committee, commissioned the survey to evaluate RAB's functions, focus and activities, with the intent of assisting in the determination of the RAB's goals for the coming decade. Both member and non-member stations were selected randomly from different markets across the country.

The RAB staff will also seek approval for a new plan to increase radio's advertising share. The marketing plan is expected to include several new elements aimed at specific groups of potential advertisers, in addition to a general campaign to raise awareness of radio. The Richards Group, originators of the "Motel 6" radio campaign, has been retained to formulate and execute the creative side of the plan.

The board will also be asked to consider a plan to revise the dues structure for member stations. The new structure

is designed to be more equitable and will initially only affect the top 50 markets. The plan is designed to be "revenue-neutral," and will not alter the total amount of revenue going to the RAB.

In other news, the RAB announced two features for the 1991 Managing Sales Conference, to be held Jan. 24-27 in Nashville. The first will be a workshop looking at working with the automotive industry, "Understanding Automotive." According to the RAB, automotive advertising represents almost \$1 billion in 1990 for the radio industry. Automotive advertising is the second largest category and accounted for 13.4% of all national radio ad dollars in 1989. Second, RAB has announced that communications trainer, lecturer, actor, writer, mime and humorist, C.W. Metcalf will close out the conference on Sunday, Jan. 27. -LC

RIDING GAIN

BIRCH LISTS ACTIVITIES GUIDELINES

Birch/Scarborough Research has released its revised "Special Station Activities Guidelines," which addresses ratings distortion, ratings bias and other activities that are "not considered by generally accepted industry standards to be in the best interests of objective audience research." The

published guidelines offer descriptions of certain practices that might call attention to the ratings survey process, or which have the potential to influence respondents to report listening which might not reflect actual listening behavior.

William Livek, Birch president, chief executive officer, said the new outlines are intended "to bring attention to and/or discourage activities that could potentially

interfere with the collection of data for the purpose of calculating listening estimates and which could undermine the credibility of our ratings reports."

The new guidelines suggest actions that Birch/Scarborough might take if a station engages in egregious or repeated special activities. This action could include special advisory notices placed within the market reports, listing at the bottom of the page below the line, or complete removal (delisting) from the market report (BROADCASTING, Aug. 6).



"Radio Sports in a Television Society" was the focus of a seminar sponsored by the Museum of Broadcasting in New York. The panel discussed the art of announcing sports on radio and included (l-r): Ken Mueller, manager, MB radio department; Stan Isaacs, TV sports columnist, *Newsday*; Marty Glickman, New York Jets announcer and sports consultant to HBO; Mark W. Mason, program manager, WFAN(AM) New York, and Robert Batscha, MB president.

CBS: RATHER FUTURISTIC

CBS News correspondent Dan Rather is anchoring a multi-part series, *Tomorrow and Beyond*, on the CBS Radio Network Oct. 27-28. The 15-part, short-form series profiles the trends and technologies that likely will change the world as it heads into the 21st century. Topical issues discussed in the two-and-a-half-minute features include future technology, Biosphere II, moving into the Information Age, computer advances, the aging baby boom, geopolitics, bioethics, food

production, social trends, music, and a few things that won't change.

NATURE ESCAPE

The Escape To the Outdoors Radio Network has signed *Sports Afield* magazine editor George Harrison to host a new syndicated program, *Focus On Nature*. The new feature, sponsored by Nikon, looks at birding, wildlife viewing, and the use of sporting optics. The Escape...Network broadcasts daily to some 450 radio stations nationwide with features on camping, fishing, boating, RV travel, outdoor cooking, and new product reviews.

AP CONVERSION

Associated Press Broadcast Services is converting its 1,000 affiliates of AP Network News to the new T-1 Audio Delivery digital audio radio network distribution system. The system will transmit 15 khz audio and receivers can be switched to receive 15 khz or 7.5 khz. Installations are being made at no cost to affiliates.

PETITION FOR RECONSIDERATION

The Florida State Conferences of Branches of the NAACP has filed a petition for reconsideration of the FCC's Memorandum Opinion and Order (MO&O) concerning Miami license renewals, with particular interest in WTRS-AM-FM Dunnellon, WMMK(FM) Destin, WLVU(AM) Dunedin and WLVU-FM Holiday, all Florida. Petitioners claim that "over a seven-year term, even a \$20,000 fine amounts to less than \$8 per day, a trivial penalty for discrimination."

According to the petition, the stations cited should have had hearings "to determine whether the licensees engaged in discrimination." In July, the FCC issued notices of apparent liability (NAL) and renewed the licenses short term, subject to EEO reporting conditions. Asterisk Communications Inc., licensee of WTRS-AM-FM and Pasco Pinellas Broadcasting Co., licensee of WLVU-AM-FM, both forfeited \$18,000, while Gulfcoast Broadcasting Inc.,

licensee of WMMK(FM), forfeited \$15,000.

The North Carolina State Conference of Branches seeks reconsideration of MO&O in North Carolina renewals as it effects Dick Broadcasting Co., licensee of WKRR-FM Asheboro, N.C. The FCC considered the NAACP's original petition to deny was filed late and therefore "lacked standing." In its petition to reconsider, the NAACP said the effect of the decision forces it to "wait until 1995 to try again."



Stephen Curwood

NPR OPERA HOST

National Public Radio has named journalist Stephen Curwood as host of *NPR World of Opera*, a showcase of opera productions from the United States and abroad. Curwood's background includes jobs in broadcast and print journalism. In 1975, he shared a Pulitzer Prize for coverage of Boston public school desegregation for *The Boston Globe*. In 1976 he moved to TV

and served as an on-air reporter for WGBH-TV Boston's *Ten O'Clock News*. He also was a producer for the Public Broadcasting Service series *The Advocates*, and in 1979 became a reporter and co-host for NPR's *All Things Considered*. Curwood has also won a Cindy Award for excellence in broadcasting for an NPR documentary on public health. In addition to his *Opera* hosting duties, Curwood serves as executive producer and host of WBUR(FM)'s environmental program, *Living On Earth*.

RADIO CAUSE

On-air personalities from 27 of western New York's radio stations joined together in Buffalo to raise funds for Renaissance House, a drug, alcohol and substance abuse facility being constructed in West Seneca, N.Y. The 12-hour radiothon was held late last month and raised \$51,136. It was aired over the Kids Escaping Drugs Network. The latter was founded in 1987 by the Alcoholism Services Foundation Inc. to raise money to build a substance abuse facility for the eight counties of western New York. The new facility opens Oct. 19.

St. Joseph's Collegiate Institute donated their facilities, phone lines and students. Approximately 180 students answered phones and tabulated donations. Participating stations promoted heavily for two days prior to the radiothon with simultaneous fund raising efforts every 15 minutes the day of the event.

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BUSINESS

TV'S 'PREMATURE' STRATEGY FOR CHILDREN'S TV

Even before legislation is signed, cable and broadcast operators plan new programs, revise old ones and talk advertising splits

The children's television legislation has not yet been signed into law, but it has set in motion activity by TV stations and networks, program producers and distributors and advertisers. Among the conclusions of those contacted last week were that some TV outlets may be helped by advertising limits, while children's programming on weekends will be most affected. Existing children's shows are being changed and new shows are already being developed to satisfy legislative requirements for educational and informational programming.

Most affiliate TV station operators will be little affected by the new legislation. A 1987-88 study by the NAB found that in the top 20 markets the 12-minute level was being exceeded by only 17% of all children's programs on a "per-hour basis." All the excess was coming in non-network programming, presumably most of that in the early morning and after-school children's fare carried by independent stations.

But the demand for spots during those children's dayparts is uneven throughout the year and a ceiling on allowable minutes might work in broadcasters' favor during the first and third quarters, when, said John Quigley, general manager of WTTT(TV) Columbus, Ohio, "you can shoot a cannon through the inventory."

The legislation comes as no surprise to station managers contacted last week, who said they have been planning for its possible implementation for some time, including in their program purchases. One major market owner said: "We bought a Warner cartoon library which is in segments rather than half hours, so we can add in programming to fill in the time.... I don't know what they will do with all the half-hours that are only 22 minutes long."

Some of the barter split questions are still to be resolved, said Al Devaney, general manager of WPWR-TV Chicago: "The big question will be the trend to larger barter splits in kids' programming and how those splits will be renegotiated to comply with the limits. Many shows



are now distributed with three minutes of advertising for the distributor and 3½ minutes for the station (13 minutes per hour)."

One station general manager said he thought that some of the Warner Brothers program contracts which had the 3-and-3 1/2 minute splits also had clauses that if there were cuts to be made, they would be made proportionally so that both the syndicator and the station would share the burden of reduced advertising equally. Warner Brothers did not respond to inquiries on the subject.

Perhaps more than advertising it is children's programming itself that has and will change, said Dan Cosgrove, senior vice president, sales, Group W Productions, who projected that "pro-social" children's programming will be more likely to find its way onto station schedules. Group W has such a show in development, he added. Already responding as

well was Scholastic Productions, said Todd Kessler, vice president, program development: "We have already been approached by one or two distribution companies which have offered us an open opportunity for a program with our name on it and we will probably accelerate our development on some projects because of that interest."

Other programmers, too, have been watching the progress of the bill and planning accordingly. According to Gary Montanus, senior vice president, marketing, Worldvision, "when we developed *Wake Rattle and Roll* we had the educational elements of the bill in mind." Montanus told BROADCASTING that Worldvision is also looking at ways to incorporate educational elements into its *Funtastic World of Hanna Barbera*.

John Cluster, president, Cluster Television Inc., said that while the bill's commercial time requirements will not

affect him directly, "the only large area it is affecting is on weekends because [the bill] is cutting ad time to 10½ minutes, and the economics of kids' time does not change. Children's programming costs are the same on weekends as on weekdays, and ratings are not that much different." Passage of the bill might therefore make it more difficult to present first-run children's programming on weekends, Claster said, which could "force" more international co-production and other forms of creative financing.

In terms of cable, there are a few channels that "push the limits of commercial reality, and they may have to push back," according to Gerry Laybourne, president, Nickelodeon and Nick at Nite. For the most part, she said, "cable does a good job of cutting down the commercial load."

Bob Levi, executive vice president, WTBS(TV) Atlanta, said the superstation's children's programming already conforms to the bill's commercial limits, and that he supports the legislation. He added that TBS has standards it will continue to practice, such as not allowing "Flintstones vitamins commercials to run inside *The Flintstones*," although such ads can run in programs before and after the program to which it is related.

He said the network is opposed to program-length commercials, which the bill bans, but said "it's a near impossible job to try to figure out," adding that "there's no children's show more merchandised than *Sesame Street*." Steve Brenner, senior vice president, USA Network, said much of the responsibility for defining programming merit would fall to the FCC under the law. Brenner is concerned about it being able to adequately handle the responsibility, given administrative reductions, and the possibility of cable legislation also eventually falling in its lap.

Stations in smaller markets will particularly be in need of programming to fill time opened by advertising cutbacks and by the increased importance attached to "finding good educational programming to provide for the community," said Robert Furlong, general manager of WCGV-TV Milwaukee.

So far no stations have called Action for Children's Television asking for advice, said the organization's president, Peggy Charren: "The nice thing about the broadcasting industry is that once they are told what needs to be done they do it pretty well...they really don't need ACT to do that." She added that children's television producers who previously had problems getting distributed

KEY POINTS OF BILL

- Limits per-hour "commercial matter" on cable and broadcast TV to 10.5 minutes on weekends and 12 minutes on weekdays.

- Requires FCC to consider extent licensee has served children's "educational and informational needs" during license renewal. Licensee's nonbroadcast efforts or support of programming on other station in market may be considered.

- Establishes endowment (\$2 million in 1991; \$4 million in '92) for "educational programming" which, for two years after production, is available only to noncommercial TV.

might benefit under the new legislation.

The NAB study found an average of roughly nine minutes and fifty seconds of commercials per hour. Although there may be some similar discussions with stations between networks and stations about cutting back ad time, most execu-

tives commenting last week said they had paid little attention to the legislation and there appeared to be little need for either side to cut back on advertising.

A cutback in advertising might also help some networks. The children's daypart had declined from 1985-1988 according to unaudited numbers submitted by the television networks to Ernst & Young under the auspices of the Broadcast-Cable Financial Management Association. In 1989, however, the network revenue increased 9%, to \$141 million and is on track this year to just exceed the 1985 total of roughly \$160 million. Part of the reason for the improved performance has been a leveling off, or even slight decline, of the amount of syndicated children's shows, and the increased use of children's television by advertisers such as fast foods and footwear.

In the first six months of 1990 ABC has a 40% share of network television's children's advertising dollars according to data compiled by Abitron's BAR and provided by the Television Bureau of Advertising.

-GF, RG, SDM



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CHANGING HANDS

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

WXDJ-FM Homestead, Fla. □ Sold by New Age Broadcasting Inc. to Viva America Media Group for \$14.5 million. Price is asset purchase agreement to be paid in full at closing. Station was acquired in December 1987. **Seller** is owned by Russell Oasis, Robert M. Potamkin and Alan H. Potamkin. Oasis is president of Oasis Broadcasting Inc.; Alan H. and Robert M. Potamkin have interests in Potamkin T-V Investments Inc., which owns 50% of voting stock of Tequesta Television Inc., which is partner of Phipps-Potamkin Television Partners, permittee of WPBF(TV) Tequesta, Fla. **Buyer** is owned by Amancio Victor Suarez, Charles M. Fernandez and Amancio Jorge Suarez, who have interests in Mambisa Broadcasting Corp., partner of assignor. Viva America Media Group has interests in licensee of WAQI(AM) Miami, and licensee of WRTO(FM) Goulds, Fla. WXDJ-FM has adult contemporary format on 95.7 mhz with 100 kw and antenna 982

PROPOSED STATION TRADES

By volume and number of sales

Last Week:

AM's □ \$382,000 □ 3

FM's □ \$16,400,833 □ 4

AM-FM's □ \$325,000 □ 2

TV's □ \$0 □ 0

Total □ \$17,107,833 □ 9

Year to Date:

AM's □ \$88,438,068 □ 227

FM's □ \$436,992,626 □ 210

AM-FM's □ \$337,260,640 □ 187

TV's □ \$792,841,900 □ 81

Total □ \$1,655,533,234 □ 705

For 1989 total see Feb. 5, 1990 BROADCASTING.

feet above average terrain.

WRSC(AM) State College and WQWK(FM) University Park, both Pennsylvania □ Sold by TMZ Broadcasting Co. to McVay Broadcasting of State College for \$6 million. Stations were acquired in February 1989. **Seller** is headed by Robert Tudek, Everett Mundy and Robert Zimmerman and has interests in WTAD(AM)-WQCY(FM) Quincy, Ill.; WEST(AM)-WLEV(FM) Easton and WRKZ(FM) Hershey, both Pennsylvania, and WWAZ(AM)-WWLI(FM) Providence, R.I. **Buyer** is headed by Michael and Doris McVay, husband and wife, who own 19% voting stock and 23 shares of nonvoting stock of Erie Coast Communications Inc., licensee of WFDF(AM)-WDZZ(FM) Flint, Mich., and owns 15% of voting stock of Vista Communications Inc., general partner of Naples Radio Partners Ltd., licensee of WCOO(FM) Immocalee, Fla. Vista Communications Inc. owns 80% of voting stock of Key West Radio Inc., licensee of WKWF(AM)-WAIL(FM), Key West, Fla. WRSC has adult contemporary-news format on 1390 khz with 2.5 kw day and 1 kw night. WQWK has classic rock format on 97.1 mhz with 2000 w and antenna 404 feet. **Broker:** Questcom Radio Brokerage Inc.

KZAK(FM) Incline Village, Nev. □ Sold by North Lake Tahoe Broadcasting Company Inc. to New World Enterprises Inc. for \$1.33 million. Price includes \$50,000 escrow payment, \$50,233 closing payment and \$1,000,000 and \$233,100 promissory notes. Station went on air in June 1983. **Seller** is headed by James King and has no other broadcast interests. **Buyer** is headed by David T. and Linda P. Newman, husband and wife; J. Duane Hoover, and Carlton J. Whitehead and has no other broadcast interests. KZAK has adult contemporary format on 100.1 mhz with 700 w and antenna 630 feet above average terrain. Station changed calls from KLKT.

WQTR(FM) Lake City, S.C. □ Sold by Florence County Broadcasting Co. to Wiggins Broadcasting for \$500,000. Price includes \$25,000 down payment, \$75,000 cash at closing and \$400,000 promissory note at 10%. Interest payments are for first 24 months, then principal and interest for 156 months. Station went on air in May 1977. **Seller** is headed by William R. Rollins and Robert R. Hilker, who also have interests in Blacksburg-Christiansburg Broadcasting Co., licensee of WJJK(AM) Christiansburg and WVVV(FM) Blacksburg, both Virginia; Suburban Caribbean Communications Inc., licensee of WSTX-AM-FM

STABILITY

sta*bil*i*ty (stə bīl' ə tē) 1. the state or quality of being stable, or fixed; steadiness 2. firmness of character, purpose, or resolution 3. permanence

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Christiansted, St. Croix, V.I.; Piedmont Crescent Communications, licensee of WABZ(FM) Albemarle and WEGO(AM) Concord, both North Carolina; Local Television Associates Inc., licensee of WFXI(TV) Morehead City, N.C., and Eagle Broadcasting, Inc., licensee of WPIQ(AM) and WHJX(FM) Brunswick, Ga. **Buyer** is headed by John H. Wiggins, who also owns WULF(AM)-WKXH(FM) Alma, Ga. WQTR has country format on 100.1 mhz with 1.3 kw and antenna 482 feet above average terrain.

WLOV-AM-FM Washington, Ga. □ Sold by Scorpio Enterprises Inc. to Ptak Broadcasting Inc. for \$355,000. Price includes \$7,500 down payment, \$17,500 cash at closing and \$330,000 promissory note at 12% interest payable in 240 equal monthly installments. Stations went on air in September 1955 and June 1970, respectively. **Seller** is headed by Oscar and Dorothy B.H. Wisely, husband and wife, who have no other broadcast interests. **Buyer** is headed by Thomas and Alice Ptak, husband and wife. Thomas Ptak is general manager of WRXR-AM-FM Aiken, S.C. WLOV(AM) is daytimer with C&W format on 1370 khz with 1 kw. WLOV-FM has C&W format on 100.1 mhz with 2.4 kw and antenna 321 feet above average terrain.

KYNG-AM-FM Coos Bay, Ore. □ Sold by Calegon Broadcasting Inc. to Ray Sparks for \$330,000 cash at closing. KYNG(AM) was acquired in October 1987. KYNG(FM) went on air in November 1979. **Seller** is headed by Richard J. and Susan G. Behrendt, husband and wife. **Buyer** has no other broadcast interests. KYNG(AM) has adult contemporary format on 1420 khz with 1 kw. KYNG(FM) has top-40 format on 105.5 mhz with 3 kw and antenna 400 feet above average terrain.

WHWB(AM) Rutland, Vt. □ Sold by Con Brio Broadcasting Inc. to Jewel Radio Inc. for \$325,000. Price includes \$225,000 cash at closing and \$100,000 promissory note at 9% interest payable in 10 years for

covenant not to compete for seven years. Station was purchased in May 1984. **Seller** is headed by Edward G. Pickett and has no other broadcast interests. **Buyer** is headed by Harrison M. Fuerst, George Joachim, Richard Noble, Harry Weinhagen, William H. Albers, Robert A. Fuerst and S. Charles Evans and also owns WJJR-FM Rutland, Vt., and W280CS Hanover, N.H. Harrison M. and Robert Fuerst, Joachim and Albers have interests in Radio Associates Ltd., licensee of WMAN(AM)-WYHT(FM) Mansfield, Ohio. WHWB is daytimer with C&W and oldies format on 970 khz with 1 kw.

WBFD(AM)-WRAX(FM) Bedford, Pa. □ Sold by B&N Broadcasting Inc. to Kessner Broadcasting Corp. for \$325,000. In addition to cash consideration, buyer is also paying broker's commission of \$14,000. WBFD was acquired in December 1985; WRAX went on air in December 1966. **Seller** is headed by Bernard J. and Nancy B. Rock, husband and wife, and has no other broadcast interests. **Buyer** is owned by Lawrence Kessner and Virginia Carson has no other broadcast interests. WBFD has oldies and adult contemporary format on 1310 khz with 5 kw day and 85 w night. WRAX has modern country format on 110.9 mhz with 3 kw and antenna 328 feet above average terrain. *Broker: Satterfield & Perry Inc.*

WEEB(AM) Southern Pines, N.C. □ Sold by Richardson Broadcasting Group to Sandhills Radio Inc. for \$315,000. Price includes \$10,000 deposit, \$121,000 cash at closing and assumption of note payable of \$184,000. Station was acquired in March 1986. **Seller** is headed by Lawrence E. Richardson. **Buyer** is owned by Gardner H. Altman, and has interests in WRCS(AM)-WQDK(FM) Ahoskie, N.C. WEEB has adult contemporary format on 990 khz with 10 kw day, 5 kw during critical hours.

For other proposed and approved sales see "For the Record," page 83.

FIRST THINGS FIRST

First City Broadcasting is reportedly close to signing a new deal for the sale of WVGO-FM Richmond, Va., two days after Richmond Radio pulled out of the \$5.5 million deal ("Changing Hands," July 30). First City is headed by David Pearlman and Norman Drubner and has interests in four AM's and eight FM's. Richmond Radio Inc. is owned by Aylett B. Coleman and has interests in WXLK(FM) Roanoke and WJQI(FM) Virginia Beach, both Virginia.

Media Venture Partners, the broker handling the sale, also brokered the sale of KXXX-FM San Francisco and KSLA-TV Shreveport, La., for \$18.5 million and \$23 million, respectively ("Changing Hands," Oct 1), and is confident of an end-of-the-month closing of WPAP-FM Panama City, Fla., to Southern Broadcasting for \$1.9 million ("Changing Hands," July 30).

□

Snowden Associates brokered the \$750,000 sale of WFFG(AM)-WMUM(FM) Marathon, Fla. ("Changing Hands," Oct. 8).

SOLD!

KXXX(FM), San Francisco has been sold by Emmis Broadcasting Corporation to Bedford Broadcasting Company for \$18,500,000 cash.

Elliot B. Evers initiated the transaction and assisted in negotiations.

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THE 'OTHER' INDEPENDENTS: SHARING THE SUCCESS OF FOX

With Fox taking more time from affiliates and bidding less on syndicated fare, other independents are able to bid on previously unattainable shows; best place for 'traditional' independent station appears to be in markets 21-50

Traditional independent TV stations for the most part, appear to be riding the coattails of their Fox-affiliated brethren to solid revenue growth and improved status in the marketplace. With more programing available and the second class status that independents have felt through the years lifting, independents are managing a smile during an otherwise dreary year for many broadcasters.

Much of the non Fox independent's growth can be attributed directly to Fox's success. With Fox taking more time from affiliates and bidding less on movie packages and syndicated programing, the second and/or third independents are finding themselves in a position to bid for programing that not too long ago, was unattainable. Said one programing executive: "Independent stations have enormous opportunities and some big advantages and a terrific future if they can manage the supply of software that assures them of being the players of programing that the public wants to see in their markets."

The best place for an independent station to be these days appears to be in markets 21-40, because, with a few exceptions, there is only one "true" independent in those markets (see chart). Overall, there are 135 "traditional independent stations"—those that are not affiliated with Fox or air specialty programs, such as specific-language shows or home shopping networks. Of those, 43—or 31%—are concentrated in the

top-20 markets. Andrew Banks, a partner in ABRY Communications, which owns WNUV-TV Baltimore, WIII(TV) Cincinnati, KZKC(TV) Kansas and is in the process of acquiring WTTO(TV) Birmingham, Ala., and WCVG(TV) Milwaukee, said that "if you are an independent in Los Angeles, you would think that you would be an important station in an important market. On the contrary, you find yourself competing with four or five independents, three affiliates and a plethora of cable stations, and you would be fortunate to acquire one or two quality shows in your lineup." Independents in markets outside of the top-20, according to Banks, are in a "superior position when it comes to programing stations which has strong implications in the financial health of those stations."

In several markets there are "programing franchises" that are being left to the independents, including sports and movies. With Fox expanding, it is becoming more and more difficult for their affiliates to fill those niches. "We pray nightly for the success of Fox because they are helping to establish a stronger rate card," said Banks. In some markets, Banks said he is seeing situations where a car dealer who has been buying a 30-second spot on a Fox affiliate for \$400 now pays \$1,500 to \$2,000 for the same spot. Those increases trickle down to independents and, according to Banks, "eliminates the prospect of downward [pricing] pressure." Said Banks: "Ultimately, you have to deliver the ratings. Fox programing has enabled affiliates to deliver higher ratings and independents—with the migration of higher quality syndicated shows—have also improved ratings. It is the big three affiliates that come out with the short end of the stick, it has to come from somewhere." There are many Fox affiliates that have managed to hang on to both sports and Fox programing; however, whether that will be the case when Fox goes to seven nights remains to be seen.

Children's programing is another area where non Fox independents are finding room to excel. Fox's decision to enter the

THREE TIERS OF NON-FOX INDEPENDENTS

Market	Non-Fox Indies	% of non-Fox total
1-20	43	31%
21-50	32	23.7%
51-209	60	44%

Note: According to the Association of Independent Television Stations, there are 339 independent TV stations, 133 of which are considered Fox affiliates. Of the remaining 206 stations, 135 are considered "true" independents. For the purpose of this chart, BROADCASTING did not include independent stations that program the Home Shopping Network, foreign language programing or other "nontraditional" shows.

children's programming business has allowed independents to pick up the Disney afternoon. Said Randy Smith, general manager, WPHL-TV Philadelphia: "Here is a case where Fox network activities are pushing desirable products my way." According to the Nielsen Station Index, the majority of Fox stations underdelivered and are being soundly beaten by the Disney afternoon.

That does not mean that independents everywhere are cleaning up. In overcrowded independent markets such as Dallas, where there are five independents, stations sometimes resort to creative scheduling to separate themselves from the masses. For example, KDFI(TV) airs *Sally Jesse Raphael* in prime time instead of daytime. The show does a four share, which station President John McKay said is better than it would do against *Oprah*, *Geraldo* and *Joan Rivers*. The station also produces its own children's show—*Club 27*—which airs cartoons and has a studio audience and clowns.

The story is not without a downside. As cable networks grow, they will become bigger competitors for programming and national spot dollars. Two weeks ago, Paramount and MCA bypassed the syndication market and sold their most recent premium movie package to the USA Network. Whether bypassing syndication for cable will become a trend remains to be seen. Some in the cable industry have criticized basic cable networks for paying too much for the packages. Turner Entertainment

DIAL A JOB

For 95 cents per minute, those seeking jobs in TV, commercials, films, stage, voice-over, modeling and extras, may be just a phone call away. A new telephone employment service, Casting/Crew Infoline, gives actors and crew members access to entertainment jobs by dialing 1-900-454-3266, 24 hours a day. A listing of jobs categorized by age, physical type, union status, equipment, skills and schedule is provided by the menu-driven digital system launched by producers Jeff Apple and David Brein as part of Gateway Information Services Inc.

Once a job is identified, the applicant then drops off a resume packet at one of the Casting/Crew drop boxes at select southern California 7-Eleven stores for daily pickup by a Gateway courier. Casting directors may list a position at no charge by calling 213-204-1000 or 800-487-1091 (outside Calif.).

Networks President Scott Sassa said that such buys suggest a "lack of creativity" and that basic cable networks are unnecessarily spiraling programming costs. That is a lesson that independents have already learned and some have started to develop their own programming to replace

expensive syndication packages. WWOR(TV) New York, KCOP-TV Los Angeles and MCA are co-producing three first-run prime time programs this season; group owner Tribune has teamed up with TBS to buy Viacom's *Features 14* package. —JF

NETWORK COSTS HURT 3RD QUARTER PROFITS AT CBG

Higher television network costs at CBS were primarily responsible for declining income for the CBS/Broadcast Group (CBG), the company said last week. Profit dropped from \$50.2 million to \$17.8 million as costs jumped 19% to \$644 million, "largely reflecting higher expenditures at the television network in...new program development, original summer programming and program rights fees for sporting events.... Costs at CBS News also rose to support complete coverage of the Persian Gulf crisis."

Revenue was also up at CBG by 12% to \$662 million, with TV network revenue gaining 10%, "lifted mainly by broadcasts of Major League Baseball." During the quarter the network aired the All Star game and 11 regular season games. Although the TV network reported a loss, CBS TV station profits rose, "led by better results at the Los Angeles, Miami and New York stations, said to be helped by improved news ratings." Also higher were sales and profits at CBS radio due to "improved performance of both AM and FM station groups." Net corporate income dropped \$4 million, to \$43.3 million, while general corporate income dropped roughly 6%, to \$7.2 million.

The decline in earnings will likely continue, said CBS, for the "near term... as a consequence of higher network programming costs and a softening economic climate for advertising."

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FOCUS ON FINANCE

Media stocks last week followed broader market averages down, many of them finding new 52-week lows. Among deal stocks, MCA was off 13% for week ending last Wednesday, to 55 1/4. TVX Broadcast Group, whose board approved \$9.50 buyout contract from Paramount, fell 1/16 of point. Deal requires two-thirds vote of non-Paramount shareholders which puts spotlight on 6% holder Gabelli Group. Gloomy perception of fundamentals is said to have contributed to 7% declines of both Capital Cities/ABC and CBS with latter's third-quarter earnings (see page 75) still coming in ahead of many recently revised analysts' estimates. Handful of group owner/publisher stocks fell more than 5% last week, continuing month-long declines, including Washington Post Co.,

Pulitzer Publishing, Meredith, Park Communications and Media General. Last company said it would discontinue effort to sell New Jersey-based recycled newsprint plant. News Corp. continued to fall (BROADCASTING, Oct. 8), sliding 9%, to 9 7/8, as did Tribune, to 35 1/2. Smaller capitalization group owners were off as well, including Great American Communications, which lost quarter point to 1 3/8, and Telemundo, down 1/4, to 3 1/4. Most MSO stocks were also down, with leveraged issues hurt most including Comcast, off 13%, and Cablevision Systems, down 9%. Ad agency stocks were off slightly while most equipment stocks fell, including Harris Corp., down 8%. Some inside buying continues, particularly in cable issues such as QVC Networks, Viacom and Time Warner.

	Closing Wed Oct 10	Closing Wed Oct 3	Net Change	Percent Change	P/E Ratio(000,000)	Market Capitali- zation
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BROADCASTING

A (BHC) BHC Comm.	43	42	3/8	5/8	01.47	-8	1,259		
N (CCB) Cap. Cities/ABC	450	5/8	483	-32	3/8	-06.70	15	7,810	
N (CBS) CBS	158	1/8	170	5/8	-12	1/2	-07.32	11	3,743
A (CCU) Clear Channel	10	3/4	10	3/4	00.00	-63	61		
O (JCOR) Jacor Commun.	1	7/8	1	7/8	00.00	-1	18		
O (OSBN) Osborn Commun.	7	5/8	7	1/2	1/8	01.66	-11	53	
O (OCOMA) Outlet Comm.	13	1/4	13	3/4	-	1/2	-03.63	16	86
A (PR) Price Commun.	1	5/8	1	7/8	-	1/4	-13.33	14	
O (SAGB) Sage Bcsg.	1	1/2	1	1/2	00.00	-1	5		
O (SCRIP) Scripps Howard	45	45			00.00	19	464		
O (SUNNC) SunGroup Inc.		3/4	3/4		00.00	-1	5		
O (TLMD) Telemundo	3	1/4	4	1/2	-	1/4	-27.77	-1	74
O (TVXGC) TVX Group	9	1/16	9	1/8	-	1/16	-00.68	66	
O (UTVI) United Television	29	29	1/4	-	1/4	-00.85	3	315	

PROGRAMING

O (IATV) ACTV Inc.	2	1/2	2	3/8	1/8	05.26	2			
O (ALLT) All American TV	2	2	1/2	-	1/2	-20.00	3			
N (CRC) Carolo Pictures	8	8	3/8	-	3/8	-04.47	12	241		
O (DCPI) dick clark prod.	3	1/2	4	-	1/2	-12.50	15	28		
N (DIS) Disney	91	3/8	94	1/8	-	2	3/4	-02.92	15	12,166
O (FNNI) FNN	2	7/8	3	1/8	-	1/4	-08.00	8	52	
A (FE) Fries Entertain.		11/16	9/16		1/8	22.22	3			
A (HHH) Heritage Ent.		15/16	1		-	1/16	-06.25	-1	7	
N (HSN) Home Shop. Net.	4	3/8	4	1/2	-	1/8	-02.77	109	394	
O (IBTVA) IBS	1	1/4	1	1/4		00.00	15	4		
N (KWP) King World	22	24			-	2	-08.33	10	836	
O (KREN) Kings Road Ent.		9/32	9/32			00.00	-1	1		
N (MCA) MCA	55	1/4	63	1/2	-	8	1/4	-12.99	21	4,120
N (MGM) MGM/UA Comm.	13	3/4	14		-	1/4	-01.78	-13	701	
A (NNH) Nelson Holdings	2	3/4	2	3/4		00.00	11			
O (NNET) Nostalgia Net.		1/2	9/16		-	1/16	-11.11	2		
N (OPC) Orion Pictures	9	7/8	8	5/8	1	1/4	14.49	28	179	
N (PCI) Paramount Comm.	36	26	1/8	9	7/8	37.79	25	4,281		
N (PLA) Playboy Ent.	4	1/8	4	1/8		00.00	21	76		
O (QNTQE) Qintex Ent.		1/8	1/8			00.00	26			
O (QVCN) QVC Network	5	1/8	6		-	7/8	-14.58	-13	88	
O (RVCC) Reeves Commun.	6	3/4	6	3/4		-00.00	-16	85		
O (RPICA) Republic Pic.'A'	5	3/4	4	1/2	1	1/4	27.77	31	24	
O (SP) Spelling Ent.	3	1/2	3	3/8	1/8	03.70	17	115		
O (JUKE) Video Jukebox	4	7/8	4	7/8		00.00	-37	45		
O (WONE) Westwood One	1	7/8	2	5/8	-	3/4	-28.57	-1	27	

	Closing Wed Oct 10	Closing Wed Oct 3	Net Change	Percent Change	P/E Ratio(000,000)	Market Capitali- zation
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BROADCASTING WITH OTHER MAJOR INTERESTS

N (BLC) A.H. Belo	31	5/8	34	-	2	3/8	-06.98	27	590	
N (AFL) American Family	12	5/8	14	-	1	3/8	-09.82	9	1,027	
O (ACCOM) Assoc. Comm.	18	1/4	19		-	3/4	-03.94	46	340	
N (CCN) Chris-Craft	28	1/8	29	3/4	-	1	5/8	-05.46	1	716
O (DUCO) Durham Corp.	26	26	1/2	-	1/2	-01.88	13	219		
N (GCI) Gannett Co.	31	33	1/4	-	2	1/4	-06.76	12	4,898	
N (GE) General Electric	52	54	1/2	-	2	1/2	-04.58	11	46,208	
O (GACC) Great American	1	5/8	1	7/8	-	1/4	-13.33	57		
A (HTG) Heritage Media	3	1/4	3	1/4		00.00	-7	146		
N (JP) Jefferson-Pilot	33	5/8	34	1/8	-	1/2	-01.46	8	1,235	
N (LEE) Lee Enterprises	21	1/2	21	3/4	-	1/4	-01.14	12	513	
N (LC) Liberty	43	3/8	44	1/4	-	7/8	-01.97	9	370	
O (LINB) LIN	46	46	1/4	-	1/4	-00.54	-15	2,383		
N (MHP) McGraw-Hill	42	1/8	43	1/4	-	1	1/8	-02.60	105	2,050
A (MEGA) Media General	19	7/8	21	3/8	-	1	1/2	-07.01	28	514
N (MDP) Meredith Corp.	21	1/8	22	1/2	-	1	3/8	-06.11	-14	388
O (MMEDC) Multimedia	58	60			-	2	-03.33	17	656	
A (NYTA) New York Times	18	3/4	18	1/2		1/4	01.35	6	1,429	
N (NWS) News Corp. Ltd.	9	7/8	10	7/8	-	1	-09.19	6	2,651	
O (PARC) Park Commun.	14	3/4	15	7/8	-	1	1/8	-07.08	16	305
O (PLTZ) Pulitzer Pub.	19	20			-	1	-05.00	7	199	
O (STAUF) Stauffer Comm.	130	130				00.00	48	144		
N (TMC) Times Mirror	23	3/8	25	1/4	-	1	7/8	-07.42	12	3,004
N (TRB) Tribune Co.	35	1/2	39	1/8	-	3	5/8	-09.26	12	2,349
A (TBSA) Turner Bestg.'A'	10	3/4	12	3/4	-	2	-15.68	-25	534	
N (WPO) Washington Post	207	1/2	216	3/4	-	9	1/4	-04.26	13	2,535
N (WX) Westinghouse	27	1/2	30	3/8	-	2	7/8	-09.46	8	8,018

CABLE

A (ATN) Acton Corp.	6	3/8	6	5/8	-	1/4	-03.77	-5	9	
O (ATCMA) ATC	26	3/4	29	1/4	-	2	1/2	-08.54	27	2,917
A (CVC) Cablevision Sys.'A'	13	1/4	14	1/2	-	1	1/4	-08.62	-1	294
A (CTY) Century Comm.	4	1/8	5	1/4	-	1	1/8	-21.42	-4	269
O (CMCSA) Comcast	8	1/2	9	3/4	-	1	1/4	-12.82	-5	959
A (FAL) Falcon Cable	9	3/8	10	1/4	-	7/8	-08.53	-7	59	
O (JOIN) Jones Intercable	5	1/4	6	1/4	-	1	-16.00	-2	65	
N (KRI) Knight-Ridder	40	41	1/2	-	1	1/2	-03.61	12	2,013	
T (RCI.A) Rogers'A'	9	1/4	9	1/4		00.00	-17	349		
O (TCAT) TCA Cable TV	10	1/2	11	1/2	-	1	-08.69	35	254	
O (TCOMA) TCI	9	1/4	10	5/8	-	1	3/8	-12.94	-13	3,293
N (TWW) Time Warner	72	3/8	73	7/8	-	1	1/2	-02.03	-5	4,160
O (UAECA) United Art.'A'	11	3/8	11	1/2	-	1/8	-01.08	-16	1,588	
A (VIA) Viacom	17	7/8	18	7/8	-	1	-05.29	-21	1,907	

Closing Closing Net Percent P/E Market
Wed Wed Change Change Ratio(000,000)
Oct 10 Oct 3

EQUIPMENT & MANUFACTURING

N	(MMM) 3M	75	7/8	78	1/4	- 2	3/8	-03.03	13	16,882
N	(ARV) Arvin Industries	14		15	5/8	- 1	5/8	-10.40	19	263
O	(CCBL) C-Cor Electronics	5	1/8	5	1/2	-	3/8	-06.81	4	22
O	(CTEX) C-Tec Corp.	14	3/4	14	3/4			00.00	-54	242
N	(CHY) Chyron		9/16		5/8	-	1/16	-10.00	-1	6
A	(COH) Cohu	8	1/8	8	5/8	-	1/2	-05.79	6	15
N	(EK) Eastman Kodak	35		37	1/4	- 2	1/4	-06.04	13	11,355
N	(HRS) Harris Corp.	17	1/4	18	3/4	- 1	1/2	-08.00	5	690
N	(IV) Mark IV Indus.	8	7/8	9	1/2	-	5/8	-06.57	2	123
O	(MATT) Matthews Equip.	1	1/8	1	7/16	-	5/16	-21.73	56	6
O	(MCDY) Microdyne	3	3/16	3	1/4	-	1/16	-01.92	45	13
O	(MCOM) Midwest Comm.	1	5/8	1	1/2		1/8	08.33	4	4
N	(MOT) Motorola	53		64		-11		-17.18	13	6,970
A	(PPI) Pico Products		5/8		3/4	-	1/8	-16.66		2
N	(SFA) Sci-Atlanta	12	3/4	14	1/4	- 1	1/2	-10.52	6	284
N	(SNE) Sony Corp.	50	3/8	48	1/2	1	7/8	03.86	25	16,720
N	(TEK) Tektronix	13	3/4	14	7/8	- 1	1/8	-07.56	-4	399
N	(VAR) Varian Assoc.	29		30	1/4	- 1	1/4	-04.13	-32	553
O	(WGNR) Wegener	1			3/4		1/4	33.33	-6	7
N	(ZE) Zenith	4	3/4	5		-	1/4	-05.00	-1	126

Closing Closing Net Percent P/E Market
Wed Wed Change Change Ratio(000,000)
Oct 10 Oct 3

SERVICE

O	(AFTI) Am. Film Tech.	6	5/8	7	3/4	- 1	1/8	-14.51	22	64
O	(AGRPC) Andrews Group	2	3/8	2	3/8			00.00	-1	21
O	(BSIM) Burnup & Sims	6	7/8	7	1/8	-	1/4	-03.50	76	86
A	(CLR) Color Systems	1	5/8	1	7/8	-	1/4	-13.33	-1	9
N	(CQ) Comsat	28	1/8	29	5/8	- 1	1/2	-05.06	8	526
N	(CDA) Control Data	8	1/2	9	1/4	-	3/4	-08.10	-2	361
N	(DNB) Dun & Bradstreet	41	5/8	41	3/4	-	1/8	-00.29	14	7,595
N	(FCB) Foote Cone & B.	23		23	3/8	-	3/8	-01.60	12	246
O	(GREY) Grey Advertising	131		138		- 7		-05.07	11	148
O	(IDBX) IDB Commun.	5	3/4	5	3/4			00.00	63	35
N	(IPG) Interpublic Group	30	1/2	30			1/2	01.66	13	1,055
O	(OMCM) Omnicom	26		26				00.00	13	683
O	(RTRSY) Reuters	40	5/8	44		- 3	3/8	-07.67	19	17,512
N	(SAA) Saatchi & Saatchi	2	1/8	2	1/8			00.00	-1	336
O	(TLMT) Telemation	1	1/2	2		-	1/2	-25.00	3	7
O	(TMCI) TM Commun.		3/32		1/8	-	1/32	-25.00		2
A	(UNV) Unitel Video	6	1/8	6			1/8	02.08	-10	9
O	(WPPGY) WPP Group	15	1/8	15	1/4	-	1/8	-00.81	7	403
Standard & Poor's 400		353.11		367.37		-14.26		-3.9		

FIFTH ESTATERS IN FORBES 400

For the second year in a row, Metromedia founder John Kluge headed *Forbes* magazine's list of the 400 richest Americans. Kluge's net worth went from \$5.2 billion in 1989 to \$5.6 billion in 1990. He is, needless to say, the wealthiest member of the Fifth Estate on the *Forbes* list.

Kluge is also one of the few Fifth Estaters whose fortunes rose in 1990, according to the magazine. Investor Warren Buffett, the second richest American and large shareholder of Capcities/ABC, saw his investment in Berkshire Hathaway drop \$860 million and his net worth fall from \$4.2 billion last year to \$3.34 billion in 1990. In third place is Ronald Perelman whose estimated net worth of \$2.87 billion includes New World Entertainment. The Cox sisters—Barbara Cox Anthony and Anne Cox Chambers of Cox Communications—have a combined net worth of \$2.6 billion.

Brothers Samuel and Donald Newhouse rounded out the top 10 for the Fifth Estate with a fortune of \$2.6 billion.

Sumner Redstone, chairman and 83% owner of Viacom,

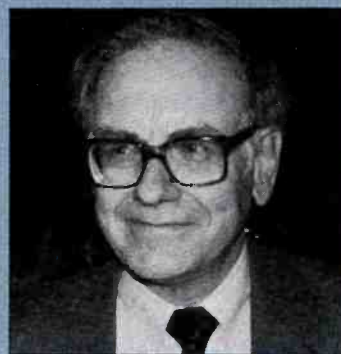
dropped from third place last year on the list to 20th this year. His net worth fell \$880 million to \$2 billion.

Other media billionaires include Marvin Davis, former owner of 20th Century Fox, with a net worth estimated at \$1.65 billion. CBS President-CEO Laurence Tisch and his brother Preston Tisch have a net worth of \$1.55 billion. Also at the \$1.55 billion level is Robert Bass. Turner Broadcasting System President and CEO Ted Turner fell from \$1.8 billion last year to \$1.3 billion this year. MGM/UA head Kirk Kerkorian, according to *Forbes*, has a net worth of \$1.25 billion, compared to the magazine's estimate of \$1.3 billion last year. Jack Kent Cooke, in the process of selling his cable systems, has a total fortune of \$1.1 billion. News Corp. CEO Rupert Murdoch's worth is estimated at \$1.1 billion while Edward Gaylord, chairman of Gaylord Broadcasting, is said to be worth \$1 billion.

A *Forbes* reporter told BROADCASTING the magazine tends to be conservative on the estimates.



John Kluge



Warren Buffett

SATELLITE

SKY CABLE AT CROSSROADS

Without access legislation—and as midpower DBS gathers steam—NBC, News Corp., Cablevision and Hughes struggle toward final contract

Is high-power direct broadcast satellite (DBS) television stillborn in the United States again?

As cable reregulation continued to die a slow death in Congress late last month—and, with it, government-assured access to cable programming for DBS—prospects for the proposed billion-dollar high-power plans of Sky Cable appeared to grow more tenuous.

Passage of access legislation would almost surely have greased two squeaky wheels that have already prolonged contract negotiations among NBC, Rupert Murdoch's News Corp., Cablevision Systems and Hughes Communications to form Sky Cable: (1) debate over how to share the risks and (2) evidence that cable operators are not buying Sky Ca-

ble's fundamental strategic sales pitch—that operators can take control of DBS distribution as a supplement to their current systems.

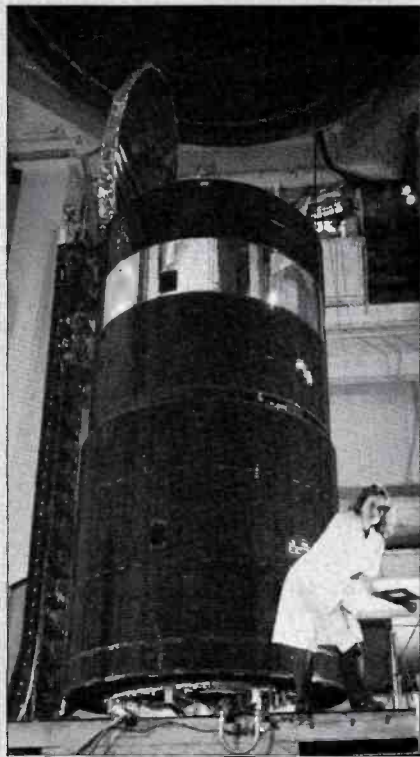
NBC and News Corp. indicated several months ago that their participation in Sky Cable had come to depend on access law.

However, cautioning that the cable bill was not absolutely finished in the Senate, NBC President Bob Wright told BROADCASTING that launching the 108-channel DBS service without access "has always been a difficult proposition. We'll have to meet and discuss this over the next couple of weeks." Declining to answer "at this time" whether the death of the bill would lead NBC to drop its Sky Cable plans, Wright said that the

absence of such legislation "makes it a lot more difficult" for DBS to compete.

"It isn't that Congress has to guarantee us a business. That is not the point at all," said Wright. "But you are looking for routes that make success easier. So we view that [access law] as an area of opportunity," he said, stepping back from the position taken by NBC Cable President Tom Rogers last July: "If we became convinced that we were not going to get access to programming, we probably would not want to go forward with the business." At that time, Rogers had said, cable programmers' fear of alienating cable by dealing with DBS had become evident, leading NBC to be "much more convinced" that legislation would be necessary to assure that access

HUGHES TRIES FOR A DOUBLE PLAY



At first glance, it would appear Hughes Communications was halving its launch costs yet doubling its launch risks in contracting to launch not just one, but two, satellites—C-band Galaxy VI and Ku-band SBS VI—aboard the same rocket last Friday. At press time, all systems were go for a 6:57 p.m. ET, Oct. 12, lift-off of the Ariane 44L rocket from Kourou, French Guiana. Never before, Hughes claimed, has a single owner combined a pair of commercial satellites on the same expendable launch vehicle.

Because the two satellites will serve different markets, said Hughes spokeswoman Penelope Longbottom, "it is not quite the same as having two eggs in one basket. The risk has been figured in," she said, noting, that the loss of one or both birds, each of which is an in-orbit spare, would create "no major interruption in services" for the dozens of cable programmers that use the Galaxy fleet or for the business TV and data customers using SBS.

But the risk is certainly a heavy matter for Seattle-based SkyPix, which two weeks ago announced it had reached a long-term agreement to lease 10 of the 19 transponders aboard the 41-watt SBS 6 to deliver its proposed 80-channel direct-to-home satellite TV movie service (BROADCASTING, Oct. 1). SkyPix, which plans to be the first satellite-delivered TV service to use a digital video compression system to squeeze multiple (eight) video signals into a single transponder beginning next May or June, has claimed that consumers will be able to receive 40 to 50 pay-per-view movies and about 20 subscription services with satellite antennas as small as 26 inches across. The long-term lease would expand to 12 transponders in early 1993, when the hybrid C-Ku-band Galaxy IV replaces it at 99 degrees west longitude.

The other bird, Hughes's Galaxy VI (pictured), a 24-transponder C-band bird, is scheduled to initially serve the "continually expanding demand for occasional C-band capacity," as interim replacement for Westar III at 91 degrees, then for Westar IV at 99 degrees, said Longbottom. It will become full-time C-band fleet spare following the launch of Galaxy IV in 1993.

(BROADCASTING, July 30). Rogers could not be reached to comment on NBC's current level of confidence in the market.

As the cable bill slid off of the Senate's table, Robert Hersov, business development analyst for News Corp. in New York, insisted, "We're in Sky Cable." Although the bill failed this time, he said, "there will be another time around" in Congress next year. Whether falling News Corp. stock (BROADCASTING, Oct. 8) might play a part in Murdoch's view of a nearly \$100 million initial investment in Sky Cable remained unclear.

Since the potential for access law arose last June, Cablevision and Hughes have split on the subject with NBC and Murdoch.

During last month's Community Antenna Television Association conference, Charles Dolan, chairman and chief executive officer of Cablevision, reiterated his position that such legislation will prove unnecessary: "If Sky Cable is efficient, programing will flow over to Sky Cable to the marketplace." Indeed, he said, given passage of such language, "I doubt it will be effective." Hughes executives concurred that the market will work, and Dolan continues to encourage cable operators to plan to participate in Sky Cable as distributors.

As things stood before Senator Timothy Wirth (D-Colo.) blocked consideration of cable regulation on the floor (BROADCASTING, Oct. 1), the version of the bill approved by the Senate Commerce Committee would have prohibited cable programers owned by cable operators from "unreasonably refusing" to provide programing to multichannel competitors, such as Sky Cable. Similar language passed in the House would have allowed the programers to make cable-exclusive contracts so long as they did not "significantly" impede competition (BROADCASTING, July 2).

With or without access law, development and launch deadlines would still remain. Hughes and NBC sources have said that the system, including satellites, compression system and consumer equipment, must be firmly designed by next summer to achieve a late 1993 launch.

Last winter, the partners agreed in principle to commit \$300 million—\$75 million each—startup money and expected to complete contracts by "spring" 1990 and to draw additional partners, most likely from the consumer electronics industry (BROADCASTING, Feb. 26).

As of last week, more than seven months after the announcement, no other company has joined the Sky Cable

party, and only Hughes has really committed money to the project, having begun to build the birds, maintain its FCC permit and develop technological aspects of the plan. Late last month, Dolan said that finalizing contracts among the parties will take at least another 30 days. Other partners have stopped predicting.

The partners have denied that mid-power DBS services Sky Pix and K Prime, due to launch next year, could preempt Sky Cable's target market. But the notion that such 50-watt services could make 200-watt services like Sky Cable unnecessary has gained currency in some circles this year. Representative Billy Tauzin (D-La.) has asked the FCC to look at what the government might do to encourage the proliferation of direct-to-home satellite TV via birds in the standard, non-DBS orbital arc.

"It is comfortable to be in Sky Cable's position and have time to watch things develop" in Ku-band home satellite technology and marketing, said Tom Wolzein, senior vice president of NBC Cable and Development.

Wolzein noted that issues of incompatibility—among midpower services and between mid- and high-power DBS—are beginning to unfold. Con-

sumers who own Sky Pix or K Prime receiving equipment would not be able to become Sky Cable subscribers just by acquiring a Sky Cable decoder, repointing their antennas and ordering the service. Although Sky Cable, Sky Pix and K Prime would all be delivered via Ku-band, the midpower services will utilize vertical-horizontal polarization; Sky Cable, circular polarization—presenting the consumers with something analogous to attempting to tune in FM radio with an AM-only receiver.

Additionally, Wolzein said, there is already a rift in approaches to digital video compression. Unlike Sky Pix's system, which will compress a single channel per carrier, DigiCipher "and others," he said, would be multiplexed, meaning that Sky Pix signals on the same satellite transponder would remain discreet from one another; DigiCipher signals on the same transponder might share data.

"I think everybody agrees now that it's going to happen," said Wolzein of video compression and the wonders of placing a hundred or more video signals on one satellite. "The only question is who and when. We have close to a year to sort out our position." **-PBL**

SBCA: NEW LEADERSHIP, STRUCTURE IN '91

When Gordon Main, President and owner of Main Electronics, steps down from his two-year chairmanship of the Satellite Broadcasting and Communications Association next Jan. 1, Robert Caird, vice president of HBO Satellite Services, will take his place. Caird's election puts the current chairman of the association's anti-piracy task force in charge of the board and constitutes perhaps the strongest indication to date that cable programers have moved from the edges to the center of leadership in the home satellite community.



And when it meets again in Washington on Nov. 8, the board will discuss how it will restructure the association next year to accommodate "new companies coming into play," including high-power direct broadcast satellite proponents and video compression system manufacturers, said SBCA spokeswoman Linda Brill. Thus far, the association has been structured around the manufacturing, satellite operation and retail segments of the industry.

Caird's election—along with the elections of William Berman, director of cable services for satellite operator GE Americom, to vice chairman, and of Don Berg, vice president of satellite equipment manufacturer Channel Master Inc.—headed a list of actions by the board of directors which included adopting a code of ethics (which spells out sanctions and an appeal process related to alleged member involvement in piracy) and calling for staff to create a position paper on digital audio broadcasting (DAB). The board, which will also use its Nov. 8 meeting to outline a 1991 legislative agenda, also recommended that its staff research how the SBCA might best participate in, and benefit from, development of high-definition TV satellite transmission formats.

WASHINGTON

COALITION FIRES LATEST FIN-SYN VOLLEY

In letter to FCC Chairman Sikes, producers' group takes issue with earlier claims of NBC and CBS that repeal would help independent producers

The Coalition to Preserve the Financial Interest and Syndication Rule, the group representing Hollywood producers and others in the battle over the fin-syn rules, last week called NBC's and CBS's claim that repeal of fin-syn rules would benefit independent producers "simply flat wrong."

In an Oct. 9 letter to FCC Chairman Alfred Sikes, the coalition asks: "If the networks were truly the independents' savior, why is it that virtually every independent producer in the industry is on record as allied against the networks in

their charge to change the rule? Why is it that virtually no producer wants any part of the networks' salvation?"

NBC President Bob Wright answers such questions, as he did at his Washington press conference two weeks ago when he held out the networks as the independents' salvation (BROADCASTING, Oct. 8), by saying that independents' producers are cowed by the major studios, which, for many, are the only source of program financing.

"You have met independent producers, Mr. Chairman," the coalition said

in its letter. "Surely, their conversations did not appear coerced."

The letter came as the FCC was putting final touches on a further notice of proposed rulemaking on fin-syn that, by all accounts, is aimed not at repealing the rules as the networks have been advocating, but at creating new ones.

Such compromise rules would give the networks greater freedom to acquire financial interest in independently produced programs and syndicate off-network programs, but contain provisions aimed at protecting program producers and buyers of syndicated programs from the power the networks enjoy from their control of the prime time schedules.

The coalition wants, above all, to keep the rules as they are or strengthen them to put more restrictions on the networks. However, in the letter to Sikes, it showed willingness to compromise by criticizing the networks for unwillingness to consider anything short of repeal.

The coalition took particular aim at ABC and NBC's criticism of the National Telecommunications and Information Administration proposal to allow the networks to negotiate with an independent producer for financial interest in a program, but only after they have finalized the basic licensing agreement to air the program.

CBS and NBC pegged their most recent public attacks on the fin-syn rules on news that Japan's Matsushita was negotiating to buy MCA, one of the eight major Hollywood studios that the networks believe are the only real beneficiaries of the rules.

"It is highly ironic that at the very time NBC issues a press release and CBS files a...letter [with the FCC] about how scandalous and 'alarming' it is for foreign media companies to own or control production companies," the coalition said, "the networks are urging the commission to lift the foreign syndication rule precisely in order to permit them to co-produce programs with foreign companies for American television. How can it be that foreign involvement is 'bad' with a studio but 'good' with a network?"

INTV GIVES FCC PLAN FOR NEW FIN-SYN RULES

The Association of Independent Television Stations is hopeful at least portions of its proposal for new financial interest and syndication rules are incorporated in the further notice of proposed rulemaking on reforming the rules that the FCC is expected to release this week.

The association submitted its plan to the FCC two weeks ago in meetings with four of the five commissioners (all but the absent Andrew Barrett). "It was politely received," said INTV President Jim Hedlund. "My sense is that the proposal is not inconsistent with the way most of them have been thinking."

Indeed, judging from the public statements of the commissioners and what FCC sources are reporting about the further notice ("Closed Circuit," Oct. 8), the FCC does seem intent upon finding some middle ground to the fin-syn dispute that has the networks calling for total repeal of the rules and Hollywood producers resisting any change.

"We have been trying to get the eighth floor [of the FCC] to understand that this is not just a fight between New York and Hollywood," said Hedlund. "They are fighting over our money," he said, noting that independents buy most off-network programs. "We think we have as big a stake in this as anybody."

The INTV plan, which has elements in common with schemes set forth by the National Telecommunications and Information Administration and others, would allow the networks to acquire financial interest "negotiated separately after the basic network exhibition contract has been finalized." It would also allow the networks into foreign syndication, but continue to preclude them from domestic syndication.

Other features:

- The networks' in-house productions should be limited to between one-quarter and one-third of their prime time "entertainment" schedules.
- The networks should be permitted to retain a portion of syndication revenue from in-house productions.
- In-house productions should be subject to "anti-warehousing" restrictions.
- The FCC should review its rules in five years.
- The FCC should commence further rulemakings to see if similar restrictions should be applied to cable and satellite programmers.

-HAJ

-HAJ

JUDICIAL DECISIONS GO AGAINST ABC NEWS SHOWS

U.S. Supreme Court keeps alive libel suit against '20/20', and in Chicago U.S. Court of Appeals finds network's 'World News' guilty of 'conversion'

In separate hearings last week, ABC News programs *20/20* and *World News Tonight* had judicial decisions go against them. In *Jones v. ABC*, the U.S. Supreme Court kept alive a four-year-old, \$4 billion dollar libel suit against ABC's *20/20*, while in Chicago, the U.S. Court of Appeals found ABC's *World News* guilty of "conversion" in *FMC Corporation v. Capital Cities/ABC Inc.*

On Tuesday, Oct. 9, the Supreme Court asked the Appeals Court to reexamine *Jones* in light of June's *Milkovich v. Lorain Journal* decision. The suit against ABC, filed in 1987 by Nautilus exercise equipment inventor Arthur Jones, contended that a *20/20* episode "falsely cast [Jones] as a liar and a hypocrite and accused him of animal cruelty" of 63 baby elephants he brought to Florida from Africa in 1984.

The *Milkovich* decision held that expressions of opinion that are asserted as fact may be libelous if the assertion is

proved false. A U.S. District court judge dismissed the original *Jones* case on a summary judgment. That decision was later upheld by the U.S. Court of Appeals.

Gregory G. Jones, a partner in Tampa-based law firm Carlton, Fields, Ward, Emmanuel, Smith & Cutler, representing ABC, said he believes that upon review, the lower court will find in ABC's favor again because libel "analysis is [still] very similar as before" *Milkovich*. The comments in question, said Jones, were "not defamatory" and therefore "are not actionable."

Meanwhile, the U.S. Court of Appeals for the Seventh Circuit in Illinois said ABC must return documents shown on a *World News Tonight* report regarding FMC spare parts pricing policies contracted for the U.S. Army's Bradley Fighting Vehicle. After the report, FMC found that they no longer had the original or any copies of the documents (needed to comply with Department of

Defense contracts) and sought to have the originals or copies returned to them.

ABC believed the First Amendment protected them from having to return the documents, because applying conversion standards "would cripple all investigative reporting."

"This is not a First Amendment issue," said Joseph A. Cari Jr., a partner of Chicago firm Coffield Ungaretti Harris & Slavin. "It's a very simple tort case...a conversion case."

The Appeals Court agreed, saying that, "ABC's retention of the documents amounts to the exercise of unlawful dominion over them...[which] constitutes conversion." ABC, can "keep...and disseminate any information contained" in the documents, the Court ruled, "so that its First Amendment activities will not be chilled or discouraged."

ABC can provide the information in some alternative way, if needed, to protect its sources, the Court said. —PJS

NCTA, SUPERSTATIONS TAKE SWING AT BASEBALL'S EXCLUSIVITY PROTECTION PITCH

Major League Baseball's request for special exclusivity protection for live sports telecasts "is aimed at maximizing the revenues of sports interest, not enhancing the public interest," according to the National Cable Television Association in comments filed at the FCC ("In Brief," Oct. 8).

At issue is whether the "right to televise the game itself is the essential product licensed by a baseball club to local stations," as a petition from Local Sports Telecasters stated; or, "that local and distant-signal telecasts of the same sports events are genuinely different" as Tribune Broadcasting Co.'s opposing petition said.

Although not limited to them, the petition is primarily directed at the three superstations: WGN-TV Chicago, WWOR-TV New York and WTBS(TV) Atlanta (BROADCASTING Sept. 10).

Not surprisingly then, Tribune Broadcasting Co., licensee of WGN-TV, and Turner Broadcasting System, licensee of WTBS(TV), filed against baseball's request.

TBS said that the nonduplication rules apply where the "material is identical." Since "neither the audio nor the video" is the same as the opposing team's broadcast, nonduplication restrictions do not apply, and MLB's petition "has little, if any, relationship to the network nonduplication rule," TBS said, adding that implementing MLB's request "would impose significant costs on cable systems, sports fans and superstations."

The MLB petition is "protectionist," said Tribune Broadcasting, adding that there is no evidence that "viewers' current ability to choose between a local broadcast and a different version of the same game is harmful to either sports or the public interest."

TCI, United Artists, Continental Cablevision, Telecable Corp. and United Video Cablevision, said MLB profits from selling rights to telecaster from both cities that have teams playing a game, and is in essence, "asking the FCC to create new exclusive rights after MLB has profited from authorizing non-exclusive productions."

The NCTA sided with the superstations, saying that two broadcasts of the same game "typically feature different audio (and often different video)" and "as every sports fan knows...are far from interchangeable."

The National Basketball Association and the National Hockey League, in a joint filing, supported MLB's position by urging "that the same kind of protection be given to sports rights sales as is given to other broadcast programming."

Local Sports Telecasters, representing the owners of WDAF-TV Kansas City, KCRA-TV Sacramento; KPLR(TV) St. Louis, and WPHL-TV Philadelphia. Denying MLB's request, it said, "local exclusivity rights granted for sports events should be enforceable to exactly the same extent...as any other type of programming licensed to local stations."

Fox Television Stations, licensee of KTTV-TV Los Angeles, said "the game itself is the copyrighted material that the Los Angeles Dodgers have licensed to KTTV, and the game play is what people want to watch." —PJS

INTERNATIONAL

BRITISH FRANCHISES SEEN AS PIECES IN LARGER PUZZLE

At 'Financial Times' conference in London, speakers suggest regional franchises soon to be auctioned are of greater value as part of larger European media strategy than they are as independent regional services

Britain's commercial TV broadcasters, just months away from a government-imposed auction of their regional franchises, may have to compete against far fewer bidders than was once expected, according to British TV insiders and observers at a *Financial Times* investment conference in London Tuesday, Oct. 9.

Among those likely to emerge as players are European media companies looking for new synergies in program production and distribution, although U.S. companies, especially Hollywood's major studios, were advised to concentrate on their advantage in global program-making and supply.

For incumbent franchise holders, the same regulatory uncertainties and impending competition that may limit competition for their franchises, however, are also the source of continuing worries as they await completion of a far reaching broadcasting bill weeks away from parliamentary approval.

Sounding the conference's gloomy keynote was opening speaker James Lee, director of The Boston Consulting Group in London, who said he saw "no economic justification" for a company to bid for a UK franchise simply to provide TV services within the region. A franchise's only value, he added, came as part of a larger strategy, such as for a major European producer gaining a new outlet or European broadcaster able to save on program acquisition costs by buying for multiple channels.

"TV is going to be a European game," argued Lee. "This game will be played by and won by big players...the British have already begun to lose ground. Even the largest of the ITV [Independent TV network] companies may be too small in their existing form to compete in the European game."

Lee added that ITV broadcasters' "overriding requirement is to get bigger as quickly as possible; separate, rationalize and focus production, and then form cross-border alliances."

Richard Dunn, chief executive of

London's weekday franchise holder Thames Television, and chairman of the ITV Association that has lobbied Parliament on behalf of franchise holders, agreed bidding may be limited and cited as a reason the unknowns of the broadcasting bill, primary among them how the auctioning process will work in practice.

Provisions that franchises would go to the highest bidder have been softened by clauses that allow "exceptional circumstances," particularly in the provision of high-quality programming, to be factored in. But participants argued the revision would not necessarily work in favor of incumbents offering lower bids.

Lord Thomson, chairman until 1988 of the soon-to-be-phased-out ITV regulatory body, the Independent Broadcasting Authority, suggested that if the new regulatory body, the Independent Television Commission, stretched the clause's definition to, for instance, retain the top five franchisees that together produce the lion's share of network programming, it would be open to court challenge.

Agreeing was David Rumble, a director at the PA Consulting Group, who said the highest bidders would almost certainly take the franchises, since "the award of a franchise to any lower bid is almost certain to lead to expensive litigation that is probably going to cripple both the winner and loser."

Among other factors obscuring prospects for potential ITV investors, Dunn added, were new provisions being added to the bill as it nears final approval. Among these are arrangements limiting ITV control over its news service Independent Television News (ITN), restricting the independence of ITV's program networking arrangements and imposing "impartiality" requirements on broadcasters.

The "impartiality" amendment, introduced in late September, was singled out by several speakers for a thrashing. The new code calls for broadcasters' impartiality on "individual issues," with

channels required to define the period within which a program designed to balance another is to be broadcast and also to specify the "prominence" to be given to balancing material, explained Dunn.

"News programs will immediately fall foul of the individual issues requirement, consumer programs could be put out of business, even social action programs could be affected [and] drama could be affected if it touches on matters of political or public policy," he argued.

Another conference participant foreseeing a small number of franchise applicants was corporate financial consultant Bruce Fireman of Fireman Rose in London, himself a participant in the last franchise round in 1980.

In reviewing the possible range of participants, Fireman noted that "Companies not in the business already will have no compelling incentive to get into it. You're either in the business or you aren't." Consortium arrangements, he added, may seem prudent in theory, but "are unsatisfactory in practice. Managements run them as though there are no shareholders to worry about, and you can't get your hands on the cash anyway." Venture capitalists will only look into the sector if prospective managements show real financial commitment by themselves investing in bids.

"It must follow that there will not be much competition for the franchises this time and it ought to follow from that that the bids will be at a lower level of expectations," argued Fireman. "One thing is sure: there will be far fewer applications for franchises."

The rise of new TV competitors in what essentially had been a commercial monopoly for ITV is another reason bidders may think twice before entering the game. According to financial analyst Bronwen Maddox, director of Kleinwort Benson Securities, "Pure broadcasting is unlikely to be an exciting business and possibly a perilous business since competition for limited audience and advertising pool is going to grow" from such sources as cable and satellite channels.

-AAG

FOR THE RECORD

As compiled by BROADCASTING from Oct 4 through Oct 10 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

■ **KTOB(AM) Petaluma, CA** (BTC900924ED; 1490 khz; 1 kw-U)—Seeks assignment of license from North Bay Broadcasting Inc. to Petaluma Radio (KTOB) Partners for \$10,000. Seller is owned by Louis T. Holmes. Buyer is owned by Erin M. Grant, Gordon Smith, Rosie Casals, Sam Harrell, Ken Moore, Peter Thigpen and Ken Sleeman and has no other broadcast interests. Filed Sept. 24.

■ **WXDJ-FM Homestead, FL** (BAPLH900921HP; 95.7 mhz; 100 kw)—Seeks assignment of license from New Age Broadcasting Inc. to Viva America Media Group for \$14.5 million. Seller is owned by Russell Oasis, Robert M. Potamkin and Alan H. Potamkin. Oasis is president of Oasis Broadcasting Inc.; Alan H. and Robert M. Potamkin have interests in Potamkin T-V Investments Inc., which owns 50% voting stock of Tequesta Television Inc., which is partner of Phipps-Potamkin Television Partners, permittee of WPBF(TV) Tequesta, FL. Buyer is owned by Amancio Victor Suarez, Charles M. Fernandez and Amancio Jorge Suarez, who have interests in Mambisa Broadcasting Corp., partner of assignor. Viva America Media Group is general partnership between Mambisa Broadcasting Corp. (MBC) and Viva Broadcasting Corp. (VBC). MBC is managing and controlling partner. MBC owns stock of Licensee Corp. #1 (LC1), licensee of WAQI(AM) Miami, and Licensee Corp. #2 (LC2), licensee of WRTO(FM) Goulds, FL. Amancio Victor Suarez has interests in MBC, LC1 and LC2. VBC is owned by Hefel Broadcasting Corp., licensee of KTNQ(AM)-KLVE(FM) Los Angeles. Filed Sept. 21.

■ **KZAK(FM) Incline Village, NV** (BALH900914HR; 100.1 mhz; 700 W; ant: 630 ft.)—Seeks assignment of license from North Lake Tahoe Broadcasting Co. Inc. to New World Enterprises Inc. for \$1,333,333. Seller is headed by James King. Buyer is headed by David T. and Linda P. Newman, husband and wife. J. Duane Hoover and Carlton J. Whitehead and has no other broadcast interests. (KZAK(FM) was recently changed from KLKT(FM).) Filed Sept. 14.

■ **KVSF(AM)-KNYN(FM) Santa Fe, NM** (AM: BAL900927ED; 1260 khz; 5 kw-D; 1 kw-N; FM: BALH900927EE; 95.5 mhz; 19 kw; ant: 1,850 ft.)—Seeks assignment of license from James T. Davis, trustee, to Radio Santa Fe Inc. for assumption of debt. Consideration for assignment of license will be release

and forgiveness of all debt due buyers. Seller has no other broadcast interests. Buyer is owned by James R. Curtis Jr., James H. Hurst, Guy N. Harrison and Jerry L. McCaffity. Curtis owns KFRO(AM) Longview and KLSQ(FM) Gilmer, both Texas. Filed Sept. 27.

■ **WEEB(AM) Southern Pines, NC** (BAL900924EE; 990 khz; 10 kw-D)—Seeks assignment of license from Richardson Broadcasting Group to Sandhills Radio Inc. for \$315,000. Seller is headed by Lawrence E. Richardson. Buyer is owned by Gardner H. Altman and has interests in WRCS(AM)-WQDK(FM) Ahoskie, NC. Filed Sept. 24.

■ **WBFD(AM)-WRAX(FM) Bedford, PA** (AM: BAL900924EA; 1310 khz; 5 kw-D; 85 w-N; FM: BAL-

H900924EB; 100.9 mhz; 3 kw)—Seeks assignment of license from B&N Broadcasting Inc. to Kessner Broadcasting Corp. for \$325,000. Seller is headed by Bernard J. and Nancy B. Rock, husband and wife. Buyer is owned by Lawrence Kessner and Virginia Carson and has no other broadcast interests. Filed Sept. 24.

■ **WQTR(FM) Lake City, SC** (BALH900920HO; 100.1 mhz; 1.3 kw)—Seeks assignment of license from Florence County Broadcasting Co. to Wiggins Broadcasting for \$500,000. Seller is headed by William R. Rollins and Robert R. Hilker, who also have interests in Blacksburg-Christiansburg Broadcasting Co., licensee of WJII(AM) Christiansburg and WVVV(FM) Blacksburg, both Virginia; Suburban Ca-

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

SERVICE	ON AIR	CP's ¹	TOTAL [*]
Commercial AM	4,979	247	5,226
Commercial FM	4,308	867	5,175
Educational FM	1,430	282	1,712
Total Radio	10,717	1,396	12,118
Commercial VHF TV	550	19	569
Commercial UHF TV	552	185	737
Educational VHF TV	124	4	128
Educational UHF TV	226	20	246
■ Total TV	1,452	233	1,680
VHF LPTV	300	205	505
UHF LPTV	457	1,508	1,965
■ Total LPTV	757	1,713	2,470
FM translators	1,849	290	2,139
VHF translators	2,732	116	2,848
UHF translators	2,223	401	2,624

CABLE

Total subscribers	53,900,000
Homes passed	71,300,000
Total systems	10,823
Household penetration†	58.6%
Pay cable penetration	29.2%

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

ribbean Communications Inc., licensee of WSTX-AM-FM Christiansted, St. Croix, VI; Piedmont Crescent Communications, licensee of WABZ(FM) Albemarle and WEGO(AM) Concord, both North Carolina; Local Television Associates Inc., licensee of WFXI(TV) Morehead City, NC, and Eagle Broadcasting Inc., licensee of WPIQ(AM)-WHJX(FM) Brunswick, GA. Buyer is headed by John H. Wiggins, who also owns WULF(AM)-WKXH(FM) Alma, GA. Filed Sept. 20.

■ **WYOR(AM) Brentwood, TN** (BAL900927EC; 560 khz; 500 W-D, DA)—Seeks assignment of license from Adoni Communications Inc. to Media Resource Group Inc. for \$57,000. Seller is headed by Ade Oni. Buyer is headed by A.K. and Elisa O. Upadhyaya, husband and wife, and has interests in WAJN(AM), Ashland City, TN. Filed Sept. 27.

■ **KHOC(FM) Levelland, TX** (BALH900924HN; 105.5 mhz; 3 kw)—Seeks assignment of license from Delbert L. Kirby to KLVT Radio Inc. for \$67,500. Seller has no other broadcast interests. Buyer is owned by Clint Formby and Gene Stanley. Formby owns 100% of KTEM(AM)-KPLE(FM) Temple, TX, and has interests in KLV(AM) Levelland, KPAN-AM-FM Hereford and KSAM(AM)-KHUN(FM) Huntsville, all Texas. Stanley has interests in KLVT(AM) Levelland, TX. Filed Sept. 24.

Actions

■ **WCFT-TV Tuscaloosa, AL** (BALCT900601KI; ch. 33; 1,225 kw-V; ant. 540 ft.)—Dismissed app. for assignment of license from Beacon Broadcasters Ltd. to ABS Communications Corp. for \$55.2 million (includes KYEL-TV Yuma, AZ; WPBN-TV Traverse City and WTOM-TV Cheboygan, both Michigan; WDAM-TV Laurel-Hattiesburg, MS. Seller is headed by Robert L. Gilbertson and Duncan Frase. Buyer is headed by Marvin Reuben, Richard Eubanks, Clyde Haehnle, Donald Klekamp and Mamdouh Abdallah. Abdallah has interest in Equity Investment International Corp. (EIIIC), which has 5.05% voting stock in assignor parent company. Action Oct. 1.

■ **KYEL-TV Yuma, AZ** (BALCT900601KJ; ch. 13; 316 kw-V; ant. 1,700 ft.)—Dismissed app. of assignment of license from Beacon Broadcasters Ltd. to ABS Communications Corp. for \$55.2 million (includes WCFT-TV Tuscaloosa, AL; WPBN-TV Traverse City and WTOM-TV Cheboygan, both Michigan, and WDAM-TV Laurel-Hattiesburg, MS. Seller is headed by Robert L. Gilbertson. Buyer is headed by Marvin Reuben et al. (see WCFT-TV Tuscaloosa, AL, above). Action Oct. 1.

■ **KSMS-TV Monterey, CA** (BALCT891122KE; ch. 67; 2306.2 kw; ant. 2,365 ft.)—Granted app. of assignment of license from Schuyler Broadcasting Corp. to KSMS-TV Acquisition Ltd. for \$2.6 million. Seller is headed by William and Kristine Schuyler, husband and wife, and has no other broadcast interests. Buyer is headed by Joseph K. Green and Gilles S. Attia. Daniel L. Villanueva, 18.88% shareholder of VCF Management Co., partner of KSMS-TV Acquisition Ltd., has following broadcast interests: 50% shareholder of Radio America Inc., licensee of KBRG(FM) Fremont, CA; 50% shareholder of KLOK(AM) San Jose, CA. He is also 24.8% shareholder of Orange County Broadcasting Corp., permittee of KSRT(AM) Orange, CA and 19.53% shareholder of Los Cerezos Television Co., licensee of low power television station W66BV, Detroit; permittee and operator of low power television station W48AW, Washington, and licensee of WMDO(AM) Wheaton, MD. Action Sept. 11.

■ **KCOL(AM)-KIMN(FM) Fort Collins, CO** (AM: BAL900717EF; 1410 khz; 1 kw-U; FM: BALH900717EG; 107.9 mhz; 100 kw; ant. 470 ft.)—Granted app. of assignment of license from KCOL Corp. to University Broadcasting Co. for no financial considerations. Seller is headed by Jack Minkow, Don Durden, Van Zandt Hawn, Ronald Harwith and Addison L. Piper. Buyer is headed by Arthur A. Angotti, Robert A. Boms, David R. Frick, Jerry L. Neal, Michael L. Smith, Glenn M. Swisher, Robert T. Wildman and Julia M. Rogers, and is licensee of WAZY-FM Lafayette and WBWB-FM Bloomington, both Indiana. Action Sept. 28.

■ **WEZO(FM) Orlando, FL** (BTCH900814HH; 98.9

mhz; 1.5 kw)—Granted app. of assignment of license from Charisma Radio of Orlando Inc. to Internart Broadcasting of Orlando Inc. for \$108,075. Seller is headed by James E. Martin and Gary S. Smithwick. Buyer is headed by James E. Martin Jr., Gary S. Smithwick, William G. Brown, Clifton G. Moor, Patricia S. Fierro and Harley P. Park. Martin has interest in KLTN(FM) Las Vegas; WGCO(FM) Jesup, GA, and WAYP(FM) Holmes Beach, FL. Action Sept. 28.

■ **WIB(TV) Bloomington, IN** (BTCT900730KY; ch. 63; 2,000 kw-V; ant. 1,052 ft.)—Granted app. of assignment of license from Julian S. and Carolyn C. Smith to David D. Smith, Frederick G. Smith, Robert E. Smith and J. Duncan Smith for \$14,215,000 (including WBFF-TV Baltimore, WTTT-TV Columbus, OH, and WPTT-TV Pittsburgh). Sellers are parents of buyers and own 72.6% of Sinclair Broadcast Group Inc., permittee of new TV in Omaha, and WTTA(TV) St. Petersburg, FL. Action Sept. 28.

■ **KZEV(FM) Clear Lake, IA** (BTCH900801GJ; 103.1 mhz; 3 kw; ant. 300 ft.)—Granted app. of assignment of license from Dianne E. Hensley to John Linder for \$150,000. Seller has no other broadcast interests. Buyer has interest in River City Television Partners Ltd., licensee of KDNL(TV) St. Louis, and KABB(TV) San Antonio, TX. Action Sept. 20.

■ **WPFT(TV) Baton Rouge** (BAPCT900109KI; ch. 44; 5000 kw-V; ant. 1,647 ft.)—Granted app. of assignment of license from Parish Family TV Ltd. to Galloway Media Inc. for \$850,000. Seller is headed by Mignon T. Gautreaux and has no other broadcast interests. Buyer is headed by Sheldon H. Galloway and Karen G. Mire and has no other broadcast interests. Action Sept. 21.

■ **WBFF(TV) Baltimore** (BTCT900730LA; ch. 64; 4,100 kw-V; ant. 290 ft.)—Granted app. of assignment of license from Julian S. and Carolyn C. Smith to David D. Smith, Frederick G. Smith, Robert E. Smith and J. Duncan Smith for \$14,215,000 (including WTTT-TV Columbus, OH, WPTT-TV Pittsburgh, and WIB-TV Bloomington, IN). Sellers are parents of buyers and own 72.6% of Sinclair Broadcast Group Inc., permittee of new TV in Omaha and WTTA(TV) St. Petersburg, FL. Buyers each own 6.8% of Sinclair Broadcast Group Inc. Filed July 30. Action Sept. 10.

■ **WDAM-TV Laurel-Hattiesburg, MS** (BALCT900601KH; ch. 7; 316 kw-V; ant. 510 ft.)—Dismissed app. of assignment of license from Beacon Broadcasters Ltd. to ABS Communications Corp. for \$55.2 million (includes WTOM-TV Cheboygan and WPBN-TV Traverse City, both Michigan; WCFT-TV Tuscaloosa, AL, and KYEL-TV Yuma, AZ). Seller is headed by Robert L. Gilbertson and Duncan Frase. Buyer is headed by Marvin Reuben et al. (see WCFT-TV Tuscaloosa, AL, above). Action Oct. 1.

■ **KEIN(AM)-KLFM(FM) Great Falls, MT** (AM: BAL900116EA; 1310 khz; 5 kw-D-1 kw-N; FM: BALH900116EB; 92.9 mhz; 100 kw; 450 ft.)—Granted app. of assignment of license from Lilt Radio Enterprises to AdComm of Great Falls Inc. for \$650,000 (see "Changing Hands," Feb. 5). Seller is headed by Andris Baltins and has no other broadcast interests. Buyer is headed by Stephen M. Adams who is 100% stockholder of KMBY Inc., licensee of KMBY-FM Seaside and KLAU(AM) Capitola, both California. Adams has 25% interest in both WGTU-TV Traverse City and WGTU-TV Sault St. Marie, both Michigan. Adams also heads AdComm IV Inc. which owns subsidiaries that have interests in WLAV-AM-FM Grand Rapids, Mich.; WBZN-AM-FM Racine, WILX-TV Onondaga, WMTV(TV) Madison and WSAW-TV Wausau, all Wisconsin; KOOL-AM-FM Phoenix; KQLL(AM)-KZOK-FM Seattle; KHII(FM) Boulder, CO; WKLL(AM) Wood River, and WHOI-TV PEORIA, both Illinois; KEZK(FM) St. Louis, MO; KCBQ-AM-FM San Diego; WWLP(TV) Springfield, MA; KISS(FM) San Antonio, KAUZ-TV Wichita Falls, and KOSA-TV Odessa, all Texas, and WTRF-TV Wheeling, WV. they are proposed assignees of KORQ-AM-FM Abilene, KLSF-FM Amarillo and KMND(AM)-KNFM(FM) Midland, all Texas. Action Sept. 28.

■ **KEIN(AM)-KLFM(FM) Great Falls, MT** (AM: BTCT900222EC; 1310 khz; 5 kw-D, 1 kw-N; FM: BTCH900222ED; 92.9 mhz; 100 w; ant. 450 ft. Great Falls, MT)—Granted app. of assignment of license

from AdComm of Great Falls Inc. to Stephen Marriott for \$1,000. Stock includes interest in KORQ-AM-FM Abilene, KLSF(FM) Amarillo and KMND(AM)-KLSF(FM) Midland, all Texas. Seller is subsidiary of AdComm IV Inc., which is headed by Stephen M. Adams. Adams owns 73.91% of AdComm IV Inc. Remaining 26.09% is headed by Andris Baltins. AdComm IV Inc. is proposed assignee of KZTR-FM Camarillo, CA and KZHT-FM Provo, UT. Stephen M. Adams is son of group owner Stephen Adams, who owns KMBY-FM Seaside and KLAU-AM Capitola, both California, and owns 25% of WGTU-TV Sault St. Marie, MI. Buyer has 44% interest in California Radio Inc., licensee of KDJQ(FM) Red Bluff, CA, and 44% interest in Golden Bear-1 Broadcasting Inc., proposed assignor of KZHT-FM Provo, UT. Action Sept. 28.

■ **WTTT(TV) Columbus, OH** (BTCT900730KW; ch. 28; 1916 kw-V; ant. 965 ft.)—Granted app. of assignment of license from Julian S. and Carolyn C. Smith to David D. Smith, Frederick G. Smith, Robert E. Smith and J. Duncan Smith for \$14,215,000 (including WBFF-TV Baltimore, WPTT-TV Pittsburgh and WIB-TV Bloomington, IN). Sellers are parents of buyers and own 72.6% of Sinclair Broadcast Group Inc., permittee of new TV in Omaha and WTTA(TV) St. Petersburg, FL. Buyers each own 6.8% of Sinclair Broadcast Group Inc. Action Sept. 28.

■ **KOKB(AM) Blackwell, OK** (BAL900802EF; 1580 khz; 1 kw-D, 49 w-N)—Granted app. of assignment of license from Action Media Inc. to Moore Communications Inc. for \$120,000. Seller is headed by Stan Biven. Buyer is headed by Donald and Devona Moore, and has no other broadcast interests. Action Sept. 26.

■ **KWBX(FM) Bend, OR** (BALH900803GV; 105.7 mhz; 35 kw; ant. 592 ft.)—Granted app. of assignment of license from University of Oregon Foundation to JJP Broadcasting Inc. for \$250,000. Seller is headed by Hale G. Thompson, Donna P. Woolley, Ronald E. Blind and Eloise Stuhr and has no other broadcast interests. Buyer is headed by Juan E. Rodriguez Diaz, Jorge J. Rodriguez and Prentis C. Hale III. Juan E. Rodriguez Diaz is director of Channel 7 Inc., licensee of WSTE-TV Ponce, PR. Action Sept. 21.

■ **WPTT-TV Pittsburgh** (BTCT900730KX; ch. 22; 5,000 kw-V; ant. 921 ft.)—Granted app. of assignment of license from Julian S. and Carolyn C. Smith to David D. Smith, Frederick G. Smith, Robert E. Smith and J. Duncan Smith for \$14,215,000 (including WBFF-TV Baltimore, WTTT-TV Columbus, OH and WIB-TV Bloomington, IN). Sellers are parents of buyers and own 72.6% of Sinclair Broadcast Group Inc., permittee of new TV in Omaha and WTTA(TV) St. Petersburg, FL. Buyers each own 6.8% of Sinclair Broadcast Group Inc. Action Sept. 28.

■ **WVJP-AM-FM Caguas, PR** (AM: BTC900809HP; 1110 khz; 2.5 kw-D, 500 w-N; FM: BTCH900809HQ; 103.3 mhz; 50 kw; ant. -370 ft.)—Granted app. of assignment of license from Borinquen Broadcasting Co. to Jorge L. Arzuaga, Federico Virella and Berta Elisa, et al. for no financial considerations. Seller is headed by Hector P. Buonomo, Federico Virella and Jorge Luis Arzuaga, and has no other broadcast interests. Buyers have no other broadcast interests. Action Sept. 28.

■ **WJPR(TV) Lynchburg, VA** (BALCT900112KF; ch. 21; 1148 kw-V; 115 kw aur.; ant. 1,638 ft.)—Granted app. of assignment of license from Lynchburg-Roanoke Television Partners Ltd. to Roanoke-Lynchburg TV Acquisition Corp. for \$2.95 million. Seller is headed by Rinaldo Page, Thomas F. Carey and Martin O'Meara. Carey and O'Meara have interests in Camex TV Inc., licensee of WJTC(TV) Pensacola, FL. Buyer is headed by Henry A. Ash, Thomas F. Carne, Martin J. O'Meara, Ralph Renick, Jonathan A. Sam, I. Paul Arcurie, Rinaldo Page, N. Thomas Eaton, Thomas F. Carne and Lon Morolli. Roanoke-Lynchburg TV Acquisition Corp. filed application for assignment of license of WVFT(TV) Roanoke, VA (see below). Henry Ash owns WQRF(TV) Rockford, IL and KAYC(AM)-KAYD(FM) Beaumont, TX, and has limited interests in WYGN(FM) Charlotte Amalie, VI; WVFT(TV) Roanoke, VA; WFGX-TV Ft. Walton Beach and WAIL(AM)-WKWF(FM) Key West, both Florida; WEUX-TV Eau Claire, WGBA-TV Green

Bay and WLAX-TV La Crosse, all Wisconsin. Action Sept. 10.

■ **WVFT(TV) Roanoke, VA (BALCT900112KE)**: ch. 27; 1230 kw vis; 123 kw aur; ant. 2,050 ft.—Granted app. of assignment of license from Family Group Ltd. V to Roanoke-Lynchburg TV Acquisition Corp. for \$1,150,000. Seller is headed by Ian N. Wheeler, who has interests in three AM's, four FM's and one TV. Buyer is headed by Rinaldo Page, Thomas F. Carey and Martin O'Meara (see WJRP(TV) Lynchburg, above). Action Sept. 10.

■ **KWWW(AM) Watachee and KWWW-FM Quincy, both Washington (AM: BTC900810EA; 1340 khz; 1 kw-U; FM: BTCH900810EB; 96.7 mhz; 360 w; ant. 1,079 ft.)**—Granted app. of assignment of license from Sans Inc. to Hamplins Inc. for \$130,000. Seller is headed by James W. Corcoran and has no other broadcast interests. Buyer is headed by Bert Hambleton Jr. and Kent Phillips, and has no other broadcast interests. Filed Aug. 10. Action Sept. 26.

■ **WYKY(FM) Columbus, WI (BAPH900814HR; 100.5 mhz; 3 kw; ant. 100 ft.)**—Granted app. of assignment of license from D&P Markley Broadcasting Inc. to Beaver Dam Radio Inc. for \$5,000. Seller is headed by D.L. and Phyllis Mackley and is permittee of new AM at Santell, MN. Buyer is headed by Joseph E. McNaughton, W. John Klinger and K. Richard Jakle. McNaughton has interest in WCRA(AM)-WCRC(FM) Effingham and WRMN(AM)-WJKL(FM) Elgin, both Illinois, and WBEV(AM)-WXRO(FM) Beaver Dam, WI. Jakle has interest in WRMN(AM)-WJKL(FM) Elgin, IL, and WBEV(AM)-WXRO(FM) Beaver Dam, WI. Klinger has interest in WBEV(AM)-WXRO(FM) Beaver Dam, WI. Action Sept. 28.

NEW STATIONS

Applications

■ **Valley, AL (BPH900918MA)**—Pearce Broadcasting Partnership seeks 98.1 mhz; 3 kw; ant. 328 ft. Address: 608 S 4th St., Lanett, AL 36863. Principal is owned by Alford M. and Linda Pearce, husband and wife. Alford M. Pearce owns 100% of stock of Royal Broadcasting Co. Inc. licensee of WRLD(AM) West Point, GA. Filed Sept. 18.

■ **Valley, AL (BPH900919MG)**—Steven L. Gradick seeks 98.1 mhz; 3 kw; ant. 328 ft. Address: P.O. Box 32, 12 First Ave. W, Fruithurst, AL 36262. Gradick owns WKNG Inc. licensee of WKNG(AM) Tallapoosa, GA. Filed Sept. 19.

■ **Atlantic, NC (BPH900918MC)**—Barbara D. Purcell seeks 107.3 mhz; 6 kw; ant. 328 ft. Address: 15010 Carrolton Rd., Rockville, MD 20853. Purcell was officer and director of Lawrence County Broadcasting Corp., licensee of WBZY(AM) New Castle, PA, from 1968-1986. Filed Sept. 18.

■ **Atlantic, NC (BPH900919MH)**—Down East Radio Co. seeks 107.3 mhz; 6 kw; ant. 328 ft. Address: Rt. 3, Box 135, Beaufort, NC 28516. Principal is headed by Joseph M. McClure and has no other broadcast interests. Filed Sept. 19.

■ **Atlantic, NC (BPH900919MF)**—Core Sound Broadcasters seeks 107.3 mhz; 6 kw; ant. 328 ft. Address: 2557 E Mountain Lodge Circle, Birmingham, AL 35216. Principal is headed by Toni T. Rinehart and has no other broadcast interests. Filed Sept. 19.

■ **Lexington, VA (BPED900920MB)**—James Madison University seeks 89.9 mhz; .1 kw; ant. -196.8 ft. Address: 800 S. Main St., Harrisonburg, VA 22807. Principal is licensee of WMRA(FM) Harrisonburg, VA and has CP for WZJM(FM) Harrisonburg (due to go on-air this month). Filed Sept. 20.

Actions

■ **Lake Isabella, CA (BPH880825O)**—Granted app. of KVLI Radio Inc. for 104.5 mhz; 2 kw; ant. 1,260 ft. Address: P.O. Drawer T, Lake Isabella, CA 93240. Principal is headed by John M. Ridenour and Janet C. Ridenour, is licensee of KVLI(AM) Lake Isabella, CA. Action Sept. 21.

■ **North Highlands, CA (BPED861023MF)**—Granted app. of Family Stations Inc. for 89.3 mhz; 1 kw; ant.

413 ft. Address: 3108 Fulton Ave., Sacramento, CA 95821. Principal is headed by Harold Camping, Scott L. Smith and Richard Van Dyk and has no other broadcast interests. Action Sept. 26.

■ **Christiana, DE (BP900405BZ)**—Returned app. of Steven Hare for 870 khz. Address: P.O. Box 372 Wilmington, DE 19899. Hare has no other broadcast interests. Action Sept. 6.

■ **Bonita Springs, FL (BPED881229MK)**—Dismissed app. of Manna Christian Missions Inc. for 91.9 mhz; 3 kw; ant. 328 ft. Address: 11020 Rosemary Dr., Bonita Springs, FL 33923. Principal is headed by Peter Quinn, David Quinn, Warren T. Pope, Shirley Pope and Frank R. Quinn Jr. and has no other broadcast interests. Action Sept. 24.

■ **Carlinville, IL (BPH881222MA)**—Granted app. of Carlinville Broadcasting Co. for 95.9 mhz; 3 kw. Address: 815 West Dean, Box 68. Principal is headed by Randal J. Miller, Lawrence Travis, Cathleen R. Miller and Russell G. Massinelli and has no other broadcast interests. Action Sept. 25.

■ **Farmington, IL (BPH871104ME)**—Dismissed app. of Farmington Broadcasting Co. for 95.7 mhz; 3 kw; ant. 328 ft. Address: 2104 West Moss, Peoria, IL 61604. Principal is headed by Phyllis O. Markley and has no other broadcast interests. Action Sept. 28.

■ **Farmington, IL (BPH871106MC)**—Granted app. of Farmington Broadcasting Co. for 95.7; 3 kw; ant. 328 ft. Address: 1943 Greenview Northbrook, IL 60062. Principal is headed by Robert M. Mason and has no other broadcast interests. Action Sept. 28.

■ **Mahomet, IL (BPH870909MK)**—Granted app. of Adlai E. Stevenson IV for 105.9 mhz; 3 kw; ant. 328 ft. Address: 429 Arlington, Chicago 60614. Principal has no other broadcast interests. Action Sept. 21.

■ **Newburgh, IN (BPH880322MC)**—Granted app. of Newburgh Broadcasting Corp. for 106.1 mhz; 3 kw; ant. 328 ft. Address: 1180 Maple Lane, Newburgh, IN 47630. Principal is headed by Donald G. Davis and Linda S. Davis and has no other broadcast interests. Action Sept. 28.

■ **Wabash, IN (BPH880725MM)**—Returned app. of Bruce A. Levasseur for 105.9 mhz; 3 kw; ant. 328 ft. Address: 3512 Cavalier Dr., Ft. Wayne, IN 46856. Levasseur has no other broadcast interests. Action Sept. 20.

■ **Nisswa, MN (BPH880609MJ)**—Granted app. of The Bellfante Co. for 93.3 mhz; 96 kw; ant. 328 ft. Address: 88 S. 6th St., #925, Minneapolis 55402. Principal is headed by James O. Pohlard, Robert C. Pohlard, William M. Pohlard, John F. Bierbaum, Paul R. Christen, Raymond W. Zehr Jr., Bruce W. Gilmore and Michael J. Reinarts and has no other broadcast interests. Action Sept. 21.

■ **Bassett, NE (BPED881216MG)**—Granted app. of Nebraska Educational Telecommunications Commission for 90.3 mhz; 92.3 kw; ant. 1,292 ft. Address: 1800 N 33rd St., Box 83111, Lincoln, NE 68501. Principal operates Nebraska Public Radio Network. Action Sept. 14.

■ **Sparks, NV (BPH820628AQ)**—Granted app. of Comstock Broadcasters Inc. for 92.1 mhz; .44 kw; ant. 804 ft. Address: P.O. Box 1033, Reno, NV 89504. Principal has no other broadcast interests. Action Sept. 19.

■ **Los Lunas, NM (BPH880519OA)**—Granted app. of Patricia Bennis Komorowski for 106.3 mhz; 3 kw; ant. 328 ft. Address: 1205 Nakomis NE, Albuquerque, NM 87112. Komorowski has interests in WFL(AM) Look-out Mountain and WFLI-TV Cleveland, both Tennessee, and WZAM(AM) Norfolk, VA. Action Sept. 24.

■ **Oneonta, NY (BPED890627ME)**—Dismissed app. of WAMC for 91.7 mhz; 1.38 kw; ant. 479 ft. Address: 318 Central Ave., Albany, NY 12206. Principal is licensee of WAMC(FM) Albany, WCAN(FM) Canajoharie and WAMK(FM) Kingston, all New York. Action Sept. 27.

■ **Oneonta, NY (BPED891204MA)**—Granted app. of WSKG Public Telecommunications Council for 91.7 mhz; 4 kw; ant. 479 ft. Address: 1168 Conklin Rd., Conklin, NY 13748. Principal is headed by Michael J. Ziegler and has no other broadcast interests. Action

Sept. 27.

■ **Hope Mills, NC (BPH870819MJ)**—Granted app. of James E. Carson for 103.5 mhz; 3 kw; ant. 328 ft. Address: 1866 Geiberger Dr. Fayetteville, NC 28303. Carson has no other broadcast interests. Action Sept. 24.

■ **Brownsville, OR (BPED880908MF)**—Dismissed app. of Support Christian Broadcasting for 102.3 mhz; 3 kw; ant. 951 ft. Address: 2080 Laura St., Springfield, OR 97477. Principal is headed by Eldon Knight, John H. Horn, Dennis B. Walen, Stanley Merrell and Gary Draper and is licensee of KORE(AM) Springfield-Eugene, OR. Action Sept. 20.

■ **Brownsville, OR (BPH880908ME)**—Granted app. of Eads Broadcasting Corp. for 102.3 mhz; 345 kw; ant. 961 ft. Address: P.O. Box 749, Albany, OR 97321. Principal is headed by Richard C. Eads, Richard B. Eads and Florence R. Eads, and is licensee of KGAL(AM) Albany-Lebanon, OR. Action Sept. 20.

■ **Coos Bay, OR (BPCT881028KE)**—Granted app. of KMTR Inc. for ch. 23; 14.79 kw; ant. 508 ft. Address: P.O. Box 7308, Eugene, OR 97401. Principal is headed by Hugh E. Davis, Robert W. Davis, Richard G. Picatti, Campbell T. Wilson, Lorraine M. Davis, Robert A. Paisley, Donald S. Picatti, Lee S. Mon Jr. and Eugene L. Shields and has no other broadcast interests. Action Aug. 30.

■ **Bryan, TX (BPH880113MA)**—Granted app. of Mexican-American Communications Entertainment for 99.5 mhz; 3 kw H&V; ant. 328 ft. Address: 600 N. Bryan St., Bryan, TX 77801. Principal is headed by Felix Torres, Steve Garza, Jesse Flores and Greg Rodriguez and has no other broadcast interests. Action Aug. 30.

■ **Fredericksburg, TX.** Denied TexStar Communications Ltd. requests to strike and leave to appeal in its application for new TV station at Fredericksburg proceeding. (MM docket 87-250 by MO&O [FCC 90R-66] adopted July 17 by review board.)

■ **Christiansted, VI.** Denied St. Croix Wireless Co. reconsideration and stay of commission's order approving settlement agreement in proceeding involving new FM station at Christiansted. (MM docket 87-269 by MO&O [FCC 90-251] adopted July 9 by commission.)

■ **Lynchburg, VA (BPH870918NL)**—Granted app. of Friendship Broadcasting Corp. for 105.9 mhz; 3 kw; ant. 328 ft. Address: P.O. Box 2298, Lynchburg, VA 24501. Principal is headed by Marilyn J. Johnson and Robert Goins and has no other broadcast interests. Action Sept. 21.

FACILITIES CHANGES

Applications

AM's

■ **Nashua, NH WMVU(AM) 900 khz**—Sept. 21 application for mod. of CP (BP21101) to change TL: Mill-yard Park, end of Pine St., Nashua, NH; changes in antenna system; 42 45 34N 71 28 37W.

FM's

■ **Monroeville, AL WMFC-FM 99.3 mhz**—Sept. 14 application for CP to change ERP: 50 kw H&V; ant.: 492 ft.; class: C2; per RM-6695.

■ **Boone, IA KWBG-FM 98.3 mhz**—Sept. 19 application for CP to change ERP: 12.5 kw H&V; ant.: 469 ft.; TL: Town Road, 1.8 km W of Napier, IA; class: C3; per docket 89-334.

■ **Twin Lakes, IA KTLB(FM) 105.5 mhz**—Sept. 17 application for CP to change freq: 105.9 mhz; change ERP: 25 kw H&V; ant.: 282 ft.; class: C3 (per docket 89-369).

■ **St. Johns, MI WGOR(FM) 92.1 mhz**—Sept. 5 application for license to cover (BPH891106F) to increase ERP: 6 kw H&V pursuant to docket 88-375.

■ **Cambridge, MN KXLV-FM 105.5 mhz**—Sept. 17 application for CP to change freq: 105.3 mhz; ERP: 17.0 kw H&V; change ant.: 394 ft.; TL: 6.3 km NE of

Isanti, Isanti County; change class per docket 89-383.

■ **Ord, NE KNLV-FM** 103.9 mhz—900829 application for CP to change ERP: 4.6 kw H&V; class: C3; per docket 88-375.

■ **Irondequoit, NY WOSB(FM)** 106.7 mhz—Sept. 21 application for mod. of CP (BPH861125MJ) to change ERP: 3.5 kw H&V; ant.: 266 ft.; TL: 200 Seth Green Dr., Rochester, NY.

■ **Belpre, OH** 91.7 mhz—Sept. 18 application for mod. of CP (BPED860805MA) to change ERP: .17 kw H&V; change ant.: 344 ft.

■ **Barnesboro, PA** 92.5 mhz—901003-On Public Notice of this date CP for new FM (BPH871124MS) was forfeited and canceled and call letters (WRHB) were deleted.

■ **Johnston, SC WKSX-FM** 92.7 mhz—Sept. 20 application for CP to change ERP: 1.79 kw H&V; ant.: 577 ft.; TL: W side of U.S. 25, .5 km N of Trenton, SC.

■ **Dyersburg, TN WASL(FM)** 100.1 mhz—Sept. 20 application for CP to change ERP: 26 kw H&V; ant.:

676 ft.; TL: 1.55 km NE of Lenox, TN; class: C2; per docket 87-563.

■ **Dickson, TN WQZQ(FM)** 102.3 mhz—Sept. 21 application for mod. of CP (BPH871030IC) to change TL: .5 km E of the intersection of U.S. Hwy. 48 and Eddon Crossing Rd., Charlotte, TN.

■ **Llano, TX KLKM(FM)** 104.9 mhz—Sept. 17 application for CP to change freq: 104.7 mhz; ERP: 11.0 kw H&V; change class: C3 (per docket 88-34).

■ **Cheney, WA KEYF-FM** 101.1 mhz—Sept. 10 application for mod. of CP (BPH870224IR) to change ant.: 1.965.

■ **Othello, WA KZLN-FM** 97.7 mhz—Sept. 17 application for mod. of CP (BPH870320MB as mod.) to change ERP: 4.8 kw H&V; ant.: 761 ft.; TL: Saddle Mountains Communications site, 11 km SSW of Othello on bearing of 232 degrees; Othello, WA; class: C3 (per docket 88-118).

■ **Rice Lake, WI WAQE-FM** 97.7 mhz—Sept. 21 application for mod. of CP (BPH881114IC) to change TL: County Hwy. D, .9 km E of East Side Rd., Noleton, WI.

TV's

■ **Augusta, GA WFXG** ch. 54, Sept. 24 application for mod. of CP (BPCT830705K1) to change ERP (vis): 2491 kw; ant.: 1,263 ft.; TL: .72 km NE of US 278 and Pine Log Road intersection; ant.: Harris/TWS-30C(DA)(BT); 33 25 00N 81 50 06W.

Actions

AM's

■ **San Francisco KIQI(AM)** 1010 khz—Sept. 25 application (BMP900226AD) dismissed for mod. of CP (BP880617AA) to change daytime TL to Hayward Landing, N of Winton St., Hayward, CA. 37 39 02N 122 09 02W.

■ **Johnstown, CO KHNC(AM)** 1360 khz—Sept. 25 application (BMP891023AC) granted for mod. of CP (BP841224AB) to change TL: to E side of Weld County Rd. 17, 4.2 miles (6.75km) N of Johnstown, CO. 40 23 11N 104 54 19W.

FM's

■ **Haleyville, AL WJBB-FM**, 92.7 mhz—Sept. 26 application (BPH891010IH) granted for CP to change ant.: 328 ft.; TL: just S of Illinois Central Gulf Rail-

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■ **Beebe, AR KPIK** 101.5 mhz—Sept. 24 application (BMPH900621ID) granted for mod. of CP (BPH880407MH) to change ERP: 6 kw H&V; TL: 4.5 km 102 degrees (T) from Floyd, AR.

■ **Searcy, AR KWCK-FM**, 99.3 mhz—Sept. 28 application (BMPH900731IC) granted for mod. of CP (BPH880822IE) to change antenna supporting structure height.

■ **Leesburg, GA WIKX(FM)** 103.7 mhz—Sept. 28 application (BPH870820MG) granted for CP to change freq: 103.7 mhz; ERP: 3 kw H&V; ant.: 328 ft.; 31 39 09N 84 05 20W.

■ **Waynesboro, GA WYFA(FM)** 100.9 mhz—Sept. 28 application (BPH900306IB) granted for CP to change ERP: 6 kw H&V; ant.: 328 ft.; TL: 1.8 km W of State Road 59, 9.9 km N of Waynesboro, GA.

■ **Grangeville, ID KORT-FM**, 92.7 mhz—Sept. 24 application (BPH900628IA) granted for CP to change ERP: .362 kw H&V; ant.: 2352 ft.; TL: Atop Grangeville Mtn., 7 km S of Grangeville, ID; class: C3; per docket 89-141.

■ **Aurora, IL WYSY-FM**, 107.9 mhz—Sept. 24 application (BMPH900710IC) granted for mod. of CP (BPH870302OO) to change ERP: 21.2 kw H&V; ant.: 761 ft.; TL: approx. .7 km SE of intersection of Army Trail Rd. and Bloomingdale Rd., IL.

■ **Bethalto, IL** 95.5 mhz—Sept. 24 application (BPH900622IA) granted for mod. of CP (BPH880811MH) to change ERP: 6 kw H&V.

■ **Providence, KY WHRZ(FM)** 97.7 mhz—Sept. 24 application (BPH900618IE) granted for CP to change ant.: 328 ft.; TL: 4.5 km N of Manitou, KY and 1.25 km E of Concord Church.

■ **Basile, LA KBAZ(FM)** 102.1 mhz—Sept. 25 application (BPH900629IA) granted for CP to change class: C3.

■ **Amherst, MA WRNX** 100.9 mhz—Sept. 28 application (BMPH900706IA) granted for CP to change

ERP: 6 kw H&V; ant.: -105 ft.; TL: 551 Belcherton Rd., Amherst, MA.

■ **Lansing, MI WJIM-FM**, 97.5 mhz—Sept. 28 application (BPH890316IC) granted for CP to change ERP: 45 kw H&V; ant.: 518 ft.; TL: 3200 Pine Tree Rd. Amended 900124; ERP: 50 kw H&V; ant.: 492 ft.; TL: W of Gunn Rd., between Holt and Willoughby Rds.

■ **Traverse City, MI WCCW-FM**, 92.1 mhz—Aug. 16-Grant of BPH890417IC rescinded. This was application for CP to change freq: 107.5 Mhz; ERP: .66 kw H&V; ant.: 702 ft.; TL: 4 km W of Traverse City, MI.

■ **Northfield, MN WCAL-FM**, 89.3 mhz—Sept. 17 application (BPED860221MR) granted for CP to change TL: ¼ mi SW of corner of 160th St. and Blaine Ave., 1.8 mi W of Hwy. 52, Rosemount, MN; ERP: 97.6 kw H&V; ant.: 1.009 ft.; make changes in antenna system.

■ **Picayune, MS WZRH(FM)** 106.3 mhz—Sept. 28 application (BPH891010IG) granted for CP to change freq: 106.1 mhz; ERP: 50 kw H&V; ant.: 492 ft.; TL: just off Davis Rd., 2 mi N of Abita Springs, LA; class: C2; per docket 86-443.

■ **Cameron, MO KDEE(FM)** 92.3 mhz—Sept. 28 application (BMPH900629IA) granted for mod. of CP (BPH880421MG) to change ant.: 328 ft.; TL: approx. 5.1 km N of Cameron, MO.

■ **Willard, MO** 100.5 mhz—Sept. 20 application (BMPH900213IG) granted for mod. of CP (BPH880126OI) to change freq: 105.1 Mhz; ERP: 46 kw H&V; ant.: 512 ft.; TL: 3 km SE of village of Ash Grove, MO; class: C2 (per docket 87-474).

■ **Pomona, NJ WLFR(FM)** 91.7 mhz—Sept. 28 application (BPED900509IA) granted for CP to change ERP: .9 kw H&V; ant.: 151 ft.

■ **Middletown, NY WKQJ(FM)** 92.7 mhz—Sept. 26 application (BPJ900323IF) granted for CP to change ERP: 6 kw H&V; ant.: 328 ft.; July 25 amendment increases RCAGL to 358 ft.

■ **Chillicothe, OH WFCB(FM)** 94.3 mhz—Sept. 28 application (BMPH891102IC) granted for mod. of CP

(BPH880708IE) to change ant.: 266 ft.; TL: Carlisle Hill at Pohlman Rd.

■ **Hamilton, OH WGRR** 103.5 mhz—Sept. 26 application (BPH891204ID) dismissed for CP to change ERP: 10.7 kw H&V; ant.: 1,056 ft.; TL: .15 km W of Winton Rd., .14 km S of North Bend Rd., Cincinnati.

■ **Lancaster, OH WSWZ(FM)** 103.5 mhz—Sept. 21 application (BPH900419IG) granted for CP to increase ERP: 5.43 kw H&V.

■ **Oberlin, OH WOBC-FM** 91.5 mhz—Sept. 27 application (BPED900521ME) dismissed for CP to change freq: 88.3 mhz.

■ **Benton, PA WBNE-FM**, 95.9 mhz—Sept. 24 application (BPH891107ID) granted for CP to change ERP: 6 kw H&V; change antenna from nonDA.

■ **Philipsburg, PA WPHB-FM**, 105.9 mhz—Sept. 21 application (BPH900202IF) granted for CP to change ERP: 4.8 kw H&V.

■ **Hot Springs, SD KZMX-FM**, 96.7 mhz—Sept. 21 application (BPH900322IE) granted for CP to change ERP: 51 kw H&V; ant.: 551 ft.; class: C1.

■ **Woodstock, VA WAZR(FM)** 95.9 mhz—Sept. 24 application (BPH900319ID) granted for CP to change freq: 93.7 mhz; ERP: 10 kw H&V; class: B1; per docket 88-500.

TV's

■ **Baton Rouge WPFT** ch. 44—Sept. 21 application (BMPCT900316KH) granted for mod. of CP (BPTC830603KE) to change ERP: 2286 kw (vis); change ant.: 1397 ft.; Ant: Harris TWS-30C(DA)(BT).

■ **Lebanon, TN WJFB** ch. 66—Sept. 27 application (BPT900308KG) granted for CP to change ERP (vis): 2250 kw; ant.: 548 ft.; TL: 6.9 km S of Lebanon, TN; ant: BASC Associates SC-24 DA(DA)(BT): 36 09 13N 86 22 46W; amended Aug.30 to change ant.: 528 ft.

■ **St. Johnsbury, VT WVTB** ch. 20—Sept. 25 application (BPET900126KE) granted for CP to change ERP (vis): 720 kw; ant.: 1,948 ft.; Ant: Harris TWS-30(BT).

DATEBOOK

Continued from page 23

man, Home Box Office. Topic: "Reality, Relevance and Quality: TV in the 90's." Beverly Hilton, Los Angeles. Information: (818) 953-7575.

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

Jan. 16-18—Computer Graphics '91, 13th annual conference. Hyatt Regency, Monterey, Calif. Information: (212) 233-1080.

Jan. 17-18—Pacific Telecommunications Council series of "Telecom Skills" workshops. Sheraton-Waikiki, Honolulu. Information: (808) 941-3789.

Jan. 21-23—Satellite Broadcasting and Communications Association trade show. Bally's, Las Vegas. Information: (800) 654-9276.

Jan. 24—Federal Communications Bar Association monthly luncheon. Speaker: Laurence Silberman, judge, U.S. Court of Appeals for District of Columbia. Washington Marriott, Washington. Information: (202) 833-2684.

Jan. 24-25—North American National Broadcasters Association annual meeting. Televisa, Mexico City. Information: (613) 738-6553.

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

Jan. 25-29—National Religious Broadcasters annual convention. Sheraton Washington, Washington.

Jan. 25-31—National Association of Broadcasters winter board meeting. Ritz-Carlton, Naples, Fla.

■ **Jan. 29**—"Building Even Better Retail Partnerships," retail marketing workshop sponsored by Television Bureau of Advertising and Retail Marketing Board. Chicago Hilton & Towers, Chicago. Information: (212) 486-1111.

FEBRUARY 1991

Feb. 5-6—Arizona Cable Television Association annual meeting. Sheraton hotel, Phoenix. Information: (602) 257-9338.

■ **Feb. 10**—Presentation of 15th annual Television Bureau of Advertising automotive commercial competition. Atlanta Convention Center, Atlanta. Information: (212) 486-1111.

Feb. 10-15—National Association of Broadcasters 26th annual management development

seminars for broadcast engineers. University of Notre Dame, South Bend, Ind. Information: (202) 429-5350.

Feb. 13-15—Cable Television Public Affairs Association forum '91. Keynote speech: Ted Turner. Turner Broadcasting System. Ritz-Carlton Buckhead, Atlanta. Information: (703) 276-0881.

Feb. 19-20—North Carolina CATV Association winter meeting. Sheraton Imperial hotel, Research Triangle Park, N.C. Information: Kelly Edwards, (919) 821-4711.

Feb. 21—Federal Communications Bar Association monthly luncheon. Speaker: Peter Jennings, ABC's *World News Tonight*. Washington Marriott, Washington. Information: (202) 833-2684.

Feb. 26-28—The 13th international "Sport Summit" conference and exhibition, sponsored by *American Specialty Underwriters* and held in cooperation with *Los Angeles Sports Council*. Beverly Hilton, Los Angeles. Information: (301) 986-7800 or (212) 502-5306.

Feb. 27-March 1—Texas Cable Show, sponsored by *Texas Cable TV Association*. San Antonio Convention Center, San Antonio. Information: (512) 474-2082

CLASSIFIED

See last page of Classified Section for rates, closing dates, box numbers and other details.

RADIO

HELP WANTED MANAGEMENT

Southeast group seeking GM and GSM candidates for our top rated stations. Please document your leadership, training, and fiscal skills in first letter. Reply Box Q-1. EOE.

Sales manager: K-LITE 94/KBIS in Little Rock needs a superior sales manager to pilot our sales growth and dominance of market. Solid management skills required and previous successful media sales management experience of at least 3 years preferred. Great benefits and opportunity. Reply to: Signal Media Corp., 14951 Dallas Pkwy, Suite 1030, Dallas, TX 75240, 214-458-8400. EOE.

Local sales manager: Professional radio sales veteran with management experience to direct, motivate, train and lead our sales executives. Minimum of 3 years experience required. Please send resume and salary requirements to: General Manager, KIWW FM 96.1 Spanish Radio, 1519 W. Harrison, Harlingen, Texas 78550. No calls please. KIWW FM Radio/Tichenor Media System, Inc. is an affirmative action, equal opportunity employer.

Top New England market FM needs a general manager who can take this station to the next level. We are already winning the game but want to widen the score. We need a coach who can send in winning plays to a brilliant team that already understands blocking and tackling! Dynamic group with plenty of upward mobility. Send your reply to Box Q-11. EOE.

General manager: Midwest. Dynamic, market leading, contemporary FM needs take charge, sales intensive, goal oriented team leader. We will provide top technical facilities, a world class staff, exemplary marketing and the support of a great group owner. Reply in confidence to Box Q-10. EOE.

Sales manager for turnaround 100+ market Northwest combo in a sportsmans paradise. Owned by fast-track 6 station group. Must have strong management and motivational skills to build and lead a staff of professionals. Lead through strong selling skills and one-on-one training. Will aggressively compensate the pro who can consistently hit & exceed budgets. Send resume, refs., and salary history to Box Q-27. EOE.

Are you ready to move to TV? we are starting a satellite operation in one of the most beautiful spots in America. You'll be expected to set up our operation, sell, produce commercials, put them on the air, keep the records, and maybe even sweep up at night. But it'll be more fun than radio, and more fun than television usually is. Send letter, resume, salary history, and references to Box Q-28. EOE.

General manager for Midwest medium market group-owned FM. Heavy sales background and ability to take complete charge essential. Include resume, salary history and references to Box Q-30. EOE.

HELP WANTED SALES

Co-Op/vendor director: Aggressive, creative, experienced individual needed in Philadelphia. Capable of creating quarterly new business plans and leading sales staff. Excellent compensation package. Real opportunity for advancement. Send resume to: Elise Eflman, WXTU, 23 West City Avenue, Bala Cynwyd, PA 19004. EOE.

Sales: Excellent opportunity with established Hudson Valley station. Proven producer preferred. Will give right person the chance you've been waiting for. Send resume, references, requirements. WCZX General Sales Manager, 319 Mill Street, Poughkeepsie, NY 12601. EOE.

Enthusiastic self-motivated individual to join Hilton Head Island's leading radio station and sales team. Work active list of accounts. 30K+ potential. Letter & resume to GM, WIJY-FM, PO Box 6988, Hilton Head, SC 29938. EOE.

Entry level sales position for someone who desires to learn marketing, problem solving, copywriting and sales. 15-18K to start, then you set the scale. Letter & resume to GM, WIJY-FM, PO Box 6988, Hilton Head, SC 29938. EOE.

Western Tennessee combo looking for innovative professionals with strong people skills. Excellent commission structure and benefits. Can lead to management. Send resume to GM, WMXX-FM/WDXI-AM, PO Box 3845, Jackson, TN 38303-3845. EOE.

N. California FM needs experienced "sellers" to represent Classic Rocker that is highly rated in both Modesto & Stockton markets. Station is very competitive and seeks only those who are aggressive, creative and street-wise. If you're ready to seek new challenges and not afraid to apply yourself on a daily basis, call: Scott Gilreath, Pres/GM, KVFX (The Fox) at 209-521-9797 for more information on this opportunity. EOE.

Growing group seeks proven sales standout for our top rated combo. Excellent income/management potential. Reply: Box 143 Fort Smith, AR 72902. EOE.

HELP WANTED ANNOUNCERS

Group owned Oldies AC seeks AT who can communicate with an adult audience. T&R: PD, WMXX-FM, PO Box 3845, Jackson, TN 38303-3845. EOE.

Announcer-sales: Energetic person to work in nice small market near Tallahassee. Send T&R to WMFL/WJPH, Monticello, FL 32344. EOE.

HELP WANTED TECHNICAL

Chief engineer for Shamrock Communications Maryland AM-FM. Applicants should have strong organizational skills. SBE certification desired. Send resume to Mark Timpany, WQFM, 606 West Wisconsin Avenue, Milwaukee, WI 53203. EOE.

Chief engineer for group-owned AM/FM combo in west Texas medium market. Must possess SBE or FCC General Certification. Send resume and salary history to: Box Q-31. EOE.

HELP WANTED NEWS

Chief reporter: WUFT-FM Gainesville, Florida. Chief reporter with RTNDA and Ohio State award winning highly rated news staff. Supervise local news, contributes in-depth reports to state and national networks. Teach student reporters long-form reporting helpful. Salary range 17,351-20,000. High school diploma and 5 years experience or appropriate college coursework may substitute at an equivalent rate for the required experience. Send tape, current resume and reference letters to: University of Florida, Division of University Personnel Service, Referral #807340, 434 Stadium, Gainesville, FL 32611, by 10/22/90. An EEO/AA employer.

Ski free: New England Ski Areas Council wants broadcast ski reporters! Major market voice, versatile delivery and solid writing required for large radio network. Call Jill Genser 802-457-3123. EOE.

WTIC-AM Hartford seeks news director. Outstanding leader to manage large staff. Must have previous ND experience. Rare opportunity. Send T & R to Bill White, PD, WTIC, 1 Financial Plaza, Hartford, CT 06103. EOE/M/F.

Radio news: Assistant professor of Broadcasting. Teach courses in radio news writing, reporting, performing and producing. Serve as news director for WUTK-AM a commercial all-news radio station. Conduct research in the area of radio news. Supervise students in news operations of station. Ph.D. in Broadcasting or related field preferred. Master's degree required. Professional experience as a radio news director required. Teaching experience at a university required. Research potential desired. Ability to work with students in a newsroom environment is important. Send letter, resume, and three letters of recommendation by December 1, 1990 to Dr. Sam Swan, Department of Broadcasting, 295 Communications, University of Tennessee, Knoxville, TN 37996. UTK is an EEO/AA/Title IX/Section 504 employer.

America's fastest growing radio network, Business Radio Network is seeking a highly motivated experienced news/talk programmer for the position of program director. Talk programming experience a must, engineering including satellite experience a plus. Rush resume to Eric Burch VP/Broadcast Operations, 888 Garden of the Gods Road, Colorado Springs, CO 80907. EOE.

Afternoon news anchor: Live 7 miles from the water, a stone's throw of the greatest city in the world and work for Long Island's ratings leader WALK FM/AM in our award winning news dept. We're looking for the best afternoon news anchor-creative, bright & sharp-for the Island's #1 radio station. Excellent writers only need apply. Tapes & resumes to Susan Murphy, News Director, WALK FM/AM, PO Box 230, Patchogue, NY 11772. EOE M/F.

HELP WANTED PROGRAMING PRODUCTION AND OTHERS

Ski Colorado: #1 rated FM in Colorado Springs is looking for top producer for top list, income potential \$40,000.00+. Send resume to 1287 Lake Plaza Court, Colorado Springs, CO 80906. Or call 719-576-1100. EOE.

SITUATIONS WANTED MANAGEMENT

Twenty-five year pro, sales motivating, bottom line manager, seeks challenging and rewarding situation. Small-medium market. Carolinas, Florida, Georgia, Alabama, near coast. Reply: Winner, 114 Levee Road, Mt. Sterling, KY 40353.

SITUATIONS WANTED NEWS

World's best talk show host, win any time slot-any market! Not a nut-just good! Box 13344, Albany, NY 12212.

Radio news consultant. Small and medium market. 22 years news experience. Fee negotiable. Award winning; ratings. Call 904-332-0786 evenings.

Young, articulate, sportscaster. Versatile creative broadcaster. Degree TV/radio. Experience on collegiate, local, national levels. Anchoring, reporting, interviewing, PBP will relocate. Jerry 301-486-5447.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Cost-effective professional consultation designed for small market radio. I specialize in news, information, and community involvement/not a condescending big city jerk. Prepared to serve your small or medium station. Reply Box Q-7.

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.

Radio Sales Training Workshop for new salespeople conducted by C.R.M.C.s. Two weeks (60 classroom hours) starting October 22. Call Colin 1-800-336-7329 free information.

TELEVISION

HELP WANTED MANAGEMENT

TV promotion director: WOGX-TV, Ocala-Gainesville, Florida seeks creative, experienced audience promotion professional to direct three-person department, handling all on-air, print, radio and outdoor promotion, publicity functions. Hands-on production and strong writing skills a must. Minimum of three years experience. On-air reel and resume required. Write or call Mel Grossman, General Manager, 1551 SW 37th Avenue, Box 3985, Ocala, FL 32678, 904-351-5151. Equal Opportunity Employer.

Program manager: Successful fast growing VHF Fox affiliate in beautiful coastal market looking for individual with minimum 2 years broadcast experience, preferably in programing, and familiarity with promotion & sales objectives. Send resume to: General Manager, WFXI Fox 8, PO Box 2069 Morehead City, NC 28557. EOE.

HELP WANTED SALES

Account executive: WHP-TV, Harrisburg, PA (ADI 45) is looking for an experienced account executive. 2-3 years experience preferred. Must be a self-starter who is proven in new business development, and creative selling. If you're interested in top 50 and want to be on the ground floor of major growth, send resume and salary requirements to David Moldrem, GSM, 3300 N 6th St., Harrisburg, PA 17105. EOE.

Dominate small market west Texas affiliate is expanding its local sales department. We are seeking energetic and dedicated self-starters to compliment our 6-person local sales team. Experience in radio-TV sales & marketing and/or degree preferred. Excellent compensation package and benefit plan. Send detailed resume to: Personnel Director, PO Box 1941, San Angelo, TX 76902. EOE.

Account executive, sales. Tampa-St. Petersburg #1 Independent has an opening for the position of account executive in local sales. Applicant must be experienced in new business development and agency business. Candidate should have a minimum of (2) years broadcast (preferably television) sales experience. Presentation skills a must. Reply: Dorothy McKeehan, Local Sales Manager, WTOG-TV, 365-105th Terrace NE, St. Petersburg, FL 33716. EOE, M/F.

KTVN-TV, the CBS affiliate in Reno, Nevada, is seeking an experienced account executive. Two to five years local television sales background preferred with proven track record in new business development. Strong negotiating skills a must. Minimum high school education required. Send resume to Ron Rash, Local Sales Manager, PO Box 7220, Reno, NV 89510. No phone calls, please. KTVN-TV is an Equal Opportunity Employer.

HELP WANTED TECHNICAL

Senior maintenance position at affiliate station in California's San Joaquin Valley area. Candidate must have strong background in UHF transmitters and studio maintenance experience. Send letter with resume to T. Arthur Bone, Bone & Associates, Inc., 6 Blackstone Valley Pl., Suite 109, Lincoln, RI 02865. EOE.

Television: Full-time master control air operator. Basic understanding of FCC regulations, switchboard and program logging. Knowledge of Beta Cart system, Model BVC, a plus. Familiarity of waveform monitor and blanking perimeters needed. Experience preferred. Send resume to: Trinity Broadcasting Network, Attn: Personnel Dept., 14131 Chambers St., Tustin, CA 92680. 714-832-2950. EOE.

Medium market California affiliate looking for engineering maintenance and operations personnel. Operations applicants should have experience with VTR's audio consoles, switchers, lighting studio cameras, etc. Degree and/or SBE certification preferred. Two years experience required. Send resume to Box P-37. EOE.

Wanted: Experienced, hands on, chief engineer for medium sized Florida Network affiliate. Salary 30-40 K. Excellent benefits. Send resume and references to: Box Q-15. EOE.

Chief engineer: Industry leader, 30's market, southwest location, seeks take-charge manager, experienced, technically sound, good with people. BS/BSEE preferred. Applications will be kept confidential. Send resume to Box Q-16. EOE.

Chief engineer WNOL-TV, Fox 38 New Orleans is looking for an experienced, hard working engineer with engineering management experience. Strong knowledge of digital and analogue electronics is required, as well as background in studio electronics, including Sony Betacam and one-inch formats. Comprehensive knowledge of RCA UHF transmitters essential. Responsible for operating and capital budgets and managing master control and maintenance staffs. Minimum of three years experience in broadcast engineering management as well as FCC General Class license or SBE certification essential. Please send resume with salary history to Madelyn Bonnot, General Manager, WNOL-TV, 1661 Canal Street, New Orleans, LA 70112-2862. No phone calls, please. EOE.

WCYB-TV5 has an opening for a control room operator. Duties are operation of TV transmitter, master control switcher and video tape machines. Applicants should have two years of TV Broadcasting experience and a degree in broadcasting or two years of electronic training. Send resume to Echel Edens, Chief Engineer, WCYB-TV, PO Box 2069, Bristol, VA 24203. No phone calls. EOE.

Television/chief engineer for Christian station. Hands on exp. with UHF transmitters, studio maintenance and ability to train and supervise small engineering staff. SBE certification a plus. Send resume to: Jacksonville Educators Broadcasting, Personnel Department, 14131 Chambers St., Tustin, CA 92680. EOE.

Chief engineer new station, Channel 14 Washington, DC seeking highly qualified chief engineer to manage all aspects of studio and transmitter equipment; must have experience and ability to manage engineering staff in all aspects of operations and maintenance of UHF station. Send resume to: Theodore M. White, President, Urban Broadcasting Corp., WTMW-TV Channel 14, PO Box 678, Washington DC 20044. EOE.

TV maintenance engineer needed for a national Christian studio post production satellite uplink facility. Three years component level maintenance experience. Ampex, AVC, ADO, VPR-3, Beta Scientific Atlanta uplink. Positions available in San Diego and Dallas. Competitive salary and benefits (paid vacations, holidays, incentive programs, medical and dental insurance) with an exciting organization. Send your resume to: Personnel Dept, Word of Faith, PO Box 819099, Dallas, TX 75381-9099. EOE.

HELP WANTED NEWS

WCBD-TV2 Action News in Charleston, SC, one of the best small market news operations in the country, needs aggressive, team orientated news director. Solid experience and successful track mandatory. All replies totally confidential. Will seriously consider top market assistant news director/executive producers. Send resume to: WCBD-TV, Personnel Dept. #676, PO Box 879, Charleston, SC 29402. WCBD-TV EOE M/F. Applicant drug screened.

News photographer/editor wanted for position with network affiliated news room in California. Prior ENG experience a must. Send resume to Box P-38. EOE.

Morning show and noon news co-host. Dominant small west Texas affiliate seeks a creative and talented person to co-host a well established and top-rated morning news/talk show and co-anchor a noon newscast. Must be knowledgeable in the Triton Weather System and must be able to do both morning and noon weather. Send resume and tape to: News Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

Executive producer: Experience required, good people skills, along with good writing ability, and dedication to the profession. Resume's and salary requirements to News Director WJTV-TV PO Box 8887 Jackson, MS 39204. EOE.

Meteorologist for west Texas network affiliate. This is a Monday through Friday position. A Colorgraphics background is preferred. Applicants must have a minimum of one year forecasting experience. AMS or NWA seal required. EOE. Box Q-18.

Executive producer: needed for #1 CBS affiliate in the West. Candidate must have strong writing skills and previous producing experience. Send resume, references and non-returnable tape to Robert Stoldal, News Director, KLAS-TV, PO Box 15047, Las Vegas, NV 89114. EOE.

Executive producer: Southeast news leader, WIS-TV, is expanding. We're looking for a strong creative executive producer. Someone who works well with people and is driven to be the best. Positions are also open for line producers, reporters, and photojournalists. Send non-returnable tape and resume to Fred Ertz, News Director, WIS-TV, PO Box 367, Columbia, SC 29202. No phone calls, please. EOE.

News photographer: NBC affiliate has a position for a news photographer. Position requires working knowledge of camera equipment including Sony Betacam series as well as live truck operation. Prefer at least 3 years experience in news photography. Send resume to Box Q-26. EOE.

Reporter/producer: Statewide public television network needs experienced journalist. Must possess demonstrated writing skill. Experience in broadcast television, government and legislative reporting preferred. Send resume, tape and salary history to: Personnel, PO Box 20066, Tallahassee, FL 32316 by October 31, 1990. EOE.

Reporter/photographer: Number 1, ABC affiliate, looking for bureau reporter/photographer. Self-starter who can do it all. At least 1 year experience. Send tape, resume and salary requirements to: Dale Cerbin, WTVM, PO Box 1848, Columbus, GA 31994. EOE.

News anchors, reporters and support staff needed for startup FOX affiliate. Must have very strong on-air presence and close teamwork capabilities. Rush tape, resume and salary requirements to WYVN-TV, PO Drawer 2089, Martinsburg, WV 25401. EOE.

News director: WCBM-TV2 Action News in Charleston, SC, one of the best small market news operations in the country, needs aggressive, team orientated news director. Solid experience and successful track mandatory. All replies totally confidential. Will seriously consider top market assistant news director/executive producers. Send resume to: WCBM-TV, Personnel Dept. #676, PO Box 879, Charleston, SC 29402. WCBM-TV. EOE M/F. Applicant drug screened.

TV news producer: Responsible for content of daily newscasts. Must be creative, imaginative and an excellent writer. Will supervise, manage and lead other production and news personnel. Prior TV news experience and good people skills required. Send resume and tape to Larry Manne, Dir. of News Operations, WTNH-TV, 8 Elm Street, New Haven, CT 06510. EOE. No calls.

Florida's television newsmagazine is a hit! We're on the air with twice the rating we predicted. Now we need a first-rate photographer to keep us on top. More than a great shooter, the right person will be a key member of our top-notch investigative team. A sound tech, state-of-the-art gear, and regular travel on a demanding schedule are all part of this job that requires you to deliver consistently great work under pressure. 5 years experience and the ability to hustle also required; investigative or long-form series experience a plus. And we need you to start yesterday...are you the one? 305-846-9491. EOE.

Assignment editor in Denver. KWGN-TV, Denver, a Tribune Broadcasting station, is seeking a top-notch assignment editor. Candidates must have three years related experience and be strong consumers of news. Must demonstrate ability to develop, co-ordinate and assign coverage of news stories on a daily basis. Send resumes to Steve Grund, News Director, KWGN-TV, 6160 South Wabash Way, Englewood, CO 80111. EOE.

News promotion manager - Primary responsibilities will be the creation and execution of on-air news promotion, including but not limited to, breaking news coverage, mini series, talent showcasing, special news programming and daily news teasers. Person will write copy for print advertising; produce radio promotional announcements during sweep periods. Will assist in the production of news opens, show opens, and special projects. The news promotion manager will report to the creative services director. Applicants should have strong writing ability with two years experience producing news promotion; working knowledge of ENG editing, and one-inch production, studio and location production. Knowledge of graphics and animation, a plus. Ability to supervise staff and work with an agency desirable. Submit resume, non-returnable 3/4" tape, and salary requirement to: KCRA-TV, ATTN: Dept. CPG/NPM, 3 Television Circle, Sacramento, CA 95814-0794. Please, no calls. NOTE: Any offer of employment is contingent upon passing a medical test for drug and alcohol use. Position will be filled at earliest possible date. EOE M/F.

Reporter, anchor for top 100 network affiliate in New England. We are looking for someone who can shoot, edit, write and anchor. Send resume and cover letter only to: Box Q-32. EOE.

6 & 10 anchor/producer: Small market affiliate seeks solid pro to compliment female co-anchor. Organizational and leadership skills a must. Minimum 1-2 years weekend anchor/producer experience required. Resume, tape and salary requirements to: News Director, KDUB-TV One CyCare Plaza, Dubuque, IA 52001. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Commercial director: CBS affiliate is seeking a quality commercial/creative services director to produce commercials and station promotions with some news/special projects production. Must be innovative with excellent creative skills with a good knowledge of remote production techniques. Send resume/tapes to: Wade Davis, Operations/Production Manager, Box 1400, Amarillo, TX 79189-1400 Phone 806-383-2226. EOE.

Promotion assistant: Seeking assistant to work in all areas of promotion-on air, print, live events; applicants should be good organizers; should have television experience. Public relations experience and computer skills preferred. Understanding of layout and design and good writing skills a plus. Send resume to Lisa Kelechava, Promotion Director, WCYB-TV5, 101 Lee Street, Bristol, VA 24203. EOE. No phone calls.

Associate producer: WPXI-TV's award winning program/public affairs department is seeking a highly motivated person to fill the role of associate producer. Candidates should have excellent organizational, interviewing, communication and telephone skills. Television event and story producing required. Attention to detail a must. Send resumes and tapes to Mark Barash, Program Director/Operations Manager, WPXI-TV, 11 Television Hill, Pittsburgh, PA 15214. EOE.

Graphic artist needed for a national TV program. Two years experience with state-of-the-art 3D computer graphics, animation, and video post production. Competitive salary and benefits (paid vacations, holidays, incentive programs, medical and dental insurance) with an exciting organization. Send your resume to: Personnel Dept, Word of Faith, PO Box 819099, Dallas, TX 75381-9099. EOE.

Creative producer w/strong writing, directing and production skills needed for a national Christian TV program. Three years spot and feature production a must. Competitive salary and benefits (paid vacations, holidays, incentive programs, medical & dental insurance) with an exciting organization. Send your resume to: Personnel Dept, Word of Faith, PO Box 819099, Dallas, TX 75381-9099. EOE.

Television production: Assistant professor of broadcasting. Teach courses in TV production and/or TV news. Serve as producer for department-produced television aired on local station. Coordinate department's television facilities and equipment. Advise undergraduate students. Conduct research or produce creative television programs in area of expertise. Masters degree in Broadcasting or related field required. Ph.D. in Broadcasting or related field preferred. Professional experience in TV production and/or TV news required. Demonstrated success as a teacher and potential for research or creative activity desired. Send letter, resume and three letters of recommendation by December 1, 1990 to Dr Sam Swan, Department of Broadcasting, 295 Communications, University of Tennessee, Knoxville, TN 37996. UTK is an EEO/AA/Title IX/Section 504 employer.

Business manager: Group television station owner has opening for its Reno, Nevada, station. You need an accounting degree, 3-5 years broadcasting experience; PC and BIAS experience preferred. Responsible for all accounting/administrative duties including financial statements, supervise A/P, A/R and payroll functions. Send resume and salary requirements to: Cindy Heinrich, 1500 Foremaster Lane, Las Vegas, NV 89101. EOE.

Production manager for top 100 network affiliate in New England. We are looking for a "hands on" person to manage our on-air and commercial production departments. Send resume and cover letter to Box Q-33.

SITUATIONS WANTED MANAGEMENT

Director of operations/engineering. Former indie group manager seeking return to line position following year in technical publishing. Extensive experience in station start-up, facility construction, UHF transmission, and station automation systems. Cost efficient manager of manpower and resources. Call 201-812-9676.

General manager-plus past 24 years! Outstanding record of achievements in general/group management, sales, programming, news, promotions; quick-turnarounds! Producer of spectacular profits/prestige! Compensation based on performance! Also available to 2 boards as outside director! Box Q-29.

SITUATIONS WANTED TECHNICAL

25 years broadcast engineering. 14 years as hands-on television chief engineer & director of engineering. Experienced with complete, full service news operations including live trucks, vehicles and all associated ENG & microwave equipment. Please reply Box Q-5

SITUATIONS WANTED NEWS

15 years TV and radio experience as staff ann., 3 years account executive, sports and news TV anchor, one year sales manager and assistant manager. Excellent on production. Spots and voiceovers. Sincere. Seeks anchor sports/news TV Southwest. 214-270-1114.

Excellent experienced sportscaster looking for a fine station in which to work, also knowledgeable newsperson. 216-929-0131.

Former CNN Headline news anchor, excellent writer/producer, seeks weekend anchor and/or consumer reporter position in New England. 1-800-955-7084.

Young, articulate, sportscaster. Versatile creative broadcaster. Degree TV/Radio. Experience on collegiate, local, national levels. Anchoring, reporting, interviewing, PBP will relocate. Jerry 301-486-5447.

MISCELLANEOUS

Meteorologists... Competition is hotter than ever! Are you prepared? Have your tape critiqued by AMS/NWA Certified major market meteorologist. Resume & tape (2) shows. 3/4" or VHS (preferred). Broadcast Weather Services, Inc. Attn: Weather, PO Box 1118, Miami, FL 33138. EOE.

Career videos. Our broadcast professionals will prepare your personalized video resume tape. Unique format, excellent rates, proven success. 708-272-2917.

Attention job hunters! We're broadcasting's biggest employment-listings service. FREE referral on opportunities nationwide. No placement fees. Now in our 6th year! Media Marketing/THE HOT SHEET, PO Box 1476--PD, Palm Harbor, FL 34682-1476. 813-786-3603.

Primo People has the answers! News directors and talent...we can help you. Call Steve Porricelli or Fred Landau at 203-637-3653, or send resume and 3/4" tape to Box 116, Old Greenwich, CT 06870-0116.

CABLE

HELP WANTED NEWS

Executive producer for Connecticut's only daily talk show. Must have experience as a manager, a producer, and a segment booker. Please send resumes to Tom Appleby, Cablevision of CT, 28 Cross Street, Norwalk, CT 06851. EOE.

SITUATIONS WANTED TECHNICAL

Cable TV engineer with 7 years experience as VP/Director of Engineering and strong business management skills seeks full time management position in Philadelphia area or temporary assignment anywhere as project manager 215-482-9930.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Assistant professor or visiting professional; effective Aug. 16, 1991; radio-television, tenure track, 9 months, possibility of summer employment. Required qualifications: 3 years professional broadcast journalism experience. For assistant professor, master's. For visiting professional: bachelor's. Preferred: additional experience in corporate communications. Send application letter, resume and names of 3 references to: Mary Wallace, School of Journalism, University of Kansas, Lawrence, KS 66045-2350, by Nov. 30, 1990. Phone: 913-864-4755. EEO/AA.

Broadcast journalism. Nicholls State University is seeking a faculty member starting fall 1991 in broadcast journalism. This is a tenure-track position. Salary and rank are open. Applicants should have a Ph.D. or be ABD and have teaching and research ability. Professional experience is desirable. Nicholls has 200 journalism majors. It is located 60 miles southwest of New Orleans in the culturally rich Cajun-Creole, plantation country of Louisiana just a short distance from the beaches of the Gulf of Mexico. Deadline for applying is Dec. 1, 1990. Submit a letter of application, vita and three references to Dr. E. Joseph Broussard, Head Department of Communication, Nicholls State University, Thibodaux, LA 70310. Nicholls is an equal opportunity, affirmative action employer.

Doctoral assistantships. The University of Tennessee seeks outstanding academics/professional broadcasters for doctoral study. Coursework emphasizes communications theory/research core with broadcasting concentration, leading to research and faculty positions. Two year coursework program. Persons with significant media experience plus bachelors degree may be admitted directly into Ph.D. program. Teaching/research assistantships available. Application for fall 1991 due March 1. GRE required. Also, one-year M.S. program in media management for qualified applicants. Contact Dr. Herbert Howard, Communications, University of Tennessee, Knoxville, TN 37996-0347. EOE.

Dean: College of Journalism and Mass Communications University of South Carolina. The University of South Carolina, Columbia, invites applications and nominations for Dean of the College of Journalism and Mass Communications. The dean is responsible for providing leadership and helping focus the teaching, research and service missions of the college, for representing the college's interests to a wide range of professional constituencies and for administration of the college with a fulltime faculty of 32, a support staff of 12 and a budget of more than \$2 million a year. The college has well-established undergraduate programs in advertising, public relations, news-editorial and broadcasting, and a master's program. A proposal to begin a doctoral program has been granted preliminary approval. Plans are well underway for construction of a new \$13.2 million state-of-the-art building. The successful candidate should have: ■Strong academic credentials and a record of achievement commensurate with appointment as a tenured full professor in the college; ■A clear commitment to undergraduate education, graduate education and scholarly research--to academic excellence and to high professional standards--in the fields of journalism and mass communication; ■An ability to articulate effectively the college's mission to students, faculty, the legislature and other decisionmaking bodies, alumni, and leaders of the mass communications industries; ■A high standard of professional integrity and a commitment to cultural diversity and equal opportunity; ■Proven administrative experience and an ability to generate private support for the college and its programs. The University of South Carolina is a nine-campus, fully-accredited, state-supported institution with about 26,000 students on the Columbia campus. Conditions: Appointment date July 1, 1991. Salary fully competitive with other top schools of journalism/mass communications throughout the country. Applications deadline is December 10, 1990. Applicants should send a letter expressing interest, educational philosophy and leadership style; a complete resume, and names of three references to: Dr. Ronald T. Farrar, Chairman, Dean Search Committee, College of Journalism and Mass Communications, University of South Carolina, Columbia, SC 29208. Phone 803-777-2817. An affirmative action, equal opportunity employer.

Penn State University Park campus faculty positions - The School of Communications at Penn State seeks tenure-track and fixed-term faculty members, with the ability to contribute to the broad intellectual and/or creative life of an interdisciplinary communications school, for the academic year 1991-92. The school offers five undergraduate programs leading to the BA in Advertising, Broadcast/Cable, Film and Video, Journalism and Mass Communications. At present, the school offers an MA in communications, an MFA in film and video and participates in an intercollege Ph.D. program. Total enrollment in the school has grown three-fold since 1986. Normal teaching load is five courses per year. There are more than 50 full-time equivalent faculty. Founded in 1855, Penn State offers 172 baccalaureate and 25 associate degree majors throughout the system and enrolls more than 37,000 students at University Park and an additional 32,000 enrolled at 21 other locations.

JOURNALISM. The journalism program seeks faculty members for at least three tenure-track positions. At least two positions will be in print journalism, with the successful candidates able to teach news editing, plus news writing and related courses. At least one position will be in broadcast journalism. Preferred candidates will have significant professional experience, plus demonstrated ability to teach professional courses and one or more academic specialties, particularly law and history. Rank and salary will be commensurate with qualifications. Send a letter describing qualifications/position interest, resume and the names of three references to: Brian Winston, Dean Box J-2, Penn State School of Communications 123 S. Burrows Street, 302 James Building, University Park, PA 16801. Applications received by December 15, 1990, will be assured of consideration. However, applications will be considered until positions are filled. An Affirmative Action/Equal Opportunity Employer. Women and Minorities are encouraged to apply.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Videodisc producer/director: Produces, directs and post-production premasters for interactive videodisc projects. Requires Bachelor's in Broadcast Journalism, Mass Communications with emphasis in interactive instruction, television or film and three years television production experience including writing, directing and producing. Equivalency considered. Master's preferred. Videodisc production and computer understanding and experience desired. A fundamental understanding of computers and computer software packages is preferred, \$24,759 minimum. Apply by November 19 (or until suitable candidate is found) to: Personnel Coordinator, University of Nebraska Television, Box 83111, Lincoln, NE 68501. Affirmative action/equal opportunity employer.

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Government jobs: \$16,412 - \$59,932/yr. Now hiring. Your area. Call 1-805-687-6000 Ext. R-7833 for listings.

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On-camera coaching: For TV reporters. Sharpen anchoring, standups, interviewing, writing. Teleprompter. Learn from former ABC Network News Correspondent/New York local reporter. Demo tapes. Critiquing. Private lessons. 914-937-1719. Eckhart Special Productions (ESP).

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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.

Top dollar for your used AM or FM transmitter. Call now. Transcom Corp., 800-441-8454.

Strobe parts: We buy re-buildable flash technology and EG&G circuit boards and system components. Discount Technical Supply, 305-962-0718.

Wanted: Used 50KW Xmr. 3-5 yrs. old. Send specs, condition, price, terms to: D. Schroeder; Box 67; Decatur, GA 30031 or FAX 404-377-4796.

FOR SALE EQUIPMENT

50Kw AM: CCA-AM 50,000 (1976), excellent condition. Transcom Corp., 215-884-0888. Fax: 215-884-0738.

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AM transmitters: RCA BTA 10U (1972), Harris MW5A (1979), CCA 5000D (1974), McMartin BA5K (1980), Cont. 315B (1966), Gates BC5P2 (1967), McMartin BA2.5K (1981), 800-441-8454, 215-884-0888, Fax 215-884-0738.

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RADIO

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RESEARCHER/WRITER—Excellent radio script and promotional writing skills. Knowledge of music as per above. Send writing samples w/resume.

PROJECT COORDINATOR: Responsible for station relations activities, including clearances, newsletter and affiliate meetings. Experience with assembly and analysis of statistical data. Send resume.

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Box P-8

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**ATTN: News Department
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This position requires a BS or MS in Electrical Engineering with 10 to 15 years experience in systems engineering and at least 5 of those years in management. The successful candidate will have a full range of experience in hiring, staffing, project direction, design and project reviews, customer review meetings and experience in working with both commercial and government customers.

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Must have general background and working knowledge of television production equipment and facilities. Specific knowledge of Betacam VTR's, CCD Cameras, Grass Valley terminal and switching equipment, audio recording and playback gear, and character generators.

Troubleshooting and basic equipment maintenance is preferred. Familiarity with studio and remote broadcast systems is also essential.

Qualified applicants must have 5 years experience in the broadcast television engineering field with 2 years advanced technical training in television engineering. Send resume to:

Richard Maulsby
Executive Director
Office of Cable Television
2217 14th Street, N.W.
Washington, D.C. 20009
EOE/M/F

Public Notice

PUBLIC NOTICE

The National Radio Systems Committee (sponsored by the National Association of Broadcasters and the Electronic Industries Association) is convening a meeting of a newly formed Subgroup on Radio Broadcast Data Systems at 9 am on Tuesday, November 6, at the National Association of Broadcasters, 1771 N St., NW, Washington, DC. The group will discuss the potential U.S. standardization of systems intended to provide the means for radio broadcasters to transmit varied low speed digital information directly to specially-equipped consumer receivers.

Representatives of the broadcast industry, equipment/receiver manufacturers, or other parties eligible for NRSC membership are welcome to attend. For more information, contact Stanley Salek, NAB, at (202) 429-5391 or George Hanover, EIA, at (202) 457-4979.



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Candidates for the VIDEO ENGINEER position should possess the ability to:

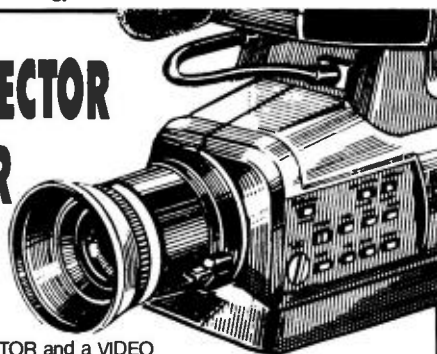
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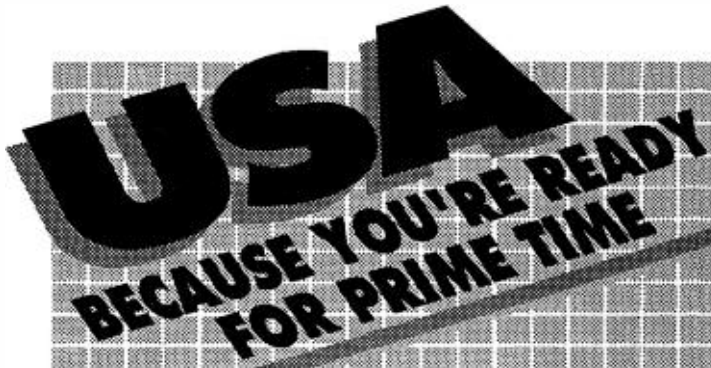
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Unusual Circumstances;

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**Deadline is Monday at noon Eastern
Time for the following Monday's issue.**

**BROADCASTING'S
CLASSIFIED RATES**

All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036.

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

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

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

Rates: Classified listings (non-display). Per issue: Help Wanted: \$1.20 per word, \$22 weekly minimum. Situations Wanted: 60¢ per word, \$11 weekly minimum. All other classifications: \$1.30 per word, \$24 weekly minimum.

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The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

FATES & FORTUNES

MEDIA

Michael Moore, president and CEO, WJLA-TV Washington, resigned, effective Dec. 31.

William J. Schereck Jr., general manager, WSMN-TV Madison, Wis., joins Fox Broadcasting Co., Los Angeles as VP, cable affiliates.

Janet L. Foster, executive VP, programming and operations, PrimeTime 24 satellite broadcaster, New York, named president and CEO, succeeding **Kazie**



Foster



Metzger

Metzger, who resigned to become managing director, Video Technologies International, business development consulting company, New York, remaining on PrimeTime 24 board of directors.

Jeff DeRome, senior press representative, CBS/Broadcast Group, media relations, joins ABC Television Network, New York, as manager, media relations.

Brooke E. Sectorsky, station manager, KTVU(TV) Oakland, Calif. (San Francisco), joins WUAB(TV) Lorain, Ohio (Cleveland), as VP and general manager.



Crowell

William T. Crowell, general manager, Cable Advertising Network of Greater St. Louis, joins KPLR-TV there as VP and general manager.

Stephen Tilman, director, underwriting, noncommercial WITF-FM-TV Harrisburg, Pa.,

named manager of Radio Pennsylvania Inc., satellite distributed information network operated by WITF.

Jo Anne Coblentz, general sales manager, WAXY(FM) Fort Lauderdale, Fla., named general manager.

Bruce R. Miller, general manager, WBTW(TV) Florence, S.C., joins KDLH-TV Duluth, Minn., as VP and general manager, succeeding **John Laforge**, retired.

Dave Abbey, from WCLI(AM) Corning, N.Y., joins WPNF(AM) Brevard, N.C., as operations manager.

Bill Cadle, VP and general manager, Beckley (W.Va.) Telecable, named VP, government relations for West Virginia.

Brenda McNutt, general manager, Princeton Telecable, succeeds Cadle as general manager.

Michael Denson, director, credit and collections, Rainbow Programming Holdings, joins Cable Audit Associates Inc., New York, as VP, operations.

SALES AND MARKETING

David T. Cassaro, VP, Eastern sales, Fox Broadcasting Co., joins E! Entertainment Television, New York, as senior VP, advertising sales.

Daniel Levinson, VP, advertising, HBO and Cinemax, New York, named VP, marketing, Cinemax.

Cynthia Burnell, sales manager, American Movie Classics, New York, joins In Court Television, Woodbury, N.Y., as regional director. **Tom Michel**, VP, marketing and advertising sales, Paragon Communications, Northeast division, joins In Court Television, Los Angeles as director, Western region.

Carl J. Schweinler, regional manager, Midwest, NBC Television, named regional director, Southeast territory, based in New York.

Appointments at Blair Television, New York: **Susan Levy**, manager, ABC red team, named VP-manager, red team; **Peter Senseney**, manager, NBC blue team, named VP-manager, blue team; **Patricia Yancovitz**, director, ABC research division, named VP-director, ABC research division; **Sandra W. Boesch**, manager, San Francisco, named VP-manager there, and **Sarah Tyrrell**, manager, Tampa, Fla., named VP-manager there.

Stephen Hill, account executive, Te-

lerop Inc., joins Group W Sports Marketing, Dallas, as sales manager. **Judy Lindstrom Stevens**, senior account executive, Cable Networks Inc., joins Group W Sports Marketing, Atlanta, as sales manager.

Peri Corso, general sales manager, KORG (AM)-KEZY(FM) Anaheim, Calif., named station manager and director of sales.

Jonathan Olken, former executive VP and partner, Della Famina Sherman & Olken, joins WNET(TV) Newark, N.J., as senior VP and director of marketing and communications.

Michael Forosisky, local sales manager, WTAJ-TV Altoona, Pa., joins co-owned WLYH-TV Lancaster, Pa., as general/national sales manager.

Eric Turin, account executive, WUPW(TV) Toledo, Ohio, named regional and national sales manager. **Sheila Oliver**, account executive, WUPW, named local sales manager.

Randal Sterling, account executive, Seltel, Los Angeles, named general manager, Houston. **Cindi Hagley**, account executive, WOIO(TV) Shaker Heights, Ohio, joins Seltel, Los Angeles as account executive, raiders team.

Katherine Lewis, from J. Walter Thompson, New York, joins D'Arcy Masius Benton & Bowles, St. Louis, as media planner. **Tom Remes**, from Adamson Advertising, joins DMB&B, as copywriter.

Donna Fuhrman, local sales manager, KDNL-TV St. Louis, named general sales manager. **Debbie Clark**, regional sales manager, KDNL-TV, named local sales manager.

Ron W. Johnson, VP and general manager, American Family, group owner of seven TV's, joins WEEK-TV Peoria, Ill., as general sales manager.

Melissa Simon, account executive, Segal Associates, joins Bockman/Gross Advertising, Los Angeles, as account executive, entertainment division.

Tonya Lowe, account executive, Buck Owens Productions, Bakersfield, Calif., joins KTAC(AM)-KBRD(FM) Tacoma, Wash., in same capacity.

Appointments at Paragon International Inc., Toronto: **Kirstine Lavfield**, manager of international sales, named director, international sales; **Lee Lambert**, administrative assistant, named traffic

manager, and **Kato Badry**, from Nelvana Productions, named administrative assistant.

Kathy Clark, from KGBT(AM) Harlingen, Tex., joins co-owned KBNA-AM-FM El Paso, Tex., as general sales manager.

Appointments at WNFT(TV) Jacksonville, Fla.: **Tonya Courson**, director, communications and special events, Northeast Florida chapter of Associated General Contractors of America, named account executive; **Carol Zingone**, trade account executive, Financial News Network, named account executive; **Eric Weiss**, account executive, Spectrum Advertising, Miami, to same capacity, and **Marty Leonard**, senior account executive, named regional account executive.

New account executives at KQPT(FM) Sacramento, Calif.: **Vicki Addobati**, account executive, KXOA-FM Sacramento, Calif., **Doug Gray**, marketing and research director, KXTV(TV) Waco, Tex., and **Karen Mathews**, sales representative, *Woodland Daily Democrat*.

PROGRAMING

Lawrence G. Garrett, from ITC Distribution, joins Republic Pictures International, Los Angeles as VP, international distribution. **Larry Sugar**, co-owner, Sugar Entertainment Inc., purchased by Republic Pictures Corp., named president of newly formed distribution division and senior VP, Republic Pictures Corp.

Alicia Hirsch, director of post-production, international and domestic distribution, MTM Enterprises, Los Angeles, named VP, post-production, MTM Television.

Thomas Bruehl, VP, videotape operations, Paramount Pictures, Hollywood, Calif., named senior VP, videotape operations, studio group.



Corona

Robert J. Corona, VP, general sales manager, Tribune Entertainment Co., New York, joins Hearst Entertainment Distribution, there as VP, national cable sales, Eastern division sales manager.

James C. Brock, director, program and talent negotiations, business affairs, NBC Television network, joins Universal Television, Universal City, Calif., as VP, business affairs.

Richard Easthouse, national sales manager, WOLF-TV Scranton, Pa., joins ITC

STUDENTS ONLY

The Academy of Television Arts & Sciences is accepting entries for its 12th Annual College Television Awards. Eligibility is limited to fulltime college and university students in the United States. Entry forms are available in TV/film departments at colleges and universities or are obtainable from the Academy offices at 3500 West Olive Avenue, Suite 700, Burbank, Calif., 91505-4628, phone (818) 953-7568. Deadline for entries is Friday, Dec. 14.

Domestic Television, New York, as manager, Eastern division.

Janet Gradman, from CBS Radio, joins ABC Radio Networks, New York, as manager of entertainment programming.

Susan West, director, marketing, Columbia Pictures Television, Burbank, Calif., named VP, marketing. **Andrew R. Tennenbaum**, associate, network promotion and advertising, Fox Broadcasting Co., joins Columbia Pictures Los Angeles as manager, current programs, comedy.

Steven Lew, president, Universal Studios Florida, Orlando, Fla., named president and chief operating officer, Universal Studios Hollywood. Succeeding Lew is **Tom Williams**, executive VP and general manager, Universal Studios Florida.

Appointments at Hearst/ABC-Viacom Entertainment Services (HAVES), Astoria, N.Y.: **Doug McCormick**, senior VP, sales, Lifetime, named group VP, HAVES, and executive VP, Lifetime Television; **Dave Moore**, president, Lifetime Medical Television, named group VP, HAVES, and president, Lifetime Healthcare Communications; **Pat Fili**, senior VP, programming and production, Lifetime, named group VP, HAVES and senior VP, programming and production; **Craig Harnett**, senior VP and chief financial officer, HAVES, named group VP, finance and technology, and chief financial officer, and **Jane Tollinger**, senior VP, business and legal affairs, Lifetime, named group VP, business, legal affairs and human resources.

Appointments at Viacom International Inc., New York: **Richard Rothstein**, from Bristol-Myers Squibb Co., named director of corporate MIS; **Norbert J. Nowicki**, assistant VP, human resources, Societe Generale, named director, recruiting and employee relations, and **Laurence T. Beirne**, assistant manager, international sales service, Viacom Enterprises, named manager, interna-

tional sales service.

Kim Nordt-Jackson, executive producer, *Good Morning Houston*, KTRK-TV Houston, named program manager. **Gerald Kennedy**, production supervisor, KTRK-TV, named production manager.

Victor F. Ganzi, corporate VP and general counsel, Hearst Corp., New York and **Raymond E. Joslin**, corporate VP and group head, Hearst Entertainment & Syndication, appointed to board of directors.

Frank Dolan, theater and film reviewer, WEEI(AM) Boston, adds duties as host, *Film Clips*, Associated Press Radio Network.

Cheryl A. Head, VP, production and community development, WTVS(TV) Detroit, joins WETA-FM Washington as deputy director, television programing and production.

Doug Frye, air personality, WHJY(FM) Providence, R.I., joins WDRE-FM Garden City, N.Y., in same capacity.

Joe Cassady, air personality, WTMX(FM) Providence, R.I., named music director and programing assistant.

Doug Darfield, director of research, Univision Network, New York, named VP, director of research, Univision Holdings Inc. **Milagros Carrasquillo**, director of research services, Univision, named director of research.

NEWS AND PUBLIC AFFAIRS

Appointments at NBC News, New York: **David Verdi**, producer, *This Week With David Brinkley*, ABC News, Washington, joins *NBC Nightly News With Tom Brokaw*; **Ted Elbert**, Moscow bureau chief, named producer, new expanded investigative unit, succeeded by **Ike Seamans**, Tel Aviv bureau chief, and **Robert Wheelock**, field producer, *Today*, named senior producer.

Elyse Werner, producer, *This Week With David Brinkley*, Washington, moves to *ABC World News Tonight With Peter Jennings* there.

Sylvia Chase, from KRON-TV San Francisco, joins ABC's *Primetime Live*, New York as reporter.

Dan Dorfman, from CNN, joins Cable News and Business Channel, Fort Lee, N.J., as on-air business commentator, *Money Wheel*, *World Business* and *Business View*. **Barbara Nevins**, general assignment reporter, WCBS-TV New York, joins CNBC as host and reporter.

Dianne Barone, from KHQ-TV Spokane, Wash., joins The Weather Channel, Atlanta, as meteorologist.

Allison Keyes, acting assistant news director, anchor and reporter, WBEZ(FM) Chicago, joins WLS-TV there as writer and producer.

Guy Gordon, weekend co-anchor, WXYZ-TV Detroit, named 6 p.m. co-anchor.

Gary Bazner, air personality, WOOD-AM-FM Grand Rapids, Mich., joins WKBD(TV) Detroit as 10 p.m. weathercaster.

Tom Carelli, former executive producer, Boston Celtics Radio Network, and **Michael McCullough**, director of broadcasting, Sacramento Kings, join National Basketball Association, New York as broadcast coordinators.

Mark Pimentel, news director, WCBD-TV Charleston, S.C., joins WFFF(TV) Baltimore in same capacity.

Stacy Strazis, reporter, WCPX-TV Orlando, Fla., joins WTVT(TV) Tampa, Fla., as weekend anchor.

Matuschka Lindo, reporter, WHO-TV Des Moines, Iowa, joins KSDK(TV) St. Louis as general assignment reporter.

Joe Townley, producer, *MSG Sports-Desk*, Madison Square Garden Network, New York, adds duties as coordinating producer, news and informational programming. **Ron Greschner**, former New York Rangers defenseman, joins MSG Network, there as 1990-91 Rangers guest analyst.

Appointments at KBAK-TV Bakersfield, Calif.: **Jeff Kelly**, weather anchor, KVO5-TV Bellingham, Wash. (Seattle), named to same capacity; **Michael Moffett**, reporter and weekend anchor, KFBB-TV Great Falls, Mont., named reporter, and **Brad Swagger**, from WHNT-TV Huntsville, Ala., named photographer.

Appointments at WGHP-TV Highpoint, N.C.: **Laura Clark**, anchor and producer, KIEM-TV Eureka, Calif., named 5 p.m. producer; **Lavonda Gorham-Sanders**, from WFMY-TV Greensboro, N.C., named 11 p.m. producer; **Allison Taylor**, reporter, WPTF-AM-TV Tyler, Tex., **Sam Hocking**, reporter, KLTV(TV) Tyler, Tex., and **Lisa Stevens**, executive producer, named reporters and producers, and **Myrna Moore**, reporter, named manager of community involvement.

Steve Eberhart, chief news photographer, KBJR-TV Superior, Wis. (Duluth, Minn.), adds duties as director, special events.

John Burgess, station manager, KNWZ(AM) Thousand Palms, Calif., joins KFTY(TV) Santa Rosa, Calif., as news director, succeeding **Don Ross**, retired. **Tim Bellen**, freelance videographer, Santa Rosa, Calif., joins KFTY there as videographer.

Lenora Adams, producer, WGAL-TV Lancaster, Pa., joins WLYH-TV there as reporter.

PROMOTION AND PR

Jean Hodge, director of community affairs, WCBS(AM) New York, named director of station services, WCBS-TV there.



Frolick

joins Rainbow Programing Holdings Inc. there as manager of public relations.

Lynne B. Konior, former CEO, King Konior Inc., joins WHDH-TV Boston as director of communications.

Mike Watt, VP, station operations, WTIC-TV Hartford, Conn., joins Connecticut Public Broadcasting there as senior VP, membership and promotion.

Kym Frolick, executive production coordinator, Disney Television, joins Ventura Motion Picture Group Ltd., Los Angeles, as director of creative affairs.

John Morgan, account executive, G.S. Schwartz & Co., New York,

TECHNOLOGY

Donald H. Rumsfeld, former CEO, G.D. Searle pharmaceutical co., joins General Instrument Corp., New York, as chairman and CEO, succeeding **Frank Hickey**, who continues as senior consultant and board member.

John T. Schmuhl, VP and general manager, Comsat Video Enterprises, joins GTE Spacenet, McLean, Va., as director, business television.

John P. Bisset, broadcast product sales manager, Delta Electronics Inc., Alexandria, Va., joins Multichase Consulting broadcast engineering and marketing firm, Falls Church, Va., as partner. **Barth Pitchford**, RF design engineer, Delta Electronics, joins Multichase Consulting, as sales engineer.

Fred Mueller, president, PCM Micro Systems Inc., joins Maxagrid software development and applications company, Ontario, Canada, as director, research and development.

Emily Flax, freelance producer, Chicago, joins Editel there as associate producer, effects and animation design group.

Broadcasting

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Sam Cook Digges, 74, veteran CBS executive and president of CBS Radio Division from 1970 to 1981, died Sept. 3 of a cerebral hemorrhage at Good Samaritan Hospital in West Palm Beach, Fla., where he had hosted a weekly TV series during his retirement. A memorial service will be held in Palm Beach's Royal Poinciana Chapel on Nov. 5.

A journalism graduate of the University of Missouri, Digges began his broadcasting career in 1942 at WMA-L(AM) Washington. During World War II he served as a Merchant Marine radio officer on the S.S. Heywood Broun, returning to WMAL at the end of the war. He began a 32-year tenure with CBS as an account executive in the sales department in 1949 and served as general manager of CBS Television Spot Sales from 1952 to 1954. From 1954 to 1958 he was general manager of WCBS-TV New York, moving to CBS Films (now part of Viacom) as administrative VP. In 1967, Digges joined the CBS Radio Division as executive VP for the owned AM stations, and was named president of division in 1970. Under Digges' radio administration, four CBS owned AM stations began broadcasting all-news formats, he introduced a series of three daily commentaries called *Spectrum*, and was responsible for scheduling the first all-night network news service.

In 1974 Digges brought back original drama to his radio network with *CBS Radio Mystery Theatre*, followed by *Sears Radio Theatre* and a children's weekend series, *Adventure Theatre*. Digges secured the network radio rights for CBS in the 1970's to broadcast all premiere National Football League and Major League Baseball events.

He was a past president of the International Radio and Television Society and received its gold medal in 1981. Digges is survived by his wife, Carol, former television personality; son, Sam Jr., and brother, Charles. Memorial contributions may be sent to The Boys and Girls Club, 2247 Palm Beach Lakes Boulevard, West Palm Beach, Fla. 33409.



John Weber, master control operator, South Carolina Educational TV, Columbia, S.C., joins WLOS(TV) Asheville, N.C., in same capacity.

Andrew Delle, formerly director of engineering, Post Group, joins Vari-tel Video, Los Angeles, in same capacity.

Michael Bruchas, night operations supervisor, Pyramid Video, Washington, joins Atlantic Video, Alexandria, Va., as manager of broadcast services.

ALLIED FIELDS

Bruce McGorrill, executive VP and CEO, Maine Broadcasting System, owner of three TV's, named Maine Broadcaster of the Year, by Maine Association of Broadcasters. **Jeffrey Marks**, station manager and corporate news director, WCSH-TV Portland, Me., voted chairman-elect, Radio and Television News Directors Association.

New officers elected at New York State

Broadcasters Association, Albany: **Rod Calarco**, VP, CBS owned and operated FM radio stations, CBS Inc., as chairman; **Cathy Creany**, VP and general manager, WTVH(TV) Syracuse, N.Y., as vice chairman, television; **John F. Kelly**, president and general manager, WPTR(AM)-WFLY(FM) Albant, N.Y., as vice chairman, radio; **Joseph A. Reilly**, executive director, NYSBA, as president; **Warren G. Bodow**, president and general manager, WQXR-AM-FM New York as secretary, and **Arnold Klinsky**, VP and general manager, WHEC-TV Rochester, N.Y., as treasurer.

Dean A. Deyo, president, Memphis (Tenn.) CATV Inc., and **Emile Spaulding**, district government relations manager, Continental Cablevision, Ossining, N.Y., were presented with Community Antenna Television Association's 'APIL' Awards honoring managers and operators of cable systems demonstrating sound relationships with subscribers, local officials and elected representatives.



Roberts

Michael V. Roberts, co-founder, Roberts Broadcasting Co., St. Louis, named to Home Shopping Network Inc.'s board of directors.

Burt Staniar, chairman and CEO, Westinghouse Broadcasting Co., named

honoree at Young Adult Institute's annual board of trustees gala.

DEATHS

Edward B. Reddy, 75, retired senior partner, Reddy, Begley & Martin law firm, Washington, died Oct. 4 from heart attack at his home in Bethesda, Md. After retiring as FBI agent in 1967, Reddy practiced communications law until his retirement in 1985. He is survived by his wife, Lorraine; two daughters, Lynn and Melissa; brother, Richard, and two granddaughters.

Luis Guillermo Gonzalez, 55, executive VP, Radio Caracas Television and Coral Pictures Corp., Miami, died of heart attack Sept. 26 while leading program session in Caracas, Venezuela. Gonzalez had additional stints in broadcasting, including Empress IBC as VP. He is survived by three sisters.

Rudy Vejar, 57, soap opera director, died Oct. 3 of respiratory failure in Burbank, Calif., hospital. Vejar had directing stints with NBC's *Days of Our Lives*, CBS's *The Young and the Restless* and most recently, NBC's *Generations*.

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FIFTH ESTATE

CONRAD BURNS: FIBERING BIG SKY COUNTRY

A year ago when Montana Senator Conrad Burns talked about "food and fiber" as the backbone of his state's economy, you knew what he was talking about. But no more. These days when he says fiber, you have to ask whether he means wool or cable.

Since arriving on Capitol Hill last year, the former broadcaster has emerged as the Senate's leading proponent of allowing telephone companies to offer video services, believing it will encourage them to accelerate the roll-out of broadband fiber optic networks he feels are critical to the nation and his state.

"We have a great quality of life, but we are remote," Burns says. "We can't move the state. We can't move any closer to Denver or other established centers of commerce or finance." If Montana is to be a player in the world economy, Burns says, it will have to rely heavily on advanced telecommunications. It is, he says, the key to everything from tourism to agribusiness to bioscience.

With that kind of thinking, Burns was a natural Senate voice for the telephone industry's massive campaign to eliminate the prohibition against telcos providing video services in their telephone service areas. The effort has met with stiff opposition from the cable and broadcasting industries.

Burns has an easy way about him and colors his comments with anecdotes and rural expressions that give him a folksy charm. During the course of an interview in his office, he shows off a picture of himself on a cattle drive and inserts a pinch of snuff into his mouth, suggesting the spittoons on the Senate floor are more than decoration.

The 55-year-old Burns seems an unlikely advocate of high-tech telecommunications. He grew up on a 160-acre farm in Missouri, put in a few years at the University of Missouri and the Marines and headed west as a field representative for *Polled Hereford World* magazine and the Polled Hereford Association.

The last gave him great familiarity with Montana and other states of the Northwest as he travelled from ranch to ranch and farm to farm. All was well until 1968, when the association tried to send him to Des Moines. By this time,



Burns was newly married, settled in Billings, Mont., and disinclined to return to the Midwest. He quit, and signed on with the Billings Livestock Commission. In addition to auctioneering and soliciting cattle for the auction, Burns began a radio show that went out of the telephone lines to several stations.

After a stint as manager of an auction in Riverton, Wyo., Burns returned to Billings to resume his dual role as cattle broker and broadcaster there. Starting in 1974, he hosted part of a one-hour noon news show on KULR-TV before a "tiff" with a new manager from Los Angeles resulted in his being fired in January 1975.

Burns saw it as an opportunity. He knew of some radio stations that were eager for market reports and news, so he founded the Northern Ag Network to serve them. "We started with four stations and grew from there."

The network, which he sold when he entered local politics 11 years later, is still thriving, serving 42 stations in Montana, Wyoming and South Dakota with 13 daily segments of market news, sports and weather.

Burns grew up a Democrat, but gradually drifted into the Republican party,

believing it better represented the values of the working class. By 1984, the one-time Adlai Stevenson voter was casting his ballot for Barry Goldwater.

Burns's political career—like his business career—contains more than a bit of serendipity. It started in 1986 with a complaint that the Yellowstone county fair was straying from its original purposes of promoting domestic and agricultural values and skills to the young. When he took the complaint to the county commission, he says, he was "scolded" by one of the commissioners. "I don't think public officials should be that way," says Burns. "So the next day I filed against him and [subsequently] beat him in the election."

Four years later, Burns was recruited to make a run for the Senate by state Republican party officials who found that his broadcasts and many years in the cattle business had made him a well-known quantity throughout the state.

His wife tried good naturedly to discourage the effort, saying, "it's a bad deal. You've judged just about every county steer show. You've had 20 years of officiating high school football. You've bought and sold cattle all of these years. You've had an opportunity to make everybody mad at you in this state."

Nonetheless, Burns went ahead, knocked off the incumbent Democrat and packed his bags for Washington, only the second Republican elected from the state, according to Burns.

He admits to some Potomac fever, fighting it with monthly doses of home. Although his wife and son are in Washington, his daughter is a student at Montana State in Bozeman.

Burns does not embrace the motivational speakers' common advice to set goals. "Just take advantage of the opportunities afforded you when they come along," he says. "It's not a big deal; just do something."

Conrad Ray Burns

Republican senator from Montana; b. Jan. 25, 1935, Gallatin, Mo.; student, University of Missouri at Columbia, 1952-54; corporal, U.S. Marine Corps, 1955-57; station agent, Kansas City, Mo., Ozark Airlines, 1958-61; field representative, Polled Hereford World magazine, 1962-68; various capacities, Billings Livestock Commission, 1968-73; manager, Riverton Auction Co., Riverton, Wyo., 1973-74; producer-host, KLUR-TV Billings, 1974-75; founder-president, Northern Ag Network, 1975-86; commissioner, Yellowstone county, 1986-89; elected senator November 1988; m. Phyllis Kuhlmann, Dec. 29, 1968; children—Keely, 19; Garrett, 14.

IN BRIEF

Sun has set on production of Lifetime's *The Days and Nights of Molly Dodd*. Final 13 episodes, which will air beginning in January 1991, "were written with closure in mind," said Pat Fili, Lifetime senior VP, programming. It was "creative decision" to end series, she said, by both Lifetime and producer Jay Tarses, who felt series had run its course in terms of storyline. Molly, single thirty-something woman, became pregnant at

end of last season, and just who father is (two candidates are in running) is to be revealed in first new episode in January. Molly will give birth somewhere in middle of 13-episode run. Series brought prominence to Lifetime, which picked it up after NBC, which had carried it in 1987-88, dropped it. Lifetime began airing NBC's 26 episodes in January 1989 and premiered its own original episodes in April 1989. Lifetime produced 39 epi-

sodes, bringing show's total to 65, enough to find life in syndication. Lifetime has rights through August 1992, when they revert to Lorimar. Lifetime plans to rerun all 65 episodes beginning in April 1991. Fili said network is continuing to produce original series, with its first prime time night of original shows scheduled to debut in June 1991. Fili said Lifetime is talking with *Molly* star Blair Brown about working on an original movie or another series.

EARLY LINE ON FIRST-RUN SYNDICATED PERFORMANCE

According to research and analysis compiled by Katz Communications and Petry Television, it appears that weekly first-run syndicated programming is following the trends of its stripped brethren—children's programming is improving year-ago ratings for a majority of stations, while reality-based and drama/sitcom programming is showing mixed results and game shows remain in a crash mode.

■ **Children's weeklies**—Turner Program Services' *Captain Planet and the Planeteers* got off to an excellent start in 23 metered markets (some of those in double runs), with a four-week (ending Oct. 7) 2.2 rating/11 share (NSI) average. A majority of *Captain Planet's* stations showed improvement over November 1989 share numbers. Warner Bros. Domestic Television's *Prime Toons* (prime time weekly play of the stripped *Tiny Toon Adventures*) scored 3.7/10 average, improving year-ago numbers on 10 of 19 metered markets it aired. After two weeks, Zodiac Entertainment's *Widget* bettered year-ago shares in 65% of its metered stations with a 3/13 average.

■ **Reality-based weeklies**—LBS Communication's *Memories: Then and Now* (NBC News Productions co-venture) performed better than expected with a 3.9/12 three-week average (ending Sept. 30). While it's just 7% off its lead-in shares, *Memories* finished second in New York on WNBC-TV with a 7.8/17 and won its access slot on KNBC-TV Los Angeles with a 7.9/15 two weeks ago. In contrast, Blair Entertainment's *Reunion* posted a 2/5 two-week average, dropping 17% from its lead-in shares.

Meanwhile, Warner Bros.' high visibility public issues forum, *The Jesse Jackson Show*, dropped 44% of its lead-in (4.5/9) to a 2.5/5 after two weekly runs and year-ago declines were recorded in 15 of 21 Nielsen overnight markets.

Group W Productions' *On Scene: Emergency Response* performed well in 22 metered markets with a 3.3/8 two-week average (ending Sept. 30), holding or gaining on lead-in shares in a majority of its metered markets. Group W's other reality-based weekly, *Home Again with Bob Vila*, was slightly lower with a 2.1/8 season-to-date average.

■ **Drama/sitcom weeklies**—In its first weekly bow (ending Oct. 7), Viacom Enterprises' *Superforce*, this season's new companion to *Superboy*, debuted to modest sampling with 3.4/7 in 23 overnight markets, dropping 22% of its lead-in shares (3.8/9). Blair Entertainment's *Dracula*, with just its premiere week available (ending Sept. 30), scored a 2.3/6 in 21 markets. MCA TV's half-hour sitcom, *What A Dummy*, held even with its lead-in programming at 3.5/8 for its first two weeks (ending Oct. 7) in 22 metered markets.

■ **Game show weeklies**—After three weeks (ending Sept. 30), World Events' *Video Challenge* averaged a 2.5/6 in 18 metered markets, with most of its stations reporting losses against year-ago programming in the same slots. Western International's *Krypton Factor* averaged a 1.3/7, underdelivering its lead-in in 13 of 18 metered markets.

—MF

In cable comedy affiliate-signing war that's starting to heat up, (The Comedy Channel signed top-10 MSO Jones Inter-cable two weeks ago), **MTV's HA! has signed corporate-wide carriage agreements with two MSO's**, including top 10 Cox Cable Communications. Cox, which has 1.6 million subscribers, will roll out service in November in its Omaha system. HA! also signed agreement with 500,000-subscriber Cencom Cable Associates, will launch service in its St. Louis system by year's end.

Financial News Network and parent Infotech have fired Deloitte & Touche as auditor, and have hired Coopers & Lybrand in its place. FNN announced its dispute with Deloitte & Touche over host of accounting problems two weeks ago (BROADCASTING, Oct. 8), including whether to capitalize or expense \$28 million on development of FNN:PRO (see page 64). FNN also fired its chief financial officer, C. Steven Bolen, who, according to statement, "received compensatory payments that were not properly authorized." FNN also had some problems last week on its syndicated *This Morning's Business*. Of 150 markets where show is seen, less than 10 tape and carry 1 a.m. feed, while rest tape and air either 5 a.m. or 5:30 a.m. feed. But those that do carry 1 a.m. feed carried a story on Oct. 5 by Doug Ramsey that House of Representatives had passed budget (event that as of Friday, Oct. 12, still hadn't happened). Ramsey corrected himself later in broadcast.

Viacom Enterprises unveiled its latest first-run, half-hour action/adventure companion piece to *Superboy* and *Super Force*, with *Lightning Force* set to launch in fall 1991, third element of what Viacom

eventually plans to be two-hour, four-spoke action block. *Lightning Force* follows exploits of top-secret special projects team drawn from members of all four branches of armed services. Mace Neufeld and Bob Rehme, whose producing credits have included theatricals, "The Hunt for Red October," "No Way Out" and upcoming "Flight of the Intruders," are serving as executive producers. *Lightning Force*, which is Neufeld/Rehme Productions venture in association with Viacom Enterprises, will be offered to stations on unspecified barter split.

At commission meeting Oct. 11, FCC sought "to resolve uncertainty" in definition of "cable system." Under Cable Act of 1984, FCC said that systems that rely on "cable, wire or other physically closed or shielded transmission paths to provide service to subscribers" qualify as "cable system." DBS, wireless cable and most SMATV do not.

Supreme Court let stand U.S. Court of Appeals for District of Columbia decision that may allow regional Bell operating companies (BOC) into cable and other information service markets. Appeals Court ordered Judge Greene to re-examine whether lifting of restrictions that prevented them from, among other things, delivering cable programming through telephone lines, would give BOC's unfair or anti-competitive advantage under "present" market conditions (BROADCASTING, April 9).

NBC has named **Alfred Carosi**, senior VP, marketing, Hasbro, as its new VP, children's and family programs, in charge of Saturday morning programming. Carosi fills spot left vacant by Phyllis Tucker-Vinson, who moved over to NBC Productions.

Home Shopping Network President Lowell Paxson announced his retirement from day-to-day duties of network at end of year. He will begin four-year consultancy agreement with HSN Jan. 1, 1991.

Bids are due this week for cable service The Learning Channel, which majority owner Infotechnology, through FNN, has put up for sale. Price is expected to be upwards of \$50 million. FNN (which owns 51%), and several other owners (bringing total to 80% of service) have agreed to sell their portions as block. Names of possible bidders that have surfaced include Hearst, Capcities/ABC and Discovery Channel.

HAT TRICK FOR SONY AT ENGINEERING EMMYS

Eight companies and three individuals received Emmy Awards last Tuesday night (Oct. 9) honoring "outstanding achievement in engineering development." The presentations were held in New York at a black-tie event sponsored by the National Academy of Television Arts and Sciences.

Sony Corp. became the first company to receive three Emmys for engineering in the same year. It was recognized for the development of still-video transmission (a technique used by TV news organizations last year to transmit pictures of Tiananmen Square out of China), automated and robotic tape playback (of the type used in Sony's LMS systems) and metal particle videotape.

Sony shared each of its awards with other companies that also participated in the development of the technologies. Other still-video winners were Eastman Kodak Co. and Glen Southworth of Colorado Video Inc. Ampex Corp. Panasonic Broadcast Systems and Odetics Broadcast each received awards for their automated tape library systems. Fuji Photo Film Co. shared the metal particle tape award.

Four awards were given for the pioneering of TV technologies for the blind and visually impaired. Margaret R. Pfanstichl, president, the Washington Ear radio reading service for the blind and physically handicapped; Gregory Frazier, co-director, AudioVision Institute at San Francisco State University's School of Creative Arts; the Public Broadcasting Service and Narrative Television Network each received awards in this category for the development or implementation of audio reading services.

Other winners included: Digital F/X Inc. and Pinnacle Systems for advancements in video workstations; Eastman Kodak for extended range films with T-grain emulsion; the Grass Valley Group for the E-MEM/EFFECTS production switcher with large storage and recall capability, and Accom Inc. for the Digital Image Enhancer 125, a system for component digital noise reduction in real time.



Accepting Sony's three engineering Emmys are Neil Vander Dussen, Sony Corp. of America president-CEO; Masayuki Takano, director and senior general manager, communications systems group, and Masaaki Morita, Sony Corp. deputy president.

Homes using television (HUT) levels for third quarter of 1990 did not change significantly from comparable period in 1989, according to Nielsen Media Research. Total day figure for 1990 was 27.3%, compared to 1989's 27.4%. 1990 daytime figure was 27.6%, while 1989's was 27.7%. Late night figure for 1990 was 27.6%, 1989's was 28.2%, decline of 2%. 1990 prime time percentage was 53.5%, compared to 1989's 54%, decline of 1%.

Matsushita Electric Industrial Co. and MCA Inc. are said to have signed agreement under which entertainment company will provide Japan-based manufacturer with information about its businesses. Agreement, according to *Wall Street Journal*, allows Matsushita to analyze private financial information about MCA provided Matsushita keeps information to itself. MCA would not comment on story. MCA stock closed Friday at 57 $\frac{1}{2}$ ¢, up \$4 from Thursday.

EDITORIALS

Committed to the First Amendment and the Fifth Estate

LET'S HEAR IT FOR THE BACKBENCHERS

Ervin Duggan can fire up a crowd and illuminate an issue. The FCC commissioner did both in Washington last Thursday, spellbinding the Federal Communications Bar Association with his treatise that the balance of power at the FCC was tilted in favor of the chairman and to the detriment of collegial decisionmaking. There were none present who disagreed with his thesis, however skeptical they may have been about the likelihood of change.

Duggan couldn't be more right about the Sunshine Act, which couldn't be more well meaning or more wrong headed. Among its dictates is that no more than two FCC commissioners (three would be a quorum) may be caught discussing an issue or proceeding outside an official meeting, which in turn must be open to the public. So sensitive are public officials to this restriction that they actually honor it, which accounts in part for the way things so often turn out in Washington. Duggan would reform Sunshine, not repeal it. We concur.

He also would confer what amounts to tenure on bureau chiefs, so that they would serve at the pleasure of more than one chairman. And he would have the bureau chiefs serve all commissioners, not just the chairman. We're with him on the latter notion if not necessarily on the former.

To the extent that the current system keeps such lights as Ervin Duggan on the fringes of the decisionmaking process, it ought to be amended. But, as Chairman Alfred Sikes has already discovered, when the FCC comprises such independent voices as Duggan, Marshall, Barrett and Quello, there's little chance of one-man rule. The way things are going, it may be the chairman who needs an act of Congress.

THE WITH-IT STATIONS

In recent months, the label "news cooperative" has taken on a whole new meaning. Increasingly, competitors are selectively dropping the gloves to join hands in a variety of news ventures to mutual benefit.

Several radio stations have agreements whereby simulcasts of local TV newscasts supply them with a cost-efficient local news presence. And recently, broadcasters have been getting together with cable operators, with some producing local inserts in CNN's Headline News and others entire newscasts for cable systems, as is the case in Orlando, where WCPX-TV produces a 10 p.m. newscast for the local cable system. On a more ad hoc note, election time has prompted some novel combinations. For primary elections in September, for example, WBZ-TV Boston produced some coverage that appeared only on local cable systems to complement its on-air/on-cable coverage. The NBC affiliate in Denver, KCNC-TV, has bought a block of prime time on a UHF in the market, where it will air the majority of its election coverage to avoid preempting its

own network lineup.

The latest example of interindustry cooperation [see story, Top of the Week] comes from the nation's capital, where the NBC-owned station there, WRC-TV, is producing a half-hour newscast to air in prime access on a UHF independent in the market, WFTY-TV). As in Denver with KCNC-TV, the station is buying the block of time and will sell its own commercials. Andy Ockershausen, general manager of WFTY-TV, called it a marriage made in heaven. Without challenging his call on the venue, we would suggest it is also a rather down-to-earth way of serving three masters. WFTY-TV, a high channel position UHF (ch. 50) in a top 10 market, gets a buyer for a block of airtime, a network O&O quality newscast it could not afford to produce itself and a boost to its community service profile. WRC-TV gets exposure for its news operation, additional advertising time to sell, and a way to eat its cake and have it too in prime access, producing local news for the time period elsewhere while airing a syndicated game show in the slot on its own channel. The viewers get more local news at a new time. (WRC-TV also is simulcasting two hours of news on WWDC[AM].)

In all these partnerships, the common thread is that various media, even while battling each other for their livelihoods, have been able to work together to the ultimate benefit of their respective businesses and their audience.

It appears the generals in Washington could take a few tips on cooperation from the rank and file.

BRAGGING RIGHTS *In Bart vs. Bill, round one (at least the first time original episodes went head to head), Fox's famous underachiever proved anything but (see page 31). The Simpsons recorded a 30 share in the overnights to Cosby's 29, and was only a hair's breadth behind Cosby (18.4/29 for Bart to 18.5/29 for Bill) in the national ratings/share numbers for the night, while besting it in all but the 55-plus demographics. It was a needed image booster for Fox, which has appeared to lose some ground in its battle for competitiveness with the Big Three. This may be the first test Bart has aced.*



Drawn for BROADCASTING by Jack Schmidt

"According to this printout, we'd be making a profit if we weren't still paying for the computer."

DATE: 11/12/90 2Hec:ly

On November 12, we'll give you the business.

As we near the end of 1990,
we'll look at how the radio business did.
In this Special Radio Business Report, we'll zero in on:

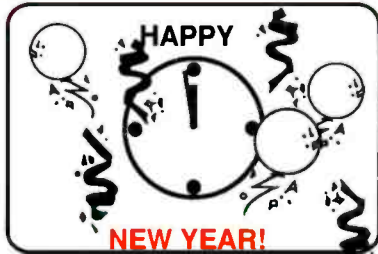
- Station sales.
- Radio revenues.
- Projections for the radio industry and the national economy in 1991 from financial institutions, NAB and RAB.
- A broker's analysis of station sales in 1990 and 1991 projections.
 - A group operator's outlook.
- Rep predictions for spot radio in 1991.
- Network predictions for 1991.

Broadcasting

Deadline for materials:
10 days prior to publication date.







LET'S "TALK" ABOUT 1ST QUARTER 1991 EVENTS!



NEW...ALL TALK - ALL DAY - ALL LIVE!... TALK TV NETWORK!

Aimed at Springing into 1991 as the All Talk Channel nationally, TALK TV NETWORK is proud to announce our outstanding HOSTS in the MONDAY THROUGH FRIDAY SCHEDULE....The "ALL TALK-ALL DAY-ALL LIVE!" programming, with great guests and continuous "call-ins" for 18-hours daily, actually starts as a 24-hour service seven days a week by broadcasting the 3 pm to 9 pm Eastern Time shows (Williams, McMahon, Bohannon) just twelve hours later from 3 am to 9 am Eastern Time through the night...During September 1991 those six hours will also be "live" as "TalkThrough the Night" programming with additional hosts/personalities!

TIMES	MONDAY THROUGH FRIDAY	24 HOURS A DAY
6AM - 8AM PACIFIC 7AM - 9AM MOUNTAIN 8AM - 10AM CENTRAL 9AM - 11AM EASTERN	TALK BUSINESS/FINANCE WITH "MR. MONEY" This is only name being held until Dec. 31, when current TV commitment ends. He and/or she is one of the best at finance and business reporting, analysis, talking stocks-bonds-investments, and answering "money" questions!	 LIVE FROM NEW YORK!
8AM - 10AM PACIFIC 9AM - 11AM MOUNTAIN 10AM - NOON CENTRAL 11AM - 1PM EASTERN	TALK HEALTH/MEDICINE WITH SPECIALISTS MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY CARDIOLOGY ONCOLOGY GYNECOLOGY NEUROLOGY ALLERGY Leading national authorities on specialized health/medical subjects each day!	 LIVE FROM WASHINGTON!
10AM - NOON PACIFIC 11AM - 1PM MOUNTAIN NOON - 2PM CENTRAL 1PM - 3PM EASTERN	TALK WITH DR. JOY BROWNE Radio/TV psychologist for over a decade, Joy has degrees in psychology, sociology and anthropology...Her on-air personality and useful, straightforward advice have found a large and devoted national audience!	 LIVE FROM NEW YORK!
NOON - 2PM PACIFIC 1PM - 3PM MOUNTAIN 2PM - 4PM CENTRAL 3PM - 5PM EASTERN	TALK WITH BRUCE WILLIAMS Bruce's popular advice-oriented radio programs are heard by millions on NBC Talknet... He is an author, syndicated columnist, and one of the best-loved "common sense" advisors in broadcasting in the United States!	 LIVE FROM NEW YORK!
2PM - 4PM PACIFIC 3PM - 5PM MOUNTAIN 4PM - 6PM CENTRAL 5PM - 7PM EASTERN	TALK WITH PAT McMAHON Longtime Radio/TV personality, Pat hosts the most popular talk show in the Southwest on News/Talk KTAR Phoenix... Winner at 1990 International Radio Festival in New York of first place in Talk show competition in a field of entries from 25 countries!	 LIVE FROM PHOENIX!
4PM - 6PM PACIFIC 5PM - 7PM MOUNTAIN 6PM - 8PM CENTRAL 7PM - 9PM EASTERN	TALK WITH JIM BOHANNON Jim hosts his own talk shows and daily news magazine programs heard on the Mutual Broadcasting System's stations. Based in the nation's capital, his guests include all facets of Washington political and social life, with "call-ins" from across the nation!	 LIVE FROM WASHINGTON!
6PM - 8PM PACIFIC 7PM - 9PM MOUNTAIN 8PM - 10PM CENTRAL 9PM - 11PM EASTERN	TALK WITH CAROLE HEMINGWAY One of the "leading ladies" of talk in America. Carole has been a favorite in New York/Los Angeles for almost two decades. Columnist and award-winning journalist, she is recognized and admired for her candid, critical and "investigative" talk format!	 LIVE FROM LOS ANGELES!
8PM - 10PM PACIFIC 9PM - 11PM MOUNTAIN 10PM - MID CENTRAL 11PM - 1AM EASTERN	TALK WITH BARRY FARBER One of the most successful continuing talk show hosts, Barry has been top-ranked both locally in New York and nationally on ABC Talkradio. His guest interviews, philosophic comments, and personal graciousness to callers from around the country have endeared him to millions!	 LIVE FROM NEW YORK!
10PM - MID PACIFIC 11PM - 1AM MOUNTAIN MID - 2AM CENTRAL 1AM - 3AM EASTERN	TALK WITH ALAN BURKE Famous for his brilliance, wit and goatee beard, Alan is one of the original late-night "confrontational" TV hosts seen in New York /nationally for years. One of the most controversial hosts, his guest interviews and on-air responses to callers makes him a favorite for excitement on Talk TV!	 LIVE FROM LOS ANGELES!
MID - 6AM PACIFIC 1AM - 7AM MOUNTAIN 2AM - 8AM CENTRAL 3AM - 9AM EASTERN	TALK THROUGH THE NIGHT	

Weekend TALK TV NETWORK Schedule and Hosts will be completed November!

Among the special weekend subjects are Weekend Sports...Music and Arts...Theater...Movies...Politics...TV&Cable...Cars...Gardening...Pets...Travel...and other special weekend subjects - all hosted by outstanding personalities talking about their areas of expertise, with distinguished guests and telephone "call-ins" from across the U.S.!

TALK TV NETWORK



ALL TALK • ALL DAY • ALL LIVE!

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