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**▪ MOVIES ▪ TELEVISION ▪ MUSIC ▪ LIVING ▪ FASHION
▪ BREAKTHRU ▪ CELEBRITY NEWS**

Fifth Network?... MCA and Paramount are reportedly in discussions to launch another broadcast network three nights a week. **PAGE 35.**

Catastrophic coverage... Media scrambles to cover



California earthquake, unveiling tragedy as it unfolds. Local broadcasters shine. **PAGE 36.**

Technology

'89... BROADCASTING's annual report on state of the art technology looks at technical advances in TV and radio, where innovations could lead business in 1990's, and how broadcasters plan to pay for them. **PAGE 43.**

39/ NOVEMBER'S FINEST

In upcoming November sweeps, networks hitch their wagons to shorter mini-series and specials.

40/ IT'S SHOWTIME FOR TCI

Largest cable MSO takes 50%, nonmanagement stake, in pay service for \$225 million.

68/ ABC MOVES AHEAD

With help of its strong Tuesday night schedule, ABC

breaks NBC's 68-week ratings winning streak.

69/ SYNDICATION UPDATE

Paramount's *Hard Copy* makes headway against first-run syndication leader *A Current Affair*; King World maintains its grip on top two positions with nationally ranked *Wheel of Fortune* and *Jeopardy!*, and Buena Vista scores with *Chip 'n' Dale*.

71/ HIRING DELAY

Sony Corp.'s attempt to hire new management team of Peter

Guber and Jon Peters for Columbia Pictures ends up in court.

72/ CUT SHORT

United States Telephone Association officials are asked to back cable-telco bill during annual convention that is abbreviated by San Francisco earthquake.

73/ HEADING FOR COMPROMISE

Year-long dispute over changing program funding method for public TV moves closer to resolution.

75/ MIPCOM REPORT

MIPCOM international TV program market in Cannes, France, is stage for U.S. and



European program production and distribution deals, as well as ongoing debate about impact of Europe's anti-U.S. programming quotas.

78/ RADIO FINANCIAL REVIEW

National Association of Broadcasters-Broadcast Financial Management Association survey finds increased portion of radio stations' revenue coming from local advertising.

81/ CABLE-STATION CONNECTION

Executives of broadcast stations and cable systems are entering initial discussions to set up local news operations on cable.

82/ STATE TV

Report by California nonprofit group recommends

public affairs TV network modeled on C-SPAN.

86/ INNER PERSPECTIVE

Former FCC general counsel Diane Killory assesses agency under chairmanship of Dennis Patrick and her role as part of inner circle.

88/ CABLE KUDOS

Cable industry gets praise from Senator Al Gore for its children's programming.

111/ TWOSOME

Brokers Richard Kozacko and Keith Horton have combined to carve out niche in Northeast.

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JESSE J

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WASHINGTON

Relieve

Odds are against fairness doctrine provision surviving House-Senate conference on budget reconciliation bill. According to source within House leadership, it is becoming increasingly likely that House will strip all provisions that do not have direct impact on revenue. Conferees may meet this week and, although House conferees were not specifically instructed to accept Senate's version (without fairness), pressure is building to keep out extraneous and controversial provisions from deficit reduction bill.

That wouldn't end matter, of course. Fairness could emerge on its own, but greater likelihood is that backers will try to find another vehicle President would find hard to veto.

Get on with it

Senate Communications Subcommittee members are said to be eager to complete action on must-carry bill this year and will likely prod parties during its must-carry hearing (this Wednesday) to reach accommodation. If compromise is reached between broadcasters and cable, then industries would need legislative vehicle. One possibility is children's TV bill.

BRUSSELS

Next, please

With storm still raging between U.S. and European Community over program quotas contained in EC's "TV Without Frontiers" media directive, EC officials are preparing equally volatile measures on issue of copyright. In review as part of EC's 1992 European unification program, copyright issue already proved enough of hot potato to be dropped from "TV Without Frontiers" to save what top EC official said would have been 6-month delay. Now, subject is under expert review, and preliminary dossier is

expected to get political impetus from European heads of state and government meeting of EC European Council in Strasbourg, France.

NEW YORK

Bidding Trump

Two-hour "magazine" on billionaire Donald Trump is not dead despite cancellation of syndication agreement several months ago by LBS. Reports at time suggested that Trump had applied pressure on New York stations not to clear program. Executive producer Ned Schnurman, however, has stretched budget to produce 38-minute reel containing sample segments of "Trump: What's the Deal?" More complete version has drawn interest from more than one national programming outlet.

Word to the wise

Lid is still on recent study presented to all three networks and funded by five station groups including A.H. Belo Corp., Anchor Media and Cosmos Broadcasting. Study includes survey of viewers who predominantly said that programs are associated with station channel, rather than with network, thereby reminding latter of their dependence on affiliates.

Survey also purportedly shows that news remains primary element in station's success.

Maturing audience

Nostalgia Channel, whose target demo is 45-plus viewer, expects to increase current subscriber base of 6.2 million to eight million by end of 1989. Service is also developing original programming in areas of finance, health and sports for 1990 debut.

WALDORF, MD

Undone deal

Rumor that Ragan Henry's \$33 million sale of wxtr-FM Waldorf, Md. (Washington), to Louise Heifetz had fallen through ("Closed Circuit," Oct. 2) proved correct. Bob Hughes, president of Ragan Henry Broadcast Group, confirmed deal's demise and said group has been approached by other buyers. One buyer who looked and said no, according to source, is group owner Sharad Tak, head of Tak Communications, which owns three FM's and six TV's.

Asking price, according to industry sources, is up from \$33 million to \$36 million. Hughes would not comment on potential buyers, although one source said he knew of no other offers.

FAR EAST

China service

Satellite Music Network executives will be calling on officials of Radio Shanghai in China this week to firm up plans to expand its broadcasts in China with service to southern provinces of Fujian and Guangdong; latter broadcast would reach citizens of Hong Kong. Officials from Bangkok, Thailand, have requested soundchecks from SMN's current twice daily, hour-long broadcast into China, and trip will likely include stop in that country. SMN expects to triple its listener base in China from two million to six million in coming months.

CINCINNATI

Sales talk

JACOR Broadcasting is said to be on move these days. Industry sources confirm that in addition to this week's sale of wvo(AM) Toledo, Ohio (see "Changing Hands," page 85), publicly held group will announce sale of Southeastern pair, either wqik-AM-FM Jacksonville, Fla., or wfla(AM)-wflz(FM) Tampa, Fla., and immediate reinvestment in AM-FM combination in Southwestern state. Par value for deal is estimated at \$30 million.

ST. LOUIS

Right stuff

Latest ammunition, pro or con, in sports-siphoning debate may come out of St. Louis and Arlington, Tex., as baseball teams in both areas, Cardinals and Texas Rangers, negotiate new broadcast and cable rights agreements. Cardinal bids were due last Friday, with announcement of winner expected this week. When team sent out RFP, all possible broadcast-cable permutations, including joint bids, were raised. KPLR-TV holds TV rights, having wrested them from long-time rightsholder KSDK(TV) in last contract round. Cencom

HDTV's a hit

Look for announcement this week that boxing match between Sugar Ray Leonard and Roberto Duran scheduled for Dec. 7 in Las Vegas will be produced in HDTV and transmitted live by satellite to two cities in U.S. and one in Canada. Transmission is co-venture of Japan's NHK network which will broadcast fight using its MUSE-E system. Platinum Sports Network, New York, and Zbig Vision, New York-based HDTV production studio. Fight will be shown to closed circuit audiences in three cities. According to Fred Rosenberg of Platinum Sports, co-executive producer of event, it will be first commercial transmission of HDTV in North America.

Partners have arranged for fight to be shown in 3,300-seat special events room at Jacob Javits Center in New York and at 3,000-seat auditorium in Miami. Canadian location will be announced later. Satellite arrangements will be handled through Hughes Communications and Telesat Canada. Specific satellites and transponders to be used have not yet been determined.



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**The Wall Street Journal
Radio Network**

Source: "Is Business News Music to Their Ears?" A Statistical Research Inc. Survey of Music Radio Listeners, Spring 1988 MRI. The Wall Street Journal Radio Network is a service mark of Dow Jones & Co., Inc.



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THE #1 NEW STRIP.



Source: NSI Metered Market Overnights-Markettrak Report,
week of 9/18-9/24/89 vs. Oct. '88 time period share.
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holds PPV cable rights. Additionally, market has drawn interest of regional networks because Cardinals hold key to any regional sports service being launched in area.

Meanwhile in Texas, Rangers have had discussions with current broadcast cable rights holders, KTVT(TV) and Home Sports Entertainment, since this summer about contract renewal. Since last contract, HSE has added working relationship with broadcast syndicator Raycom Sports.

ATLANTA

Games more golden

Having attained highest college basketball syndication ratings in nation last season, Metropolitan Collegiate Athletic Conference expects to gain higher fees for new rights contract, which "it appears we may be extending" with Raycom Sports. But Metro Commissioner Ralph McFillen, veteran of early NCAA basketball rights negotiations, said Raycom's new program-sharing deal with Prime Network consortium of regional cable channels (BROADCASTING, Aug. 14) could raise both revenue and exposure for conference.

Raycom-Prime partnership gives Raycom "very much more appeal,"

offering best of both worlds—strong local over-air schedules and exposure in other parts of nation via cable—said McFillen, who claimed highly-rated Texas player moved cross country to Metro school this year based on seeing team during first-time-ever exposure over Home Sports Entertainment last year.

HOLLYWOOD

In the works

Robert Urich, most recently seen in ABC's *Spenser: For Hire* series, may be returning to network television series in NBC action/drama as early as spring 1990. Network has given 13-episode commitment to Paramount Television for *American Dreamer*. John Pike, president, network television, Paramount Communications, said project should be ready for first or second quarter 1990.

Games afoot

ABC, which is currently mulling four game shows for its daytime schedule (BROADCASTING, Oct. 2), is looking at Paramount Pictures Television's *The Name Game* pilot, an ABC spokesman confirmed. Program could mark Paramount's first entry into first-run game show circuit with

possible insertion on ABC at 11 a.m. (ET) opposite CBS powerhouse *The Price is Right* starting January 1990, and may also lead to evening syndication run. Meanwhile, an NBC spokeswoman also confirmed network is talking to The Fred Silverman Company about game show *Dotto* for 1990-91 season. Spokesman-for ex-NBC Entertainment President Silverman says he has met with NBC officials, but network has yet to give green light to pilot.

Postponed

One victim of earthquake in San Francisco was NBC's scheduled planning session regarding prime time rollback with West Coast affiliate executives and general managers last Thursday at network's Burbank, Calif., offices. Network source said 20 general managers were to have attended strategy session on research being conducted on rollback of prime time to 7 p.m.-10 p.m. in Pacific Rim, but that network executives have postponed meeting indefinitely.

KCRA-TV (Sacramento) General Manager John Kuenke said he had heard meeting will be rescheduled "in a couple of weeks." Many of those affiliates have gone on record recently in favor of rollback, but network opted for independent research of

areas affected before reaching any decision. Kuenke said timetable of research study is "on target" for completion "in mid or late November." NBC officials have indicated if study is favorable, West Coast affiliates may be permitted to rollback prime time for fall 1990 season.

LUXEMBOURG

Mouse that's roaring

CLT of Luxembourg, Europe's oldest private broadcaster and one of most aggressive in pushing past its national boundaries, is now negotiating its way into U.S. CLT is in discussions about broad-ranging production and distribution deal with Saban Entertainment of Los Angeles. Saban's extensive production credits include four-hour mini-series, *Phantom of the Opera*, for NBC this season, and firm also holds extensive program library for overseas market. CLT, whose interests include Luxembourg direct broadcast satellite Astra, private TV and radio stations in France, Germany and Holland, and stakes in Paris producers Hamster and Pandora, has not limited approach in English-language world to America. CLT has also been recently pursuing British broadcaster Thames TV about buy-in.



Call of the wild

National Association of Broadcasters President Eddie Fritts, in Idaho to talk to that state's association of broadcasters, was himself talked into white water rafting on the Salmon River, as documented in this color snapshot from the family album. Fritts is at lower left (with sunglasses), backed by Su Fox, the wife of NAB radio board member James W. Fox, president of KWKI(AM)-KPKY(FM) Pocatello (white cap at right). Playing it cool amidships: Martha Dale Fritts, wife of the NAB president.



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8.4

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BY THE NUMBERS 1

ABC won the week, ending NBC's winning streak at 68 weeks. The last time ABC won was Week 23 of the 1987-88 season, ended February 28, 1988. (ABC, running the Winter Olympics all seven nights, took that week with a 20.5 rating and a 31 share over NBC's 15.6/24 and CBS's 13.5/21.)

For this season's Week four, ABC won with a 14.8/25.3. NBC was second with a 13.8/23.4. CBS ended with a 12.5/21.2. Total households delivered dropped down from Week three's 38.7 million



households to 37.9 million, coming close to Week two's 37.7 million.

ABC's *Doogie Howser, M.D.*, pictured at right, tied for 18th place this week and won its time period with a 16.2/26. That score is down from the show's first week rating of 20.7, when it ran on Tuesday. In its Wednesday night, 9 p.m. slot, the show's best rating has been Week three's 16.5.

ABC also won the news race with a 9.9/21 over CBS's 9.3/19 and NBC's 9.0/19. There were only

"By the Numbers" continues on page 16

RATINGS ROUNDUP

Rank/rating □ Network □ Show

1	26.1/41	A	<i>Roseanne</i>
2	23.5/40	N	<i>Cosby Show</i>
3	22.4/37	N	<i>Cheers</i>
4	21.7/36	N	<i>Different World</i>
5	▼ 21.3/33	A	<i>Wonder Years</i>
6	▼ 19.9/33	A	<i>Who's the Boss?</i>
7	19.5/35	N	<i>Golden Girls</i>
8	▲ 19.0/30	C	<i>Murder, She Wrote</i>
9	▼ 18.7/30	A	<i>Chicken Soup</i>
10	18.4/30	N	<i>Dear John</i>
11	18.3/33	N	<i>Empty Nest</i>
12	▼ 18.2/32	C	<i>60 Minutes</i>
13	17.9/28	C	<i>Country Music Awards</i>
14	▼ 17.8/31	A	<i>Growing Pains</i>
14	▼ 17.8/29	A	<i>Head of the Class</i>
16	17.4/28	A	<i>World Series, game 2</i>
17	16.7/32	N	<i>Hunter</i>
18	▼ 16.2/26	A	<i>Doogie Howser, M.D.</i>
18	16.2/30	A	<i>World Series, game 1</i>
20	▼ 16.0/28	A	<i>NFL Monday Night Football</i>
21	15.5/26	N	<i>Unsolved Mysteries</i>
22	▲ 15.4/25	C	<i>CBS Sunday Movie</i>
23	15.3/25	N	<i>NBC Sunday Movie</i>
24	▼ 15.1/24	M	<i>NBC Monday Movie</i>
25	▼ 15.0/27	C	<i>Knots Landing</i>
26	▼ 14.8/29	A	<i>Full House</i>
26	▼ 14.8/24	C	<i>Jake and the Fatman</i>
28	▼ 14.7/23	N	<i>Hogan Family</i>
29	14.5/23	N	<i>Matlock</i>

Rank/rating □ Network □ Show

30	▼ 14.4/23	N	<i>ALF</i>
31	▼ 14.2/23	A	<i>Anything But Love</i>
32	▼ 14.1/22	C	<i>Major Dad</i>
33	▼ 14.0/24	A	<i>thirtysomething</i>
34	13.9/25	A	<i>China Beach</i>
35	13.5/25	N	<i>Amen</i>
36	▼ 13.1/25	A	<i>Family Matters</i>
36	▼ 13.1/24	A	<i>Perfect Strangers</i>
38	▼ 13.0/26	A	<i>20/20</i>
39	12.8/20	N	<i>Night Court</i>
40	12.7/23	N	<i>L.A. Law</i>
41	▲ 12.6/23	C	<i>Dallas</i>
42	12.5/21	N	<i>NBC Tuesday Movie</i>
43	▼ 12.4/23	A	<i>Just the Ten of Us</i>
44	▲ 12.2/20	C	<i>48 Hours</i>
45	▼ 11.9/19	C	<i>Rescue: 911</i>
46	11.8/22	N	<i>227</i>
47	▼ 11.6/20	C	<i>Island Son</i>
48	▼ 11.5/21	C	<i>Wiseguy</i>
49	▼ 11.4/19	A	<i>MacGyver</i>
49	11.4/17	N	<i>My Two Dads</i>
51	▼ 11.2/17	F	<i>Married...With Children</i>
52	▼ 11.1/17	C	<i>People Next Door</i>
53	11.0/22	C	<i>Falcon Crest</i>
53	11.0/22	A	<i>World Series, pregame</i>
55	▼ 10.7/18	A	<i>Young Riders</i>

Week 4 □ Oct. 9—Oct. 15

Rank/rating □ Network □ Show

56	10.6/21	N	<i>Mancuso, FBI</i>
57	10.4/18	A	<i>World Series, pregame</i>
58	10.3/17	N	<i>Nutt House</i>
59	▼ 10.1/18	A	<i>A Life Goes On</i>
60	10.0/18	N	<i>Hardball</i>
61	9.9/19	N	<i>Baywatch</i>
61	9.9/18	N	<i>Quantum Leap</i>
61	9.9/15	N	<i>Sister Kate</i>
61	▼ 9.9/16	C	<i>Wolf</i>
65	▼ 9.8/16	C	<i>Top of the Hill</i>
66	▼ 9.6/17	A	<i>PrimeTime Live</i>
67	▼ 9.2/15	F	<i>America's Most Wanted</i>
68	▼ 8.7/15	A	<i>Mission: Impossible</i>
68	▼ 8.7/16	C	<i>Paradise</i>
70	8.6/15	N	<i>Magical World of Disney</i>
71	▼ 8.4/13	F	<i>Totally Hidden Video</i>
72	▼ 8.0/13	C	<i>Peaceable Kingdom</i>
73	▼ 7.9/15	C	<i>Snoops</i>
74	▼ 6.9/12	C	<i>Tour of Duty</i>
75	▼ 6.0/9	F	<i>Open House</i>
75	▼ 6.0/12	C	<i>Sat. Night With Connie Chung</i>
77	▼ 5.7/9	F	<i>Alien Nation</i>
78	▼ 5.4/8	F	<i>21 Jump Street</i>
79	4.9/9	F	<i>21 Jump Street, special</i>
80	▼ 4.5/8	F	<i>Cops</i>
81	▼ 4.3/7	F	<i>Tracey Ullman Show</i>
82	▼ 3.6/6	F	<i>Reporters</i>
83	▼ 3.1/6	F	<i>Garry Shandling's Show</i>
84	▼ 2.5/4	F	<i>Beyond Tomorrow</i>

Guide to symbols

▼ —Down from last week ▲ —Up from last week

Source: Nielsen Media Research

■ —Premiere broadcast

FREEZE FRAMES: Syndication Scorecard *

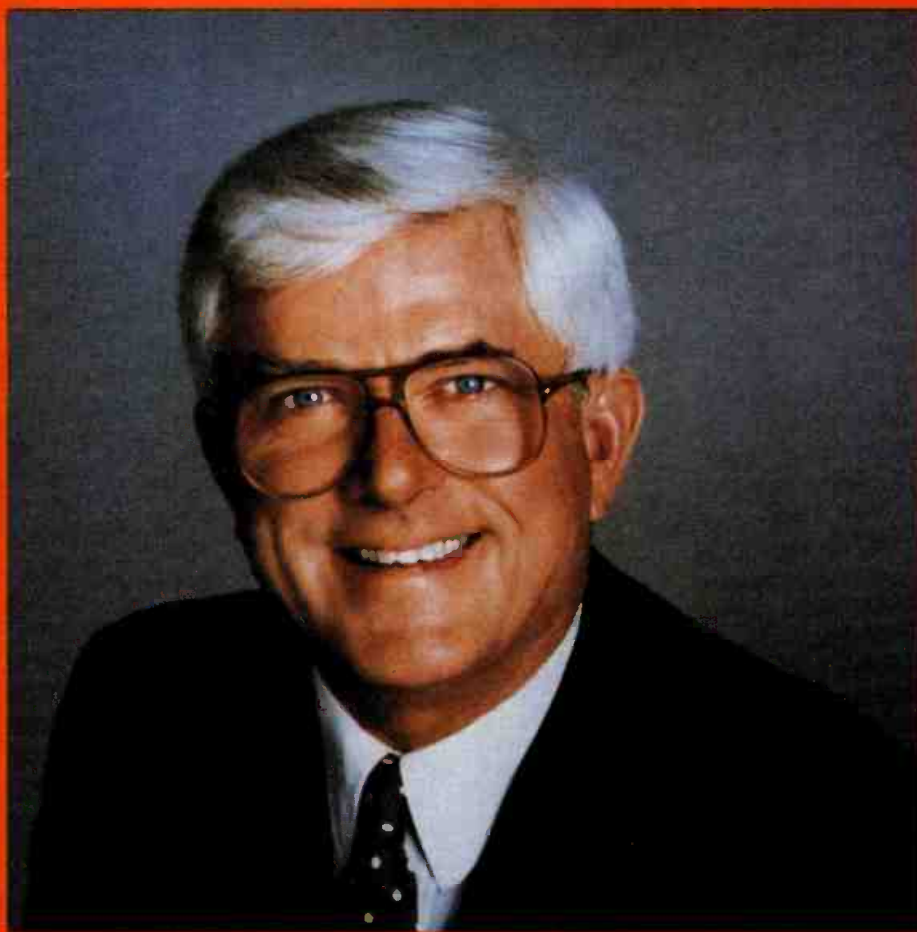
Rank	Program (Syndicator)	Rtg	Stns	Covg	Rank	Program (Syndicator)	Rtg	Stns	Covg
1	Wheel of Fortune (King World)	12.6	222	95	10	Donahue (Multimedia)	6.1	220	94
2	Jeopardy! (King World)	11.3	207	96	11	Geraldo! (Paramount Domestic TV)	5.5	189	97
3	Oprah Winfrey Show (King World)	9.3	204	97	12	Star Search (TPE)	4.9	154	93
4	Cosby Show (Viacom)	8.7	197	96	13	Chip 'N' Dale (Buena Vista Television)	4.8	168	96
5	Current Affair (20th Century Fox TV)	8.5	176	93	13	Family Feud, synd. (LBS Communications)	4.8	119	81
6	Entertainment Tonight (TPE)	7.6	160	92	15	Mama's Family, synd. (Warner Bros. Dom. TV)	4.6	157	84
7	Wheel of Fortune, wknd. (King World)	7.5	194	89	15	People's Court (Warner Bros. Domestic TV)	4.6	164	88
8	Chip 'N' Dale, special (Buena Vista Television)	6.6	153	95	The following shows were rated, but not ranked World Wrestling Federation (WWF)				
9	Disney Magic II, special (Buena Vista Television)	6.5	139	86					
							8.3	242	96

Nielsen weekly pocketpiece

Source: Nielsen and Broadcasting's own research.

DONAHUE.

THE GOLD STANDARD IN TELEVISION TALK.



That standard remains unaffected by competition. Even when Oprah premiered in 1986 and when Geraldo hit the air in 1987, Donahue's ratings held firm. Because every day viewers tune to Donahue... it's a standing appointment!



SOURCE: ROSP: Nov, Feb, May 1979-89.



BY THE NUMBERS 2

Summary of Broadcasting & Cable

B R O A D C A S T I N G			
SERVICE	ON AIR	CP's ¹	TOTAL ²
Commercial AM	4,965	255	5,220
Commercial FM	4,234	774	5,008
Educational FM	1,401	255	1,656
■ Total Radio	10,600	1,284	11,884
Commercial VHF TV	547	21	568
Commercial UHF TV	535	205	740
Educational VHF TV	122	6	128
Educational UHF TV	220	25	245
■ Total TV	1,424	257	1,681
VHF LPTV	300	205	505
UHF LPTV	324	1,508	1,832
■ Total LPTV	624	1,713	2,337
FM translators	1,778	320	2,098
VHF translators	2,717	115	2,832
UHF translators	2,167	439	2,606

C A B L E †	
Total subscribers	50,897,080
Homes passed	73,900,000
Total systems	9,500
Household penetration†	56.4%
Pay cable penetration	29.4%

* Includes off-air licenses. † Penetration percentages are of TV household universe of 90.4 million. ¹ Construction permit. ² Instructional TV fixed service. ³ Studio-transmitter link. Source: Nielsen and Broadcasting's own research.

"By the Numbers" continued from page 14

four programs that moved up in rank, all from CBS. *Murder, She Wrote* moved from 10th a week ago to eighth, recording a 19.0/30. The CBS Sunday Movie, "The Big Easy," pulled in a 15.4/25 and brought the two-hour slot up from 42nd place in Week three when the network ran "Mystic Pizza." *Dallas* moved up two positions to finish in 41st place. Thursday night's *48 Hours*, which featured a report on marijuana, delivered a 12.2/20 to move the show up from 52nd to 44th.

For the book of days, CBS won Monday night with a 16.2/25.1. ABC was second with a 15/23.9. Tuesday went to ABC's 19/31 over NBC's 13.2/21.7 and CBS's 11.1/12.2. Wednesday also went to ABC, as did Friday.

NBC won Thursday with an 18.6/31.7 and took Saturday with a 16.1/29.9.

CBS pulled comfortably ahead for its one night win, Sunday, which the network took with a 17/7.9. For the previous week, CBS and NBC were neck-and-neck, but CBS won that Sunday with a 14.8/24.5 to NBC's 14.7/25.1.

MarketScope

Three days after the Dow Jones Industrial Average plunged 190.58 points and the S&P Industrials dropped 25.72 points, the S&P managed to climb back up 10.54 points and close on Oct. 18 at 390.22. That's still down from Oct. 11's close of 407.40. The 130 stocks tracked by the Stock Index had 13 advances, 112 declines and five unchanged for the seven-day period ended last Wednesday. That advance-decline ratio was way down from the previous period's 54 advances to 57 declines, with 19 unchanged. The interim change in the advance-decline ratio, from Wednesday, Oct. 11, to Friday, Oct. 13, was 11-99, with 20 unchanged. From the Friday crash to Wednesday's close, the advance-decline ratio pushed upward, changing to 45-68, with 17 unchanged.

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



STOCK INDEX 1

Broadcasting					Broadcasting with Other Major Interests				
Closing	Closing	Net	Percent	P/E	Closing	Closing	Net	Percent	P/E
Wed	Wed	Change	Change	Ratio(000,000)	Wed	Wed	Change	Change	Ratio(000,000)
Oct 18	Oct 11				Oct 18	Oct 11			

BROADCASTING

BROADCASTING WITH OTHER MAJOR INTERESTS

N (CCB) Capital Cities/ABC.....	517	3/8	544	- 26	5/8	- 04.89	21	8,312	N (BLC) A.H. Belo.....	36	37	1/2	- 1	1/2	- 04.00	48	714		
N (CBS) CBS.....	197	1/8	207	12	3/8	- 05.00	17	4,657	N (AFL) American Family.....	19	7/8	20	-	1/8	- 00.62	18	1,611		
A (CCU) Clear Channel.....	21	7/8	11	3/4	1/8	01.06	43	46	O (ACCMA) Assoc. Commun. ...	36	1/4	39	3/4	3	1/2	- 08.80	511		
A (HTG) Heritage Media.....	3	5/8	3	7/8	-	1/4	- 06.45	-2	130	O (BMAC) BMA Corp.....	38	1/4	35	1/2	2	3/4	07.74	369	
O (JCOR) Jacor Commun.....	6	3/8	6	1/2	-	1/8	- 01.92	-5	63	N (CCN) Chris-Craft.....	34	1/2	37	3/8	- 2	7/8	- 07.69	50	811
O (LINB) LIN.....	108	112	7/8	-	4/8	- 04.31	60	5,531	O (DUCC) Durham Corp.....	31	31				00.00	17	267		
O (OBCC) Olympia Broadcast.....	1	3/4	2	1/4	-	1/2	- 22.22	4	N (GCI) Gannett Co.....	41	43	1/2	- 2	1/2	- 05.74	17	6,605		
O (OSBN) Osborn Commun.....	12	3/4	13	1/2	-	3/4	- 05.55	8	O (GACC) Great Amer. Comm.....	11	12		-	1	- 08.33	4	345		
O (OCOMA) Outlet Commun.....	26	1/4	27	1/4	-	1	- 03.66	39	N (UPI) Jefferson-Pilot.....	39	3/4	41	3/8	- 1	5/8	- 03.82	13	1,532	
A (PRR) Price Commun.....	5	1/2	6		-	1/2	- 08.33	-5	49	N (KRI) Knight-Ridder.....	52	1/8	53	5/8	- 1	1/2	- 01.79	12	2,660
O (SAGB) Sage Broadcasting... ..	2	3/4	1	1/4	-	1/2	- 15.38	-2	10	N (LEE) Lee Enterprises.....	31	7/8	33		1	1/8	- 03.40	18	732
O (SCRIP) Scripps Howard.....	72	72				00.00	37	743	N (LC) Liberty.....	37	38	3/4	- 1	3/4	- 04.51	21	310		
O (SUNNC) SunGroup Inc.....	1	3/4	1	7/8	-	1/8	- 06.66	-2	4	N (MHPL) McGraw-Hill.....	66	5/8	73	5/8	- 7	- 09.50	1	3,233	
O (TUMD) Telemundo.....	7	3/8	6	1/2	7/8	13.46	-3	168	A (MEGA) Media General.....	35	5/8	38	5/8	- 3	- 07.76	890	912		
O (TVXGC) TVX Broadcast.....	4	1/8	4	1/8	-	1/8	- 03.03	29	N (MDP) Meredith Corp.....	33	1/8	35	1/8	- 2	- 05.69	18	818		
O (UTVI) United Television.....	34	3/4	36	3/4	- 2	- 05.44	49	379	O (MMEDC) Multimedia.....	98	1/2	108	1/2	- 5	- 04.83	36	1,109		

OUT OF TODAY'S HEADLINES FROM CHINA...

...comes a once-in-a-lifetime
television event!

The events in China's Tiananmen Square forever changed the history of that nation. An army, created from the soul of a country, turns on its own people.

Now, out of today's headlines comes an unprecedented look at the army that shocked the world.

Twelve months in the making, a special that goes where foreign film crews have never gone before — inside the world's most secretive power. This power, which envelops China in a shroud of respect and fear, is known by some as the People's Liberation Army. To the Chinese, though, it is...



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STOCK INDEX 2

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Your word processors are here

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Your typewriters are here

And your secretaries are here

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You know how it is. No sooner has a secretary started a big word processing job than there's an interruption. Someone needs labels, envelopes or forms typed in a hurry. That requires shifting to a typewriter. Suddenly there's another interruption. Someone needs a spreadsheet right away. So it's off to the PC. Then back to the word processor. Then

the typewriter again. The
**IBM Personal Typing
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secretaries handle these normal office interruptions quickly, easily and economically. Because it's actually several machines in one. It's an advanced word processor. It's a self-correcting typewriter that functions as a superior letter-quality printer. And it's also a full-function personal computer. Everything is in one place—right at your fingertips. You can switch from word processing to typing and back again by pressing one key. It lets you speed through your daily tasks, even the most complex forms and documents.

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A TRI-STAR SHOWCASE!

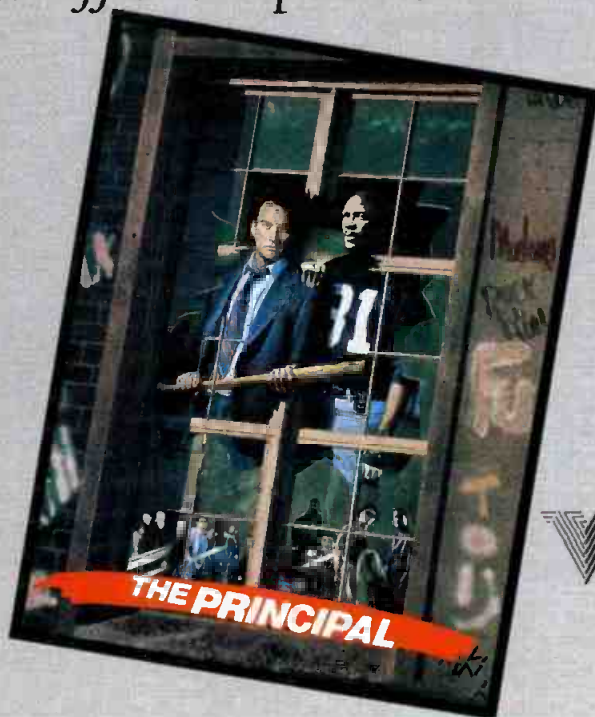
PEGASUS II has it all...

Award-winning titles with mass appeal. Popular movies such as "Suspect," "The Principal," "Like Father, Like Son," "BAT 21," "See No Evil, Hear No Evil," and 16 other major theatrical films!

Captivating, popular, promotable stars including Michael Keaton, Bruce Willis, Kim Basinger, Gene Hackman, Danny Glover and Cher!

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Datebook

■ indicates new listing or changed item.

This week

Oct. 21-25—*Society of Motion Picture and Television Engineers* 131st technical conference and equipment exhibit. Los Angeles Convention Center, Los Angeles. Information: (914) 761-1100.

Oct. 22-24—*Oregon Association of Broadcasters and Washington State Association of Broadcasters* joint annual meeting. Hyatt Regency, Bellevue, Wash. Information: (206) 448-9722.

Oct. 22-24—*North Carolina Association of Broadcasters* annual convention. Speakers include: Larry King, *Larry King Show*, and Kathleen Sullivan, *CBS This Morning*. Grove Park Inn, Asheville, N.C.

Oct. 22-Dec. 30—"This is NBC Chicago," 10-week exhibition of history of WMAQ-TV Chicago, at *Museum of Broadcast Communications*. Kraft Television Theater, Museum, Chicago. Information: (312) 987-1500.

Oct. 23—"Washington and Hollywood: It's Time to Join Forces in the War on Drugs," luncheon address by William Bennett, director, Office of National Drug Control Policy, White House, to *Academy of Television Arts and Sciences*. Beverly Hilton hotel, Los Angeles. Information: (818) 953-7575.

Oct. 23—"From Whistle Stop to Sound Bite," colloquium on growth of TV-based electoral campaigns, featuring Sig Mickelson, former CBS News president. Willard office building, Washington. Information: (202) 393-7100.

Oct. 23-24—"Media & Ethics III: Media, Ethics and the Political Process," conference sponsored by *Emerson College*. Speakers include Pluria Marshall, National Black Media Coalition; Nicholas Johnson, former FCC commissioner; Nancy Neuman, National League of Women Voters; Janet Brown, Commission on Presidential Debates, and Ellen Hume, Joan Shorenstein Barone Center on

the Press, Politics and Public Policy. Boston Center for Adult Education, Boston. Information: (617) 578-8540.

Oct. 23-25—11th annual Satellite Communications Users Conference. Convention Center, Washington.

Oct. 24—*Canadian Cable Television Association* Midwest/Northwest Territory regional meeting. Port O'Call Inn, Calgary, Alberta. Information: (613) 232-2631.

Oct. 24—Video presentation on commercial TV advertising to Northwest broadcasters and advertising professionals, sponsored by *Washington and Oregon Association of Broadcasters and Seattle Advertising Federation*. Sheraton hotel, Seattle. Information: (206) 623-8307.

Oct. 25—*USA Network* local ad sales seminar. Sheraton Plaza, Orlando, Fla.

Oct. 25—"The Battle for the Schoolroom: TV or Not TV," seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Oct. 25—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speakers: The Comedy Channel's Richard Behrns, president; John Newton, executive VP-programming; Stu Smiley, senior VP-original programming, and Art Bell, VP-administration. Copacabana, New York. Information: (212) 768-7050.

Oct. 25—"Future Video Shock," forum sponsored by American Bar Association Forum on Communications Law and *Federal Communications Bar Association*. Keynote: FCC Commissioner Sherrie Marshall. Washington Marriott, Washington.

Oct. 25—Sixth annual Houston Radio Day, sponsored by *Houston Association of Radio Broadcasters*. Theme: "Salute to the Silver Screen." Westin Galleria, Houston. Information: (713) 621-9401.

Oct. 25—Annual Bayliss Media Roast, sponsored by *John Bayliss Broadcast Foundation*. Roastee: Larry King, radio and TV talk show host. Plaza hotel, New York. Information: (408) 624-1536.

Oct. 25—*Women in Cable, New York chapter*, "Beyond the Basics." Viacom Conference Center, New York. Information: (212) 532-6680.

Oct. 25-26—"Change in the Soviet Union, Thaw in Eastern Europe: What Will It Mean to Us?" conference for journalists sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 337-3603.

Oct. 25-26—*Ohio Association of Broadcasters* fall convention. Hyatt on Capitol Square, Columbus, Ohio.

Oct. 25-28—52nd annual Western region convention of *American Association of Advertising Agencies*. Theme: "Tides of Change." Red Lion Resort, Santa Barbara, Calif.

Oct. 25-28—Broadcast '89, trade fair for film, radio and television. Frankfurt Fair Ground, Frankfurt, West Germany. Information: (069) 7575-6452.

Oct. 26—*Southern California Broadcasters Association* business development seminar. Hyatt on Sunset, Los Angeles. Information: (213) 466-4481.

Oct. 26—*USA Network* local ad sales seminar. Grand Bay hotel, Miami.

Oct. 26—"Anchors: TV Image and Responsibility," panel of Philadelphia TV anchors, sponsored by *Philadelphia Ad Club*. Franklin Plaza hotel, Philadelphia. Information: (609) 234-7930.

Oct. 26—"PR Nightmares: What to Do When They're Yours," seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Oct. 26—"Reporting on the Environment: Are We Scaring Ourselves to Death?" seminar sponsored

Major Meetings

Oct. 21-25—*Society of Motion Picture & Television Engineers* 131st technical conference and equipment exhibit. Los Angeles Convention Center.

Nov. 13-15—*Television Bureau of Advertising* annual meeting. Century Plaza hotel, Los Angeles.

Dec. 13-15—Western Cable Show, sponsored by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif.

Jan. 3-6, 1990—*Association of Independent Television Stations* annual convention. Century Plaza, Los Angeles. Future convention: Jan. 7-10, 1991, Century Plaza, Los Angeles.

Jan. 16-19, 1990—27th annual *NATPE International* convention. New Orleans Convention Center, New Orleans.

Jan. 18-21, 1990—*Radio Advertising Bureau* annual Managing Sales Conference. Loews Anatole, Dallas. Future conference: Feb. 1-4, 1991, Loews Anatole, Dallas.

Jan. 26-27, 1990—*Society of Motion Picture and Television Engineers* 24th annual television conference. Contemporary hotel, Orlando, Fla.

Jan. 27-31, 1990—*National Religious Broadcasters* 47th annual convention. Sheraton Washington and Omni Shoreham hotels, Washington.

Feb. 11-16, 1990—12th International Film, Television and Video Market. Loews hotel, Monte Carlo, Monaco.

Feb. 21-23, 1990—Texas Cable Show, sponsored

by *Texas Cable TV Association*. San Antonio Convention Center, San Antonio, Tex.

Feb. 28-March 3, 1990—21st annual Country Radio Seminar, sponsored by *Country Radio Broadcasters*. Opryland, Nashville. Information: (615) 327-4487.

March 14-18, 1990—*American Association of Advertising Agencies* annual meeting. Marriott Desert Springs, Palm Springs, Calif.

March 31-April 3, 1990—*National Association of Broadcasters* 68th annual convention. Atlanta. Future conventions: Las Vegas, April 13-16, 1991; Las Vegas, April 11-14, 1992, and Las Vegas, May 1-4 (tentative), 1993.

April 1-3, 1990—*Cabletelevision Advertising Bureau* ninth annual conference. Marriott Marquis, New York.

April 18-20, 1990—*Broadcast Financial Management Association* 30th annual meeting. Hyatt Regency, San Francisco.

April 20-25, 1990—*MIP-TV*, international television program market. Palais des Festivals, Cannes, France. Information: (212) 750-8899.

May 17-20, 1990—*American Women in Radio and Television* 39th annual convention. Capital Hilton, Washington.

May 19-22, 1990—*CBS-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 21-23, 1990—*National Cable Television Association* annual convention. Convention Center,

Atlanta.

June 6-9, 1990—*NBC-TV* annual affiliates meeting. Washington.

June 10-14, 1990—*Broadcast Promotion and Marketing Executives and Broadcast Designers Association* annual conference. Bally's, Las Vegas.

June 11-14, 1990—*ABC-TV* annual affiliates meeting. Los Angeles.

June 19-22, 1990—*National Association of Broadcasters* summer board meeting. Washington.

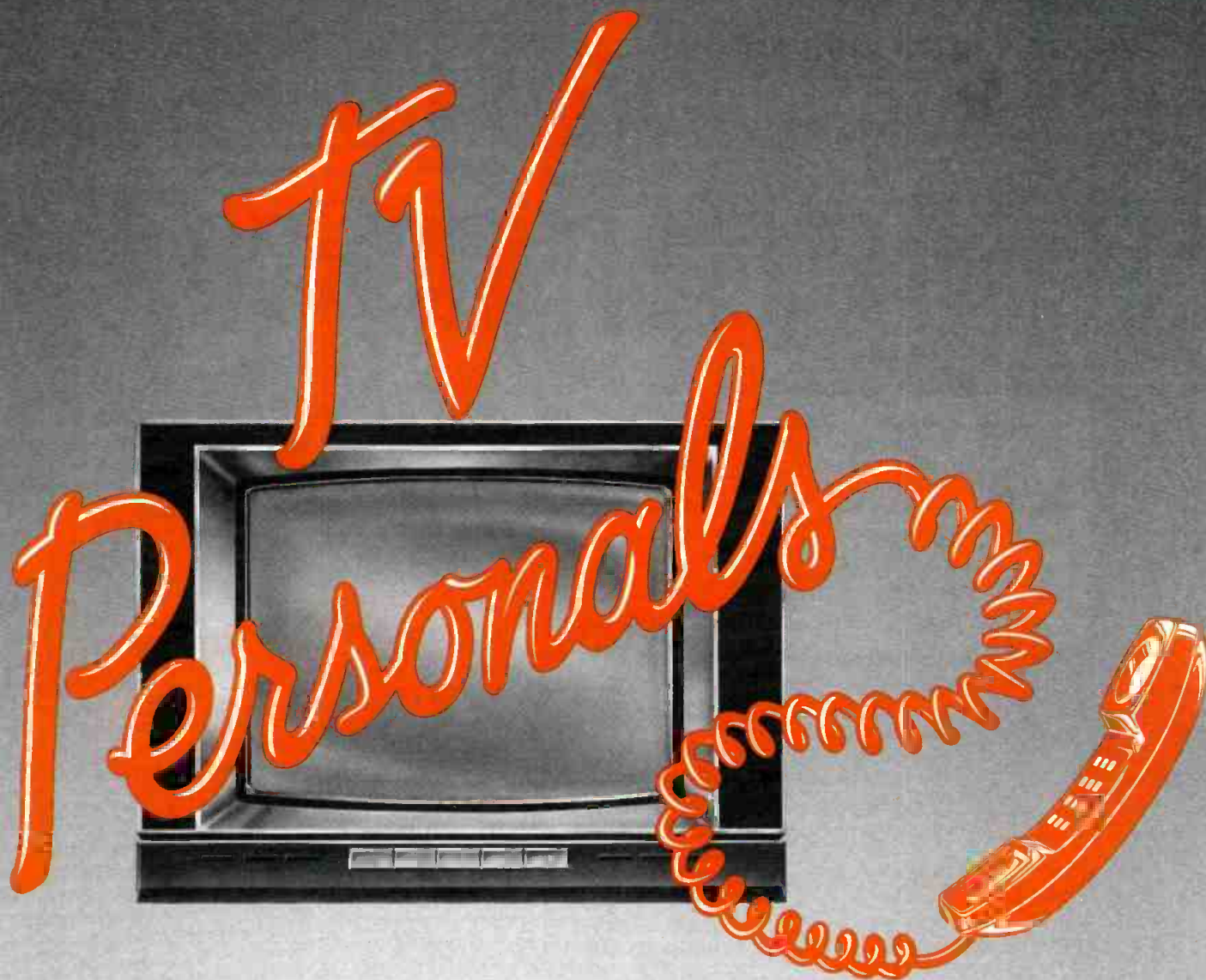
Sept. 12-15, 1990—Radio '90 convention, sponsored by *National Association of Broadcasters*. Boston. Future meeting: Sept. 11-14 (tentative), 1991, San Francisco.

Sept. 16-18, 1990—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Washington Convention Center, Washington.

Sept. 21-25, 1990—International Broadcasting Convention. Brighton Convention Center, Brighton, England.

Oct. 4-7, 1990—*Society of Broadcast Engineers* fifth annual national convention. St. Louis. Future meeting: Oct. 3-6, 1991, Houston. Information: 1-800-225-8183.

■ **Oct. 11-15, 1990**—*MIPCOM*, international film and program market for TV, video, cable and satellite. Palais des Festivals, Cannes, France. Information: (212) 750-8899.



Introducing **TV PERSONALS**. It's the new, revolutionary late night strip that marries television and interactive telephone technology to match-up America's singles.

TV PERSONALS is a full-service lifestyle program that features video profiles of some of the most interesting and attractive singles from around the country, telling what they are looking for in that Special Someone. Using innovative, state-of-the-art telephone technology, viewers can now meet their match anywhere in the U.S.A. —without ever leaving their TV sets!

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It's programming for the '90s for viewers of the '90s. **TV PERSONALS**—produced by Ernest Chambers Productions and distributed worldwide by LBS Communications Inc. Available April, 1990.

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Jack Anderson

Host Bill O'Reilly

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ACCESS RANKING		
PROGRAM	WEIGHTED AVG. RTG.	AVG. SHARE
INSIDE EDITION	9.2	17
CURRENT AFFAIR	8.8	16
USA TODAY	7.5	14
HARD COPY	6.9	11
CRIMEWATCH TONIGHT	DOES NOT QUALIFY	
INSIDE REPORT	DOES NOT QUALIFY	

Based on programs with more than two network affiliate access time periods in overnight markets.
Source: Nielsen Metered Market Overnights W/O 9/25 - 9/29/89.

The news this season is **Inside Edition's**
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NATIONAL ADVERTISING BY
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by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Oct. 26—Cable Television and Marketing Society, Illinois Cable Television Association, Women in Cable, National Association of Minorities in Cable and Chicago Cable Marketing Council day-long joint seminar. Ramada hotel, Rosemont, Ill. Information: Paula, (312) 297-4520.

Oct. 26—"Anchors: TV Image and Responsibility," luncheon featuring Philadelphia TV station anchors, sponsored by *Philadelphia Ad Club*. Franklin Plaza hotel, Philadelphia. Information: (609) 234-7930.

Oct. 26-27—First Amendment Congress. Keynote speech: Senator Patrick Leahy. National Archives and Embassy Suites hotel, Washington. Information: (303) 556-4522.

Oct. 26-27—Canadian Cable Television Association British Columbia/Yukon regional meeting. Delta River Inn, Vancouver. Information: (613) 232-2631.

Oct. 26-29—American Film Institute Video Festival. AFI, Los Angeles. Information: (213) 856-7787.

Oct. 27—International Radio and Television Society newsmaker luncheon, "The Changing Face of Journalism." Panelists: Don Hewitt, executive producer, *60 Minutes*; Mary Alice Williams, co-anchor, NBC's *Yesterday, Today & Tomorrow*; Av Westin, senior vice president of reality-based programming, King World Productions, and Everett Dennis, executive director, Gannett Center for Media Studies, Columbia University. Waldorf-Astoria, New York. Information: (212) 867-6650.

Oct. 27—"China: What Will the 1990's Bring?" conference for journalists sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 337-3603.

Oct. 27—"What is Advertising?" sponsored by *Women in Cable, Atlanta chapter*. Atlanta. Information: (404) 843-5051.

■ Oct. 27—Radio-Television News Directors Association super regional conference. Washington Marriott, Washington. Information: (202) 659-6510.

Oct. 27-28—Missouri Broadcasters Association fall meeting. Holiday Inn Executive Center, Columbia, Mo. Information: (314) 636-6692.

■ Oct. 27-29—"Questioning Authority: Free Media, Free Minds IV," media/civil liberties conference co-sponsored by *Long Island University's Department of Journalism, Free Press Association* and *Laissez Faire Books*, with assistance from *National Coalition Against Censorship*. Brooklyn campus, Long Island University, Brooklyn, N.Y. Information: (718) 403-1015.

Oct. 28-29—"Writing Television Sitcoms," seminar co-sponsored by *American Film Institute* and *Las Colinas Studios*. Dallas. Information: (800) 999-4AFI.

Also in October

Oct. 29-Nov. 2—"Radio in the 1990's" third radio news and current affairs conference hosted by *North American National Broadcasters Association*. Washington Sheraton, Washington.

Oct. 30-Nov. 1—InterTainment '89, second annual conference on interactive entertainment, co-sponsored by Alexander & Associates and NYNEX. Marriott Marquis hotel, New York. Information: Sally Chin, (212) 382-3929.

Oct. 31—Deadline for nominations for Advertising Hall of Fame, sponsored by *American Advertising Federation*. AAF, (202) 898-0089.

November

Nov. 1—National Academy of Television Arts and Sciences, New York chapter, drop-in luncheon. Speaker: Jeffrey Reiss, chairman, Reiss Media Enterprises. Copacabana, New York. Information: (212) 768-7050.

■ Nov. 1—Deadline for entries in 13th annual Chassie Award competition, recognizing "excellence in radio creative and commercial production within the automotive industry," sponsored by *Radio Advertising Bureau* and *National Automotive Dealers Association*. Information: (313) 647-8110.

Nov. 2—European conference on advertiser-supported programming, jointly sponsored by *Advertiser Syndicated Television Association* and *UK's Independent Program Producers Association*. Hyde Park Hilton, London. Information: (212) 245-0840.

Nov. 2—Presentation of Gabriel Awards, sponsored by *Unda-USA, National Catholic Association for Broadcasters and Communicators*, for "programs which serve viewers and listeners through the positive, creative treatment of issues of concern to humankind." Omni Inner Harbor hotel, Baltimore.

Nov. 2—Canadian Cable Television Association Ontario regional meeting. Regal Constellation hotel, Toronto. Information: (613) 232-2631.

■ Nov. 2—"The Future of Televised Sports—Part II," panel sponsored by *International Radio & Television Society*. Panelists: Barry Frank, Transworld International; Robert Gutkowski, MSG Communications Group; Terry McGuirk, Turner Sports; Neal Pilson, CBS Sports; Jerry Solomon; Busch Media Group, and Warren Boorum, Boorum Associates. MGM Theater, New York. Information: (212) 867-6650.

Nov. 2-3—First European Conference on Advertiser-Supported Programming, sponsored by *Advertiser Syndicated Television Association* and *Independent Programme Producers Association*. London Park Lane Hilton, London. Information: (212) 245-0840.

Nov. 3-5—Alpha Epsilon Rho Midwest/Central

Plains regional convention. Sheraton Plaza hotel, St. Louis. Information: Dianna Kirby-Clark, (314) 595-4463.

Nov. 5-8—Second annual LPTV conference and exposition, sponsored by *Community Broadcasters Association*. Keynote speaker: FCC Commissioner James Quello. Riviera hotel, Las Vegas. Information: (800) 225-8183.

Nov. 7—"Talk Radio: What Is It Telling Us?" seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Nov. 7—National Advertising Law & Business Conference, sponsored by *American Advertising Federation*. Drake hotel, Chicago. Information: (312) 787-2200.

Nov. 8—Presentation of Women at Work Broadcast Awards, sponsored by *National Commission on Working Women*. Washington. Information: (202) 737-5764.

Nov. 8—National Academy of Television Arts and Sciences, New York chapter, drop-in luncheon. Speaker: Jon Nesvig, senior VP-sales, Fox Broadcasting Co. Copacabana, New York. Information: (212) 768-4510.

■ Nov. 8—"Service to Children" television awards presentation, sponsored by *National Association of Broadcasters Children's Television Committee*. Library of Congress's Madison Building, Washington. Information: (202) 429-5350.

■ Nov. 8—"Privacy, Public Service, the Public Interest and the Media," topic for seventh annual benefit dinner of *Libel Defense Resource Center*. Waldorf-Astoria, New York. Information: (212) 889-2306.

Nov. 8-10—TV commercials' festival of *International Film & TV Festival of New York*. Sheraton Center, New York. Information: (914) 238-4481.

Nov. 9—Advertising and Marketing Management Research Workshop, sponsored by *Association of National Advertisers*. Plaza hotel, New York. Information: (202) 785-1525.

Nov. 9—Federal Communications Bar Association luncheon. Speaker: Jack Valenti, president, Motion Picture Association of America. Washington Marriott, Washington.

Nov. 9—"Careers in Advertising: Media," seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Nov. 9—"Advertising Goes Global," seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Nov. 9—Presentation of Communications Excellence to Black Audiences Awards, sponsored by *World Institute of Black Communications* (founded by National Black Network), to "pay tribute to corporations, advertising agencies and individuals who demonstrate expertise and sensitivity in focusing on needs and concerns of black consumers." New York Hilton, New York. Information: (212) 586-1771.

Nov. 9-10—Communications law seminar sponsored by *Practising Law Institute*. Sheraton Center hotel, New York. Information: (212) 765-5700.

Nov. 9-11—National Association of Farm Broadcasters annual meeting. Crowne Plaza, Kansas City, Mo.

Nov. 9-11—Arizona Broadcasters Association fall convention and annual meeting. Sunburst Resort hotel, Scottsdale, Ariz.

Nov. 9-11—20th annual Loyola Radio Conference, hosted by *Loyola University of Chicago*. Holiday Inn Mart Plaza, Chicago. Information: (312) 670-3207.

Nov. 10-12—Broadcast Executive Directors Association fall idea exchange. The Greenbrier, White Sulphur Springs, W. Va.

Nov. 13—"The Tri-Monopoly Networks Versus Competition: The Battle for a Fair Marketplace in

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the Nineties," speech by Jack Valenti, president, Motion Picture Association of America, to *Academy of Television Arts and Sciences*. Beverly Hilton, Los Angeles. Information: (818) 953-7575.

Nov. 13-15—*Television Bureau of Advertising* annual convention. Century Plaza, Los Angeles.

Nov. 13-15—*Association of National Advertisers* TV commercial production management seminar. Stouffer Westchester hotel, White Plains, N.Y. Information: (212) 697-5950.

Nov. 14—"What Are Video News Releases and Why Are They News?," seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Nov. 14-15—"Communicating in the 90's," conference sponsored by *San Diego State University*. SDSU, San Diego. Information: (619) 594-5204.

Nov. 15—*Canadian Cable Television Association* Quebec regional meeting. Loews Le Concorde, Quebec. Information: (613) 232-2631.

■ **Nov. 16**—*FCC* en banc hearing on AM broadcast service. FCC, Washington. Information: William Hassinger, (202) 632-6460.

Nov. 16-17—"2001: A Communications Vision," sponsored by *San Diego Communications Council*. Speakers include Allen Neuharth, Gannett Foundation, and Bob Wright, president, NBC, who will examine issues relating to new communications technologies, impact on established communications media and regulatory issues. La Jolla Marriott, San Diego. Information: (619) 594-6900.

Nov. 17-19—*Alpha Epsilon Rho* south regional convention. Jackson, Miss. Information: Trey Fabbacher, (312) 321-6600.

Nov. 17-19—Second annual conference of *Na-*

tional Association of College Broadcasters. Keynote: Ted Turner, chairman, Turner Broadcasting System. Brown University, Providence, R.I. Information: Steve Klinenberg, (401) 863-2225.

Nov. 20—17th International Emmy Awards presentation. Sheraton Center, New York. Information: Gillian Rose, (212) 489-6969.

Nov. 21—*International Radio and Television Society* newsmaker luncheon, featuring Michael Checkland, director-general, BBC. Waldorf Astoria, New York. Information: (212) 867-6650.

Nov. 28-29—*Cabletelevision Advertising Bureau* sales orientation seminar for new ad sales people. Atlanta. Information: (212) 751-7770.

Nov. 29—"Political Advertising: A Conversation with Tony Schwartz," seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Nov. 29-Dec. 1—Seventh annual Private Cable Show. Keynote speaker: Robert Wussler, president-CEO, Comsat Video Enterprises. Caesars Tahoe, Lake Tahoe, Nev. Information: (713) 342-9655.

December

Dec. 1—"Talking About the Weather: TV Weathermen," seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Dec. 1—"On Location with the Weatherman: WNBC, WABC, Fox 5, WCBS," seminar sponsored

by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Dec. 1—*Broadcast Pioneers, Washington chapter*, annual banquet, featuring presentation of Distinguished Service Awards. Kenwood Country Club, Bethesda, Md.

Dec. 7—"The Television Marketplace," luncheon sponsored by *Academy of Television Arts and Sciences*, featuring David Gerber, chairman, MGM/UA Television Production Group; Jerry Leider, chairman, ITC Entertainment Group, and Sandy Wernick, president, Brillstein Productions. Beverly Hilton, Los Angeles. Information: (818) 953-7575.

Dec. 9—*Texas AP Broadcasters* regional news seminar. Holiday Inn, Northwest Loop, San Antonio, Tex. Information: ((214) 991-2100.

Dec. 12—"Europe 1992: What Will a Stronger Common Market Mean for the U.S.—And the World?" conference for journalists sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 337-3603.

Dec. 12—Pay-per-view seminar sponsored by *Cable Television Administration and Marketing Society*. Anaheim Hilton, Anaheim, Calif. Information: (703) 549-4200.

Dec. 13—*American Sportscasters Association* fifth annual hall of fame dinner. Marriott Marquis, New York. Information: (212) 227-8080.

Dec. 13-15—*Western Cable Show*. Anaheim, Calif. Information: (415) 428-2225.

Dec. 14—*International Radio and Television Society* Christmas benefit, featuring Flash Cadillac, sponsored by *Unistar Communications Group*. Waldorf-Astoria, New York. Information: (212) 867-6650.

Advertisement

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FED EX NIXES ABC ADS

Fred Smith, the tough-talking founder and chairman of Federal Express Company, was outraged in July when he saw a segment about his firm on the ABC News show "20/20." Correspondent Tom Jarriel had accused Federal Express of cheating the government, carelessly handling shipments of classified documents, and taking a blase attitude towards drug use by its work force. So Fred Smith did something that even an arrogant television network can understand. He yanked \$100 million in advertising from the ABC network and its affiliated stations.

Smith wrote ABC that the segment was "shallow, scurrilous and deceptive." He continued, "ABC's handling of this entire story was...an abuse of the public trust and certainly not in keeping with any acceptable standards of professional reporting....If ABC continues to engage in such practices, there is little doubt in my mind that you will lose your viewers in direct proportion to your loss of credibility."

Smith is unique among targets of sloppy TV journalism because he has the eco-

nomic power to strike back. Losing \$100 million in ad revenues, as another ABC executive said, sends a "message...understood by the accountants at ABC." Walter Porges, the ABC vice president for news practices, refused to tell us what had been done in response to Smith's drastic action, saying he would not talk about "business between a customer and us."

What particularly outraged Smith was that of all his 75,000 employees, Tom Jarriel chose to talk with two former workers the company called malicious and disgruntled. One of them had not even worked at Federal Express for six years; nonetheless, Jarriel presented him as a credible witness about current company practices. The other man was interviewed as he drove what appeared to be a Federal Express truck, a subtle deception of viewers.

Even more blatant was a sequence in which Jarriel walked up to a Federal Express facility in Dover, Delaware, complaining the company had refused to talk to him. Gesturing towards the building, he said, "the lights are out, the shades are drawn..." And well they should have been. The facility was "closed" because it had never opened; it was still under construction. Federal Express had invited "20/20" to its Memphis headquarters for any inter-

views and filming it desired. Instead, correspondent Jarriel used the misleading footage of the facility in Dover to create the impression that the company was unwilling to respond to the charges.

Several Federal Express workers complained to us in July about this outrage, and we tried to get comment from Federal Express officials at the time. They were all too busy to talk. We criticized Smith for not defending his company and its workers. We called him a wimp. He sent us a strong letter protesting that. He also enclosed a copy of his letter to ABC in which he denounced the "20/20" segment and canceled \$100 million in advertising. We are happy to put Fred Smith's anger with ABC's dishonesty on the record. He is definitely not a wimp.

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January, 1990

Jan. 8—International Radio & Television Society newsmaker luncheon. Waldorf-Astoria, New York. Information: (212) 867-6650.

Jan. 10-12—TV programing festival of International Film & TV Festival of New York. Sheraton Center, New York. Information: (914) 238-4481.

Jan. 11—Federal Communications Bar Association luncheon. Speaker: Janice Obuchowski, assistant secretary of Commerce for Communications and Information. Washington Marriott, Washington.

Jan. 15—Deadline for entries in Broadcast Media Awards, sponsored by *International Reading Association* for "outstanding radio and television broadcasting relating to reading education, literacy and the promotion of the lifetime reading habit." Information: (302) 731-1600.

Jan. 16-19—NATPE International 27th annual convention. New Orleans Convention Center, New Orleans. Information: (213) 282-8801.

Jan. 18-21—Radio Advertising Bureau annual Managing Sales Conference. Loews Anatole, Dallas.

Jan. 19-20—Colorado Broadcasters Association winter meeting and awards banquet. The Clarion hotel, Colorado Springs.

Jan. 22-24—Satellite Broadcasting and Communications Association satellite television industry trade show. Bally's, Las Vegas. Information: (800) 654-9276.

Jan. 23-25—Georgia Association of Broadcasters Georgia Radio-TV Institute. University of Georgia, Athens. Information: (404) 993-2200.

Jan. 26-27—Society of Motion Picture and Television Engineers 24th annual television conference. Contemporary hotel, Orlando, Fla. Information: (914) 761-1100.

Jan. 27-31—National Religious Broadcasters 47th annual convention. Sheraton Washington and Omni Shoreham hotels, Washington.

Jan. 30-Feb. 1—South Carolina Broadcasters Association 42nd annual convention. Embassy Suites hotel, Columbia, S.C.

February, 1990

Feb. 1—HDTV conference, examining political and technological questions surrounding introduction of HDTV to U.S. market, sponsored by *International Communications Industries Association*. Information: (703) 273-7200.

Feb. 6-7—Arizona Cable Television Association annual meeting. Hyatt Regency, Phoenix.

Feb. 8-10—Louisiana Association of Broadcasters annual convention. Lafayette Hilton, Lafayette, La. Information: (504) 383-7486.

Feb. 9—International Radio and Television Society newsmaker luncheon. Waldorf-Astoria, New York. Information: (212) 867-6650.

Feb. 11-16—12th International Film, Television and Video Market. Loews hotel, Monte Carlo, Monaco.

Feb. 13—Federal Communications Bar Association luncheon. Speaker: FCC Commissioner Sherrie Marshall. Washington Marriott, Washington.

Feb. 13-14—Television Advertising Workshop, sponsored by *Association of National Advertisers*. New York Hilton, New York. Information: (202) 785-1525.

Feb. 21-23—Texas Cable Show, sponsored by *Texas Cable TV Association*. San Antonio Convention Center, San Antonio. Information: (512) 474-2082.

Feb. 28-March 2—Cable Television Public Affairs Association Forum '90, "annual skills and strategies seminar that provides cable system operators and cable network programmers the oppor-

Errata

Madison Square Garden Network has 3.4 million subscribers, not 2.4 million, as reported in Oct. 16 "Fifth Estater" profile of MSG's Robert Gutkowski.

tunity to sharpen their public relations skills." Portman hotel, San Francisco. Information: (703) 276-0881.

Feb. 28-March 3—21st annual Country Radio Seminar, sponsored by *Country Radio Broadcasters*. Opryland, Nashville. Information: (615) 327-4487.

March, 1990

March 1—International Radio & Television Society newsmaker luncheon. Waldorf-Astoria, New York. Information: (212) 867-6650.

March 7—Federal Communications Bar Association luncheon. Speaker: William Weiss, chairman, Ameritech. Washington Marriott, Washington.

March 9-13—National Association of Broadcasters state leadership conference. J.W. Marriott, Washington.

March 14—International Radio & Television Society newsmaker luncheon. Waldorf-Astoria, New York. Information: (212) 867-6650.

March 14-18—American Association of Advertising Agencies annual meeting. Marriott Desert Springs, Palm Springs, Calif.

March 22—Advertising Hall of Fame ceremonies, sponsored by *American Advertising Federation*. Waldorf-Astoria, New York. Information: (202) 898-0089.

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

April, 1990

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

April 12—Federal Communications Bar Association luncheon. Speaker: FCC Commissioner Andrew Barrett. Washington Marriott, Washington.

April 16-19—Supercomm '90, jointly sponsored by *U.S. Telephone Association* and *Telecommunications Industry Association*, and International Conference on Communications, sponsored by *Communications Society of the Institute of Electrical and Electronics Engineers*. Georgia World Congress Center, Atlanta. Information: (202) 835-3100.

April 18-20—Broadcast Financial Management Association 30th annual convention. Hyatt Regency, San Francisco. Information: (312) 296-0200.

April 18-21—National Broadcasting Society/Alpha Epsilon Rho national convention. Sheraton World Resort, Orlando. Information: John Lopicollo, (803) 777-3324.

April 20-25, 1990—MIP-TV, international program market. Palais des Festivals, Cannes, France. Information: (212) 750-8899.

May, 1990

May 8—Federal Communications Bar Association luncheon. Speaker: Gene Kimmelman, legislative director of the Consumer Federation of America. Washington Marriott, Washington.

May 17—Center for Communication award luncheon. Plaza hotel, New York. Information: (212) 836-3050.

May 17-20—American Women in Radio and Television 39th annual convention. Theme: "Media Power in the 90's." Capital Hilton, Washington.

May 19-22—CBS-TV annual affiliates meeting. Century Plaza, Los Angeles.

May 21-23—National Cable Television Association annual convention. Atlanta Convention Center, Atlanta.

June, 1990

June 6-9—NBC-TV annual affiliates meeting. Washington.

June 10-14—Broadcast Promotion and Marketing Executives and Broadcast Designers Association annual conference. Bally's, Las Vegas.

June 11-14—ABC-TV annual affiliates meeting. Century Plaza, Los Angeles.

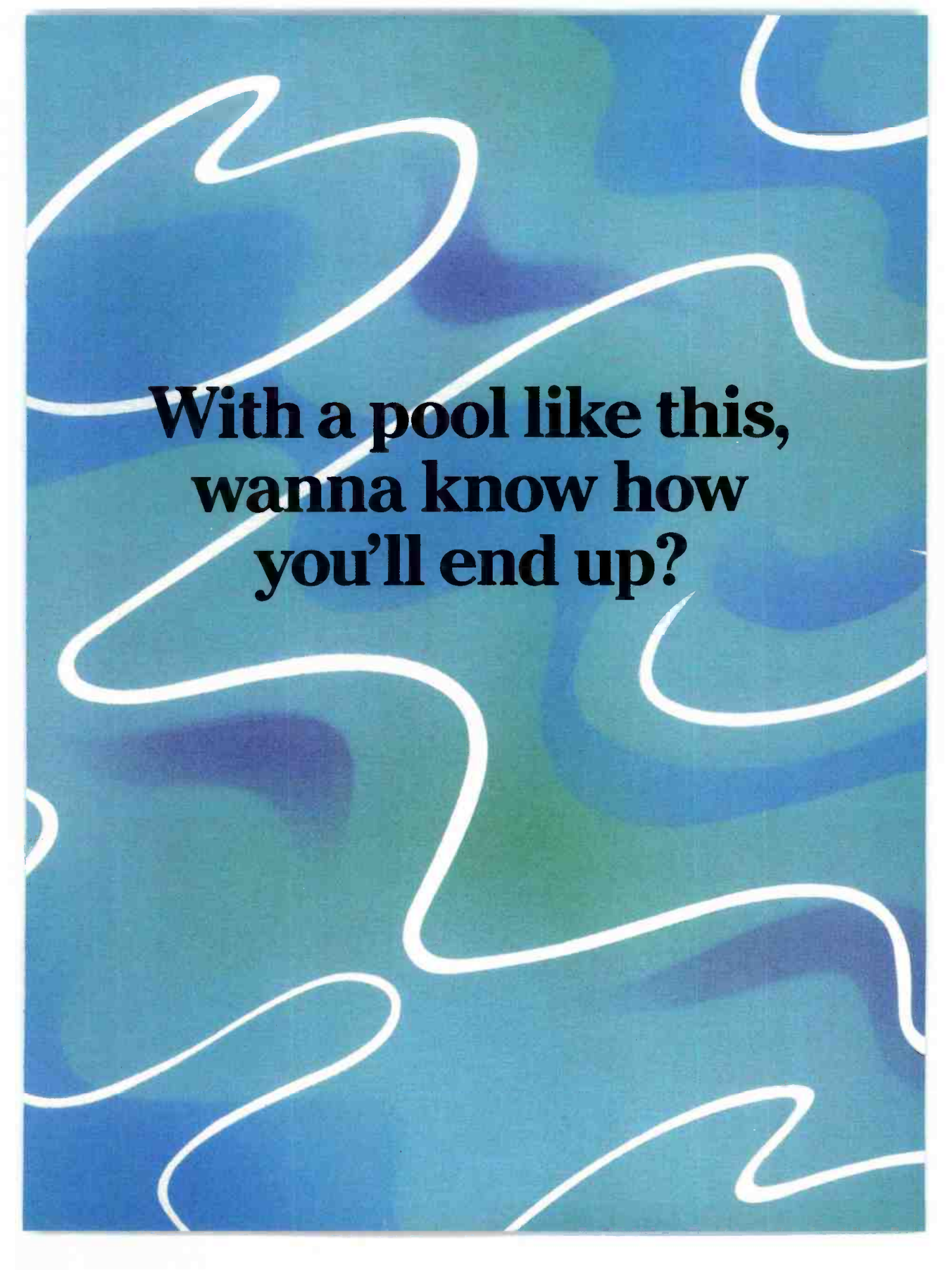
Interference suggestions

EDITOR: With regard to the Association of Maximum Service Telecasters-requested FCC inquiry into interference to TV reception, hopefully this inquiry will turn up the real reason for much of the interference problem—cheaply built consumer electronics. The "pollution sources" mentioned in your Oct. 9 article are not defective radio transmitters radiating spurious signals in the TV channels, but are properly operating, state-of-the-art transmitters operating on frequencies legally assigned to them. At least in the cases of CB, amateur radio and noncommercial FM, these services have used their frequencies for over 30 years.

The problem: to save money, most TV sets built today omit filters and shields that would reject signals outside the TV channels. These components are not prohibitive-

ly expensive: a high-pass filter, which would eliminate most amateur interference, could be added for less than \$5.

Some other interference problems, problems which in my experience have been made more prevalent, aren't mentioned in the AMST petition. More than once, I've seen an incorrectly installed VCR cause serious interference to reception of channels 3 or 4 over several blocks. Personal computers, especially those not FCC-approved for residential use, or those with unshielded cables, can interfere with TV reception for several hundred feet. (I'm guilty of this one.) And, "sparklie" interference from noisy electrical machinery has been responsible for several interference complaints at my station. I've even seen a defective TV antenna booster wipe out reception throughout an entire town. All of these problems are covered under existing FCC regula-



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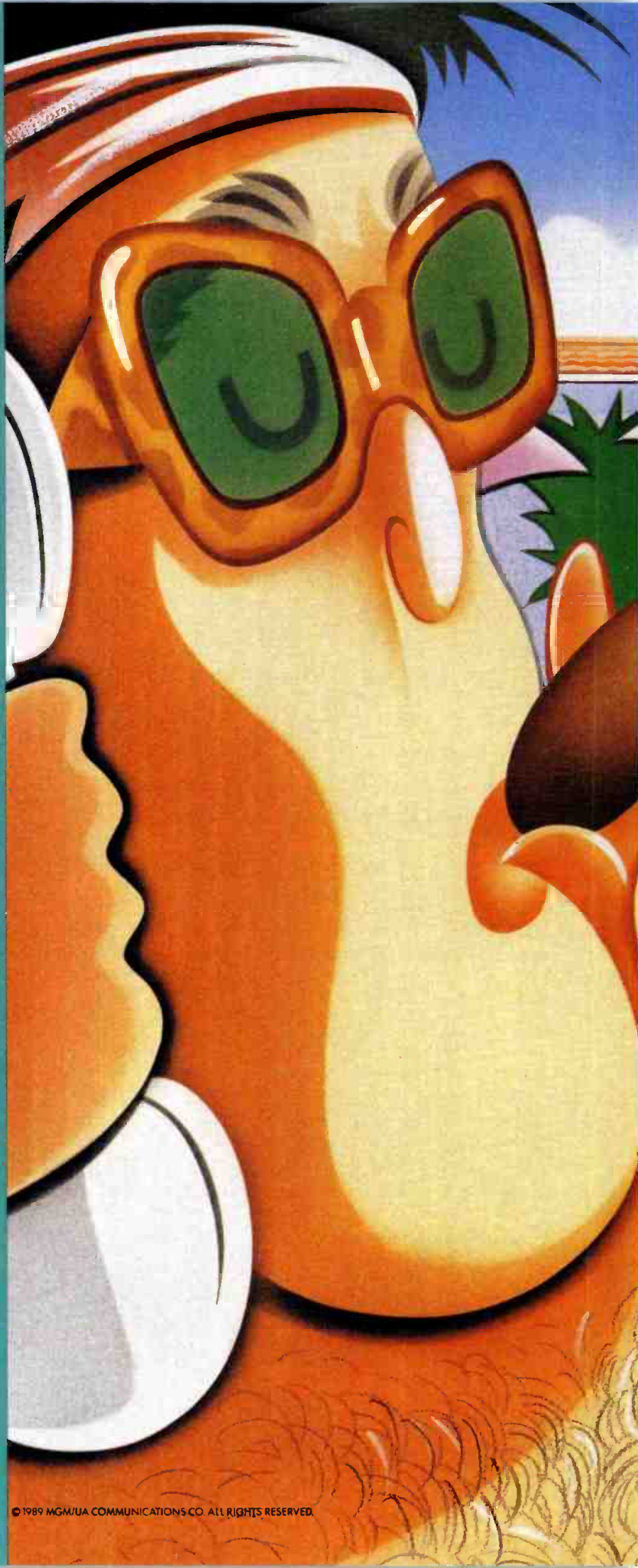
THE MOVIE POOL

AVAILABLE BEGINNING
JULY 1
1990

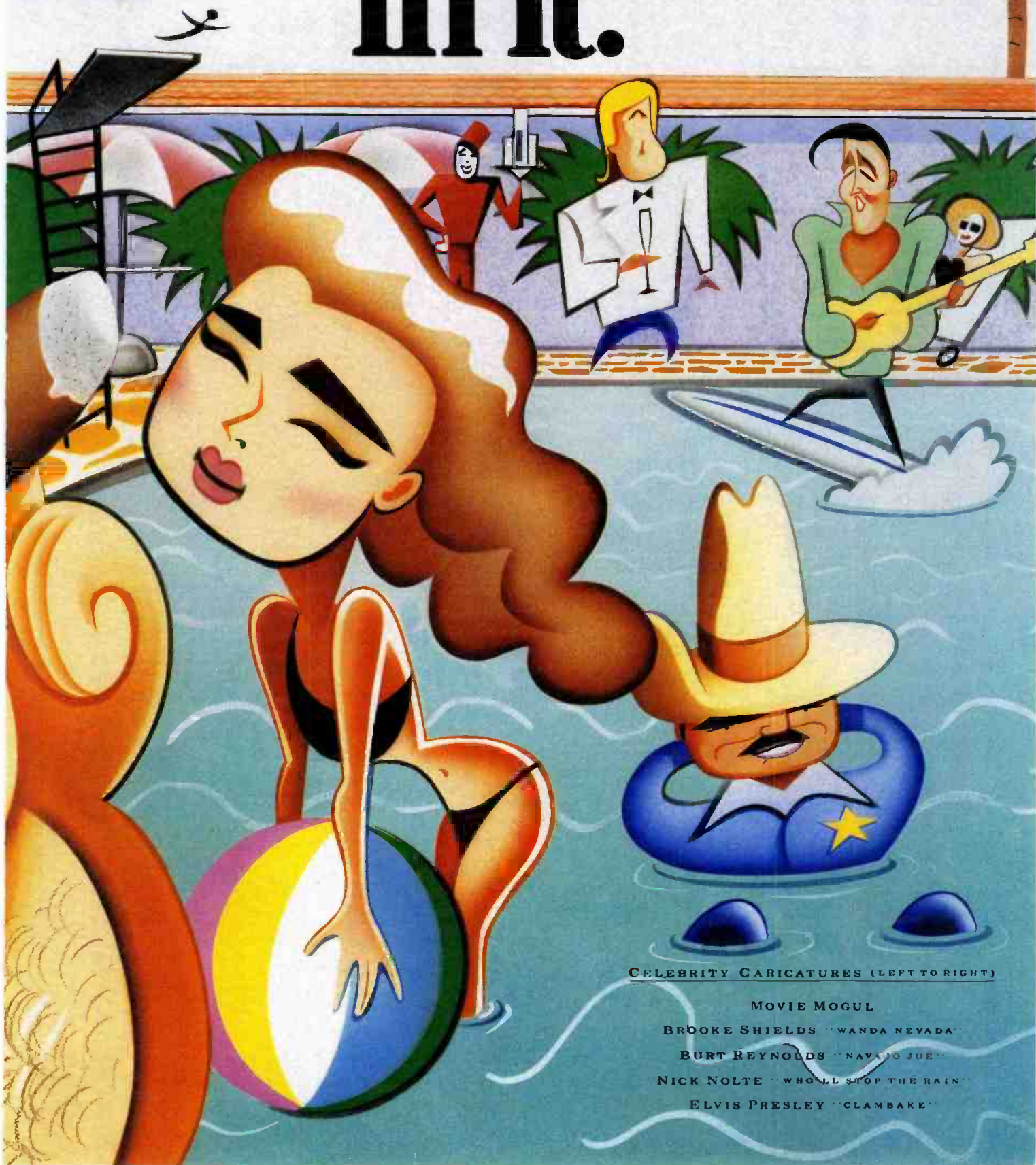


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Swimming in it.



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BURT REYNOLDS "NAVAJO JOE"

NICK NOLTE "WHO'LL STOP THE RAIN"

ELVIS PRESLEY "CLAMBAKE"

tions—but who's enforcing them?

The solution to the interference problem involves two points: First, the FCC should establish an interference rating system. Consumer electronic equipment, including TV sets, should be tested to see how likely it is to malfunction when used near an amateur or CB transmitter. The commission should require the manufacturer to label the equipment with its "interference rating," so that consumers would know how likely this TV/VCR/other device was to show funny lines or other signs of interference. Second, the commission should step up enforcement of its existing Part 15, which regulates the radiation of radio signals by devices other than radio transmitters (like oilless popcorn poppers, which seem to put out more RF than my ham transmitter).

As those involved in HDTV transmission know, space in the VHF/UHF spectrum is scarce. We can't afford to waste large chunks of frequencies for "guard bands" to protect cheap TV sets that can't tell the difference between TV channels and ham bands.—*Doug Smith, amateur radio operator W9WI, Madison, Wis.*

Carolina congratulations

EDITOR: In the aftermath of Hurricane Hugo, there are some radio stations that should be thanked and congratulated for their service during the storm.

Of particular note should be WPDQ(AM) (formerly WAPE(AM)) Jacksonville, Fla., which provided emergency information for Charleston and coastal South Carolina, and WHTK(FM) Port Royal, which was able to broadcast information shortly afterwards. In Charleston, WXTG-FM, WKQB(FM) and WPAL(AM) were able to get back on the air soon afterwards, and they provided complete, accurate and much needed information from a local perspective. They all did an excellent job.

As a competitor of some of these stations, I take pleasure in commenting on their professionalism and valiant efforts.—*Lawrence O. Thompson, president and general manager, WAVF(FM) Hanahan, S.C. (Charleston).*

Employment addenda

EDITOR: This is a response to the "Monday Memo" by Bruce D. Goodman in your Sept. 18 issue. I agree with his statement, "Unless and until owners and managers recognize that their employees are human beings, they can reconcile themselves to an endless series of lawsuits."

During my 35-plus years in television I worked for six different managers at three different stations. Two of those managers were outstanding. One has contributed more to good television on the local level and to the areas that they served than anyone I have met during my career in television.

Mr. Goodman presented a viewpoint for the owners and managers. I would like to add some points for the employee. First of all, document everything possible. Know your rights and options. If you are age 40 and older the Federal Age Discrimination in Employment Act (ADEA) prohibits discrimination in employment against most

people in this age group. A common but illegal pattern is stretching out raises for older workers over longer and longer periods of time. The ADEA prohibits discrimination in hiring, advancement and training, compensation, demotions, age harassment and mandatory retirement (there are narrow exceptions to this general prohibition). Study the employee handbooks and manuals. If the employment applications include the statement that "employment is terminable at will," then have your attorney look it over...the same for offer letters. Employment should be a two-way street. And most important, do not sign releases without legal advice.

If your evaluations are within corporate's estimates of where 50%-60% of what the staff level should be and meets their high level of expectations, there's no guarantee that you will have the job by the time your next evaluation comes around. It happened to me. I worked at my last station for 18 years and had good evaluations. On the morning of the day that I was discharged I received notice from corporate that my manager had recommended me for a yearly bonus and it had been approved by the board. I was wrongfully terminated at the end of the workday. This manager had high praises for me at two different department heads' meetings during the preceding two months before my termination. He was the local sales manager at a sister station and was promoted to general manager 10 months after coming to our station as general sales manager. I was replaced by a person 20 years younger with lesser qualifications. I have since filed with the EEOC and expect my case will end up in federal court.—*Al Helton, Austin, Tex.*

Clean up the act

EDITOR: After 40 years in the business, I'm almost ashamed to admit I'm a radio broadcaster...thanks to fallout from the ongoing "indecency" controversy.

To be sure, community/national standards have changed over the years, but no one had to tell any legitimate broadcaster then or now what constitutes poor taste, let alone "indecency."

I feel sorry for those called "broadcasters" who in the name of "competition" or "marketplace" or "First Amendment freedom" defend or excuse the garbage on so many stations. These same so-called "broadcasters" could achieve the same impact, at far less cost, by sticking a live mike in the bathroom or locker room at any high school. Why pay big bucks (or any bucks) to largely untalented jocks to mouth the same words and phrases?

Why are some owners and managers willing to trade their reputations (and possibly their licenses) for what they hope may be an extra share point or two? Those who say to the commission: "List the unacceptable words/subjects" have my pity. These hypocrites should enter another line of work. They're pimps, but won't admit it.

If radio wants to be respected and treated as a primary medium, we'd better tend to our housekeeping.—*Peter M. Bardach, president, WSUS(FM) Franklin, N.J., and WRBA(FM) Panama City, Fla.*

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A television advertising commentary by Gerard Broussard, VP, media research director, Vitt Media International, New York

Over the last few years, the press has painted a weakened picture of television as an advertising medium. The arrival of remote controls, cable programming and VCR's has caused some significant ripples in people's viewing habits. Long gone are the days when viewers sat by contentedly as the evening's network programs rolled into nine of 10 of America's viewing homes.

Today's viewer is more actively involved with controlling the TV landscape by zipping commercials played back on a VCR while perusing the dials with remote control devices to explore television's increasing number of program options. Combining this scenario with escalating commercial costs and increased advertising clutter in the form of 15-second spots spells a real concern for advertisers.

How much have the new TV technologies and viewing options impacted people's ability to see advertising? What about increased advertising clutter? It may help to dimensionalize the problem by looking at some facts concerning each of the following areas:

- **Ziping**—Fast forwarding past commercials within VCR-recorded programs.

- **Zapping**—Switching channels during commercial breaks via manual or remote control.

- **Clutter**—The movement toward 15-second commercials is adding to the total number of spots seen by the viewer.

Ziping—To put it plainly, commercial zipping during VCR playback amounts to small potatoes. Despite the presence of VCR's in over 60% of the country's homes, recording of programs accounts for only a 3% share of total television activity. In fact, since most of the recording is done while the set is off, much VCR taping can be considered add-on viewing for those people not able to watch the live show because of work or other obligations.

Another item to consider is that most VCR owners do little or no recording of television shows. The reality is that 40% of VCR homes are responsible for 80% of the recording and playback. Even those who do indulge in taping are selective. They generally tape daytime serials, prime time dramas and movies.

While research shows that a majority of commercials are zipped by viewers during program playback, there should be little concern about audience loss since recording is a nominal share of the home's television agenda.

Zapping—One thing we have to remember about zapping is that it has always been with us. Research studies dating from the early 1960's to the present have documented the drop-off of viewers during commercial breaks to the tune of 20%-40% of the program audience. Even before the 1980's,



“Long gone are the days when viewers sat by contentedly as the evening's network programs rolled into nine of 10 of America's viewing homes.”

when few homes were equipped with remote control technology, viewers faithfully practiced another form of zapping: leaving the room.

A couple of the more recent studies on channel switching reveal that most commercial audience loss is due to people leaving the room.

Are zappers lost viewers? Obviously, zappers have to be present in the viewing room in order to do their thing. The question then becomes: “How much advertising can they absorb while they're viewing ‘on the fly?’” Recent research suggests they remember almost as many commercials (18%) as non-zappers (21%).

It makes sense to say that zappers manage to pick up commercial messages, either while their quick fingers are at rest or as they're cruising around the channels. Like it or not, as they seek out alternative programming during commercial breaks, they're apt to encounter more advertising. Although the value of commercials seen during the act of zapping may be diluted relative to stationary viewing, some communication does take place.

During the last few years there's been a growing concern about the move toward 15-second commercials, which now represent about 36% of the three networks' inventory. Smaller ad units mean more com-

mercials and, unfortunately, more advertising clutter. The main issue here is whether viewers will remember *less* advertising as *more* commercials are aired.

It's fair to say that increased clutter may have a negative impact on commercial recall. The exact amount is nearly impossible to nail down, however, because of the lack of quality research devoted to this area. It's also reasonable to assume that a decline in individual commercial recall may be “washed out” by the effect of using more messages in the total campaign.

We do know that the human mind has a tremendous capacity for absorbing information and may easily be able to handle more commercial messages. In fact, the trend in today's TV programming has been toward shows that quickly cut from scene to scene and which rely on background music and the viewer's imagination to assemble the plot (*Miami Vice*). Trendy 15-second commercials do the same.

Finally, clutter exists in all media. Advertising makes up over 50% of the average magazine issue, while comprising six out of every 10 newspaper pages. Television commercials, on the other hand, occupy only about 20% of air time.

Despite changes in the TV viewing landscape, there's only been a mild decline in viewers' ability to remember advertising. According to day-after recall tests by Burke Marketing Research, the percent of adults recalling commercials dropped from 24% in 1978 to 21% in 1988. When you consider how much the average TV household has changed in terms of technology and increased viewing options, the drop-off does not appear so bad. But what about the future?

The years leading to 1995 will see a continued growth in remote control devices, VCR's, cable and shorter commercials. But these changes will not come close in magnitude to what has occurred in the past decade. In other words, most of the television growth areas will be slowing down as they achieve their saturation points during the coming years, which means that we can expect a relatively mild decline in commercial recall compared to the previous 10 years.

Changes in the way people are watching television have been the concern of late for advertisers. VCR's, remote controls, and cable comprise the arsenal of options open to today's viewer, all in the face of increasing commercial clutter.

The real issue here is whether television will continue to play the role of “in-house salesperson” for advertisers. The thousands of brands the medium has helped launch is a testimony that it works. Maybe that's why advertisers get goose flesh every time they read an article about the dilution of TV. It may be much ado about nothing. ■

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TOP OF THE WEEK

Making the fifth: MCA and Paramount talk network

Talks are under way examining setting up new network offering three nights of programing

MCA TV and Paramount Domestic Television are discussing the launch of a fifth television network, sources said last week. Although it could not be confirmed that the two companies had a firm agreement for their venture, which apparently would cover Wednesday, Thursday and Friday nights, the Fox Broadcasting Co. is sufficiently concerned about the development that it has called a series of meetings this week in an effort to stave off defections by Fox affiliates to the proposed network.

Last week it was unclear how many, if any, stations had been approached about the new network, and if so, whether they had agreed to take part. The obvious cornerstones of the new network would be MCA's WWOR-TV New York and the TVX Broadcast Group, which Paramount is in the process of buying. TVX has stations in four of the top 10 markets. Mike Fisher, general manager of KTXL(TV) Sacramento and chairman of the Fox affiliate board of governors, told BROADCASTING he knew of only one station that had received a "bona fide pitch" from MCA-Paramount executives.

One rumor suggested that MCA and Paramount had approached Chris-Craft Industries regarding carriage of the network on KCOP-TV Los Angeles and other stations in the group, but Chris-Craft executives could not be reached for comment. Neither MCA nor Paramount Communications had any comment on the news last week.

The plan, as understood by Fisher and others, had MCA and Paramount launching programing on Wednesday and Friday nights in early 1991 and expanding to Thursday later in the year. Wednesday would have movies while Friday would contain first-run programing from the two studios. Reportedly, some of the theatrical features on Wednesday would be having their first run on television, having skipped a pay cable window.

If both MCA and Paramount have acquired stations to help guarantee an outlet for their product, starting a network would be a logical extension of that move. The development of a network may also be in response to the relaxation of the network production consent agreements scheduled for next year, which could cut demand for outside producers.

The development of a network by MCA and Paramount may provide more fuel for the three majors' fight to repeal the finan-

cial interest and syndication rules. While a three-night MCA-Paramount network would be able later to syndicate first-run product that it produces for the network, ABC, NBC and CBS are prevented from doing the same with product running on their networks.

It was unclear last week to what degree the MCA-Paramount network's success would depend on recruitment of Fox stations. Katz Television President Peter Goulazian said it was unlikely that a fifth network could get sufficient clearances from independents without going after Fox stations.

If Paramount and MCA could get 60% clearances across the country on non-Fox independents, getting another 10% to meet the demands of barter advertisers would be relatively easy, said Katz vice president and director of programing John Von Soosten.

MCA-Paramount programing three nights a week on Fox stations would clearly




conflict with Fox's planned expansion of its programing beyond its three-night weekend schedule. Fox's fourth night of programing may fall on a Wednesday, one of the planned nights in the MCA-Paramount schedule; Fox's monthly movie night was on a Wednesday earlier this month and is scheduled for a Wednesday next month, and a Fox spokesman said that the network was "leaning" toward Wednesday as the permanent slot for a weekly movie night scheduled for early next year.

Despite the seemingly preliminary nature of the MCA-Paramount project, Fox wasted no time in alerting its affiliates that they might be contacted. Early last week some affiliate relations people at the fourth network were calling stations and several days later decided to make a hastily arranged tour of affiliates at regional meetings this week in Chicago, Atlanta, Los Angeles, New York and Cincinnati.

"Because of our success, we have long expected someone to do what we have done," said David Ferrara, vice president, western region, for Fox. "We're not unprepared," he said.

KTXL's Fisher said: "There is nothing else on the meeting agenda other than MCA-Paramount.... Obviously the reason [Fox President] Jamie [Kellner] is going out to meet with the affiliates is because of this subject matter."

Some Fox affiliates expressed uneasiness about another network providing programing. Dennis Thatcher, general manager of WOIO(TV) Cleveland, said: "I am not all that interested; I haven't heard a company line [WOIO is owned by Malrite] per se, but I can't see benefiting from it."

Not all station executives were so skeptical. One was Gerald Walsh, general manager of WFXT Boston, which Fox is selling to the Boston Celtics: "Paramount and MCA are two very good companies and I am sure this is something we would look at. I also think the Fox network has been a very pleasant surprise for affiliates." John Serrao, vice president and general manager of WATL Atlanta and chairman of the Association of Independent Television Stations board, said: "From the INTV's point of view, I think it sounds good for independents."

Rumors had it that Fox had already threatened WFXT with the loss of affiliation, not too surprising since the station is soon to be controlled by Paramount through its majority purchase of TVX Broadcast Group. Fox might also be canceling TVX-owned affiliate WFLA-TV Raleigh, N.C. TVX still owns, but is in the process of selling, Fox affiliate WNOL-TV New Orleans.

Asked about the cancellation rumor, KTXL's Fisher said: "I am sure that it would happen, but I don't know if any station has been told that." He said the network had not asked the affiliate board to take a stand on any MCA-Paramount venture, but that the board's position was, "It is impossible to do both [be an affiliate of Fox and MCA-Paramount]. By 1991, Fox will be at five nights." The affiliate board chairman added he did not think Fox would accelerate any plans to introduce programing as a pre-emptive move.

News of the proposed venture comes a month after MCA TV and Paramount Domestic Television announced they signed a three-year agreement to combine their barter sales divisions into a joint-venture barter sales company, PREMIER Sales. □

THE SAN FRANCISCO QUAKE, 1989 VERSION

Broadcasting's rush to the West

They had gone to San Francisco last week to cover the third game of the World Series: ABC, some sports networks and representatives of other broadcast and print media. But the story that night and on succeeding days and nights, for them and the battalions of journalists from media around the country that flocked to the Bay area to join them, was the major earthquake—one that registered 6.9 on the Richter scale and devastated much of northern California. It was a time of testing not only for the residents and local and state authorities, but for the

media, which is affiliated with one of the stations doing the job, KRON-TV.

For the stations, it was *their* city and area that were being rocked, their neighbors' homes that were being leveled, their lives that were being touched. That not only helped the adrenalin to flow, but at least as important, the journalists operated with the advantage of knowledge of the area. So while network anchors and correspondents were sometimes showing an uncertain grasp of the geography of the area, local journalists knew without instruction the conse-

quences of damage to facilities they had taken for granted. KPIX-TV is located in an old warehouse that survived the 1906 earthquake and was overhauled and reinforced when the station moved into it several years ago. Both stations also had the emergency generators that permitted them to resume operations without hardly missing a beat. Journalists at KRON-TV and KTVU(TV) Oakland, the major independent in the market, were not as fortunate: KRON-TV was off the air about 30 minutes and KTVU, more than an hour.

Ed Turner, executive vice president of



ABC News

media. And while the national networks descended on the area in force, sending their anchors backed up by correspondents and producers and directors and technicians, and unstinting in the time made available for special reports, the story seems to have been one dominated by the local media.

Stations, knocked off the air by the earthquake at 5:04 p.m. local time, on Tuesday, were back on, in some cases, within minutes, and began an exhausting, round-the-clock coverage of the biggest natural disaster to hit the state since the 1906 earthquake. And the stations in the country's fifth largest market are not insignificant in terms of personnel and other resources, and they committed them with a lavish hand and in a manner that won praise from viewers and the press. The *Oakland Tribune* said the broadcast media "stood up well under pressure," and served as "a vital information link" to frightened residents. "Blockbuster Job by TV, Radio," said a headline in the *San Francisco Chron-*

icles, which is affiliated with one of the stations doing the job, KRON-TV.

For the stations, it was *their* city and area that were being rocked, their neighbors' homes that were being leveled, their lives that were being touched. That not only helped the adrenalin to flow, but at least as important, the journalists operated with the advantage of knowledge of the area. So while network anchors and correspondents were sometimes showing an uncertain grasp of the geography of the area, local journalists knew without instruction the conse-

quences of damage to facilities they had taken for granted. The news director for KRCR-TV Redding, 225 miles northeast of San Francisco, in watching ABC's early live coverage, noticed that Koppel was focusing on the collapsed Bay bridge span, rather than on the Nimitz Freeway, more than a mile of whose upper level had fallen on the lower. "He couldn't tell it was two decks crushed together," Hunter, who has travelled on the Nimitz many times, said he called ABC News in New York but received no satisfaction. "A guy at the news desk there said they need further confirmation, and then hangs up on me.

Clearly, the stations in the area were ready. "We've been waiting for this for 10 years, 20 years," as John Motroni, executive producer of KGO-TV, put it. "When you live in San Francisco, you know it's going to be the story." KGO-TV, like KPIX-TV, was ready structurally as well as journalistically. Their buildings withstood the shock with little or no damage to any of their CNN, which relied for much of its coverage on the work of local stations—KRON-TV, KCRA-TV Sacramento and KTVU(TV) Oakland—saw that coverage as validating the views of local critics. "A good part of the story [of the coverage] is its proof for a national audience how good local stations are," Turner said. Indeed, ABC, CBS and NBC also relied heavily on material fed by their affiliates. "It was an impressive display of capability, the body of work. It was not alarmist. It was cool, calm and was ground out over a long period of time." Still, the networks had their moments. (Turner could afford to be so generous. In interviews on ABC and NBC, California Governor George Deukmajian, who was in Frankfurt, West Germany when the earthquake hit, was asked if he was aware of developments back home. Yes, he said, he was watching the coverage on CNN. The network's coverage is taken down by hotels and American embassies in Europe.)

CNN appeared to put out first word of the earthquake, in a bulletin at 8:07 p.m.

ET. And ABC, taking advantage of the Goodyear blimp that was airborne in anticipation of its use in coverage of the third meeting of the San Francisco Giants and Oakland Athletics, obtained the first live shots of the stricken area—the fire raging through the Marina section of San Francisco, the collapsed section of the Bay Bridge linking San Francisco and Oakland and the fallen highway. And on Thursday, ABC anchor Peter Jennings on *World News Tonight* reported that records indicated that the state had been aware of structural problems with the Nimitz Freeway since the early 1970's. (However, KPIX-TV was already working on that story.)

With report piled on report and pictures often repeating pictures, some scenes became signatures for the coverage—as did the picture, in the coverage of the China unrest, of the young man holding up his hand to stop a line of tanks entering Beijing's Tiananmen Square. There was, last week, the footage of a car traveling on the Bay Bridge as the earthquake hit and almost disappearing into a chasm that was opened in a section of the span. The pictures were made by an Oklahoma couple touring the area, and made available to KPIX-TV. The CBS affiliate put the footage on Telstar 301, intending its use for the network and other CBS affiliates. But it seemed that every facility with the capacity to do so brought it down for its own use.

In erupting when it did, the earthquake thrust some institutions and personalities into unusual roles. ESPN, the sports cable network that is co-owned by ABC, turned out to be the means for providing the first live pictures of the earthquake. With ESPN's satellite truck at the ready, on-air talent Bob Lee, Chris Berman and Chris Myers, were preparing to do pieces for the network's *Sports Center Show*. After the earthquake hit, ESPN technicians pressed an emergency generator into service and established a link with the satellite, and at 8:23 p.m. ET began feeding pictures from the stadium. A few minutes later the crew fed taped pictures of the Bay bridge and its fallen section. And at 8:41 p.m., as a camera were trained on park maintenance people collecting the bases for the game now rescheduled for Tuesday (Oct. 24), it caught the scene of what was believed to be the first aftershock.

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ABC sportscasters at World Series, as quake began



Rescue coverage on CBS



NBC at Interstate 880



San Francisco Mayor Art Agnos on CNN



KPIX San Francisco shot of fire

for Tuesday (Oct. 24), it caught the scene of what was believed to be the first aftershock.

Then there was Al Michaels, who was in the stadium to cover the game for ABC. As a 20-year resident of California—he has spent 12 in the San Francisco Bay area—he proved to be one of ABC's secret weapons. He worked with Ted Koppel, who anchored the network's extensive coverage of the earthquake, providing the kind of local color and expertise—identifying the scenes of the destruction—that the stations possessed. But his entry into the world of non-sports broadcasting—a function of the earthquake—was startling, for him and his audience. After ABC lost its video signal but before all contact with the network was cut, Michaels was heard, in an audio-only feed, to remark, "That's the greatest opening in television, bar none.... We are still, as [far as] we can tell, on the air, and I guess you are hearing us, even though we have no picture and no return audio."

ABC's impressive showing in its coverage on the night of the earthquake—which translated into a major ratings victory in overnight reports from 19 cities—was attributed by many, including some at ABC News, to the network's presence in San Francisco for the World Series. The network had scores of technicians and producers on hand in the park, as well as 15 cameras. But Bob Murphy, ABC News's executive vice president in charge of news coverage, said, "That helped, but they were not ABC News." He said Michaels and the sports producers had done "excellent work." And he noted that the Goodyear blimp was "useful." But he said the engineers on hand were "tied" to cameras in the stadium that were not the kind of mobile equipment needed to cover a story like an earthquake. He said ABC News brought in some 50 people—to add to the three it had on hand.

CBS made its first appearance of the night when Dan Rather began anchoring the network's coverage from New York at 8:21 p.m. ET. CNN began feeding pictures from San Francisco at 8:42 p.m.—they were provided by KCRA-TV—after winning a battle to establish an uplink on the roof of the building in downtown San Francisco occupied by its bureau. Turner said the building had been condemned, and CNN personnel were chased out three times. NBC began airing bulletins at 8:31 p.m. but it was not until shortly after 9:50 p.m. ET that NBC began airing video to illustrate its story.

The tardiness subjected the network to criticism from its affiliates. And Don Browne, director of news at NBC News, attributed some of the difficulty to some "internal snags" that he declined to explain. But he said the major difficulty was the inability of KRON-TV, its affiliate, to return to the air promptly. Like the other networks, NBC was depending on its San Francisco affiliate for the early pictures. And even after KRON-TV was back on the air, Browne said, it was not putting out a signal that could be transmitted to New York. NBC finally began getting the pic-

tures of the earthquake damage by way of its Sacramento affiliate, KCRA-TV, which was picking it up from KRON-TV. Browne on Friday was still exhibiting signs of frustration over the problems that delayed NBC's emergence as a major factor in the coverage. "The start was very disappointing," he said. "You have that sense of a pain in your stomach, that you didn't get out of the blocks."

KRON-TV, however, was not accepting responsibility for NBC's problems. Francis A. Martin III, president and chief executive officer of the Chronicle Broadcasting Co., says if NBC had "chosen to cut into its regular programming" to provide video coverage of the earthquake to its affiliates, it "would have been second to ABC in terms" of when coverage was transmitted, ahead of CBS. Martin, in a letter to James Sefer, president of the Cosmos Broadcasting Corp. and chairman of the NBC Affiliates Board, said KRON-TV returned to the air at 5:35 p.m. local time through the use of an auxiliary generator and that KCRA-TV picked up the KRON-TV signal over the air and began putting it onto the NBC Portable Uplink Package at 5:48 p.m. Martin also said KNBC-TV Los Angeles began airing the KRON-TV signal at the same time. Two minutes later, according to the Martin chronology, CNN in San Francisco was uplinking the KRON-TV signal and giving NBC permission to downlink it.

So, 43 minutes after KRON-TV had gone off the air, Martin said, there were available to NBC "three different sources for picking up the KRON-TV feed." CBS, Martin noted, did not begin offering its Bay area coverage until 5:55 p.m. local time,

seven minutes after, he said, the material was available to NBC.

Whatever the reason for NBC's delay in feeding KRON-TV's video, once out of the blocks, the network ran for a long time. With Brokaw in the anchor chair, replacing Mary Alice Williams, the network began coverage at 9:43 p.m. ET that was nonstop until noon on Wednesday. Brokaw was relieved at 1:30 a.m. by Chuck Scarborough, and he at 5 a.m. by John Palmer, in the start of an extended edition of *NBC News at Sunrise*. It ran until 7 a.m., when the *Today* show made its customary appearance. But it did not make its customary exit; it stayed on until noon, to be on the air during first light on the coast, when rescue efforts would be getting under way.

By Wednesday, the networks' anchors had moved West, and were operating outside, on street corners, in San Francisco or Oakland, with scenes of destruction in the background. (Never mind that the anchor might be reporting on developments in East Germany, there was the collapsed freeway in the background, with cars and their passengers that had been traveling on the lower level smashed to a width of inches.) And throughout the week in prime time, the air was filled with network specials on the earthquake. ABC News's Sam Donaldson traveled West to co-anchor *Primetime Live* from San Francisco and in the process help steep the show in the atmosphere and aura of the big quake.

One thing the network coverage of the earthquake appeared to make clear is that, for all of the talk, and reality, of the heavy cuts network news divisions have taken over the recent past, the networks do not

hold back when a big story is at stake. "Everybody across the board went to war on this," said Browne. "They won't pinch pennies. They want us to be aggressive." And for the troops at ABC News, at least, that was not simply hearsay. ABC's Murphy said that during the first night's coverage, the chairman of the board of Capital Cities/ABC, Thomas Murphy, in black tie—he had been attending a formal event in New York—visited producers and directors in the control room at ABC headquarters to observe their work. "He was interested in whether we had what we needed," Bob Murphy said.

While most stations apparently escaped serious damage, a bureau maintained by KSBW (TV) Salinas in Santa Cruz, south of San Francisco and near the epicenter of the earthquake, was badly mauled. But late Tuesday night, according to Adrian Laurent, KSBW's news director, one of the station's reporters, Jan Stewart, was doing live reports while "standing in the rubble of what was our bureau."

By week's end, the media were beginning to focus on the information needed by those who had lived through the earthquake. But Oct. 17 and its aftermath will be remembered as the day the local media showed that broadcasters' talk of their importance to their communities is more than just talk. And that kind of service does not come cheap. For special reports are not sponsored, on stations or networks. KTVU General Manager Kevin O'Brien said that dropping commercials during coverage cost \$750,000. The expenses of the coverage, another \$250,000, brought the total to \$1 million.

-L2

Bay Area radio covers the quake

After last week's earthquake, San Francisco area radio stations mobilized to cover the event. Market leaders such as ABC's KGO(AM) (in spite of losing most of its antenna array) and CBS's KCBS(AM) became the main source of information for their respective networks by keeping themselves on the air with auxiliary power and having reporters call in on regular and cellular telephones. All stations that were able to stay on the air broadcast commercial-free coverage for at least the first two days following the quake.

Among those on hand for CBS was the CBS Radio Sports crew covering the World Series. At 5:07 p.m., three minutes after the temblor, the network was broadcasting its pregame show, and at 5:10 John Rooney broke in with a live report. The network returned to the pregame show until 5:25, when Jack Buck, John Rooney and Johnny Bench all went on the air until 5:55, when they were cut off.

Contacting Bay Area stations was difficult last week, but group owners contacted by BROADCASTING and information compiled by the National Association of Broadcasters showed the following stations on the air: KMEL(FM), KFRC(AM), KKHI(AM), KNBR(AM), KABL-FM and KFOG(FM), all San Francisco, KWAV-FM Monterey, KABL(AM) Oakland, KRCX(AM) Roseville, KO-ME(FM), KEZR(FM), KLIV(AM), KHIT(AM) and KEEN(AM), all San Jose, KATD(FM) Los Gatos and KLRS-AM-FM Santa Cruz.

The radio news networks all had a presence in the area as well and will be keeping teams of reporters there for the foreseeable future. Associated Press had Dave Lubeski,

sports director, and Mike Gracia, sports and news correspondent, at Candlestick Park to cover the World Series when the quake hit. They began broadcasting live special reports immediately during the newscast. Within an hour of the quake, they were providing live, twice hourly, three-minute special reports through Wednesday morning drive, and as of last Friday were broadcasting two, two-minute reports an hour.

UPI Radio had John Tautges covering the World Series at Candlestick Park. After the quake hit, Los Angeles bureau chief Bob Fuss and Los Angeles correspondent Bob Brill went up into the Bay Area. Fuss went to San Francisco, and Brill went to Santa Cruz early Wednesday. They began two one-minute updates an hour in addition to UPI's regular newscasts. On Wednesday morning, coverage was expanded to two-minute "earthquake updates."

Mutual Radio News aired its first bulletin at 5:12 and its second at 5:40, and then began special reports at 20 minutes past the hour that were continuing last Friday. Reporters arrived at various times last week from Los Angeles and Washington. The coverage was directed by Westwood One News Vice President Ron Nessen, who arrived in San Francisco on Wednesday morning.

Theresa Crowley, vice president of news and operations at Unistar, said coverage began moments before ABC lost its TV feed to the World Series, shortly after 5 p.m. Unistar stringer Joel Kamishar was reporting by telephone to update the network.

The missiles of November: Networks prepare for sweeps battle

Shorter mini-series with name performers and specials are among weapons in network arsenals

Unlike the November sweeps of a year ago, this year there are no mega-series like *War and Remembrance*, which took up 18 hours of ABC's schedule last November. The trend has been to shorter mini-series, and the product scheduled for November is indicative of that trend. Also, with the increasing penetration of cable and home vid-

producer of the project, was executive producer of CBS's *Lonesome Dove*.

The network has scheduled part one of the movie on Sunday, Nov. 12, at 9-11 p.m. The movie concludes with part two on Tuesday, Nov. 14, at 9-11.

In addition to *Small Sacrifices*, ABC also has two theatricals, "Crocodile Dundee," on Sunday, Nov. 5, and "Outrageous Fortune," on Sunday, Nov. 19.

On Wednesday, Nov. 1, the first day of the sweeps according to Arbitron, ABC

Manhunt: The Search for the Night Stalker, set to air on Sunday, Nov. 12, at 9-11, traces the efforts of the police, the media and the public in capturing Richard Ramirez, the convicted Night Stalker killer, who terrorized California for more than a year. The movie stars Richard Jordan, A Martinez, and Lisa Eilbacher.

The third NBC movie, *Cast the First Stone*, which air Monday, November 13, at 9-11, stars *L.A. Law*'s Jill Eikenberry as a schoolteacher and former Catholic novice



ABC's 'Small Sacrifices,' starring Farrah Fawcett, airs Nov. 12 and 14.



CBS's 'Till We Meet Again,' with Courteney Cox and Bruce Boxleitner, airs Nov. 19 and 21.



NBC's 'Cross of Fire,' starring John Heard, airs Nov. 5-6.

eo, broadcast premieres of theatrical movies no longer carry the same weight they once did, so networks are using them less and less, and going with made-fors, which often feature some of the industry's biggest names. Each of the three networks has one two-part movie as its big-ticket item going into the crucial ratings period, which differs slightly between Arbitron (Nov. 1-28) and Nielsen (Nov. 2-29).

The absence of more high-visibility, event-type programing from the networks during the sweeps does not mean the rating periods are any less important. "They may not be as glamorous, because they're not as loaded, but they're still very important to us," said Ed Quinn, vice president and general manager, KGTV(TV) San Diego, Calif., an ABC affiliate.

ABC is pinning some of its sweeps hopes on the two-part mini-series *Small Sacrifices*, about a woman convicted of shooting her three small children. The four-hour movie, based on the best-selling book by Ann Rule, stars Farrah Fawcett, John Shea, and Ryan O'Neal. The movie is produced by Louis Rudolph Films and Motown Productions, in association with Fries Entertainment. Suzanne de Passe, co-executive

presents a Barbara Walters special at 10-11, preempting *China Beach*. The Nov. 1 edition of the usually high-rated specials features *Cheers*'s Ted Danson, actress Kathleen Turner and the Duchess of York.

Also, on the Nov. 11 Saturday Mystery Movie, Jaclyn Smith makes her debut as *Christine Cromwell*, in one of the four revolving mysteries.

Also, because of last week's earthquake, at least a couple of World Series games will be played during November should the series be extended to a full seven games. It is scheduled to resume no earlier than Oct. 24.

The bulk of NBC's sweeps programing consists of three fact-based movies, including the two-part *Cross of Fire*, which airs on Sunday and Monday, Nov. 5 and 6, at 9-11 p.m. The drama, starring John Heard and *thirtysomething*'s Mel Harris, is about a young woman in 1920's Indiana who becomes involved with, and is later murdered by, a charismatic political leader who is also grand dragon of the Ku Klux Klan. Also starring are Lloyd Bridges and David Morse. The movie is produced by Leonard Hill Films, with Leonard Hill as the executive producer.

who becomes pregnant by rape. Due to her religious beliefs, she decides to keep the baby. Because she is an unmarried mother, the school fires her and she fights to regain her job. The movie also stars Richard Masur, *ALF*'s Anne Schedeen, Lew Ayres and Joe Spano. *Cast the First Stone* is produced by Mench Productions in association with Columbia Pictures Television.

In addition to the fact-based dramas, NBC has scheduled *Turn Back the Clock*, Monday, Nov. 20, at 9-11, about a woman who kills her husband at midnight on New Year's Eve, then relives the traumatic past year. Connie Selleca stars along with *Midnight Caller*'s Wendy Kilbourne, *Dear John*'s Jere Burns, David Dukes, Dina Merrill and Gene Barry. The drama is produced by Michael Filerman Productions in association with NBC Productions.

Aside from movies, NBC's *L.A. Law* premieres on Nov. 2 with its first new episode of the season. NBC will also run two-part episodes of *Night Court* and *227*.

CBS is pinning its sweeps hopes on a two-part, five-hour adaptation of Judith Krantz's *Till We Meet Again*, as well as a number of specials. *Till We Meet Again* is scheduled for Nov. 19 at 9-11, and Nov. 20

Down, then out

Just four weeks after the launch of the 1989-90 network year, CBS's *The People Next Door* has become the first victim of the young season. Scheduled on Mondays at 8:30-9, the Lorimar Television production consistently failed to hold the lead-in from *Major Dad*, giving *Murphy Brown* at 9 p.m. weak lead-in numbers. In its final broadcast on Monday, Oct. 16, the series scored a 10.4 rating and a 16 share, down more than 3 rating points from *Major Dad*.

Doctor, Doctor, which had a run on the network during the summer, will be added to the schedule beginning Nov. 13, in the 10:30-11 slot. *Newhart*, which has been in the 10:30-11 slot, will be



CBS's 'People Next Door'

moved to 8:30. Reeves Entertainment, which produces *Doctor, Doctor*, has a seven-episode commitment for the show from CBS. The network has a number of comedies in reserve.

at 8-11. The saga, which covers more than 40 years and both World Wars, stars Michael York, Courteney Cox, Bruce Boxleitner, Barry Bostwick and Mia Sara. The movie is produced by Steve Krantz Productions in association with Yorkshire Television.

In addition to the Krantz project, CBS features Dennis Weaver in *The Return of Sam McCloud*, a two-hour movie scheduled for Sunday, Nov. 12, at 9-11. The made-for has McCloud, now a U.S. Senator,

fighting to protect the environment. The movie is produced by Michael Sloan Productions in association with Universal Television.

Taken Away, scheduled for Sunday, Nov. 5, at 9-11, stars Valerie Bertinelli as a single mother who fights to keep her child.

CBS is also presenting what it calls its "special Thanksgiving menu" for the week of Nov. 19-26. Aside from *Till We Meet Again*, on the 19th and 20th, the network has scheduled *The 14th Annual Circus of*

the Stars on Wednesday, Nov. 22, at 9-11. The special follows a new animated special, *Garfield's Thanksgiving*, at 8-8:30, and *Bugs Bunny's Thanksgiving* at 8:30-9.

On Friday, Nov. 24, at 9-11, CBS presents *Grammy's Living Legends*, a special honoring five musicians whose careers have affected the course of music.

On Sunday, Nov. 26, the network will present *50 Years of Television*, a two-hour retrospective on TV's best moments.

Fox Broadcasting Company's sweeps plans include a special *Tracey Ullman Show* (Sunday, Nov. 5, 10 p.m.) guest-starring Steven Spielberg in an episode titled "The Gate."

On Sunday, Nov. 12, at 9:30 p.m. *Open House* will feature an "In Vegas with Show Girls" episode, and another Sunday, Nov. 19, in which series star Holly Robinson becomes a date-rape victim. A special PSA announcement on date-rape will be tied to the show.

On Sunday, Nov. 19 at 8 p.m. *America's Most Wanted* will air an expanded one-hour episode that will feature the FBI's "ten most wanted" list.

Finally, Fox will air a two-part story titled the "The Fall of Raymond Crane" that will begin on *Booker*, Sunday, Nov. 26 (at 7-8 p.m.) with part one, and conclude on *21 Jump Street* Monday Nov. 27 at 8-9 p.m. —SC

TCI makes its equity play for Showtime

Largest MSO takes 50% stake for \$225 million; Showtime Networks Inc. retains control of management; other MSO's may come aboard as buyers

Tele-Communications Inc. made another major strategic programming move last week, when it agreed to purchase 50% of Showtime Networks Inc. for \$225 million. The purchase, the culmination of years of on-again, off-again talks, has widespread implications in shaping certain sections of the cable industry.

First, it puts Showtime on a sounder financial footing. Showtime remains in management control of the company, and TCI indicated it may include other investors in the transaction. Last year, when Viacom sold Cablevision Systems certain cable properties, the MSO took an option to buy 5% of Showtime for \$25 million. Several other cable MSO's have expressed interest in buying into Showtime, and time has only increased the appetite for MSO's, including Cablevision Systems, Cox, Newhouse, Comcast, Times Mirror and others, to increase their programming stakes. The TCI buy also would seem to effectively lower the price for 5% increments to \$22.5 million.

TCI said last week it had no immediate plans to sell portions. On the one hand, it would be beneficial to Showtime to have more MSO's on board to provide greater marketing support for the company, which counts 7.1 million Showtime and 2.7 million Movie Channel subscribers.

Other MSO's could also lessen the heat on TCI, which drew criticism last week from Senator Al Gore (D-Tenn.), among others, who said the purchase was "an alarming development in the continuing saga of TCI's drive to dominate the industry."

The purchase also is likely to be a topic at the Senate Communications Subcommittee's cable oversight hearings Nov. 16-17, and could even surface at the subcommittee hearing this week on must carry.

Last week, Senator Howard Metzenbaum (D-Ohio), chairman of the Senate Antitrust Subcommittee, wrote the Justice Department asking it to "scrutinize" the deal.

Metzenbaum has serious concerns about the growing trend of vertical integration within the industry. "The deal essentially will solidify a duopoly in the pay movie marketplace, and is likely to foreclose the development of any new pay movie service to compete with the two dominant firms," wrote Metzenbaum.

He said the Showtime purchase also would "aggravate" the problems wireless cable and the satellite dish industry have encountered in obtaining Showtime.

To counter that criticism, TCI's Bob Thomson, vice president, government relations, made the rounds on the Hill last week, explaining the deal to congressmen.

There was also reaction from Preston Padden, president of the Association of Independent Television Stations. He said: "I am confident that decisions regarding the

carriage of Showtime and its sibling networks will be made by local TCI managers based solely on the preferences of their subscribers."

The more operators TCI brings aboard, however, the greater the possibility that arguments of anticompetitive practices could be raised. That is at the heart of a Viacom suit against HBO's corporate parent, Time Inc., about carriage of Viacom services on ATC's Manhattan Cable system.

A TCI spokesman said there was no lessening of a commitment to market HBO in its systems and it had no quarrel with Time Warner, alluding to the Viacom suit. The Showtime deal is widely viewed as giving TCI, already the country's largest MSO, additional leverage in its discussions with HBO. Indeed, TCI President John Malone said, "It is important to the cable industry that we have a vibrant and competitive pay television marketplace, which we believe this agreement fosters." Malone also complimented Showtime on its "strong programming and innovative marketing" that has fueled "substantial customer growth...even under steadily worsening competitive conditions." The leverage may not only benefit TCI, it may help Hollywood in its negotiations with HBO now that Showtime has a more secure financial future. The Motion Picture Association of America had no comment on the deal.

The deal also includes the 400,000 subscribers of Showtime's TVRO division, but a TCI spokesman said it was possible that those subscribers would be spun back to the

parent corporation and the purchase price adjusted downward. Equity negotiations concerning Viacom's "HA" comedy network are separate, TCI said.

SNI Chairman and Chief Executive Officer Tony Cox said the "motivation [for TCI] to go out and market is much stronger today." He anticipates TCI and SNI will sit down and "develop plans for more aggressive marketing." TCI said there is no

agreement to increase carriage of the two services on TCI systems. Showtime is widely carried by TCI, the Movie Channel less so, and Cox said that "we could use some help with the Movie Channel." It's more likely, however, the deal will mean "more aggressive marketing of Showtime/TMC where we are, as opposed to adding us into systems," he said.

SNI had revenue of \$420 million in

1988, but reported an operating income loss of \$13.3 million, although certain corporate expenses were included that dragged down the numbers somewhat, Cox said. He said Showtime is "doing better than last year," and is running at break-even to a slightly profitable pace. The purchase will mean the creation of an SNI board composed of an equal number of representatives from each side, Cox said.

-MS

U.S. distributors say quotas won't hit pocketbooks

While opposed to EC limits, producers feel they will not affect sales

U.S. government protests over Europe's new anti-U.S. TV program quotas may mask industry executives' lack of concern that the quotas will harm their extensive U.S. program exports in the region.

Top-level U.S. distributors and producers, as well as European broadcasters and others queried at last week's MIPCOM international TV market in Cannes, France (see page 75), opposed quotas conceptually, but also expressed little worry that the new rules, spelled out in the recently passed European Community's "TV Without Frontiers" media directive, would affect their European program distribution businesses. The quotas call for a majority of European entertainment programming "whenever practicable."

Defending the quota plan at MIPCOM was key EC official Jean Dondelinger, European commissioner for audiovisual and cultural affairs, who spoke in an exclusive interview with BROADCASTING.

Dondelinger said U.S. government fears about the quotas were "highly exaggerated," and characterized its protests as "a misunderstanding, a misinterpretation. The

sible action," including action under a provision of the Trade Act providing for negotiation, to protect U.S. access to the EC broadcasting market. "This is a shot across their bow," said Representative Sam Gibbons (D-Fla.), author of the resolution, in discussing the matter before the committee voted. Gibbons said it tells the Europeans, "We don't like [the directive]. Get rid of it. We don't want anything else like it."

Al Rush, chairman of MCA TV Group, urged calm in the quota debate. When asked about the subject, he responded: "Enough said—it's been discussed ad infinitum. Our primary mission is to sell products. We don't want to throw logs on the fire, but, on a rational basis, to work things out for the best of the industry. Let's presume cool minds will prevail."

Bruce Gordon, Paramount president of International TV, challenged quotas as "put in by politicians who don't understand the TV industry," but added that "we haven't had one buyer mention it." Gordon added: "I'm not worried about a volume cut. No one in our industry is concerned about it. This industry is like a furnace. It devours everything."

Warner Bros. International TV President

to quotas because they're a form of censorship."

Republic Pictures Chairman Russell Goldsmith said "regulations by countries that limit American programming is a disturbing step, even if it's toothless at the moment." Republic's senior vice president of international sales, Joe Levinsohn, added, however, that "with all the expanding media [in Europe], you have to fill all that time. No one can do it as the Americans can."

Leading European broadcaster-producer Silvio Berlusconi of Italy shared their views. "I don't think they [Americans] need to be so worried. They are preoccupied with something that is purely theoretical." He said he opposed the quotas, however, charging they "compel [broadcasters] to low-quality TV because it is quantity that counts."

EC Commissioner Dondelinger, explaining the basis of the quota plan, told BROADCASTING, "The political heads of governments are fully aware this Europe might become the victim of its success if it lost its heart. There will be another strong dose of integration coming through [and] you need a social component, a minimum of cultural policy, the preservation of culture of all the



Rush, MCA



Berlusconi, broadcaster



Gordon, Paramount



Solomon, Warner



Dondelinger, EC official

market share of the American film industry will increase, not decrease" as the market and its overall demand for programming grows.

Nonetheless, strong U.S. government reaction continues. The House of Representatives this week is expected to vote on a resolution (H. Res. 257) denouncing the adoption by the EC of the broadcast directive, and deploring the damage it says will be inflicted on the U.S. broadcasting, film and related industries. The resolution, approved unanimously by the House Ways and Means Committee last week, urges the President and the U.S. Trade Representative to take "all appropriate and fea-

Michael Solomon agreed, at a press briefing, that "I don't see the problem for Warner or any other company. We are going to do our business as much as before." Solomon charged, however, "There is no need for...[an EC media] directive. The European production industry is going to grow because it makes good business sense. A healthy Europe in our business means a healthy industry."

Independent distributors shared similar views. Bert Cohen, executive vice president, Worldvision Enterprises, said that while the issue for the moment may be more of a philosophical concern than an economic one, "we are absolutely opposed

smaller countries. The quota gives them the chance to have minimal production in their country."

The commissioner stressed the need for flexibility in the quota plan, however, arguing the imposition of stricter quotas on newer and smaller broadcasters could quickly send them into bankruptcy. He added the EC "will never" take a broadcaster to the European Court if it falls a few decimal points below the target for European content.

Dondelinger said the EC had resisted more restrictive measures, such as those calling for 60% European content or for mandatory adherence, but charged "the

New chapter for Qintex: 11

Qintex Entertainment Inc., the company that produced the successful mini-series *Lonesome Dove* for CBS, declared bankruptcy last week. The Los Angeles-based production company that is 43% owned by the Australian media company Qintex Australia Ltd. (QAL), said it was unable to make a payment due last Thursday (Oct. 19) as part of a distribution agreement. Sources said the payment in question was \$6 million owed to MCA.

Qintex, which has depended on the Australian QAL to fund its working capital requirements, said that it found out Oct. 14 that an existing lender to the company had not approved financing to make the obligation. The day before Qintex announced its filing, it received word from QAL that QAL would not be able to fund the payment either, according to Qintex. "Failure to make this payment might have resulted in the loss of valuable assets of [Qintex], and additionally may have triggered acceleration clauses under other debt agree-

ments," Qintex Entertainment said in a statement.

Earlier this month, an agreement for QAL to purchase MGM/UA Communications fell through after QAL was unable to supply a \$50 million letter of credit due as a deposit on the transaction. Both QAL and MGM/UA have accused the other side of bargaining in bad faith. QAL has also seen the value of its stock decline over the course of the year.

Qintex Entertainment's filing under Chapter 11 "took us by surprise," said media analyst Jeffrey Logsdon of Crowell, Weedon & Co. "One is still trying to figure out whether this is a short-term protectionary action" or whether the announcement reflects "something more extensive," he said.

Qintex had earnings of \$3.7 million from revenue of \$76.8 million for the nine months ended April 30. At the end of April, Qintex had less than \$1 million cash on hand, bank borrowings and long-term debt of \$92.2 million and stockholders' equity of \$63.3 million.

commission has been very badly rewarded for its open market position."

Several distributors present questioned the idea that European culture could be weakened by a steady flow of U.S. product. Orion Pictures Senior Vice President of Television John Laing argued, "The quota issue is about protecting the production industry of Europe. The cultural identities of companies don't evaporate overnight."

Laing added: "If you want to allow TV to grow and develop, you've got to allow the people 'who are willing to take the risks and build the stations to make their own decisions regarding programing.... The international marketplace is fortunate that American product is so plentiful and American distributors are willing to sell it with economics that allow [broadcasters] to build their own system and eventually produce for themselves."

In agreement was the head of one of Europe's leading producers, Carlo Bernasconi, general manager of Reteitalia, production arm of Berlusconi's broadcast empire. Bernasconi called quotas "an old way of thinking." Bernasconi added that for beginning commercial broadcasters "it is indispensable to have American products."

Another European broadcaster-producer, Vivien Wallace, chief executive of Britain's Granada TV International, called the quotas "a huge farce, because American programs are so attractive to Europeans in a commercial market."

Some said economic motives also underlaid U.S. philosophical opposition to quotas. Former King World executive Stuart Hersch, now of Kushner-Locke, said of American objections, "When you are close to a monopoly supplier, no one likes to lose that position."

David Ginsburg, whose Citadel Entertainment has been one of the industry's most active international coproducers, commented that while he believes in unrestricted worldwide trade, "the backdrop is American politicians and producers saying they want to maintain their existing dominance."

-AAG

Tower placement costs Iowa TV \$20,000

The FCC fined KOCR(TV) Cedar Rapids, Iowa, \$20,000 last week for making its on-air debut in February 1988 with an antenna more than 25 miles from the site authorized by the commission.

Though new stations going on the air with an antenna site or some other technical parameter not in keeping with their construction permits are not unusual, FCC officials were at a loss last week to come up with a more egregious case. "I don't remember anything near this magnitude," said Bill Johnson, deputy chief of the Mass Media Bureau.

The FCC levied its maximum fine, but could have been much harsher. When the FCC confirmed the 25-mile "variance" two months after the station's sign-on, it ordered the station off the air. It could have kept the station off the air for several months while it considered KOCR's request to modify its permit and broadcast from the "unauthorized" site. Instead, it gave the station temporary authority to resume service.

That the station was granted the temporary authority just three and a half weeks after it was forced to go dark may be due in part to the intercession of former FCC Chairman Mark Fowler, who was called in, as he put it, to "cut the red tape" and get the station back on the air as quickly as possible.

Responding to a complaint, the FCC ordered KOCR to cease broadcasting on March 25, 1988, for operating with an antenna site "at substantial variance" from the one the FCC authorized when it awarded its CP. The antenna was put on property owned by the station on the outskirts of Cedar Rapids rather than on the authorized site 25 miles northwest near Garrison, Iowa.

After complying with the FCC's order, KOCR moved to get back on the air. Through communications attorney Jeffrey Southmayd, it filed applications March 29 to modify its permit to reflect its actual antenna site and to replace the permit with a broadcast license.

And on April 19, with the station still off

the air, Fowler filed a pleading at the FCC, asking that the station be allowed to resume operation under Special Temporary Authority while the FCC processed the station's applications. The Mass Media Bureau granted the request three days later.

The Bureau's video services division routinely processed the station's applications and in January 1989 granted them, modifying the permit and licensing the station to operate with the previously unauthorized antenna site. However, the Bureau's enforcement division recommended the fine, which the full commission imposed by a 4-0 vote.

According to Fowler's pleading, Metro Program Network Inc., the station's licensee, alleged the violation was the result of a misunderstanding of FCC procedures. "The permittee mistakenly believed that it was permissible to change the site when the license application covering the construction permit was filed at the commission," Fowler said.

Fowler said last week the FCC "rightfully" ordered the station off the air, but to have kept it off the air for months while the FCC considered its applications would have been "extraordinary." "Justice was served here," he said. The station sustained several hundred thousands of dollars in losses during the three and a half weeks it was off the air and is now facing a \$20,000 fine, he said.

The FCC officials did not feel the agency was doing the station or Fowler any special favor by granting the STA. "As a general rule, if the guy is not on the air, he just has to stand in line," Johnson said. "But if he is on the air, we try to let them stay on the air until the problem is resolved if it is not hurting anybody." That way, the station is able to provide service to the public and avoid laying off any employees, he said.

The station has 30 days to respond to the notice of apparent liability for forfeiture. After reviewing the response, the FCC may either rescind, reduce or affirm the fine.

Neither KOCR owner Gerald Fitzgerald nor Southmayd returned repeated phone calls last week.

-HAJ



STATE OF THE ART

TECHNOLOGY

Price. Expense. Cost-efficiency. These are terms that appear often in the pages that follow. It is an unfortunate irony that as advances are pushing the technical capabilities of TV broadcasting to steadily higher levels, many broadcasters' budgets for high-end equipment are shrinking. Digital tape formats, high-definition studio and transmission equipment and increasingly sophisticated weather graphics systems will be among the items available to stations in the 1990's. But it is unknown whether these innovations will sell heavily enough early in the decade to make them affordable to all by its end.

For radio broadcasters the issue is slightly different. It appears that FM stations will be spending more for techniques to maintain their current sound quality rather than on ideas to improve the medium. AM stations will be spending money for equipment designed to regain some of the quality lost by several forms of interference to the band.

As in the past, technology will influence the medium's future as a business.

At the top of the engineer's wish list: a universal videotape standard

A technical achievement that would perhaps please television broadcasters more than any other is the development of a universal videotape format. Such a system would perform all of the tape functions of a station: acquisition, editing, playback and archiving. It would also have high enough quality to be used by production and post-production studios. The format would be standardized by the Society of Motion Picture and Television Engineers (SMPTE) and American National Standards Institute and would render all other formats obsolete.

Most agree that such a system is not around the corner. A few manufacturers say, in fact, that there currently is not very much demand for a single format. Rival formats, they say, tend to keep prices down. But mainly, people point to the large number of formats now on the market and how difficult it would be to invent a system that would economically replace their varied specialty applications. Manufacturers are now marketing eight different systems to TV broadcasters and post-production studios, not counting consumer formats, such as VHS and Sony's Hi8 (8 mm), which are being pitched to industrial video users and suggested for limited broadcaster use.

The proliferation of formats has been due largely to competition among videotape system manufacturers. More than one format has been developed for each studio and field application. Some have also found fault with SMPTE and other standards-setting organizations. Because of their slow and exhaustive deliberations, technologies often become obsolete by the time they reach industry consensus. But at the same time both manufacturer and user say that the slow standardization process is a necessary evil.

The development of a universal standard would be nice, but is not going to happen soon, most manufacturers say. "We would like to manufacture a recorder that is small, cheap, high-quality in the first generation, high-quality [in the] nth generation and with multiple channels [of] editable audio, but the technology just isn't possible. The question is: 'Where do we make trade-offs to tailor specific products for specific applications?'" said Rob Corrigan, marketing manager, studio recorders, Ampex Corp., Redwood City, Calif. "A lot of our thinking is driven by the concept of return on investment, which whether you're a television station or a production house seems to be more and more the driving factor."

Charles F. Taylor, vice president, sales, Sony Broadcast Products, Teaneck, N.J., agreed. "At one point in history, we had only one tape format, [two-inch] quadraplex. They were very limited in what they could do. The capabilities we have today have stretched the industry beyond anybody's wildest dreams," he said. To maintain that flexibility today, multiple formats are necessary, he said.

But most said that the concept of a universal format, or at least a narrowing of the current field of systems, is a topic that is brought up often by their broadcast customers. "A lot of customers do express that it would be desirable to have a single format, but when you get down to talking about what compromises that would take in various specific applications, you're right back to where you started with the need for various formats," Corrigan said.

Stan Basara, president of Matsushita's Panasonic Broadcast Systems, Secaucus, N.J., said that format proliferation is not the most common broadcaster complaint, but it is a topic they hear about often. "We hear it from major customers who wish they did not have to make the decision of what is the best format for them.... Certainly a universal tape format is a worthwhile goal," he said.

The demand for a universal standard that is sensed by BTS Broadcast Television Systems, a Salt Lake City-based company owned principally by Bosch, is felt indirectly, according to Anthony Magliocco, market project manager for videotape recorders and telecines. He finds that customers indirectly register their demand for a universal format. "If you look for the formats that are clearly successful, you'll find that they brush across all applications. They may not be the best for all applications, but they brush across them," he said.

But even with the development of a system that could technically

be a universal standard, Fred Scott, director, videotape recorder engineering, Hitachi Denshi America, Woodbury, N.Y., questioned whether it would be successful. "My impression that our customers have left me with is that they are ready to change formats when a new format has advantage to offer them," he said. "As long as it is not out of control, they don't have any objections to buying the right kind of recorder for each particular application," said Sony's Taylor.

"I cannot imagine why somebody would not believe that a single tape format would be valuable and useful for broadcasters," said Michael Rau, vice president, science and technology, the National Association of Broadcasters. "I believe that it is possible. We have been moving in that direction for many years. It may seem that we have been multiplying formats, but every new format is a better format for an existing purpose. I believe there is going to come a time when we will have the ability to use one format for all purposes."

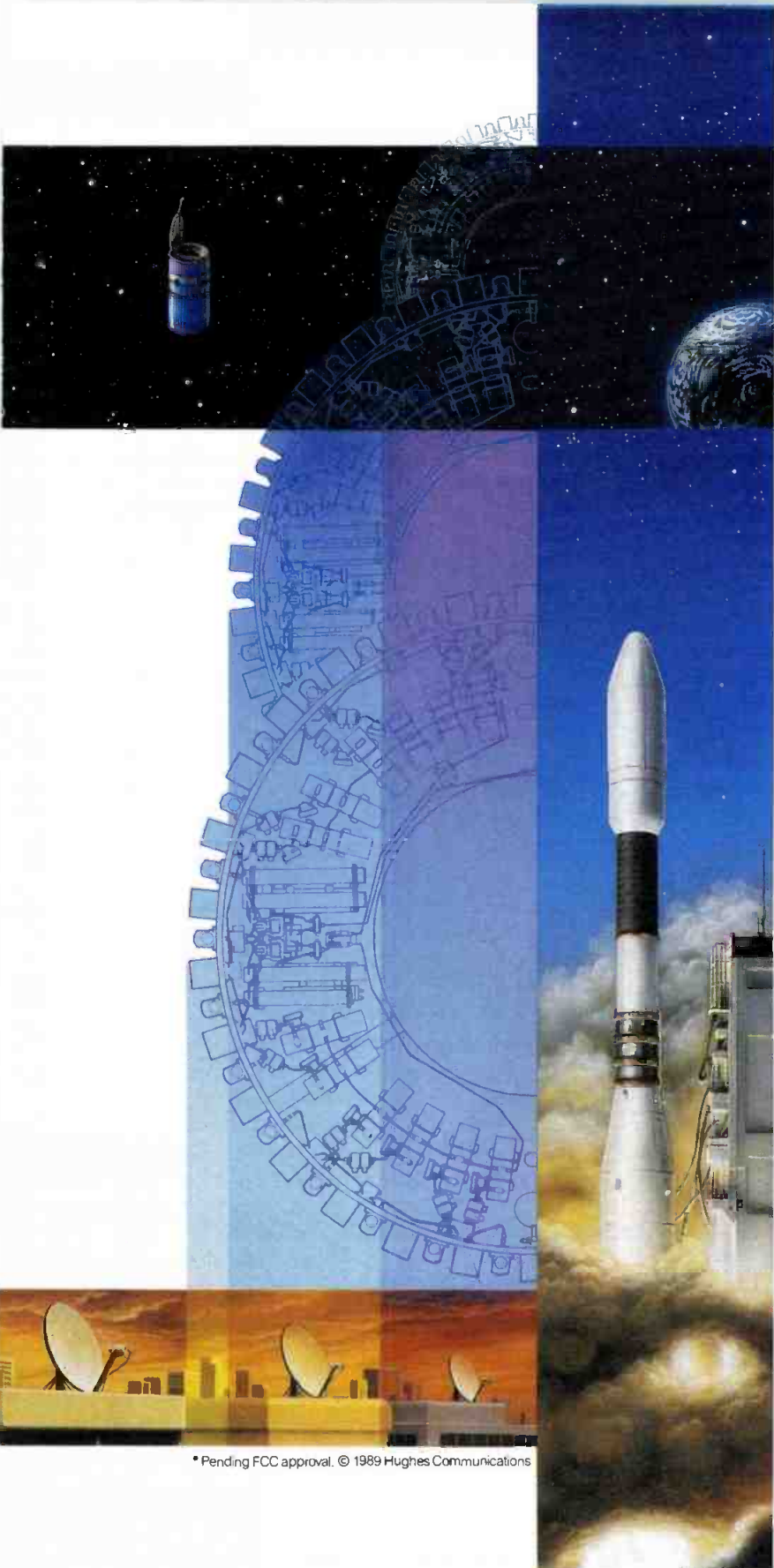
Looking at today's VTR marketplace, two of the oldest tape formats remain among the most popular. Type C one-inch tape remains the most common format used by duplication houses for commercial distribution and, because of its high quality, it remains an important mainstay in post-production studios. One-inch is still the most heavily selling format for BTS, followed by Betacam SP, Magliocco said.

The second most widely distributed format by the duplication houses is the 15-year-old three-quarter-inch U-matic. Before the introduction of the half-inch formats, U-matic was the first system used widely for electronic newsgathering (ENG) and electronic field production (EFP). Because of their reliability, many stations still use them today, although the format is considered to be on the decline. The volume of U-matic VTR manufacturing is going down while the half-inch formats grow. Sony dominates the U-matic market. Only one other company, JVC Professional Products Co., Elmwood Park, N.J., is currently marketing U-matic decks. "But our heart's not in it. We would prefer to see you try S-VHS," said Neil Neubert, JVC engineering manager, during a technical paper presented at the recent Society of Broadcast Engineers convention (BROADCASTING, Oct. 9).

Neubert said that declining revenues for broadcasters are leading them to stay with the inexpensive and reliable U-matic. JVC is working to cut into Sony's large share of that market by deemphasizing U-matic and marketing S-VHS as the first real alternative to U-matic, with the same picture quality and competitive price. At the same time, the half-inch S-VHS equipment is much more portable than U-matic. The half-inch CAV formats are also portable and have higher picture quality than S-VHS. However, Neubert asks: "With the ever increasing cost to buy these devices, how much picture quality is the broadcaster expected to deliver when the product of his work is ultimately viewed from somewhere within a cascade of CATV amplifiers, from a rabbit-ear antenna bolted to the top of the TV set and often replayed after the viewer has recorded it on a home VCR?"

The half-inch CAV formats are perhaps the closest thing to universal systems now being used because they cover so many different applications. "I see them as having a very long life span. Look how long U-matic has been serving before Betacam took over its broadcasting applications. It's still very much in demand even today," Taylor said. Most predict that Betacam SP and MII will be sold for another 10 years, at least. They are ideal for ENG and EFP and surpass U-matic quality for playback applications in the studio. The half-inch formats are even used for some low-end post-production, but it is generally felt that they will not succeed as replacements for Type C in post-production. One big plus of the half-inch CAV formats is that they are used with automated cart systems. "The future for TV stations is automation. Whatever fits best in the automation device is what the distribution format should be," Magliocco said.

"SMPTE made the attempt many years ago to unify the half-



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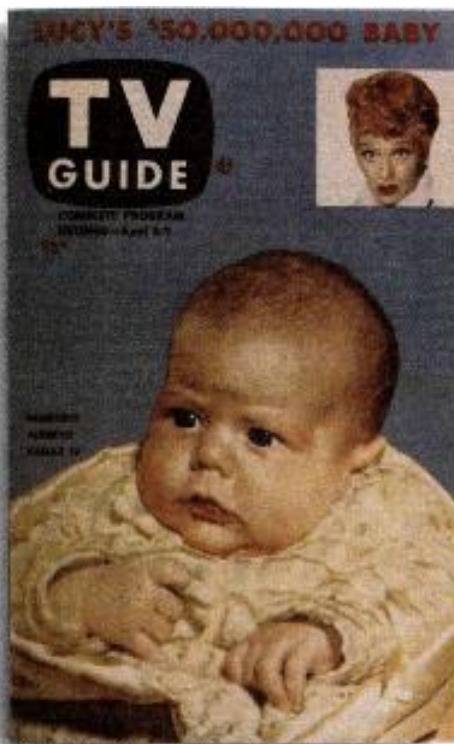
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One of these revolution the world looks at TV w

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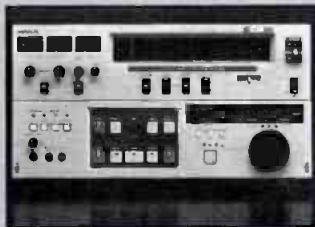
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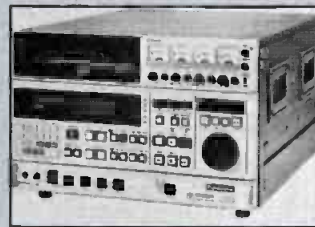
Type C—One-inch composite analog, reel-to-reel. Introduced in 1978. Used extensively today in post-production studios and for commercial and program playback at broadcast stations. When introduced, allowed for first video use of such techniques as still frame and slow motion, which were not possible on earlier quad (two-inch) recorders. Format still sells well. Ampex recently announced sale of its 4,000th Type C VPR-80 recorder. Also available from BTS, Hitachi.



U-matic—Three-quarter-inch composite analog, cassette. Introduced in 1968. Second videotape format to be introduced to market following original Ampex two-inch format invented in 1950's. Format eventually became dominant as electronic newsgathering system and is still widely used by many broadcasters because it is mature format, with several capabilities at low cost. However, portability of newer half-inch formats has cut into its popularity. Currently available from Sony, JVC.



Betacam SP—Half-inch component analog, cassette. Introduced in 1986. Second version of earlier "Betacam" half-inch composite-color system, introduced by Sony in 1982 as ENG format. Later, SP (superior performance) component system was developed with higher resolution to be used for wider variety of broadcast video applications. Play time on later-developed cassettes was increased dramatically. Currently available from Sony, Ampex, BTS.



MIl—Half-inch, component analog cassette. Introduced in 1986. Developed by Sony's Japanese rival company, Matsushita, its progress has paralleled Betacam's. Like Betacam SP, M-II has evolved from earlier half-inch system, "M-format." Most technical parameters of Betacam SP and MIl are same or similar, but like rival consumer formats, Beta and VHS, cassettes for one system are not compatible with other. Currently available from Panasonic, JVC.

inch format so that there would be only one format. That dates back to the original M and Beta formats. The attempt wasn't successful, and I think manufacturers and users alike turned out to be losers in that particular instance," said Hitachi's Scott.

Three-quarter-inch composite digital, widely known as D-2, is the format most commonly named as the replacement for Type C. Several hundred D-2 VTR's have been sold and delivered since Sony and Ampex introduced the first production models of them at the 1988 National Association of Broadcasters convention. Last month, both companies received technical Emmy awards for that achievement (BROADCASTING, Oct. 2). Since 1988, Hitachi has also begun selling D-2 VTR's, and BTS is now showing its first D-2 product at the Society of Motion Picture and Television Engineers exhibition in Los Angeles that began on Saturday (Oct. 21).

Digital tape is ideal for post-production studios because of its use in multigenerational special effects applications. At the same time, it is a very high-quality playback medium for broadcasters and, like the half-inch formats, can be used in multicart automated systems. But D-2 is not expected to be used heavily in ENG and EFP. Sony has released a portable VTR, but because it is a three-quarter-inch format, it is unlikely that a lightweight D-2 camcorder will ever be developed. Cost is also a factor, as the least expensive D-2 deck currently sells for about \$50,000.

D-2's cost, however, is many times less than component digital (D-1). In the mid-1980's, some believed that D-1 would be a commonly used format by broadcasters as it became a world standard approved by the CCIR (International Radio Consultative Committee). But because it is a component rather than composite color system, costly adjustments to broadcast studios would be needed to install it. Only a few hundred have been sold, and the cost of the system was never affected by economies of scale. They have found a niche in high-end post-production studios where they are used to interface with state-of-the-art graphics and special effects equipment.

But D-1's relevance to broadcasters may increase in the future. It interfaces better with the half-inch CAV formats than D-2 and will work well with the high-definition television video systems of the future, which will almost certainly be component color systems.

The next format that will infiltrate the broadcast market, with first deliveries scheduled for the second half of 1990, is Matsushita's half-inch composite digital system. "I think half-inch [digital] will be the standard for the next generation, the next five years of VTR's. Beyond that is when you begin thinking about HDTV, but you cannot speculate on what that will be because there are so many systems for HDTV around now," Panasonic's Basara said. In theory, the format will be usable in all of the various broadcast tape applications. After deliveries of the studio recorder begin in

1990, Panasonic will soon follow with deliveries of a camcorder, portable deck and eventually an automated cart system.

But other companies are not as bullish about half-inch digital. "There is a great deal of technology that is needed to make it lightweight and transportable as the current CAV formats are. It's really going to take a long while to get to that point," said Kevin Dauphinee, Ampex marketing manager, small-format systems. Most are looking forward to an 8 mm format, which is estimated as being at least three years away from being shown in a prototype form. After its introduction, it could be several more years before broadcasters convert from their half-inch formats, Ampex officials predicted. Breakthroughs in power consumption, operation simplicity for field production, packing density and improvements in the manufacturing of the tape itself will all be needed before a successful small-format digital system can be released, Sony's Taylor said.

The problem of tape format proliferation was one of the more controversial topics last June at the International Television Symposium in Montreux, Switzerland. European broadcasters and equipment manufacturers there complained of the trend and the expense of converting to new tape formats (BROADCASTING, July 3). Dauphinee said that European broadcasters' situation is different from that of U.S. broadcasters because they have embraced component technology more completely. Taylor added that "in the international area, it might be a much bigger issue because here we are so wrapped up in our NTSC world and there they are looking at NTSC, PAL, SECAM and all of the worldwide formats besides. To them it is probably a lot more confusing than it is to us."

The Europeans in Montreux criticized standards-setting organizations, such as SMPTE and CCIR, for contributing to the standards proliferation. Videotape technologies are often obsolete by the time these organizations reach industry consensus, they said. But Americans seem to be more forgiving. "I do feel that standards-setting is a slow process. Speeding up, though, comes at the cost of the openness and due process element that is so necessary to having an effective standards-making project," NAB's Rau said. "Even if you made it more efficient, you could always say that the technology moves faster than the process. What is technology but an idea?"

Some of the Americans at Montreux said they were not at all unhappy that the standardization process is slow. Setting a videotape standard could tend to chill further development of the technology, they said. "Any standardization does tend to take the impetus away from new development," Basara said. "But there is always improvement. Features are added and new improvements are put into the system." As an example, Basara mentioned Yves



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S-VHS—Half-inch composite analog, cassette. Introduced in 1987. High-end version of consumer format which has had features added to it for professional use. Is currently being marketed as an ENG replacement for U-matic. Currently available from JVC, Panasonic, Hitachi.



D-1—Three-quarter-inch component digital, cassette. Introduced in 1986. First digital format to be marketed and first videotape format to be standardized by the International Radio Consultative Committee (CCIR) as world standard. Nevertheless, D-1 has been tough sell to broadcasting community, mainly because of high price of component technology. VTR's multi-generational capability has allowed it to find niche in production and post-production studios specializing in state-of-the-art video effects. Currently available from Sony, BTS.



D-2—Three-quarter-inch composite digital, cassette. Introduced in 1988. Has been billed as the less expensive alternative to D-1. Most of the format's early sales in 1988 were to post-production studios, but broadcaster percentage of D-2 purchases has increased in 1989. Many VTR units sold to broadcasters are part of automated multicart systems. It is commonly considered replacement for Type C. Currently available from Ampex, Sony, Hitachi, BTS.



"D-3"—Half-inch composite digital, cassette. Introduced in 1989. It is sometimes called by anticipated SMPTE designation of D-3, although system has not yet been submitted to SMPTE for standardization. Technical parameters are almost exact match for D-2 except for tape width. Matsushita claims it is marketing it as first small-format digital system, which can be used for ENG as well as studio production and post-production. Portable VTR's and camcorders are planned for introduction in 1991. Studio recorder is scheduled to be available from Panasonic in late 1990.

Faroudja's techniques that improve NTSC without changing the standard.

The same phenomenon can be seen in film technology, Magliocco said. Everywhere in the world, 35 mm film is an accepted medium, but there are dozens of different types of 35 mm film stock and different types of equipment. But the width of the film is always 35 mm, which means that much of the equipment is truly universal, he said. Film producers would use video more often if the format situation was more stable, he said. "If you track the film business, every year there is some new guy who wants to do something new with film," Magliocco said. "It doesn't get adopted until it goes through the grill. It really has to work and fit into the system or it does not get adopted. It gets pushed off to the side like a lot of other ideas. When [film] changes, it changes for a reason, not just for change."

Rather than the standards-setting organizations, some say the blame should be directed at the manufacturers. "I think maybe blame is too strong a term," Basara said. "Basically it's a manufacturer's problem. It becomes a broadcaster's problem because of the great number of formats. But it's being pressed by the economics that a manufacturer sees." A manufacturer that is dominant in

one format, as Sony is with U-matic, has an incentive to keep that format alive as long as possible, while other companies naturally seek to compete by coming up with new systems with more features and broader applications.

Looking into the next century, some feel that universality could come in the form of optical disks. "This is a question we are asked.... Anything is possible if you look out far enough into the future," Taylor said.

Basara raised the prospect that production of the future could be not only tapeless but diskless as well, with all solid-state imaging. But even then, the various semiconductors will be built according to different formats. "What will be standard will be the interface, similar to what's happening in the computer business today where everybody wants to be able to tie all their PC's in a network," Basara said.

But in the 1990's, videotape will continue to be dominant. "With the present technology, we still feel that through optimizing tape and recording channels, tape today is still the most efficient medium for video applications," Corrigan said. As long as it is dominant, it appears as if broadcasters will continue to buy videotape in all shapes and sizes.

—RMS

Getting down to the bottom line on HDTV conversion

Since last spring, television station owners following the deliberations in Washington over proposed new transmission systems have been shuddering over a bone-chilling figure—\$38 million. That is how much it is estimated it would cost today to convert a middle-market TV station's production and transmission equipment from NTSC to high-definition television.

Yet the people close to HDTV systems development, including some of those who helped arrive at the \$38 million figure, are optimistic about HDTV's future on broadcast television. Their optimism is based, in part, on the belief that by the time HDTV is ready to be introduced over the air, it will cost significantly less than \$38 million to gear up for it. A number of cost-saving factors are being examined.

Cost concerns are becoming an increasingly important topic to broadcasters making long-term spending plans and to manufacturers who worry that HDTV products are going to be too expensive to drive mass production. It is also increasingly becoming a topic

for the FCC's advisory committee on advanced television services (ATS), which will recommend the next broadcast TV transmission system within the next few years.

So far the most complete study of what it will cost the television industry to convert to HDTV is contained in the ATS committee's second interim report, which was released last April. Working party three in the systems subcommittee, which deals with HDTV economic assessment, divided itself into six specialist groups to study specific aspects of equipping for an HDTV system. The groups centered on the cost of terrestrial, cable and satellite HDTV delivery, as well as possible fiber delivery by telephone companies and distribution for prerecorded tapes for home VCR's. The sixth group examined the costs for program production in HDTV.

The terrestrial broadcasting group's submission has attracted more interest than any of the other groups' in the months since the second interim report's release. The terrestrial specialist group was led by Bob Ross, director of broadcast operations and engineering

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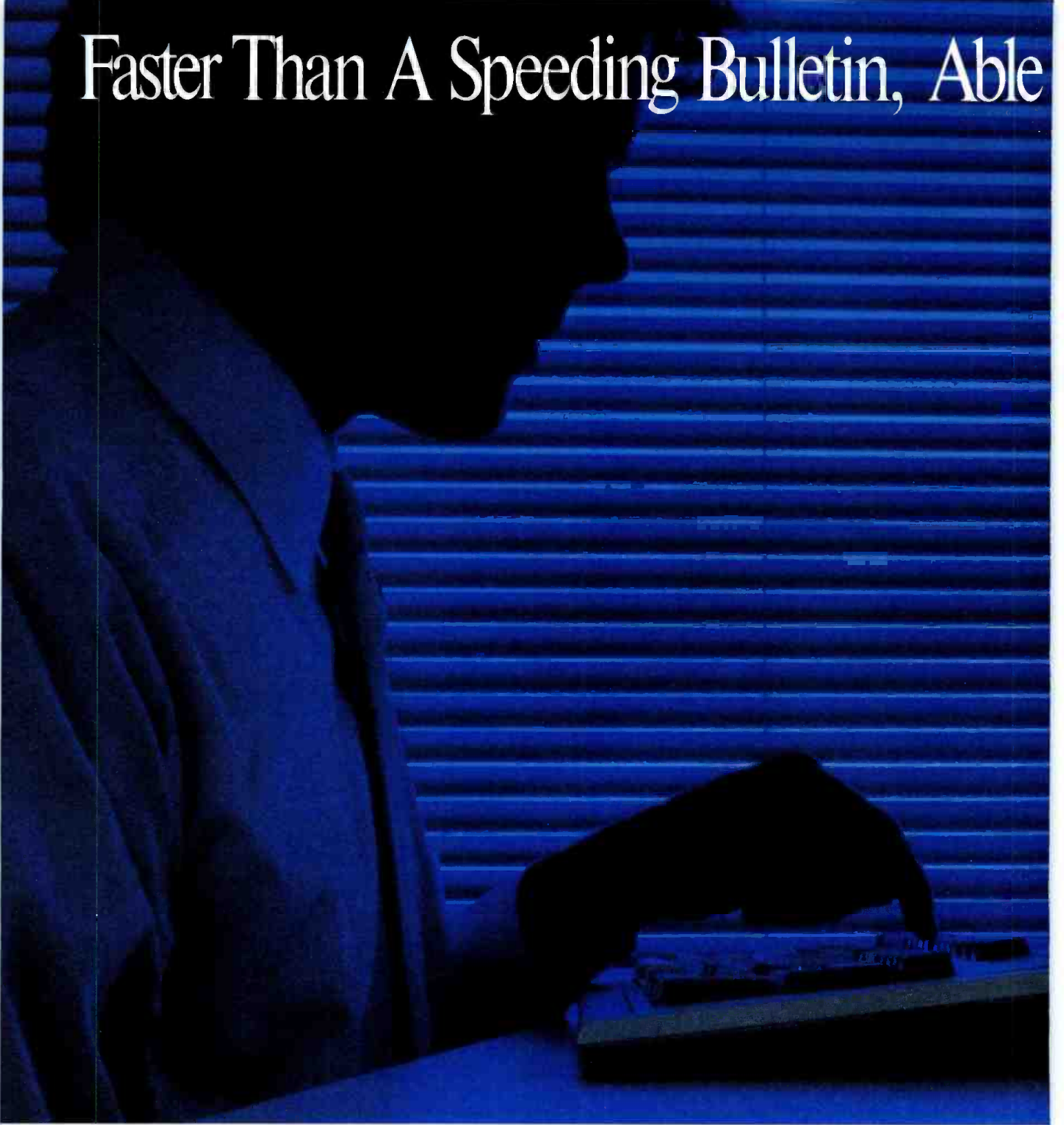


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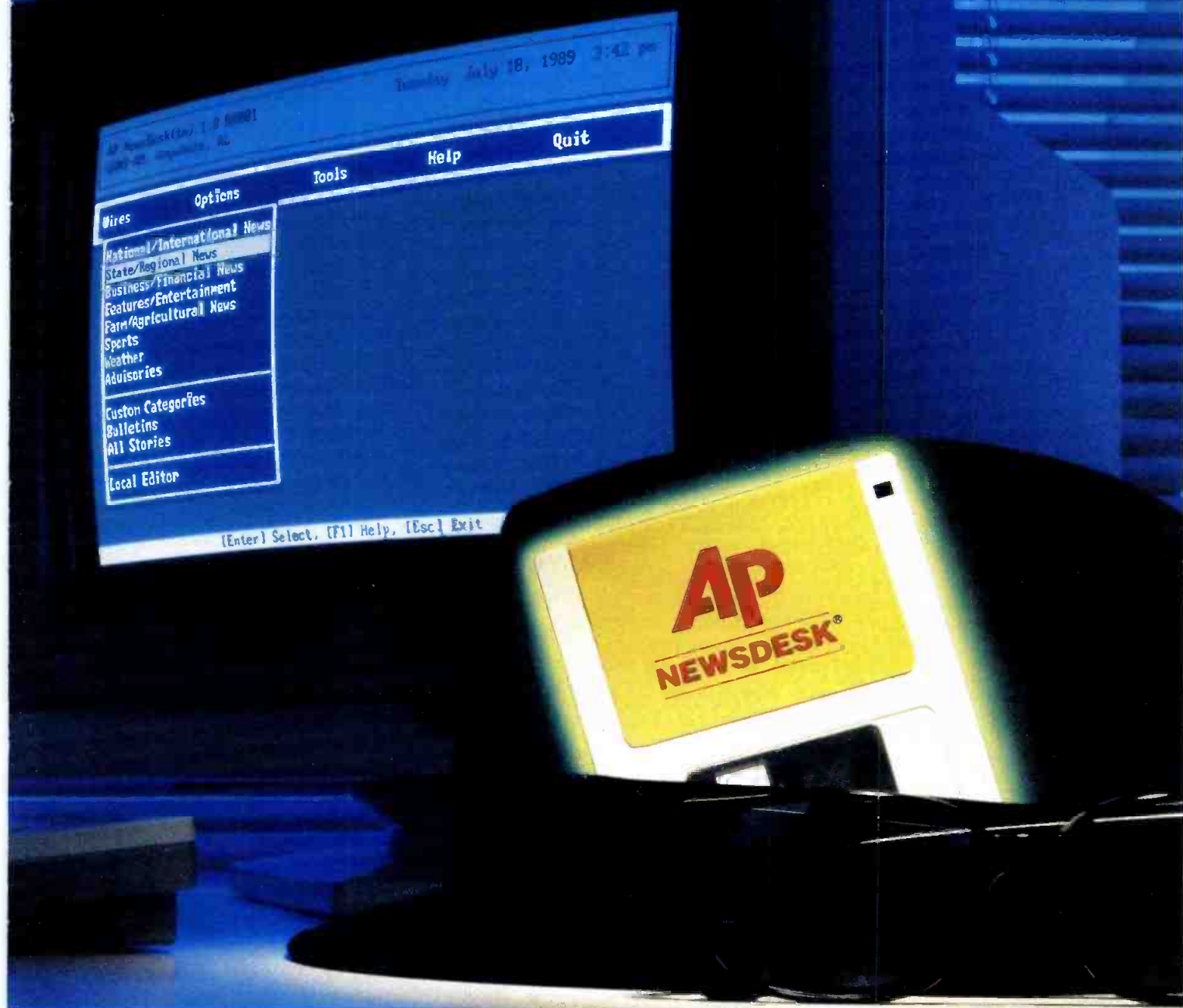
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for Group W's WJZ-TV Baltimore. He expanded on the findings of the report in a technical paper presented to the National Association of Broadcasters Engineering Conference last spring. His conclusion in that paper is that "there is no inexpensive path to an ATV [advanced television] system. The first in the market will pay a premium."

Yet the tone of Ross's paper was not pessimistic about the future of HDTV broadcasting. He continued: "Twenty years from now the cost of HDTV equipment will be far less costly than today. We must make purchase decisions in the next five to 10 years. The story is just unfolding; we are in chapter 3, with lots of pages remaining. One thing is certain: we will have improved pictures in our future."

The Ross report is organized as a series of spreadsheets in which the costs of equipping a conventional NTSC broadcast station are compared with the current and projected costs of HDTV equipment. The bottom line of the report is that it would cost \$38,517,000 to build an HDTV station today compared to \$14,089,500 to build an NTSC station from scratch.

In some cases, the report showed little or no difference in cost between HDTV and NTSC. The average costs of buying or leasing land for the transmitter and tower and paying for electrical work to install them are estimated to be the same for both HDTV and NTSC. The engineering services, such as antenna system design, FCC and Federal Aviation Administration approval and soil and surveying studies, are estimated to cost \$350,000 for each medium. A remote control system for HDTV and NTSC is also put at the same \$95,000 figure. The cost of the transmitter equipment itself, it is estimated, will be \$2,445,000 for HDTV compared to \$1,630,000 for NTSC. The cost of studio-to-transmitter microwave links is expected to be significantly higher for HDTV, at \$375,000, five times that for equivalent NTSC equipment.

The total of transmitter-related expenses is estimated at \$6,305,100, compared to \$5,490,100 for NTSC. On the face of it, those figures do not seem to be too far apart. But critics point out that the expense will be very high considering that the broadcaster will probably need to maintain both NTSC and HDTV facilities.

All of the prices for the transmission facilities in the report are based on estimates of what the HDTV equipment will cost when introduced. In other parts of the broadcast operation, however, some equipment is already established with unit prices. The study used those prices in its estimates. Most of the equipment needed for an affiliate station to pass a network HDTV signal is established, such as a one-inch HDTV videotape recorder (\$320,000) or an

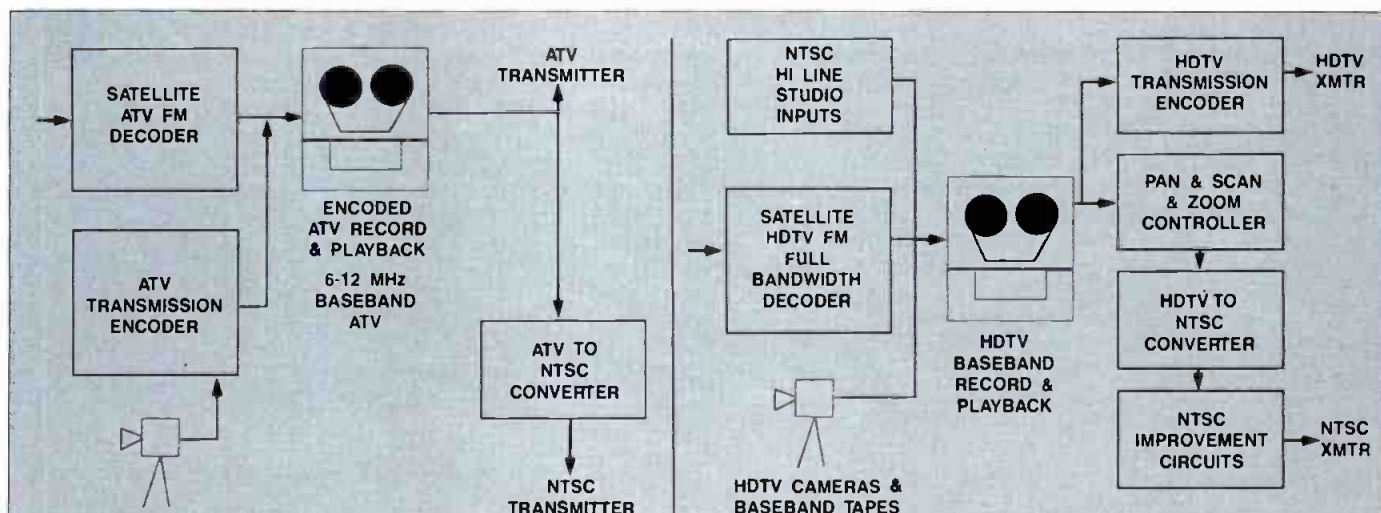
RGB encoder (\$250,000). The Ross report estimates the cost of passing a network HDTV signal at \$9,392,000, compared to \$5,957,300 for NTSC. Much of the master control equipment and test equipment has also been developed and is now on the market. Those monitors, switchers, spectrum analyzers and other gear, which total up to \$5,860,800 for NTSC, would cost \$7,537,500 in HDTV.

"I think it's probably true to say the production [equipment will be the most expensive element] only because of the multiplicity of equipment. When you talk of studios, you are talking about multiple cameras, multiple VTR's and monitoring equipment," said Larry Thorpe, vice president, production technology, Sony Advanced Systems. A full system of 1,125/60 production equipment has been developed by Japanese firms for studio production, post production and electronic field production. A full HDTV broadcast studio is priced at \$11,493,000, compared to \$3,660,600 for the same NTSC equipment. Among the biggest ticket items: \$1,500,000 for four studio cameras (\$544,000 for NTSC); \$1,543,000 for a 128 x 128 video routing switcher with four channels of audio (\$734,000), and \$1,125,000 for a commercial spot player (\$375,000).

Post production is a similar story. Most of that equipment has been developed and made available, but it is still extremely expensive. The post-production equipment at a typical TV station today is worth about \$877,600, the Ross report estimates. To replace it with HDTV equipment would cost \$3,317,500. Besides the cost of VTR's, the most expensive items in the post-production studio will be an NTSC-to-HDTV format converter, which is unit priced at \$463,000 today, and a yet-to-be-introduced production switcher, which at \$750,000 is expected to cost three times more than a comparable NTSC switcher.

About half of the pieces needed for electronic news gathering and electronic field production have yet to be introduced. But when a full system is put together, the report estimates it will cost \$14,314,600, compared to \$3,594,000 for a typical station's NTSC ENG/EFP investment. The biggest expense will be cameras, which are sold today at \$376,000 each, compared to \$50,000 for an NTSC field camera.

Ross has been quick to call \$38 million a "worst case" figure, and has predicted that when a standard is set and demand goes up, the prices will go down. The figures in the report, Thorpe said, are, for the most part, today's prices for 1,125/60 equipment that have not yet been adjusted for economies of scale. Currently, Thorpe said that his working party is working with the planning subcom-



HDTV's future? PBS has begun looking at three possible scenarios for equipping studios and transmission facilities for HDTV. The decision of which to choose will depend greatly upon what type of transmission system is eventually approved by the FCC. The first option is an IDTV system in which broadcasters would continue to use much of their current equipment with most of the improvement to the picture in the form of comb filtering and ghost canceling at the transmission end. The other extreme is option 3

(above right) in which video signals in the studio are all distributed in 30-mhz HDTV and compressed when converted to simulcast HDTV and NTSC transmitters.

Option 2 (above left) is designed as a compromise between the other two. As in option 3, it employs a simulcast transmission system. But costs are saved by the use of compressed HDTV video recorders, which are expected to cost a fraction of currently sold wideband VTR's.



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mittee's working party five on economic factors and market penetration, chaired by Michael Tyler, vice president, Booz-Allen & Hamilton Inc., New York, to incorporate economy of scale estimates into future cost estimates.

Besides economies of scale, other important variables in the equipment cost estimates are the differences between the various proposed transmission systems. The Ross report based its studio equipment cost estimates on 1,125-line, 60-field cameras and recorders. But not all of the proposed systems call for use of that system. Some call for 1,050/59.94 while others would use input of 787.5/59.94. These systems could cost more or less than 1,125/60, again depending on economies of scale. No equipment for the 1,050 or 787.5 formats has been built or put on the market so far.

□

On the transmission side as well, some systems are less expensive than others. Most of the systems would require the broadcaster to establish a second transmitter and tower site in either an augmentation or simulcast approach. But four of the systems that are scheduled to be tested could provide enhanced-definition TV pictures over broadcasters' existing facilities.

Another project of Thorpe's group in recent months has been to look at "very detailed system block diagrams so that we can take a given ATV proponent and drop into this block diagram their system. What that does is gives us detailed exposure of how a given proponent would impact the system," he said. There are no conclusive results yet, but "a feeling is that the differences between the proponents may not be so enormous. When you look at the total system, it's going to be the number of black boxes [high-definition encoders and decoders] that drop in rather than the cost of the black boxes, particularly in a network," Thorpe said. But like the earlier report, this report will also be an estimate because none of the proponents have been able to give the ATS committee figures on how costly their black boxes will be and how many will be needed, he said.

In its planning for the future, the Public Broadcasting Service has identified three "options" it is considering for conversion to HDTV. Option one would be an improved-definition scenario. A band-compressed HDTV signal would be received by a station and put through an HDTV-to-NTSC converter. The signal would then be treated with NTSC improvement techniques such as comb filtering and ghost cancellation and then delivered through an NTSC transmitter. Besides the comb filters and HDTV-to-NTSC converter, the broadcaster would have few equipment purchases to make.

At the other extreme is a scenario similar to the one assumed in the Ross report. A station would receive a full 30 mhz HDTV satellite signal and produce with full bandwidth cameras and VTR's. The HDTV signal would go through the same HDTV-to-NTSC conversion and comb filtering process as in the IDTV option and then be transmitted through an NTSC transmitter. At the same time, the 30 mhz HDTV signal would be encoded with an HDTV band compression encoder and simulcast on a second transmitter.

Option two is a compromise between the other two. Like option one, a compressed HDTV signal is received by satellite. Like

option three, a simulcast delivery system is assumed. What happens in between is also a compromise. Enhanced-definition recorders, cameras and supporting equipment would be developed with higher quality than NTSC and at much less expense than 1,125/60 equipment.

The most important breakthrough needed to make option two feasible, according to Howard Miller, PBS senior vice president, broadcast operations and engineering, is the development of a VTR with near-HDTV quality that will record and play back at between 6 mhz and 12 mhz. "If the industry would move in that direction, a recorder like that should be about a third the price compared to the current prices for full baseband high definition," Miller said. The chances that manufacturers would cooperate in such an effort are probably good. "We at Sony and others may very well do things to the production standard to bring costs in line with what broadcasters need. We're only beginning to study that whole thing now," Thorpe said.

There would be some drawbacks to the 6 mhz-12 mhz VTR approach. "It is not anticipated that you'd have signal quality loss. What you're giving up is the ability to edit and modify the information on a local basis, because you're in a compressed form," Miller said.

Some have speculated that the band-compressed HDTV equipment could be used for passing network programming through while video produced by the station might continue to be done in NTSC, perhaps in a wide-screen NTSC system, such as the one demonstrated by NBC, in cooperation with Ampex Corp. and Thomson Video Equipment of France at last spring's NAB convention (BROADCASTING, May 15). That gear could be used as an evolutionary step to eventual full HDTV production and transmission. "We're all speculating on that, but that is one scenario—that 525 could cover news and that you could insert that into the large screen or you could upconvert," Thorpe said. Upconverting would involve comb filtering and line doubling before transmission. "Even though the quality doesn't become very marvelous, you can restructure scanning from 525 to 1,125 or 1,050 or whatever you want to use," he said.

Another alternative that has been suggested would be some form of pooling of HDTV production equipment among the TV stations in each market. Such an arrangement was suggested by Karl Renwanz, vice president, engineering and operations for WNEV-TV Boston, during a recent HDTV conference sponsored by the Association of Maximum Service Telecasters (BROADCASTING, Sept. 11). "I think it is time to be innovative and really break down some barriers," he said. One idea would be to set up consortia within a market of broadcast stations, cable operators and other users of TV equipment to form joint use of production studio equipment. Others have suggested that more independent HDTV studios, such as 1,125 Productions in New York, which also rents out HDTV cameras and recorders, may be established throughout the country.

Such measures may seem extreme, but Renwanz predicted that full HDTV will be necessary for the future of terrestrial broadcasting. "You can't expect your viewers to tune you in, squint and watch. That is not very reasonable for the year 2000," Renwanz said.

-RMS

Broadcast equipment manufacturers talking turnkey

Technology is constantly making the business of operating a radio or TV station a more complex task. As new devices are developed and installed in broadcast operations, interfacing them with the established equipment can become more complicated. Often a broadcast engineer will deal with dozens of manufacturers when equipping and maintaining a station.

Every year the demand for a "systems approach" to broadcast equipment development and marketing grows. Manufacturers have been responding in a number of ways. The bigger companies have been reviewing their product lines and finding holes to fill. Other companies have moved to make themselves bigger and widen the range of their offerings by acquiring other companies. Others have focused on turnkey services, with a few offering construction and

installation of entire radio stations right down to arranging the plumbing in the studio.

The manufacturers and dealers that have had this strategy in place over the last several months say they are happy with their moves. Sales have improved and a broader range of customers is being developed. And at the same time, they claim to be able to serve their established customers better. But a few broadcasters have expressed some fear about the systems-approach trend. They say that simplification of the equipment marketplace could lead to fewer choices and higher prices.

Sony Corp. and Ampex Corp. were already two of the largest manufacturers and marketers of television studio equipment. And yet both were able to look over their product lines and find holes that needed filling. Both set out with the goal of establishing

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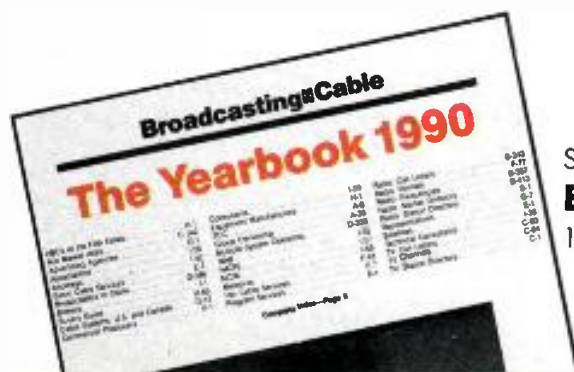
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themselves as suppliers of entire studio systems.

Ampex's move in the fall of 1988 was to add the ALEX character generator. The system includes animated characters, color changes, 1,500 different typefaces and other features. Ampex had sold other types of graphics and video special effects devices in the past, but had never offered a character generator. "We've been doing it at the high end for a number of years. We've had high-end switchers, special effects editors, VTR's and graphics equipment," said Neil Selvin, acting general manager, special effects products, who was recently named chief operating officer of the video systems division (see "Fates & Fortunes.") "I think the other trend that might be worth noting is that now smaller broadcasters are also looking to a single manufacturer to put together a complete, cost-effective system."

Industry shift to the systems approach "is not only a trend, it's a pretty strong desire for a lot of people and it has been for a number of years now," Selvin said. "It is probably growing as the ability to get high-quality service technicians in the stations is getting harder." When adding new parts to the Ampex line, the company has tried to work them into an overall studio system. They must be of equivalent quality with established products provided by other manufacturers and must integrate well with other Ampex products, he said. "In developing a systems strategy, it is not an excuse to hide weak products under the umbrella of a system. Each of the products has to be very good in its own right."

An even more dramatic move was made by Sony six months later when it unveiled a first line of video graphics and effects products at the 1989 National Association of Broadcasters convention. The new products included production switchers, animation and special effects devices, an optical disk recorder and a stillstore system, all firsts for Sony. The hoped-for result of the strategy, said Charles F. Taylor, vice president, sales, Sony Broadcast Products, is the attraction of a wider customer base and better service to the company's existing customers.

Harris Corp.'s 1988 acquisition of Allied Broadcast Equipment, a Richmond, Ind.-based broadcast equipment dealer, is the most notable example of a company adopting the systems approach through a merger. Harris's Broadcast Division in Quincy, Ill., has long been a leader in radio transmitter manufacturing and marketing. It has also had a more limited involvement with equipment for the radio studio, such as digital audio tape decks. "[Harris] could not offer a great studio package, as great as Allied's could be. That is where the two working together have made our company better," said Bob Weirather, Harris director, strategic marketing. Harris and Allied have been offering package deals for products from both companies for nearly a year. Starting with the recent Radio '89 equipment exhibition in New Orleans, the two companies have been displaying together in the same booth.

"Five years ago, it was not a topic of conversation. Today, especially with the owners and the managers [of stations], it is a topic of conversation because of the lack of engineering people," said Allied President Roy Ridge. It is a trend Harris/Allied has noticed both domestically and, to an even greater extent, in overseas markets, he said.

The acquisition trend has continued in 1989. The most signifi-



Allied's Roy Ridge



Harris's Bob Weirather

cant move this year has been the planned merger between Chyron Corp., a Melville, N.Y., manufacturer of graphics and effects equipment, and Midwest Communications Corp., a manufacturer of satellite communications equipment based in Edgewood, Ky. Executives of those companies were unwilling to discuss details of the current legal and financial arrangements that are being made to complete the merger. But indications at the time the deal was announced last summer were that a systems approach strategy was part of what was driving the move. "There is going to be Sony, Ampex and then there is going to be us," Chyron Group President Isaac Hersley said at the time (BROADCASTING, Aug. 14).

AKG Acoustics Inc., Stamford, Conn., is another company that has been actively buying companies to broaden its product offerings. "It was a strategy we adopted about three years ago. We started targeting U.S. companies which were manufacturing-oriented," said Derrick Pelkington, AKG vice president, operations. They started out by acquiring URSA Major Inc., a small Boston-based company that specialized in digital audio technology, and turning it into the AKG Digital Products Division. With the engineering expertise gained through buying the company, AKG was able to develop its DSE 7000 digital sound editor, which was introduced at the NAB convention last April.

NAB was also eventful for AKG because it was there that it was announced that the company had acquired Orban Associates Inc., San Francisco, manufacturer of audio processing equipment for radio and TV stations. Three weeks ago, AKG completed its third acquisition, dbx Professional Products Division, Newton, Mass., manufacturer of digital and analog audio processors.

Pelkington said that AKG will not use its new acquisitions to offer package deals to those seeking to equip audio studios. Instead, the company will encourage systems sales at the dealer level and market the Orban and dbx products separately under their established names. "There certainly may be some cooperation among the divisions.... It is quite possible that the digital products division might invent a product that would be easy for the Orban or dbx division to manufacture," he said. More serious consideration is being given to joint efforts among the divisions' research and development and service personnel.

Customer demand for more systems-oriented companies was a factor of varying importance when the companies made their turn-key plans. It played a part in Sony's decisionmaking, Taylor said, "but the main thing that is pushing us in that direction is the breadth of the product line that Sony has to sell today. It is a way of keeping all of our products together and making sure they go into a compatible system." Ampex's Selvin said that the systems approach is not typically the customer's first priority when they begin gearing up. "As you talk to them about being able to put together a complete edit suite or complete on-air room and you start explaining the benefits of how that equipment plays together, then I think it really turns their heads," he said.

Customer demand for one-stop shopping is one felt heavily by Harris/Allied, Ridge said. "I don't think that we're accepting the fact that we can be everything to everybody. But Allied has been in the business of giving people a choice. I think we have to continue that now with the aligning of Harris." Ridge and Weirather said



Sony's Charles Taylor



Ampex's Neil Selvin

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they had heard the argument from some customers that the trend toward systems approaches may lead to higher prices for equipment. "There is more than just price to look at," Weirather said. "There is a guarantee of satisfaction when you're delivering a system, and they're willing to pay a small premium for that."

What is next for these companies as far as future product niches that might be ideal for them to fill? Most said they do not have extensive plans for expansion in the future, but will concentrate more carefully on the wider responsibilities they have created. "At this point, quite honestly, after the acquisition of Orban and dbx within nine months of each other, we're going to evaluate those two product lines," Pelkington said. "Until we've done that, we're not going to decide whether we're going to go back out there and look for new product lines."

Taylor said that Sony is looking at introducing digital/analog signal converters in the near future, but will spend more time perfecting the products that were introduced this year. Much of that equipment was shown at NAB in prototype form and will be revised significantly before orders and shipments begin, he said. Selvin said that Ampex is always examining new product types for

possible expansion, but that with the introduction of ALEX, most of their product niches have been filled.

Harris, however, does have a number of opportunities it is considering. High-powered radio transmitters, those with more than 50 kw for the international market, are a natural product category for them, Weirather said. Harris recently began selling its first 1 kw VHF TV transmitter, and a low-power UHF unit is also in the company's plans. "This is a market area we've never been in. We're wondering now what we can do about it," he said.

As for how the strategy has worked, companies that have committed to the systems approach this year can take some comfort from Ampex and Harris/Allied, the companies that made their moves in 1988. "Ampex has grown dramatically in the last three years, and a lot of it has to do with the fact that we're offering a wide array of products to the same customer," Selvin said.

"Our international business is up dramatically and I think a lot of this can be credited with the full-service concept that we are offering to the international market now," Ridge said. "Radio, television, studio and international [equipment sales] are all up."

-RMS

Growing concerns over FM modulation

Monitoring and processing of input signals on the FM band has long been a source of controversy. Striking a balance between a station's coverage area, loudness and the amount of interference it may cause to its neighbors is a complicated technological task. A controversy among some of these engineers has arisen over one of their colleagues' ideas, the Modminder which was developed by

Modulation Sciences, New York.

Eric Small, Modulation Sciences vice president, engineering, claims that Modminder increases the loudness of an FM signal without increasing processing by taking FCC rules as they are now written to the limit, but not violating them. But some engineers fear the new approach may help FM toward the same fate as AM in terms of sound quality—narrower bandwidth con-

sumer receivers.

Rival companies all have their own products on the market which represent their own solutions to the modulation question. But some neutral observers say that the best answer will not come from new boxes feeding FM transmitters but from new policies at the FCC.

Opinions about the Modminder range from ecstasy to outrage. Some of Modulation Sciences' competitors feel that the Modminder's measuring tactics do not comply with FCC rules. Others feel that his machine will produce overprocessing and only increase FM's loudness problems.

Modulation, the process of varying a characteristic of one signal (carrier) with another signal (programming), is at the center of the problem. Too much modulation often degrades broadcast FM audio.

The modulation rules set by the FCC for type approval, prior to deregulation, required monitors to have peak flash if 10 consecutive cycles of 10 khz exceeded 100%. Small says that most monitors respond to peaks of less than 100 microseconds. This, according to Small, "pegged the response time of the peak flasher at 1,000 microseconds [one millisecond].... In order to make the one-minute-count concept valid, it was also specified that after each event of overmodulation (exceeding 100%), no new occurrences would be counted for five milliseconds." This is described as "standoff time."

Small says monitors usually gave peak flash indicators that operate in one cycle of 10 khz or less, which translates into a response time of 100 microseconds. He says this "fast" detection system is more conservative and thus more in line with FCC regulations.

The Modminder differs from most modulation equipment because it waits almost 1,000 microseconds before registering a peak. According to Small, the delayed response means that Modminder ignores brief overshoots that contain little power. In promotional material for the Modminder,



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Modulation Sciences says the "more rapid response of ordinary monitors means these brief excursions are counted as modulation-robbing peaks" and that Modminder ignores them, thus allowing for the average modulation to be increased or the processing amount to be reduced. Modulation Sciences claims that typical improvements in modulation range from 1 to 4 decibels, depending on the processing being used. Since the introduction of Modminder, Small has sold about 75 of the \$2,395 monitors.

Another problem with current monitors, says Small, is that the requirement for accuracy with regards to the 100% modulation rule was that the overall accuracy varied between a plus and minus 5%. In other words, an indication of 100% might really be a reading of anywhere from 95% to 105%. Small also claims that his monitor delivers an accuracy rating of plus or minus 1%.

Some of the competition is worried about the potential ramifications of Small's creation. Orban's concern about Modminder is that it will increase modulation and "make things worse" in the FM loudness wars. On Modminder's effect on FM, Orban says it would be like "shooting yourself in the foot."

Arno Meyer, head of Belar Electronics, compared Modminder to a geiger counter in Chernobyl that only measures 25% of the radiation, and says the device "ignores a good part of the transmission." Meyer says the Modminder ignores the stereo receiver signal, which is part of modulation.

Greg Ogonowski, head of Modulation Index, is worried about how the Modminder may affect loudness and distortion. "As far as loudness goes, the listener can deal with it with their volume control, but quality is something they can't do anything about." He feels if stations sacrifice quality to impress themselves, then the listener suffers. "If we turn our processing up past the stocks and clip and compress to the point where the station is very ugly to listen to, there is no control [knob] on the radio that will undo that," Ogonowski says.

What Ogonowski dislikes about the Modminder is that Small, according to Ogonowski, is proposing a change in the rules to allow stations to overmodulate by comparison to traditional rules. "What I fear most," says Ogonowski, "is that the device may blatantly ignore real overmodulation."

Small says this is not the case, and that part of the reason for the reaction is that Modminder "is going to [make] obsolete an entire generation of audio processing." Most monitors, says Small, respond faster than the FCC requires, leading stations to process more than necessary. Small says the monitors he has tested measure the signal too fast, and that most monitors were responding in one cycle of 10 kHz while the FCC only requires one flash in 10 cycles of 10 kHz. Small explains "On one hand, that can be argued to be conservatism, on the other hand, in today's highly competitive radio market, it kept some stations from modulating as fully as they could."

Small says Modminder is creating controversy because "it implements the 10 cycle/10 kHz rule rather than being much faster.... It goes to the limit of the FCC rules, not over them." It also, says Small, opens up new areas for software development.

One station reporting success with Modminder is noncommercial WNYC-FM New York, a classical music station. Ernie Dachel, vice president, operations and engineering, says the new measuring allows for increased loudness and that the station has seen a 15% increase across the board in audio levels. Dachel says the station has also received a good response from its listeners and that Modminder has allowed the station to back down from peak monitoring

and peak limiting. However, he says he won't know the whole story until the results of a spectrum sweep check are in, and the station will know if there has been a noticeable increase in the spectrum.

The ramifications of Modminder's potential effect on the radio industry may not end with radio stations. Ogonowski says both Ford and General Motors have stated that if modulation increases [because of the Modminder], they will build radios with narrower bandwidths. Ogonowski says if this happened FM would go the "same way of AM, only 10 times worse."

Delco, which makes radio receivers for General Motors, would not comment on the Modminder and its implications. However,



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Mike Williams, manager, audio systems marketing, says the real crisis in FM is in "ignorant engineering." Spokespeople for Ford did not return phone calls last week.

Several other manufacturers produce modulation monitors in methods each feels is superior. One of the bigger manufacturers is T.F.T. Inc., headed by Joseph Wu. Wu says more than 5,000 of his monitors are in use worldwide. His two biggest monitors are the A44A and the A84 "economical monitor." The monitors are "frequency agile," meaning, according to Wu, that they can tune digitally to any FM station and monitor the station from the antenna. All the functions are built into one unit, which allows stations to monitor other stations to keep track of the competition. The economical model is for stations in smaller markets and only has two meters instead of the three the A44A has. Both have what Wu calls "impulse width," which allows stations, through a circuit developed by T.F.T., to discriminate true modulation peaks from impulse noise.

Another big monitor manufacturer is Orban Associates, headed by Robert Orban. Orban makes a whole line of FM processing equipment to fight overprocessing and still allow for high volume.

Orban's bread and butter is the Optimod-FM. The Optimod includes a dual-band stereo compressor, high frequency limiter,



WNYC-FM's Modminder in operation

smart clippers and a built-in stereo generator that Orban says supplies a composite baseband outlet.

Orban also makes studio chassis that split Optimod into two sections so the compressors can be located at the station's studio to optimize use of landlines or microwave links.

Belar Electronics Co. produces two modulation monitors designed specifically for FM, FMS-2 and FMM-2. The FMS-2 features two independent semi-peak modulation monitors for simultaneous monitoring of both left and right channels. This allows

for automatic channel separation and cross-talk, along with sub-carrier suppression and noise. The FMM-2 features an ultra-linear digital discriminator which, according to Belar, provides an almost distortion-free and flat baseband signal. The FMS-2 also has a built-in voltmeter for AM and FM noise measurements. Meyer says his monitors are the last ones type-approved by the FCC before deregulation.

Modulation Index makes equipment specializing in precision broadcast measurement and design engineering. One of their most recent introductions is a modification package that works with modulation monitors. Ogonowski says his modification package is superior because it replaces the original "lowpass filter with a computer-optimized linear-phase design."

Many manufacturers feel the answer to FM's problems will have to come politically, not through technology. Michael Rau, vice president, science and technology, at the National Association of Broadcasters, is concerned about FM going the same way as AM. Rau also expressed a need for additional FCC policies to reduce FM interference.

However, most engineers feel the FCC, since deregulation, has taken a smaller role in modulation and now waits for problems to come to it instead of taking preventive action. —JF

New antenna system may reduce AM interference

Another broadcast tower arose last July on a plot of land near Beltsville, Md. But this one was intended not to bring another broadcast service to the Washington suburb, but to bring improved AM service to thousands of communities across the country.

The 295-foot tower is the heart of an experimental directional AM antenna system that could improve the local signals of AM stations at night and mitigate the long-distance co-channel interference that now clutters the band.

If it does all that is promised, said Milford Smith, vice president, radio engineering, Greater Media Inc., and chairman of the National Association of Broadcasters engineering advisory commission, the antenna system "would be a wonderful new tool for AM broadcasters."

The NAB, which is sponsoring the project, is confident that the antenna will live up to the expectations raised by the antenna's inventor, longtime broadcast consulting engineer Ogden Prestholdt. "There is beauty and simplicity in [Prestholdt's] theory," said NAB staff engineer Kelly Williams, who is in charge of the project. "We believe it will work."

But none will know for sure until late December or January. That's when Prestholdt, the lead engineer on the project, will fire up a dummy 400-watt radio station on 1660 khz and begin measuring the antenna's emissions.

The NAB and Prestholdt hope the antenna will solve one of the medium's inherent problems. During the day, AM stations serve their local communities via groundwave signals and all is well. But at night, a second skywave signal begins bouncing off the upper atmosphere, causing interference to stations on the same frequency many miles away.

To minimize the skywave signals and the long-distance interference, stations are forced to either reduce transmission power or employ conventional directional antennas that attenuate the skywave in certain directions. Either way, the groundwave signals are weakened and local service suffers.

Prestholdt's system is an enhanced directional antenna designed to give broadcasters separate control of the groundwave and

skywave signals so that at night they can reduce the skywave signal without adversely affecting the groundwave signal.

After Prestholdt thought up the antenna system and applied for a patent for it, he presented a paper on it at a broadcast engineering conference in 1985.

AM broadcasters, looking for any and all ideas to improve their lot, picked up on Prestholdt's. As a result, the NAB decided in 1986 to fund the construction and testing of a system under as close to real-world conditions as possible. Hence, the Beltsville project.

NAB has spent \$75,000 on the project thus far (not including NAB staff time), but that figure does not come close to its actual cost. Several broadcast equipment manufacturers have contributed tens of thousands of dollars in services and equipment.

LDL Communications, Laurel, Md., supplied and installed the tower. Nautel Maine Inc. loaned the project a 400-watt solid state transmitter. Contributing monitoring and transmission gear were LDL Communications, Cablewave Systems, Kintronic Laboratories, Low Power Broadcasting, Delta Electronics and Potomac Instruments.

Jim Wilson, president of LDL Communications, acknowledged that the contribution of the \$28,000 tower was not purely altruistic. The company's participation in the project should give it a leg up on competitors if demand for the Prestholdt antenna eventually materializes.

Unlike conventional AM antennas, which only have vertical radiators, the Prestholdt antenna also has a horizontal radiator. Prestholdt believes that by adjusting the current and phase of the horizontal radiator just so, the skywave signals of the vertical radiators can be canceled without affecting the groundwave.

According to Prestholdt, the system requires no equipment that is not currently available off the shelf. The horizontal radiator consists of conventional radio-tower guy wire strung perpendicular to the tower, between the tower and the supporting guy wires.

Upgrading a directional array to take advantage of it would not be a "major expense." It requires another feed system, but not another tower, he said.

Of course, implementing the system will also involve royalties.

Prestholdt holds a patent on the system and expects to be paid by any users of it. He said he has not determined what the royalties would be.

Testing of the Prestholdt antenna is being delayed so the NAB can use the Beltsville facility to test an elevated or "counterpoise" grounding system for AM transmission. If it proves feasible, said NAB's Williams, AM broadcasters would be able to build grounding systems that are just as efficient as conventional buried radial grounding systems at one-third the cost.

The elevated grounding system NAB is testing comprises four wires 90 degrees apart, radiating from the tower about 15 feet about the ground, according to Williams. Conventional systems comprise a large grounding screen and 120 wires, three degrees apart—all of which are buried.

The length of the wires—which are about one-sixteenth of an inch in diameter—varies with the frequency of the station. The NAB experimental station requires wires 150 feet long. Elevated grounding systems are nothing new, Williams said, but they never enjoyed much popularity because they have proved inherently unstable and difficult to maintain. However, he said, two members of Ohio University's electrical engineering department—Al Christman and Roger Radcliff—developed some new techniques in 1987 that the NAB believes are worth testing in the hope that they overcome the inherent problems of elevated systems.

So as not to skew the result of the Prestholdt tests, Williams said, the NAB will replace the elevated grounding system with the conventional buried one before it begins testing the antenna.—HAJ

You need more than a weatherman to know which way the wind blows

Two weeks ago, meteorologist Jeff Lazalier packed up the six-by-eight-foot magnetic weather map that had been used at independent WTTV(TV) Indianapolis for the last 35 years. It would no longer be needed. With the Oct. 10 newscast at WTTV, Lazalier's weather segment jumped into the age of electronic weather graphics using a jury-rigged system of PC's and character generators. "It's great to be moving into the 1980's, now that there's just about two and a half months of it left," he said in an interview with BROADCASTING.

Lazalier is among the last to join the weather revolution in television that began a decade ago with the widespread introduction of computer-based weather systems that have improved the on-air look of weathercasts as well as the accuracy of the forecasts.

It is an on-going revolution. Weather graphics workstations coupled with equipment that allows a station to receive and store data in the back room give television meteorologists the ability to process vast amounts of weather data and then to animate and colorfully display it for viewers.

For presentation, Colorgraphic Systems Liveline series based on a Motorola minicomputer is still the state-of-the-art—every station in New York with a newscast has one or is going to get one. But PC-based systems supported by increasingly powerful weather graphics software are proving themselves more and more capable and far more affordable.

PC-based systems are also showing that they can ably perform the job of collecting weather information from satellites and data bases and helping meteorologists sort through it all to predict whether it is going to rain or shine three, four or even seven days ahead.

What none of the hardware or software does, however, is help the television meteorologist strike the proper balance between showmanship and science for the weather report. That remains a difficult task.

"There's a certain amount that's white knuckles, get the job done, and some is flash and dance," said Jim Wegner, one of three meteorologists working at WFLA(TV) Tampa-St. Petersburg, Fla. "I don't think it's going to get to the point where flash is going to overtake the basic accuracy, because you can put on a helluva light show, but if your forecast isn't worth a rip, then viewers will tune you out.

"By the same token, you can have a guy who's hitting it right on the head every night, but if his graphics look like they're from the stone age, I think people are going to tune that out, too," Wegner said. "It's a fine line we have to walk and you have to keep the balance at 50-50 or you'll lose out on either end."

If the magnetic weather map defines one end of the technological spectrum for television meteorology, the weather center at WTTV(TV) Tampa-St. Petersburg probably defines the other. In July, WTTV's weather director and veteran of 35 years in broadcast meteorology, Roy Leep, brought his station's weather center through its second major upgrade in 11 years.

"We call the system Weathervision 2000," Leep told BROAD-

CASTING, "and it is designed to carry us into the next century, as far as interfacing with government circuits and hardware" for gathering radar and satellite images and other data.

According to Leep, WTTV's Weathervision 2000 is equaled only by systems at the National Weather Service's (NWS) Severe Storms Forecasting Center in Kansas City, Mo., the National Hurricane Center in Coral Gables, Fla., and the National Meteorological Center in Washington, D.C.

Since the 1960's, according to Leep, technological improvements have brought forecast accuracy up from an "overall rate of 80% to a current level of about 85%." In addition, Leep said that "the public has demanded a higher level of information. The Weather Channel has done a lot to stimulate that, but I think the individual broadcasters have done that as well."

Dr. Richard Hallgren, executive director of the American Meteorological Society, pointed out that, in terms of the quality of "everyday forecasting, the four-day forecast is as good as the two-day forecast was 10 to 15 years ago. We never went beyond four or five days, in the past. Now we're going out six or seven days. You'll see that going out to eight and nine as time goes on."

And for the next 10 years, Leep said that "what the viewer is going to be treated to is a revolution in being able to see things graphically as they're happening. I think the meteorologist is going to have his own type of ENG/SNG reporting.... I think we're going to see the graphics of a tornado developing before it hits the ground. We'll be seeing higher resolution satellite pictures taken more frequently, which will mean smoother movie loops and better time and space resolution. That will be more exciting from the viewer's standpoint, and the forecaster's, too, which will [result in]...TV meteorologists presenting the subject matter better."

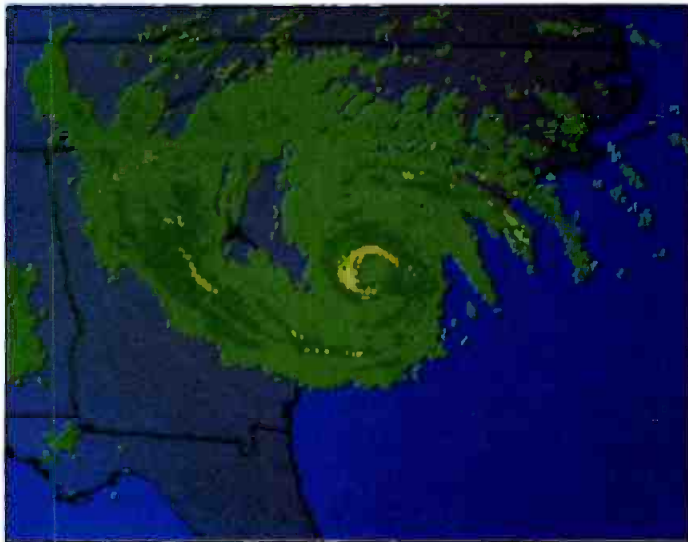
□

PC-based workstations have pushed steadily into the limelight of weather graphics presentation systems. But the spotlight still focuses on the star performers of the industry, manufactured by Colorgraphics Systems Inc. of Madison, Wis. (a subsidiary of Dynatech), and privately held Kavouras of Minneapolis.

Both of these companies produce state-of-the-art, 32-bit graphics systems which command anywhere from \$60,000 to \$90,000 and more. The current top of the line system from Colorgraphics is the Liveline 5, which is built around the Motorola 68020 processor chip. Kavouras' newest system, the Triton Art Paint, is based on Intel's 80386 chip, the newer cousin of the familiar IBM-PC/AT's 80286 chip.

The Liveline 5 is dubbed by many meteorologists as the "Cadillac" of weather workstations, and along with software products such as the Art Star 3-D paint and animation package, television meteorologists can count on creating an individual "look" to their on-air graphics.

The same is true for Kavouras enthusiasts, with the added caveat that Kavouras's "full service" capabilities are an important consideration to these meteorologists. The company supplies a complete



WSI's NOWrad composite radar picture of hurricane Hugo.

range of meteorological data from their own in-house database. In addition, Kavouras also manufactures satellite and radar receiving

systems. Colorgraphics' sole line of business is the production of video graphics systems.

Both systems can accept weather data and imagery from a wide range of data services, such as WSI, ESD, Accu-Weather, Weather Central and others.

ESD Weather Services of Suitland, Md., which opened its doors in 1980 and has made its reputation as a weather data service, entered the graphics workstation business in 1987 with the introduction of their Weathergraphix system.

The PC isn't the only computer to become a player in broadcast weather graphics. The Commodore Amiga, equipped with software and hardware from Accu-Weather of State College, Pa., and dubbed the UltraGraphix, allows stations on a tight budget to present on-air weather graphics for less than \$9,000.

Accu-Weather has also introduced a weather graphics workstation, the UltraGraphix 240, priced at \$24,800, that uses a Macintosh II computer.

Dave Freeman, weather and environmental specialist at WHIO-TV's Dayton, Ohio, the first station to adopt the UltraGraphix 240 system, said the station's move from a Liveline 3 to the UltraGraphix 240 constitutes a "quantum leap" in picture quality. The system was slated to debut on air last night (Oct. 22).

A newcomer to the weather graphics workstation market is The Weather Network, a subsidiary of the privately held Oceanroutes Co. Based in Chico, Calif., Weather Network has entered the workstation marketplace with its new WXNET 3000, an AT-based system offering 16-bit, 512 x 486 pixel resolution at prices starting

Talkin' 'bout the next generation

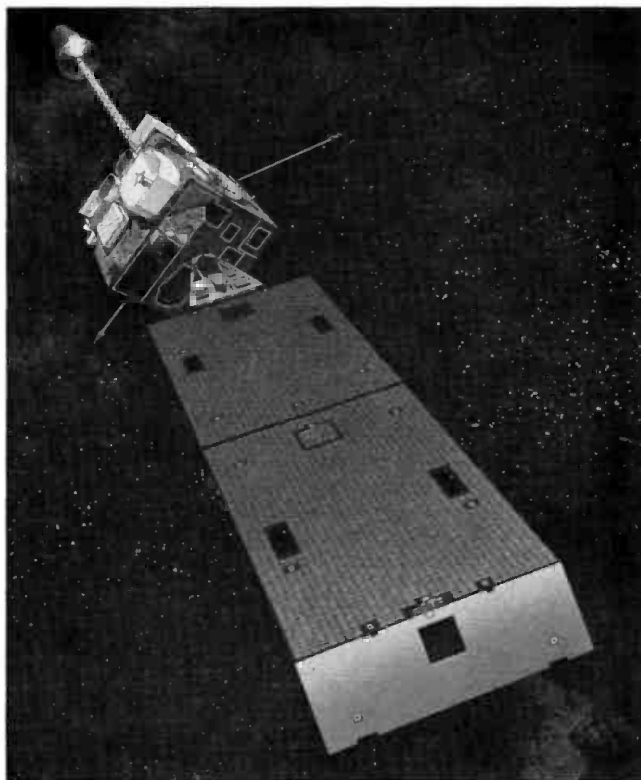
Following more than a decade of service from Hughes Aircraft-built weather satellites, meteorologists in late 1990 will begin to rely on a new generation of birds that builder Ford Aerospace believes will raise the state of the weather forecasting art several notches. According to Ford, "enormous advances" in the stability and instrument accuracy of those next-generation satellites will mean data and pictures specific to smaller areas, as well as improved ability to predict severe weather.

Although the series of Geostationary Operational Environmental Satellites (GOES) that Hughes first launched for the National Oceanic and Atmospheric Administration in 1977 has proved more than reliable—the latest to be decommissioned outlasted its three-year design life by four years—Ford outbid Hughes and RCA Astro Electronics (now GE Astro-space) in 1985 for what has since become a five-satellite project. Rises in launch costs, among other factors, have dated the original \$276 million contract value, said Susan Pearce, Ford public affairs vice president.

Two particular elements of design related to the positioning of the satellite and its instruments, said Ford, are key to next-generation improvements. First, the switch from a spin-stabilized spacecraft (barrel-shaped, constantly spinning) to a three-axis stabilized spacecraft (box-shaped with solar array "wings") allowed Ford to design a bird that, second, will allow NOAA operators on the ground to control not only the attitude of the satellite body, but also to control individually the direction of antennas and sensors on board.

Ford said that its image motion compensation system will use established tracking and telemetry monitoring techniques to reposition instruments in real time depending on the satellite's moment-to-moment position in relation to the Earth's surface. The bottom line for users: the ability to point instruments as long as necessary at an area with accuracy to within 1.2 miles—an improvement over the current 6.2 miles—enabling local weathercasters to paint their forecasts with a narrower brush.

In addition to increased stability, pointing accuracy and higher sensor resolution, said Ford, the new GOES will also process the navigational coordinates of a picture on board—eliminating a step for technicians on the ground. And in



following severe weather developments, such as hurricanes, operators will no longer have to interrupt the gathering of cloud movement data to gather other data crucial to predicting heavy storms. Additionally, decreases in the time it takes to transmit the data to the ground should make forecasting more timely.

Considering the fact that the last generation of GOES included a satellite that outlasted its design by more than 130%, and that the Ford GOES is designed to remain operational for seven years, weathercasters could find themselves living with the new state of the art for some time to come.

at \$23,995.

Weather Network was coaxed into speeding up its production schedule for the WXNET 3000 when, at the start of 1989, CBS NewsNet contracted with the company for the daily provision of weather graphics, which NewsNet, in turn, feeds to its affiliates. Weather Network also offers dial up access to its own in-house weather database.

WSI of Bedford, Mass., offers the NOWvision workstation, a 386-based computer with a 40-megabyte hard drive; 19-inch color monitor delivering 756 x 486 pixels, with 8 bits per pixel, and a 14-inch monochrome text monitor. The system offers NTSC output or a four-color printer as options. Prices start at \$12,900 for the non-NTSC model, and at \$19,900 for the NTSC model.

□

The basic information source for a meteorologist's back room operations is the NWS's Weather Wire. Stations do not even need a computer to receive it. All they need is a satellite receiver and printer from Contel Federal to gather most of the weather data they need for their own area.

The Weather Wire currently gives a subscriber information for his own state and for a 200-mile area surrounding that state. The National Meteorological Center is scheduled to upgrade the Weather Wire in late November or early December, equipping each of the NMC's 52 offices with a satellite uplink and delivering national, rather than just state and regional, information to subscribers.

Another key source of data is provided by NWS's digital facsimile, DIFAX, which includes weather analyses, prognoses, and observed data. Weather charts and graphics are transmitted via DIFAX.

Instead of receiving only hard-copy versions of DIFAX information or the Weather Wire, TV and radio stations can install a PC to collect and store the data. A DIFAX display system, such as the PC-based D100 built by Alden Electronics of Westborough, Mass., will receive and store up to 300 DIFAX products on a 40-megabyte

hard disk. Hard copy can be printed out by hooking up a printer to the D100.

Radar information originates from the NWS's currently operating 128 radar sites, some of which are still using antennas installed in 1957, and others which are using 1974 antennas. None of these 128 are equipped with any form of Doppler radar, but beginning with Oklahoma City in June 1990, the NWS will upgrade their sites to a new form of Doppler radar, NEXRAD.

According to Ed Gross of the National Meteorological Center, one of the primary changes brought by NEXRAD will be in the detail of the resolution rather than an extension of the available range.

Better resolution will mean better pictures for broadcast meteorologists and TV viewers. It will also mean headaches for the suppliers of radar receiving equipment, such as Kavouras, Alden and others, who will have to "retrofit" their older equipment to accept NEXRAD's nine or 10 different sets of radar images.

WSI offers NOWrad radar data, which the company says is "the first simultaneously composited" national and regional radar images. WSI scans the 128 NWS radar sites every 15 minutes, and produces a composite image based on the information every half hour. According to the company, this service generates "the first national composite radar image using radar data that is only minutes old." Conventional radar summaries, according to WSI, use data that is "nearly an hour old."

Some broadcast meteorologists have installed their own Doppler radar, such as those built by Enterprise Electronics Corp. of Enterprise, Ala., or advanced designs corp. of Bloomington, Ind. Stations in hurricane or tornado-prone areas have installed more than one radar. As one meteorologist in "Tornado Alley" pointed out: "If the National Weather Service were perfect, we wouldn't have all our own radars. But they're not, and besides, out here, we need to know more than just what's going to happen in the next 15 minutes."

-ATS

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ABC breaks the spell



NBC's 68-week ratings winning streak broken by ABC, whose strong Tuesday night lineup was the magic

ABC won week four of the 1989-1990 television season (Oct. 9-15), ending NBC's record streak of 68 consecutive ratings victories. With four shows in the top 10, ABC posted a 14.8 rating/25.3 share, compared to NBC's 13.8/23.6 and CBS's 12.5/21.2. ABC found itself in the top spot for the first time since the week ending Feb. 28, 1988.

ABC's victory was due in large measure to its strong Tuesday night lineup, which included all the network's top 10 programs. *Roseanne* continued to be the nation's top-ranked series, gaining a 26.1/41 (compared to NBC's number two *Cosby*, which received a 23.5/40). *The Wonder Years*, at number five, came in at 21.3/33; *Who's The Boss?*, at number six, came in at 19.9/33, and *Chicken Soup*, at number nine, received a 18.7/30.

Season-to-date numbers show ABC winning Monday, Tuesday, Wednesday and Friday, and in second on Saturday and Sunday. NBC won Thursday and Saturday, while CBS took Sunday. "It's early," said Alan Wurtzel, ABC's senior vice president for marketing and research, at a press conference in New York last week, "but we think our progress is significant, and think we are spreading our strength across all nights."

ABC's week included the first two games of the World Series, each of which averaged a 16.8/29, down significantly from last year's first two games, which aired on NBC and scored 21.7/37. Neither of the ABC games made it into the top 15 shows for the week. Wurtzel explained that it is normal to see a drop in share of approximately 6% after a World Series. (The schedule for the rest of the World Series was unclear at press time, due to the earth-



On ABC's winning team: 'The Wonder Years' (l), 'Roseanne' (above), 'Chicken Soup' (r) and 'Who's the Boss?'



quake in San Francisco Oct. 17).

ABC's *World News Tonight* was also the number one news show for the broadcast week of Oct. 9-13, scoring a 9.9 rating/21 share. *CBS Evening News* came in second, with 9.3/19, followed by *NBC Nightly News*, with a 9.0/19.

At a press conference in New York last week, Wurtzel attributed as a key factor to the network's success its appeal to the 18-49 demographic. Quoting Nielsen numbers, Wurtzel said ABC's distribution percentage of adults 18-49 was 53%, compared to NBC's 48% and CBS's 43%. Season to date Nielsen numbers also indicate a big gap between a show's ranking by adults 18-49 and adults 50-plus.

For example, while *Roseanne* is ranked number one by adults 18-49, it is number 18 for adults 50-plus. Similarly, *The Wonder Years* is considered the number three show by adults 18-49, but placed at number 53 by adults 50-plus. Wurtzel used these and similar numbers to explain that ABC's focus on the 18-49 demographic was not only appropriate but essential to the network's continued growth.

Sari DeCesare, NBC's manager of audience research, told BROADCASTING ABC has reason to be happy, but, "I don't feel we have any problems at this point. It's too early to see what's really going to happen with the season."

NBC is "still number one overall," said DeCesare. "It took the World Series to break our streak." Baseball playoffs interrupted NBC's schedule, she pointed out, and two of the network's shows, *L.A. Law* and *In The Heat Of The Night*, have yet to begin their new seasons (*Heat* will start Oct. 24; *L.A.* Nov. 2).

NBC had the fewest replacement shows, DeCesare said, "and if you take a look at the strength of our returning shows, 12 out of 16 of them premiered at the level they were at last season or even better. Once we



get past the World Series, we'll see what the real picture is."

Wurtzel and DeCesare agreed that all networks benefit from strong rating numbers. Nielsen numbers for the season so far show a three-network share of 70.8, up 3% from the same period last year, and a three-network rating of 41.7, up 1%. "You can't underestimate the importance of the networks premiering at the same time," said Wurtzel, referring to last year's confusion due to the writers' strike. Network averages for the season to date show NBC with a 15.1 rating/25.6 share, ABC with a 13.9/23.7, and CBS at 12.7/23.7. CBS spokespersons were unavailable for comment at press time.

"We're in the very enviable position right now of not having to address any fires," said Wurtzel. "We see no major problems on the schedule right now."

Other Nielsen numbers for season to date indicate that pay cable ratings are down 24% from the comparable period in 1988, while basic cable ratings are up 9%, independents down 20%, PBS remained flat, and Fox rose a significant 34%. —RG

'Hard Copy' gaining in first-run syndication race

'A Current Affair' still tops in reality genre; 'Wheel' wins in game category and Chip 'n' Dale is kids' favorite

In the reality-based magazine genre, it appears that Paramount Pictures Domestic Television's *Hard Copy* is making some headway as a rookie in first-run syndication with a metered market average 5.2 rating/12 share for the week ending Oct. 8. However, as Katz Television's John von Soosten put it, "A Current Affair is still the king of the hill." *A Current Affair* is top-ranked among reality-based shows and ranks fifth overall among all syndicated shows in Nielsen's weekly ranking of syndicated programs.

Von Soosten, vice president and director of programming at Katz, feels *Hard Copy* still "needs some time to grow," and may need additional access time slots beyond the six of the 18 metered markets airing it after 6 p.m., to pose a serious challenge to 20th Century Fox Television's *A Current Affair*.

Seltel's Janeen Bjork, vice president and director of programming, pointed to *Hard Copy*'s improvement over former October 1988 programming in its time slot (programming that had a metered average of 4.4/12), but also complained about the half-hour strip's failing to beat its lead-in average (6.3/14) in nine of its 18 top markets.

"It depends what markets you look at, but a favorable indication is when it has a good week in the top market," said Bjork, referring to New York. "It is very favorable to see *Hard Copy* [at 7 p.m. on WCBS-TV New York] improving on its lead-in, which happens to be *The CBS Evening News* [which received a 7.3/14 the week of Oct. 2-Oct. 8]. There were people on one side of the aisle that say Paramount is 'a can't-miss company' in first-run syndication, and there are people on the other side who feel the show can't compete in the glut of reality-based shows."

In terms of Nielsen's weekly syndicated rankings for the week ending Oct. 8, King World's *Inside Edition* is the 20th-ranked syndicated show, finishing just two notches above *Hard Copy*, with 4.1 and 3.8 NTI ratings, respectively. *Inside Edition*, however, scores higher because its 93 clearances (representing 77% of the country) do not dilute the rating numbers as much as *Hard Copy*'s 140 clearances (covering 84% of the U.S.).

"*Inside Edition* has turned out to be a fairly solid show in the ratings," von Soosten said. "In general, it is not bad, but when you have four or five shows of the same ilk, it becomes harder to differentiate between the other tabloid shows. *A Current Affair* set the tone in terms of how stories are read, but as the field crowded, they all started sounding the same."

If there is a consensus among station reps on a news show with a bleak future, it is GTG Entertainment's *USA Today On TV*. When asked their opinions of how the news strip is faring, Bjork said: "I don't know

anybody who is polling that show these days." Adds von Soosten: "I don't see much of a future for *USA Today*. At this point, it has been eclipsed by *Hard Copy*, *Inside Edition* and *A Current Affair*."

Industry sources have reported that GTG has not been forced to cancel the half-hour strip because, as one source says, "They [GTG] already have the money in their hands from the stations who bought it for two years." After this season, von Soosten says GTG "lacks the support to keep it afloat beyond this year on nonGannett stations." Currently, *USA Today On TV* ranks 40th among syndicated programs with a 2.5 rating (clearing 81 stations and 72% of domestic markets).

MCA-TV's involvement with *Inside Report*'s limited rollout this season in six metered markets is, according to Bjork, "just added gravy for MCA since WSVN(TV) has already been producing it with success in the Miami market." The Miami market is in fact the half-hour strip's strongest market with an 8.6/16 metered average, added to a combined 4.4/10 metered average for its six

stations. Von Soosten says the show is "flat" with its lead-in average [4.1/11], and "lacks compelling stories."

In the show business news arena, Paramount's *Entertainment Tonight* has remained consistently solid as the sixth-ranked show in syndication with a 7.6 NTI rating in the latest weekly reading (Oct. 2). Last season, *ET* had an average 6.3 NTI rating, and has crested upwards to a 10.4/18 mark in the October 1988 book. Von Soosten credits its success to "having its own feel, and [it] is always able to stand out on its own."

'Wheel of Fortune,' 'Jeopardy!' hold on to top syndicated program positions

None of this season's four new game shows have loosened King World's grip on the top two positions it holds with the its nationally ranked first-run programs *Wheel of Fortune* and *Jeopardy!* in the Oct. 2-8 Nielsen report of syndicated programs. Despite scattered predictions of slight declines in their ratings *Wheel* chalked up national rights with a 12.6 NTI rating, and its cousin *Jeop-*

'Crimewatch' dropped in two of top four markets

Orion Television's *Crimewatch Tonight* was hit hard last week with its cancellation in two of the nation's top four markets, which represent over 10% of U.S. coverage, prompting speculation that it may be the first departure among rookie programs of the new season's syndication market. WWOR-TV New York, which aired *Crimewatch* at 11 p.m. (ET), dropped the show after it posted a 2.4/5 metered market average for the week of Oct. 2-8. WTXF-TV Philadelphia also dropped the reality-based show after it had fallen to a 2.0/3 in the 10:30 p.m. slot. Nielsen's weekly syndicated national ranking measured *Crimewatch* with a 1.9 rating, falling to 54th place among all syndicated product.

One of the other major blows to *Crimewatch Tonight*'s future prospects came when Gaylord Broadcasting Co.'s station group downgraded the show's clearances to the 12:30 a.m. slot on KHTV(TV) Houston and to 1 a.m. on KSTW(TV) Seattle. KTVT(TV) Dallas also moved the show to 12:30 a.m. Gaylord was the first group to buy the show for its stations, and it is in what an industry source says is a "quasi-partnership arrangement" with Orion to distribute the show.

Michael Alexander, WWOR vice president and general manager, said the show simply suffered from "a lack of ratings," and that he "believed that it was not going to achieve the level [of ratings] we needed to keep it on."

Coming in as a replacement Oct. 13 was the sitcom *It's a Living*, which Alexander said is more "attractive" to the female demographics that he felt *Crimewatch Tonight* failed to get, and is much more "compatible" as a lead-in to *The Arsenio Hall Show*. WTXF is moving *Three's Company* to the 10:30 p.m. slot. Both stations are reportedly signed to 26-week commitments with Orion for *Crimewatch*, requiring them to air the approximately one minute of national barter time. Alexander said: "We will honor our commitment to run the spots through remainder of the contract." He would not elaborate on the terms of that contract.

"I would have stuck with the show if I saw any improvement in its ratings," Alexander added. "I really wanted to believe in it. Other than its weaker appeal to women, I don't really know all the reasons of why it didn't work."

One station rep source estimated Orion will spend up to \$20 million on the first-year production of *Crimewatch*, saying, "The new folks at Orion will have to look at what is salvageable" in improving its clearances with more affiliate stations or "eventually cut their losses."

Dick Kurlander, vice president and director of programming, Petry Television, said *Crimewatch* averaged a fourth place finish in each of its markets, but also cited its improvement on WAGA(TV) Atlanta (going up to an 8.5/15 average at 7:30 p.m.), and WTNH-TV Hartford (with a 4.0/10 average at 12 a.m.).

Orion officials did not respond to several phone inquiries about *Crimewatch*'s fate. The program is hosted by former CBS News correspondent Ike Pappas, and is distributed to 87 markets, representing 80% coverage domestically.

ardy! was one notch below with a 11.3. Warner Bros. Domestic Television's *Third Degree*, saddled with clearances during the daytime or late fringe in 16 of the top 19 metered markets, has been unable to find a crack in King World's hold on early fringe and access time slots. "What you have is a *Win, Lose or Draw* clone, and both are failing miserably," said Janeen Bjork, vice president and director of programming, Seltel. "With all the schmoozing and celebrity shenanigans on *Win, Lose or Draw* [from Buena Vista Television], people are not embracing it in its third season, and do you think those viewers will be any more attracted to *Third Degree*? That's why both shows have time periods all over the board." In fact, *Third Degree* is ranked 57th nationally with a 1.8 rating and *Win, Lose or Draw* is floundering in the 62nd spot with a 1.7.

Even with clearances on Fox Broadcasting Co.'s six owned and operated stations, representing more than 20% coverage domestically, *Jackpot* (LBS Communications); *The Last Word* (Turner Program Services), and *Talkabout* (Group W Productions/D.L. Taffner) are still close to the bottom of nationally ranked syndicated programs. *Jackpot* was 83rd with a 0.8 rating, *The Last Word* 87th with a 0.6 rating, while *Talkabout* closed Oct. 8 in 89th place with a 0.5 rating. "Fox [executives] told us more people watch for our [ratings] summaries than for their game shows," Bjork said. "The stations that carry these shows paid nothing. If you have a partner [Fox] sharing the risk, you really have little to lose."

Chipmunks and ducks top kids fare

Buena Vista Television is taking full advantage of its pairing of two-year veteran *Ducktales* with 1989-90 rookie *Chip 'n' Dale's Rescue Rangers* in 16 of the 20 metered markets (and scores of smaller markets) to win the top two spots in animated children's programming. *Chip 'n' Dale's* and *Ducktales*, which closed Nielsen's weekly rankings Oct. 8 with 4.8 and 4.2 ratings, respectively, put some distance between them and some tough new competitors in the syndicated market.

Viacom's *Super Mario Brothers Super Show* broke out of the gate strong over a month ago with a 4.1/12 metered market average, but the most recent available Nielsen weighted national score (for the week ending Oct. 8) gave it a rating of 2.7 and a

ranking of 36th. *Teenage Mutant Ninja Turtles* (Group W Productions) was a bit higher for the week ending Oct. 8, in 33rd place with a 3.0 rating, and *Muppet Babies* (Caster Television) was tied with *Mario* at 2.7. In most cases, these shows have continued to improve over their lead-ins in the metered markets and previous October 1988 programming formerly occupying their time slots.

"With *Ducktales*, *Chip 'n' Dale's*, *Muppet Babies* and *Mario Brothers*, kids are finding a reason to come back" to TV, says Dick Kurlander, vice president, director of programming, Petry Television. "The whole genre is looking up this fall with the trend

towards added character development. I could think of a lot of adult shows that would like to pull in these kind of ratings."

Other animated product, like *Police Academy* (LBS Communications) and *Denver, The Last Dinosaur* (Teletrib), have improved, in a vast majority of cases, over lead-in programming, with 1.4/5 and 1.9/6 metered market averages, respectively. *Maxie's World* (Teletrib) has declined slightly with a 1.7/8 metered average against its lead-in programming (2.0/9). Also, Warner Brothers' children's-oriented game show, *The Fun House*, is scoring a respectable 1.8 weighted NTI rating.—MF

Syndication Marketplace

20th Century Fox Syndication's *A Current Affair* recorded its highest weekly rating during the week ending Oct. 8, according to the Nielsen Syndication Service weekly ranking report released Oct. 18. Show's 8.5 rating was higher than the combined ratings of competitors *Inside Edition* and *Hard Copy*. *Affair* ranked fifth among 103 syndicated programs ranked by Nielsen.

Western International Syndication is set to distribute the two-hour live special *The Secret Files of J. Edgar Hoover*, hosted by Mike Connors (*Mannix*), to stations covering 85% of the country. The live event, which is slated to air Wednesday, Dec. 6 at 8 p.m., is being billed as the show that will reveal former FBI Director Hoover's rumored secret files on some of nation's best known figures. Among the possible files to be opened include those on Elvis Presley, Marilyn Monroe, Cary Grant, Martin Luther King Jr., John F. and Robert Kennedy, Jackie Gleason, John Lennon and John Wayne. *The Secret Files of J. Edgar Hoover* is being produced by Eric Lieber Productions in association with Western International Syndication.

Republic Pictures Domestic Television is launching its Republic Action-Packed Package, featuring 28 films such as "The Invasion of the Body Snatchers," "Count Dracula" and "La Dolce Vita." The company has picked up five more stations: KTSF-TV San Francisco; KXIV-TV Salt Lake City; WRGB-TV Albany, N.Y.; KOCR-TV Cedar Rapids, Iowa; and KBLK-TV Las Vegas. Other movies include "Brazil," "Intrigue," "Lucky Stiff," "Man Inside" and "Spectre of the Rose." Package will be available on a straight cash basis.

Peter Allen, an Academy Award-winning singer-songwriter (for the musical theme to the movie "Arthur"), has been tapped by **Orion Television Entertainment** to host an all-new version of *Name That Tune* for the 1990-91 syndication season. Marty Pasetta, who did the original directing of King World's *Wheel of Fortune*, directed the pilot for *Name That Tune* and will serve as the series's executive producer. The newest version will include a wide array of musical categories, musical trivia questions for extra cash, and television theme songs, as well as popular commercial jingles—all culminating in a bonus round where contestants compete for up to \$25,000 in cash prizes. To ensure the music on the strip is relevant, producers have enlisted the aid of programming consultants. Robert Abel is musical director for *Name That Tune*, which is produced by Pasetta Productions Inc. in association with Orion Television Entertainment.

Rita Moreno, an entertainer who has won Oscar, Emmy, Grammy and Tony awards, has been named co-host of **Worldvision Enterprises'** *A Question of Scruples*. The daily half-hour talk show will premiere in the fall of 1990, and will be produced by Sunbow Productions. Joining Moreno as host will be Mike Jerrick, who has hosted *P.M. Magazine* on the local level and also served as an anchor on the national informational series *Alive and Well* for USA Network. *Scruples* is being billed as a look at values in America and examines marital, political and moral dilemmas. The show's hosts will talk with guests, and the studio audience will have the opportunity to privately register its opinions through the use of the Quick Tally (TM) interactive audience response system. *Scruples* is being offered on a cash-plus-barter basis, with Worldvision retaining one minute of commercial time and stations retaining five minutes.

Wide World of Kids, one-hour special set to air in December, has been distributed in more than 125 markets. Jason Hervey, co-star of ABC series *The Wonder Years*, will host. Special examines culture and lifestyles of children around world. Casey Bennett, founder of Bennett Productions, is executive producer, with **Telearc Communications** as show's distributor.

Trick or treat

Buena Vista Television has announced that the third annual Safe Halloween public service campaign will again be attached to the airing of the syndicated children's strip *Ducktales* for October. The campaign is designed to allow stations the chance to promote safety tips during the Halloween season, when children and parents are increasingly alert to unsafe "treats." In addition, the campaign offers a forum for the local station to tie in with community vendors and merchants.

Suits, countersuits stall hiring of Guber, Peters by Sony

Warner Bros. and Sony file lawsuits against each other in battle over 'Batman' producing duo

Sony Corp.'s attempt to line up a new management team for Columbia Pictures has ended up in the courtroom. Sony and Warner Bros. filed suits against one another Oct. 13 in a battle over Peter Guber and Jon Peters, the team that Sony wants to hire to run the Columbia studio.

Sony's difficulties with its plans to hire Guber and Peters as co-chairmen of Columbia stem from a five-year contract that the pair signed earlier this year to produce motion pictures exclusively for Warner Bros. Guber and Peters, who produced *Batman* for Warner, have produced movies for Warner under contract since 1983. The men are co-chief executive officers of Guber-Peters Entertainment, the purchase of which made a precondition of their working for Sony and Columbia.

Along with Sony's tender offer for Columbia, Sony has made a \$200 million offer for Guber-Peters Entertainment. Sony, Warner, Guber and Peters held discussions regarding Guber and Peters's release from their contract with Warner, but those negotiations evidently broke down, and Warner filed suit against Sony, Guber-Peters and related parties Oct. 13. Guber-Peters and Sony countersued the same day.

Late last Wednesday, Warner filed a preliminary injunction seeking to prevent Guber and Peters "from accepting any employment and engaging in any activity" inconsistent with the company's 1989 agreement with the pair.

In a related development last week, it was revealed that Mitsui Bank, which has an agreement to lend Sony up to \$250 million related to its acquisition of Guber-Peters, said in a letter that its loan would not be conditioned upon Guber and Peters being released from their contract with Warner. This letter was dated before the lawsuits were filed.

In its suit, Warner seeks \$1 billion compensation for damages suffered when, it alleges, Sony interfered in its contractual relations with Guber and Peters and induced the men to breach their contract with Warner. "We regret that Sony has attempted to enter the U.S. motion picture industry by illegally and willfully raiding key talent under exclusive contract to a competitor. This conduct cannot, must not, and will not be condoned," said Steven Ross, co-chairman and co-chief executive officer of Warner parent Time Warner.

In its countersuit, Guber and Peters, joined by Sony, allege that their agreement with Warner does not prevent the men from

taking senior executive management positions at Warner. Guber and Peters allege not only that the wording of their 1989 contract enables them to head another studio (though not working as producers for

another studio), but also that they had an oral agreement with Warner to the same effect.

Both suits were filed in California Superior Court in Los Angeles. —GM

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Third-quarter TV finances flat

First financial results posted by TV station operators for the just-completed third quarter mostly indicate flat revenue or slight declines, leading to even worse profit comparisons with the prior year's period.

The unfavorable comparison was at least partly expected for affiliate groups weighted toward NBC because the summer Olympics telecast from Seoul, South Korea, occurred in the prior year's third quarter—itsself uninspiring for many groups (BROADCASTING, Oct. 31, 1988). Even groups that did not have a substantial portion of their revenue coming from NBC-affiliated stations also reported uninspired results last week.

Also affecting comparison with the prior year's third quarter was the political portion of the quadrennial cycle, creating greater election advertising and greater news division costs.

CBS reported that in the just-completed quarter its broadcast group had sales of \$593.2 million, up 4%, due to improved revenue at the television network and stations, while operating profit inched forward 2%, to \$50 million. One company executive said the company's four largest stations had sales growth and profit margin expansion, while WCIX(TV) Miami was still suffering from costs related to its purchase by CBS, including those for recently purchased syndicated programming.

Despite relatively weak summer rat-

ings, financial results at the network also were up, which the company attributed partly to the absence of costs for covering the political campaigns—the convention and debates both fell in 1988's third quarter. At the same time, CBS said those gains were "partially counteracted [by] higher advertising and promotional costs to launch the new 1989-1990 television season."

Several analysts have recently raised earnings estimates for the company's 1989 and 1990 results, in part because of better fourth-quarter performance from the television network, compared to the end of last year. CBS net earnings declined, in part because of lower equity income from the company's home video joint venture, CBS/Fox.

Among the NBC-oriented affiliate groups reporting last week were Multimedia, which said its broadcasting group showed a slight decline in third-quarter revenue, to \$33.3 million, while operating cash flow slipped 4% to \$12.7 million. Westinghouse said revenue declined at its broadcasting division, in part due to a revenue decline at Group W Television.

Revenue from Pulitzer Publishing's television division fell 4%, resulting in a 15% decline in operating cash flow. Viacom's TV division revenue fell 5%, while operating cash flow dropped 13%.

NBC reported "considerably lower reve-

nue" in the third quarter, due to the comparison against last year's Olympics, while operating profit "was about the same as last year's third quarter," said parent-company General Electric.

Even those station groups that are less dependent on NBC showed modest to weaker results. Gannett said its broadcasting revenue was "even" with the third quarter of last year. Scripps Howard Broadcasting said the company had \$1.2 million more political revenue in the 1988 third quarter than in the just-completed period, but that combined TV/radio revenue increased \$1.3 million, to \$50.1 million. Operating income, however, fell 6% to \$10.2 million, in part because of an 8% increase in "syndicated television programming" costs to \$11.5 million.

Said Meredith Corp. President Jack Rehm: "Flat revenue and higher television programming expenses held down profits in the Broadcasting Group." Park Communications said operating cash flow (net income plus depreciation and amortization) fell slightly to \$7.3 million. Broadcasting revenue, said the company, was flat, while expenses were up "partially as a result of expanded news programming." Park also said that increased depreciation expense reflected "the purchase of three new television transmitters and TV tower renovations at [WTVR-TV] Richmond, Va." —GF

The Media

Telephone talk interrupted by earthquake

Industry is asked to back cable-telco bill at curtailed USTA meeting in San Francisco

The United States Telephone Association's annual convention was cut short last week by the massive earthquake that shook San Francisco, but not before Representative Rick Boucher (D-Va.) called on the industry to rally behind his cable-telco bill.

Boucher urged telephone officials to "roll up" their sleeves and "work hard" for the passage of H.R. 2437 if they intend to become a future provider of broadband video services.

USTA also found time in the three days of its convention—it was scheduled for four—to form a new task force to examine some of the more "technical" issues associated with the phone industry's desire to become cable operators.

And the day before the quake, FCC Chairman Alfred Sikes told the roughly 2,700 telco executives attending the meeting that the FCC is willing to meet them halfway in bringing new services to the

public.

Boucher's call for action did not fall on deaf ears. "He hit a very responsive chord," said Ward White, USTA vice president for government and public affairs. White said his industry is "enthusiastic" about the legislation and that the formation of a new task force is another indication of the growing interest in the issue. The group will look at how a telco delivery service would operate, "how to finance" such a system, and whether or not the industry should become program packagers, explained White.

The question of whether the phone industry would be willing to pay for carriage of broadcaster signals is another area the task force will explore. USTA has already indicated it would agree to some form of mandatory carriage rules (must carry) but has no position concerning retransmission fees, according to White. "We want to work with broadcasters," he said. Pat Hanley, vice president of regulatory affairs for Bell Atlantic, will head the group.

Boucher has been courting broadcasters.

He is willing to broaden his bill to include must-carry provisions, language that would give broadcasters an option as to which channel their signal would be carried on, and an amendment to cable's compulsory copyright license that would force cable operators to pay a retransmission fee. H.R. 2437 would enable the telcos to offer television services in their telephone franchise areas, restore municipal authority to regulate basic rates when competition is absent, and require cable programmers to offer their product to all technologies (BROADCASTING, Sept. 18).

Boucher talked with BROADCASTING upon his return to Washington. He emphasized that the "USTA isn't writing this legislation, we are." He feels there are numerous public policy benefits to the bill. "It will help modernize the telecommunications infrastructure by accelerating the time within which fiber optic lines are strung over the last mile into homes and businesses across the country. And it will help reduce cable rates by providing competition. It is also legislation that will enhance view-

er options by having more than one provider of cable services in many localities."

Clearly, said Boucher, "it is not just legislation to help the telephone industry, although obviously they have a major interest in it."

Sikes told the telephone executives that he would do what he could to unleash telephone companies to enter new markets, but that the telcos in return would have to demonstrate a willingness to spend some of their considerable profits on developing new services.

"The government...has to insure the kind of policy environment that is conducive to new and beneficial investment," he said. "But the industry must be prepared to

invest, and invest more than ratepayer money."

He made it clear that he thought the telcos could be doing more in the area of research and development. "For an industry with such very substantial revenues—and growing profits—however, the level and extent of innovation seems remarkably small," he said.

Broadcaster concerns were going to be underscored at the convention by Association of Independent Television Stations President Preston Padden. Padden's flight, however, never landed in the city because of the earthquake. But his prepared remarks included some advice for the telcos.

"Make local free television stations the

universal lifeline entry-level offering of your video menu. Our programs account for 80% of all television viewing, and there is no better way to attract customers to your network."

Furthermore, Padden suggested the telcos should not "push" to become programmers. "Instead, position yourself, in contrast to cable, as the nonvertically integrated, open access conduit. If you follow these suggestions, you will attract a great deal of support—including support from some broadcasters," he said.

If they reject that course, Padden warned the group, "you will be perceived as just a bigger and badder version of the existing cable mess—and nobody needs that."—KM

Program funding compromise near for public TV

Year-long dispute over aggregating money at PBS close to resolution; board's proposal on member dues gets negative reaction; journalistic standards debated for documentaries

The Public Broadcasting Service and the National Association of Public Television Stations (NAPTS) will likely reach an agreement with the Corporation for Public Broadcasting by next month over how to streamline national program funding, PBS President Bruce Christensen told his board of directors executive committee last week. A compromise would settle a nearly year-old dispute over a NAPTS proposal to aggregate dollars, including most CPB Program Fund money, under one roof at PBS (BROADCASTING, June 19).

Although that internal skirmish is apparently nearing resolution, several other controversies moved quickly to the center of the PBS board's agenda—foremost among them: an 18-month-old board effort to assure that its affiliate assessment policies are equitable. Debate also focused on lingering allegations over the funding of a recent PBS documentary, leading several directors to express concern over maintaining public faith in PBS's journalistic standards.

"This is the most important issue that will ever come before this board," said Henry Becton Jr., president and general manager, WGBH-TV Boston, of the affiliate dues assessment question. A board committee is expected to present a final assessment policy proposal to the executive committee in December, following a series of fall planning meetings with member stations and groups, said committee Chairman Burnill Clark, president and chief executive officer, KCTS-TV Seattle.

The aim of the effort is to "promote full participation" in carriage of PBS programming and to mitigate discrepancies that have some stations spending \$3.25 per viewer and others spending 25 cents per viewer, said Clark. And in addition to allowing more members to afford major series, said director Robert Larson, president and general manager, WTVS(TV) Detroit, "truly equitable redistribution of the burden" should allow more stations "to mount a local programming effort."

Despite the proposed benefits, the fall

planning meetings are sure to be accompanied by fireworks. One preliminary proposal to make market population a major factor in assessing dues had been presented to members in early September and had aroused negative reactions from several quarters of the noncommercial TV community. Indeed, one day before the board meeting, PBS received comments from a group of seven major market stations disputing PBS computations of the bottom line effect on station dues.

"We have known from the start that some would end up paying more, some less," said Clark. "Those we have heard from are the ones that will be paying

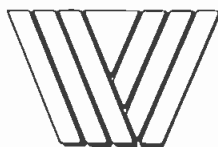
more," a group that also includes stations in major and overlapping markets and some state networks carrying station signals to multiple regions.

Comparing assessment policy revision to rewriting taxation formulas, Christensen agreed that conflict was inevitable, but expressed confidence that Clark's committee "will bring a less controversial proposal" to the board after consultation with the stations. Several directors noted that the group of seven major stations may have misinterpreted one element of the proposed formula, erroneously counting their own national programming money against themselves.

Such an error would explain the discrep-



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Satellite Footprints

Home stretch. GE Americom and Hughes Communications are nearing the finish line on filling out their next-generation satellite neighborhoods, each last week announcing new transponder leases with cable programmers.

At GE, The Learning Channel, currently delivered to about 18 million cable subscribers, signed an agreement for capacity aboard Satcom C-3, one of two Americom C-band birds to be launched in 1992. The announcement followed closely GE's lease of capacity to West Chester, Pa.-based NuStar, a service that inserts time-specific network promotional spots into 16 basic cable services.



United Video's Bliss and Hughes's Ramo

At Hughes, United Video Chief Operating Officer Roy Bliss (pictured, above left) sat down with Hughes Vice President Jim Ramo to finalize an agreement to begin distributing UV's superstation WGN-TV Chicago via Hughes's Galaxy V satellite when the bird becomes operational in February 1992. "This should clearly signal UV's long-term commitment to providing WGN-TV sports and entertainment," said Jeff Treeman, senior vice president, United Video's Video Services Group.

Ku-band or bust at PBS, NPR. In addition to claiming that purchasing future satellite capacity will be "less costly and more desirable than a lease," public broadcasters told Congress in an Oct. 2 report that PBS transponder utilization will increase from 18,787 hours in 1988 to 29,647 hours between 1995 and 2000. Approximately 9,100 hours of that 11,100-hour increase, it said,

will be driven not by PBS's national program service, but rather by educational services best distributed via the Ku band.

PBS believes, therefore, that it must expand its current four C-band transponders to one 36 mhz C-band transponder and five 54 mhz Ku-band transponders. One of the four Ku-band channels is to be a fully protected backup transponder aboard a satellite separate from the bird carrying the other transponders. Noting the proliferation of small, affordable Ku-band receivers among educational institutions, PBS expects utilization increases of 400 to 700 hours in its Adult Learning Service; zero to 3,000 hours in its Adult Learning Satellite Service; zero to 4,500 hours in its Elementary-Secondary Service, and 720 to 1,300 hours in its National Narrowcast Service between 1988 and 2000.

In addition to a \$106,746,500 investment in the transponders, PBS expects to spend more than \$19.6 million on Ku-band downlinks, \$5 million on Ku-band uplinks, \$10.5 million on C-band downlinks and \$4 million on C-band uplinks. Added to \$2.5 million in replacement project costs, the PBS investment was estimated at \$148,428,000. National Public Radio expects to need \$58.7 million. Congress has so far appropriated about two-thirds of the \$200 million authorized for the satellite replacement project.

Into the business business. PBS has this month launched a new service that will help expand both its participation in business television programming and its resale of occasional satellite time. Dubbed The Business Channel, it will offer "hundreds of hours of videoconferences and education and training programs for use on campus and in the workplace," said PBS. Prospective customers for the subscription service include college schools of business, small business institutes, continuing education departments and business human resource divisions and training departments. Subscribers will be able to preview programs before licensing them on a pay-per-view basis. The program schedule includes *Complying with the Drug Free Work Place Act*, *Win-Win Tactics for Managers and Supervisors* and *Target Marketing for Nonprofit Organizations*.

More on board. The Conus Satellite Newsgathering Cooperative came out of the Radio-Television News Directors Association convention in Kansas City last month with two new members, WKBW-TV Buffalo, N.Y., and WDAZ-TV Devils Lake, N.D. (Grand Forks). The additions brought Conus membership to more than 90.

ancy in computations, said Christensen, who said that PBS numbers showed a prospective drop in dues for most major market stations. And according to Bill Kobin, committee member and KCET-TV Los Angeles president, assessments would, from year to year, "rise or fall less dramatically than under current policy."

In any case, board consensus appeared to form around the perception that, despite the availability of a station-by-station breakdown of the proposal's effect, PBS staff should go further in presenting to members an analysis of the effects on general categories of stations, perhaps by market or budget size. Such an analysis may prove difficult, since, as Christensen noted, public TV includes "so many different kinds of stations and conditions."

Additionally, sandwiched between reports on noncommercial broadcasting's satellite replacement project (see "Satellite Footprints," page 74) and on plans to hold a January 1990 meeting with producers and stations to focus on "new kinds of depar-

hold a January 1990 meeting with producers and stations to focus on "new kinds of departures" in prime time PBS programming for the 1990's, the board of directors made time to discuss PBS journalistic and underwriting guidelines in the wake of charges about the controversial documentary on the Palestinian uprising in Israel, *Days of Rage* (BROADCASTING, May 1).

Based on published reports that an Arab association had secretly funded the production, PBS staff members have requested more information from producer Jo Franklin Trout, although "without the expectation of finding something new," said Barry Chase, PBS programming vice president.

Recounting PBS's initial examination and documentation of Trout's somewhat unusual funding—entirely by videocassette sales of earlier productions—Christensen said: "We take the word of our producers," but in this case PBS is following up to see if Trout "deliberately deceived us."

Offering the opinion that PBS should continue to air singular "point-of-view" programs like *Rage*, "as long as we identify funders," Kobin also issued the warning that there may be a point where too many such programs will erode the reputation of public TV journalism. "We could open up to the charge that our time is for sale." However, neither Kobin nor others on the board raised objection to lay director William Henry's assessment that the *Rage* experience "is also an opportunity. PBS's heart was in the right place, its mind was in the right place, and I hope we have more controversial programming."

Chase may have described one characteristic of all the above controversies when he summed up the events surrounding *Rage*. Following one station's dropping out as a presenting station for the show, a resulting three-month delay in airing the program and allegations of conspiracy by Trout, he said: "We didn't appear particularly deft on our feet, partly because we have a lot of feet." —PDL

The new world of international TV programming

New tie-ups between American and European TV firms, ongoing debate about the impact of Europe's anti-U.S. program quotas, and the vagaries of selling TV shows around the world highlighted talk at the annual MIPCOM international TV program market in Cannes, France, ending last week.

The Oct. 12-16 gathering, by far the largest in MIPCOM's five-year history, with more than 6,100 TV executives from 78 countries, also saw its first attendance by Italian media mogul Silvio Berlusconi and a number of co-production and program sales deals.

Prospects for Europe's latest deregulated TV industry, in Spain, was another topic at the conference.

A wide range of views on the European Community's TV program quotas were expressed as well at MIPCOM (see "Top of the Week").



U.S. and European companies join forces in TV program production, distribution deals

Capital Cities/ABC, Warner Bros., King World, New World, Carolco and Saban were among the U.S. companies that announced a variety of programming production, distribution and other investment deals with European firms at MIPCOM.

Capcities/ABC, which early this year bought into West German programer and satellite broadcaster Tele-Munchen and said it would follow up with three other deals in Europe, made good on part of the promise with an agreement to acquire a minority interest in Spanish film and TV production firm Tesauo.

Madrid-based Tesauo started in film, commercials and industrial TV production in the early 1980's, moved into TV production in 1988 and has produced about 155 hours of programming, including musical variety, telefilms, drama and animation. The company, with about \$13.5 million in gross sales last year, owns more than 6,000 square meters of studio space in Madrid.

ABC's Jack Healy, president of ABC Distribution Co., who announced the deal, said that like the share in Tele-Munchen, ABC saw U.S. cable as a primary market for programs from the production unit. While Healy declined to name other countries where he said ABC had been having similar talks, he introduced reporters at a press conference to the head of Paris-based Hamster Productions, Pierre Grimblat, rumored to be nearing a deal with the network. Grimblat later said he has been approached by two U.S. companies.

Warner Bros., moving to compete in the steadily growing Scandinavian TV market, announced at the show its first investment in broadcasting outside the U.S., a one-third interest in a new Swedish pay-TV service to launch by December. Warner's partners in the deal are Svensk Filmindustri, Sweden's biggest motion picture and television producer and largest cinema operator, and Tidnings AB Marieberg, publisher of Sweden's two largest daily newspapers.

Warner Bros. International TV President Michael Jay Solomon said the company expects to have another similar pay-TV deal in a second Scandinavian country within six months and a third within a year. Solomon added that Warner is in discussions in several other countries regarding pay-TV deals, which another source said could involve Time Warner's Home Box Office.

As part of the deal, Warner Bros. will also gain worldwide distribution rights to Svenske films, which it said includes the majority of classic Swedish films.

Several co-production partnerships were also advanced at the show. In one deal, New World Entertainment and French pay-TV service Canal Plus reached agreement to jointly produce an updated version of the 1964 NBC TV series *The Rogues* for fall 1990, with Blake Edwards as executive producer. The original series starred David Niven, Charles Boyer and Gig Young as three con men.

Edwards, whose films have included "10" and "Victor/Victoria," worked with New World on a *Peter Gunn* revival and will begin production next July in Europe

and the U.S. on the one-hour *Rogues*, which New World said would air on CBS.

The two companies, which already have one other series co-production, *Zorro*, for The Family Channel, will share licensing of *Rogues*, with Canal Plus retaining rights in Spain, France and the UK, and New World handling all other territories.

Also at MIPCOM, top U.S. syndicator King World joined Harmony Gold and a high-powered European co-production grouping of Italian broadcaster-producer Silvio Berlusconi and West Germany's Taurus Film. The group's first project will be a four-hour, \$8 million mini-series for fall 1990, *Paris/Dakar: A Great Adventure*, about the 8,000-mile, three-week road race that begins each New Year's Day in Paris. King World will handle U.S. syndication, Harmony Gold will handle international distribution and Taurus will take German-speaking markets, the Benelux countries and Scandinavia.

But the participants said while the group will work on a project-by-project basis, it indicated several other co-productions could follow. Already Taurus, which is part of the powerful West German Kirch Group media and program distribution company, has co-produced mini-series with U.S. and other foreign partners, including *Voyage of Terror: The Achille Lauro Affair* with Tribune Entertainment and mini-series *Phantom of the Opera*, with Saban/Scherick and Berlusconi. Harmony Gold has also produced TV movies and mini-series with Berlusconi, including NBC's *Around the World in 80 Days*, while Berlusconi and Taurus have also been involved in a number



First man. During a special Sunday (Oct. 15) dinner, Xavier Roy (l), chief executive of Midem, which organizes the MIPCOM market, presented Andre Rousselet, founder and president of French pay-TV service Canal Plus, with MIPCOM's first annual "Man of the Year" award.

of co-productions.

In other U.S.-European partnerships, Disney announced a new three-year deal extending its relationship with leading French broadcaster TF1 for existing and original children's and family programming. The TF1 deal will involve the co-production of family series and holiday specials, Disney said.

Disney will consolidate three TF1 shows already on the network into a single, two-hour, Sunday morning *Disney Club* show. Similar co-productions, which combine Disney cartoons, live action and animated series with studio segments and feature reports, already air on Britain's ITV in a co-venture with Scottish Television; in Scandinavia, with satellite channel ScanSat, and in Holland, with NCRV.

Disney said *Club* programs will begin airing in the next year in Germany, Portugal, Japan, Australia and Mexico.

The recently formed international joint venture between Los Angeles-based film distribution company Carolco and Paravision, L'Oreal's 75%-owned Paris production and distribution firm, which has a feature catalog including titles from De Laurentiis, RKO and Filiation's animated library, has agreed to open offices in London and six other European and Far East locations. John Rank, executive vice president of Carolco's TV distribution company, Orbis Communications, will head the London-based venture.

Saban Entertainment has also signed a deal to distribute children's programming from West German production company NDR, a part of the country's national network, ARD. Saban will handle all international markets with the exception of Germany, Austria, German-speaking Switzerland and the Middle East.

International sales active for U.S. distributors

In what U.S. distributor Worldvision Enterprises characterized as a "breakthrough" deal for expanded program merchandising efforts, the company has reached preliminary agreement for European broadcasters to air and participate in merchandising and ancillary revenues for the cartoon anthology series *The Hanna-Barbera Hour*. The broadcasters include RAI in Italy, Antenne 2 in France, TVE in Spain, RTL in West Germany, TV-10 in Holland, Teletypos in Greece and VTM in Belgium.

According to Worldvision Enterprises Executive Vice President and Chief Operating officer Bert Cohen, the company in the past has experienced difficulties coordinating ancillary markets because it had little

control over when, how and whether a broadcaster would air its programming.

Because licensees participate in revenues from ancillary markets under the new arrangement, Cohen said Worldvision and its licensing company, Hamilton Projects, now will have the lead time to prepare ancillary market plans and can time the release of merchandise with the launch of the show, as well as gain better, fixed time periods for promotional advantages.

The Hanna-Barbera Hour will focus on characters from shows including *The Flintstones*, *The Jetsons*, *Scooby Doo*, *Yogi Bear* and *Top Cat*. The show will also support European marketing of the animated feature film "Jetsons: The Movie," due for release by Universal Pictures next fall.

In another distribution deal, Warner Bros., which was promoting its new push into big-budget animated TV programming at MIPCOM, will also expand its international TV program catalog with the addition of all HBO-produced programming. The arrangement, which follows the merger with Time Inc., also includes Time-Life Films, for a total library of 125 feature films and 350 hours of music, comedy, documentary and children's shows. HBO will continue, however, to handle its own international co-production activities.

Disney distribution arm Buena Vista, in what it called the largest grossing foreign box office film (\$177 million) to be offered for licensing to international TV broadcasters, will distribute the live-action/animated movie "Who Framed Roger Rabbit" to broadcasters for a Christmas 1991 window.

Although Disney has offered its animated films to home video and pay TV, as it will with "Roger Rabbit," it said it has not released any before to broadcasters.

MTV said it has sold its global youth magazine series *Buzz* to Britain's Channel Four. The show, which will air on MTV in the U.S., is its first effort at syndication to broadcasters in Europe, and the company has named London-based Initial Film and Television to produce the 30-minute lifestyle and music series. The show will incorporate high-definition TV segments, making it the first weekly series to be produced with HDTV, MTV said.

More from MIPCOM

Among other program news at MIPCOM: Republic Pictures Productions has signed a multiyear TV movie deal with John Ritter's Adam Productions. Ritter will produce made-for-TV movies, starring in some, but not all, and Republic will handle domestic and international distribution. Adam Productions is now producing two movies for ABC TV, *My Brother's Wife* and *Daughter of the Streets*; an NBC Easter movie with Ritter called *Dream of Oz*, and a 20th Century Fox TV series, *Anything but Love*.

- Blair Entertainment has entered a co-production deal with Fremantle International to produce local versions of *Divorce Court* in Europe. The existing show, which Fremantle has agreed to distribute worldwide, is currently seen in Italy, and Blair said format deals are expected in Spain, France and West Germany.

- CNN Radio is now being made available for live or tape-delayed retransmission to radio broadcasters in Europe.

- The Discovery Channel was discussing international sales at the show for a 13-part half-hour series on science and technology it will produce with the Smithsonian Institution for October 1990. The cable channel called it the first multiple-episode original program it has commissioned, and said a book collaboration and other ancillary products are under consideration.

Berlusconi addresses broadcaster freedoms

Television must have the same freedoms as the written press and privately owned TV around the world should be allowed equality with existing noncommercial broadcasters, said Italian media mogul Silvio Berlusconi, at his first MIPCOM appearance Saturday, Oct. 14.

In briefings with reporters, Berlusconi, who is widely acknowledged to have led Italy into private commercial TV, and whose holdings include Italy's leading private networks, an extensive TV-film production apparatus, a share of France's La 5 and most recently an interest in one of Spain's new private channels, spoke at length about broadcaster freedoms and a range of media issues.

Berlusconi argued that private television in Europe should excel through entertainment, to "entertain and inform, while amusing." But the executive, who said his company will invest some \$300 million in fiction production this year—\$50 million more than last year—criticized government quotas requiring minimum percentages of European programming. "We're already producers of the bulk of the programs on our stations," said Berlusconi. "But the tactic of quotas compels us to make low-quality TV because it is quantity that counts." He added: "Give us the chance of producing high-quality TV and reduce the presence of American products."

Despite his distaste for quotas, Berlusconi called American fears on the subject unnecessary. "I don't think they need to be so worried. They are preoccupied with something that is purely theoretical."



Spanish TV market to open, but industry unsure how new private channels will fare

With a severe tightening of the French TV market, the industry's biggest buyer several years ago, a holding pattern for the UK's big-spending satellite services, and the crash of the competitive Australian TV market under the combined weight of heavy debt structures, competitive conflicts and management problems, TV distributors the world over are looking for the next big buying market.

Whether Spain, which earlier this fall authorized the launch of three private, commercial national networks, will represent that gold mine is difficult to tell, but a number of U.S. distributors are not certain it will.

Colin Davis, president of MCA International, called this launch of new commercial stations "probably the toughest challenge in Europe so far." He cited potential problems such as their initially limited national coverage and competition from strong private regional channels, as well as from the commercial national networks of Radiotelevision Espagnole. Competitive program buying from six new regional stations, for instance, Davis said, has more than doubled his distribution in the last three years.

Worldvision's Bert Cohen agreed: "I don't feel we're going to see the kinds of booms we did with Italy and France. Spain is being far more selective, not stockpiling product. The regions [regional TV stations] are also purchasing very competitively."

Joe Levinsohn, senior vice president, international sales, Republic Pictures, also said: "I don't think Spain is going to come near France, Italy or the UK, because it's smaller and not as sophisticated as the other markets."

At a morning-long symposium Oct. 15 on the Spanish market, "New Spanish

Television: Eldorado or Illusion?," experts voiced mixed views on whether market growth in advertising would be enough to

Manuel de Elempuru, chairman of J.W. Thompson in Spain, said forecasts put Spain's total ad budgets in 1992-1993, including TV, higher than those of either Italy and France, and added that TV's share, now 31%, could increase to 35%. But, added Elempuru, "it remains to see how it is subdivided" between the state and private national networks and the regional stations.

The channels' limited coverage was also addressed at the symposium. According to Javier Nadal, director general of telecommunications for Spain's Ministry of Transportation, Tourism and Communications, when the channels launch (required by law no later than April) they will cover at least Madrid and Barcelona, Spain's two largest cities. According to Eric Drancourt, Carat International executive, that represents about 50% of the wealth of the country, although far less in population.

By 1991 Nadal said the channels should

reach 50% of the country's viewers, 65% by 1992 and 80% by 1995. He added that satellites connecting to Spain's substantial number of SMATV systems could also help increase coverage temporarily.

Representing one of the new broadcasters, Antena 3, General Manager Manuel Martin Ferrand said: "The new TV in Spain is neither Eldorado nor illusion. It's a reality, but [one that] has to take account of facts. After 33 years of monopoly, it has been broken but in a very restrictive way." He projected the channel would achieve a 3% share of the national ad market share in 1990, and 12% by the channel's fourth year.

Describing Antena 3's program plans, Ferrand said the channel would launch on Dec. 25 with 18 hours a day of programming, rising to 24 hours (with four hours of reruns) after three or four months. The channel will cater to family viewers, targeting 20- to 50-year-olds, he said, with a special emphasis on news programming, to counter what he called the government-oriented information programming on RTVE.

A3's prime time programming, he said, will probably include two news shows, plus quizzes and topical soaps. He said the channel's own programming would comprise 51% of the air time, and movies would also be a large part of the program day, although he said they would have to be bought at lower prices than those paid by the existing national TV service.

Although no spokesman was present at the symposium from another of the new channels, Tele-5, which is partly owned by Italy's Silvio Berlusconi, network director of the third service Canal Plus, Juan Cueto, was present to describe the pay TV channel's plans.

Saying it would start as late as possible to distinguish it from the other private channels, Cueto called the channel complementary to both private and state TV services—for instance, by retransmitting soccer and sports carried by the other stations. Cueto explained that the channel, which will broadcast five hours each day in the clear to attract subscribers, will air information programs and serials, in addition to films, although he said unlike the French pay service, movie repeats would be kept to a minimum.

—AAG

Big and getting bigger

The dynamism of the international TV marketplace and of the fall meeting itself were unequivocal in MIPCOM's numbers. With its more than 6,100 attendees making it just 1,000 shy of its venerable companion show, MIP-TV, in the spring, MIPCOM this year had nearly a third more international TV companies exhibiting, with 675, and the total companies present was up to 1,580, with more than 1,000 program buyers. TV executives attended from 78 countries.

The greatest growth in attendance came from the fast-growing Spanish market, whose participation was up 53% with 55 companies, while Canada sent 51% more companies at 74; the Netherlands' 55 companies represented a 49% jump. Representation from West German, Japanese and Australian companies was also up by about a third. France and the UK, which sent the largest number of companies, 322 and 300, respectively, were both up more than 16% from last year, while the U.S. contingent of 266 companies was 12% higher.

MIDEM, which organizes both the MIPCOM and MIP-TV shows said next year's MIPCOM would run Oct. 11-15. MIP-TV is scheduled for April 20-25, 1990.

NAB-BFM survey finds local ads are bigger part of radio revenues

1989 Radio Financial Report also reveals slight decrease in national/regional advertising

The National Association of Broadcasters' 1989 Radio Financial Report shows the percentage of radio stations' revenue that came from local advertising was up slightly (from 77.6% in 1987 to 77.9% in 1988), while the contribution of national/regional ads fell to 20.4%, from 1987's 20.9%. For all stations responding to the NAB-Broadcast Financial Management Association survey, on average, 1.7% of their total time sales were derived from network compensation, versus 1.6% for 1987.

Expenses showed little variations from 1987 as well. The biggest change was the decrease in sales expenses, which went from 19.8% in 1987 to 19.4% in 1989; news expenditures went from 4.2% to 3.9%; advertising and promotion expenses were up from 9.5% to 9.9%; programing and production went up as well, from 20.8% to 21.3%; engineering expenses dropped from 4.5% to 4.4%, and general

and administrative expenses decreased from 41.2% to 41.0%.

Using 1986 as a basis for comparison, certain variables for stations decreased (total net revenue, total expenses), but cash flow increased. For daytime AM stations, the total net revenue average in 1986 was \$261,294; in 1987 it was \$203,049, and in 1988 it was \$243,686—a negative 3.4% average annual change.

Total expenses for daytime AM stations in 1986 were an average of \$268,921; in 1987 they were \$195,079, and in 1988 they were \$228,405—a negative 7.8% average annual change. Cash flow for daytime AM, however, has increased from a 1986 average of \$31,683, to \$35,842 in 1987, and \$54,189 in 1988—a 30.8% average annual change.

Fulltime AM stations reflected the same patterns as daytimers. Total net revenue in 1986 was an average \$1,038,048; in 1987 it was \$1,020,025, and in 1988 it was \$873,637—an average annual change of negative 8.3%. Total expenses in 1986 were an average \$982,035; in 1987 they

were \$966,086, and in 1988 they were \$788,167—an average annual change of negative 10.4%. For fulltime AM stations, cash flow increased from a 1986 average of \$153,161, to \$171,907 in 1987, to \$173,834 in 1988—an average annual change of 6.5%.

AM/FM combination comparisons reflect the same patterns of decrease and increase as AM's. Total net revenue was an average \$1,253,985 in 1986; in 1987 it was \$1,224,037, and in 1988 it was \$1,222,213—a negative 1.3% average annual change. Total expenses for AM/FM combinations were an average \$1,189,409 in 1986, \$1,203,254 in 1987, and \$1,157,406 in 1988—a negative 1.4% average annual change. Cash flow in 1986 was an average \$256,440; in 1987 it was \$242,823, and in 1988 it was \$290,286—an average annual change of 6.4%.

Stand-alone FM stations were the only category to show increases in all three variables. Total net revenue in 1986 was an average \$1,245,267; in 1987 it was \$1,330,277, and in 1988 it was \$1,333,123—an average annual change of 3.5%. Total expenses were an average of \$1,162,270 in 1986, \$1,250,231 in 1987, and \$1,225,949 in 1988—an average annual change of 2.7%. Cash flow was an average \$252,234 in 1986, \$291,156 in 1988, and \$321,468 in 1988—an average annual change of 12.9%.

The NAB noted that this year's financial report, like last year's, included weighted tabulations that should improve the reliability of the annual survey, which has suffered from low response rates. Another technique employed this year was "imputation." Imputation involves estimating the missing values on incomplete questionnaires using completed questionnaires. Copies of the report are available through the National Association of Broadcasters Services. —LC

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Changing 'Track'

"Keepin' Track," a nationally syndicated thoroughbred horse racing program, is expanding to one hour and is changing to a live format. The program had previously been taped and fed to affiliates via satellite on the Sun Radio Network of Tampa, Fla. It is hosted by Dick Jerardi, racing editor of the *Philadelphia Daily News*, and broadcaster/race caller Steve Ross. The series is offered on a barter basis to stations and carries eight minutes of local availabilities.

Public radio continues to strain for satellite, hardware funds

Private support of programming remains healthy

Although hailed by National Public Radio President Douglas Bennet as "a very important step," a \$500,000 conditional grant from Troy, Mich.-based Kresge Foundation (BROADCASTING, Oct. 16) could prove an example of just how difficult it is for public radio to gain private funds for investments other than programming.

Private grants earmarked for programming remain available, as exemplified by last month's receipt of 19 new grants to NPR news and information programming totalling \$1.2 million. The John D. and Catherine T. MacArthur Foundation (contributing \$324,362) and the W. Alton Jones Foundation (\$300,000) topped a list of donors including several other foundations and corporate sources, such as Hewlett-Packard Co. and the Bell Atlantic Charitable Foundation.

But according to a report submitted Oct. 2 to Congress, "NPR and PBS have concluded that there is little prospect of obtaining any significant private sector funding for their satellite replacement projects." And, in an effort to document that projection, the report notes that "in four years of concerted effort to raise \$3.6 million in capital funds for studio and facilities renovation, NPR has contacted virtually all 111 potential capital funders and received only one grant"—the half-million-dollar award from Kresge that, notes the report, "is conditioned upon raising an additional \$1.2 million within 18 months—a daunting task given that the Kresge Foundation is one of the few, major, private sources of geographically unrestricted funds for building and equipment."

Public monies from sources other than federal appropriations to the Corporation for Public Broadcasting continue to help the public radio programming cause. NPR's daily classical music program, *Performance Today*, last month received \$156,500 in public and private support in the form of grants by the National Endowment for the Arts, the Andrew W. Mellon Foundation and Robert W. Woodruff Foundation. And NPR announced last week that the National Endowment for the Humanities had awarded a grant of \$20,000 earmarked for production of a radio documentary history of more than 100,000 Jews who fled Nazi Germany for Shanghai.

The track record over the past nine years shows that fewer than 1,000 (22%) of its 4,200 NPR requests for public and private funds have gained grants, according to the satellite replacement project report. NPR's projected share in public broadcasting's next-generation satellite investment is \$58.7 million. (All told, public broadcast-

ing has asked Congress for \$200 million and has been appropriated approximately two-thirds of that amount.) NPR's share, noted the report, is slightly higher than the total federal station and programming support authorized for fiscal 1991, the first year of the next generation. It is also higher than the total \$33.9 million NPR has raised from all sources for all purposes since 1983.—PDL

New division at NewCity

Bridgeport, Conn.-based NewCity Communications is forming a new division to offer instruction to individuals and companies in creative problem solving and brainstorming. The division, scheduled to begin operations next January, will be headed by Ger-

ardo Tabio, vice president and general manager of NewCity's KRMG(AM)-KWEN(FM) Tulsa, Okla.

Richard Ferguson, NewCity Communications president, said the expansion reflects an important aspect of NewCity's philosophy and strategy. The idea, according to Ferguson, is to accustom clients to view any of the NewCity properties as "more than just a radio station."

"We want our customers to view a WEZN(FM) in Bridgeport, Conn., for example, as a source of creative marketing ideas," he said. "Obviously, we make our money by turning those sessions and ideas into radio schedules," he added, "but a large part of our philosophy and strategy is that if people only think of us when they think of radio, we are going to miss out on

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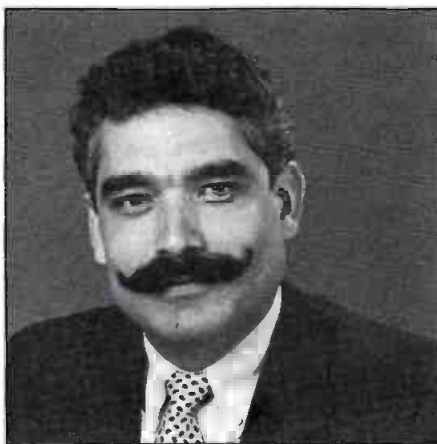
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The ideal situation, according to Ferguson, exists when customers are thinking about marketing, advertising, promotion and ways to grow their business, and they say: "Gee, those folks over at NewCity stations really have some good ideas, let's call them in here to help us do this or do that."

Ferguson and Tabio believe the technique works for any business and that a number of Tabio's future customers will come from outside the broadcasting arena. As an example, Ferguson said that WEZN(FM) held a session for one of the leading clothing stores in Connecticut. "And it wasn't on how to use radio or how to better advertise," said Ferguson, "it was on how to get traffic in the store, and once



Gerardo Tabio

you have the traffic, how to turn that into sales."

Tabio will remain in Tulsa, where the new division will be headquartered, but NewCity is interviewing both inside and outside the company for a replacement for Tabio at KRMG(AM)-KWEN(FM). Other NewCity properties include: WSYR(AM)-WYYY(FM) Syracuse, N.Y.; WDBO(AM)-WWKA(FM) Orlando, Fla.; WYAY(FM)-WYAI(FM) Atlanta; WZZK-AM-FM Birmingham, Ala.; KKYX(AM)-KCYY(FM) San Antonio, Tex.; The American Comedy Network, CommercialWorks, and NewCity Associates.

Around the dial

Premiere Radio Networks' funnyman, Jeff Altman, will be featured in a 30-minute Showtime special. According to Steve Lehman, president of Premiere, the cable network filmed the special based on the strength of "Uncle Carl," a radio character created by Altman. Production on the special began in July, and it is scheduled to run before the end of the year. Showtime's Bonnie Burns is producing the special, with Lou Horvitz directing.

In a related move, Premiere is also mapping out a national promotion for the radio network's affiliates. Stations will be directing contests designed to "get Uncle Carl on TV."

Unistar Radio Networks moved to restructure and strengthen its operations last week. Two months after the creation of the programming giant by the merger of Stargroup Communications and United Stations (BROADCASTING, Aug. 21), the company has also established an office of the president. Appointed to that office were Gary R. Fries, president and chief operating officer, Transtar Radio Networks, who will oversee the eight 24-hour, satellite-delivered formats offered by the company; William J. Hogan, executive vice president and general manager, United Stations Radio Networks, who will oversee the company's traditional radio networks, and David Landau, executive vice president of sales, United Stations Radio Networks, who will oversee the company's national sales force.

Unistar also plans to construct an electronic news facility in Washington, and to relocate its main news operations there. Therese Crowley, vice president of news and sports operations, New York, will relocate to the nation's capital to head the company's news operations.

Unistar maintains bureaus in Washington, New York and London. Although the fate of the New York bureau has not been decided, a company spokesperson said the London bureau will remain open.



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Cable and broadcasting: making local news together

The road from concept to reality is a long one as stations and systems try to develop news programming for cable provided by stations

If there is one area where the broadcast and cable industries are trying to work together, it is in the discussion of local news operations, produced by broadcasters, for use on cable systems. Broadcast station group owners, broadcast networks and cable MSO's, as well as individual news directors and cable operators in many of the top 25 markets, have entered initial discussions to set up local news operations on cable.

But traversing the chasm between concept and reality is proving difficult for many involved in those discussions. The growing reality among those on the front lines is that launching a local news operation on cable is more complex than first believed, and may occur in fewer markets and/or in a more evolutionary way than many early proponents believed. As one major market news director said, the area is both "tremendously exciting and tremendously complicated." He believes that many "initial assumptions will prove subsequently not valid." Another TV station general manager said the early plans "are all unraveling because the P and L sheet doesn't work," yet "everyone is anxious to do it because probably every market can only support one of these."

For broadcasters, providing a local or regional news channel on cable is a way to extend their news franchise—to cover local weather, school closings, accidents, neighborhoods—coverage that can't be fit into their existing news holes. It also serves as a promotional vehicle and gives the broadcaster two owned channels in a multichannel television environment. Additional local news helps the broadcaster differentiate itself in that multichannel environment, since local programming is almost universally the province of broadcasters.

It allows a cable operator to be more responsive to the community at a time when operators are being advised (and warned) to do more local programming to fend off possible government reregulation. And who better to do local news, cable operators believe, than the local broadcaster, with the expertise and staff already in place.

Except for Long Island News 12, the only operations to date are the more simplistic versions of local cable news channels. One method is rebroadcasting the news programming of a broadcast station on a separate cable channel, 24 hours a day, as Cox Cable is doing with WWL-TV New Orleans and WNEM-TV Flint, Mich. Another

involves having a broadcaster provide a five-minute newscast for a specific area for cable operators to insert into the Headline News service from CNN. The most visible example of this is WNYW-TV New York's 13-week trial inserted into Headline on the Manhattan Cable systems. But the full-fledged, 24-hour news operation has remained elusive so far.

One large initial hurdle is determining whether the concept will extend one's business or simply compete with, and ultimately drain viewers and ad dollars from, the parent station or other cable services. Some broadcasters want to have nothing to do with local news discussions with cable operators. Others see the multichannel environment as the reality and are searching for ways to work with local operators.

To those who believe the promotional or economic or journalistic advantages outweigh the disadvantages, as many major broadcast groups and cable MSO's have, the next question is, can a business be constructed?

The list of problems are many. "You really need the better part of one million homes or at least three-quarters of a million," said one major market TV station general manager. If it's a very good service, he continued, then it can be priced between 25 cents and 50 cents per subscriber per month to the operator. That would place the service among the most expensive basic services for operators. And the ratings, at best, aren't likely to surpass one, "so you're selling at \$25 a spot."

"Whoever sets these things up, they are going to be looking at five years of serious losses. They are going to have to believe in a very strong vision that local 24-hour news is going to be a reality," this broadcaster said. Still, he continued, "it's worth the investment if somebody's got deep pockets,

because I think you don't have to be much of a futurist to see we're going to get to a point 10 to 15 years from now where every major market is going to have a local 24-hour TV news station on cable. It should be there. They'd be competing directly against the all-news radio stations."

For broadcasters, the unions also present a separate problem. Said one major market station general manager: "We need to get ourselves into a position with the union where they recognize the reality of the marketplace and they say: 'Look, let's do a two-tiered deal,' " one rate for the broadcast side, another for the cable side. "Unions are moving very slowly to that kind of thing," he said, although "some are fairly enlightened."

The question of content also raises a problem. One Los Angeles cable operator said one problem with launching a service in the area is that what is of interest to people in east Los Angeles is not the same as in Orange County or west Los Angeles. Although following a "zoning" edition strategy like newspapers might make the most sense, journalistically, it could very well be cost-prohibitive, especially if broadcast-quality standards apply. One possible alternative is to program news to different regions at different times, to create, in effect, appointment viewing. That, however, may localize viewing too much.

The advertising setup is another potential minefield, with questions of who staffs and runs the operations, how revenues will be split, and what effect such an operation would have on the two separate local ad sales efforts. As one broadcaster pointed out, if the broadcaster sells the ads "we establish their [cable's] sales curve," which could give the operator an advantage in selling other cable services in the market.

A major market general manager also

Eyewitness NewsWatch

Cox Cable and WWL-TV

pointed out that if there is no central cable advertising interconnect in a market, selling advertising becomes much more difficult. On the flip side, a station may be able to exploit the extra reach it receives with cable distribution versus its over-the-air distribution. Stations in regional markets such as Salt Lake City or Boston may be better able to sell the extra coverage beyond their states and ADI through a separate cable news operation, if operators will carry the service. The question is whether any extra reach can be translated into advertising dollars.

There are also logistical problems such as "a simple thing like room," said one major market general manager. "Where are you going to put the people?" There are also technical questions, such as how the signal will be distributed. Does a broadcaster use his transmitter to send the signal to cable headends, or use a coaxial or fiber link, if one exists? What are the technical considerations if advertisers wanted to reach some cable systems in the region, but not others?

There is also the matter of the different agendas the broadcaster and cable operator bring to the party. "There is a great deal of investment spending up front," said one station general manager. "It's not important to cable for it to be a profit center. For us, we'd like to get back our operating investment."

Cable operators share some of the same concerns about hurting existing viewership or advertising revenue. One major market cable operator said: "We look to get involved with a leader in the market. We look for people who have some vision, who see opportunities and not spies under the bed." And just as the broadcaster has to "make a leap of faith," this operator said, so too does the cable operator. "Are we building our audience or are we shifting our audience?" he asked. Just as an NBC affiliate will have to decide that those interested in local news at 8 p.m. on Thursday would not be watching *Cosby* anyway, so too does the cable operator have to believe a portion of his cable subscribers would rather watch local news than CNN during that time period.

"What we operators want to provide is local programming and flexibility and variety. That's our long suit," he said, compared to a single-channel broadcast station. The Headline News option "is nice because you don't have to use channel space to do it," this operator added.

Another chief problem is that many large markets have many cable operators, which can mean too many agendas. In San Diego, for instance, there are only two major operators, Cox and ATC. But in Los Angeles or Washington there are upwards of a dozen. Any local news operation would need nearly all those markets' subscribers to make a venture work. And, as one cable operator pointed out, "sometimes it's more difficult for cable operators to convince other cable operators to work together." That leads him to believe it is more likely the genesis for getting local news operations off the ground may come from the broadcasters, than from a group of system operators.

And then there are the cable operators that are already in the news business, cov-



ering their franchise or county area with maybe a daily or weekly half-hour news program. They, like broadcasters, have a concern about siphoning ad revenues from their own operations. Those that are "already doing local news and are in the ad sales business ask what incremental value can result from this," said one major market cable operator. "We don't want to trade one set of ad revenues for another set of ad revenues."

This operator also was concerned about how his news might fit into an operation. Perhaps the system's news programming, covering that area, would result in one less locality for the broadcaster to be concerned about covering. The news channel would rely on that system's news for that county's "spoke" in the entire area's news wheel.

□

Noncommercial KQED(TV) and Chronicle Broadcasting's KRON-TV San Francisco have been out in front in discussing local news opportunities. At one point, discussions centered on KQED's co-owned station, noncommercial KQEC San Francisco, which would be converted to a local news channel, sources said. The same feed would be delivered to cable operators with commercials. KQEC would replace the commercials with their own PSA's or promotion announcements. The news production would probably have been done by KRON-TV. And in the 24-hour version, a revolving news wheel would be updated, perhaps four times daily.

Other area stations have also been involved in the discussions, cable operators say, but a chief problem for both sides has been channel capacity. Both major systems, TCI's and Viacom's, are tight, with rebuilding expected to ease that burden over the next few years. At the moment, however, local news activity centers on the newly launched Pacific Sports Network, the regional sports service owned by TCI and Viacom. It has sent out a request for proposal (RFP) to area broadcasters asking for sports news and other news plans for insertion into the network. Although area broadcasters prefer the 24-hour concept, insertions on PSN may serve as the first step in that direction.

In Los Angeles, Orange County cable operators have had discussions with KHTV (which will premiere an all-news prime time lineup in January) about the station programming Orange County news for the five-minute local window in Headline News. A spokesman for Times Mirror, one

of the larger systems in the county, said: "From our perspective, it's very interesting." He added that Times Mirror didn't think a 24-hour news service in the area was financially viable, even in the long term.

There are a few places where separate local news is appearing on cable. In New Orleans, WWL-TV is in final testing to launch a rebroadcast of its latest news on a separate Cox Cable channel. The service, which had been set to begin Oct. 2, has been delayed as the station works out last-minute technical problems, such as cueing the live 5 p.m. news shows for a repeat at 5:30, or aligning all the commercial breaks uniformly. "We've been through the prac-

Study recommends

Report by California Channel, which would operate proposed network modeled on C-SPAN, says public is hungry for more information about legislative affairs

The state government of California, the nation's most populous state and one with an annual budget of almost \$50 billion and a gross national product that outranks such countries as Great Britain and Italy, operates in what the authors of a 315-page report describe as a virtual TV news blackout. They say that "most Californians see their state government as only an occasional 15-second television news clip sandwiched between the latest murder and the most recent fire." To deal with that situation, the authors recommend, as the name of the report suggests, "A New Public Affairs Television Network for the State," one that would be modeled on C-SPAN and rely principally on cable TV for carriage.

The report—based on a two-year study by an independent nonprofit corporation called the California Channel, which would operate the proposed network—paints a picture of a state capitol in Sacramento that has lost its appeal for the news media, particularly television, since the high-profile governorship of Ronald Reagan, from 1966 to 1974. For while newspapers have maintained a strong presence in Sacramento, the report says, the number of radio news bureaus has dropped to three, and the number of television news bureaus, to zero. KRON-TV San Francisco closed Sacramento's last out-of-town television news bureau in October 1988.

The report notes other factors militating against electronic news coverage: Lawmakers in Sacramento are less accessible to the news media than once was the case—the journalists have been removed from quarters in the state capitol to offices outside the building, where chances of informal contacts are reduced—and there is "the rich and highly competitive news environment of the state as a whole."

As a consequence of those factors, the report says, at the end of the last legislative session, when thousands of bills were moving through the legislative mill, "California's leading television and radio stations

tice runs," said the station's news director Joe Duke, who added that he thought "it looks pretty good."

When the venture was first proposed, said Duke, "the newsroom was more excited than the sales department." The latter "tends to be a bit skeptical, and rightly so," said Duke, "worried about the dilution of broadcast strength and numbers." The general manager decided to make the plunge. "It's almost like you believe it's either a revolutionary breakthrough or it's downright heresy," said Duke. "You know there's nothing in between. That's the sort of difficulty stations have to resolve before they get into it."

In the end, however, local news opera-

tions produced by broadcasters for carriage on cable television systems may occur in an evolutionary, rather than a revolutionary, way.

"For the time being, we're not going to go reckless into the night," said one broadcaster. "None of the problems are insurmountable," he added, "but you need a mega-million-dollar game plan.... If you go in real quick, you just open up Pandora's Box."

A major cable operator added: "A mistake that people make is that the process cannot be evolutionary. Nowhere is it written that it has to go from 0 to 24 hours at startup. I think these things can evolve." —MS

forming California public affairs channel

devoted less than one minute per hour newscast to state legislative coverage." It added: "Some stations spent more time covering the National Cockroach Contest, Jim and Tammy Bakker Halloween masks and a dog-and-owner look-alike contest, than pending AIDS legislation, insurance industry reform and anti-pollution devices."

Nor is public TV doing much to fill the gap. The report notes that California is now one of only two states (Texas is the other) that does not fund public TV: "No state public television station currently produces a program which regularly discusses the Sacramento political scene."

All of which leaves California near the bottom in terms of broadcast coverage of legislative affairs. The study found that only Wyoming and Montana provide less. Indeed, the report calls California's public affairs television coverage "an embarrassment compared to that of other jurisdictions." It says that viewers in three-fourths of the states can watch regular legislative news and analysis programs, while gavel-to-gavel legislative coverage is available to viewers in six of them. In most cases, the coverage is by public television stations.

The report also notes that the U.S. and 59 other countries allow broadcast coverage of their national legislatures, adding: "Even the Soviet Union has recently provided more live coverage of its Congress of

People's Deputies than has California of its state legislature."

Al Goldstein, acting news director of KRON-TV, last week was busy directing his station's coverage of the earthquake that devastated the Bay area, so was unable to discuss the California Channel report on KRON-TV's decision to pull out of Sacramento. But Fred Zehnder, news director of Oakland's KTVU-TV—which has never had a news bureau in Sacramento—offers a somewhat different picture of TV's coverage of the state capitol than does the California Channel.

"We go up [to Sacramento] all the time," he said. "If an event occurs, we get video. We cover the bigger stories." If he does not send a crew on the 90-minute drive to the state capitol, he makes use of a videotape-trade agreement he has with stations that do go there. Zehnder indicated he was weighing costs against benefits and not seeing too many benefits. "A bureau would generate a story a day, but they would not be very good. We wouldn't even use them on our 10 o'clock news. A station with three or four hours of news a day might have room for less important state capitol news."

But the California Channel report suggests that the California public is hungry for more information about legislative affairs. It said a statewide public opinion poll indicated that more than half of the state's residents are dissatisfied with their current sources of California government news. And participants in focus groups were reported to have described local television news "as biased, glossy, sensational and primarily geared toward increasing ratings points." Another poll was said to have shown that the state was ready for what the *Sacramento Bee* labeled "Cal-SPAN." Three-fourths of the respondents were "very" or "somewhat" interested in a new public affairs channel.

The project director for the California Channel is Tracy Westen, an assistant professor at the Annenberg School of Communications at the University of Southern California and the USC Law Center, who also serves as a commissioner on the Los Angeles Board of Telecommunications. He and



Tracy Westen

SOLD!

KKBB-FM, Bakersfield, California has been sold by Clayton Communications, Inc., Rick Dames and Stephen Bunyard, Principals, for \$3,300,000 to Kohl Communications, Inc., Ken Kohl, Principal.

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Beth Givens, the project manager and a 1987 graduate of the Annenberg School's graduate program, wrote the report with the aid of a staff of researchers from the Annenberg School. In the 1970's, Westen was well known in Washington as a public interest lawyer who represented citizen groups dissatisfied with the service provided by radio and television stations.

The report calls on the legislature to install and operate state-of-the-art remote-controlled cameras in the Assembly and Senate chambers, the major committee hearing rooms and the press conference room. Members of the capitol staff would operate the cameras from a control facility in the Capitol building to minimize intrusion into the legislative proceedings. The coverage would be gavel to gavel. And at California Channel headquarters, a master control facility would receive and tape the legislature's video signals. California Channel would then uplink programming to a satellite transponder accessible to cable systems and broadcast stations around the state.

As the California Channel increases its programming, the report says, portable equipment would allow coverage of events outside the Capitol building. The programming could also include such nonlegislative events as public policy conferences, city council meetings, and viewer call-in programs. Documentaries obtained from independent producers and public access programming could also be on the agenda. Indeed, California Channel envisions a ser-



Beth Givens

vice beginning with as little as two hours of programming a day and expanding, over time, to a 24-hour operation.

The resemblance to C-SPAN is not limited to the manner in which California Channel would operate. Ed Allen, co-founder and director of C-SPAN and currently a partner in Intermedia Capital Management, is on the board of California Channel. Nor does Allen represent the only sign of an alliance between the embryonic service and the cable industry in California. Dennis Mangers, acting president of the California

Cable Television Association, is also on the board. And the CCTV board has endorsed the California Channel concept.

The proposed start-up costs for the legislature are between \$850,000 and \$2 million, depending on the size of the system, with annual operating costs ranging between \$443,000 and \$866,000. Equipment costs for California Channel would be between \$970,000 and \$2.9 million, again depending on the size of the operation. California Channel estimates its annual operating costs would fall between \$1.3 million and \$2.4 million.

California Channel says its construction costs and the initial funding for the first two or three years should be sought from major foundations and corporate underwriters in the state. Service would be offered viewers at no cost during the first year. And if viewers were satisfied, the report says, continued financial support could be generated, in part, by cable system license fees "of no more than a few cents per subscriber per month." Additional sources of revenue could include corporation and foundation underwriting, the resale of transponder time, rental of facilities, even the sale of magazine subscriptions and individual donations.

The report says the recommended approach, which resembles C-SPAN's, would assure the California Channel's independence from the legislature—and, it adds, maximize the credibility of both.

The proposal has received editorial support from a number of newspapers around the state. And Westen last week said legislators have shown interest in the project. Committees in the Assembly and Senate have already held hearings on it, and the Senate is expected to hold additional hearings in October. California Channel's hope, Westen said, is that the service is "up and running by 1990. That's our goal."

However, things may not go so smoothly for the California Channel group. The chair of the Assembly committee that would initiate the legislation to pay the legislature's share was less than enthusiastic. Assemblywoman Gwen Moore (D-Los Angeles) was quoted as saying the committee would not pay "for any organization to get started."

Then there is the powerful speaker of the Assembly, Willie Brown (D-San Francisco), who has his own ideas for television coverage of the legislature. He is reported to favor abandoning gavel-to-gavel coverage in favor of editing the legislative sessions down to one or two hours of "highlights," and vesting all control over programming in legislative staff.

Westen said it was "not clear" to him that Brown's aides fully explained the concept to him. "I'm not holding him to that comment." But Westen also said that broadcast journalists who have spoken in favor of the proposal, such as Jeff Marlowe, the anchor for KNBC-TV Los Angeles, have said that the service's independence of the legislature is crucial. Marlowe testified before a state Senate committee in behalf of the project Sept. 20. Later, he told BROADCASTING: "For us to make use of the California Channel as we do C-SPAN, it would have to be operated independently." —LZ

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Changing Hands

WGTV(TV) Traverse City and WGTQ(TV) Sault St. Marie, both Michigan □ Sold by assignment of license from Michigan Center Broadcasting to Scanlan Communications Inc. for \$4 million. **Seller** is subsidiary of Adams Communications, headed by Stephen Adams, and licensee of WLAV-AM-FM Grand Rapids, Mich.; WBZN-AM-FM Racine, Wis.; KISS(AM) San Antonio; KOOL-AM-FM Phoenix; KQUL(AM)-KZOK-FM Seattle; WKLL(AM) Wood River, Ill., and KEZK-FM St. Louis; WILX-TV Onondaga, Mich.; WKEF-TV Dayton, Ohio; KAUF-TV Wichita Falls, Tex.; KOSA-TV Odessa, Tex.; WTRF-TV Wheeling, W.Va.; WMTV(TV) Madison, Wis.; WSAW-TV Wausau, Wis.; WHOI-TV Peoria, Ill., and WWAY(TV) Wilmington, N.C. **Buyer** is headed by Thomas Scanlan, manager of two stations and former part owner of WKFT(TV) Fayetteville, N.C. He has no other broadcast interests. **WGTV(TV)** is ABC affiliate on ch. 29 with 1,000 kw visual, 200 kw aural and antenna 1,300 feet above average terrain. **WGTQ(TV)** is also ABC affiliate on ch. 8 with 316 kw visual, 163.6 kw aural and antenna at 778 feet.

WRBA(FM) Springfield, Fla. □ Sold by Royal Palm Communications to Styles Broadcasting Co. for \$1 million. **Seller** is headed by Peter Bardach and Jay Edwards and has interest in WSUS(FM) Franklin, N.J. **Buyer** is headed by Robert Germain, who operates car dealerships in Florida and Ohio, and Jay Edwards, operations manager at WIXI(FM) Naples Park, Fla. **WRBA** is on 95.9 mhz with 3 kw and antenna 328 feet above average terrain. **Broker: Chapman Associates.**

KOMW(AM) Omak, Wash. □ Sold by North Country Broadcasting Inc. to Andrist Telecommunications Enterprises for \$730,000. **Seller** is headed by Eric Carpenter, and has interest in KCUL(AM)-KCRK(FM) Colville, Washington. **Buyer** is headed by John Andrist, who has interest in two low-power TV stations in Washington. **KOMW** is on 680 khz with 5 kw-D.

WBLW(AM)-WBIC-FM Royston, Ga. □ Sold by Oculus Broadcasting Corp. to Athena Broadcasting Corp. for \$700,000. **Seller** is headed by C.P. Sims, and has no other broadcast interests. **Buyer** is owned by AM 96 Inc. and is headed by Sandra Gwyn, whose brother, Rich, owns WOCH(AM) La Fayette, Ga. **AM 96** is licensee of WRFC(AM) Athens, Ga. **WBLW** is on 810 khz with 250 w-D. **WBIC-FM** is on 103.7 mhz with 3 kw and antenna at 328 feet.

WVOI(AM) Toledo, Ohio □ Sold by McDowell Communications of Ohio Inc. to Floyd Anderson for \$663,343. **Seller** is 85% subsidiary of Jacor Communications, headed by Terry Jacobs, and licensee of WBBG(AM)-WMJI(FM) Cleveland; WQIK-AM-FM Jacksonville, Fla., and WKYG(AM)-WXXK(FM) Parkersburg, W.Va. **Buyer** has no other broadcast interests. **Wvoi** is on 1520 khz with 1 kw-U.

WORC(AM) Worcester, Mass. □ Sold by The Great Worcester Wireless Talking Machine Co. to Davis Radio Corp. for \$600,000. **Seller** is headed by Donald Fitzgibbons, who also has interest in WLLH(AM) Lowell, Mass. **Buyer** is headed by Andrew Davis, who is vice president of Davis Advertising in Worcester and has no other broadcast interests. **WORC** is on 1310 khz with 5 kw-D and 1 kw-N.

KKBI(FM) Broken Bow, Okla. □ Sold by Harold

E. Cochran to Carephil Communications for \$562,500. **Seller** also owns KITX(FM) Hugo, Okla. **Buyer** is headed by Alyce Carole Williams, KKBI station manager, and Philip B. Silva. They have no other broadcast interests. **KKBI** is on 106.3 mhz with 3 kw and antenna 300 feet above average terrain.

KHSN(AM) Coos Bay-KOOS(FM) North Bend, both Oregon □ Sold by Bay Radio Inc. to Bay Broadcasting Corp. for \$525,000. **Seller** is owned by Arnold Sias, John Feldman, Arthur Hogan and F. Robert Fenton. Sias, Feldman and Hogan also own Hogan-Feldman Inc., Encino, Calif.-based broadcast station brokerage firm, and KRFD-AM-FM Marysville-Yuba City, Calif. **Buyer** is headed by Laurence Goodman, Atlanta-based investment banker, who has no other broadcast interests. **KHSN** is on 1230 khz with 1 kw full time. **Koos** is on 94.9 mhz with 56 kw and antenna 501 feet above average terrain. **Broker: Hogan-Feldman Inc.**

Kyxz(AM)-New FM Cabot, Ark. □ Sold by KBOT Inc. to Texar Communications Inc. for \$327,216. **Seller** is headed by Douglas Schneider and has no other broadcast interests. **Buyer** is headed by Scott Taliaferro Sr. and Scott Taliaferro Jr. Texar Communications Inc. is licensee of KKHR(FM) Anson, Tex. **Kyxz** is on 1350 khz with 2.5 kw-D. **New-FM** is on 102.5 mhz with 3 kw and antenna at 100 feet.

KHAD(AM) Desoto, Mo. □ Sold by Jefferson

County Broadcasting Co. Inc. to Jefferson Communications Inc. for \$295,000. **Seller** is headed by Charles Studyvin and Pinkney Cole, who also owns KOLS(FM) Studyvin has no other broadcast interests. **Buyer** is headed by John D. Lankenau, who is also purchasing KOLS(FM) DeSoto for \$6,500 (see "For the Record") from Cole, and has no other broadcast interests. **WHAD** is on 1190 khz with 5 kw-D.

For other proposed and approved sales see "For the Record," page 91.

Sharing the shopping

Major MSO's will continue to have a big stake in QVC Network after the shop-by-television operator's planned acquisition of rival CVN Companies. According to a proxy statement, Tele-Communications Inc. will own up to 36.5% of QVC's stock following the merger. Comcast Corp., which will hold \$30 million convertible debt of QVC, will own up to 32.4% of the retailer. Time Warner's ownership of 23.8% of CVN stock will be converted into less than 5% of QVC's stock after the merger.

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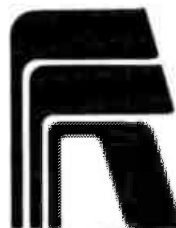
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Diane Killory: Conferring with counsel

Former FCC general counsel assesses Patrick FCC, its place in commission history and her role in key actions

Give Diane Killory partial credit for the accomplishments of the FCC during the chairmanship of Dennis Patrick.

As the agency's general counsel under Patrick, Killory not only developed the legal underpinnings for FCC policies, but also helped forge the policies themselves, contributing greatly to such key actions as the repeal of the fairness doctrine and the reimposition of syndicated exclusivity rules.

Killory was part of the inner circle.

The 35-year-old Killory left the agency Oct. 5 to make way for Robert Pettit, the man Patrick's successor, Alfred Sikes, chose to be Killory's successor. She is now preparing to resume her career as a communications lawyer in the Washington office of Morrison & Foerster.

Like Patrick, she is convinced that the



Fairness strike team. Diane Killory (r) meets with FCC Chairman Dennis Patrick and Patrick aide Lisa Hook in preparation for the Aug. 10, 1987, meeting at which the FCC repealed the fairness doctrine.



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Patrick FCC went just about as far as it could in advancing its goals: bolstering the First Amendment rights of broadcasters and intellectual property rights of programers and substituting open markets and competition for government regulations wherever possible.

Patrick and his like-minded predecessor, Mark Fowler, changed "the terms of the debate," she says. "There is more of a recognition today that a decision that is in the business interest of someone in broadcasting or one of the other industries [the FCC regulates] is not necessarily inconsistent with the best interests of the public."

The paternalistic role of government is outmoded and unneeded, she says. "Competition is going to keep broadcasters attuned to the needs and wants of the public."

Asked to compare and contrast the three Republican chairmen of the 1980's—Fowler, Patrick and Sikes—Killory says all share a desire to rid the system of rules that unnecessarily impede business decisions. But each has a different idea of when regulations are needed "to serve the public interest," she says. "I think [Fowler] was the most willing to rely on market forces," she says. "[Patrick] was close, but he always put a 'where possible' in there. It's hard to know where [Sikes] is on the continuum. He is not an ideologue and he doesn't like labels.... So as a result, in certain cases he may be more willing to step in. There are

situations where deregulation ends up creating more burdens and he wants to make sure the commission doesn't unwittingly do that."

Patrick believed that broadcasting should enjoy the same First Amendment protections as publishing, she says. To bring it about, Patrick also believed the FCC should be "on the forefront of shaping" the legal arguments. He did so in the dictum of the order repealing the fairness doctrine, she says.

Advancing the First Amendment rights of broadcasting brings down the wrath of Congress. "[Patrick] was willing to do that," she says. "I think it is an open question as to whether the new commission will be willing to forge ahead on the First Amendment where it's going to cause a lot of congressional dissension."

Judging from his first few months on the job, Killory says, Sikes is more enforcement-minded than either of his two predecessors. Fowler, she says, "was reluctant to put anyone in hearing." Patrick "was certainly more theoretically inclined to enforce rules," and he did step up enforcement of the indecency statute and equal employment opportunity rules, she says. But Sikes seems inclined to go ever further, she says, noting his initiatives in the areas of indecency and drug trafficking.

(Since taking over two months ago, Sikes has taken indecency action against four radio stations, compared to action against one

TV station taken by Patrick during his two-year stewardship. Also, Sikes has launched a license-revocation proceeding against a South Carolina AM station because of the drug-trafficking conviction of the station's owner.)

In its 1986 policy statement outlining what kind of licensee behavior is acceptable and what is not, the FCC left a lot of room for interpretation, Killory says. Judging by the South Carolina AM case, she says, "this commission is interpreting it in a more expansive manner than Mark may have, but you would have to ask him." She declines to say for the record whether the Sikes commission's interpretation is more "expansive" than Patrick's or her own.

If Killory had stuck around another year or so, her FCC career might have come full circle. After being hired on in 1983 as an assistant to then General Counsel Bruce Fein, Killory's first assignment was to write the FCC's tentative decision eliminating the financial interest and syndication rules, which limit the broadcast networks' interest in programing. Due to political pressure, however, the decision was never affirmed.

Six years later, the fin-syn rules are again in play, with Sikes prepared to modify them if the affected parties—primarily the Hollywood programing producers and the networks—can reach a compromise on what the rules should say.

Killory is unwilling to give her current opinion on whether the rules should stay or go or be modified to give the networks greater freedom to produce and syndicate programing, fearing that it might put off potential clients. "Because I was so involved in this before, I would hope that if it does heat up again, someone would want me to get involved as their counsel." She says she could in good conscience represent clients on either side of the debate.

Some outsiders believe Killory goaded Patrick to take on Congress or the courts in pursuit of policy goals, but Killory says it is not true. On the contrary, she says, she usually preached caution.

The FCC took relatively few indecency actions under Patrick because she and Patrick felt it was important to go slowly and "fashion an enforcement standard that was consistent with the First Amendment rights of broadcasters," she says. "That meant we didn't do a blunderbuss approach," she says. Her "moderating influence...sometimes frustrated the morality purists, but ultimately they've come to realize that that is the way you get things upheld in court."

Killory also says she was among the few at the commission to urge Patrick last January to put off action on the price caps proposal to give Congress a chance to review and suggest changes to it. Her viewpoint prevailed, Congress got its say, the FCC adopted the proposal and Patrick was rewarded with good relations with Congress through the last several months of his chairmanship.

It fell to Killory to fight a kind of rear-guard action, defending in court the actions taken mostly during the chairmanship of Patrick's predecessor, Mark Fowler.

The U.S. Court of Appeals in Washington was knocking down so many key FCC decisions that Killory was moved in February 1988 in a speech before the Washington communications bar to plea for the appeals court's trust. The courts and Congress will not always agree with the FCC, she told the lawyers, "but distrusting the commission's motives are both unwarranted and counterproductive."

Killory does not believe the FCC record in the courts during her tenure was any better or worse than that during her predecessors. But she acknowledges that the agency took some hits in the courts.

"Even conservative judges are going to be sticklers for [Administrative Procedure Act] violations, and in some of the cases we defended we realized the bureaus or whatever had not paid attention to certain arguments or thrown something in at the last minute without explanation. Those are the kinds of things that I tried to prevent when I became general counsel."

Others cases involved "novel" legal theories, in which the FCC had only a 50-50 chance of prevailing, she says. Fowler and Patrick had a "clear vision of changes they wanted to make and changes that were necessary to make because of the changing technologies, and so we were willing to take the risk."

The legal report card on many of Patrick's initiatives is incomplete and so there isn't yet a basis to judge fully Killory's performance. There is a lag of a few years between the time a controversial new rule or policy is adopted and the time the courts

finally get around to ruling on its legality. The U.S. Court of Appeals in Washington, for instance, heard oral arguments on a challenge of the FCC syndex rules just last week (see story, page 89).

Since the FCC is charged with implementing laws and laws are not immutable, Killory was sometimes forced to do legal flip-flops. Such was the case with indecency. When the FCC first went to court to defend it, the FCC's position was that indecency was protected speech, but could be channeled to times of day when the risk of children being in the audience was minimal. After Congress imposed a 24-hour-a-day ban, Killory found herself inventing a new legal position—one that supported a total ban. She believes a court could be persuaded to uphold the ban, but, she says, "it's an uphill battle."

She also believes the antipornography forces made a strategic mistake in pressing Congress for the 24-hour ban. "From a theoretical point of view they could feel purer. But as a practical matter something less than 3% of the complaints the FCC gets are for late-night hours. To go for those six hours and put the whole case in jeopardy did not make a whole lot of sense."

Pressed for her personal views of indecency, Killory says, "My own preference would be to have channeling to late evening hours, where the number of children in the audience is reduced. That is most analogous to the print model: that you channel rather than prohibit."

Killory says she had little interest in hanging on as general counsel when Presi-

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dent Bush appointed Sikes to replace Patrick. She never intended to be a career bureaucrat. Indeed, when she joined the agency in 1983, it was only to be for two years, she says, but she kept getting promoted.

When Sikes took office in August, Killory began looking around for a job with a law firm or with a company. And she was not limiting herself to law. If given an opportunity, she would have liked to have

become a businesswoman.

She talked with several law firms, including Steptoe & Johnson, the law firm from which she joined the FCC in 1983, before settling on Morrison & Foerster. The firm has a thriving common carrier practice before the FCC; she hopes to nurture the mass media side.

Killory was the first woman general counsel and among the youngest, if not the youngest, person to hold the job. She was

32 when she assumed office in December 1986 and 35 when she resigned Oct. 4.

She does not believe that either her youth or gender was a handicap. Some may have been put off at the first meeting, she says, "but it's just a question of showing you can do the job and I think people realized fairly quickly that I could. I think I was as strong a general counsel as there has been in a lot of years—at least that's what people tell me." —HAJ

Cable gets Hill praise for children's programming

Industry says it can live with applying commercial limits of kidvid broadcast bill to cable programmers

It was a bright moment for cable last week when industry witnesses appearing before the Senate Subcommittee on Communications received high praise for their contributions to children's television programming. The kudos came from one of the industry's chief critics, Senator Al Gore (D-Tenn.).

"Wouldn't it be great if all witnesses had a story like that to tell," said Gore following testimony from The Discovery Channel's John Hendricks and Nickelodeon's Geraldine Laybourne. Gore chaired the brief hearing on a proposal to apply commercial limits to cable programming aimed at children since Subcommittee Chairman Daniel Inouye (D-Hawaii) was ill.

Gore noted that if all "cable programmers



Senators Danforth and Gore

operated the way these two do we would not have as many problems." He favors regulating cable programmers' dealings with the home satellite industry. And he is the author of a bill that would permit the telephone industry to deliver video services as a competitor to cable.

The hearing follows the passage of a TV

bill by the parent Commerce Committee Oct. 5 that would restrict broadcasters from airing more than 10½ minutes of ads per hour during children's programs on week-ends and 12 minutes on weekdays. During the committee's consideration of the bill, John Danforth of Missouri, the ranking Republican on Commerce, sought to extend the commercial limits to cable.

While the committee did not approve the proposal, Danforth was promised a hearing and a vote on it before the children's bill moves to the floor. The legislation is not to be sent to the floor immediately.

Broadcasters are vehemently opposed to the measure, authored by Inouye, because it conditions a station's license renewal on whether it has provided educational and informational programming "specifically designed" for preschool and school-age children. The industry also is troubled by a provision requiring the FCC to complete its proceeding on so-called program-length ads and respond quickly to complaints.

The National Association of Broadcasters was the driving force behind the Danforth proposal. NAB feels that cable should be subject to the same treatment. But cable lobbyists believe the broadcasters are merely trying to kill the initiative, thinking that cable would oppose inclusion.

But that has not happened. Last week, a letter from National Cable Television Association President James Mooney to Inouye said the association "has no objection in principle" to Danforth's proposal. Mooney urged the lawmakers to clarify that cable operators should not be responsible for violations by broadcast stations retransmitted by cable systems.

"Although we believe that cable television stands as a model for what children's programming should be, and that, therefore, inclusion of cable within this legislation is, for practical purposes, unnecessary, NCTA does not object to cable's inclusion in the committee bill."

"Some of us feel it is necessary. I know Senator Danforth does," said Gore after reading that portion of the letter.

Although Hendricks thinks regulation should be a "last resort," he feels the legislation is "inevitable" and that it would be "unfair to impose" the commercial restrictions on broadcasters and not cable.

Cable programmers want equal treatment when it comes to must carry and channel positioning, said Hendricks. Independent stations "clamor" for a "special right" to low-numbered channel positions. "All we

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Witnesses (l to r): Wilcox, Laybourne and Hendricks

want is a level playing field," he said.

Complying with the time limits is not a problem for the two. The Discovery Channel airs seven and a half minutes per hour with an additional two minutes available for cable affiliates to insert. Nickelodeon airs seven minutes, reported Laybourne. "We complied with the proposed legislation before it was proposed because we think it's better for kids—and that makes it better for business," she said, adding that Nickelodeon would not "fight" the legislation.

Judging from Danforth's questions to the witnesses, he may also seek to apply the bill's provisions on program-length commercials to cable. "Why shouldn't the whole bill apply?" asked Danforth. Hendricks pointed out that cable programmers offer "such different product." But Danforth persisted and wanted to know if Congress should distinguish between the two. "Probably not," was Laybourne's response. "In terms of programing directed at children, the legislation should apply to both," answered Hendricks.

Brian Wilcox, representing the American Psychological Association, told Danforth he thinks it "makes sense." The APA is backing the senator's proposal.

Danforth also wanted to know the size of cable's share of the children's TV audience. Nickelodeon has about 24% of the children's viewing audience, Laybourne estimated. Hendricks did not have a figure but said it was "substantial."

Gore pointed out that the broadcasters are not producing children's programs. Laybourne noted the networks carry Saturday morning shows. "What about *Lassie*?" asked Danforth. "It's on Nickelodeon," said Laybourne.

At the close of the hearing, Gore said he felt the witnesses had made the case for including cable in the children's bill. But he does have concerns about enforcement. As he pointed out, broadcasters could lose their license. He asked Laybourne what she thought about fining cable operators.

It was not a good idea, according to the Nickelodeon chief. "As a programmer I would never want to put cable operators in a position of paying a fine" for Nickelodeon programing, she said.

Hendricks pointed out that cable systems are subject to franchise renewals. But Gore argued that there is little local franchise authorities can do. Later he indicated that the enforcement issue needs some exploration.

Laybourne is a strong advocate of an Inouye bill that creates a national endowment for children's educational television. She told the subcommittee panel. The Senate approved legislation granting \$10 million for development of children's programing that would air first on noncommercial television and later on commercial stations.

And Laybourne believes producers should do more to "stretch kids' imaginations." She added: "Broadcasters cannot be let off the hook by the contribution that the cable industry has made to variety and quality in children's television through the Disney Channel, Showtime, HBO, Discovery and Nickelodeon." —KM

Appeals court hears arguments on reimposition of syndex, refuses to stay FCC order

Arguments focus on commission's authority to adopt rules

The FCC's decision to reimpose its syndicated exclusivity rules has presented the U.S. Court of Appeals in Washington with an apparently divisive issue.

During close to 90 minutes of argument last week, Judges Laurence H. Silberman and Harry Edwards, in the course of peppering opposing counsel with questions, seemed to be engaged in a vigorous struggle for the vote of the third member of the panel, Chief Judge Patricia Wald. Her comments, while not exactly Delphic, gave each side grounds for hope as to the outcome.

But on Tuesday, a day after the argument, the court issued a brief, unsigned

order denying the cable interests' request for a stay of the commission's order adopting the rule. Attorneys involved in the case hesitated to read much into the court's order. But Arthur Goodkind, counsel for the National Association of Broadcasters and the Association of International Television Broadcasters, intervenors on behalf of the commission, was clearly pleased. "It's good news for us," he said. John P. Cole Jr., counsel for United Video Inc. and other cable interests, did not disagree. He called the court order "bad news" for his side. "I can't read anything good into it." The syndex order, adopted in May 1988 and affirmed in a denial of reconsideration in February, is to become effective on Jan. 1.

Still, no one was predicting how the panel will resolve the issues involved: Does the commission have the authority to adopt the rules designed to protect the exclusivity that stations bargain for in purchasing programing? Or does the Copyright Act of 1976 preempt the commission's authority? If not, does the record support the adoption of the rules? If those barriers do not block commission action in the area, what of the First Amendment? Can the commission enforce the rules without violating cable systems' guarantee of free speech and press?

The syndex rules, which permit stations to enforce their exclusive right to programing against cable systems' importation of duplicative programing on distant signals, are a remake of rules the FCC originally adopted in 1965 and repealed, as not necessary, in 1980. The commission, in changing its policy again, said that "viewers and the public interest are being poorly served by" the existing regulatory scheme and that the marketplace for television programing would be improved by the exclusivity rules. The National Cable Television Association did not challenge the rules, but important elements of the cable industry did.

Cole contended that the commission was trying to have it both ways—arguing that the exclusivity afforded by the Copyright Act justified its regulation of speech and, for "purposes of jurisdictional examination, that the regulation is anything or everything but the exclusivity of copyright." And Robert A. Beizer, counsel for the Tribune Co., licensee of superstation WGN-TV Chicago, argued principally the First Amendment issue. He noted that the appeals court, in overturning the commission's first version of its must-carry rules, in 1985, held that the commission must apply the *O'Brien* test—demonstrate a substantial government interest in the issue and devise rules narrowly tailored to achieve the goal. That, he said, the commission did not do.

But Silberman appeared to disagree with that analysis, and perhaps dispose of the First Amendment argument. "Insofar as an agency wants to protect intellectual property," he said, "[the rule] falls outside of *O'Brien*. 'It [protection of intellectual property] doesn't have to be done under Copyright.' At another point, he suggested Congress could provide for the protection of intellectual property in any statute, even "the Railroad Act."

But the main focus of the argument was



Just in case. While some elements of the cable industry are challenging the FCC's syndex rules in court, the industry's principal trade association is trying to teach cable operators how to live with them. The National Cable Television Association is sponsoring a series of five seminars around the country aimed at preparing general managers for the advent of syndex Jan. 1, 1990, through a discussion of the legal, technical and public relations impact of the rules. Each seminar features a mix of industry executives and NCTA staffers. Presiding at the most recent (Oct. 3) seminar in Portland, Ore., were (above, l-r): Lynn McReynolds, NCTA; John Goddard, president, Viacom Cable; Seth Davidson, NCTA, and Harlan Cook, Columbia Cable, Beaverton, Ore. The last in the series is slated for this Wednesday (Oct. 25) at the Atlanta Airport Hilton hotel.

on the commission's authority and whether it used it in a reasonable manner. Cole argued that the Copyright Act of 1976, which provides for compulsory licenses for cable systems, denies the commission the authority to adopt the syndex rules. And he had a strong ally in Judge Edwards. "Congress wouldn't have set up the compulsory license and then have the commission say, 'That's a nullity,'" Edwards said, in a colloquy with Cole. Later, in questioning Daniel M. Armstrong, the FCC's associate general counsel, who argued the case for the commission, Edwards said the commission adopted syndex rules "because you don't like the compulsory license." The commission, he said, does not have that power.

Nor was that his last word. Edwards broke in abruptly when Armstrong was arguing that the syndex rules differed from a proposed retransmission consent requirement that, he said, would be barred by the Copyright Act of 1976. Armstrong said that Act involves "a delicate balance," barring a requirement that cable systems take responsibility for blacking out channels. Syndex, he said, does not impose that requirement; broadcasters must seek protection from the commission once they have negotiated an exclusivity guarantee. "You can't be serious," Edwards said of the distinction. "This is a retransmission consent requirement in different clothes. You [a cable system] can be blocked. You're in someone else's hands."

The question on which Silberman focused was Congress's intent. "We're trying desperately to understand what Congress intended," he said. And he seemed to feel he had discovered that intent in the Satellite Home Viewer Act, enacted in November 1988, after the commission adopted the syndex rules. The Act refers to commission authority to adopt such rules. "Anyone

with doubts about the commission's authority," Silberman said, "can take comfort from what Congress said in the Act."

Armstrong did what he could to reinforce that conclusion by citing the legislative history of the Copyright Act in an effort to demonstrate that Congress was aware of the syndex rules in effect, in 1976, and endorsed them. He noted that early versions of the Act would have codified the rules but that the language was dropped at the commission's request. The agency said it wanted the flexibility of dealing with new situations as they arose.

Wald was a source of concern to the commission and those supporting its rules, and not only because she appeared to represent the swing vote. She also has a history of writing opinions that blister the commission. For instance, she wrote the decision in *Century Communications Corp. v. FCC*, in

December 1987, that overturned the commission's second version of its must-carry rules. Writing for a unanimous panel, she said the new rules, like the old, violated the First Amendment (BROADCASTING, Dec. 14, 1987). And a question she put to Armstrong gave representatives of the cable industry in the courtroom hope she would side with them.

On the question of whether the rules are "arbitrary and capricious," she said, "I have trouble. Where is the evidence that [the absence of the rules is] going to result in a lesser amount of programing diversity? What is the economic logic?" What, in effect, is the harm to the public interest?

Armstrong said the cable programing market itself provided part of the evidence of the value attached to exclusivity by those purchasing material. It was no accident, he said, "that in the last decade the number of suppliers has grown dramatically." He also cited testimony in the record of a syndicator unable to sell programing to stations in three markets because he could not assure them they would have exclusive rights to the material.

Goodkind also sought to answer the question. Television stations, he said, are at a competitive disadvantage with respect to cable systems that enjoy exclusive rights to their programing. Furthermore, he said the inability to obtain exclusive rights to programing "is a disincentive" for television stations to purchase the most popular programs, since they are the ones most likely to be duplicated by local cable systems. And he argued that the syndex rules will permit the marketplace to work properly, "with supply developed in response to consumer demand." Under the present system, with cable paying only on the basis of a compulsory license, he said, such a match "happens only by accident."

With the hearing over, the lawyers for the two sides and their respective groups of supporters are left pondering the meaning of the panel's denial of the request for stay. Said one attorney, "It's like reading tea leaves." Others, however, could not avoid the significance of the court issuing its order only after the oral argument. The request had been pending since Aug. 29.—LZ

Movie editing to be subject of Hill hearing

Broadcasters' ability to edit movies either for commercial breaks or other purposes will come under congressional scrutiny this week at a Senate copyright subcommittee hearing.

Motion picture directors, screenwriters and others would like U.S. copyright law to include so-called "moral rights" language, which would extend their control over the copyright and prevent unapproved alterations to their product.

Broadcasters fear such action might result in having to pay even more for the rights if a station wants to edit movies and other programing. Or, in the worst-case scenario, according to the National Association of Broadcasters, stations might be blocked altogether from such usual practices as editing for commercial breaks, time

compression, panning and scanning. Broadcasters also edit films for violent and sexually explicit material.

There is no legislation pending in either the House or the Senate. The issue heated up last year over colorized films. A serious lobbying initiative by directors and Hollywood stars such as Jimmy Stewart led to the establishment of the National Film Preservation Board, which selects 25 films a year for a national film registry. If, for example, any of those films have been colorized, they must be labeled as being altered. Initially, the group hoped to ban colorization or give directors the final word on the process.

It will be the third in a series of "moral rights" hearings held by the Senate subcommittee. □

For the Record

As compiled by BROADCASTING from Oct. 12 through Oct. 18 and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; HAAT—height above average terrain; H&V—horizontal and vertical; khz.—kilohertz; kw.—kilowatts; lic.—license; m.—meters; mhz.—megahertz; mi.—miles; MP—modification permit; mod.—modification; N—night; pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S—A—Scientific Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; U or unl.—unlimited hours; vis.—visual; w.—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

Ownership Changes

Applications

■ KYZX(AM)-New FM Cabot, AR (AM: BAL890925EA; 1350 khz; 2.5 kw-D; FM: BAPH890925EB; 102.5 mhz; 3 kw; ant. 100 ft.)—Seeks assignment of license from KBOT Inc. to Texar Communications Inc. for \$327,216. Seller is headed by Douglas Schneider, and has no other broadcast interests. Buyer is headed by Scott Taliaferro Sr. and Scott Taliaferro Jr. Texar Communications Inc. is licensee of KKH(AM) Anson, TX. Filed Sept. 25.

■ WBLW(AM)-WBIC-FM Royston, GA (AM: BAL890927EA; 810 khz; 250 w-D; FM: BALH890927EB; 103.7 mhz; 3 kw; ant. 100 ft.)—Seeks assignment of license from Oculus Broadcasting Corp. to Athena Broadcasting Corp. for \$700,000. Seller is headed by C.P. Sims, and has no other broadcast interests. Buyer is owned by AM 96 Inc. and is headed by Sandra Gwyn, whose brother, Rich, owns WQCH(AM) Lafayette, GA. AM 96 is licensee of WRFC(AM) Athens, GA. Filed Oct. 10.

■ WORC(AM) Worcester, MA (BAL890922EA; 1310 khz; 5 kw-D; 1 kw-N)—Seeks assignment of license from The Great Worcester Wireless Talking Machine Co. to Davis Radio Corp. for \$600,000. Seller is headed by Donald Fitzgibbons, who also has interest in WLLH(AM) Lowell, MA. Buyer is headed by Andrew Davis, who is vice president of Davis Advertising in Worcester and has no other broadcast interests. Filed Sept. 22.

■ KHAD(AM) Desoto, MO (BAL890925ED; 1190 khz; 5 kw-D)—Seeks assignment of license from Jefferson County Broadcasting Inc. to Jefferson Communications Inc. for \$295,000. Seller is headed by Charles Studyvin and Pinkney Cole, who also owns KOLS(FM). Buyer is headed by John D. Lankenau, who is also purchasing KOLS(FM) for \$6,500 from Cole (see below). Filed Sept. 25.

■ KOLS(FM) Desoto, MO (BAPH890925EE; 100.1 mhz; 2 kw; ant. 400 ft.)—Seeks assignment of license from Radio Desoto to Jefferson Communications Inc. for \$6,500. Seller is headed by Pinkney Cole, who is general manager of KHAD(AM) (see above). Buyer is headed by John D. Lankenau and is also purchasing KHAD(AM) DeSoto, MO. Filed Sept. 25.

■ WGTU-TV Traverse City (BALCT890922KE; ch. 29; 1000 kw-V; ant. 1,300 ft.) and WGTQ-TV Sault St. Marie, both Michigan (BALCT890922KF; ch. 8; 316 kw-V; ant. 778 ft.)—Seeks assignment of license from Michigan Center Broadcasting to Scanlan Communications Inc. for

\$4,000,000. Seller is subsidiary of Adams Communications headed by Stephen Adams, licensee of WLAV-AM-FM Grand Rapids, MI; WBZN-AM-FM Racine, WI; KISS(AM) San Antonio, TX; KOOL-AM-FM Phoenix; KQUL(AM)-KZOK-FM Seattle; WKLL(AM) Wood River, IL, and KEZK-FM St. Louis; WILX-TV Onondaga, MI; WKEF-TV Dayton, OH; KAUZ-TV Wichita Falls, TX; KOSA-TV Odessa, TX; WTRF-TV Wheeling, WV; WMTV-TV Madison, WI; WSAW-TV Wausau, WI; WHOI-TV Peoria, IL; WWAY-TV Wilmington, NC. Buyer is headed by Thomas Scanlan, former part owner of WKFT(TV) Fayetteville, SC. He has no other broadcast interests. Filed Sept. 22.

■ KASK(TV) Las Cruces, NM (BALCT890922KG; ch. 48; 79.4 kw-V; ant. 113 ft.)—Seeks assignment of license from Lynn Dubois, receiver, to Southwestern Broadcasting Co. for \$800,000. Seller has no other broadcast interests. Buyer is headed by Robert Lee Munoz, and has no other broadcast interests. Filed Sept. 22.

■ WOWB(FM) Little Falls, NY (BAPH890921HU; 105.5 mhz; 3 kw; ant. 307 ft.)—Seeks assignment of license from Gary Van Veghten to Towpath Communications Ltd. for \$41,402. Seller is headed by Gary Van Veghten. Buyer is headed by Van Veghten, Thomas J. Curley and Kenneth Roser, who have no other broadcast interests. Filed Sept. 21.

■ WSVN(AM) Valdese, NC (BAL890928EA; 1490 khz; 1 kw-U)—Seeks assignment of license from JSN Communications Inc. to JBF Communications Inc. for \$225,000. Seller is headed by Robert Hilker, who has interest in WJJJ(AM) Christiansburg and WVVV(FM) Blacksburg, both Virginia; WSTX-AM-FM Christiansburg, VA; WYNR(AM)-WPIQ(FM) Brunswick, GA; WABZ(FM) Albemarle and WEGO(AM) Concord, both North Carolina; WJOT(AM)-WFGF(FM) Lake City, SC; WFXI(TV) Morhead City and WGTJ(TV) Greenville, both North Caroli-

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Bill Lytle

SALT LAKE CITY

801/753-8090

Greg Merrill



na. Buyer is owned by James Harold Bishop, who is president, and wife, Brenda F. Bishop, who is secretary and treasurer of WCAB(AM) Rutherfordton, NC. Filed Sept. 28.

■ WBEX(AM)-WKJF-AM Chillicothe, OH (AM: BAL890920ED; 1490 kHz; 1 kw-D, 250 w-N; FM: BAL890920EE; 93.3 mhz; 22 kw; ant. 335 ft.)—Seeks assignment of license from Guaranty Broadcasting Corp. to Pearl Broadcasting Partnership for \$3,250,000 ("Changing Hands," Sept. 25). Seller is headed by David Keister. It also owns WKBY(AM)-WFMG(AM) Richmond, IN and WABJ(AM)-WQTE(AM) Adrian, MI; WBAT(AM) Marion, and CP for WCJC(AM) Van Buren, both Indiana. Buyer is headed by Thomas Gammon, who also owns KTRR(AM) Loveland, CO; KZXY-AM-FM Apple Valley, and KKIS-AM-FM Pittsburg-Walnut Creek, all California. Filed Sept. 20.

■ WVOI(AM) Toledo, OH (BAL890928EB; 1520 kHz; 1 kw-U)—Seeks assignment of license from McDowell Communications of Ohio Inc. to Floyd Anderson for \$663,343. Seller is 85% subsidiary of Jacor Communications, headed by Terry Jacobs, and licensee of WBBG(AM)-WMIJ(AM) Cleveland, OH; WQIK-AM-FM Jacksonville, FL, and WKYG(AM)-WXXK(AM) Parkersburg, WV. Buyer has no other broadcast interests. Filed Sept. 28.

■ KKB(AM) Broken Bow, OK (BALH890919HW; 106.3 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Harold E. Cochran to Carephil Communications for \$562,500. Seller also owns KITX(AM) Hugo, OK. Buyer is headed by Alyce Carole Williams and Philip B. Silva, who have no other broadcast interests. Filed Sept. 19.

■ WLEE(AM) Richmond, VA (BAL890929EA; 1480 kHz; 5 kw-U)—Seeks assignment of license from William S. Ray to Pearson Newco Inc. for \$1. Seller also heads WGA(AM) Elizabeth City, NC. Buyer is headed by John Lankenau, and has no other broadcast interests. Filed Sept. 29.

■ KOMW(AM) Omak, WA (BAL890920EF; 680 kHz; 5 kw-D)—Seeks assignment of license from North Country Broadcasting Inc. to Andrist Telecommunications Enterprises for \$730,000. Seller is headed by Eric Carpenter, and has interest in KCUL(AM)-KCRK(AM) Colville, WA. Buyer is headed by John Andrist, who has interest in two low-power TV stations in Washington. Filed Sept. 20.

■ KAPA Raymond, WA (BAL890925EC; 1340 kHz; 1 kw-U)—Seeks assignment of license from Barbara L. Kazmark to Dorothy B. Brazeau for \$130,000. ("Changing Hands," Oct. 9). Seller also owns KAZZ(AM) Deer Park, WA. Buyer has no other broadcast interests. Filed Sept. 25.

■ WEIR(AM) Weirton, WV and WEIR-FM Cadiz, OH (AM: BAL890926GH; 1430 kHz; 1 kw-U; FM: BALH890926GI; 106.3 mhz; 3 kw; ant. 264 ft.)—Seeks assignment of license from WEIR Radio Corp. to McGraw Broadcasting Corp. for \$406,200 ("Changing Hands," Oct. 16). Seller is headed by Donald Devorris, who has no other broadcast interests. Buyer is headed by Richard H. McGraw and his wife, Karen. McGraw also owns WELK(AM) Elkins, WV. Filed Sept. 26.

Actions

■ WLVI-FM Hartford, CT (BALH890728GP; 93.7 mhz; 21 kw; ant. 780 ft.)—Granted app. of assignment of license from Sage Broadcasting Corp. to Daytona Group of Connecticut Inc. for \$7,618,000 ("Changing Hands," July 17). Seller is headed by Jerry Poch, and is also selling WAMT(AM) Titusville, FL ("Changing Hands," July 17). Sage owns WKHT(AM) Manchester and WNAQ(AM) Naugatuck, both Connecticut; WTAX(AM)-WDBR(AM), Springfield, Ill.; KMNS(AM)-KSEZ(AM), Sioux City, Iowa; WBSM-FM Fairhaven and WBSM(AM) New Bedford, both Massachusetts; WCDL(AM)-WSGD-FM Carbondale, Pa.; WACO-AM-FM Waco, Tex., and WRFB(AM) Stowe, Vt. Buyer is headed by Norman Drubner and David Pearlman. Daytona owns KRGE(AM) Weslaco and KRIX(AM) Brownsville, both Texas; KZRC(AM) Milwaukee and KXYQ-FM Salem, both Oregon; KIVA(AM) Santa Fe, NM; WVMX(AM) Richmond, VA, and KGRX(AM) Globe, AZ. Drubner is also licensee of WPAP(AM) Panama City, FL, and WCOA(AM)-WJLQ(AM) Pensacola, FL. Action Oct. 5.

■ WDEL(AM)-WSTW(AM) Wilmington, DE (AM: BTC890725GH; 1150 kHz; 5 kw-U, DA-2; FM: BTC890725GI; 93.7 mhz; 50 kw; ant. 490 ft.)—Granted app. of assignment of license from John F. Steinman Residuary Trust to Steinman Stations Inc. for no financial consideration. Steinman has no other broadcast interests. Action Sept. 12.

■ WHLY Leesburg, FL (BALH890530HR; 106.7 mhz; 100 kw; ant. 244 ft.)—Granted app. of assignment of license from General Broadcasting of Florida Inc. to J.J. Taylor Companies Inc. for \$12,000,000. Seller is owned by Southern Star Broadcasting Inc., which is headed by Peter Starr. Starr also has interest in WPLR(AM) New

Haven, CT; KZLR(AM) Little Rock, AR, and WKNN Biloxi, MS. Buyer is headed by John J. Taylor. J.J. Taylor Companies Inc. is licensee of WCOD(AM) Hyannis, MA; WEAT-AM-FM West Palm Beach and WIVY-FM Jacksonville, all Florida, and WTHI(AM) Portland, ME. Application for renewal of licenses of WEAT-AM-FM (Files 880930WG and 880930WS) are presently pending, as is application for license (File 881109KC) in connection with modification of their facilities. Action Oct. 10.

■ WAXE(AM) Vero Beach, FL (BAL890816EB; 1370 kHz; 1 kw-D)—Granted app. of assignment of license from Palm Coast Communications Inc. to Media VI, Florida general partnership, for no financial consideration. Seller is headed by James Pagano, who has no other broadcast interests. Buyer has no other broadcast interests. Action Oct. 3.

■ WKCB-AM-FM Hindman, KY (AM: BAL890726GZ; 1340 kHz; 1 kw-U; FM: BALH890726HA; 107.1 mhz; 770 w; ant. 650 ft.)—Granted app. of assignment of license from Knott County Broadcasting Corp. to Hindman Broadcasting Corp. for \$100,000. Seller is headed by John Morgan, who has no other broadcast interests. Buyer is owned by Randy Thompson and Walter E. May. May is also president, director and sole stockholder of East Kentucky Broadcasting Corp., licensee of WPKE(AM)-WDHR-FM Pikeville, KY. In addition, May holds 102 shares of preferred non-voting stock in Ladon Broadcasting Co., applicant for new FM on channel 294A at Reidland, KY. Action Sept. 15.

■ KMJF-FM Shreveport, LA (BALH890811HH; 100 mhz; 3 kw; ant. 91 ft.) and KKYS-FM Bryan, TX (BALH890811HI; 104.9 mhz; 3 kw; ant. 300 ft.)—Granted app. of assignment of license from Radio U.S.A. Ltd. to Sungroup Inc. for \$2,191,387 ("Changing Hands," Aug. 21). Seller is headed by James A. Reeder and has no other broadcast interests. Buyer is headed by Frank Woods and also owns WERC(AM)-WKXX(AM) Birmingham, AL; KESY-AM-FM Omaha; KKSS(AM) Santa Fe, NM, and KEAN-AM-FM Abilene, KYKK(AM) Longview and KKQV(AM) Wichita Falls, all Texas. It is also purchasing WOWW(AM) Pensacola, FL ("Changing Hands," July 17). Action Oct. 5.

■ KYRS-FM Atwater, MN (BALH890816HM; 94.10 mhz; 3 kw; ant. 82 ft.)—Granted app. of assignment of license from Crow River Broadcasting Inc. to KYRS Inc. for \$282,000. Seller is headed by Norman Jones and Chris Lenz, who have no other broadcast interests. Buyer is headed by Dennis G. Carpenter. Proposed assignee is wholly owned by Starcom Inc. Starcom Inc. owns 100% of stock of St. James FM Inc., applicant for new FM station to serve St. James, MN. Starcom Inc. owns 100% of stock of Twin Ports Broadcasting Inc., permittee of WRSR(AM) at Two Harbors, MN. Starcom Inc. also owns 100% of stock of Sartell FM Inc., licensee of KKS(AM) Sartell, MN. Starcom Inc. is 75% voting stockholder in Thief to the Forks Broadcasting Inc., permittee of KVV-LM Thief River Falls, MN. Starcom Inc. owns 100% of stock of KSTQ Inc., which is licensee of KSTQ(AM) Alexandria, MN. Action Oct. 5.

■ KCCV(AM) Independence, MO (BAL890717EI; 15.0 kHz; 10 kw-D)—Granted app. of assignment of license from Bott Broadcasting Co. to Tavastock Inc. for \$700,000 ("Changing Hands," July 31). Seller is headed by Richard Botts, who also owns KCIB(AM) Central Valley, CA; WFCV(AM) Fort Wayne, Ind.; KCCI(AM) Goodland and KNCI(AM) Overland Park, both Kansas; KSIV(AM) Clayton, MO; KQCV(AM) Oklahoma City, and WCRV(AM) Collierville, TN. Buyer is owned by Ragan A. Henry, who, through various companies, is licensee of WDAI(AM)-WHRK(AM) Columbus, OH; WKSG(AM) Mt. Clemens, MI; WMXB(AM) Richmond, VA; WWIN-AM-FM Baltimore, and WXT(AM) Marlow Heights, both Maryland; WQOK(AM) South Boston, VA; KDIA(AM) Oakland, CA; WCMC(AM)-WZXL(AM) Wildwood, NJ; KJOJ(AM) Conroe, TX, and WOWI(AM) Norfolk and WRAP(AM) Portsmouth, both Virginia. He also has interest in WHYY-FM Philadelphia; WHYY-TV Wilmington, DE, and WGER-FM Saginaw, MI. Action Sept. 29.

■ KATK-AM-FM Carlsbad, NM (AM: BAL890814EB; 740 kHz; 1 kw-D, 500 w-N; FM: BALH890814EC; 92.1 mhz; 3 kw; ant. 285 ft.)—Granted app. of assignment of license from Radio Carlsbad Inc. to Frank A. Nymeyer for \$550,000. Seller is headed by Darrel and Robert Swayze (father and son). Buyer has no other broadcast interests. Action Oct. 2.

■ WBIG(AM) Gastonia, NC (BAL890803EA; 1450 kHz; 1 kw)—Granted app. of assignment of license from Beasley Broadcasting of Charlotte Inc. to C&C Broadcasting Inc. for \$125,000. Seller is owned by George Beasley, who also owns KAAY(AM) Little Rock, AR (85%); WRXK(AM) Bonita Springs, WJHM(AM) Daytona Beach and WPOW(AM) Miami (50%), all Florida; WMRO(AM) and WYSY-FM Aurora, IL; WYNG-FM Evansville, IN (95%); WFAI(AM) Fayetteville (60%); WCKZ-FM Gastonia

(85%), WYED(TV) Goldsboro, WFTC(AM)-WRNS(AM) Kinston (85%), WKML(AM) Lumberton (85%) and WJMH(AM) Reidsville (100%), all North Carolina; WTE-L(AM) and WXTU(AM) Philadelphia (85%); WLIT(AM)-WYAV(AM) Conway, SC (100%), and KSSR(AM) Bastrop, TX. Buyer is owned by Calvin R. Hastings and Charles Ray West. Hastings has 50% interest in WCSL(AM) Cherryville, NC. Action Oct. 3.

■ WSMR(AM) Raeford, NC (BAL890802EA; 1400 kHz; 1 kw-U)—Granted app. of assignment of license from Faith Enterprises Inc. to Gospel Tabernacle Enterprises Inc. for \$150,000. Seller is headed by D.W. Long and also owns WZOO(AM) Asheboro, NC. Buyer is headed by Rev. James Ross and has no other broadcast interests. Action Oct. 2.

■ WCHI(AM) Chillicothe, OH (BAL890705EA; 1350 kHz; 1 kw-D)—Granted app. of assignment of license from First Capital Communications Inc. to Wyandot Radio Corp. for \$105,000. Seller is headed by William H. Burchett. Buyer is headed by David L. Smith. Wyandot Radio Corp. is licensee of WFCB-FM Chillicothe, OH. Action Oct. 2.

■ WRAW(AM)-WRFY-FM Reading, PA (AM: BAL890815GP; 1340 kHz; 1 kw-D, 250 w-N; FM: BALH890815GQ; 102.5 mhz; 27 kw; ant. 810 ft.)—Granted app. of assignment of license from City Broadcasting Co. to Eight Chiefs Inc. for \$18,250,000 ("Changing Hands," Aug. 14). Seller is headed by Frank Franco and also owns WMMB(AM)-WMMY(AM). Buyer is headed by Ragan Henry (see KCCV(AM) Independence, MO). Action Oct. 2.

■ WZNT(AM) San Juan, PR (BTCH890717GR; 93.7 mhz; 50 kw; ant. 280 ft.)—Granted app. of assignment of license from Huella Communications Inc. to Rafael Oller for \$1,200,000 ("Changing Hands," July 10). Seller is headed by Francisco V. Santoni, who has no other broadcast interests. Buyer is owner of PrimeTime, Puerto Rican television production group. Action Oct. 2.

■ WCOS-AM-FM Columbia, SC (AM: BAL890815EA; 1400 kHz; 1 kw-U; FM: BALH890815EB; 97.9 mhz; 100 kw; ant. 985 ft.)—Granted app. of assignment of license from WCOS Inc. to Bancora Broadcasting Corp. for \$12,500,000 ("Changing Hands," July 31). Seller is headed by George Buck, who owns GHB Broadcasting, licensee of WMOY(AM) Montgomery, AL; WYZE(AM) Atlanta and WEAM(AM) Columbus, both Georgia; WTOO(AM) Asheville, WYVN(AM) Charlotte and WDRV(AM) Statesville, all North Carolina; WNAF(AM) Norristown, PA, and WOLS(AM) Florence, SC. Buyer is headed by Ragan Henry, who is also buying WRAW(AM)-WRFY(AM) Reading, PA and KCCV(AM) Independence, MO (see above). Action Oct. 2.

■ KPAC(AM) San Antonio, TX (BALED890824HJ; 90.9 mhz; 3 kw; ant. 300 ft.)—Granted app. of assignment of license from Classic Broadcasting Society of San Antonio to Texas Public Radio for no financial consideration. Seller is headed by Wilford Stapp, who has no other broadcast interests. Buyer is nonprofit organization and has no other broadcast interests. Action Oct. 5.

■ KBSG(AM) Auburn, WA (BAL890811EC; 1210 kHz; 10 kw-D, 1 kw-N)—Granted app. of assignment of license from Auburn Broadcasters Inc. to KBSG Inc. for \$1,500,000. Seller is headed by Edward Garre. He has no other broadcast interests. Buyer is Viacom International Inc., parent corporation of Viacom Broadcasting Inc. Viacom's radio broadcast division is headed by Bill Figneshu. Viacom is licensee of following: WVIT(TV) New Britain, CT; WMZQ-FM Washington; WLIT-FM Chicago; KSLA-TV Shreveport, LA; WLTI(AM) Detroit; KMOV(TV) St. Louis, MO; WNYT(TV) Albany, WLTW(AM) Rochester and WHEC-TV Rochester, all New York; KIKK(AM) Pasadena and KIKK-FM Houston, both Texas, and KBSG(AM) Tacoma, WA. Action Oct. 3.

■ WCWC(AM)-WYUR-FM Ripon, WI (AM: BAL890728EB; 1600 kHz; 5 kw-U; FM: BALH890728GQ; 95.9 mhz; 3 kw; ant. 300 ft.)—Granted app. of assignment of license from Denovocom Inc. to Wisconsin Radio LP for \$1,410,000. Seller is owned by Paula and Walter Richey (wife and husband). Walter Richey has interest in WKHY-FM Lafayette, IN; KTHI(AM) Fresno, CA; KLBB(AM) St. Paul, MN; KQUE(AM) Olympia, WA, and KO-SO(AM) Modesto, CA. Buyer is headed by Martin Cowie, who has no other broadcast interests. Purchase includes WYUR(AM) Ripon, WI. Action Oct. 4.

New Stations

Applications FM's

■ White City, FL (BPH890913MM)—Sam Idas seeks 104.7 mhz; 1.63 kw; 449 ft. Address: 1624 S.E. 12th Court,

Fort Lauderdale, FL 33316. Principal has no other broadcast interests. Filed Sept. 13.

■ Blairsville, GA (BPED890905M1)—Ellards W. Nichols seeks 89.5 mhz; 5 kw. Address: Rte. 1, Box 308, Morganon, GA. Principal has no other broadcast interests. Filed Sept. 5.

■ Clarksville, IN (BPH890905MB)—Irvin Davis seeks 93.1 mhz; 2.5 kw; 357 ft. Address: 8229 Maryland, St. Louis 63105. Irvine Davis is president and director of Admiral Broadcasting Corp., licensee of KTUF(FM) Kirksville, MO. As majority stockholder, Davis holds 90% interest in station. Davis is individual permittee of KRTX(FM) Galveston, TX. Filed Sept. 5.

■ Clarksville, IN (BPH890905MC)—Valerie Cook seeks 93.1 mhz; 3 kw; 328 ft. Address: 824 Willoway, East Alton, IL 62024. Principal has no other broadcast interests. Filed Sept. 5.

■ South Bend, IN (BPED890919MD)—Interfaith Christian Union Inc. seeks 89.7 mhz; 1.5 kw. Address: P.O. Box 3931, South Bend, IN 46619. Principal is headed by Rev. Sylvester Williams and has no other broadcast interests. Filed Sept. 19.

■ Laughlin, NV (BPH890913MO)—First Broadcasting Corp. seeks 93.5 mhz; 100 kw; ant.: 1.485 ft. Address: 575 W. Madison, #1002, Chicago 60606. Principal is headed by Elliot B. Pollock and has no other broadcast interests. Filed Sept. 13.

■ Montauk, NY (BPH890913MP)—Montauk Communications LP seeks 94.9 mhz; 3 kw. Address: 3 Halsey Lane, Remsenburg, NY 11960. Principal has no other broadcast interests. Filed Sept. 13.

■ Millersburg, PA (BPH890824MF)—Mamu Inc. seeks 98.9 mhz; 0.794 kw; ant.: 636 ft. Address: 540 S. Mill St., Lebanon, PA 17042. Principal is headed by Pryor E. Neuber Jr. and has no other broadcast interests. Filed Aug. 24.

■ Millersburg, PA (BPH890828MR)—Douglas W. George seeks 98.9 mhz; 3 kw; ant.: 328 ft. Address: 111 S. Yale St., York, PA 17403. George is president, treasurer, director and 87% stockholder of WOYK(AM) York and WHTF(FM) Starview, both Pennsylvania, and is president, treasurer, director and 100% stockholder of WJUN Inc., licensee of WJUN-AM-FM Mexico, PA. Filed Aug. 28.

■ Spangler, PA (BPH890825MK)—Raymark Broadcasting Co. seeks 97.3 mhz; 1.62 kw; ant.: 449 ft. Address: P.O. Box 73, Clarfield, PA 16830. Principal is headed by Mark E. Harley, president and owner of WCCS(AM) Homer City, PA. Filed Aug. 25.

■ Martin, SD (BPED890920M1)—State Board of Directors for Educational TV seeks 102.5 mhz; 100 kw; ant.: 754 ft. Address: 414 East Clark St., Vermillion, SD 57069. SD ETV is licensee of KUSD-AM-TV Vermillion. KBHE-FM-TV Rapid City, KDSB-FM Pierre, KESD-FM-TV Brookings, KPXD(FM) Faith, KQSD-FM-TV Lowry, KTSD(FM) Reliance, KDSB(FM) Aberdeen, KPXD-TV Eagle Butte, KTSD-TV Pierre and KZSD-TV Martin, all South Dakota. Filed Sept. 20.

■ Farmville, VA (BPH890830ME)—David W. Layne seeks 101.3 mhz; 3 kw; ant.: 328 ft. Address: 275 Elm Lane, Bluff City, TN 37618. Principal has no other broadcast interests. Filed Sept. 30.

■ Royalton, VT (BPH890905MG)—Lisbon Communications Inc. seeks 99.7 mhz; 1.8 kw; ant.: 416 ft. Address: 116 D. South River Rd., Bedford, NH 03102. Principal is headed by Edward Flanagan, Montpelier Broadcasting Inc. (MBI) owns all of nonvoting preferred shares of applicant. MBI is licensee of WNCN(FM) Montpelier, VT. MBI is wholly owned subsidiary of Northeast Broadcasting Co. (NEBCO). NEBCO is licensee of WHAV(AM)-WLYT(FM) Haverhill, MS. Filed Sept. 5.

TV

■ Knoxville, TN (BPCT890913KG)—Channel 26 Ltd. seeks ch. 26; 1,232 kw; ant.: 1,485 ft. Address: 141 E. Market St., Johnson City, TN 37601. Principal is headed by John W. Smith Sr., and has no other broadcast interests. Filed Sept. 19.

Actions

FM's

■ Fort Myers, FL (BPED880412MC)—Returned app. of Brightness Ministries Inc. for 89.1 mhz; 100 kw. Address: P.O. Box 1462, Jeffersonville, IN 47131. Principal is headed by John W. Smith Sr., and has no other broadcast interests. Action Sept. 28.

■ McCall, ID (BPED880626MD)—Granted app. of Idaho State Board of Education for 91.7 mhz; 0.974 kw H&V; ant.: 1,879 ft. Address: Boise State University, 1910 Uni-

versity Dr., Boise, ID. Principal is headed by James Paluzzi and has no other broadcast interests. Action Sept. 27.

■ Clarksville, IN (BPH890905MA)—Returned app. of Lisa M. Jenkins for 93.1 mhz; 3 kw; ant.: 328 ft. Address: 1918 Charlestown Rd., New Albany, IN 47150. Principal has no other broadcast interests. Action Oct. 5.

■ Granite Falls, MN (BPH890417MD)—Returned app. of John Linder for 93.9 mhz; 3 kw; ant.: 328 ft. Address: P.O. Box 1420, Mankato, MN. Principal has no other broadcast interests. Action Sept. 26.

■ Republic, MO (BPH880114MD)—Granted app. of Town and Country Radio for 99.5 mhz; 3 kw H&V; ant.: 328 ft. Address: Box 144-1, Republic, MO 65738. Principal is headed by Sherlyn Snow and has no other broadcast interests. Action Sept. 29.

■ Elko, NV (BPED880121M1)—Granted app. of Northern Nevada Community College for 91.5 mhz; 0.05 kw H&V; ant.: 751 ft. Address: University of Nevada, 901 Elm St. Principal is headed by June Whitley and has no other broadcast interests. Action Sept. 26.

■ Laughlin, NV (BPH871229MM)—Granted app. of Jackie Ray Reeves for 107.9 mhz; 17 kw H&V; ant.: 1,895 ft. Address: P.O. Box 2145 Laughlin, NV 89029. Principal has no other broadcast interests. Action Oct. 4.

■ Laughlin, NV (BPH871214MD)—Dismissed app. of Rick Murphy for 107.9 mhz; 10 kw H&V; ant.: 2,387 ft. Address: Lake Havasu City, AZ 86403. Principal has no other broadcast interests. Action Oct. 4.

■ Batesburg, SC (BPH881101MG)—Dismissed app. of Carolina Sound Corp. for 95.3 mhz. Address: 3009 Blue Heron Dr., Jacksonville, FL 32223. Principal is headed by Mark Picus, who owns WZAZ(AM) Jacksonville, FL. Action Oct. 4.

Facilities Changes

Applications

AM's

■ Washington, WYCB(AM), 1340 khz—Oct. 2 application for CP to change TL: 5605 Walker Mill Rd., District Heights, Prince Georges, MD; 38 51 SON 76 54 38W.

■ Worcester, MA, WFTQ(AM), 1440 khz—Sept. 18 application (BP890918AC) for CP to make changes in antenna system: change from DA to nonDA day.

■ Paris, TN, WTPR(AM), 710 khz—Sept. 20 application for CP to change TL: 0.28 km W. of Old Paletine Rd. on N. side Cherry Hill Rd., Paris, TN, and make changes in antenna system: 36 16 47N 88 20 32W.

■ Springfield, TN, WDBL(AM), 1590 khz—Sept. 20 application for CP to reduce power to 710 w (710 w-CH); correct coordinates: 36 29 42N 86 54 22W, and make changes in antenna system.

FM's

■ El Cajon, CA, KECR(FM), 93.3 mhz—Sept. 18 application for CP to change ERP: 2.39 kw H&V.

■ Eureka, CA, KECU(FM), 105.5 mhz—Sept. 12 application for Mod of CP (BPH850712Z7) to change ERP: 28 kw H&V; change ant.: 1,587 ft. H&V; change class: C1; TL: Redwood Peak, 19 km E of Eureka, CA.

■ Fresno, CA, KNAX(FM), 97.9 mhz—Sept. 15 application for CP to change ERP: 2.07 kw H&V; ant.: 1,987 ft. H&V; change TL: Meadow Lakes 4.7 km E of Auberry, CA.

■ Erath, LA, KRAR(FM), 107.7 mhz—Aug. 31 application for Mod of CP (BPH851231MN) to change TL: 5.1 km S of Youngville, Lafayette Parish, LA.

■ Muskegon, MI, WSNX-FM, 104.5 mhz—Sept. 14 application for Mod of CP (BPH890518IB) to change ERP: 31.85 kw V; supply measured DA antenna pattern.

■ Reno, NV, 92.9 mhz—Aug. 31 application for Mod of CP (BPH850712TU) to change ERP: 44.7 kw H&V; change ant.: 2,650 ft. H&V; TL: Pond Peak, 33 km NE of Reno, NV; 39 39 08N 119 27 46W.

■ Keene, NH, WKNE-FM, 103.7 mhz—Aug. 28 application for CP to change RP: 12.2 kw H&V; ant.: 990 ft. H&V; change TL: Derry Hill, NNW of Keene.

■ East Orange, NJ, WFMU(FM), 91.1 mhz—Sept. 13 application for CP to change ant.: 495 ft. H&V; TL: 40 47 19N 74 15 20W; correct licensed facilities.

■ Oklahoma City, KOCC(FM), 88.9 mhz—Sept. 25 application for CP to change ERP: 4.31 kw H&V; ant.: 501 ft. H&V; change class: C3.

■ Warrenton, VA, WMJR(FM), 107.7 mhz—Sept. 12 application for Mod of CP (BPH870504IC) to change ERP: 33 kw H&V; change ant.: 593 ft. H&V.

■ Rudolph, WI, 99.9 mhz—Sept. 14 application for Mod of CP (BPH880107NE) to change TL: 1.66 km NW of Mill Creek, Township of Linwood, WI.

■ Romney, WV, WJJB(FM), 100.1 mhz—Sept. 15 application for CP to change ERP: 0.480 kw H&V; ant.: 823 ft. H&V; change TL: atop State Lick Knob, 3.4 km SE of Champwood, WV, on bearing of 138 degrees (T).

TV's

■ Live Oak, FL, WFRN(TV), ch. 57—Sept. 18 application for Mod of CP (BPCT860328KM) to change ERP: 1837 kw (vis); ant.: 475 ft.; TL: 12.2 km ENE of O'Brien City center, Suwannee County, FL; antenna: Bogner/BU28H-(DA)(BT); 30 03 52N 82 49 04W.

■ Chatsworth, GA, WCLP-TV, ch. 18—Sept. 25 application for Mod of CP (BPET870317KR) to change ERP: 5,000 kw (vis).

Actions

AM's

■ Desert Hot Springs, CA, KUTE(AM), 880 khz—Oct. 2 application (BMP890313AF) granted for Mod of CP (BP870121AG) to increase night power to 0.9 kw and 3.0 kw day; make changes in antenna system; change from nonDA to DA and change TL: 2.7 km S of Desert Hot Springs City limit, Desert Hot Springs, CA; 33 54 55N 116 28 40W.

■ Frazier Park, CA, KNOB(AM), 1050 khz—Oct. 2 application (BMP890406AC) granted for Mod of CP (BP850603AH) to increase power to 10 kw; make changes in antenna system and change TL: approximately 1,050 miles E. of Wheeler Ridge Rd., 3.6 km NE of Wheeler Ridge, CA; 35 01 28N 118 55 05W.

■ Evanston, IL, WONX(AM), 1590 khz—Oct. 2 application (BP890306AE) granted for Mod of CP to increase daytime power to 3.5 kw; make changes in antenna system and change from nonDA to DA.

■ Edwardsville, IL, WRYT(AM), 1080 khz—Oct. 2 application (BP870918AC) granted for Mod of CP to change TL: W. of state Rte. 157 and N. of McDonough Lake, 5.4 km NW from center of Collinsville, IL, and make changes in antenna system; 38 42 40N 90 00 50W.

■ Baltimore, WCAO(AM), 600 khz—Oct. 2 application (BMP890208AC) granted for Mod of CP (BP870327AC) to augment standard radiation pattern.

■ Houghton Lake, MI, WHGR(AM), 1290 khz—Oct. 2 application (BP890612AF) granted for CP to reduce power to 4.6/4.9 kw; change TL: 0.56 km S. of Nestel Rd. and 0.88 km W. of Townline Rd., Houghton Lake, MI, and make changes in antenna system; 44 17 10N 84 44 38W.

■ Maryville, MO, KNIM(AM), 1580 khz—Oct. 2 application (BP890307AE) granted for CP to increase day power to 1000 w.

■ Springfield, MO, KWTO(AM), 560 khz—Oct. 2 application (BMP890424AH) granted for Mod of CP (BP870528AD) to modify DA standard radiation patterns; add augmentation and change top loading on tower 4.

■ Reidsville, NC, WREV(AM), 1220 khz—Oct. 2 application (BP880823AC) granted for CP to increase day power 10 kw; make changes in antenna system from nonDA to DA; change TL: W. side of U.S. Alt. 29, 0.82 km W/SW of intersection of Alt. 29 and NC 14, Reidsville, NC; 36 22 38N 79 40 34W.

■ Pawtucket, RI, WICE(AM), 550 khz—Oct. 5 application (BP870501AC) granted petition for recon (nunc pro tunc) for CP to increase power to 3.4 kw night, 5 kw day; install DA-2 and make changes in antenna system.

■ Opportunity, WA, KHDL(AM), 630 khz—Sept. 22 application (BP890822AD) returned for CP to increase FREQ: 840 khz; add night service with 250 w; increase day power to 50 kw and make changes in antenna system.

■ Jackson, WI, WYLO(AM), 540 khz—Oct. 2 application (BP880808AE) granted for CP to increase power to 400 w.

FM's

■ Kingman, AZ, KAWA(FM), 105.9 mhz—Oct. 5 application (BMP890630ID) granted for Mod of CP (BPH831028AU as Mod) to change ERP: 7.95 kw H&V; ant.: 1,889 ft. H&V; TL: 35 km SW of Kingman, AZ; change to class C1.

■ Grass Valley, CA 99.3 mhz—Sept. 29 application (BMP890510IF) dismissed for Mod of CP (BPH851030MG) to change ERP: 0.285 kw H&V; ant.: 1,049 ft. H&V; change TL: 39 14 47N 120 57 48W.

■ Linton, IN, WQTY(FM), 93.5 mhz—Sept. 29 application (BPH890511IE) dismissed for CP to change freq: 93.3 mhz; ERP: 12.0 kw H&V; ant.: 472 ft. TL: 11.36 miles

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80.67 degrees (T) to Linton, IN: class: B1: per docket 88-32.

■ Bastrop, LA, KMYQ-FM, 100.1 mhz—Oct. 3 application (BPH890510ID) granted for CP to change ERP: 50 kw H&V; change ant.: 492 ft. H&V; TL: 6 Nautical miles SW of Bastrop, LA; class: C2: per docket 88-128.

■ Mountain View, MO, KXOZ(FM), 96.7 mhz—Oct. 5 application (BMPH890519IC) granted for Mod of CP (BPH861023MC) to change ERP: 50 kw H&V; freq: 96.9 mhz.

■ Beaver Falls, PA, WGEV(FM), 88.3 mhz—July 18 application (BPED880623MK) returned for CP to change from class D to class A operation.

■ Manchester, TN, WMSR-FM, 99.7 mhz—Oct. 2 application (BMPH870331JT) granted for Mod of CP (BPH861008IC) to change TL: Pinnacle Hill, approximately 1.5 miles SE of Rockvale, TN; change ant.: 1,269 ft. H&V.

■ Crewe, VA, WSVS-FM, 104.7 mhz—Oct. 4 application (BPH871106MI) granted for CP to change TL: 9.5 miles E. of Crewe, Virginia, E. side of Rte. 608, Nottoway Co.; change ERP: 100 kw H and 84.3 kw V; change ant.: 980 ft. H&V; 37 10 15N 77 57 16W.

■ Norfolk, VA, WNVZ(FM), 104.5 mhz—Oct. 4 application (BPH871106IX) dismissed for CP to change TL: 183 miles E. of Twin Pines Rd. in Portsmouth City, VA; change ant.: 492 ft. H&V; install DA; 36 52 25N 76 23 54W.

TV

■ Lithia Springs, GA, WGBV(TV)—Oct. 2 application (BMP880805AI) granted for Mod of CP (BP850529AC) to change city of license to Smyrna, GA; reduce night power to 0.5 kw, reduce ch. to 10 kw and change TL: Atlanta and Fleming St., Smyrna, GA: 33 53 29N 84 31 19W.

Actions

■ Oro Valley, AZ. Denied Classic Media Inc.'s appeal and petition for waiver of page limitation in new FM proceeding for channel 248A (97.5 mhz) at Oro Valley. (MM docket 88-137 by MO&O [FCC 89R-60]; adopted Sept. 26 by Review Board.)

■ Dock Junction, GA. Designated for hearing applications of W.B.A. Broadcasting Corp., Lorraine M. Wiggins, Dock Junction Radio Limited Partnership, South Georgia Broadcasting Inc. and James P. McGahan for new FM station in Dock Junction. (MM docket 89-458 by order [DA 89-1239]; adopted Sept. 27 by chief. Audio Services Division.)

Call Letters

Applications

Existing AM

WJTX WBCP Inc., Urbana, IL

Existing FM's

KNNN(FM) KCIB Quality Broadcasters of California, Central Valley, CA
KKUR(FM) KMYX Eric/Chandler Communications of Ventura Inc., Ojai, CA
KFRG(FM) KQLH Keymarket of California Inc., San Bernardino, CA
KEPC(FM) KTLF Education Communications of Colorado Springs, CO
KTLF(FM) KEPC Pikes Peak Community College, Colorado Springs, CO
WEFX(FM) WGMX CRB of Norwalk Inc., Norwalk, CT
KWBG-FM KZBA Radio Boone Inc., Boone, IA
KSSP(FM) KSTZ Adams Radio of St. Louis Inc., St. Genevieve, MO
WSMR(FM) WHIL Gospel Tabernacle Enterprises Inc., Raeford, NC
KFRC(FM) KFRD Roy E. Henderson, Rosenberg, TX

Existing TV's

KAEF-TV KREQ(TV) California Oregon Broadcasting Inc., Arcata, CA

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WPGX(TV)	WFXD NewSouth Panama City Inc., Panama City, FL	WSNV(FM)	Nelsonville TV Cable Inc., Nelsonville, OH	WYDD(TV)	Southwest Virginia Television, Blacksburg, VA
KCRL-TV	KRNV(TV) Sunbelt Broadcasting Co., Reno, NV	WJNA(FM)	Peter Wayne Lechman, Churchville, PA	KEGA(TV)	Prism Broadcasting Corp., Bellingham, WA
WLOA(TV)	WAXA WLOS TV Inc., Anderson, SC	WAXH(FM)	Cordaro Associates, Olyphant, PA	KHCV(TV)	Allen E. Hom, Seattle
WEMT(TV)	WETO East Tennessee Broadcasting Corp., Greeneville, TN	KSML(FM)	Rayfield Crume, Salem, SD	WYDI(TV)	Skycom Inc., Fond Du Lac, WI
WMTU(TV)	WJWT-TV Jackson Investment Corp., Jackson, TN	WHJK(FM)	Loudon Broadcasting Inc., Loudon, TN	Existing AM's	
			WDTM Inc., Selmer, TN	KITH(AM)	KOZR John A. McAulay, Apple Valley, CA
			Carmel Communications LP, Seymour, TN	KWES(AM)	KKCS Walton Stations-Colorado Inc., Colorado Springs
			Roy E. Henderson, Caldwell, TX	KKGD(AM)	KWWS Western Media Inc., Rifle, CO
			Radio New Boston Inc., New Boston, TX	WOMX(AM)	WBJW Nationwide Communications Inc., Orlando, FL
			The Spanish Aural Service Co. Padre Island, TX	WMNN(AM)	WBEE Mariner Broadcasters Inc., Harvey, IL
			Moenkopi Communications Inc., Payson, UT	KNOW(AM)	KSJN Minnesota Public Radio, St. Paul, MN
			Four Seasons Communications Inc., Canaan, VT	KCMG(AM)	KRFI KLRS Broadcasting Co., Mountain Grove, MO
			R. Tyler Bland Jr., West Point, VA	KXTO(AM)	KISK First Broadcasting of Nevada Inc., Reno, NV
			Northern Sound Public Radio, Bellingham, WA	KZKL(AM)	KNUS AM-FM Communications Inc., Albuquerque, NM
			James Stargel, Newport, WA	KSCO(AM)	KLRS Fuller-Jeffrey Broadcasting Corp., Santa Cruz, NM
			Salem Broadcasters, Salem, WV	WFRG(AM)	WPIG Arrow Communications of New York, Rome, NY
			Columbus Radio Co., Columbus, WI	WEDE(AM)	WWMO Avery Communications Inc., Eden, NC
			Sheboygan Broadcasting Co., Sturtevant, WI	WFIN(AM)	WSSG Freedom Baptist Church, Goldsboro, NC
			Echonet Corp., Anchorage, AK	WQMC(AM)	WFIG Gamecock City Broadcasting Inc., Sumter, SC
			WTWV Inc., Flagstaff, AZ	WZAC(AM)	WWBB Price Broadcasting Co., Madison, WV
			Solid State Components Corp., Clovis, CA	Existing FM's	
			James Dean Sepulveda, Eureka, CA	KBFX(FM)	KENI KENI-FM, Anchorage, AK
			Colorado Broadcasters, Longmont, CO	KRTM(FM)	KRRR Penfold Communications Inc., Temecula, CA
			Bunnell Communications Inc., Bunnell, FL	WZMQ(FM)	WVBH Spanish Broadcasting System of Florida, Key Largo, FL
			Clement S. Ross, Fort Walton Beach, FL	WOMX-FM	WBJW Nationwide Communications Inc., Orlando, FL
			Penny Drucker, Key West, FL	KRXK-FM	KKQT Elco Inc., Rexburg, ID
			Clay Television Inc., Orange Park, FL	WTKT(FM)	WMGB Kentucky Radio LP, Georgetown, KY
			Dalton Television Associates Ltd., Dalton, GA	KQLD(FM)	KHAA Beasley Broadcasting of Louisiana, Port Sulphur, LA
			Newton Broadcasting Co., Newton, IA	WDLW(FM)	WAFN Boston Radio Group Inc., Waltham, MA
			Video Image Productions Inc., Ashland, KY	WZRH(FM)	WRMH Howes Broadcasting Corp., Picayune, MS
			William Varecha, Paducah, KY	KCMG-FM	KRFI-KLRS Broadcasting Co., Mountain Grove, MO
			Kennebec Valley Television Inc., Lewiston, ME	KLZE(FM)	KZBR Davel Broadcasting Inc., Owensville, MO
			Worcester Educational Corp. Inc., Worcester, MA	KCEM-FM	KMYO Frank and Wanda Jean Elwood, Bloomfield, NM
			Garden State Communications, Atlantic City, NJ	WPIG(FM)	WOLN Arrow Communications of New York, Olean, NY
			Genessee Communications Inc., Batavia, NY	WKOO(FM)	WRCM Winfas Inc., Jacksonville, NC
			Rural New York Broadcasting, Corning, NY	WPKO(FM)	WBLL V-Teck Communications Inc., Bellefontaine, OH
			Karl Holbrook, Greenville, NC	WHXT(FM)	WQQQ Roth Broadcasting of Allentown Inc., Easton, PA
			Community Action Communications Inc., Kannapolis, NC	WYFC(FM)	WTNZ Bible Broadcasting Network Inc., Clinton, TN
			Manteo TV Associates, Manteo, NC	KTBO(FM)	KTBC Center City Communications Inc., Nacogdoches, TX
			State of Oregon, Et Al, Eugene, OR	WZAC-FM	WZAC(FM) Price Broadcasting Co., Danville, WV
			Williamsport TV Associates, Williamsport, PA	Existing TV's	
			RYF Broadcasting Corp., Carolina, PR	WFXL(TV)	WFRF Frank A. Baker, Live Oak, FL
			Maranatha Christian Network, Yauco, PR	WLMT(TV)	WMKW West Tennessee Broadcasting Corp., Memphis
			James Curtis Guthrie, Union City, TN	WXMT(TV)	WCAY Central Tennessee Broadcasting Corp., Nashville
			Juan Wheeler Jr., Eagle Pass, TX		
			UN2JC Communications Ltd., El Paso, TX		
			Urban Broadcasting Systems, Houston		
			Lubbock TV 16 Broadcasting, Lubbock, TX		
			G&D Communications Inc., Paris, TX		
			Tower Broadcasting Corp., Sonora, TX		
			Turner Broadcasting Communications, Victoria, TX		

Classified Advertising

RADIO

HELP WANTED MANAGEMENT

General sales manager position available in New England's beautiful Seacoast area. Three year old Classic Rocker seeks a dynamic account executive ready to move up or sales manager ready for a challenge. Liberal base plus choice of equity or cash percentage. Call Curtis Raymond at 207-324-7271 or send resume to WCO. PO Box 631, Sanford, ME 04073. EOE.

Sales manager. New England FM on air seven months. Good first book. Need a sales leader to build, train and motivate sales staff; deliver results. Minimum five years broadcast sales; excellent compensation. Sales history, resume to General Manager, Sage Broadcasting of N.B., 220 Union St., New Bedford, MA 02740. EOE.

Manager: Station manager for AM/FM combination in South Bend, Indiana. CHR FM, #1 18-49, leader in the market for 10 years. AM Country station broadcasting Notre Dame football and basketball. Must be well versed in all facets of radio operations. Prior radio sales management experience required. Box H-70. EOE.

Local sales manager for major Philadelphia radio station. Looking for a positive motivator with strong retail background. You'll think retail/co-op/vendor are more important than rating points. If successful manager now, or top biller being bypassed, this position is for you. If you like to start early and end fast, this is a terrific opportunity with a major, growing broadcasting company and an equal opportunity employer. Respond in confidence to Box H-73.

Sales manager/leader: Leading Sunbelt News & Talk station seeks a leader to manage our local sales team. We are already a market leader, and want to grow. Successful candidate can lead, teach, motivate, innovate and demand top performance. Lucrative compensation for results. Confidential reply should include resume, letter of philosophy, earnings history to Box H-76. EOE. M/F.

Career opening for sales-oriented general manager in top 100 market group-owned Southeastern AM/FM Combo. Must be able to lead mature sales staff and to set the pace in personal selling. Proven experience in expense control and budget management necessary. Send complete resume and 5 year salary history to: Box H-77. EOE.

Sales manager who can lead and inspire staff of four to new heights in Boston. WEZE, a Salem Communications station, seeking experienced professional. Familiarity with Christian format helpful. New offices. New studios. Now we need new billing. Corporate fast track for "can do" person. Call Ed Cochran, General Manager, 617-328-0880. EOE.

General sales manager: Leading AM/FM Combo on California's Central Coast seeks experienced on the street goal oriented sales manager. Must be "hot" on productivity and "hot" on people. Outstanding opportunity in high growth market. EOE. KSNI/KSMA, PO Box 1240, Santa Maria, CA 93456.

Sales manager/Trenton, NJ. Here's your chance to join one of America's best groups! Potential \$35,000. First SM job OK. Send winning track record to John Forsythe, WTTM, 333 West State St., Trenton, NJ 08618. EOE.

Central Florida GSM job. Lead and motivate team of 4 killers. Ideal market. Big \$\$ potential. Winning format. If you've got the drive, this one's for you. Send resume and references to Mr. Hawk, WMMZ-FM, 3602 NE 20th Place, Ocala, FL 32670. EOE.

Colorado regional FM serving three small markets seeks seasoned hands-on sales manager. C-3 pending. Send resume and work plan. Box H-83. EOE.

Sales manager: Leading Phoenix AM/FM Combo seeks experienced "on the street" goal oriented sales manager. Must be able to train, inspire, motivate and lead large sales staff. PO Box 21223, Phoenix, AZ 85036. EOE.

GSM for top Allentown, PA Combo paying \$60,000+. Good benefits, growing company, advancement opportunities. Call immediately! Bill Bromley, WEEH/WHXT, 215-258-6155. EOE.

HELP WANTED SALES

Summer/Fall graduate? This is an ideal first job! Join an aggressive, fun-selling radio sales team in north central Illinois. Full-time AM - Class A (move to 25K this fall). We have the people and the experience to help make you successful. Send resume to: J. McCullough, WLPO/WAJK, Box 215, LaSalle, IL 61301. EOE.

Big money for selling radio advertising. Earn as high a salary as you deserve. No other company can beat our deal! Highly rated NE 50,000 watt major market station. You are a winner, now start getting paid like one! Call Frank at 401-521-0990 for all the details. EOE.

Network radio sales: The fastest growing state network in the country has an outstanding opportunity for a seasoned account executive, strong on concept. Send resume or call: Doug Berle, Pres., Radio Pennsylvania, 125 State St., Harrisburg, PA 17170. 717-232-8400. EOE.

Retail killer wanted! Live in beautiful Orange County. Tired of the snow? Come to where the sun shines and the retail dollars flow. Work for Orange County's #1 AC station. Send resume, sales results, and salary history to: GSM, K-OCEAN Radio, 130 Newport Center Dr. #210, Newport Beach, CA 92660. EOE.

Big money: Southwest Florida 100,000 watt Country station looking for an aggressive, experienced street salesperson. Must be able to move immediately for this fantastic opportunity to sell in Florida's fastest growth market. Send reply to Box H-35 with resume. All replies confidential. Equal opportunity employer.

Effective with the Nov. 13, 1989 issue of BROADCASTING

Classified Advertising rates will be increased to the following:

Rates: Classified listings (non-display) Help Wanted: \$1.20 per word, \$22.00 weekly minimum. Situations Wanted: 60¢ per word, \$11.00 weekly minimum. All other classifications: \$1.30 per word, \$24.00 weekly minimum.

Rates: Classified Display. Help Wanted: \$90.00 per inch. Situations Wanted: \$50.00 per inch. All other classifications: \$120.00 per inch. For Sale Stations: Wanted To Buy Stations, and Public Notice Advertising require display space. Minimum one inch and up by half-inch increments. Agency commission only on display space.

Blind Box Service: Help Wanted: \$10.00 per ad per issue. Situations Wanted: \$5.00 per ad per issue. All other classifications: \$10.00 per ad per issue.

New York, NY! 50,000 watt clear channel AM, major broadcast group looking for a killer AE. Attitude, enthusiasm, and hard work are the keys - We'll take care of the rest! Respond to Box H-56. EOE.

Account executive/sales: Fast track station. Well established on California's Central Coast. Looking for aggressive, motivated, self-starter. EOE. KSNI/KSMA, PO Box 1240, Santa Maria, CA 93456.

Sales: We have an excellent opportunity for an experienced professional sales person. Must know the consultative sell as well as how to work with numbers on the computer. Degree required. Sunbelt market. EOE. Box H-68.

Experienced radio account manager: Are you a constant top 10% achiever? Do you make things happen? Do you strive to be the best? Do you enjoy taking challenges? Are you able to set priorities and develop strategies for your activities? If so, WDBO can offer you an exciting opportunity. We are an innovative Orlando, Florida radio station offering the newest and most exciting sales training in the nation. We offer unlimited income potential, along with incentives and recognition in an innovative environment focused on excellence. WDBO, Orlando's leading AM station for 65 years, is owned by NewCity Communications and is one of the most respected broadcast companies in the nation. If you feel you have the talent and at least two years of radio sales experience - act now! Call me, Ed Lux, Sales Manager, at 407-295-5858. Equal Opportunity Employment, M/F; 8:30AM-5:30PM.

WCOA, Pensacola's Full-Service leader for 63 years, seeks account executive. You'll receive competitive pay, fringes, established list, ongoing training and Florida Gulf Coast living. You must possess experience; excellent written, verbal and presentation skills; strong references and the drive to excel. Send letter, resume, references to: Kurt Mische, General Sales Manager, PO Box 12487, Pensacola, FL 32573. EOE.

Sales/marketing rep: Corporation seeking energetic, dedicated person-oriented individual willing and able to work hard. Knowledge of radio and/or TV operations a must. Moderate travel. Salary commensurate with experience. Send resume and salary history to Box H-80. EOE.

Sales pros to assume strong existing lists for top Allentown, PA Combo. Good benefits, growing company, advancement opportunities. Call immediately! Bill Bromley, WEEH/WHXT, 215-258-6155. EOE.

Hot list awaits great customer focused AE for 100,000 watt Texas FM. Commissions \$2000 to \$3500 per month. FAX resume today to Kevin McRae, Sales Mgr., 915-655-9675. EOE.

HELP WANTED ANNOUNCERS

Akron/Canton market looking for full service professional. Experience in FSA/Easy preferred. T & R to: Doug Lane, WHBC AM/FM, Box 9917, Canton, OH 44711. EOE.

Morning news/midday airshift, plus PBP. Southcentral California's #1 regional Combo seeks pro to do it all, starting 11/27/89. Generous compensation package with growing company. Beautiful upscale location. T & R to Ray Arthur, KZIQ, 121 W. Ridgecrest Blvd., Ridgecrest, CA 93555. EOE.

Experienced announcers for top 50 Midwestern market. Send tape and resume to PO Box 693, Milwaukee, WI 53201. Attention: Chris Buchta. Equal Opportunity Employer.

Air talent: We are a Sunbelt AM that is putting together a super airstaff for an intensive Oldies format. Openings in all dayparts for people with 4 - 5 years of on air experience who have a college degree, have bright upbeat presentations, and possess excellent production skills. EOE. Box H-64.

Sports producers/anchors wanted for part-time and full time work on Coast to Coast sports show. Send T & R to PO Box 644, Boston, MA 02128. EOE.

HELP WANTED TECHNICAL

KNIX Radio, a 100KW FM/50KW AM in Phoenix has an immediate opening for an experienced maintenance engineer. Successful candidate will have solid transmitter and studio equipment maintenance and repair experience. Ideal position for small or medium market engineer who wants to advance his/her career at a top rated Sunbelt station with excellent equipment, top working conditions and benefits. Send resume to Robert Van Buhler, Manager of Engineering, KNIX AM/FM, PO Box 3174, Tempe, AZ 85280. An equal opportunity employer.

Chief engineer for Mid-Western group. Must be hands-on with excellent management/communications skills. Reply to James Zimmer, Zimmer Broadcasting, PO Box 1610, Cape Girardeau, MO 63702. EOE.

Chief engineer: Immediate opening at top rated 50 KW AM and FM Combo in Connecticut. Must be a creative, motivated, self-starter with a strong background in all aspects of broadcast engineering. Communication skills a must. Send resume and salary requirements to Tom Barsanti, WTIC Radio, One Financial Plz., Hartford, CT 06103. EOE.

Chief engineer wanted for South Carolina Country FM. On-air experience helpful. New facility. Young, aggressive company. Resume to: Box H-81. EOE. M/F. No tapes.

Chief engineer: Immediate opening! Full power FM, directional AM. Call Rish Wood/Susan Williams. Resumes to WAAX/WOEN, PO Box 570, Gadsden, AL 35902. 205-543-9229. EOE.

HELP WANTED NEWS

News director for All-News station in New England's best city. If you have computer skills, leadership ability and a strong delivery, we have the challenge you're looking for. Resumes only, no tapes, to Box H-27. EOE.

Aggressive anchor/reporter sought for 10,000 watt AM and 50,000 watt FM in rated market. Ten days on/four days off, including afternoon and evening assignments, two weekends per month. Great entry level position for newscaster with outstanding growth potential. Send tape and resume to Mark Lawrence, WKOK/WQKX, PO Box 1070, Sunbury, PA 17801. EOE.

News anchor: If you have a college degree, proven news writing and delivery skills in your last two positions, let's talk. Sunbelt market. EOE. Writing examples and resume to: Box H-65.

News reporter: Looking for people with a proven track record in radio news reporting for a Sunbelt station. Must have a degree and possess both excellent news writing and delivery skills. EOE. Send writing samples and resume to: Box H-66.

Prairie Public Radio seeks reporter/anchor. Two years experience. Degree preferred. Tape, resume and writing samples to PPR, 1814 N. 15th, Bismarck, ND 58501. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Traffic: A/R: Decision, Inc., America's premier software developer for the broadcast industry, seeks quality individuals for our growing customer support team. Thorough knowledge of Traffic, A/R, computers desirable. Some travel possible. Relocate to beautiful East Texas. Send resume and cover letter to: Decision, Inc., 402 S. Ragsdale, Jacksonville, TX 75766. EOE.

Small market AM/FM, separately programed, AC/Country formats are looking for program director with airshift. 3-5 years experience in radio. PD experience a plus. Both stations heavily involved in news, sports, promotions, and community activities. Send tape, resume, and salary requirements to: Ken Coe, General Manager, WLOI/WCOE, 902 1/2 Lincolnway, La Porte, IN 46350. No phone calls. EOE.

Creative services/production: Need a person who can create, write, and produce superior radio commercials. Excellent equipment and working environment. Sunbelt market. EOE. Box H-67.

Senior producer/announcer: Public radio stations KUNI/KUNY/KHKE need senior-level producer/announcer to host music programs, produce live studio and remote broadcasts and features. Position requires knowledge of folk music and high-level production/announcing interview skills. Bachelor's degree, 3-6 years experience on-air required. Salary to \$24,500 plus fringes. Send letter, recent audition tape and resume to: Carl R. Jenkins, KUNI/KUNY/KHKE, University of Northern Iowa, Cedar Falls, IA 50614-0359. Deadline: November 15, 1989. An affirmative action/equal opportunity educator and employer.

Freelance production: NJ based automotive advertising agency is seeking talented production wizards who can produce dynamic radio spots on short notice. Character voices, straight/hard sell styles, effects and unusual voiceover deliveries. Forward a non-returnable cassette showcasing 6 of your best ads (preferably auto dealer) to Media Director, c/o Skyline Media Inc., 1451 Hwy 88 W., Suite 3-B, Brick, NJ 08724. No calls please. EOE.

Expanding new broadcaster based in Denver needs experienced program director. Must have successful experience in AC/Easy Listening/Oldies. No beginners. This challenge represents a ground floor opportunity to work with a winning company. All inquiries will be kept in confidence. EOE. Box H-74. No tapes.

Professional, 24 hour Country Powerhouse seeks tapes and resumes for future openings. No board shift. Lots of copywriting and production. Play-by-play, color, and remote skills desirable. Write: Chuck Larsen, 104 1/2 FM, 835 Meridian, Cozad, NE 69130. EOE.

Program director. KHCC-FM/KHCD-FM. Duties: Supervision of all on-air operations and hosting daily Classical program. 3-5 years of public radio experience required. Starting salary \$23,000-\$29,000. Apply: Personnel Office, Hutchinson Community College, 1300 N. Plum, Hutchinson, KS 67501. EEO/AA.

SITUATIONS WANTED MANAGEMENT

Top ratings = top dollars. 10+ years radio management. Top sales/programming credentials. Bottom line, goal oriented street fighter. Bill James, 804-232-5197.

Killer GSM develops new retail/recruits, trains and turns sales people into streetfighters and \$. Looking for GM position. Increase billing/revenue in 30-60 days. Corporate management/programming background. 415-381-8753.

Former radio station owner/GM wants to get back into broadcasting. Thirteen years as owner of very successful Florida FM. Twenty years total experience. Masters' degree. Killer resume. 813-866-2235.

Urban management pro: Over 20 years experience. 10 years medium and major market. Management, sales, and programming. Top credentials and bottom line results. Reply Box H-48.

Small market general manager desires new challenge with chance to acquire equity. Prefer Western & Sunbelt locations. Write Box 1378, Page-Lake Powell, AZ 86040.

Major market VP/GSM (mature, stable, and drug-free with traditional family values) seeks GM slot in vital medium market with superior quality of life. Verifiable ability to lead under adverse conditions. Forthright, honest, professional. Skilled, dedicated and highly competitive. Chief, got plenty experience! All serious replies considered and acknowledged. Box H-60.

Looking for a general manager who's been in all areas of broadcasting? Call 702-795-1874.

General manager available. Successful in medium and major markets. 10 years current company. Love turnarounds and rebuilds. Group management experience. Excellent background and references. Relocate for quality opportunity in top 75 markets. Deane Johnson, 503-472-1221.

SITUATIONS WANTED ANNOUNCERS

She's sexy and controversial. He's humorous. A team that guarantees ratings! Production, writing skills. Rob and Sandy, 201-470-8591, Box 616, Lodi, NJ 07644.

SITUATIONS WANTED TECHNICAL

Broadcast engineer. Many years of experience as a CE and consultant. Excellent track record of technical achievements & effective teamwork. Box H-16.

Experienced Chief engineer: All phases radio. Midwest Will relocate. Leave message for resume, 515-955-5233.

Looking for chief engineer position at a medium or major market radio station(s). Have experience with high powered (50 KW/100 KW) major market Combo stations. Worked closely with PD to improve ratings and air quality. Have good engineering standards with references to prove it. Have extensive computer experience (8088, 286 & 386) Can fax a resume. Call: 815-933-7090, then dial 1022#. (during recorded message, until 6:00 PM CST).

Available for construction & maintenance with experience as chief eng. Up to 5 towers directional. Box H-62.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

News/Talk programmer and talent. I'm exactly who you're looking for. Someone with major league experience who can be PD and handle talk show. The format can make money with a budget watcher like me. Your medium market must be great place to raise our kids. Mel Young, 602-963-9144.

MISCELLANEOUS

Make money in voiceovers. Marketing and technique for success in commercials and industrials. Seminars: Chicago 11/11-12; NYC 11/4-5. Also available on cassettes. Call for free info. Susan Berkley, 1-800-333-8108.

Satellite program distribution 15 minutes \$15, 30 minutes \$25, one hour \$45. Westar IV. 512-343-2067.

TELEVISION

HELP WANTED MANAGEMENT

Local sales manager: NBC affiliate in top 50 NE market. We seek an aggressive, dynamic individual to lead a staff of 10. Sales management background required with proven new business track. Excellent opportunity to grow with a leading television group. Send resume and salary requirements to Box H-42. EOE.

General sales manager: A strong Southeast network affiliate is seeking an experienced individual to re-build and motivate our sales department. You should have proven ability to take control and provide dynamic and creative leadership. This is an excellent opportunity in a growth company. Send resume and cover letter to Box H-46. EOE, M/F.

National sales manager: Nation's 33rd market is looking for dynamic individual to handle national sales efforts. This individual should have minimum of three years sales experience with either rep or local sales experience. We are a Fox affiliate and the only indy in the market. No phone calls, please. Send complete resume to: Steve Marks, GSM, WTE-TV28, PO Box 280, Columbus, OH 43216. WTE-TV28 is an equal opportunity employer.

PTV membership service manager: SW PTV station seeks individual with demonstrated successful management of membership activities. High level supervisory skills needed. Budget development and monitoring experience required. Demonstrated experience in direct mail and telemarketing and Memtrac systems strongly desired. BA in Broadcasting. Marketing or related field with a minimum of five years progressive and directly related experience. Minimum three years supervisory experience needed. Min. salary \$23,629, negotiable DOE. Reference ad source and send resume to UNM Personnel Dept., 1717 Roma NE, Albuquerque, NM 87131. AA/EOE. Closing date Friday, November 10, 1989.

Local sales manager: San Antonio (43) indy looking for an aggressive, dynamic, people person to lead a staff of 10. Management, personality, enthusiasm, and proven track record required. Growing group-fantastic area. Send resumes to Tom Watson, GSM, KABB-TV, 520 N. Medina, San Antonio, TX 78207. EOE.

Underwriting manager: To secure funding, primarily through corporate grants, for WMV5/WMMT programs and projects. Success record in fundraising, sales, public relations or advertising. Must have knowledge of public broadcasting, particularly relating to fundraising, program development and acquisition. Ability to work with a wide variety of people a must. Attention to detail and follow-through are essential. Base pay plus commission. Send resume by October 31 to: Executive Director, Channel 10/36 Friends, Inc., PO Box 122, Milwaukee, WI 53201. EOE.

HELP WANTED SALES

WTNH-TV New Haven/Hartford is seeking a national sales manager with a minimum of four years experience in national sales or rep management. Individual must have thorough knowledge of research with a strong emphasis on creative marketing. Send resume to Fran Tivald, General Sales Manager, WTNH-TV, 8 Elm St., New Haven, CT 06510. EOE.

Growing Independent in top Rocky Mountain market seeks to fill the following positions: 1) Creative, take charge account executive with a minimum of two years TV sales experience; 2) Motivated trainee for new business/retail list. Great opportunity with aggressive company! College degree preferred. EOE, M/F. Box H-84.

Local sales manager for VHF station. Fox affiliate in San Angelo, Texas. Looking for a dynamic local sales manager who has good track record in developing new business (retail and corporate). Must be creative, strong management skills and able to motivate local sales staff. Send resume to Personnel, 3901 Westheimer, Suite 190, Houston, TX 77027. EOE.

HELP WANTED TECHNICAL

Assistant chief engineer for Christian television station. FCC General license required. 3-5 years experience in broadcast electronics. Must be able to repair studio cameras, quad and helical VTR's, switchers, etc. UHF transmitter experience helpful. 18-25K. Send resume to: WDLI TV, 6600 Atlantic Blvd., NE, Louisville, OH 44641. EOE.

Maintenance engineer for UHF TV station. Need technician with experience repairing studio equipment. Send resume to: Gary King, WXON-TV, 27777 Franklin Rd., Suite 708, Southfield, MI 48034. Equal opportunity employer.

No news! Major NYC program & commercial duplication facility seeks maintenance engineer experienced on Ampex 1", 2", JVC 1/2", Sony 3/4", Bosch routers and assorted other goodies. Regular part-time or full-time. EOE. Reply to Box H-40.

Chief engineer: Casper, Wyo. UHF and microwave experience. Good pay and benefits. Call Alan Nickscik, 307-234-1111. EOE.

NBC affiliate is seeking a chief engineer. Total supervision of day-to-day engineering areas of the station and its satellite station. Must possess solid technical skills and be able to communicate effectively with staff and management. Send resume with salary history to: John McCutcheon, Vice President/General Manager, KPOM-TV/KFAA-TV, PO Box 4610, Fort Smith, AR 72914. EOE.

Uplink maintenance engineer for production and satellite facility. Experience in operation and maintenance of satellite uplink equipment preferred. Send resume to Personnel, PO Box 20066, Tallahassee, FL 32316 or call Bob Sims, Florida Public TV, 904-224-3784 for more details. EOE.

Engineering maintenance manager: Responsible for supervision of engineering maintenance staff of 4. Equipment includes 3/4", 1" and 2" VTRs, color cameras, video switchers and other digital and analog broadcast and production equipment. Requirements: Hands-on skills, ability to teach, motivate and manage, computer experience, FCC General Class license or equivalent, Associates degree in Electronics, equivalent training or experience, and 5 years related maintenance experience. Full-time, salary low-mid \$20's plus fringes. Send resume or application by November 13, 1989 to: Personnel, WNPB-TV, PO Box TV-24, Morgantown, WV 26507-1316. EOE.

Fox Television, KRIV in Houston is seeking a TV maintenance engineer. Must have prior experience or training on Betacam equipment and at least three (3) years television broadcast maintenance experience. Primary area of responsibility will be for 1/2" Betacam ENG equipment. FCC license or SBE certification preferred. Please send resume to KRIV-TV, PO Box 22810, Houston, TX 77227, Attn: Chief Engineer. No phone calls. EOE.

HELP WANTED NEWS

TV weather director. Need skilled meteorologist with computer know-how and camera charisma to run 3-person weather office and anchor weeknights at 6 and 11. AMS seal preferred. No beginners. No phone calls. Videocassette, resume and letter to: Weather, WVIR-TV, PO Box 769, Charlottesville, VA 22902. EOE/AA.

News director: Experienced news director to supervise news department and host public affairs series and specials. Teaches reporting class to advanced broadcasting students who are primary staff in the news operation. Supervises daily live 5 min. and 30 min. news broadcast. BA/BS in Communications or related field and 4 years television news experience required. Master's degree and management experience preferred. Salary minimum, \$30,000. Apply: WUFT-TV, Search Committee, 2016 Weimer Hall, University of Florida, Gainesville, FL 32611. Deadline: November 9, 1989. WUFT-TV is an EEO/AA and encourages applications from women and minority groups.

Network-affiliated station accepting applications for anchor/co-anchor. Fast-growing medium-size market located in Mid-South looking for person with strong leadership qualities, skilled at working cooperatively with others. Must have professional experience in news. Submit resume and salary requirements to: Box H-50 EOE. No tapes.

Large Southeastern market network affiliate with major news commitment is seeking self-starting, talented newscast producer for half-hour, early morning newscast. The successful candidate will be an excellent writer, experienced videotape editor and an individual who is comfortable working overnight. This is an excellent opportunity for a primary newscast producer in a smaller market. Our station does more news than any other in the market and is equipped with all the tools necessary to do the job right. Experience with NewStar, Beta and SNG very helpful. Send resume, writing samples and references to Box H-52. We'll call for your tape. Applications from women and minorities are especially encouraged. EOE.

Producer/writer: WABC-TV Eyewitness News seeks an experienced producer/writer. Candidate should have a minimum of five years line producing experience. Some background with special project production a plus. Send resumes to Henry Florsheim, Assistant News Director, 7 Lincoln Sq., New York, NY 10023. No phone calls, please. We are an equal opportunity employer.

Reporter, evenings, weekends. Must write well to match video and be able to personalize stories. Non-smoking environment. Send tapes, resumes and salary requirements to Gene Hartly, KOLR-TV, PO Box 1716, Springfield, MO 65801-1716. No calls. EOE.

Reporter who loves hard news—particularly environment/politics. 2-3 years journalism; at least 1 year TV. Tapes, resumes: Marci Burdick, News Director, KYTV, 999 West Sunshine, Springfield, MO 65807. EOE. No phone calls.

Weather anchor: WFIE-TV has lost 4 weathercasters in the last decade to the top markets, twice to the "Big Apple." We're proud of our record in selecting top talent and developing them into seasoned professionals. If you are a weather anchor interested in career development and have a minimum of 2 years experience and the necessary credentials, send your resume and tape to: C.J. Beutien, News Director, WFIE-TV, PO Box 1414, Evansville, IN 47712. All replies confidential. EOE.

Weathercaster: Midwestern network affiliate is searching for effective communicator to anchor primary weekday weathercasts. AMS seal preferred. Send cover letter, resume and salary requirements to Box H-59 EOE. No tapes.

Weather anchor needed for top 20 northern California station. Send 3/4" tape, resume and salary requirements to: Michael Espinoza, News Director, KRBK-TV, 500 Media Pl., Sacramento, CA 95815. EOE, M/F.

Network affiliated station accepting applications for news director. Fast-growing medium-size market located in Mid-South looking for person with strong leadership qualities, skilled at working cooperatively with others. Solid news background. Submit resume and salary requirements to: John McCutcheon, KPOM-TV/KFAA-TV, PO Box 4610, Fort Smith, AR 72914. EOE.

Southern medium sized TV market is looking for a sports director. Two years of TV experience a must. Applicants should also have a college degree, extensive knowledge of sports and on-air presentation that demonstrates that knowledge. Minorities are encouraged to reply. Box H-85. EOE.

News photographer: KTVY is looking for a news photographer with a minimum of two years experience. Photographer must be able to tell a story with pictures and natural sound, edit his/her own video tape, and be able to work with people. Photographer will be provided his/her own gear. Send resume and tape to Chief Photographer, KTVY, PO Box 14068, Oklahoma City, OK 73113. EOE.

TV reporter: WGBH is seeking a general assignment reporter for The Ten O'Clock News, a half-hour, news program broadcast Monday-Friday. Responsibilities include researching, producing and writing stories for on-air presentation. Candidates for this position should have an established background in TV reporting. Previous experience in another journalistic medium is desirable. Do not send tapes! Send cover letter and resume to: WGBH, Human Resources Office (A-525), 125 Western Ave., Boston, MA 02134. An equal opportunity employer.

Idaho Public Television seeks innovative producer/reporter who's interested in both hard and soft public affairs. Advanced journalistic and production skills are required. Duties include legislative reporting and producing a regional series on Western people. Minimum salary is \$23,000 plus state benefits. Request application from Idaho Public Television, 1910 University Dr., Boise, ID 83725. 208-385-3344. Application and resume tape must be submitted by November 3. AA/EEO employer.

News photographer: Spanish language LA station needs experienced field cameraperson/editor for award-winning news show. Sony BetaCam. Spanish/English preferred. Good benefits. No beginners. Send non-returnable demo reel and resume to Personnel, KVEA, PO Box 25080, Glendale, CA 91221. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Videographer/editor: PBS affiliate seeks imaginative self-starter with four years hands-on experience in Betacam based EFP and computer editing. TD experience w/Chyron and DVE a plus. BA or BS in Radio/TV or equivalent preferred. Salary mid to upper 20Ks DOE. Resume w/references, equipment list and tape to: Director/Crew Chief, KUHT-TV, 4513 Cullen Blvd., Houston, TX 77004. No calls accepted. KUHT is an equal opportunity employer. Position closes November 6, 1989.

Production crew: PBS affiliate seeks responsible team player for studio and field production. Two years hands-on experience in broadcast TV with emphasis on studio operations required. EFP and post production experience a plus. BA or BS in Radio/TV or equivalent preferred. Salary high teens to low 20Ks DOE. Resume w/references, equipment list and tape (if available) to: Director/Crew Chief, KUHT-TV, 4513 Cullen Blvd., Houston, TX 77004. No calls accepted. KUHT is an equal opportunity employer. Position closes November 6, 1989.

Graphic designer: KSDK, the top rated NBC affiliate in St. Louis, has a full-time position available for an artist with strong design skills. You'll work with three other talented artists and operate our Ampex AVA-3 paint system for daily news graphics. Send resume to: David Gieselman, KSDK-TV, 1000 Market St., St. Louis, MO 63101. EOE.

Producer/director: An outstanding opportunity to become part of an innovative 10-member production staff in a new state-of-the-art \$81 million facility designed to current broadcast production standards. Ball State University has an immediate opening for an aggressive self-starter to write, produce, direct and edit instructional/promotional media programs for the University's media services which processes and directs over 40 hours of live interactive television courses each week and develop a variety of high quality programs for on and off campus use. Attractive benefits package which includes generous pay, vacation and sick leave. Salary range from \$19,187 to \$22,233. Requirements include Bachelor's degree in Telecommunications or related field plus 1-3 years related experience. Send copy of college transcripts, resume and letter of application to: Human Resources Department, Ball State University, Muncie, IN 47306. Applications accepted through November 3, 1989. An equal opportunity/affirmative action employer.

Like snow? Wanted immediately: Dynamic EFP videographer to shoot major market quality work for mid-market station, twenty minutes from the beach. Send resume, references, demo tape and salary history to: Production Manager, Gannett Broadcasting, WTLV-12, PO Box TV-12, Jacksonville, FL 32231. EOE. No calls, please. No snow here!

Post production editor: KVOS-TV is seeking an experienced post production editor with strong computer editing skills, technical knowledge, creative imagination and teaching ability. Proficiency in use of editors, switchers, DVE, still stores, 1", Beta and 3/4" tape required. Prefer candidates with Grass Valley, Aekas, Ampex and Sony exp. State-of-the-art facility. Beautiful Pacific Northwest location. Send resume to: Editor Search, KVOS-TV, Inc., 1151 Ellis St., Bellingham, WA 98225. 206-671-1212. EOE.

Promotion and public relations director. Group-owned affiliate in mid-sized market seeks creative hands-on candidates. Position carries department head status. Must be at least very good. Experience essential. Selected candidates will be asked to supply samples of on-air and other creative efforts. EOE, M/F. Send resume only to Box H-75. No tapes.

Executive producer/special projects needed with minimum 5 years experience. Editorial, technical, and logistics experience for projects ranging from elections to Mardi Gras. No calls. Tapes and resumes to: Kevin Brennan, News Director, WVUE-TV, 1025 S. Jefferson Davis Pkwy., New Orleans, LA 70125. EOE.

PTV development production coordinator: SW PTV station seeks individual with demonstrated television production skills targeted in the area of on-air fundraising. Will be responsible for strategic planning, production and analysis of live and pre-recorded fundraising campaigns and promotion of fundraising events. Requires strong skills in management of support staff and volunteers as assigned. BA in Broadcasting, Marketing or related field with four years experience required. Public television experience preferred. Min. Salary \$19,469, negotiable DOE. Reference ad source and send resume to UNM Personnel Dept., 1717 Roma NE, Albuquerque, NM 87131. AA/EEO. Closing date Friday, November 3, 1989.

WSMV, Nashville: Seeking enthusiastic on-air graphics designer for award-winning creative services department. We're a station where talent and effort are recognized and rewarded. Two to three years station experience preferred. New paint system incoming. Send your best work on tape to: Carolyn Lawrence, WSMV, PO Box 4, Nashville, TN 37202. No calls, please. EOE.

Computer editor: Looking for computer editor/producer. Must be experienced with ACE editor, ADO, AVC switcher. Graphics experience a plus. Franklin Video, Inc., 1300 St. Mary's St., Suite 205, Raleigh, NC 27605. 919-833-8888. EOE.

Assistant studio coordinator needed to supervise evening production crew. Applicants must have college degree or two years experience in broadcast production. Mail resume to Rick McVey, WCYB-TV, PO Box 2069, Bristol, VA 24203. No phone calls. EOE.

Broadcast promotion: Fox affiliate in Cleveland seeking creative on-air promo producer. Candidate to write, edit, produce and direct on-air promotion. Proficiency in switcher, ADO, Chyron, and audio board mandatory. Minimum 2 years promo production. Degree preferred. Tape and resume to Richard Sullivan, WOIO-TV, 2720 Van Aken Blvd., Cleveland, OH 44120. EEO employer.

KTVY-TV, Oklahoma City, an NBC affiliate is seeking an entry level operator/technician to work in our videotape room as well as our video and audio control areas. Competitive salary and excellent benefits package. Experience preferred. No phone calls, please. Send resumes to: Robert Abiah, Chief Engineer, KTVY-TV, PO Box 14068, Oklahoma City, OK 73113. EOE.

Art director: Major market affiliate seeking hands-on creative genius to oversee design department. Good people skills, excellent portfolio and 3-D animation experience a must. Send resume to: Box H-82. EOE, M/F/V/H.

SITUATIONS WANTED MANAGEMENT

Former radio station owner/GM wants to get back into broadcasting. Interested in making switch to TV. Thirteen years as owner of very successful Florida FM. Twenty years total experience. Master's degree. Killer resume 813-866-2235.

General manager. Have start up and top 50 experience as an independent station GM. Have worked for groups and single owner. Strong in people skills, sales, programming and promotion. Excellent background and references. 304-562-9515.

SITUATIONS WANTED TECHNICAL

Technical EIC/video engineer: 16 years experience including major television network and nationwide mobile production facilities. FCC licensed/SBE Senior Television certified. For resume and information: 412-264-4756.

Television maintenance technician. 27 years experience, transmitter and studio. FCC license. Let's talk! 615-938-6671.

Chief engineer experienced in all phases of television engineering. Grass Valley, GE, RCA, and Harris transmitters. Contact Wm. Taylor, 227 Gunter St., Jackson, MS 39216. Or call 601-366-7526. Will relocate.

CE, DE or consulting. 17 years experience TV and radio, new construction and remodeling. Good with people, budgets and planning. BSEE, FCC lic., SBE cert. SMPTE. Ray Swenson, 214-644-1336.

SITUATIONS WANTED NEWS

Psychologist, network experienced, excellent writing, production and interviewing skills. Contact Box 76477, Los Angeles, CA 90076 for tape.

Reporter/photographer: Experienced journalist has worked in #1 commercial TV market ten years. Creative writer. Award-winning shooter. Polished "on camera" skills. Innovative editing techniques. MA degree Communications. Will relocate immediately. Rob Bell, 201-867-4941.

Writer/editor/reporter. University grad seeks job in newsroom. Excellent writer. Dedicated. Interned and freelanced in 5th market. Can shoot and edit. Anywhere, anytime. C.M. McDonald, PO Box 454, So. Weymouth, MA 02190. 617-331-3698.

Liveline Five help available. Map creation. Weather expertise. Total animation. Weather in motion. 131 Orchard Ridge Ln., Boca Raton, FL 33431. 407-750-1151.

Personality plus intelligence. Attractive female anchor-host with national experience. MA degree, writing, co-producing background. Will relocate immediately. 415-790-2902.

Excellent, experienced sportscaster looking for an outstanding station in which to work. 216-929-0131.

Assignment editor/managing editor: Experienced, aggressive, intelligent. Strong on story development, issues, people, and scanner traffic. Seeks position in top 32 markets. Box H-45.

Sports. Award-winning, fifteen-year veteran looking for medium to large market station. Serious about sports journalism. Call John. 517-485-0321.

Young blind sportscaster looking for a position as a sports reporter, anchor, writer in the sports department. Worked for CBS Sports, SportsChannel and WRHU Radio as on-air sports anchor. Graduated with BA in Communication Arts from Hofstra U. Well versed in all sports, willing to relocate. Call Larry at 516-757-7269.

SITUATIONS WANTED PROGRAMMING PRODUCTION & OTHERS

Relocated to CT. Production degree. 14 years combined experience. Camera, editing and directing. Freelance full-time. Call Steve. 203-934-0646.

Experienced cable television master control operator in New York market seeks position in satellite transmission operations. Knowledge of video tape operations, video tape duplication, signal measurement and monitoring. Hard worker and very reliable. East Coast preferred. Thomas Kuntzmann, 113 Jefferson Rd., Farmingdale, NY 11735. 516-249-4842.

MISCELLANEOUS

Bill Slater and Associates offers talent coaching and career counseling for anchors and reporters, entry level and experienced. Also help with audition tape 601-446-6347.

We want you to own and operate your own cable TV advertising business. 50% commissions. No FCC license required. Thousands of channels available. 918-647-2337.

Immediate openings nationwide! From major-market to entry-level. Management, news, sports, production, sales, promotion, engineering, public relations. Media Marketing/The Hot Sheet, PO Box 1476-PD, Palm Harbor, FL 34682-1476. 813-786-3603.

Available now! "Sports Stumpers," a sports game show for sports lovers. 8 minutes commercial time in each half hour. Score big with your audience without sacking the budget. Contact TeleVisions, Inc. 312-272-2917.

CABLE

HELP WANTED NEWS

Photographer/editor wanted for local cable news operation. One year experience required. High teens. Great benefits. Rush 3/4" resume tape and qualifications to News Department, Box 7065, Gaithersburg, MD 20898. EOE.

MISCELLANEOUS

Cable operators: Your own local news magazine, local business magazine or local sports magazine. High quality production, very low cost. Turnkey operation. Box H-39, 301-366-3059.

ALLIED FIELDS

HELP WANTED INSTRUCTION

University of South Florida seeks students for Masters program in media studies. Applicants with professional experience may qualify for assistantships. Write: Graduate Director, Department of Mass Communications, University of South Florida, Tampa, FL 33620-5550.

Director of Communications for the United Methodist Church in Alabama and west Florida. Salary negotiable based upon education, experience and knowledge of The United Methodist Church. Send inquiries to the attention of: Mr. Charles Rountree, 898 Arkadelphia Rd., Birmingham, AL 35204. No telephone calls.

Southern Illinois University. Assistant professor (tenure track). Effective: August, 1990. Qualifications: PhD or equivalent professional experience required. THREE POSITIONS: 1) Radio production, promotions, performance; 2) Television field production, writing; 3) Broadcast sales/management. Send resume and three references to: Personnel Committee, Radio-TV Department, Southern Illinois University, Carbondale, IL 62901-6609. Closing date: December 1, 1989 or until filled. EOE.

Instructor to teach radio and television production courses as well as one lecture course. Additional duties include directing and editing internal television productions. Position to begin December 1, 1989. Master's degree plus production experience required. Non-tenure accruing position. Send resume and names of three references to R.K. Scott, Chair, Search Committee, 414 Humanities Bldg., UAB Station, Birmingham, AL 35294. Position will be held open until November 10 or until an acceptable candidate is found. The University of Alabama at Birmingham is an EEOC/Affirmative Action employer.

Graduate assistantships: Top rated communication program. EOE. Contact: Dr. Virginia Cromwell, University of Southwestern Louisiana, Box 43650, Lafayette, LA 70504. 318-231-6103.

Director of Television Learning Services: Responsible for planning, development and management of WBGU-TV instructional television services for Bowling Green State University. Master's degree or better in an appropriate discipline with minimum of 3 years ITV management and production experience preferred. Knowledge of current instructional television production and delivery technologies, copyright laws and applications and a solid commitment to excellence in ITV as a career required. Salary negotiable, depending on qualifications. Excellent benefits. Submit letter of application, resume/vita, official transcripts, list of three references and a narrative addressing applicant's views concerning ITV within a post-secondary setting. Send application to Annmarie Heldt, Personnel Services, 911 Administration Bldg., Bowling Green State University, Bowling Green, OH 43403. Minorities and females are encouraged to apply. Deadline: November 3, 1989. EOE.

University of South Carolina College of Journalism and Mass Communications is seeking applicants for two tenure track broadcasting faculty positions beginning August 16, 1990. Master's and/or extensive professional experience required. PhD preferred. Rank and salary open. Application deadline is January 15, 1990. Position 1: Teach all aspects of radio and television news, public affairs programming and production at the undergraduate level, and participate in the graduate program. Position 2: Broadcasting/Research. Primary responsibility to teach in the areas of sales, management and research. Applicant will be expected to conduct and supervise research. Send letter, detailed resume and names of three references to Prof. Jay Latham, College of Journalism and Mass Communications, University of South Carolina, Columbia, SC 29208. Indicate for which position applying. Women and minorities encouraged to apply. The University of South Carolina is an affirmative action/equal opportunity employer.

The Department of Mass Communications at Southern Illinois University at Edwardsville is seeking an assistant/associate professor to teach in the graduate and undergraduate programs. The successful candidate should have competencies in one or more of the following: communications theory, media law, ethics, research and management. Secondary area could be TVR skills courses. Exact responsibilities will be dependent upon candidate's interests and needs of the department. The academic year contract is for a tenure track position and will become effective September 16, 1990. PhD required. ABDs near completion will be considered. Quality professional experience and some teaching desirable. SIUE with a student population of 11,000 students is situated on 2600 acres of rolling hills twenty minutes from downtown St. Louis and 30 minutes from Lambert International Airport. Faculty can live in rural, suburban or urban settings all of which are in proximity of the University and are able to take advantage of the benefits of the 18th media market. Submit letters of application, resumes and three letters of reference to: Barbara C. Regnell, Chairperson, Campus Box 1775, Department of Mass Communications, Southern Illinois University at Edwardsville, Edwardsville, IL 62026 by December 1, 1989. As an affirmative action/equal opportunity employer, SIUE offers equal employment without regard to race, color, creed, religion, age, sex, national origin, or handicap and strongly encourages female and minority applications.

HELP WANTED MANAGEMENT

Manager, Computer Services: Research programmer. Academic professional position in the Division of Broadcasting, WILL-AM-FM-TV at the University of Illinois. For full consideration applications must be received by November 13. Call 217-333-0850 for more information and a detailed job description. EOE.

EMPLOYMENT SERVICES

Government jobs: \$16,040 - \$59,230/yr. Now hiring. Call 1-805-687-6000, ext. R-7833 for current federal list.

Attention: Hiring! Government jobs - your area. \$17,840 - \$69,485. Call 1-602-838-8885. Ext. R 8435.

EDUCATIONAL SERVICES

On-camera coaching: For TV reporters. Polish anchoring, standups, interviewing, writing. Teleprompter. Learn from former ABC Network News Correspondent: New York local reporter. Demo tapes. Critiquing: Private lessons. 212-921-0774. Eckhart Special Productions (ESP).

Entry level reporters: One-on-one coaching plus demo tape. Also available, on-camera presentation instruction video. Send \$49.95 to: The Media Training Center, PO Box 7151, Phoenix, AZ 85011.

Tele-Coaching: News anchors and reporters, improve your on-air delivery with coaching via the telephone or mail. Shirley Brice & Associates. 515-288-1834.

MISCELLANEOUS

Looking for a copy of the Safety Disclaimer of the Harris UHF 120KW transmitter manual. 215-743-1028.

WANTED TO BUY EQUIPMENT

Wanting 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

Used 1" videotape. Looking for large quantities. 30 minutes or longer. Will pay shipping. Call Carpel Video. 301-694-3500.

Maze Broadcast pays cash for selected television & video equipment. Phone or fax your list now. 205-956-2227.

I buy used broadcasting and industrial video/audio/RF equipment. Call Purchasing Department, 818-845-1999.

UHF TV transmitter. Citadel Communications seeks 240KW transmitter. Also antenna, transmission line and misc. items for system. Contact Mark at 802-658-8022.

FOR SALE EQUIPMENT

AM and FM transmitter, used excellent condition. Guaranteed. Financing available. Transcom. 215-884-0888. FAX 215-884-0738.

50KW AM Harris MW50A (1980), like new. CCA-AM 50,000D (1976). excellent condition. Transcom Corp. 215-884-0888. FAX 215-884-0738.

FM transmitters CCA 28.500 (1980) Harris FM 20K (1980) CSI T-3-F (1985) RCA BTF20E1 (1976/1976) 3.5KW McMartin (1985) 5KW Gates FM 5G (1967) RCA 5D (1967) CSI T-12-F (1980) Transcom Corp. 215-884-0888. FAX 215-884-0738.

1KW AM transmitters: Harris SX-1 (1985). Harris MW1A (1980). Sparta SS1000 (1981). Collins 20V3 (1967). Transcom Corp., 215-884-0888, Fax 215-884-0738.

5/10 AM transmitters: Collins 828E-1 (1978). RCA BTA-5L (1975). CCA AM 10,000 (1970). Harris MW5A (1976/81). Gates BC-5P2 (1967). McMartin BA2. 5k (1981). Transcom Corp., 215-884-0888, Fax 215-884-0738.

New UHF TV transmitters: Klystron, MSDC Klystron, Klystrode, all power levels 10kw to 240kw. Call TTC. 303-665-8000.

RCA UHF transmitter: 30 or 60Kw. available as is, or converted to MSDC Klystrons with new TTC warranty. Call TTC. 303-665-8000.

New LPTV transmitters: UHF and VHF, all power levels. Turn-key installation available. Call TTC. 303-665-8000.

1000' Kline tower. Standing in Nebraska, including 1000' of 6 1/8" coax. Great for TV or FM. Can be moved economically. Call Bill Kitchen. TTC. 303-665-8000.

FM antennas. CP antennas, excellent price quick delivery from recognized leader in antenna design. Jampro Antennas, Inc. 916-383-1177.

TV antennas. Custom design 60KW peak input power. Quick delivery. Excellent coverage. Recognized in design and manufacturing. Horizontal, elliptical and circular polarized. Jampro Antennas, Inc. 916-383-1177.

Betacam, 3/4" & 1" blank videotape. Broadcast quality guaranteed and evaluated. Betacam - \$5.99. 3/4" - 20 minutes \$4.99. 3/4" - 60 minutes \$8.99. 1" - 60 minutes \$24.99 in quantity. Magnetically examined, cleaned and packaged. Guaranteed to perform as new. Sony. 3M, Fuji or Ampex. Free shipping. For more info. call toll free, 1-800-238-4300.

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

Sony BVH-3100s, Ampex VPR-6s. Sony BVW-40s. BVW-25. BVW-10. BVW-15. Sony BVU-800s and 110s. Many other items of all kinds. 1" VTRs, film islands, character generators. Call for a complete list. There's a new one every month. Also, rent production trucks, mobile uplinks, and portable microwave systems. Media Concepts, 919-977-3600.

Comark 25MX UHF frequency agile transmitter. Has 60 KW final tube. Only 3 1/2 years old. Currently rated at 30KW. Can go 60KW with mod. Cost 220K. Exc. condition. \$140,000.00. Maze Broadcast, 205-956-2227

Stainless G-7 tower. 936' plus 6 1/8' line on ground soon. FOB California. Best offer. Maze Broadcast 205-956-2227.

Rank-Cintel Mark IIIC with X-Y zoom. Da Vinci color corrector, & associated equipment. Available now. Call BCS: CA, 818-845-7000; NY, 212-268-8800.

Utah-Scientific: Master control MC-500B: system automation SAS-1; routing switcher; AVS-1, 20x20. DA's. Ready to go. Call BCS: CA, 818-845-7000; NY, 212-268-8800.

Few VHF transmitters for sale: Ch 5 EMCEE TTV 100. 100W (like new): \$12,500. Ch 11 GE 4TF46A1. 35KW: \$35,000. Low band Phillips PUE 55KW many extras: \$155,000. Upper band Comark CUT 55 loaded: \$200,000. Call BCS: CA, 818-845-7000; NY, 212-268-8800

Marti STL system for Mono-AM in factory sealed cartons, complete. Highest offer. Box 1161, Hunt Valley, MD 21030.

Sony MSU-360 master set-up unit for controlling multiple BVP-360/360P video cameras. Unused. Original box. Phone 800-548-7073.

Refurbished Prodelin transmission line - 20 ft. sections of 6-1/8", 75 ohm EIA, flange. Includes heavy duty hangers. 85 sections available @ \$600 each. Call 904-796-4531.

RCA TFU36J antenna, channel 58. 3-1/2 years old. Currently in storage. KSCH. Bob Olson. CE. 916-635-5858

Save on your videotape stock! We have 3/4 & 1" evaluated broadcast quality videotape. Available in all time lengths. Call IVC, 516-862-7156.

Kline tower 645 ft. with two platforms, has been dismantled. 205-322-6666. WBRC-TV

RCA TP-66 film projector and RCA TP-15 multiplexer for sale. 205-322-6666. WBRC-TV.

Grass Valley Group 1600-1L switcher w/control and CMX panels; Central Dynamics CD-480 switcher; Ikegami HK-312, HK-357, HL-79E, HL-79D cameras; Sony BVH-2000's w/TBC's; Ampex VPR-2Bs w/TBC's; Sony BVH-500A VTR's; ISC-31 edit system w/keyboard; Ikegami MA-79 CCU's; Contrac color and B/W monitors; Crown D-75 amplifiers; Yamaha PM-1000 24 input audio board; Neve 24-input audio board; Quantel 5000-SP DVE; Quantel 6030 DVE. Contact: Lou Sanducci, Jr., 212-757-8919.

1987 custom built remote studio trailer 8x20, three rooms generator, kitchen, dual a/c & heat, 2 PA systems custom paint and detailing. Call for information 619-278-1130.

Tower Management Systems. Fax: 504-522-2662. Phone #: 504-521-8661.

RADIO

Help Wanted Programing Production & Others

WANTED: INNOVATIVE RADIO TALK SHOW PRODUCER

Nationally syndicated show debuting in 1990 needs producer for unique format.

You must have: 5 years experience, ability to work well in a team and the desire to play a major role in a new talk radio show for the 1990's.

SEND RESUMES ONLY TO:

P.O. Box 338
Buffalo, New York 14205

~ NO BEGINNERS!! ~

Help Wanted Management

GENERAL SALES MANAGER

If you are currently an experienced, successful LSM or GSM looking for a move up that will enable you to join a group-owned AM/FM located in one of the fastest growing areas of Northern California, we want to talk to you. This is an established career opportunity for someone who has the management skills to lead a mature and very experienced sales team. If you are strongly focused and possess superior creative and motivational skills that will also enable you to develop and institute results-oriented strategic sales and marketing strategies, please write or call in strictest confidence to:

Ken Thompson

Executive Vice President/General Manager
Radio Stations KWG-AM/KYBB-FM
Central Valley Communications, Inc.
6820 Pacific Avenue, 2nd Floor
Stockton, CA 95207
(209) 476-1230
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Help Wanted Sales

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for new
SATELLITE
RADIO NETWORK
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EOE

Help Wanted Technical

Technical Director

Senior position in charge of Technical Operations and R&D at Acoustiguide Corporation, international market leader providing audio interpretation to museums and historic sites. Responsibilities cover managing all technical operations in the U.S. and overseas including R&D, project feasibility, budget preparation, personnel management and field technical support. Requirements include audio and RF background with a minimum 5 years technical experience; good verbal communications skills technical sales engineering experience useful. Send resume to:

Ms. Eaton
Acoustiguide Corporation
177 East 87th Street
New York, NY 10128

Miscellaneous

THE WEATHER SOLUTION

Edward St. Pe' & National Weather Networks
The 1988 National Weather Association Radio contributor of the year: **AMS Seal Certified** customized weathercasts....complete barter.

CALL 1-800-722-9847

Help Wanted News

WTOP NEWSRADIO 15 NEWS DIRECTOR

Custodian of editorial content and coach to staff of All-News WTOP, Washington.

Resume should include significant experience in news gathering/writing/editing/airwork and middle management (medium/major market or network or wire service). Demonstrated people management and motivational skills imperative.

Send resume, references, salary requirements, one-page cover letter, and samples of your work to:

Holland Cooke, Operations Manager,
WTOP NewsRadio 15,
3400 Idaho Avenue, N.W.,
Washington, DC 20016.
No calls.

Outlet Broadcasting, Inc.
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Situations Wanted Management

GENERAL MANAGER

Accomplished turnaround
in small market in 12 months.
Would like similar job
with opportunity to become owner.
Fred H. Johnson,
Box 31298, Tucson, AZ 85751.

GENERAL MANAGER AVAILABLE

Substantial background as
General Manager
in medium and major markets.
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TELEVISION

Help Wanted News

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Please send resume and tape or writing sample to:

Andy Beers
Managing Editor
KING 5 News
333 Dexter Avenue NE
Seattle, Washington 98109

NO PHONE CALLS, PLEASE!

King Broadcasting Company
is an Equal Opportunity Employer
M/F/H/C

K5
THE HOME TEAM

Help Wanted News Continued

CHIEF METEOROLOGIST

New England Weather Service, A division of WTIC AM/FM/TV, has an on-air position open for a chief meteorologist to work with a seven person staff. You will be working with absolute state-of-the-art equipment including high-power Doppler Radar, real-time VISSR satellite imagery, real-time lightning detection, ASOS, and more.

Candidates must hold a meteorologist degree, and have a minimum of 5-10 years on-air experience.

Please send complete work experience and non-returnable tape to:

Roland Laro, Director
New England Weather Service
1 Corporate Center
Hartford, CT 06103

EOE, M/F

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Applicant must have minimum of 5 years television related experience. Must have thorough knowledge in the operation and maintenance of television systems and equipment. Prior supervisory experience or training is preferred. Position has the responsibility for supervision of operating and maintenance engineers.

Please send resume and salary history to:

Personnel Department
WFLD Fox Television Stations, Inc.
205 N. Michigan Ave.
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Help Wanted Technical Continued

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WCMH-TV 4



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Familiarity with public broadcasting systems preferred. Proven writing and television production skills highly desirable. Salary: \$19,650-\$30,510, commensurate with experience. Starting salary usually not to exceed \$22,020.

Send letter, resume and writing sample to:

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NHPTV,
PO Box 1100,
Durham, NH 03824
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San Francisco, CA 94111

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EOE

Help Wanted Instruction

CHAIRPERSON DEPARTMENT OF TELECOMMUNICATIONS

The Department of Telecommunications invites applications and nominations for the position of Chairperson. The chairperson is the department's primary spokesperson and representative to the college, university and community. The individual selected will be responsible for all areas concerning the department faculty and non-faculty employees, as well as development and evaluation of academic programs and curriculum within the department. The chairperson will be expected to maintain an active program of research and an involvement in industry and professional organizations and activities; in addition, the chairperson will teach one course each academic term.

Minimum qualifications include a terminal degree in the candidate's discipline, a demonstrated record of scholarly research and publication, at least five years professional broadcasting experience, and at least five years teaching and administrative experience at the college or university level. Additional preferred qualifications include course work centered on electronic communication systems, experience in cable, computer graphics, or new electronic communication technology, and on-air performance in any capacity.

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Review of applications will begin December 1, 1989 and continue until the position is filled. Applicants should send a letter of application, vita, transcripts of the highest degree earned and three original letters of recommendation to:

Search Committee Chairperson
Department of
Telecommunications
Ball State University
Muncie, IN 47306

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Fates & Fortunes

Media



Blangiardi

Rick Blangiardi, VP and general manager, KHNL(TV) Honolulu, joins KING-TV Seattle in same capacity.

Eric S. Land, general sales manager, KTSP-TV Phoenix, joins WEYI-TV Saginaw, Mich., as VP and general manager, succeeding **Robert A. Epstein**, who joins

WBRE-TV Wilkes-Barre, Pa., as VP and general manager.

David Godbout, VP and general manager, WDKY-TV Danville, Ky. (Lexington), joins WAWS(TV) Jacksonville, Fla., in same capacity.

Larry Blum, VP and general manager, WUPW(TV) Toledo, Ohio, named president and general manager.

Bill Ferrell, general sales manager, WAPT(TV) Jackson, Miss., named general manager.

Appointments at Cox: **John G. Boyette**, treasurer, Cox Enterprises, Atlanta, named VP and controller; **Janet M. Lavine**, assistant treasurer, PepsiCo. Inc., Purchase, N.Y., succeeds Boyette; **Thomas H. "Duffy" Leone**, VP and general manager, Cox Cable Cedar Rapids, Iowa, to same capacity, Cox Cable Santa Barbara, Calif.

Jeffrey C. Hedges, VP, sales, WWDC-AM-FM Washington, adds duties of station manager.

Lisa Gassaway, announcer, noncommercial WMBR(FM) Cambridge, Mass., named controller.

Karen Cox, editorial assistant, Center for the Study of Southern Culture, University of Mississippi, University, Miss., joins Alaska Public Radio Network, Anchorage, as executive assistant.

Steve Males, marketing manager, Cablevision Systems, Suffolk County, N.Y., joins Manhattan Cable TV, New York, as pay-per-view manager.

Kathryn "Kitty" Gregoryk, controller, Prime Ticket Network, Los Angeles, named VP, finance.

Marketing

Stuart Siden, general sales manager, WRKO(AM)-WROR(FM) Boston, joins WHDH(AM) there in same capacity. **Barbara Babian**, general sales manager, WMJX(FM) Boston, joins WHDH as local sales manager.

Kathleen Keefe, local sales manager, WFSB(TV) Hartford, Conn., named general

sales manager.

Skip Weller, sales manager, WDSU-TV New Orleans, joins KEZW(AM)-KOSI(FM) Denver as general sales manager. **Terry Toppino**, account executive, WDSU-TV, joins KEZW-KOSI in same capacity.



Davis

Carey Davis, sales manager, WINS(AM) New York, named general sales manager. **Cheryl Smith**, sales assistant, Group W Productions, New York, joins WINS(AM) as new business coordinator.

Tom Will, central regional manager, Group W Productions, Chicago, joins WFYR-FM there as director of sales. **Betsy Riemenschneider**, manager of marketing and creative services, WGN(AM) Chicago, joins WFYR-FM as director of marketing and promotion.

Arnold H. Rothschild, general sales manager, WHAM(AM) Rochester, N.Y., adds duties of general sales manager, WVOR-FM there. **Tim Holly**, account executive, WHAM, named assistant sales manager.

Barbara G. Hand, account executive, Young

& Rubicam, New York, joins The Disney Channel there as area marketing manager, East. **Sally Phillips**, account supervisor, Bozell, Jacobs, Kenyon & Eckhardt, New York, joins The Disney Channel, Burbank, Calif., as manager, consumer marketing.

Appointments at Group W Satellite Communications: **Robert E. Faust Jr.**, media research analyst, New York, to affiliate representative, Stamford, Conn.; **Doug Murphy**, trade promotion coordinator, Stamford, to affiliate representative; **John Milne**, account executive, Los Angeles, to sales manager there.

John Catalano, sales account executive, NBC spot sales, New York, joins Nickelodeon/Nick at Nite there as account manager, advertising sales.

Paul Green, president, GRP Inc., New York-based media marketing company, joins Mizlou Sports News Network there as senior VP, advertising sales.

Ronald M. Dadetta, account executive, Midwest region, Westwood One, Chicago, named director of sales, Western region, Los Angeles.

Jerry Rose, local sales manager, WCAU(AM) Philadelphia, named director of retail sales.

Elaine Saunders, account executive, WGMS-

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Catching Quayle



KNSD(TV) San Diego secured what it called the first interview Vice President Dan Quayle has granted to a local television station. Marty Levin, KNSD's anchor (left),

interviewed the Vice President for a half-hour program in which they discussed problems affecting San Diego such as drugs and illegal aliens crossing the

border between the United States and Mexico, and national issues including the debates over abortion and the proposed flag burning amendment.

FM Washington, named retail sales manager.

Thomas B. Rice, VP and Southeastern manager, MMT Sales, Atlanta, joins WAGA-TV there as senior sales executive.

Barry Margolis, account executive, local sales, WWOR-TV Secaucus, N.J. (New York), named local sales manager.

Marsha Reagan, account executive, KISW(FM) Seattle, named local sales manager.

Martha Aguayo, account executive, KAMZ(FM) El Paso, named local sales manager.

Roger Schnur, Eastern sales manager, Premiere Radio Networks, New York, named national sales manager. **Jon Keller**, account executive, ABC Radio Networks, Chicago, joins Premiere Radio Networks there as Midwest sales manager.

Max Lail, regional sales manager, WAPT(TV) Jackson, Miss., adds duties of national sales manager.

Mary E. Griswold, marketing research director, KJQY(FM) San Diego, joins KRLA(AM)-KLSX(FM) Los Angeles as sales research director.

Mimi Munns, account executive, TV Horizons, Chicago, named VP, advertiser sales.

Donald M. Havens, director of broadcast business affairs, Bozell Inc., Dallas, named administrative director of broadcast production.

Reenie Anderson, account executive, Katz Communications, Los Angeles, joins CBS television stations national spot sales there in same capacity.

Sharon McGill, director of research, WLS-TV Chicago, named account executive.

Appointments at DMB&B, St. Louis: **Kevin Van Fleet**, broadcast producer, St. Louis, to VP; **George Tenne**, senior VP, group creative director, St. Louis, to associate director of creative services; **Robert N. Currie**, graphic services director, St. Louis, to VP, associate director of creative services; **Robert J. Cuneo**, executive VP, creative director, TBWA/Kerlick Switzer Advertising, St. Louis, to VP, creative director; **Russell G. Hanchin**, art director, FBA Marketing Communications, St. Louis, to same capacity; **Robert F. Powers**, writer, FBA Marketing Communications, to same capacity; **Margaret Thompson**, account executive, Hughes Advertising, St. Louis, to same capacity.

Appointments at W.B. Doner: **Jerry Preyss**, VP of consumer division, Philips Lighting, Somerset, N.J., to executive VP, general manager, Cleveland; **Deborah Goetz**, account supervisor, Baltimore, to VP; **Melody Hall**, media planner, Lintas: Campbell-Ewald, Detroit, to same capacity there; **Tracey Pierce**, account executive, Lintas: Campbell-Ewald, to same capacity.

Appointments at Katz: **Jacki Schlesinger**,

New director. The European satellite organization Eutelsat has selected a new director general, France Telecom's Jean Grenier. Grenier, who participated in the establishment of Eutelsat in 1977, will begin a six-year term at the end of the year, replacing retiring Director General Andrea Caruso.

manager of Probe services, Katz Television, New York, to VP, customized audience research; **Suzanne Abair**, media analyst, Katz Management Services, New York, to manager of Probe services; **Brian McCullough**, sales executive, Katz Independent, New York, to sales manager; **Yolanda O'Hern**, account executive, TeleRep, New York, to sales manager, Katz Independent; **Paul Wilson**, sales executive, Katz Independent, New York, to team manager; **Jordan Wertlieb**, research analyst, Katz American Television, to sales executive; **Jeffrey Kern**, account executive, Seltel, Philadelphia, to sales executive, Katz American Television, New York; **Gina Burks**, sales executive, Katz American Television, Dallas, to sales manager; **Ed Papie**, general manager, Sterling Communication, Chicago, to account executive there; **Gina Forsythe**, manager, Katz's Republic Radio, Dallas, to VP; **Victor Mataraso**, intern, research and promotion department, WSYR(AM)-WYYY(FM) Syracuse, N.Y., to account executive, Katz's Christal Radio, San Francisco; **Vincent Gambino**, account executive, Katz's Banner Radio, New York, to manager, sales office, Philadelphia.

Programing



Brown

Tony Brown, senior VP and general sales manager, New World Domestic Distribution, Los Angeles, named president.

Jennifer Lawson, director, television program fund, Corporation for Public Broadcasting, Washington, joins Public Broadcasting Service, Alexandria, Va., as executive VP for national programing and promotion services.

Roni Mueller, director, business affairs, Lorimar Television, Culver City, Calif., named VP, business affairs.

Thomas J. Clohessy, director of acquisitions, Toyo Media International, New York-based exporter of American programing to Far East, named VP.



Ludwin



Norris

Rick Ludwin, VP, specials and variety programs, NBC Entertainment, Burbank, Calif., named senior VP, specials, variety programs and late night. **Sue Norris**, director of development, Turner Network Television, Atlanta, joins NBC Productions, Burbank, as manager, creative affairs.

New and Public Affairs



Goldstein

Al Goldstein, acting news director, KRON-TV San Francisco, named news director.

Appointments in news department, KHJ-TV, Los Angeles: **Sylvia Teague**, executive producer, KCBS-TV Los Angeles, to managing editor; **Paula Lopez**, co-anchor, KEYT-TV Santa Bar-

bara, to reporter-anchor; **Wayne Shattuck**, weathercaster, KOCO-TV Oklahoma City, to same capacity.

Joe Morgan, news director, WRKO(AM) Boston, joins WHDH(AM) there in same capacity.

Terry Kurtright, news director, KOLR(TV) Springfield, Mo., joins WAPT(TV) Jackson, Miss., in same capacity.

Jim Knapp, weekend anchor, KCOY-TV Santa Maria, Calif., joins KEYT-TV Santa Barbara, Calif., as assignment editor.

Joyce Hanley, producer, News 12 Long Island, New York, joins WWOR-TV Secaucus, N.J. (New York), in same capacity.

Tom Sherwood, political reporter, *Washington Post*, joins WRC-TV Washington as reporter, specializing in local government and politics.

Socorro Swan, host, *Romper Room*, KCOP(TV) Los Angeles, joins KTTV(TV) there as director of community relations.

Jim Mitchell, law student, University of Louisville, Ky., and former anchor, WHAS-TV Louisville, joins WDRB-TV there in same capacity.

Janice Glynn, anchor, WPRI-TV Providence, R.I., joins KDFW-TV Dallas as co-anchor.

Diana Trawick, weekday co-anchor, KAUZ-TV Wichita Falls, Tex., joins KRDO-TV Colorado Springs as weekday anchor.

Diana Morgan, co-anchor, WAVY-TV Portsmouth, Va. (Norfolk), joins WCIX(TV) Miami as weekend anchor.

Appointments in news department, WXII-TV Winston-Salem, N.C.: **Frank Buckley**, reporter, to weekend anchor; **Dave Goren**, sports reporter, to weekend sports anchor; **Kat Hastings**, sports intern, WLKY-TV Louisville, Ky., to sports producer; **Sherry Siano**, news producer, WEVU(TV) Naples, Fla., to same capacity; **Alicia Callanan**, reporter, WEVU, to same capacity; **Vince Scanlon**, reporter, WBTW(TV) Florence, S.C., to same capacity.

Technology

Randall J. Larsen, technical manager, Cox Cable Jefferson Parish, La., joins Cox Cable Communications, Atlanta, as division engineer.

Garrett Wood, chief engineer, noncommercial WUFT-FM Gainesville, Fla., joins Alas-



Allied's Commander. Alfred Haber, president of international distributor Alfred Haber Inc., has been named president, Allied Communications Inc. International, the overseas distribution arm of Allied Communications Inc. Made up of eight production companies, Avnet/Kerner Co., Robert Greenwald Productions, Leonard Hill Films, Michael Jaffe/Spectacor Films, Konigsberg/Sanitsky Co., Steve Tisch Co., von Zerneck-Sertner Films, and Steve White Productions, Allied was formed in June to distribute, domestically and internationally, the product of the founding producers. At the time of its formation, the company was called Alliance Communications Inc., but recently changed its name.

Haber's responsibilities include all aspects of the international distribution operation, including sales, marketing and product acquisitions. Haber expects the new division to distribute 16 to 20 original network made-for-TV movies and two mini-series during the 1989-90 season.

ka Public Radio Network, Anchorage, as technical director.

Appointments at Ampex, Redwood City, Calif.: **Ron Ritchie**, VP and division manager, recording systems division, named executive VP and chief operating officer; **George Merrick**, VP and general manager, video systems division, succeeds Ritchie; **William Heye**, chief operating officer, video systems division, succeeds Merrick; **Neil Selvin**, general manager, digital effects systems, succeeds Heye; **Bob Atchison**, general manager, new business development, data systems, to chief operating officer, recording systems division; **John C. Oster-tag**, product development group manager, Diversified Products Corp., Opelika, Ala.,

to product manager, industrial audio tape there.

Judy Seabridge, operations manager, WTEN(TV) Albany, N.Y., joins Molinare Post Production, London, in same capacity.

Promotion and PR

Suzi Schrappen, promotion manager, KPLR-TV St. Louis, named director of promotion.

Amy E. Pempel, manager of sports public relations, Turner Broadcasting System, Atlanta, joins Sunshine Network, Orlando, Fla.-based regional cable network, as manager of media relations.

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Doing the Wright thing



NBC president and CEO Robert Wright, was honored at the 26th Annual Entertainment Industries Humanitarian Award dinner of The National Conference of Christians and Jews

on Oct. 16. Wright received the the NCCJ's Humanitarian Award for "his and NBC's public service contributions to better intergroup understanding." Among those attending the dinner were (l-r)

Brandon Tartikoff, president, NBC Entertainment; Mrs. Tartikoff; Johnny Carson; Mrs. Carson; Mrs. Wright; Robert Wright; Mrs. Mancuso and Frank Mancuso, chairman and CEO, Paramount.

Kelley A. Burke, traffic manager, WAQ-TV West Palm Beach, Fla., joins WPBG(AM)-WIRK-FM there as promotion director.

Allied Fields



Armstrong

Andrew J. Armstrong Jr., senior VP, Waller Capital Corp., New York-based cable broker, named president and chief operating officer. **John W. Waller III**, will remain as chairman and chief executive officer. **Richard H. Patterson**, VP, Waller Capital, named senior VP.

Byron F. Marchant, associate, Washington office of Sidley and Austin, Chicago-based law firm, joins FCC as mass media adviser to Commissioner Andrew Barrett. **Cindy Z. Schonhaut**, special counsel for joint board

matters, Common Carrier Bureau, FCC, named Common Carrier adviser to Commissioner Barrett.

Appointments to executive committee of Academy of Television Arts & Sciences, Burbank, Calif.: **John Agoglia**, executive VP, NBC productions and NBC business affairs; **Richard Frank**, president, Walt Disney Studios; **Christina Friedgen**, VP, post production, Columbia Pictures Television; **Mel Harris**, president, television group, Paramount Pictures Corp., and **Steven Papazian**, VP, film and tape production, Warner Brothers Television.

Richard Sjoberg, president, Sjoberg's Cable, Thief River Falls, Minn., elected president, Minnesota Cable Communications Association, St. Paul.

Joshua Chaslin, manager of market development, Arbitron, radio advertiser/agency sales, New York, named VP, market development, radio advertiser/agency services. **Vicki Armetta**, marketing assistant, WUSN(FM) Chicago, joins Arbitron, Midwest radio station sales division there, as client service representative.

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Glenn S. Richards, regulatory attorney, Sprint Communications Company, Washington, joins Gurman, Kurtis, Blask & Freedman, Washington-based communications law firm, as associate. **Nancy A. Bukar**, graduate, Catholic University School of Law, Washington, joins firm as associate.

Donald W. Behne, president and senior partner, Behne & Co., Topeka, Kan.-based accounting firm, joins Hardesty, Puckett & Co., Rancho Santa, Calif.-based brokerage and investment banking firm, as VP and chief financial officer.

William Wagner, independent producer, Washington, joins Labor Institute of Public Affairs, AFL-CIO's television and production unit, Washington, as executive director.

Deaths

Jay Ward, 69, pioneer of television animation and founder, Jay Ward Productions, Los Angeles, died of cancer Oct. 12 at his home in Hollywood. After graduating from Harvard Business School, Ward returned to his hometown of San Francisco and started real estate company. While recovering from injuries in freak accident in which truck, which had lost its brakes, crashed into his office, he and a friend created character *Crusader Rabbit* and decided to produce it for television. *Crusader Rabbit* appeared in 1949 and featured Ward's trademark puns and word play. His second creation, *Rocky and His Friends*, featured flying squirrel, Rocky, and Bullwinkle moose. It premiered on ABC in 1959 and eventually garnered cult following for its offbeat humor and outrageous puns. "Jay let everyone with an offbeat sense of humor do what they did," remembers broadcast executive and personality Gary Owens, who was writer for program. In 1961, NBC picked up program, renamed *The Bullwinkle Show*, which ran through 1964. Show then returned to ABC, which carried it until 1973. It was carried again on NBC during 1981-1982 season. Ward is survived by his wife, Ramona, one daughter, Tiffany, and two sons, Ron and Carey.

Malcolm John Wilson Jr., 65, known as "Big Wilson," former late night movie host and air personality, died of heart attack Oct. 5 in Salem, N.C., while on trip with his wife, Jody. He moved to Florida in 1975 when he joined WIOD(AM) Miami as air personality. Four years later he became host of *Night Owl Theater*, late night movie program on WCIX(TV) Miami. He stayed in this position until 1984 when he moved to WDLZ(TV) Miami as host of similar program, *Big, Big Movie*. In 1985 he added duties of air personality on WKAT (AM) North Miami. He left WDLZ in 1986 and WKAT in 1987. He is survived by his wife and one son, J.J.

Sam Woo, 75, radio producer, Chinese and Indonesian branches, Voice of America, Washington, died of stroke Oct. 14 at Suburban Hospital, Bethesda, Md. Woo joined VOA in New York in 1951 and transferred to Washington three years later. He retired in 1983. He is survived by one daughter, Eva.

Kozacko-Horton: Keeping the customer satisfied

In BROADCASTING's Aug. 7 special report on station sellers, one broker commented that the larger companies are "eating the little guy's lunch." Nonetheless, the Elmira, N.Y.-based firm of Kozacko-Horton, despite its modest appetite—it concentrates on radio sales in the \$1 million-\$5 million range—has maintained its healthy bite of business in the Northeast, having brokered deals totaling nearly \$100 million in the last five years. It has done so primarily through the complementary talents of its namesakes.

Richard Kozacko and Keith Horton, the two partners who head the six-person firm, took very different routes to their present positions, but that difference has allowed them to combine the experience of a traditional broadcast career track through the sales and ownership ranks to a second career in brokering (Horton), with the MBA-primed high-finance know-how (Kozacko) that has become increasingly important in an era of Wall Street infatuation with the industry.

Keith Horton's traditional route began in 1949, when he graduated from Cornell University with an economics degree. He joined WKRT(AM) Cortland, N.Y., as a salesman, then moved to WENY(AM) Elmira, N.Y., as sales manager and later part owner. He also bought a controlling interest in WXYJ(AM) Jamestown, N.Y., and WSSH(AM) Latrobe, Pa.

Horton sold those stations in 1963, with the intention of trading up to new properties. Paul Chapman, founder of station broker Chapman Associates, which handled the sale of WXYJ, intervened, offering Horton a job. After studying the business, Horton decided to join Chapman, beginning a 10-year stint as Northeast regional manager. Although Horton says he has "always missed being an operator," one of the principal reasons he went with Chapman was to stay in Elmira, where he was, and is, very active in local affairs.

Radio was always in the back of Richard Kozacko's mind. While getting his undergraduate degree in accounting/financing, he wrote an industry analysis paper on radio broadcasting. While working toward his MBA at Boston College, he wrote his thesis on the future of radio networks. His thesis came to the conclusion that of the four major networks, NBC, CBS, Mutual and ABC, one would have to go out of the business. Of the four networks, Kozacko said ABC would be the one to go. "At the time," reflects Kozacko, "that was not a bad premise because a short time later ABC split into four radio networks. So in a sense my conclusion was, to a degree, correct."

He started out with the Raytheon Co., a Lexington, Mass.-based electronics manu-



RICHARD LEONARD KOZACKO (left)—president, Kozacko-Horton Co., Elmira, N.Y.; b. May 7, 1936, Springfield, Mass.; BS, accounting/financing, Babson College, Wellesley Hills, Mass., 1957; MBA, marketing, Boston College, 1963; attended Wayne State University, Detroit, courses in mass communications, 1965-66; financial analyst & planner, Raytheon Co., Lexington, Mass., 1957-64; financial planner, Ford Motor Co., Dearborn, Mich., 1964-66; market research & acquisitions analyst, Minnesota Mining & Manufacturing Co., St. Paul, 1966-67; associate, Chapman Associates, Minneapolis, 1967-70, Elmira, N.Y., 1970-73; vice president, The Keith W. Horton Co., Elmira, 1973-85; current position since April 1985; m. Marilyn Chrabas, Sept. 15, 1962; children: Derek, 22, Mark, 20.

□

KEITH WILLARD HORTON—chairman, Kozacko-Horton Co., Elmira, N.Y.; b. Feb. 6, 1927, Van Etten, N.Y.; radio technician, U.S. Navy, 1945-47; BA, economics, Cornell University, Ithaca, N.Y., 1949; salesman, sales manager and station manager, WKRT(AM) Cortland, N.Y., 1949-52; sales manager, WENY(AM) Elmira, N.Y.; part-owner and general manager, 1953; part-owner, WXYJ(AM) Jamestown, N.Y., and WSSH(FM) Latrobe, Pa., 1960-63; vice president and manager, Chapman Associates, Elmira, 1963-73; founder, Keith W. Horton Co., Elmira, 1973-85; sold company to Richard Kozacko, April 1985; chairman since April 1985; m. Martha Heim, Oct. 16, 1976; children by previous marriage: Keith Jr., 35, Meredith, 33, Scott, 30; stepchildren: Marianna, 26, John, 23.

facturer that does government and defense contracting, moving to the Ford Motor Co. as a financial analyst in 1964, and to 3M in 1966 as a specialist in market research and acquisitions.

Kozacko then decided it was time to stop thinking about radio and start doing something about it. Armed with market research and financial acquisitions experience, he joined Chapman in 1967 as an associate with the firm, opening its Minneapolis-St. Paul office. He may have been one of the

first of the "new breed" of brokers, since Kozacko sold himself to Chapman primarily on his market and financial experience.

In 1970, Chapman asked Kozacko if he wanted to relocate back to the East Coast to work with Horton, who was in Elmira. Kozacko wanted to return to his native Boston, but Horton suggested that it made more sense for the two to be in the same office. Kozacko liked what he saw. He recalls telling his wife, Marilyn, about his decision: "I flew back to Minneapolis and said, 'Marilyn, guess where we're moving.' And she said, 'Don't say Elmira.' And I said, 'Elmira!'"

The two worked together for two years until 1973, when Horton left to form The Keith W. Horton Company. He left, he says, because Chapman was starting to concentrate more on general business brokerage (it has since gotten out of that field) and Horton did not like being sent to Albany to sell factories. Kozacko joined him as vice president that year, and the firm has since concentrated on sales in the \$1 million to \$5 million range.

In 1985 Horton, tired of the strain of managing the firm, sold the company to Kozacko and became chairman of the newly christened Kozacko-Horton Co. Horton now devotes all of his time to doing deals.

Although they are primarily identified with the Northeast, they have expanded south, with new offices in Gaithersburg, Md., and Sarasota, Fla.

Both Kozacko and Horton see continued growth for the firm and the industry. Somewhat surprisingly, however, Horton is not entirely happy with FCC decisions that have stimulated the marketplace. "As a broker I guess I should want to see a proliferation of stations," he says, but "what's happening is that [the FCC] is fragmenting radio to an extent that there are strong stations that will lose just enough business so that they cannot give the service they otherwise would."

As for the business of brokering, Kozacko says that it has followed broadcasting into the world of high finance. The firm keeps up by establishing relationships with banks and investment firms and adjusting to an industry that is becoming less of an owner-operator business and more of an investment opportunity.

In general, the two see good years ahead for the firm and the broadcasting business in general. However, they are wary of national economic conditions, and say the firm has seen softness in some New England radio markets.

Although they have no control over national economics, the two believe they possess the key to successful brokering: personal attention. Kozacko explains: "Whether it is a \$1 million station or a \$20 million station, the owner wants good service."

Value of Capital Cities/ABC stock increased over 8% last Thursday (Oct. 19) on small volume to close at \$560, high for prior 12-month period. Anticipation of third-quarter earnings, to be released this week, was said not to have caused jump, according to one informed observer, who attributed change to heavy buying through one investment firm, possible covering by those who previously had sold stock short, and perhaps also to trading in connection with stock index futures. Capital Cities/ABC (CCB: NYSE) is included in Standard & Poor's 500 Index. By following afternoon, stock was trading at 551½ on low volume.

FCC Commissioner **Sherrie Marshall**, in speech before Caucus of Producers, Writers and Directors in Los Angeles last week, said she **"strongly believes" any changes to FCC's financial interest and syndication rules should be negotiated by program producers and broadcast networks** rather than imposed unilaterally by FCC. "I do not feel the government should run into areas where others hesitate to walk," she said. "Fin-syn should be negotiated by you and the networks and watched by us." Nevertheless, she said the FCC is obliged to be fully informed about any effect changes in rules would have "before stepping in with a regulatory fix or even blessing a negotiated agreement."

KCRA-TV, NBC affiliate in Sacramento, Calif., is planning major expansion of local news that will include preemptions of

Budget cuts

The U.S. Information Agency is holding its breath as Congress and the White House attempt to resolve differences holding up enactment of a budget reconciliation bill. The failure to reach agreement on the measure before the deadline set by the Gramm-Rudman-Hollings deficit reduction act triggered \$16.1 billion in automatic spending cuts throughout the budget. For USIA, that would mean a cut of \$48 million from a budget figure estimated by the Office of Management and Budget of \$882 million.

The \$48 million figure amounts to the 5.3% cut that will be inflicted on domestic programs. However, if Congress completes work on the budget reconciliation bill before the end of the calendar year, the cuts are expected to be restored. Still, the agency has been directed by the Office of Management and Budget to earmark the reductions—across all programs, including Voice of America, radio construction and modernization, and television—that will meet the overall reduction required. And if the budget is not made right by December, a USIA official said, "we'll be in severe inconvenience, if not difficulty." A cut of \$48 million, he said, would be "a disaster."

Among the other agencies affected, the National Telecommunications and Information Administration has been directed to prepare for a cut of \$750,000 from an appropriation provided in a continuing resolution of some \$14 million. "Our budget people take this seriously," said a spokesman. "We look at the dollar-by-dollar loss on an annualized basis." The continuing resolution runs out Oct. 25.

The FCC is also operating on funds in the same continuing resolution. Its budget officers estimate its cut—\$219,000—on the basis of funds available through Oct. 25. Marilyn McDermott, FCC's associate managing director, noted the Congress has yet to appropriate funds for the commission in the 1990 fiscal year, although the Senate has approved \$109.8 million. Without a final figure, she said she could not estimate the cut on an annual basis. "We will be able to squeak by" without the \$219,000 in the next few weeks, she said, by restricting purchases to emergency items and holding down travel costs.

NBC's Saturday and Sunday morning lineups. First phase will occur in mid-November with live newscast beginnings at 2 a.m., with one-hour live programs on even hours and repeats of preceding live broadcast on odd hours (3 and 5 a.m.). In total, station will air local news from 2 to 5:30 a.m., Monday-Friday. Sandwiched in at 3:30 a.m., it will also air *NBC News at Sunrise* live from New York; *Today Show* will run in its normal 7-9 a.m. slot. Phase two involves Saturday and Sunday mornings, starting weekend of Jan. 6-7, 1990, with station airing local news from 2 a.m. until 1 p.m. General Manager John Kuenek said station will run live and taped news on same even-odd hour basis, and will insert NBC's *Sunday Today* and *Meet the Press* at 7-9 a.m. on Sunday. CNN programming currently airs Saturdays and Sundays at 3:30-5 a.m., but will dropped for new local programming.

WPVI-TV Philadelphia President-General Manager **Richard Spinner** has been named to oversee **Capcities/ABC's expanding European operations**. Spinner, with Capital Cities since 1967 and GM of company's WPVI-TV for nearly four years, will report to John Healy, ABC Distribution Co., and will be initially based in Munich. Capcities/ABC has long held minority share in European satellite sports channel Screen Sport, but earlier this year took stake in Munich-based production company Tele-Munchen, this month bought into Spanish producer Tesaro and has plans for similar investments in France and another European country. Spinner previously spent three years in Munich in the 1960's with Armed Forces Radio and Television Service.



ESPN filed suit against Cablevision Systems in U.S. District Court in New York last week for unauthorized use of ESPN on programming tier in New York. ESPN is seeking injunctive relief as well as unspecified damages for copyright and trademark infringement. Cablevision placed ESPN in sports cluster in July. ESPN protested, and was soon moved into group of services that include four other clusters. But ESPN said that still does not satisfy "Cablevision's obligation to carry ESPN solely as part of basic service or expanded basic service," because package is not received by all its subscribers and subscribers have to buy broadcast-only service before purchasing any group of programming clusters. In response, Cablevision pointed to suit being filed two months after it made initial adjustments. It suggested suit was negotiating ploy, since affiliate contract with ESPN is up for renewal next year.

KDMG-FM Pella, Iowa (Des Moines), was sold by GBA Inc. to Valley Broadcasting Inc. for \$2.75 million. Seller is headed by Allen Shaw, George Beasley and Bruce Small. Beasley is head of Beasley Broadcast Group, which owns seven AM's, 12 FM's and one TV station. Buyer is headed by Robert Dean and Robert Greenlee, and is also licensee of KOIL(AM)-KOMJ(FM) Omaha. KDMG-FM is on 103.3 mhz with 100 kw and antenna 745 feet above average terrain. Broker: Questcom Radio Brokerage Inc.

WKIZ(AM)-WEOW(FM) Key West, Fla., sold by Florida Keys Broadcasting Corp. to Fotosonics of Florida for \$2,050,000. Seller is headed by Gayle D. Swofford, who has no other broadcast interests. Buyer is headed by Peter Arnoff, who has interest in WMTR(AM) Morristown and WDHA(FM) Dover, both New Jersey, and WUS(FM) Key West, Fla. He will sell WUS. WKIZ is

Cable perspective

NBC Cable and Business Development President Tom Rogers called for the government to take a greater interest in the financial interest and syndication rule talks and less of an interest in reregulating cable, in a Media Institute luncheon address in Washington last week.

Rogers, who helped write the 1984 Cable Act during his tenure as a Hill staffer, said reregulating cable rates will mean less money for programming and thus less programming diversity, which was one goal of the Cable Act, he said. Rogers also said vertical integration, by and large, has not been a problem in cable, and he pointed to CNBC, which has gotten off the ground without selling equity to operators. He also said cable should use CNBC as an example of its pro-consumer position, to counterbalance accusations that cable is anti-consumer.

On fin-syn, Rogers reiterated NBC's position that the rules are outdated, and warned that the issue is becoming more important since many of the studios are being bought by foreign companies. Altering the rules will help foster more U.S. owned and produced programming, he said. He said such government regulation forces NBC to look at other areas, such as cable and international arenas, for expansion. He added that Congress and the FCC should look for ways to put incentives back for those involved in free TV.

On other cable issues, Rogers said NBC's Olympic pay-per-view plans should help "to finally educate the public what PPV is." And, he said, CNBC is well within its budget and business plan, after some six months in operation.

Rogers also announced that CNBC would produce six one-hour programs next year centering on six special issues of U.S. News & World Report (BROADCASTING, Oct. 16). Issues address home ownership, health, financial independence, jobs, colleges and investments.

on 1500 khz with 250 w full time. WEOW is on 92.5 mhz with 100 kw and antenna at 600 feet. Broker was Hickman Associates, which will also handle sale of WUIS.

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Arianespace said last week it had successfully tested replacement command unit components for its Ariane 4 vehicles and **will launch Intelsat VI (F2) satellite on Oct. 27**. Delay of Intelsat lift-off from Oct. 2 also set back Ariane 4 launches of Japanese direct broadcast satellites Superbird B and BS-2X from November to Dec. 13 and of French remote sensing bird Spot 2 from December to Jan. 19, 1990.

□

Tampa-St. Petersburg stations WTVT(TV) and WTSP-TV have reached settlement and say they have "resolved matters arising out of the unauthorized entry by two former WTSP-TV employees into WTVT computers." Terms of settlement were not disclosed. However, one source said that WTVT's news anchors received part of settlement. Two former employees, Terry Cole, news director, and Mike Shapiro, assistant news director, pleaded no contest to one conspiracy count and 15 counts of unlawful computer access ("In Brief," May 22). Judge Edward H. Ward, Circuit Court Judge for Hillsboro County, Fla., sentenced Cole and Shapiro to five years' probation and 250 hours of community service. Part of their sentencing also includes making public service speeches about their actions. In May, WTSP-TV was told to pay the state of Florida \$750,000 in an out-of-court settlement ("In Brief," May 29).

□

Many expected Robert Wussler to take **Cosat Video Enterprises** in new directions when he joined company earlier

Congress OK's \$16 million for TV Marti

A House-Senate conference committee last week approved an appropriations package including some \$16 million for TV Marti, but added restrictions on the use of those funds. The restrictions include presidential certification of TV Marti, protection for Florida TV stations against possible interference and compensation for radio stations subject to retaliatory jamming by the Cuban government. The funds are to come from the \$85 million approved for the Voice of America's radio construction program.

The Hill action on the language approved in the bill was considered a "victory" by the NAB. "We are delighted that the conferees agreed with us that any funds spent for TV Marti should conform to these broadcaster protection provisions," said NAB's chief lobbyist, Jim May.

Other funding in the measure includes \$109 million for the FCC and \$14.2 million for the National Telecommunications and Information Administration, with another \$20 million for NTIA's Public Telecommunications Facilities Program.

USIA's appropriation figure is \$934 million, a cut of \$12 million from the figure the Senate approved. Most of the reduction, made to help fund the antidrug campaign, is in salaries and expenses. That figure is left at \$638 million, \$9 million less than provided for in the Senate bill and \$16 million less than USIA had requested. And the Board for International Broadcasting received \$190 million, plus \$183 million for construction of a major shortwave relay station in Israel.

House conferees rejected the \$2.5 million appropriated by the Senate for a National Endowment for Children's Educational Television on the basis that the House had not adopted any legislation authorizing the establishment of such an endowment. The Senate passed a bill in August authorizing \$10 million for the endowment.

this year from Turner Broadcasting System, but few would have guessed his first move: **acquisition of majority interest in NBA Denver Nuggets**. According to sources, CVE is partner in group that is buying Nuggets from Sidney Shlenker for \$65 million. Bertram Lee, former broadcaster, and Peter Bynoe, executive director of Illinois Sports Facilities Authority, which is building new stadium for Chicago White Sox, are managing general partners and minority owners. Parties hoped to close deal last Friday.

□

Testifying at House Telecommunications Subcommittee radio hearing on Thursday (Oct. 26): Andrew Schwartzman, Media Access Project; Lois Wright, Inner City Broadcasting Corp.; John Dille III, Federated Media; Roy Stewart, FCC Mass Media Bureau, and Art Suberbielle, KANE(AM) New Iberia, La.

□

Senate Communications Subcommittee will hold must-carry hearing this Wednesday (Oct. 25) featuring NAB's Eddie Fritts, INTV's Preston Padden, NCTA's Jim Mooney, Black Entertainment Network's Bob Johnson, Community Antenna Television Association's Steve Effros, Trinity Broadcast Network's Paul Crouch and Community Broadcasters Association's John Kompas.

□

Fox Television Stations Inc. signed letter of intent to purchase KSTU-TV Salt Lake City from Mountain West Television Ltd. (licensee owned by Farragut Communications). Price was not disclosed, but was earlier estimated at \$25 million-\$30 million (BROADCASTING, Oct. 16). Acquisition of station would be seventh for Fox's, fourth VHF.

Editorials

Triumph in tragedy

Last week's earthquake, as had Hurricane Hugo before it, provided the Fifth Estate yet another unfortunate opportunity to demonstrate its unparalleled ubiquity in both informing and rendering assistance in times of catastrophe. (For example, California's governor was in Germany when the earthquake hit and was kept apprised of the story via CNN coverage there. In another instance, California area television and radio stations were praised by police officials for providing information on emergency telephone numbers and the importance of shutting off gas lines.)

As the scope of the damage and horror unfolded, so did the Fifth Estate's coverage. There was spectacular aerial footage of the marina area fire, on-the-spot reports from broken bridges and collapsed buildings, eyewitness accounts, official warnings and instructions, expert advice and commentary and even some marveling at the spirit of cooperation and community that became an upbeat sidebar (or at the least a less depressing angle) to the sickening story of Interstate 880.

The coverage was admittedly uneven. In the rush to get a grip on the story (which included the scrapping of regular schedules and, in some cases, commercials), there were technical glitches and gaps, tongue trips and gaffes, stretches of more airtime than information and more story than people to tell it. But those seem to us both understandable given the circumstances and overshadowed by the effort as a whole. Broadcast networks, local radio and television stations and cable services worked feverishly to bring some order to the chaos of the quake's aftermath. On balance, they did so compellingly.

Rights and wrongs

At a Senate copyright subcommittee hearing this week, some writers and directors, actors and others will be arguing for a change in U.S. copyright law to include so-called "moral rights" that would increase their control over the films they make and prevent unapproved alterations by the owners or rightsholders of those movies.

Such 'rights' reserved to the creators of the films would curtail or proscribe various editing techniques broadcasters must use to best adapt theatrical motion pictures from the big screen to the small. Such legislation would at its worst effectively prevent broadcasters from making use of the films whose rights they have paid for, and at the least constrain broadcasters' editorial decisionmaking regarding those films. Neither outcome is acceptable.

Allowing artists their hour upon the congressional stage is acceptable, so long as it goes no further than that. There is currently no "moral rights" legislation pending in either the House or Senate. That legislative picture should indeed remain unaltered.

Guarding the avant?

The newly formed Independent Television Service (ITVS), created by Congress to fund independent productions that are out of the public broadcasting mainstream, has chosen its board and will soon be providing independent television producers a chance to strut their potentially innovative and diverse noncommercial stuff. "The inmates are now part of the asylum," is how a spokesman for the National Coalition of Independent

Public Broadcasting Producers put it, and while that image does not automatically inspire confidence, the new service, which will provide \$6 million a year in funding, does put money behind the legislature's mandate that the Corporation for Public Broadcasting cast its programming net wider and encourage "diversity and innovativeness." Its perceived failure to do so in the eyes of many independent producers has been a bone of contention.

The possible benefits of this incumbent diversity aside, we find some inconsistency in a Congress that talks of fostering innovation and risk-taking in broadcast programming while passing a law that attempts to ban risky (spelled *risqué*) programming 24 hours a day. With friends like that, who needs censors.

Although the best position for the legislature to take vis-a-vis broadcast content is one a healthy distance away, Congress's attempt to encourage broadcast producers to innovate is at odds with its varied efforts to chill and repress the medium. Banning indecency, attempting to circumscribe children's programming and generally bullying broadcasters into censoring themselves creates a climate in which diversity does not flourish, but withers.

Journalist, heal thyself

An American Newspaper Publishers Association function might well be the last place from which a journalist would expect to be excluded. That observation notwithstanding, reporters were barred from an ANPA government affairs committee meeting last week that was to feature potentially newsworthy remarks by Representative Ed Markey (D-Mass.), despite Markey's willingness for those remarks to be covered.

The ANPA's reasoning, in part, was that "other associations do it" and "it's a long-standing tradition." We will refrain from elaborating on the number of long-standing traditions with which we would not wish to be associated, or the things that others do that we wouldn't. Suffice it to say that neither serves as a justification for the policy. It is a long-standing tradition that most journalists have fought for years to overcome.

It ill befits the association and the profession for journalists to exclude journalists. It also sets a bad example for all the closed doors—from courthouses to statehouses—that the Fourth and Fifth Estates are still laboring to open.



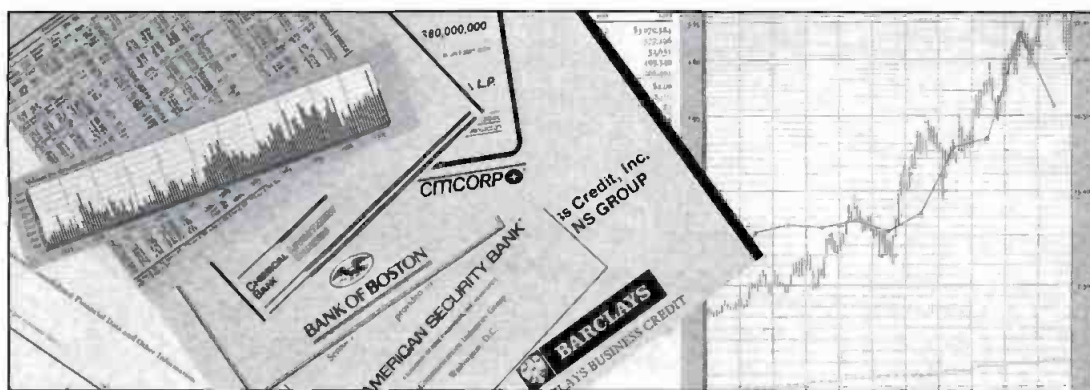
Drawn for BROADCASTING by Jack Schmidt

"I don't think that actor on 'America's Most Wanted' looked anything like me."

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