

Broadcasting Jun 25

Incorporating Broadcasting / Cable

59th Year 1990

RADIO / 44

*Advertising revenues
on the way to
\$9 billion year*

TELEVISION / 30

*Exclusive: CBS's
Jeff Sagansky talks
about the road back*

CABLE / 50

*Digital radio:
New audio arrow
for cable's bow*

TECHNOLOGY / 68

*Out damned ghosts:
TV technologists
exorcising artifacts*

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Vol. 118 No. 26

AFTER THE WALL
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THE NAB BOARD
Policy on the Potomac

Volume 29

The Latest Edition
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Springfield KDEB
Las Vegas KRLR
Santa Barbara KADY



WARNER BROS.
DOMESTIC TELEVISION DISTRIBUTION
A Time Warner Company

THIS WEEK



NAB in session

19 / NAB BOARD MEETING

The NAB board meeting in Washington last week was dominated by discussion of cable and digital audio broadcasting. The radio board set up a special DAB task force; the TV board restated its support for cable reregulation and discussed the possibility of changing the definition for must carry to include a station's ADI, and the joint board advised broadcasters to restrain from airing sexual and violent material.

21 / TCI-NBC AFFILIATION?

John Malone, CEO of the No. 1 MSO, writes to NBC's Robert Wright proposing that TCI systems become

NBC affiliates in communities where there are no licensed NBC affiliates. But the proposal is as much aimed at NBC lobbying on cable programming exclusivity as at creating cable affiliates for NBC.

22 / CABLE-BROADCAST CROSSOVER

During the Public Broadcasting Service's annual meeting in Dallas last week (see page 38), PBS said that it, WGBH-TV Boston, WNET(TV) New York and The Discovery Channel are examining the feasibility of launching a noncommercial cable adult educational network that PBS President Bruce Christensen said in no

way would compete with PBS broadcast stations.

23 / CBS LATE NIGHT PLANS

According to sources, CBS executives will announce this week at their affiliates meeting that a Norman Lear comedy and a checkerboard of action-adventure series will make up the new CBS late night lineup. However, the network may find a skeptical affiliate body and one that has been buffeted by syndicators since the cancellation of *The Sajak Show*.

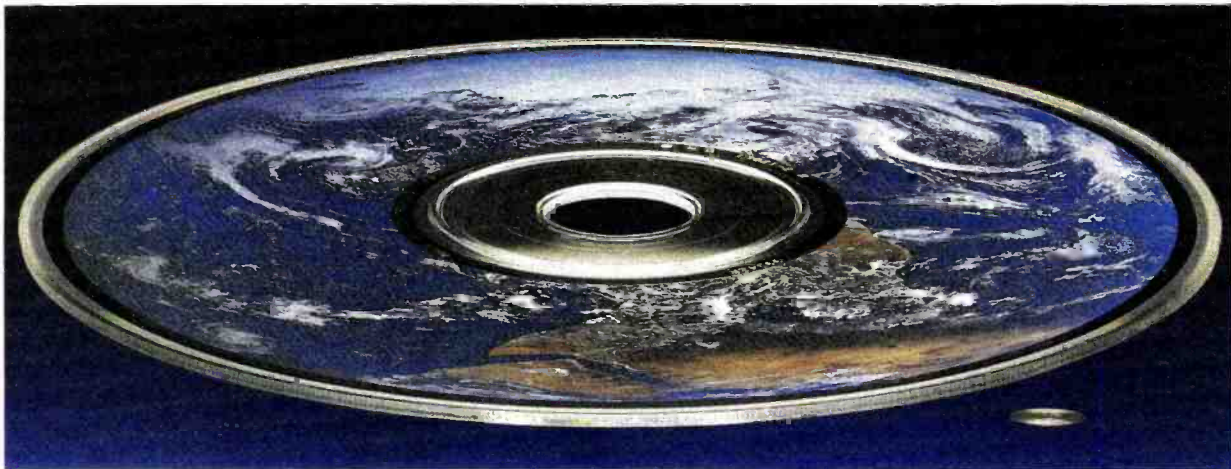
24 / NAB DIARY

The National Association of Broadcasters, in association with Capital Cities/ABC, NBC, CBS and

19 other broadcast entities, has developed a new personal viewing diary it hopes will improve audience measurement. NAB has asked Arbitron and Nielsen to participate in national field tests of the new system. The new portable diary will measure both in-home and other TV viewing.

30 / ROAD TO THE TOP

CBS Entertainment President Jeff Sagansky, in an exclusive interview with BROADCASTING's Steve Coe, talks about the network's strategy to improve its network prime time standing. The game plan: "To get into business with the better producers for the long term, attract top acting talent, lower the demographic skew...and



Digital Planet is one of three digital, CD-quality cable radio services poised to marry cable operators to the audio medium.

then find some programs that we can really be proud of—which are going to define CBS for the next 10 years.”

34 / DATELINE: EASTERN EUROPE

With Eastern Europe shaking itself free of Communist domination after some 40 years, BROADCASTING explores the effect of the political changes in that part of the world on broadcasting. How is it developing in the new environment of freedom? Are there opportunities for American broadcasters? Is cable emerging? To find out, BROADCASTING sent chief correspondent Leonard Zeidenberg to East Germany, Poland, Czechoslovakia and Hungary. The first of a series—an overall view of developments in those countries—appears today (June 25).

41 / CUTTING BACK ON NEWS IN TOLEDO

Another ABC affiliate is cutting back on news. WNWO-TV Toledo, Ohio, scrapped its 11 p.m. newscast and eliminated the news director position. In part, the move was made to exploit what the station sees as a more valuable late night

franchise—*The Arsenio Hall Show*.

44 / RADIO AD SPENDING

Local and national radio revenue increases should surpass newspaper and TV gains for 1990, according to an upgraded economic forecast from McCann Erickson's Robert Coen. He predicts that radio's total share of advertising will reach almost \$8.8 billion in 1990.

46 / RADIO CREATIVE OPPORTUNITIES

As more advertisers look to radio for cost-effective target advertising, agency executives anticipate breakthroughs for creative radio commercials.

50 / RADIO COMES TO CABLE

After delaying their launch for months, three digital radio services are starting to round up the cable support they need to roll out their wares. But to succeed, they also need to find subscribers willing to spend up to \$10 a month for the CD-quality sounds.

63 / HIGH-TECH AGENDA

Several high-ranking Democratic members of the

House, including Speaker Thomas Foley and Majority Leader Richard Gephardt, unveiled the party's "action agenda" to restore competitiveness of U.S. high-tech products. The plan calls for appropriation of \$400 million over three years to establish a counterpart to the Defense Advanced Research Projects Agency within the Commerce Department.

68 / WHO YOU GONNA CALL?

For years, ghosts have been haunting TV broadcasters. Several developers have been working to invent ways to cancel multipath echoes that cause the annoying artifacts, especially as more tall buildings and other manmade shields to radio frequency transmissions appear on the landscape.

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Incorporating

The Fifth Estate
TELEVISION.
Broadcasting
& Cable

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Not Just Pretty

He's Charlie Rose. For the past six years on CBS News' "Nightwatch," he's earned his reputation as TV's best interviewer with compelling profiles of hard-to-get personalities from all walks of life, including:

Pres. George Bush
Lech Walesa
Woody Allen
Henry Kissinger
Bill Cosby
Pete Rose
Louis Farrakhan
Helmut Schmidt
Dan Rather
Gary Hart
Ted Williams
Maya Angelou
Barry Goldwater
Grant Tinker
Susan Dey
John Glenn
Tom Selleck

Dr. Jonas Salk
George Wallace
Lucille Ball
Corazon Aquino
James Earl Jones
Bob Hope
Billy Crystal
Ed Koch
Merv Griffin
Garrison Keillor
James Michener
Richard Avedon
Oscar de la Renta
Bill Blass
Walter Cronkite
Leslie Stahl
Dick Cheney
Steven Spielberg
Saul Bellow
Ferdinand Marcos
Donald Trump

E.L. Doctorow
Charles Manson
Miles Davis
Morley Safer
Jane Seymour
Spike Lee
Art Buchwald
Erica Jong
William Kunstler
Ray Bradbury
Diane Sawyer
Nancy Reagan
Leslie Ann Warren
Kareem Abdul-Jabbar
Mrs. Salman Rushdie
Fay Vincent
George Will
Helen Hayes
George McGovern
George Foreman
Howard Baker

Charlie Rose

Another Face.

Robert Maxwell
James Brady
John Huston
Caspar Weinberger
Dan Quayle
Richard Dreyfuss
Howard Cosell
Richard Nixon
Cab Calloway
Lyle Alzado
Ralph Nader
Oliver Stone
Martin Scorsese
Martina Navratilova
Bjorn Borg
Gerald Ford
Danny Sullivan
Tom Bradley
Dianne Feinstein
Rev. Jesse Jackson
Winston Churchill III

Jim Bakker
Magic Johnson
Peter Jennings
Bishop Desmond Tutu
Jimmy Carter
Rosalynn Carter
Helmut Kohl
Tom Watson
Malcolm Forbes
Kathleen Kennedy
Joe Kennedy, Jr.
Sugar Ray Leonard
Arnold Schwarzenegger
Frances Lear
Ivan Boesky
Thomas Hearn
Mario Cuomo
Thomas Foley
Clive Barker
Peter Ueberroth
Dennis Hopper

Buster Douglas
Tip O'Neill
Dizzy Gillespie
Frank Robinson
Alan King
Sergei Khrushchev
Studs Terkel
William Bennett
Jim Wright
Beverly Sills
Jane Fonda
Ray Charles
Mike Tyson
Steve Wozniak
Edward Kennedy
Ted Turner
Sam Donaldson
A.J. Foyt
Wolfgang Puck
Sammy Davis, Jr.
Jules Feiffer

An incisive journalist (and lawyer) who does his own homework, Charlie Rose is one of the most effective communicators on the air today. Now, this Emmy Award-winner brings his extraordinary skills to the next syndication success, "Personalities."

P PERSONALITIES

**Already sold in 115 Markets—
Over 82% of the Country!**

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KDAF • Cleveland WKYC • Houston KRIV • Atlanta
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KCPQ • Miami WTVJ • St. Louis KTVI • Denver KDVR
• Phoenix KPNX • Sacramento KOVR • Hartford WVIT •
San Diego KNSD • Orlando WESH • Indianapolis WRTV •
Portland, OR KATU • Cincinnati WKRC • Kansas City
KCTV • Charlotte WBTV • Raleigh WPTF • Columbus,
OH WBNS • Greenville-Spartanburg WSPA • New Orleans
WDSU • Grand Rapids WWMT • Oklahoma City KFOR •
Salt Lake City KSTU • Norfolk WTKR • Providence
WLNE • Wilkes-Barre WBRE • Birmingham WBMG •
Louisville WAVE • West Palm Beach WPBF • Albuquerque
KOB • Dayton WKEF • Charleston-Huntington WOWK •
Albany, NY WRGB • Tulsa KTUL • Mobile WEAR • Flint
WEYI • Shreveport KTBS • Richmond WWBT • Fresno
KJEO • Knoxville WKXT • Toledo WNWO • Green Bay
WBAY • Syracuse WSTM • Rochester WROC • Des
Moines KDSM • Roanoke WSLS • Honolulu KITV •
Omaha WOWT • Lexington WTVQ • Paducah WSIL •
Portland, ME WGME • Cedar Rapids KCRG • Springfield,
MO KSPR • Davenport WHBF • Chattanooga WDEF •
Jackson, MS WLBT • Columbia, SC WLTX • Tri-Cities
WKPT • Youngstown WKBN • Burlington WPTZ • Las
Vegas KVVU • Lincoln-Kearney KHGI • Baton Rouge
WVLA • Waco KWTX • Ft. Myers WFTX • Colorado
Springs KOAA • Lansing WLNS • Greenville-New Bern
WNCT • Charleston, SC WCIV • Springfield, MA WGGB
• Monterey-Salinas KNTV • Peoria WMBD • Santa Barbara
KEYT • Harlingen KGBT • Lafayette, LA KLFY • Reno
KRNH • Eugene KLSR • Corpus Christi KRIS • Duluth
WDIO • Yakima KNDO • Traverse City WPBN •
Beaumont KBMT • Sioux City KCAU • Bakersfield
KBAK • LaCrosse-Eau Claire WXOW • Wichita Falls
KFDX • Boise KTRV • Chico-Redding KCPM • Odessa
KTPX • Joplin KSNF • Topeka KTKA • Lubbock KLBK •
Medford KOB • Columbia, MO KMIZ • Anchorage
KIMO • Utica WUTR • Billings KOUS • Gainesville
WOGX • Eureka KVIQ • Butte KCTZ • Helena KTVH •
Miles City KYUS • Kennewick KNDU



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CLOSED CIRCUIT

Washington Deferral

It looks as though FCC may not act after all on its "effective competition" rulemaking at July 26 meeting. If, come "Cable Day," Congress appears likely to pass legislation containing rate regulation provision, FCC Chairman Alfred Sikes told BROADCASTING, he would be "somewhat more inclined" than not to defer action in proceeding, which would determine which systems are subject to municipal rate regulation, or at least put off effective date for several months to see what Congress comes up with. Indeed, if Congressional action is imminent, he said, "much of what we have been working on might be moot." FCC is also preparing for July 26 vote on statutorily mandated report on cable marketplace, which is expected to contain legislative recommendations.

Mum's the word

During last week's National Association of Broadcasters board meeting, President Eddie Fritts urged his directors not to air association's "dirty linen" in trade press. Fritts pointed out that directors at National Cable Television Association and Motion Picture Association of America refrain from discussing association business with press and said NAB directors should follow that example.

Madigan may

Don't be surprised if Representative Edward Madigan (R-Ill.) offers telco entry amendment during markup of cable bill by House Telecommunications Subcommittee this week (see "Top of the



IT'S OFFICIAL

Andrew Barrett (right) was sworn in last Thursday (June 21) by Vice President Dan Quayle to a full five-year term as FCC commissioner in a brief ceremony in Quayle's outer office in the Old Executive Office Building. Holding the Bible is Barrett's brother, John, who works for the Consumer Product Safety Commission. The Illinois Republican was appointed last fall to an uncompleted term on the commission that expires June 30. Because the ceremony was planned on short notice, Barrett said, he chose not to invite friends, colleagues or family other than his brother. However, the event was witnessed by several reporters, including one from CNN who brought along camera crew. In moment of banter after swearing in, Barrett asked Quayle what he thought of his cable television service. Quayle said it was "okay," but he could use one or two more channels.

Week"). Madigan is likely to offer amendment that is similar to language promoted in Senate by Conrad Burns (R-Mont.); that's seen by some as less onerous than legislation that would give telcos free rein in television business.

New York Legal troubles

Time Warner's New York cable franchise is apparently about to get dragged into another lawsuit, according to source. In addition to local newspaper's suit against New York City that involves cable franchise (see "Cablecast-

ings," page 53) which is creating additional angst in muddled Time Warner franchise renewal process, New York attorney is preparing to file class-action suit directly against TW's Manhattan cable operations, alleging poor service during current term and claiming system is not entitled to renewal.

Divided we stand

Interep Chairman Ralph Guild "categorically denies" rumor currently circulating that Interep Radio Store is looking at five-year plan to merge six separate companies (McGavren-Guild, Durpetti & Associates, Major Market

Radio, Torbet, HNWH and Group W Radio Sales) into one "megarep." Guild said such a plan would be ridiculous, insisting that Interep's strength and identity lie in its current configuration.

Inside track

Look for Katz Television President Pete Goulazian to be elected to Television Bureau of Advertising board of directors this week. Goulazian, according to source at association, has inside track to seat currently held by Petry President Dave Allen, who is stepping down. In other TVB-rep talk, TeleRep president Steve Herson will likely be elected chairman of TVB's National Sales Advisory Committee.

Paramount, Povich, Tribune et al

Paramount has landed first big sale for new talk show it's developing for 1991 with Maury Povich as host—KRON-TV San Francisco. KRON-TV program director David Salinger confirmed station is planning to air show at 4 p.m. as lead-in to local news. Station currently has *Geraldo* at 4 p.m. and, at least for now, intends to leave it there next season. Station is entering second year of two-year license deal on *Geraldo*. Beyond next season, Salinger said it was too early to talk about *Geraldo*'s future on station. *Geraldo* is produced by Tribune, but distributed by Paramount.

Now that Paramount is getting into daytime talk-show production, some have questioned whether Tribune Entertainment will want to continue to have Paramount representing Tribune's talk shows as well. Last week,

DO-ER'S PROFILE:

MURPHY BROWN

HOME: Washington, D.C.

AGE: 41

PROFESSION: Co-anchor of top-rated "FYI" news magazine.

HOBBY: Singing along with Motown. Loud.

LAST BOOK READ: *MY TURN*, Nancy Reagan. "I wanted to see what she said about me."

VICE: Chewing number 2 pencils.

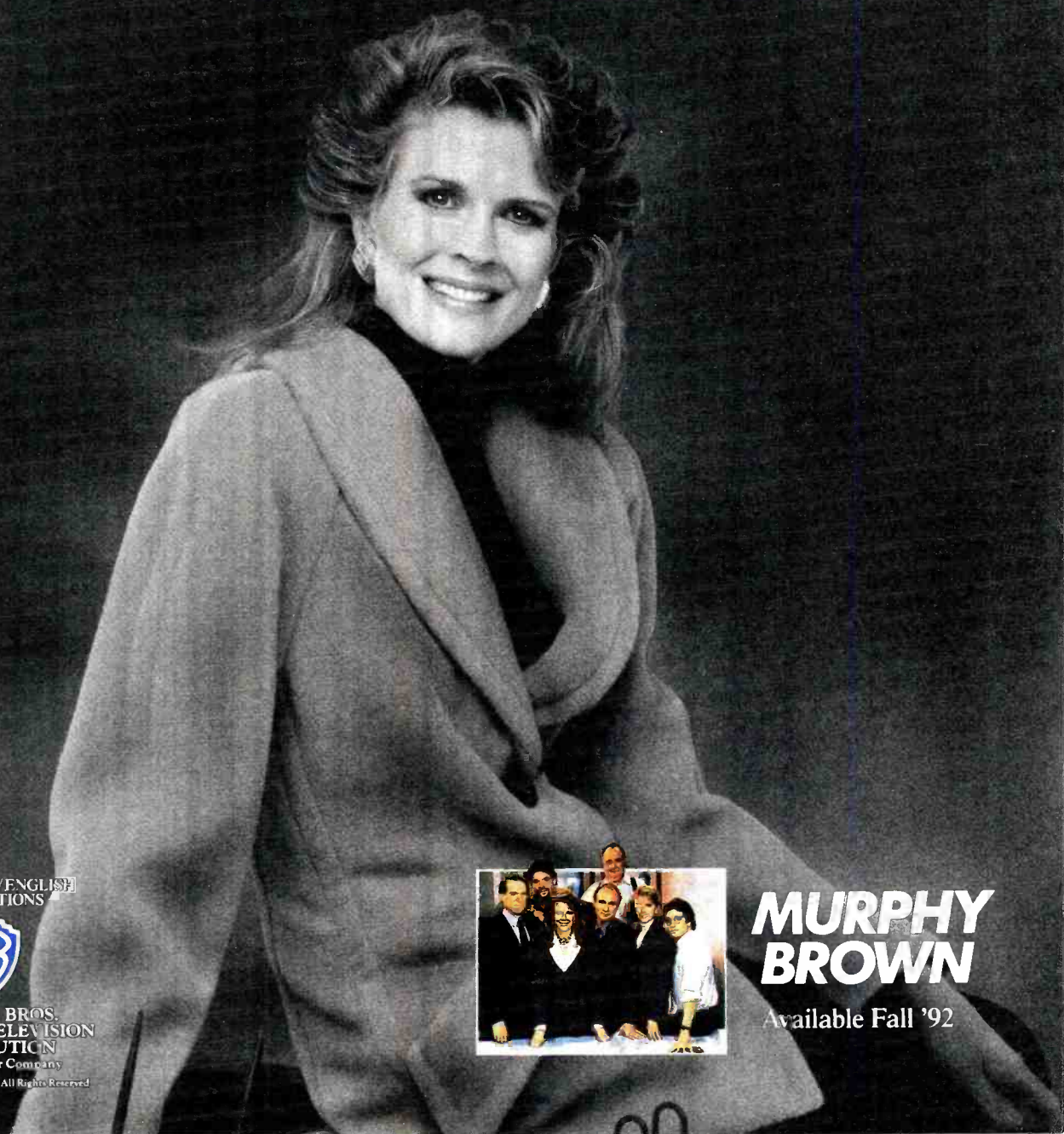
LATEST ACCOMPLISHMENT: Winning an Emmy for her performance on CBS's top-rated comedy series.

WHY I DO WHAT I DO: "I couldn't sleep nights knowing the American public was receiving vital information from an ex-beauty queen who can't pronounce 'Shiite.'"

ROLE MODELS: Edward R. Murrow, Studs Terkel, Wile E. Coyote (not necessarily in that order).

PROFILE: Tough, controversial, yet human. More at ease taking on Khadafi than handling her personal affairs.

FUTURE PLANS: To do for your station what *MURPHY BROWN*. CBS's top-rated comedy, has done for the network.



SHUKOVSKY/ENGLISH
PRODUCTIONS



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DOMESTIC TELEVISION
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MURPHY BROWN

Available Fall '92

Paramount Domestic Television Distribution President Lucie Salhany said two companies have ongoing relationship. "Both sides are happy" with arrangement, she said. Tribune Entertainment executive VP, David Sifford, said "it's business as usual. They've assured us that there will be no problems with conflicts, and I have to take them at their word. Sifford also said Tribune was "very pleased" with Paramount's work distributing both *Geraldo* and another Tribune show, *Joan Rivers*. Current pact between two companies expires Oct. 15. Renewal discussions aren't expected to take place for several months.

Road test

Barry & Enright Productions is conducting 13-week summer test of two game shows on consortium of stations including United Chris Craft and Gillett groups, as well as WWOR-TV New York. *All About the Opposite Sex* has teams of male and female contestants who try to guess how the opposite sex would react in specific situations. Dave Sparks is host. In *Hold Everything*, celebrities try to predict actions of people monitored by hidden cameras. Cash prizes are awarded in both, with monies won in *Hold Everything* going to charities of celebrities' choice. Pat Bullard hosts. Deal was said to have been negotiated directly by George Gillett and B&E. If shows have successful summer run, they will likely show up at next January's NATPE convention for fall 1991 syndication, said B&E's Chris Sohl.

Magazine format

Amid speculation over what kind of first-run reality-based programming Warner Bros. Domestic Television is developing for 1991-92 season, particularly in light of its hiring producer Mark Monsky

High-placed friends

Cable pioneer Bill Daniels of Daniels & Associates wrote President Bush in May expressing his concern about cable reregulation. Within weeks, a letter from the Commerce and Justice Departments hit the Hill opposing harsh cable reregulation, position later expanded upon by NTIA head Janice Obuchowski. Now President has written to Daniels assuring him he will oppose legislation that is inconsistent with the administration's position favoring competition, not regulation. There is more. The Economic Policy Council is drafting a paper that will state what, if anything, the administration would accept in terms of rate regulation, flesh out its position on mandatory access to programming and explain what the administration means by "competition."

from Paramount Domestic TV's *Hard Copy* (see story, page 42), sources have indicated one of several magazines from Time Warner Inc.'s publishing holdings is being considered as TV format. Station rep source says *People* and *Life* magazines are being mulled as primary candidates for syndication, while other possible Time publications for TV treatment include *Fortune*, *Money*, *Entertainment Weekly* and *Time*. In past, several *People* magazine specials appeared on CBS, with KCBS-TV Los Angeles news anchor Bree Walker serving as host.

Dick Robertson, president, Warner Bros. Domestic TV, denied any plans are in works, adding "there is nothing even in development."

Trump talk

Although Donald Trump has been facing financial difficulties in making interest payments to banks on loans, Warner Bros. Domestic Television officials, including first-run president Scott Carlin, say all is still on course for WB's fall 1990 game show *Trump Card*. When asked if format will change in light of difficulties, WB officials said his personal involvement is minimal to begin with. One station rep source indicated that Trump will not be making occasional or promotional appearances

for *Trump Card*, adding that it will be "certain viewers won't see Trump's name splashed over the set like in the pilot."

Vail

First step

George Gillett may have already decided to start debt reduction process at SCI Television, with WJW-TV Cleveland said to be highest on list of assets to be sold. Some say investment banker, possibly Lazard Freres, has been retained to field inquiries, process Gillett himself has typically handled informally. Restructured debt agreement gives SCI-TV until December 1991 to come up with \$130 million principal repayment on bank loan. If WJW-TV was selected for sale, it could easily cover debt repayment since cash flow is said to be considerably higher than that of co-located WKYC-TV, whose majority-interest sale, subject to FCC approval, implies value of at least \$100 million. Three years ago, Gillett had assessed WJW-TV's value at \$150 million.

Denver

Payoff

Tele-Communications Inc. hoped that when it launched economy basic tiers in Kan-

sas and Missouri July 2, number of those seeking to downgrade would be offset by brand new cable subscribers taking lower level of service. Company has sent out notices of changes, and early mail response shows that MSO would likely come out slightly ahead, with revenue lost from subscribers downgrading offset, and then some, by new subscribers.

Dallas

Too close for comfort

At least handful of public TV programmers were disturbed by content and tenor of June 19 session on '92 election coverage during PBS annual meeting in Dallas (see page 38). Earlier that day, PBS President Bruce Christensen had denied published reports that public TV community had already adopted suggestion that it provide free air time to candidates—forwarded by Markle Foundation, key underwriter for '92 election effort that could total \$16 million-\$18 million.

Troubling aspect of small open forum on program ideas was panel presence of Markle's Lloyd Morrisett and extensive discussion of study advocating coverage approaches—breach, some felt, of editorial and funding separation.

Italy

When in Rome

USA Network, Italian state network RAI-2 and Los Angeles-based Spectacor Films are in negotiations to co-produce and co-finance three action-adventure movies. USA Network currently produces 24 original movies a year, with option for 30 for 1991, at approximate cost of \$2.5 million each ("In Brief," May 7). In addition to airings on USA and RAI-2, European-produced films will be marketed by as yet unnamed international distributor.

**How to take issue with
Oprah, Geraldo & Donahue.**

DATEBOOK

■ indicates new listing or changed item.

THIS WEEK

June 23-27—1990 Development Exchange, workshops and seminars for public radio. St. Petersburg, Fla. Information: (202) 785-4321

June 25—*Society of Broadcast Engineers, chapter 15*, talk on FMX stereo and occupied bandwidth. One East 53rd Street, New York. Information: David Bialik, (212) 752-3322.

June 25—"Voice Overs: From Both Sides of the Microphone," drop-in dinner sponsored by *National Academy of Television Arts and Sciences, New York chapter*, Copacabana, New York. Information: (212) 768-4510.

June 25-27—*Television Bureau of Advertising* sales management meeting and product usage seminar. Radisson Plaza hotel, Charlotte, N.C. Information: Elyn Radel, (212) 486-1111.

June 25-29—"Advanced Television: The Complete Picture," fourth international colloquium on advanced television systems, hosted by *Canada* and sponsored by *National Film Board, Department of Communications; Canadian Broadcasting Corp.*, and *Telesat Canada*. Ottawa Congress Center, Ottawa. Information: (613) 224-1741.

June 25-26—"Municipal Administration of Cable Television in the Nineties," ninth annual seminar sponsored by *University of Wisconsin-Madison/Extension, department of communication program*, Wisconsin Center, Madison, Wis. Information: Barry Orton, (608) 262-2394.

June 26—"Agency Financial Management: How to Improve, Expand and Revitalize Your Agency Financial Skills for Success in the 90's," financial seminar sponsored by *American Association of Advertising Agencies*, Westin Hotel O'Hare, Rosemont, Ill.

June 27—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Tom Capra, executive producer, *Today*. NBC News, Copacabana, New York. Information: (212) 768-4510.

June 27—"An Inside Look at C.U.N.Y. TV," studio tour of cable channel of the City University of New York, event of *National Academy of Television Arts and Sciences, New York chapter*. New York. Information: (212) 768-7050.

June 27-29—*CBS-TV* annual affiliates meeting. Century Plaza, Los Angeles.

June 28—Broadcast on ABC-TV of 17th annual daytime Emmy Awards, sponsored by *Academy of Television Arts and Sciences* and *National Academy of Television Arts and Sciences*. Marriott Marquis, New York. Information: (818) 763-

2975.

June 28-July 1—*Mississippi Association of Broadcasters* 49th annual convention. Biloxi Hilton hotel, Biloxi, Miss.

June 30—Deadline for entries for *International Electronic Cinema Festival*, scheduled for Nov. 5-9 in Tokyo (Makuhari). Information: 81-3-408-4111 or (212) 688-5429.

JULY

July 8—Showtime Dealer college, workshop sponsored by *Showtime Satellite Networks* during *SBCA* convention (see July 9-11). Opryland hotel, Nashville. Information: Jeanne Ricci, (212) 807-1400.

July 9—Deadline for applications to attend *National Public Radio* workshop for radio and television technical, production and operations personnel involved with audio, to be held in Denver, Aug. 8-14. Information: (202) 822-2730.

July 9-11—*Satellite Broadcasting and Communications Association* trade show. Opryland hotel, Nashville. Information: (703) 549-6990.

July 11—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon.

MAJOR MEETINGS

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

July 9-11—*Satellite Broadcasting and Communications Association* trade show. Opryland hotel, Nashville. Information: (703) 549-6990.

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

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

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

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

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

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

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

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

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

Oct. 13-17—*Society of Motion Picture and Television Engineers* 132nd technical conference and equipment exhibit. Jacob Javits Convention Center, New York. Future conferences: Oct. 26-30, 1991, Los Angeles; Nov. 11-14, 1992, Metro Toronto Convention Center, Toronto.

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

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

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

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

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

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

Jan. 26-30, 1991—*National Religious Broadcasters* annual convention. Sheraton Washington, Washington.

Feb. 1-2, 1991—*Society of Motion Picture and*

Television Engineers 25th annual television conference. Westin Detroit, Detroit. Future conference: Jan. 31-Feb. 1, 1992, Westin St. Francis, San Francisco.

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

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

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

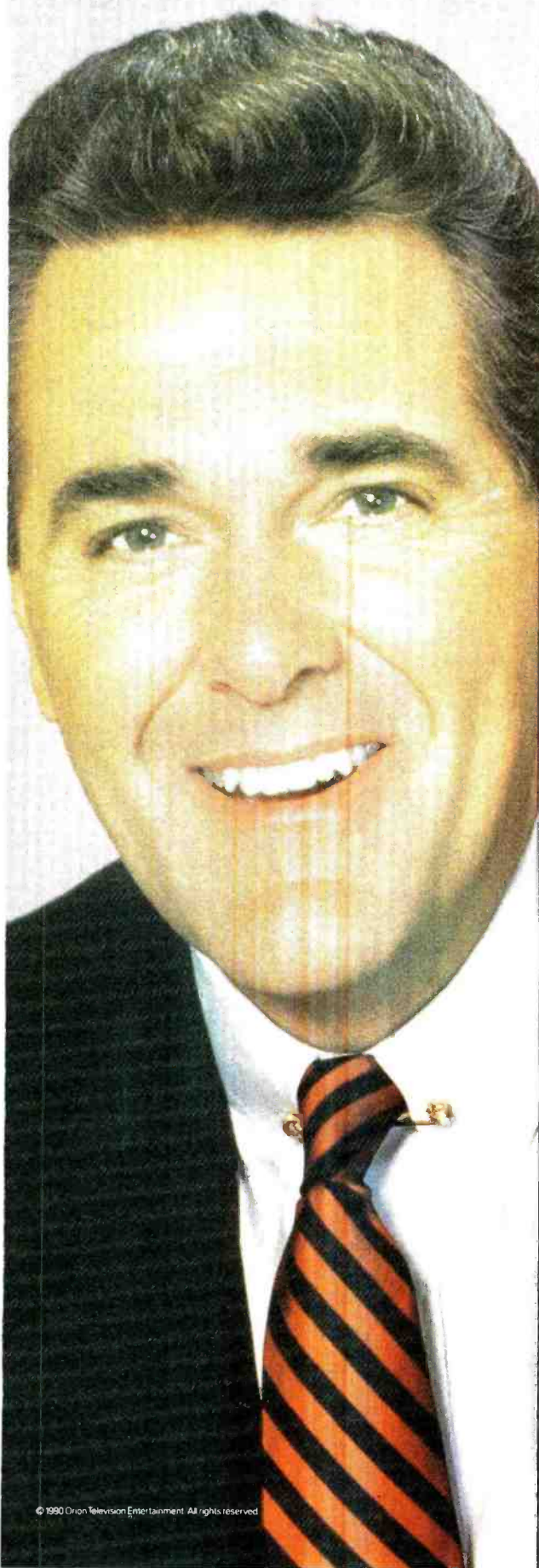
April 7-9, 1991—*Cabletelevision Advertising Bureau* 10th annual conference. Marriott Marquis, New York.

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

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

April 21-24, 1991—*Broadcast Financial Management Association* 31st annual convention. Century Plaza, Los Angeles.

May 15-18, 1991—*American Association of Advertising Agencies* annual convention. Greenbrier, White Sulphur Springs, W. Va.



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Speaker: Edward Koch, former mayor, New York City, and co-host, *Channel 2 News Sunday Edition*, on "My New Career in Television." Copacabana, New York. Information: (212) 768-4510.

July 11—*Caucus for Producers, Writers and Directors* third annual general membership meeting. Guest speaker: Jeff Sagansky, president, CBS Entertainment. Chasen's, Los Angeles. Information: (213) 652-0222.

July 11—Revised deadline for reply comments in study by *National Telecommunications and Information Administration* of globalization of mass media firms. U.S. Department of Commerce, NTIA, Washington.

July 12—*Radio Advertising Bureau* regional sales training workshop. "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate radio's strengths in a media mix with other media, especially newspapers." Hartford, Conn. Information: (212) 254-4800.

July 12-15—15th annual *Upper Midwest Communications Conclave* radio and record convention. Radisson Hotel South, Bloomington, Minn. Information: (612) 927-4487.

July 13-15—*Radio Advertising Bureau* sales university, designed for salespeople with fewer than two years' sales experience. Buffalo, N.Y. Information: (212) 254-4800.

July 14-16—*Television Programing Conference*. Hyatt Regency hotel, Nashville. Information: Jerry Fox, (606) 233-3600.

July 14-17—*California Association of Broadcasters* Western Region Broadcast Convention. Fess Parker's Red Lion Resort. Santa Barbara, Calif. Information: (916) 444-2237.

July 15-18—*Cable Television Administration and Marketing Society* annual conference. Marriott, San Diego. Information: (703) 549-4200.

July 15-18—*New York State Broadcasters Association* 29th executive conference. Gideon Putnam/Ramada Renaissance. Saratoga Springs, N.Y. Information: (518) 434-6100.

July 16-18—*Television Bureau of Advertising* sales management meeting and product usage seminar. Sheraton International at O'Hare, Rosemont, Ill. Information: (212) 486-1111.

July 18—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Lance Hefflin, executive producer, *America's Most Wanted*. Fox Broadcasting Corp. Copacabana, New York. Information: (212) 768-4510.

July 18-19—*Sony* Government Technology Exposition. Washington Sheraton hotel, Washington. Information: (212) 505-9900.

July 18-19—*Wisconsin Broadcasters Association* annual summer convention. Landmark Resort. Egg Harbor, Wis. Information: (608) 255-2600.

July 18-20—*National Religious Broadcasters* Southwest regional convention. Harvey hotel, Dallas. Information: (602) 254-5001.

July 19-21—*Public Radio News Directors Association* annual conference. Ramada Renaissance, Washington. Information: Pat Kemp, (813) 974-3733.

July 19-21—*Colorado Broadcasters Association* 41st annual summer convention. Manor Vail, Vail, Colo.

July 19-21—*Idaho State Broadcasters Association* annual convention. Sun Valley Resort, Sun Valley, Idaho. Information: (202) 345-3072.

ERRATA

In June 4 story on retiring **Capital Cities/ABC** chief executive officer, **Thomas Murphy**, and his successor, **Dan Burke**, Murphy, not Burke, provided final quote: "I love the business, I love the action and I love the competition."

July 19-21—*Cabletelevision Advertising Bureau* fourth annual sales management school. University Place Executive Conference Center on campus of Indiana/Purdue Universities, Indianapolis. Information: (212) 751-7770.

July 22-24—*Wireless Cable Association* national convention. Denver Tech Center, Denver. Information: (202) 452-7823.

July 22-27—Management development seminar for television executives, sponsored by *National Association of Broadcasters*, in conjunction with *J.L. Kellogg Graduate School of Management at Northwestern University*. Northwestern campus, Evanston, Ill. Information: (202) 429-5368.

July 23-24—"Newsroom Technology: The Next Generation," technology studies seminar for media professionals sponsored by *Gannett Center for Media Studies*. Gannett Center, Columbia University, New York. Information: Shirley Gazsi (212) 280-8392.

July 24-25—*National Association of Broadcasters* research summit for television and radio. NAB, Washington. Information: (202) 429-5380.

July 24-26—*Florida Cable Television Association* annual convention. Sheraton Bonaventure, Fort Lauderdale, Fla.

July 25—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Marc Weiss, executive producer, *P.O.V.*, weekly public TV series of nonfiction film. Copacabana, New York. Information: (212) 768-4510.

July 25—*Radio Advertising Bureau* regional sales training workshop. "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate radio's strengths in a media mix with other media, especially newspapers." Chicago. Information: (212) 254-4800.

July 26—*Radio Advertising Bureau* regional sales training workshop. "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate radio's strengths in a media mix with other media, especially newspapers." Kansas City. Information: (212) 254-4800.

July 26—*USA Network* local ad sales/marketing seminar. Marriott Research Triangle Park, Morrisville, N.C. Information: Tracey Muhlfeld, (212) 408-9170.

July 26—*National University Teleconferencing Network* teleconference, "Video Conferencing, Marketing and More." Originates at Utah State University, Logan, Utah. Information: Myra Traynor, (405) 744-5191.

July 26-28—*Louisiana Association of Broadcasters* radio and television management session. Hyatt Regency, New Orleans. Information: (504) 383-7486.

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

July 28—"The Drought and the Rest of Our Environment," seminar sponsored by *Associated Press Television-Radio Association of California-Nevada*. KEYT-TV Santa Barbara, Calif. Information: Rachel Ambrose, (213) 746-1200.

July 29-Aug. 1—*New England Cable Television Association* annual convention and exhibition. Newport Marriott and Sheraton Islander hotels, Newport, R.I. Information: (617) 843-3418.

AUGUST

Aug. 1—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: John Reardon, president, MTV. Copacabana, New York. Information: (212) 768-4510.

Aug. 1-3—*Michigan Cable Television Association* annual summer meeting. Grand Traverse Resort, Traverse City, Mich. Information: (517) 482-2622.

Aug. 1-5—*National Association of Black Journalists* 15th annual convention. Theme: "Words and Images: Challenges for the Future." Century Plaza hotel, Los Angeles. Information: (703) 648-1270.

Aug. 2-4—*Michigan Association of Broadcasters* annual convention and awards banquet. Shanty Creek, Bellaire, Mich. Information: (517) 484-7444.

Aug. 6-8—*Television Bureau of Advertising* sales management meeting and product usage seminar. Hotels at Syracuse Square/Hilton, Syracuse, N.Y. Information: (315) 471-7300.

Aug. 8—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Dick Robertson, president, Warner Bros. Domestic Distribution. Copacabana, New York. Information: (212) 768-4510.

Aug. 8-14—"Stereo Audio for Broadcast," workshop for radio and television technical, production and operations personnel involved with audio, sponsored by *National Public Radio*. Denver. Information: (202) 822-2730.

Aug. 10-11—*Utah Broadcasters Association* annual convention. Park City, Utah. Information: (801) 359-9521.

Aug. 11-14—*Georgia Association of Broadcasters* annual convention. Jekyll Island, Ga. Information: (404) 993-2200.

Aug. 12-14—*North Carolina CATV Association and South Carolina Cable Association* joint annual meeting. Radisson Resort, Myrtle Beach, S.C. Information: (919) 821-4711.

Aug. 12-14—*Arkansas Broadcasters Association* annual convention. Hot Springs Park Hilton, Hot Springs, Ark.

Aug. 15—Deadline for nominations for Women at Work broadcast awards for news and entertainment programs about working women that encourage greater recognition of women workers through accurate portrayals of their lives, sponsored by *National Commission on Working Women*. Information: (202) 737-5764.

Aug. 17-19—*Radio Advertising Bureau* sales university, designed for salespeople with fewer than two years' sales experience. San Diego. Information: (212) 254-4800.

Aug. 23-25—*West Virginia Broadcasters Association* 44th annual fall meeting. Greenbrier, White Sulphur Springs, W.Va.

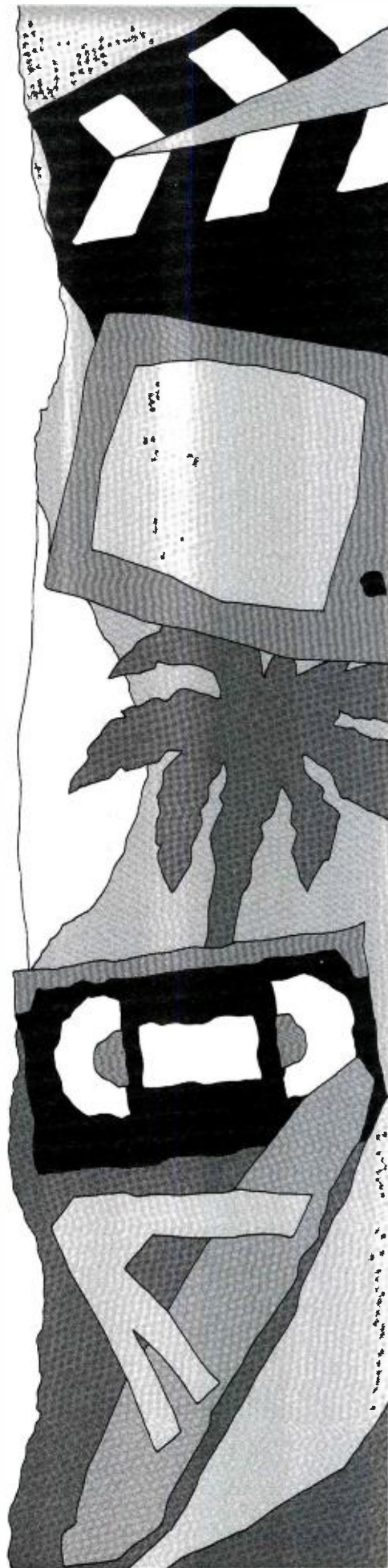
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October 11th-15th 1990



OPEN MIKE

FORMAT FANS

EDITOR: Congratulations on a great new design. I love to see RADIO on the front cover as well as the expanded coverage of our medium.—*Nicholas J. Verbitsky, chairman-CEO, Unistar Communications Group, New York.*

EDITOR: I greatly admire the new stylish format of BROADCASTING. It invites the eye quite congenially. I salute you!—*Jack Valenti, president, Motion Picture Association of America, Washington.*

EDITOR: I am very impressed by your new layout and design. It's a new look for the 90's!—*G. Richard Gainey, vice president for public information, Alpha Epsilon Rho, Toledo, Ohio.*

EDITOR: Really like the make-over and find it even more readable. Congratulations.—*Edward Bleier, president, pay TV, Warner Bros., Hollywood.*

EDITOR: The new look is superb. Excellent design and very readable. Keep up the good fight!—*Jerome Feniger, managing director, Station Representatives Association, New York.*

EDITOR: It's good to see BROADCASTING expand its radio coverage without downsizing its commitment to television and cable. Like television and cable, radio needs a thoughtful and experienced voice like yours. The new format is a step in that direction and I salute you for it.—*James R. Williams III, vice president and director of broadcast services, Associated Press Broadcast Services, Washington.*

EDITOR: Congratulations! The new look of BROADCASTING is terrific! "This Week" may be the single most important change to the book and an outstanding addition. Bottom line: BROADCASTING is the book for our business. Your changes only make it better for your readers.—*Kenneth P. Donnellon, vice president, advertising and communications, John Blair Communications Inc., New York.*

EDITOR: Congratulations...

On your new look that makes it so much easier for old eyes to pick up features of interest...

For not becoming stagnated, but being willing to consider and to make

changes in even a proven format.

Sol Taishoff would have loved it.—*Bob Kimel, New England Media Inc., St. Albans, Vt.*

EDITOR: Bravo on your new design. It is handsome and easy to read. BROADCASTING is still my favorite magazine on broadcasting. And I received my June 11 issue on June 11 even in Ellsworth, Me.—*Helen Sloan Dudman, president and general manager, WMMJ(FM)-WDEA(AM) Ellsworth, Me.*

EDITOR: The June 11 issue of BROADCASTING is superb. The new design not only looks great but makes the sections as easy to find. Congratulations!—*Evelyn Cassidy, director of station services, Associated Press Broadcast Services, Washington.*

FORMAT FOE

EDITOR: I think it was a great try—but I very much prefer the old type layout and print used in BROADCASTING. I'm sure your change in print and format was not made without much careful consideration and analysis. It could be that I simply feel more comfortable with your previous style of print.—*Richard L. Kozacko, president, Kozacko-Horton Co., Elmira, N.Y.*

CREDIT WHERE DUE

EDITOR: I was disappointed when I read of Ralph Beaudin's death in BROADCASTING's May 28 issue. The notice made no note of the fact that Beaudin revolutionized network radio in 1968 when he split the ABC Radio Network into four distinct radio networks, each with a different demographic thrust.

This idea was light-years ahead of its time and was the forerunner of today's network marketplace.—*Vincent A. Gardino, general sales manager, WOR(AM) New York.*

Editor's note: Mr. Beaudin certainly should be credited with his role in revolutionizing network radio. As president of ABC Radio in 1968, he pioneered the concept of target networks by introducing the original four ABC radio networks. Beaudin created the Information, Entertainment, Contemporary and FM networks because of the growing diversity in programming at ABC's owned-and-operated stations, which he recognized was part of a growing trend in radio. As Lou Severine, ABC senior vice president/director of sales, told BROADCASTING: "There's no doubt that Ralph Beaudin forever changed the direction of network radio."

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MONDAY MEMO

A syndex, network affiliate commentary by Rick Biddle, president-GM, WOWL-TV Florence, Ala.

Calling syndicated exclusivity the answer to protecting the rights of broadcasters is about as outdated and archaic as using mud packs to close open wounds. The issue of who has the exclusive rights to broadcast syndicated programming and where is like staring at only one tree in a huge forest. In fact, the bigger problem is the attitude of networks and affiliates regarding the acceptance of the word "franchise."

When McDonald's or Coke or any mass-produced product is distributed through territories, the territorial distributors are franchised operators and those territories are protected by the franchisor. Although networks provide territorial protection, the word franchise does not exist in their contracts.

In the early 1970's when the FCC came up with the "significantly viewed" concept, there were fewer stations and the incidence of affiliates of the same network competing with each other was negligible.

The networks should realize that they are asking affiliates to support their efforts and programing rights while effectively turning their backs on affiliates by excluding the word "franchise" from the affiliate contract and not defining territorial rights of an affiliate as a "franchise."

I believe each affiliate should have at least (the *very* minimum) their own city grade coverage as an exclusive territory. Their own part of the forest, let's say. The cable companies within the territory (or forest) should then be notified by each station and network that the station is "franchised" exclusively for that territory. A cable company could retransmit a like and kind affiliate's signal, as long as it was not duplicating a franchised program at any given time.

The word and intent of "franchising" will open the door for affiliates to defend themselves from the cable companies, who deliberately water down local affiliate "franchisee's" penetration with duplicated signals and market rearranging, so they themselves can garner more dollars through their own advertising sales efforts.

In today's highly competitive marketplace, there is no reason for a cable company to duplicate a signal, other than to dilute it.



Recently, cable companies are arbitrarily rearranging markets by deleting affiliates at will. Cable companies in fringe areas that are located within the coverage of one or more network affiliates would have better criteria for choosing which affiliate to keep and which affiliate to drop, based on the coverage areas of individual stations involved, as regards proximity to the "franchisee's" coverage area. The question of if carry/must pay is already affecting duplicated network signals in smaller cable companies, and the decisions being made are not always the best ones for the community involved.

The networks are also asking affiliates to join with them in promotions, graphic packages and co-op advertising that support that ideal of a unified look to effectively promote the networks on all of the affiliate "franchises." Although good for the networks, without the opportunity of an exclusive "franchised" territory, this could be disastrous to smaller market affiliates that have only their local identity to keep them alive.

The "franchise" agreement, rather than an affiliate agreement, will open the door to a myriad of possibilities for networks and affiliates alike. It won't

change a station's coverage area, but it will give us a fair fighting chance to compete with other networks, in predefined markets, rather than spending our dollars competing with ourselves.

Additional revenues available to the station by virtue of its exclusive "franchise area" will allow it to provide expanded and improved services to the community it serves.

As if carry/must pay is pursued, more and more stations will realize that the cable companies will decide to carry only one network affiliate. Without some criteria as to how the networks themselves perceive the marketing areas of their individual affiliates, the cable companies are left with "machete in hand" to totally rearrange the forest. The present circumstance of only "a few smaller market stations" feeling the pinch of cable's competition will rapidly expand into the cable companies themselves determining which affiliate will serve which market.

Each affiliate has made a substantial investment in plant and community, in order to better operate in the public interest, convenience and necessity.

In addition, stations are obviously concerned with furthering the success of themselves, their communities and their networks. If this is to continue, we will need every resource available in order to

compete with the onslaught of additional programming services.

Competing with ourselves is not the answer, nor is allowing cable companies the opportunity to deter-

mine what affiliate has how much penetration in what market. It is up to the networks and the affiliate boards to stand firm with specific territorial guidelines, protecting each affiliate's "franchise" and removing the machete from the hands of the cable companies. Only then will the wounds be able to heal. Only then will we be able to stop the hemorrhaging of our free, over-the-air television system. The letters in the word "franchise" will become the stitches that close this wound.

One little word can make a difference.

"There is no reason for a cable company to duplicate a signal, other than to dilute it."

AN OPEN LETTER TO BROADCASTERS/CABLE OPERATORS

The FIRST AMENDMENT RIGHTS of television viewers and the intent of the Communications Act of 1934 are being eroded.

Legislation is being considered in Washington, RIGHT NOW, that incorporates the thinking of the NAB, NCTA, and INTV, which could adversely affect the TV viewers' rights. If it is enacted, a local television station expecting carriage on a major cable system could be in for a BIG surprise. That cable system could reach out to 50 miles and carry a distant signal competitor and deny carriage to the local station.

A growing coalition of ⁸⁰ television licensees and permittees have assembled to protect the interests of viewers and small local TV stations. A study of one of our coalition members and the eleven (11) TV markets they serve, shows there are 29,274,980 TV households inside a 35-mile radius. Cable penetration is 44% or 13,055,525 households; 5,781,266 of those cable households (or 44%) are denied access to these 11 stations. Furthermore, these 11 stations carry on average over 20 hours weekly of locally produced non-entertainment and issue oriented programming. The viewers in these 5.7 million homes are denied access to this locally produced programming.

A second study incorporating 36 of the 46 minority-owned, on-air TV stations shows in these markets there are 25,213,820 TV households within a 35-mile radius. These stations are denied access to nearly 4 million of the 13,500,465 cable homes within a 35-mile radius (46% non carriage). Again, the viewers in those 4 million homes are denied the local programming of these 36 stations. If these studies had used a 50-mile radius, the number of homes denied cable access would increase significantly.

A study utilizing the A.C. Nielsen data base indicates (referencing the proposed draft bills) that within just the top 25 markets, there are thirteen ADIs where cable has the potential of excluding one or more local stations (inside 35 miles), by reaching out to stations between 36 to 50 miles from the cable system and importing a distant station. The above studies utilized the higher channel set-a-side charts as proposed in the current draft bills. Should a lower channel set-a-side be applied, even more homes and markets would be affected. This data supports the need for a must carry law or regulation including a 35-mile mandatory carriage rule.

Clearly, Cable is the gatekeeper to the home. FCC Chairman Sikes has said that today, cable is the dominant video delivery mechanism, and that cabled homes do not retain the ability to receive television signals over-the-air. Without a must carry regulation and without a 35-mile mandatory carriage requirement, TV stations are being and will continue to be denied access to the homes they are licensed to serve. This denial infringes upon the first amendment rights of TV viewers, by blocking the local programming these stations provide.

The three associations, NAB, NCTA, and INTV have not come to a final agreement on must carry, but have reached an accord on standards that recognize any station within a 50-mile radius of a cable system headend as being considered "local". However, Congress in creating the cable compulsory license, established that any station within a 35-mile radius of a cable system headend shall be considered "local". The Federal Communications Commission in re-establishing the syndicated exclusivity rules earlier this year, also recognized that any station within a 35-mile radius shall be considered "local". The NAB, NCTA, and INTV are hung up on issues of channel placement, if carry must pay, etc. Our coalition of higher-numbered UHF stations, stations who have recently gone on the air, and minority owned stations are worried about just getting on cable.

Our coalition is active at the FCC and Congress, proposing only a slight change in the must carry proposals, as drafted. The change is mandatory carriage of all local full-power television stations FIRST within 35 miles of a cable system's headend before carriage of any stations located between 36 and 50 miles of the headend.

The three associations would still have their 50-mile radius, and the small local television stations would be assured of carriage, and viewers would have access to the programming of local stations.

The constitutionality of any must carry law or regulation is certainly an issue. Our coalition has a firm legal opinion from the nation's leading communications law firm that a must carry rule can pass judicial muster if premised on Section 307(b) of the Communications Act. FCC Commissioner Quello is on record supporting must carry based on Section 307(b).

All full-power television station licenses are granted and renewed, in part, based on Section 307(b) of the Communications Act of 1934, as amended. Section 307(b) requires television stations to provide programming to serve their local communities. To ensure that viewers have the ability to receive the local issue oriented and non-entertainment programs that stations are required (by Congress) to air, any proposed legislation should require mandatory carriage of all local full power stations within 35 miles of the cable systems' primary headend, before carriage of any stations within the 36 to 50 miles. IF THE SUBSCRIBERS OF ONE CABLE SYSTEM ARE DENIED ACCESS TO THIS MANDATORY PROGRAMMING, THEN CLEARLY THEIR CONSTITUTIONAL RIGHTS HAVE BEEN VIOLATED.

One of our coalition members, Lowell W. Paxson, President, Home Shopping Network, licensee of 12 full-power TV stations, testified recently before the House Subcommittee on Telecommunications. The testimony urged enactment of a constitutionally supportable "must carry" rule, based on the following:

- 1) Local television stations have an obligation under Section 307(b) of the Communications Act of 1934, as amended, to provide programming to serve their local communities. Congress has mandated that the FCC issue and renew licenses in part on this basis.
- 2) Must carry legislation tied to the 307(b) programming obligation, and a quantitative standard is constitutionally sound, and will withstand the test of the Judicial system.
- 3) No local television station should be denied access to the homes in its immediate service area, as having been defined as 35 miles. A 50-mile rule will not guarantee this access and 35 miles will.

Localism is the cornerstone of American broadcasting. With cable clearly the gatekeeper to the home, no local television station should be denied access to the homes in its immediate service area. Nor should any individual be denied his or her FIRST AMENDMENT RIGHT to access the local stations' local programming. Finally, our coalition urges Congress to pass must carry legislation as outlined herein. Furthermore, if Congress fails to act, we urge the leadership of the FCC to step forward and do the job that broadcasting deserves and do it right this time.

If you are a broadcaster and want more information or would consider adding your voice to our coalition, contact Ken Becker, G.M., WHSW TV-24, P.O. Box 30510, Baltimore, MD 21270. (No monies will be sought or collected)

TOP OF THE WEEK



NAB leaders l to r: President Eddie Fritts; Radio Vice Chairman Dick Novik; Radio Chairman David Hicks; Joint Board Chairman Lowry Mays; TV Chairman Gary Chapman; TV Vice Chairman Ron Townsend, and Wally Jorgenson, past chairman.

CABLE AND DIGITAL AUDIO OCCUPY NAB BOARD MEETING

Board restates support for cable reregulation and advises broadcaster restraint in airing sexual and violent material

The struggle to maintain their dominance in the marketplace and keep their competitors at bay seemed to be the overriding theme of last week's National Association of Broadcasters joint board meeting. Television directors reaffirmed their support for cable reregulation and legislation that includes must carry and channel positioning language. The radio board stated its unequivocal opposition to the creation of a national satellite broadcasting system that could become a reality through the development of digital audio broadcasting.

"There is a feeling that we have to do something immediately" about DAB, said NAB's newly elected radio vice chairman, Dick Novik of WKIP(AM)-WRNQ-FM Poughkeepsie, N.Y. Besides issuing a statement outlining their belief that a DAB system poses a serious threat to localism, the radio directors established a special DAB task force to study its impact. NAB wants to ensure that any DAB system provide "adequate competitive protections for licensees now providing local services, and minimal economic or other market dislocations to the existing providers and con-

sumers of local service." Furthermore, the association is advocating the establishment of a world technical standard for terrestrial digital audio broadcasting.

For TV the focus remains on cable. There was a strong spirit of unity among the directors, sources said, and a sense that NAB must continue to seek a more level playing field with cable. "We looked at everything that could influence us," said Gary Chapman, NAB's newly elected TV chairman and president of LIN Broadcasting.

Must carry and channel positioning are "bedrock" issues, Chapman said. And Fritts said the board expressed an interest in obtaining must carry protection based on a station's ADI rather than its being 50 miles from the cable headend. Also, they discussed whether the vertical blanking interval should be part of a must carry law. Fritts would not confirm whether he was meeting today (June 25) with National Cable Television Association President Jim Mooney to continue discussions on must carry and channel positioning. But when asked what were the chances of cutting a deal with cable, he said: "We have a 10% to 90% chance, depending on who you talk to."

Despite the Hill's cool response to NAB's must carry/must pay proposal, the TV directors have not abandoned the concept. One source said NAB is "still behind it." Forcing cable to pay a retransmission fee is a long-term goal, said one director.

While much of the four-day meeting in Washington dealt with these key issues, the board also approved a revised fiscal 1990-91 budget to offset a \$1 million cash shortfall (see chart). Under the new budget, expenses were cut by \$1 million. NAB's financial troubles are a result of reduced net income from the 1990 Atlanta convention (down about \$600,000 from the amount originally projected) and a fall-off in radio dues (BROADCASTING, May 14). At the close of the meeting, the directors appeared satisfied that NAB's financial house was in order.

Still there was strong interest in expanding NAB's revenue streams, and it seems the association is turning to broadcasters overseas as a possible source of additional income. Under a long-range business plan approved by the board, NAB will more aggressively market its annual conventions to the in-



Pictured at left: NAB President Eddie Fritts and his wife, Martha Dale; Florida Senator Connie Mack and his wife, Priscilla, and Wally Jorgenson, NAB past chairman. Pictured at right: Joint Chair Lowry Mays, Doug Williams of KWOX-FM Woodward, Okla., and Oklahoma Senator Don Nickles.

ternational broadcast community. And it is creating a separate associate membership for international broadcasters.

Part of the business plan includes a proposal to hold an international radio symposium and exhibition in Montreux, Switzerland, in 1992. Plus, NAB wants

to take a contingent of U.S. broadcasters to Western and Eastern Europe, possibly next year, to "find out what is happening in those countries."

Hoping to appease their critics on Capitol Hill and at the FCC without treading upon broadcasters' First

Amendment rights, the board approved a "statement of principles" dealing with indecent and violent programming. NAB makes clear that the principles are advisory and nonenforceable. "They are not intended to establish new criteria for programming decisions, but rather to reflect generally accepted practices of America's radio and television programmers," the statement says. "Both NAB and the stations it represents respect and defend the individual broadcaster's First Amendment rights to select and present programming according to its individual assessment of the desires and expectations of its audiences and of the public interest," NAB maintains.

Debate on the principles was lengthy but not heated compared to previous discussions. In the preface, NAB says it hopes broadcasters would establish their own programming principles and policies.

Among the areas addressed are children's programming, violence, drugs and substance abuse, and sexually oriented material. Children's programs, it says, should "contribute to the sound, balanced development of children and to help them achieve a sense of the world at large." Violent programming should not be excessive, gratuitous or instructional. And it suggests that where children are involved in the depiction of violent behavior, particular care should be exercised.

NAB also advises against glamorization of drug use and substance abuse. As for sexually oriented material, the statement says that programming that "purely panders to prurient or morbid interests should be avoided."

FCC Chairman Alfred Sikes, who had advocated that NAB adopt some kind of code, said he was pleased and expressed hope that the guidelines would "lead to self-restraint by broadcasters and lessen the pressure for government to act." —KM

Details of the NAB board's decision to cut \$1 million from NAB's fiscal 1990-91 budget are shown in the chart below. It also includes new projections for association income. NAB President Eddie Fritts said NAB overestimated the income it would make from its 1990 Atlanta convention. He said that at least 138 exhibitors canceled at the "last minute" and it was too late to fill all of the spots. He also said expenses were higher in Atlanta than in Las Vegas, where the show is usually held. A fall-off in radio dues also contributed to NAB's problems.

NAB'S REVISED FISCAL 1990-91 BUDGET

	Old income	New income	% change
Radio dues	\$3,944,700	\$3,663,000	-7.1%
Adjustments, radio dues	(120,000)	(164,000)	-37%
TV dues	3,800,000	3,800,000	0%
Adjustments, TV dues	(13,000)	(13,000)	0%
Associate member dues	960,000	925,000	-3.6%
Net income, NAB 90 convention	5,638,001	5,023,100	-11.0%
Net income, Radio 90	500,100	462,100	-7.6%
NAB services	1,880,700	1,880,700	0%
Interest income	450,000	495,000	+ 10%
Totals	\$17,063,600	\$16,094,900	-5.7%

Department	Old expenses	New expenses	% change
Government relations	\$2,236,200	\$2,042,100	-8.7%
Legal	1,103,700	1,058,200	-4.1%
Public affairs	1,542,000	1,299,400	-15.7%
NAB services	1,457,800	1,269,100	-12.9%
Science & technology	862,100	814,600	-5.5%
Research & planning	788,600	727,300	-7.7%
Radio	961,900	900,400	-6.4%
Television	700,300	633,000	-9.6%
Minority-special services	144,100	147,900	+ 2.6%
General & administrative	6,810,000	6,746,200	-0.9%
Total	\$16,606,700	\$15,638,200	-5.8%

TCI PULLS NBC'S STRING ON EXCLUSIVITY

John Malone sends letter to Bob Wright suggesting cable systems in areas with no NBC affiliate be allowed to run its programming

Tele-Communications Inc. President John Malone wrote NBC President Robert Wright last week, proposing that TCI cable systems become affiliates in small markets where there is no NBC affiliate, but the correspondence might as well have ended up in the dead letter office.

Wright was in Washington early last week when he learned of the letter, and his initial response was that it "sounds like a political ploy to get some attention" and by Friday gave a more detailed response (see below).

Although TCI stood behind the substance of the letter—"our intention would be to build a hometown channel around NBC network programming where economically feasible"—the timing was aimed at NBC's lobbying efforts to legislate access to cable programming for Sky Cable. Robert Thomson, TCI vice president, government affairs, said although TCI has been studying ways to start local or regional news operations, the timing "obviously was inspired by NBC's new willingness to talk about the erosion of the concept of exclusivity."

Just as Sky Cable proponents are lobbying to get program access provisions included in cable legislation, saying cable programmers should be obligated to sell to Sky Cable, TCI is hitting back, requesting that as regional affiliation deals expire, TCI systems be allowed to affiliate with NBC in cities where there are no NBC affiliates.

In his letter, Malone said many local communities TCI serves rely on "broadcast stations in other cities which are naturally inclined to give events happening in their city of license overwhelming priority. I suspect you share my view that many of these rural cities and towns would be better served if they had their own local NBC broadcast affiliates," but economic realities dictate otherwise.

TCI, for its part, wrote Malone, has a "growing ad sales capability" and a "growing interest in local news coverage in most of our markets.... Accordingly, TCI hereby requests permission from NBC to receive for retransmission on its cable systems a direct network

feed of all NBC network programming in all its cable systems that do not have an existing local NBC affiliate."

TCI said its initial views were that it would offer carriage under the same terms and conditions as other NBC affiliates, but it would not require affiliate compensation fees. TCI said it would continue its voluntary compliance with must carry rules and would continue carrying NBC affiliates already on its systems. It also said it would relinquish

been supportive of these efforts. We still believe, however, there are ways that cable operators, in cooperation with us and our NBC affiliates, can provide such service under an economical model that works for us all."

Thomson said there were hundreds of communities where such arrangements would make sense, such as State College, Pa.; Wheeling, W.Va.; Carson City, Nev., and Olympia, Wash. In the latter two cases, those cities are state

capitals. It just so happens that the NBC affiliate TCI carries in Olympia is KING-TV Seattle, owned by King Broadcasting. Its president, Eric Bremner, is also chairman of the NBC affiliates board, and he said the letter was "an extreme threat" to the network-affiliate partnership system "that has served the country well. I can see no circumstance where such an arrangement would be attractive or acceptable to any NBC affiliate."

Bremner said that although KING-TV may be licensed to Seattle, it fully serves all the communities in its ADI, including Olympia. And, he added, Malone's letter said local news would be provided "where economically feasible." Broadcasters, he said, are licensed to serve their local communities, whether or not it was economically feasible.

Thomson said the letter went only to NBC because its programming was the most popular and because it had shown "the most flexibility on exclusivity." And Thomson didn't see the proposal as driving a wedge between NBC and its affiliates, saying Wright has been deft in handling cable issues with NBC affiliates.

Although the letter is clearly aimed at the political fight over program exclusivity, Thomson said TCI is "dead serious on the subject" of local news. TCI has been exploring a number of options to bring local and regional news to its cable systems, having at one time hired several staffers to study local news ventures.

Asked whether such arrangements would be sound fiscally, Thomson said, "Preliminary work is being done" and that "initial estimates are encouraging."



Malone



Wright

affiliate status if a new or existing broadcaster in town became an NBC affiliate. Any agreement would have to be phased in over time, as NBC regional exclusivity agreements expire, TCI said.

Wright, in his letter, pointed out that the compulsory license allows cable systems to import distant NBC signals at a nominal charge, and with the "white area" extension, "NBC long ago lost the exclusive right to its signals in your cable markets, and the cable industry has greatly benefited from that access."

"But let's be honest, John," Wright continued, "to draw this parallel [on cable program access] is not very helpful for your side of the debate, since Congress has statutorily mandated access for cable systems and new technologies to NBC's programming at minimal or no charge, while TCI is strenuously resisting Congress granting access to cable program services to noncable distributors under terms where those distributors would pay full-market fare."

"Nevertheless," said Wright, "if you are really serious in your interest in localism...there are many things we can talk about." NBC has made "repeated overtures" about local cable news ventures, Wright said, but "frankly, TCI has not

DISCOVERY AND PBS TO STUDY CREATING NATIONAL CABLE CHANNEL

Public stations assured that adult education service would not be competitive

Public television broadcasters, whose national association created a must carry link with the cable industry several months ago, found out about another cable link last week, when PBS announced it had entered a formal agreement with The Discovery Channel to study the creation of a national, noncommercial cable service.

The partnership, said PBS President Bruce Christensen, would marry public TV programming with TDC's cable distribution and marketing. Speaking to an annual gathering of public TV general managers in Dallas (see page 38), Christensen stressed that PBS and its two largest prime time program producing stations, WGBH-TV Boston and WNET(TV) Newark, N.J., are working on a business plan for a service that would not be competitive with public TV station services. "It is designed," he said, "as an extension of [the] services you're already providing." (Added Discovery Channel Chairman John Hendricks in a statement: "It is our mutual goal to develop an educational service that complements and does not compete with the valuable broadcast service provided by local public television stations.")

Christensen described the proposed service as "educational...adult learning in the broadest sense." It would include no kindergarten through grade 12 programs, he said, mentioning only "how-to" as a type of show under consideration. "The Discovery Channel's board and management," he added in a prepared statement, "share with us a deep commitment to providing a high quality educational program service on cable."

Ruling out any advertiser support—the service would reportedly be funded by license fees and corporate underwriting—Christensen described several benefits the service would accrue for public television, among them "to preempt other cable services that are being talked about." (There is, for instance, a How-To Channel that plans a cable launch next May.) Other advantages would include "making sure we get credit for programs produced by public TV that find their way to cable" and developing stronger relations among



PBS stations and cable operators.

David Brugger, president of the National Association of Public Television Stations, which reached a must carry accord with the National Cable Television Association, said he is convinced, so far, that the service "is being designed precisely so that they [public stations] have nothing to fear." Indeed, one potential scenario, he said, would see the local avails in the service used to promote the call letters of the local non-commercial station, and cable subscribers could eventually see cross-promotion between the cable service and the local public TV stations carried by cable in each market. And, he speculated, if the service did carry programs that had first been exposed on PBS, public TV would also benefit in retaining both broadcast and cable distribution rights, as well as in cross-promoting new and old editions of series.

Christensen said that he, WGBH President Henry Becton and WNET President William Baker have met with Hendricks, with the discussions being aided by Lazard Freres's Steven Rattner, who is also a member of the WNET board and is serving PBS on a pro bono basis, according to Christensen. Talks have included "other entities like Discovery," he said.

The PBS-Discovery announcement adds a new twist to the fate of the Learning Channel. Infotechnology, the educational cable service's majority owner, has the network on the block. Some bidders have balked at the reportedly \$50 million price tag, although PBS and Discovery, either together or separately, have, at some point, reportedly shown interest in the network.

But Christensen said PBS could not participate in such a buy because it has

"no equity other than programs we have already produced." And there is doubt about Discovery's interest, both because of the price tag and because the MSO's that own Discovery would, in effect, be buying their own subscribers.

(The PBS-Discovery announcement could set off other possibilities, such as lowering the value of the Learning Channel, or warding off other potential suitors or serving to lower the price if, indeed, PBS and/or Discovery would be interested. Infotechnology is currently studying the bids for the service.)

Although the PBS-Discovery agreement specifies a three-month feasibility study period, Becton said, "There is nothing magical in the 90-day figure. If it takes longer, it takes longer." Christensen added that PBS will not "buy into this, until" a more specific proposal is presented to both PBS members and cable operators for their equally necessary approval.

The cable industry has embraced carriage of TDC, which is owned by major MSO's Tele-Communications Inc., Cox and Newhouse, and because of that, would, in all likelihood, be open to carriage of the new service.

If concern was brewing among PBS members that the move might spell doom for local station services, few expressed it in Dallas. One attendee used an open microphone session to ask why PBS was not planning to create the service on its own. Several dozen general managers at the session appeared at least temporarily mollified by Christensen's answer: With "9,000 cable operators to market to," he said, and TDC's place in the cable distribution system well established, "it seemed to us that our expertise is programing, [and] being a supplier made most sense to us."

—PDL, MS



CBS GOING DOWN TO THE WIRE ON LATE NIGHT PLANS

Network is working to line up Norman Lear comedy as lead-in to action/adventure checkerboard before affiliate meeting

CBS is apparently doing some last-minute scrambling to present a cohesive late night plan to visiting station executives at the CBS affiliates meeting in Los Angeles this week (June 27-29). According to a CBS source, the network has chosen Norman Lear's late night project, a half-hour comedy, as one of about six shows that will make up the late night lineup.

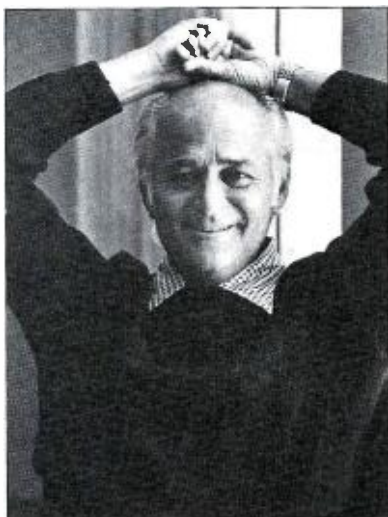
In addition to the Lear series, CBS also intends to schedule an hour-long action/adventure series from midnight to 1 a.m. using a checkerboard strategy, and according to a producer source, the network is negotiating with five production companies for five different series, with a different series airing each night following the Lear series. Some of the production companies said to be in discussion with CBS are Stephen Cannell Productions, Grosso-Jacobson Productions, Aaron Spelling Productions and Larson Productions.

As of late last week, however, no contracts had been signed, and CBS executives were engaged in heavy discussions to secure the Lear project.

"We might not know until Monday," said Jeff Sagansky, president, CBS Entertainment, last Wednesday, who added, "the deal-making" is causing the hold-up. Sagansky said when he outlines his plans on Thursday for late night—the day he will also explain CBS's prime time strategy—he won't be announcing just one show. All he would say about the Lear comedy is that "it's certainly a front-runner for a late night slot."

However, the source was sure the decision had been made, and that if the snags are worked out, Lear's show would be linked with an hour-long action/adventure series to follow from midnight to 1 a.m.

The Lear series is described as a half-hour comedy with two distinct 15-minute segments within each episode that will somehow be tied together. The first segment, titled "Jody Gordon and the News," is about a female news producer who works at a Baltimore television station and thinks there's more to television news than just ratings. The segment focuses heavily on her after-work trials and tribulations. The second segment, "The Storyteller," features a storyteller



Norman Lear, CBS late night candidate

who tells provocative and intimate stories: Jody Gordon is a fan of his in her series, although the two never meet.

A presentation of the project has been taped, and Lear's Act III Productions is working to have it ready to show to the affiliates this week.

By the time CBS puts its late night plans together, however, it may find its ideas falling on deaf ears. Since *The Sajak Show's* demise in April, the network has had a decrease in clearances for the lineup of *Wiseguy* and *21 Jumpstreet*. Currently, in the top 50 markets, only 18 stations carry CBS's late night package live, while 12 of the network's top 50 affiliates don't carry it at all. Twenty more stations delay the broadcast a half-hour.

Currently, *CBS Late Night 1* is down to 80% clearance, compared to 99% for NBC's *The Tonight Show* and *Late Night with David Letterman*, and 98% for ABC's *Nightline*. The 80% clearance drops to 66% when CBS segues from *Late Night 1* to *Late Night 2*, according to Nielsen coverage figures.

In selling the late night plan, CBS will not only have to overcome gun shy affiliates—a result of the *Sajak* failure—but also battle the siren song of syndicators who have targeted CBS stations since the network dropped *Sajak*.

The network was so concerned about

affiliate defections before their latest plans were announced that two weeks ago CBS executives, including Sagansky, addressed the affiliates via a six-to-seven-minute closed-circuit feed in an effort "to try to keep everyone in line until we all get to L.A.," said one affiliate. "They basically said wait and see before giving in to syndicators, namely Paramount, which has been pitching *The Arsenio Hall Show* and *Nia Peeples*," he said.

However, some affiliates are already making their fall late night plans. WUSA-TV Washington has already purchased both Paramount shows and will not carry the network's lineup at all.

WNEV-TV Boston has purchased Paramount's *Entertainment Tonight* and will run the show in the 11:30-midnight slot, according to Sy Yanoff, the station's president and general manager, who also delayed *The Sajak Show* a half-hour during its run.

"We are all concerned with the late night situation; it's becoming very important as a leadout to our late news, especially in the mountain and central time zones where the HUT levels are higher at 10:30 to 11:30," said Ron Bergamo, vice president and general manager of KTSP-TV Phoenix, who has bought TPE *Preview* for the fall and will run the show at 10:30 or 11 p.m. MT.

"We want to be a good affiliate, but we also have strong feelings of self-preservation," said Bergamo. "We get a lot of pressure from syndicators who say: 'Here is a proven performer, why not schedule this until you see what CBS is going to give you?'" explained Bergamo, who added, "There's some merit to that logic. Unless they come up with a *Letterman* or something like that, they can't blame us. We listened and we tried with *Sajak*."

"CBS is certainly vulnerable because of their problems in late night," said John Von Soosten, vice president and director of programing, Katz Communications. "A lot of affiliates were behind CBS with *Sajak*, but the show didn't make it, and while they don't blame the network for trying, they probably won't go along as easily unless there's something that they really believe will succeed," he said.

-SC

NAB OFFERS DESIGN FOR NEW TV DIARY

The National Association of Broadcasters last week unveiled the design for a new personal viewing diary, asking both Arbitron and Nielsen to participate in national field tests of the new local audience measurement system.

According to Gary Chapman, president of LIN Broadcasting and chairman of COLTAM, NAB's Committee on Local Television Audience Measurement, both ratings services found the new diary proposal to be "innovative." John Dimlang, executive vice president and group director of marketing, Nielsen, thought the proposal was "very interesting" but is waiting for COLTAM's final report before making any decisions.

"Unlike today's diaries, which are assigned to television sets, not people, and measure only in-home viewing," Chapman said, "this new diary will capture all television viewing, wherever it occurs, and improve recordkeeping. The objective is to get a new diary that is a personal diary as opposed to a household diary."

The new diary, the prototype for which will be delivered within the next several weeks, is completely portable, Chapman said, and is the only system capable of measuring both in-home and outside television viewing. NAB believes that as many as one million people watch prime time television away from home, and the new diary is designed to include that audience.

The diary makes use of a simplified format, Chapman said, including easier instructions, icons and a self-administered channel roster utilizing pre-labeled stickers. Chapman told BROADCASTING that the country's high illiteracy rate was among the factors contributing to audience under-reportage in the present system. One of the objectives for the new diary, he said, is to make it easier for all people to report their viewing habits.

The old system was designed to monitor a family watching one television in one room, Chapman said, which is no longer a viable way to think about the viewing audience. Today, he said, most homes have more than one television, and those sets are often tuned in to different shows, by different household members, during the same daypart.

Another problem with the old system, Chapman said, is that "in most cases the diary is filled out by the lady of the house. She does a pretty good job of remembering what she watched," he said, but does not feel that this method is the most accu-

rate reflection of viewing patterns.

"Our recommendation is that the new diary be used in place of the present diary system," Chapman said. "We are also recommending that this system be used by people within the home and outside the home to replace the people-meter." Chapman hopes to see the new system in place by fall 1991.

NAB is also in the process of designing a new children's diary, Chapman told BROADCASTING, to improve the measurement of children's TV viewing, which has long been an area of controversy.

COLTAM's diary project started in October 1987, Chapman said, and was underwritten by NAB, Capital Cities/ABC, CBS, NBC and 19 other major broadcast organizations. COLTAM also hired researchers from Michigan State University to aid in the design of the new diary system.

Pending approval by Arbitron and Nielsen, COLTAM hopes to test its new system in three undetermined U.S. markets later this year. "It is our belief that this system is more cost-effective and more accurate," Chapman said. **-RG**

CBS AFFILIATES TO HEAR FALL PRIME TIME PITCH

Stations gather in Los Angeles to hear network spell out its programing and news strategy

For the second year in a row, CBS finds itself in third place at the end of the season in the prime time ratings race, and for that reason CBS affiliates converging on Los Angeles this week for their annual affiliates meeting bring with them a strong curiosity about the recently announced fall schedule. The meeting, at the Century Plaza hotel, begins on Wednesday, June 20, and concludes on Friday, June 22.

In addition to the prime time question, affiliates also will be eagerly awaiting the network's announcement about its next attempt in the late night arena (see page 23).

Despite the network's poor prime time performance during the just-completed season, CBS's burst in the May sweeps (finishing a close second behind NBC) is giving visiting station executives something positive to talk about. "We're hoping the May momentum will carry through to the fall," said Ron Mires, vice president and general manager of KERO-TV Bakersfield, Calif.

"The affiliates can't be angry with what they've done in May," said Seymour Yanoff, president, WNEV-TV Boston. "It's the best May we've had in quite a while and will help us in setting advertising prices for the next few months," he said.

Mires also said he's pleased with the network's improvement in *CBS This*

Morning, citing specifically the addition of Paula Zahn. "They certainly are blessed with talent," he said.

While the news and sports divisions are expected to generate some conversation and questions, prime time looms as the centerpiece of discussion for the meeting. CBS not only goes into the fall with the most restructured schedule of the three networks, but also with a new entertainment division president, Jeff Sagansky.

"I think everybody wants to see what Sagansky has in mind for prime time," said Yanoff. "At the regional meeting in Phoenix I was very impressed with him," he said.

"Everyone is waiting for a look at the pilots for the prime time lineup," said Mires, who expects much of the meeting to focus on whether the new schedule will perform any better than the previous two or three.

Other areas that will undoubtedly be targets for comment include the *CBS Evening News with Dan Rather*, which has been battling to remain in second place behind front-running *ABC World News Tonight with Peter Jennings*.

"There will probably be some talk about a co-anchor on the evening news," said Mires. "The time is right for a woman to co-anchor the evening news. And they have the perfect person in Connie Chung," he said. **-SC**

TALE OF THREE CITIES

Seldom has the big picture of station trading in 1990 been so vividly illustrated as by the plight of Patrick Shaughnessy, president and chief executive officer of Marathon Communications, licensee of KHAT-AM-FM Lincoln, Neb.; WAVH(FM) Mobile, Ala., and KBUL(FM) Carson City, Nev. WAVH's and KBUL's licenses will be transferred to Marathon's chief creditor, AT&T Credit Corp., for assumption of approximately \$5.5 million in debt. Meanwhile, the sale of KHAT-AM-FM to Tate Communications for \$1.325 million is expected to close soon. Shaughnessy said.

In 1988 Shaughnessy left TM Communications to form Marathon, buying the three stations from TM for \$7.1 million.



Shaughnessy

Marathon's ability to repay AT&T, which financed the 1988 deal, depended on how successfully the stations met some rather ambitious goals, he said. They came close. But they "needed big miracles and we were only able to pull off small ones."

By January 1990, Marathon "reached a crossroads." Such circumstances were once routinely resolved by refinancing. Marathon's revenue was gradually increasing, but unfortunately, financial institutions these days

are lending based on historic cash flows and not projections.

Despite the poor selling environment, Shaughnessy got offers for all three stations. But in keeping with station market trading trends of the 1990's, the deal for KBUL fell through and a \$3 million cash offer for WAVH was turned down, he said, because he resisted those buyers scavenging around for below-market bargains. He called them "bottom fishers."

Shaughnessy now consults broadcast owners and general managers. Although Irish eyes might not have been smiling on him this time—he lost more than \$1 million of his own money—he said what happened is "the nature of the beast" and knows that, at age 45, he's got "20 good years left." **-PJS**

MARKEY BILL EXPECTED TO EMERGE THIS WEEK

Late last week several points were still unresolved, rate regulation and access to programming among them

Reports out of Washington last week indicated House Telecommunications Subcommittee Chairman Ed Markey was moving forward with his plans to mark up a cable reregulation bill this week.

Markey was expected to produce legislation by today (June 25), but last Friday it was still up in the air as to what tone the bill would take in several key areas—rate regulation and vertical and horizontal integration. And it was uncertain whether his bill would benefit cable competitors such as the proposed DBS service. Sky Cable, with favorable access to programming language.

Much of last week's activity pitted the cable industry against Sky Cable, a consortium of NBC, Cablevision, Rupert Murdoch and Hughes. NBC President Bob Wright was making the rounds last week and reportedly called on the heavyweights: Commerce Committee Chairman John Dingell (D-Mich.); Markey; Norman Lent (R-N.Y.) on Commerce, and Matthew Rinaldo (R-N.J.) on Telecommunications.

Markey has already circulated a summary of principal provisions of a cable bill that would give third parties such as Sky Cable mandatory access to cable programming for seven years or until the FCC determines the video marketplace is competi-

tive (BROADCASTING, June 11). Sky Cable sources were fairly confident their views would prevail and thought the subcommittee would include strong access to programming provisions.

Cable also was "pulling out the stops," said one source. Indeed, it was reported that Steve Ross, Time Warner chairman and co-chief executive officer, was personally calling subcommittee members. And the announcement by 12 media companies, including Capital Cities/ABC, that

the principle of program exclusivity must be protected, could give cable's arguments a shot in the arm.

What makes the discussions even more controversial is that Dingell, Lent and Rinaldo have a draft bill which is considered cable's preference for a number of reasons. But what makes it especially palatable is that cable programmers could make exclusive distribution agreements. Whether Markey will follow Dingell in this area was unclear. **-KM**

ABC JOINS CABLE'S SIDE ON PROGRAM EXCLUSIVITY

The 12 media companies that two weeks ago sent a must carry/telco proposal to Capitol Hill (BROADCASTING, June 18) logged in on cable's side on program exclusivity last week, and, just as noteworthy, Capital Cities/ABC added itself to the list of voices.

James C. Kennedy, Cox Enterprises, chairman and co-organizer of the group, said "exclusivity arrangements are well-established business practices that serve legitimate market interests that result in higher quality and more diverse programming for the American public." The group, in a

separate statement, said, "Although in practice exclusivity may lead to difficulties in certain, limited circumstances (which should be addressed on a case-by-case basis), the principle of exclusivity should be respected in the cable industry as it is in other media."

Representatives from the group, which includes Heritage, King Broadcasting, Landmark, Media General, Multimedia, Providence Journal, Scripps Howard, Times Mirror, Viacom and the Washington Post, went to the Hill last Thursday, after an organizational meeting at the Post.

THE FIN-SYN DEAL THAT WASN'T

Although talks between Hollywood and the broadcast networks aimed at fashioning new financial interest and syndication rules collapsed two weeks ago (BROADCASTING, June 18), they managed to produce a few points of agreement that could provide guidance to the FCC in the months ahead as it struggles to revamp the rules through a formal rulemaking.

FCC Commissioner Sherrie Marshall, for one, is eager to learn all she can about the negotiations. "It's useful to know where they thought there might be some give and take," she said.

What progress there was came in the discussion of the financial interest rule, which prohibits the networks from acquiring a financial stake in programs produced by unaffiliated producers, and of the consent decrees' in-house production cap, which limits the amount of programming the networks may produce themselves.

(In the mid-1970's, the networks entered into the consent decrees, which duplicate and go beyond the fin-syn rules, to settle antitrust suits brought by the Justice Department.)

But the parties were never able to capitalize on the momentum generated by the movement on financial interest and in-house production caps because of their unwillingness to give ground on the other key issues of foreign syndication and renewal options.

The networks were demanding relaxation of the syndication rules to give them an opportunity to enter the foreign syndication business, while the producers were insisting on new caps on the length of licensing contracts—the number of option years in licensing contracts. A provision of the consent decrees limits options to four years (four and a half for mid-season replacement shows), but it is set to expire in 1995.

The break on financial interest apparently came during two days of talks in the first week of June—the last major negotiating session. The producers proposed allowing the networks to acquire financial interest in as many programs as they wished, but only through a separate negotiation governed by certain "safeguards" and subsequent to establishing the basic licensing fee.

The producers' concession was motivated not only by a desire to make a deal, but also by self-interest. The license fees that networks pay for a particular program cover only a portion of the

cost of producing it. With the deficits growing greater each year and the producers' chances of covering the deficits in the syndication market growing smaller, the producers are looking for more money upfront from the networks.

The producers fear that without restrictions on how the networks negotiate, the networks will demand a financial interest, which entitles them to a share of the syndication revenues, without raising the upfront fees and lowering the deficits.

To be sure, the financial interest question was never settled. In addition to a separate negotiation, the producers also wanted other "safeguards" that did not

"There would be so many hurdles to jump over that we would never be able to exercise [the financial interest right] meaningfully."

—ABC's Stephen Weiswasser

sit well with the networks. For instance, the producers wanted to put off the start of the financial interest negotiations until a network had picked up and scheduled the show for airing. It is only then, explained Robert Daly, chairman and chief executive officer, Warner Bros., and the producers' lead negotiator, that the show's syndication value could be reasonably calculated.

Also, just before Daly and his network counterpart, Stephen Weiswasser, senior vice president and general counsel, Capital Cities/ABC, agreed on June 13 to terminate the negotiations, the producers demanded another "safeguard." Its exact nature is still the subject of dispute, but it proved to be another dealbreaker.

According to Weiswasser, the producers wanted the networks to agree to freeze basic licensing fees at a certain level. Such a provision is totally unacceptable, he said. "The name for that is price fixing," he said.

In essence, Weiswasser said, the producers were giving the networks the right to financial interest and then taking it away with the safeguards. "There would be so many hurdles to jump over that we would never be able to exercise

[the right] meaningfully," he said.

Daly said Weiswasser got it all wrong. All the producers wanted was "language" to prevent the network from cutting basic licensing fees if given a chance to acquire financial interest. The networks could still trim basic licensing fees, but not without a showing of good cause—a significant loss of advertising revenue or audience share, he said. "I don't think any of this is unreasonable," he added.

Daly said he told Weiswasser that the producers may be willing to forgo such pricing language if the networks would give up the so-called "one-year freeze." According to Daly, the networks have agreed among themselves not to consider programs rejected by one of the networks for at least a year.

The two sides seemed to have come much closer to a deal on in-house production caps. They were apparently ready to agree to a two-tiered cap on in-house prime time programming to replace the consent decrees' simple hourly (now five-hours-a-week) cap, which is to expire in November.

Under the approach, an hourly cap would be set on the total amount of in-house programming each network could air each week and another cap set on the percentage of the total hours of miniseries and made-for-TV movies a network airs yearly that could be produced in-house.

The two sides never agreed on the numbers, but they were not far apart when the talks ended. The networks proposed eight hours and 50%; the producers countered with between five and eight hours and 25%.

One issue that apparently was settled involves the domestic syndication of in-house productions. The producers conceded to allowing the networks to acquire a financial interest in in-house programs they turn over to independent companies for domestic syndication. Under current rules, networks must strike "lump sum" deals with syndicators.

Although Daly and Weiswasser are now bickering about why the talks failed—Daly claims it was the networks' insistence that foreign syndication and options be included in a final deal; Weiswasser said it was the producers' non-negotiable preconditions for further talks—they are clearly disappointed they could not lead their sides to a compromise.

"You are now into a six-month to a year fight [at the FCC]," said Daly. "The truth of the matter is we should have made a deal."

—NAJ

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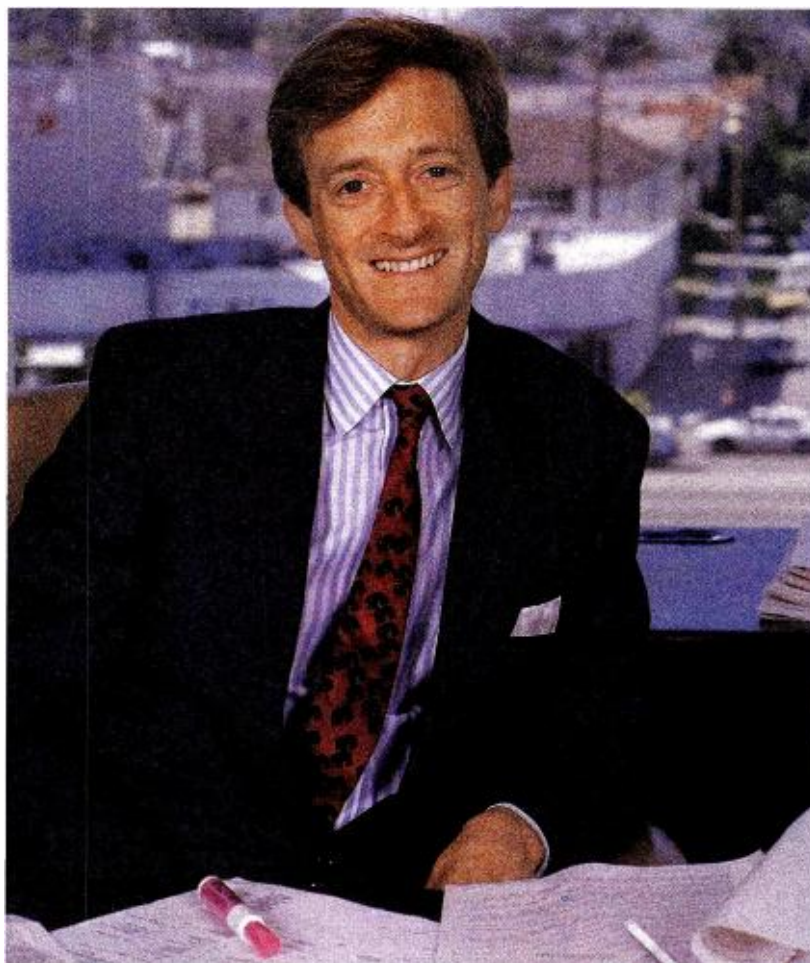
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AT LARGE



CBS'S JEFF SAGANSKY: ON THE INSIDE LOOKING UP

In December, when your appointment was officially announced, there was talk of the new broom sweeping clean. How much sweeping have you done?

Well, certainly a lot of the development both in the movie area and in the series area has been eliminated, but that's normal—certainly in the series area, where you develop 100 projects and you only highlight perhaps 20. But in the movie area, there was a lot of inventory we cleaned out because it didn't fit with the objectives of our Tuesday and Sunday night movies. One of the biggest and most pleasant surprises in coming here was in the personnel area, because as I got to meet people and work with them, I was really impressed with the quality of the people who were here. So I really didn't find any need to make wholesale changes.

Does that mean you have your team in place?

Yes, by and large. I think one of the most incredible things in coming here was finding Peter Tortorici, who's my partner in this. He has one of the best broadcasting minds of anyone I've worked with. The people here really were dedicated and committed and passionate about what they were doing. I just think the problem was defining what the game plan was going to be and then going after it.

What is your game plan?

Essentially, it's to get into business with the better producers for the long term, attract top acting talent, lower the demographic skew of the network and then find some programs that we can really be proud of—which are going to define CBS for

the next 10 years.

How have you begun to institute that plan?

Well, again, we're just starting. If you look at who's on the network this year as opposed to past years, in the comedy area, we've got Miller and Boyett, who have always been solid producers, and Witt-Thomas, who have produced a terrific pilot, *Lenny*, that we're really high on. And then Tim O'Donnell is not someone as well established as they, but we really believe he's an up and coming guy. He's doing *Uncle Buck*.

Then in the drama area, there are a number of people. Linda Bloodworth [producing *Evening Shade*, starring Burt Reynolds], for one, who we have been happy to keep in the fold. So, if you look at the auspices of the comedies for next year, I think it's really impressive and I think a lot of what a network is all about is who you're in business with and who the producers are. They really define the network in terms of the quality and the execution of the shows.

And in the drama area, we're in business with established people like Barney Rosenzweig [developing a project starring Sharon Gless] and Grant Tinker and some newer producers who have done things—like the people who do the *Hammer-smiths* [Brad Buckner and Eugenie Ross-Leming] and the

who they're working with here and we're giving fast answers.

You came fairly late into the development process for this season, didn't you?

Well, by January we were really only a couple of weeks away from picking up our pilots. As you know, one reason we announced so late was because we just wanted those extra couple of weeks to generate some new projects. Most of the projects that we ended up highlighting were things that were already in development. *Lenny* and another Boyett show were both started from scratch. But most of the projects were in some stage of development.

Is it going to be your season?

Again, I think every pilot we put on was already in some stage of development except for the two comedies, which we're high on. But you know, this is a first step. You're sort of like a cook who's making breakfast, but someone else sort of gives you the ingredients. So it's not exactly your full meal that you're making. You might have made it a little differently, with different ingredients. I think I had enough tools to work with to put together a competitive schedule, which is what I feel we have.

Television and film veteran Jeff Sagansky, who left Tri-Star Pictures in December to take the point at CBS Entertainment as president, talks with BROADCASTING in his first in-depth interview since being tapped to take the network where it has not been since the 1984-85 season: atop the prime time ratings.

young producers, Danny Bilson and Paul DeMeo who do *The Flash*. It's easy to go out and just say, "Okay, these people have done it before, they're going to do it again." That's the easy thing. The hard thing is seeing who's going to be the next Glen Caron or Steve Bochco?

You spoke of better producers for the long haul. Are you more inclined to go after big dollar, multi series deals?

I think as time goes on here, we will probably make a few of those deals, but right now to be in business with the people that we're in business with, we haven't had to. I think people are sort of rooting for us to get back into the fight. And consequently, I think there have been a lot of people who have come forward and done things for the network, pilots and projects, that haven't been just about money. They've done it because they want to see us make a race of it.

From the Hollywood community?

Yes, producers.

That would seem to run counter to a lot of what's been said about CBS's relationship with the Hollywood community. You said when you were hired that CBS has suffered from the perception of decision-making problems.

Yes. But I think that now with what's evolving, I'm finding there are a lot of people who could be on any network they want—and if you just look at it coldly and rationally it makes more sense to get on a network where you have a lead—who are opting to work here just because they want to. They like

As the year goes on you're going to see more of the stuff that started here. In a lot of ways when you're a programmer, you don't really care where the hits come from. And whether you thought it up or someone else did, it's really sort of irrelevant. It's really whether you believe in the show or not, and a lot of the shows that we've put on for fall I believe in.

Handicap the season for us?

If I were a betting man, I'd say that NBC is going to win the overall household rating. But beyond that, I'm not sure. Again, I think we're going to be in much better shape when the Nielsen season ends 30 weeks later, both in terms of demographics and household rating, than we were this year—helped by much stronger movies, both made for TV and theatrical, and special packages. Obviously, I think sports is going to be a huge benefit to us both in terms of rolling out our schedule and in terms of promoting shows that we hold until after the Series.

Does that mean second place? First?

I'm not going to predict that we're going to finish second, first or anywhere else, although I will say that had it not been for our strong showing in the May sweeps, you wouldn't be asking that question.

When I got here everyone was writing things like, "It's going to take CBS five years to get back into the race." I think what we showed in the May sweeps is there's a lot of vulnerability, and with smart scheduling and more event programming you can get back into the race pretty quick.



And you know, a lot of people said: "Well, they did it with specials and movies. But compared to what we had to work with in May, the war chest we go into November and December and January with is much better because we have had more time to plan. So for all those people who said it was trickery in May, all I want to say is: We have a lot more tricks up our sleeve than we did in May. I don't think you're going to see NBC with a two-and-a-half-point rating spread over us.

How much of a factor was Fox in setting your schedule?

Let's put it this way: for the first time, I think all three networks had Fox on their scheduling boards, so I think you have to respect them for what they've done.

They have a much narrower target than we do, but they hit that target really well. I think particularly the move putting *The Simpsons* on Thursdays was bold.

After leaving NBC, you were with Tri-Star Pictures for several years before being tapped by CBS. Someone at your competition suggested you may not be as aware of programming tastes and trends because of the time you spent away from the business.

Being in the movie business doesn't mean you turn off your television set. Maybe the fact that I've been away from the business for five years is going to turn out to be an advantage because I formed a whole group of new relationships that I never would have had I stayed in the television business, and which I think are going to serve me in good stead in this job. The crossover from movies to television is a fact of life today. Witness David Lynch and *Twin Peaks*.

Are there a lot of David Lynchs out there?

Yes. People see and directors see what Michael Mann [*Miami Vice*] and David Lynch and Ed Zwick [*thirtysomething*] have accomplished in the television business, and you know, not only financially, but the impact they've had. David Lynch can be making pictures from here to kingdom come and never have the eyes he had for probably just those first six [*Twin Peaks*] episodes. I think what we'll see in the next five years is a whole raft of the so called "A" producers and, particularly, directors in the movie business moving to television.

Looking at the new season, some advertisers have suggested that you haven't helped the 8 o'clock time periods as much as you hoped.

First, I don't feel that this is the end schedule, that all of these shows will work. This is just the first step. We had to open some common fronts, and I think we're going to be able to get some younger viewers to the network at 8 o'clock across the week on the nights we've changed our programming. If you don't make the attempt, you never get any results. I happen to think *Uncle Buck* (Monday, 8 p.m.) is good, I know that *Fresh Prince* (scheduled opposite it) is being touted, but there's enough room there for two successful shows and I think *Buck* is going to be an improvement.

And I think that 8-9 hour is going to be a huge improvement because our problem was that we knew *Murphy Brown*, if it ever got a lead-in, would cook—and I think that *Major Dad* is a terrific lead-in. And whatever happens, if we do the same at 8 o'clock, I know we're going to do better at 8:30 and the 8-9 time block is going to be improved.

And Tuesdays, *Rescue 911* is growing. On Wednesdays, I think we've given them an alternative. In fact, the advertisers—and I don't know if it's the same advertiser—but they keep telling us that the best comedy we have is *Lenny*, and we paired it with *Doctor, Doctor*, which seems to have an audience.

You know Thursday is the toughest day of the week because when we went in with *The Flash*, *The Simpsons* weren't on yet. I still think *The Flash* is an action-adventure alternative in the hour, but there's no question that *The Simpsons* took a little wind out of their sails.

And Fridays I know we'll improve ourselves because when you're getting an 8 share and you get Burt Reynolds and Linda Bloodworth, you can't help but improve.

The same with Saturdays. We were doing maybe a 15 or 16 share with *Paradise*, but it was older viewers and we wanted to start some young nights. Saturday was open and we felt that we're the young alternative in that time period.

But that's just my side of the story. The truth is probably somewhere in between, and we won't know for sure until October.

A couple of specific programming questions: you mentioned *Uncle Buck* and *Fresh Prince*. Whether correctly or incorrectly, *Prince* has been generating a lot of attention. Have you considered moving it?

Uncle Buck? Definitely not. Again, I don't think we should concede the kids just because they have a pilot that the advertisers are saying is good. I've seen that pilot and it is good—but I think *Uncle Buck* is good, too.

Any thought of moving *Flash* away from *The Simpsons*?

Hmmm, not yet. I think we're going to see how the show develops. Again, when you have two strong shows in there you've got to counter with something really different, and *The Flash*, whatever else it is, is very different.

...should move it. This is the
...with NBC. Every year we
...*Magnum P.I.*, and then one year
...*Bay Show*. We knew it was our
...only way you program against
...th. Because when you go in and say,
...would get a [?]ing to put a weak show in there and see
...we came and 99 times out of 100 you're going to get
...strong
...and from several people that *Flash* was one of the most
...e pilots ever produced.

I don't know about that, but Warner Bros. felt strongly enough in the material that they wanted to spend the money. And part of doing an effect show is working out the effects and experimenting with various ways to depict the Flash running, for instance—that's just like R&D work that's got to be put in that comes back to you in other episodes, so you don't have to do it again.

One thing we liked about *Flash* was we felt that it played on two levels, that the kids were going to enjoy the special effects and all the action, but that there was an adult in the center of it, just like the *Six Million Dollar Man* or *Knight Rider*. If you just go for the kids and teens, you're guaranteed a 12 share; if you can bring in young adults, that's how you get up to the 25 range.

Dallas is now in the last year of its two-year deal. What do you think about these multi-season deals, and are there any shows on the schedule that have the same sort of arrangement?

Yes. We've renewed other shows for two years. I don't want to go into which ones they are, but it makes sense, particularly in light of the economics today when you get producers who want to commit or actors to commit to multiple years. You want to do it when they're available. To go year-to-year is a risky thing, particularly when you feel there is real strength.

Do any shows at this point have more than 13-episode commitments for next season?

Well, certainly all the returning shows do, such as *Major Dad* and *Murphy Brown*. But all the new shows have just the 13.

Having been on both the studio side and the network side, what do you see as the most equitable solution to the fin-syn debate?

I don't think that Fox should be treated differently from the other three networks. There's no reason why a foreign-owned corporation should get privileges or special treatment over an American-owned one. But I do think the networks should get some financial interest. Obviously, if you asked me whether I felt that when I was on the other side, I probably never thought that much about it. But having been back here and seeing the economic crunch the networks are facing, and more specifically CBS, I think there's got to be other ways to do business, there's got to be other businesses that we've got to get into. Because just network broadcasting isn't enough anymore.

We've talked about *Twin Peaks* and *The Simpsons*. How crucial is it these days to develop shows that get that kind of public awareness?

Every network needs a signature show. We don't have enough signature shows, and we don't really have any signature dramas on the network; you know, things that we say, "Look, that's what we're all about." Hopefully, Sharon Gless or *WIOU*, those are two good shots for us this year.

Then in the comedy department we're taking a few shots with some real far out things, particularly *The Pink Panther*, which will be partially animated and partially live action. I

think that show has a real shot to be a breakthrough, and it'll certainly look a lot different than anything else that's out there.

Returning to your initial assessment of a problem with the decision-making process at CBS. It was suggested at the time that the problem might be with the number of different people involved. What is the decisionmaking process here now and was that an incorrect assessment then?

I think the problem was that not only was it confused because there were a lot of people, or several people anyway, that were in conflict, I think also that they just didn't have the confidence in the management in New York.

I've found in the six months I've been here that you get everybody's opinion, but at the end they say, "Look, it's your decision," and so far it has been, certainly on the scheduling and pilots and pretty much the movie buys and everything else. I felt that the Universal package of films was a great strategic play for us, and it cost a lot of money.

Were you concerned coming into the job about your autonomy?

I was a bit concerned initially, but I'm not anymore. Jay [Kriegel] and Larry [Tisch] and Howard [Stringer] were all involved in hiring me, and what they said was going to happen happened and the freedom that I was going to be given—it's all come to pass.

So so far, for the past six months, I've been a very happy camper.

How much time do you have to get CBS out of third place?

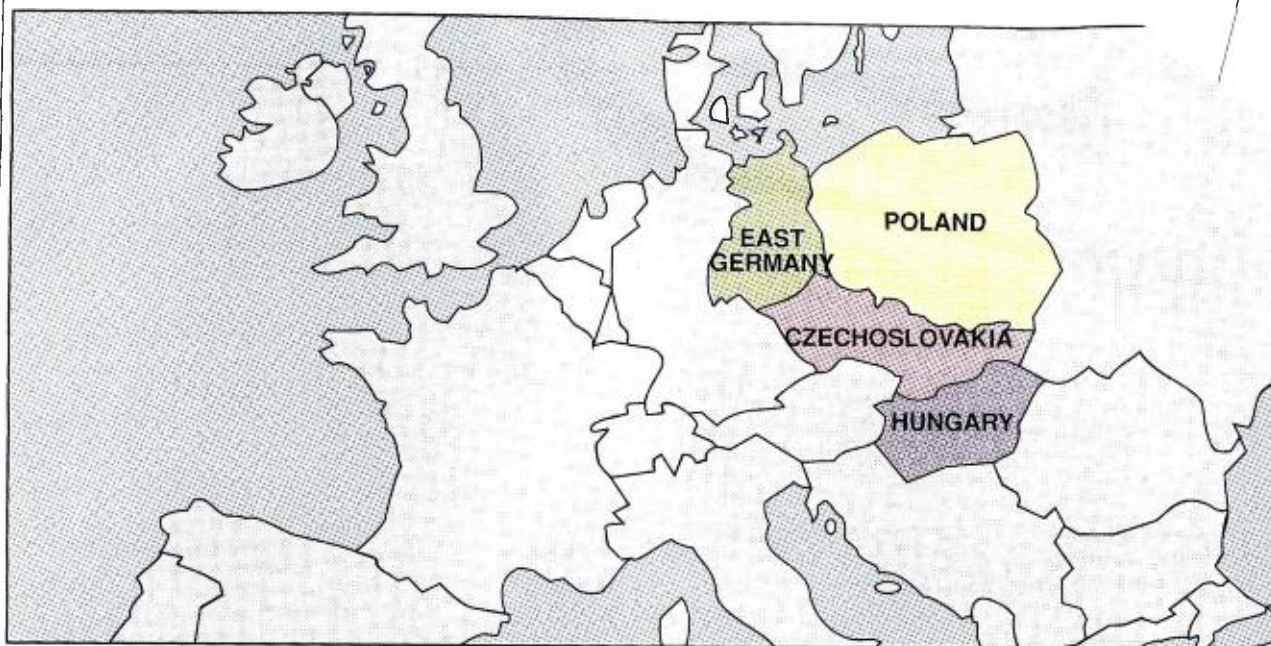
All I know is that I have a five-year contract, and at the end of those five years, I hope we're number one.

The hardest thing about this job is to distance yourself from all the second guessing and the constant input that you get on a daily basis from columnists, critics, advertisers, to just sit back and hear—and you hear it 10 times—about how this show is going to fail, that one won't work, this one is going to be the biggest hit for you, and just stay the course. Because when you don't do that, you start bouncing around and start changing your strategy every other month, and then it's like you're easy pickins'; you're dead.

In the end, you've just got to steel yourself and say: "Yeah, that's what I believe," and then go ahead and do it.



SPECIAL REPORT



THE WESTERNIZATION OF EASTERN EUROPE: OPENING UP THE AIRWAVES

Jan Owinski, director of Poland's Fourth (Radio) Program, was sitting in his office in Warsaw, chain-smoking cigarettes as he discussed conditions in broadcasting in the country. The "old underground man"—he was twice jailed by the former Communist regime for his anti-government views and supported Solidarity both before and during the dark days of martial law—speaks proudly of the freedom he says he and his colleagues now enjoy. But he also talks of broadcasting as caught up in "some kind of anarchy." In Budapest a few days later, Istvan Wisinger, who had served as director of Hungary's Channel One for 16 months until he was forced out by the former government in November, was pondering that fate while seated in an outdoor cafe overlooking the Danube. He called conditions in broadcasting in Hungary "chaotic."

The characterizations are not surprising. Throughout Eastern Europe, countries are making the unprecedented tran-

sition from a centrally controlled economy to one that is market driven. Broadcasters are talking of shucking the old ways—of serving the state—in favor of championing competition and efficiency, of gaining audience and cutting costs and of serving viewers and listeners. But there is an undercurrent of uneasiness, even of fear, as much as of hope, at a time when the old regimes have been torn down and the new ones have not yet been established. The revolution is yet to be completed. All of which gives new meaning to the old Chinese curse, "May you live in interesting times."

In East Berlin, those operating the public radio and television services speak in what can only be abstractions for them—"competition," "free market"—as they anxiously ponder ways of preserving those services after East Germany disappears into a unified German state dominated by the West Germans. In Warsaw, Prague and Budapest, the parliaments are preparing legislation that

will eliminate the monopoly on broadcasting the old Communist regimes had long held, and provide for the establishment of privately owned broadcast facilities. In every case, a dual system of public and private broadcasting is expected.

But the legislation will not provide the training and programming needed to generate a vital broadcasting industry. It remains to be seen whether it will provide the necessary financial support. Government funding no longer is sufficient to meet needs, forcing a turn to the capitalistic device of commercials. But that is not generating the needed revenue either. Then there is the matter of press and broadcast freedom. That will probably depend on the zeal with which journalists pursue that goal. For members of the legislatures involved are well aware of broadcasting's power, and some seem inclined to try to control it. As an official of Hungary's state-run television service put it: "Who rules the media can rule the political programs."

These are some of the impressions gained from a tour of those countries that in a series of largely peaceful revolutions—triggered in part by the media, foreign and domestic—have thrown off Communist rule and now, after more than 45 years, are trying to find their way toward democracy and a free market economy. It is not an easy journey.

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The man who until this month headed the East German television service, Hans Bentzien, for instance, says that what is happening in his country is "unique—never before has a planned economy been transformed into a market economy. Nobody in this country knows what will happen." And as more than one observer has remarked, simply changing jobs in ordinary times can be traumatic for an individual.

Bentzien is living proof of the uncertainty of the times. He had been appointed to his position by East Germany's former communist prime minister, Hans Modrow, in December, and spoke from the position of one who, he said with some pride, has been "a Communist for 45 years." In late May his resignation as chairman, effective June 13, was announced.

The decision of the government of Prime Minister Lothar de Maizière to fire Bentzien was said to be part of an effort to clear out Modrow appointees and establish a new regime. But it was also seen as reflecting a determination to merge the East German broadcast services with those in the West. Bentzien had opposed a merger. He was, as one of his former colleagues put it, "a stumbling block."

(Last week, those working for East German radio and television had a new and immediate worry—whether the government would continue funding the services. The funding is essential to supplement the relatively meager amounts received from the household fees charged for broadcast services and the sale of commercial time. The cutoff could come on July 1. And a decision by the government is expected this week. But in the meantime, with money running out, many staffers have already lost their jobs.)

One of Poland's leading intellectuals, in a speech in Washington last December to the World Press Freedom Committee and the Center for Strategic and International Studies, put the dilemma in which Eastern Europe finds itself in the form of a metaphor. "I hope," said Stefan Bratkowski, a former president of the Polish Journalists Association, "to

offer some details of our return from the moon (or, if you want, from another planet 50 years away from the 20th century)."

Some might argue that the metaphor claims too much. Through the darkest, most repressive days of Communist rule, the peoples of Eastern Europe maintained contact with the West through Radio Free Europe, the Voice of America, the British Broadcasting Corp. and other Western international broadcast services. What's more, each of the former East Bloc countries is dotted with satellite dishes—many of them home-made—that served as lines of communication to the West. There are, for instance, an estimated 30,000 satellite dishes in Czechoslovakia—10,000 in Prague alone.

Then, too, the desire to exercise freedom of speech and of press was not extinguished in the last 45 years. The chairman of a commission established to recommend reform of the Polish radio and television services, Karol Jakubowicz, said: "Journalists have always demanded freedom of speech, and a reconstitution of the media into objective, free media. Therefore, it is not like sailing into uncharted waters; it is like getting what they have always wanted."

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As proof, there is the testimony of Owinski, the "old underground man." "The scope of freedom of journalists in Poland," he says, still obviously thrilled at what he is saying, "is one of the greatest in the whole wide world." There is also the testimony of the deputy editor in chief of news on East German television, Ulrich Makosch. He speaks proudly of the fact that, since the revolution in October, the number of East Germans watching the news had soared to

between 40% and 60% of the potential audience. He ascribed the new popularity of a service that had been reviled to the abandonment of "propaganda" in favor of solid news. East Berlin had been the strongest bastion of Stalinism outside the Soviet Union.

Still, freedom—or at least the absence of Communist rule—has led to situations indicating there is something to Bratkowski's metaphor. For there is reason to wonder how well that freedom is being used.

Jakubowicz himself, for instance, says the "old guard" among Poland's journalists who have remained in their posts—and most have; there have been no purges—"are fearful of their future. So they are as uncritical of Solidarity as they were of the Communist party." And the "new guard" seems not to be much of an improvement in that regard. "They want to help Solidarity, so they are not as objective as they ought to be," said Jakubowicz. "As a result, we do not get a full airing of all points of view." In Prague, that concern was echoed by the director of Czechoslovak Radio, Karel Stary. "Some journalists are too pro-Havel," Stary said, speaking of the country's popular president, Vaclav Havel. "They are overdoing it. They would like to help, but that is not helping."

Jakubowicz, in an interview in the cafeteria of the state broadcasting services building, indicated he was troubled by more than a lack of objectivity on the part of some broadcast journalists. With western standards and traditions not (yet) those of Poland's new post-Communist society, he said some broadcast journalists are hustling commercials for the programs on which they broadcast—to ensure that the programs earn money and remain on the air—and then are demanding a share of the pro-



Headquarters of German Democratic Republic's radio services, East Berlin



Roger Freedman, Chase International

they "earned it." "I tell them that is wrong," said Jakubowicz, a note of dismay mixed with exasperation in his voice. "But they say it's the private enterprise way."

Hungary, which has stolen a march on its East European neighbors in moving toward democracy and a free market economy, offers a study of other fundamental problems that can be encountered in the process. There is, for instance, the shambles in which top management of the television service finds itself as a result of the large number of changes in personnel in the past year.

There is the example of Wisinger, the former director of Channel One, one of the country's two network services. He was, he says, the only member of top management who had not been a member of the Communist party. He says he quit after a series of internal political disputes convinced him he lacked the authority to do his job. His resignation—which he had the satisfaction of announcing in a two-and-a-half-minute spot on television—came a few days after a committee of members of political parties and other elements of Hungarian society grilled him on his performance. Four days after Wisinger stepped down, the head of the television service, a member of the Communist Party's central committee, resigned. And shortly before the elections in March, Dr. Istvan Nemeskurty, who had succeeded the party official, quit, saying he wanted to give the incoming government an opportunity to name its own top leadership. And that does not exhaust the list of personnel changes.

The new government finally took office on May 22. As of last week, the appointments still had not been made. As a result, the broadcast services, in the words of Attila Kollo, an official of Hungarian television's international relations department, were "facing collapse."

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The problems and needs of the broadcast media in Eastern Europe as they undergo their transformation are not hard to discern. A State Department task force drawn from a private sector advisory group and dispatched to Eastern Europe in March returned with a laundry list of needs, including those for "basic know-how and information about management, economics, technology and accounting in a free-enterprise system." A need for assistance in resolving spectrum allocation problems was also cited. What's more, the task force, headed by Ambassador Diana Lady Dougan, noted the gross overstaffing at each of the broadcasting services visited. (Under the old Socialist governments, job security was well ahead of efficiency on any list of priorities.)

Last month, a six-member mission of the Transatlantic Dialogue on European Broadcasting returned from a visit to Warsaw, Budapest and Prague citing many of the same needs, and more. The report talked of the need to create systems in each of the countries that "define the relationship between broadcasters and government." David Webster, head of the Dialogue, said broadcasters in Eastern Europe are "most in need of

real freedom." The Dialogue delegation also cited the limited capacity to produce advertising revenue, obsolete equipment and the lack of funds to establish a third channel on the frequency previously used for Soviet troops. Each of the countries has been allocated only three national channels.

Nor is that all. There are basic problems: Like language. (Few Americans have gotten around to learning Japanese yet, let alone Polish or Hungarian.) Like knowing the people in charge and the ways of doing business in countries emerging from socialism. Like the abysmal telephone systems. (In Czechoslovakia, for instance, members of the U.S. embassy joke about the "Prague conference call," one in which a two-party conversation becomes a four-party call, as strange voices mysteriously come on the line.) Like the generally broken down economies throughout Eastern Europe. Perhaps most daunting of all is the observation of the Dougan group that an initial investment of between \$20 million and \$30 million would be needed to elevate the radio and television services of each East European country to the level of those in developed countries.

The Dialogue—a product of the Annenberg Washington Program of Northwestern University that includes broadcast industry representatives from both sides of the Atlantic—did not stop with a catalogue of needs. It said its members have the skills and experience to help in the areas mentioned. Indeed, it is already responding to a request from the government of Czechoslovakia to work with the government, parliament and broadcasters to help draft the laws and structure of the governance of broadcasting in Czechoslovakia. Its aim, as Webster put it, would be to provide "a framework which will insulate a mixed economy from the day-to-day pressures of government and reflect the regional character of [the] country."

That is not the only help being offered. Secretary of State James Baker III, in a February speech at Prague's Charles University, announced the creation of a fund to help encourage the development of independent media—print and broadcast—in Eastern Europe. Administration officials talk of \$10 million being set aside to provide seed money for starting up ventures and for providing training in the U.S. and other Western countries. (Baker had hardly finished speaking before the U.S. embassy in Prague was swamped with letters of inquiry from would-be East European broadcasters.)

And modest training programs are be-

ing offered by the U.S. Information Agency's television service and Voice of America, as well as by the U.S. Telecommunications Training Institute, which was established in 1982 to serve technicians from the Third World. Last week, a delegation of American technical and legal experts were in Budapest trying to explain the mysteries and wonders of American spectrum management. Even the International Council of the Academy of Arts and Sciences is involved; it is establishing a program to bring young East European broadcasters to the U.S. for training. And it is not only the Americans and the Transatlantic Dialogue that are offering help. The British and French governments and the European Community are also providing assistance.

Considering the depressingly long list of needs and problems developed by the State Department task force and the Dialogue group, however, that catalogue of help, proposed or on the way, hardly seems impressive.

□

Nevertheless, increasingly, Western interests, both private and governmental, are prowling the newly unshackled East, looking for business. (The Transatlantic Dialogue group lists as one of the problems confronting the East European broadcast community a "vulnerability to predators from the West....") Americans are part of the pack, but hardly the more aggressive, or the more numerous, members. One major exception is Chase Enterprises of Hartford, Conn., a \$2 billion conglomerate with substantial broadcast holdings. It has entered into a joint venture with the Polish government to establish cable systems in as many as 20 cities throughout the country, an operation in which officials say it is prepared to invest \$900 million over the next five to seven years.

What's more, Roger Freedman, president and chief executive officer of Chase International, under which the Polish cable company is operating, says Chase is looking for additional investment opportunities throughout Eastern Europe. Indeed, it has already signed a letter of intent that would give it majority control of a cable television company contemplating wiring cities throughout Hungary—a project that could ultimately cost Chase up to \$250 million. However, the agreement, with Kabel TV, is subject to verification of the data Kabel has submitted. Chase Enterprises has also expressed an interest in an FM applicant in Prague.

The country that seems to be leading in a drive to carve out a piece of the East



Endre Magyfalvi, Global Cable Television

European market is France. For one thing, it is making three hours of its *La Sept*—a collection of European programming delivered by satellite—available daily to countries throughout the region at no cost. France's aim appears to be to counteract American culture. And some Americans are active in distributing programming in Eastern Europe. CNN, for instance, is selling its international service in the Soviet Union, Poland and Hungary, and is making it available, at no cost, on an experimental basis, in Czechoslovakia and Yugoslavia. And, again in Poland, CI Films of Annapolis, Md., has been awarded exclusive rights to supply programming to Channel Two, one of Poland's two state-run TV operations, on a modified barter basis. The programs will begin airing in July.

Lew Rywin, vice president of Poland's Radio and Television Committee and regarded as one of the most sophisticated of East Europeans involved in broadcasting, is not impressed by the American presence. He says the U.S. in Poland trails France, and England, too, in making long-term investments in broadcast operations—"in the hardware to create structures." The Americans' principal interest, he said, is selling programs or "shooting in Poland, where prices are cheap." They are, he agreed, interested in "the fast buck."

Czech-born Britisher Robert Maxwell and Australian-born American Rupert Murdoch have shown considerable interest in East European media, principally newspapers, but they are reported to be participating with domestic interests in

applying for licenses to operate radio stations in Czechoslovakia. Maxwell is also among a number of parties that have expressed an interest in buying a 49% interest in a television service in Budapest—Nap TV—that rents time on Hungary's Channel One. (Murdoch already owns 7% of it through his 50% ownership of a new tabloid newspaper, *Mai Nap*, a part owner in the television venture.) Capital Cities/ABC is another of the interested parties.

The name of the Italian broadcast magnate Silvio Berlusconi crops up often in discussions about Westerners interested in the East European media market. Like Maxwell and Murdoch, he is part of a joint venture applying for a radio license in Czechoslovakia. And in Hungary, officials said Berlusconi had proposed a particularly bold venture—"a concrete approach for changing the profile of Hungarian television," as Kollo put it. He would "take over one of the two channels and make it part of his empire." However, there is no sign that the new Hungarian government would be interested. "Hungarian television is part of our public property," Kollo said. "Its function is to preserve Hungarian culture and language."

The buzzwords throughout East Europe—among government agencies and those enterprises struggling to be born—are "joint venture." Would-be broadcasters and cable operators speak of joint ventures as the answer to many of their problems. A joint venture with a substantial American firm, said Jiri Heger, a partner in a small television program and commercial-production house in Prague, Maseba TV, would offer access to programs, financial support, technical facilities and know-how. "It costs a lot of money to broadcast," said Heger, indicating he had learned the first principle of the business.

Convertibility of the less-than-hard currency of Eastern Europe is often cited as a problem for would-be investors. But that may not be the most serious obstacle to participation by American companies, at least in some countries. Hungary has enacted a law assuring foreign investors of 100% convertibility. And the U.S. and Poland have signed a treaty—though it is not yet ratified—that would assure Americans of the ability to repatriate profits at an increasing rate over time, from 20% in 1992 to 100% in 1996. And if foreign countries find it necessary to renege on promises of convertibility, American businesses that

'Europe' continues on page 75

PROGRAMING

PUBLIC TV PREPARES FOR WAR OF POSITIONING AND IMAGE

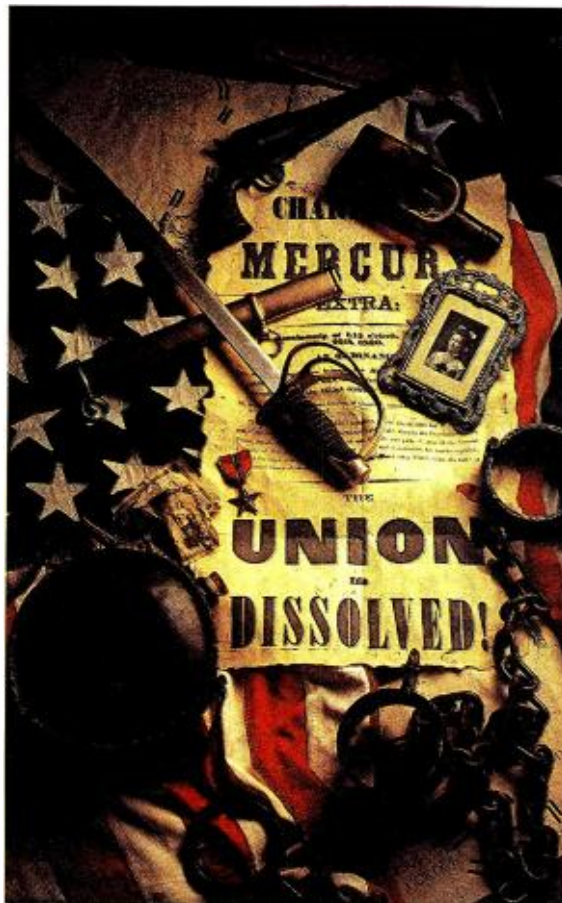
At annual meeting in Dallas, stations grapple with yielding power to PBS

Seeking, in the words of PBS President Bruce Christensen, to synchronize all the wheels of public television—management, programming, promotion and development—in the same direction and speed, a total of more than 1,200 noncommercial TV professionals of all those stripes held their first joint meeting last week, June 17-21, at the Loew's Anatole hotel in Dallas.

They heard a call to steer their caisson toward something of a war for positioning in the 1990's television marketplace. Like Shakespeare's Henry V, "Public television is also braced to do battle with mighty forces," said Christensen, who noted also that the date of his general session address (June 18) marked exactly 175 years since Napoleon's defeat at Waterloo. "Agincourt," where Henry V and his army defeated a French army four times its size, he concluded, "is a synonym for success; Waterloo for failure. The French failed at Waterloo because of delay and lack of coordination between infantry and cavalry. We must be nimble, move quickly and act in coordination if we are to prevail."

Ironically, the Dallas meeting provided the forum June 19 for the announcement that PBS had reached a preliminary agreement with perhaps one of its mightiest programming foes, a cable programmer—specifically, The Discovery Channel—to study the feasibility of creating a new, noncommercial educational cable service (see "Top of the Week").

That diplomatic victory notwithstanding, stations were provided the opportunity to respond to what Christensen described as "the essentials of a battle plan"—a 46-page "National Programming Plan for the '90s" draft, submitted to stations June 1, that outlines how PBS believes coordination, nimbleness and the ability to act swiftly in a competitive market can be achieved. PBS's ideal



agenda calls for approval of the plan by the newly created National Program Policy Committee (NPPC), the stations and PBS board by early fall.

Aiming for a fundamental shift from a national schedule driven by the programs available to a proposed schedule that, by 1995, would drive program development and acquisition, the plan to create a centralized National Program Fund at PBS appeared to have marshaled broad support before the meeting in Dallas had begun.

At week's end, although questions remained about how and to whom PBS Chief Programming Executive Jennifer Lawson would be accountable for her decisions, it appeared that membership

would give final approval in time for Lawson to begin fiscal 1991 (on Oct. 1) in charge of nearly all the station's national program monies.

"We have to stop the hemorrhaging," said Clare Kobluk, director of public information at KSPS-TV Spokane, Wash.—hemorrhaging, she said, not only from wounds inflicted by cable services that directly compete with PBS signature programming, but from tune-in success stories such as Fox Broadcasting. "People don't notice that Fox only has three nights of programming. They perceive a viable competitor with NBC, ABC and CBS." Public TV, she said, must gain the same impact. Like most other members interviewed by BROADCASTING, Kobluk said she supports the proposed centralizing of power at PBS as a solution.

The problem, said that day's keynote speaker, Jim Lehrer, is that public TV has "always had an identification crisis. Cable and the proliferation of channels, and thus of choices, has simply made it worse. We have to do a better job," he said, "of telling people we are here and what we are doing."

Steps one, two: Battles for image, federal funds

Although programs developed by Lawson would not enter the PBS schedule for at least 18 to 24 months, PBS's plans to do that "better job" of self promotion will begin next fall. Described by Daniel Agan, PBS vice president of national programming and promotion services, as a "coordinated effort to integrate program development, promotion and scheduling," PBS's nascent "Share of Voice" campaign, aimed at building public TV's audience and image, will revolve around event scheduling over three con-

secutive weeks in September and October.

Slated for the widest promotion exposure is "Civil War," the mammoth 12-hour historical series that PBS will strip at 8 p.m. ET over five consecutive nights, Sept. 23-27. PBS also plans to promote heavily the following "Showcase Week," Sept. 30-Oct. 6, during which the prime time schedule of established series will be highlighted. Premiered that Thursday (Oct. 4) at 8 p.m. ET, another new 10-hour series, *Race to Save the Planet*, will continue on five consecutive nights the following week, Oct. 7-11, at 9 p.m. ET. The strategies may be retested next winter and spring, as PBS introduces other new programs already in the pipeline. But in the meantime, several development and promotion managers in attendance told BROADCASTING that promotional materials generated by PBS and the producers of the September and October programs are certain to aid in generating increased corporate and viewer support at the station level.

Concurrent with this initial battle for image and audience will be a battle for image and increased funds on Capitol Hill. "You are not a target," Representative Al Swift (D-Wash.) told a June 17 session hosted by The National Association of Public Television Stations (NAPTS), now also known as America's Public Television Stations. "You are not in the unenviable position of the NEA. But you lose [when you are] just being taken for granted. Being ignored can be lethal."

As NAPTS circulated a proposal to tie 1994-96 federal authorization requests this year to public TV's involvement in an array of public causes from education to voter education to environment, Swift encouraged attendees to "get your hands dirty" lobbying congressional staff and members and to "raise awareness with members about the contributions you make to classroom education...stimulate your board, your viewers and members of your communities to be there for you."

Blank check?

Under the proposed restructuring of the roles for PBS and the Corporation for Public Broadcasting, approved in principle by PBS, NAPTS and CPB last November, Lawson would take charge not only of half of CPB's \$45 million Program Fund, but also of approximately \$74.7 million currently spent by stations on national schedule programs. Out of that total, \$8.5 million is already man-

ANYTHING BUT CANCELLATION

ABC's *Anything But Love*, the critically acclaimed but moderately watched comedy starring Jamie Lee Curtis and Richard Lewis, has been given a second life by ABC, which ordered nine episodes of the comedy series last week.

The purchase is notable in that the network had not placed the series on the fall schedule and did not give the project back-up status for next season. However, according to Peter Noah, executive producer, he continued to lobby for the show to ABC executives and was told recently that news of the show's demise might be premature. "I

didn't think we had much of a chance, and equated its status with a corpse that was still twitching," he said.

Noah credits several factors with the network's change of heart, including attention from the press, and word from a source that ABC "was nervous about some of their other purchases."

The network has asked Noah and 20th Television, which produces the show, to be ready to go on the air in October if needed. "Our feeling is that the order for nine could turn into more," he said. The show had been airing on Wednesday nights from 9:30-10.

aged by PBS and targeted for new programs in the form of the \$5 million Program Challenge Fund, \$2.5 million Program Development Fund and \$1.5 million Specials Fund.

In question last week was whether stations would retain the right to ratify how Lawson spends the remaining \$65.7 million now spent in the Station Program Cooperative auction, through which stations bid on series renewal, and which, as it is now operated, said Peter Downey, senior vice president of the PBS Program Support Group, "strongly champions the safe and predictable."

Although virtually no one opposed to Downey's evaluation of the SPC could be found at the Loews Anatole, several dozen of the PBS member station representatives—most from stations which have historically purchased relatively lesser numbers of series through the SPC—took advantage of the meeting to question whether they would forfeit the powers to buy selective segments of the national schedule and to ratify Lawson's decisions before they are enacted.

Under the plan, asked Melvin Rogers, station manager of KBYU-TV Provo, Utah, would members "be assessed for programs we don't carry? Am I turning over a blank check?" And, asked another station manager, would stations with, for example, a singularly educational mission subsidize noneducational programming for other stations through a PBS assessment that would translate to "programming by the pound," rather than series by series? Several other managers cautioned that, with plans for special events programming, such as \$16 million-\$18 million in '92 elections coverage, PBS might take its new authority as license to expand beyond member station budgets.

According to Downey, a tentative budget for the National Program Fund would be set each December, giving Lawson approximately nine months to create a schedule—and members nine months to debate the figure—before stations are billed the following summer. The new system would allow "limited use discounts" to stations not using all the national schedule.

Lawson would be held accountable after the fact, said Christensen, through the oversight of the NPPC and an additional program review board made up of elected program managers, as well as through CPB's annual needs assessment. Asked what authority each station would retain before programming decisions are made, Lawson responded, "If we vote on a slate of programs, we are precisely back to where we are with the SPC."

But the managers of the system's two largest program producing stations advocated just that. "There has to be a way," said William Baker, president of WNET(TV) Newark, N.J., to provide the stations with "taxation with representation. Public television is too precious to be left in the hands of one person." Concurring that the next chief programming executive might not inspire the degree of confidence inspired by Lawson, Henry Becton, president of WGBH-TV Boston, suggested requiring a two-thirds majority approval of a slate of programs as a possible form of ratification.

Said Christensen: "We have, up to this point, resisted the idea of an up or down vote on a package of programs proposed by Jennifer Lawson." PBS, he said, is "asking for the opportunity to try this, taking exactly the risk [members were] describing." Despite some reservations about method, the majority of members appeared ready to follow him into the breach.

-PDL

READY FOR PRIME TIME PLAYERS, PART II

Fifteen first-time executive producers are making their prime time series debuts in new shows this season, with several more veterans returning after a season or more away from the action. Below is part two of a special show-by-show roundup (new shows only) of the new and reemerging executive producers in prime time.

Quincy Jones, Kevin Wendle, Susan Borowitz and Andy Borowitz are executive producers of **Fresh Prince of Bel Air** from Stuffed Dog Co. and Quincy Jones Productions, in association with NBC Productions (NBC, Monday, 8 p.m.). Grammy-winning composer and music producer Jones makes his prime time production debut with the new "fish out of water" comedy *Fresh Prince*, about a street smart kid from New York moving to Los Angeles to live with rich relatives. Wendle, a partner in and president of Jones's production company (50% owned by Time Warner Enterprises), said the concept for the show is based on the life of Warner Records Vice President Benny Nedina, who, abandoned as a child, was a Los Angeles street kid who was eventually adopted by a family in Beverly Hills. "We think this is a breakthrough show on several levels," said Wendle. "We haven't seen different levels of culture within the black community portrayed on television." Wendle, who'll continue to serve as executive producer of Fox's *Totally Hidden Video*, and Jones are also producing a syndication talk show for next season, *Voices of America with Jesse Jackson*. Susan Borowitz was a writer with *Family Ties*, while husband Andy wrote for *Day by Day*.

Good Grief, the Twentieth Television show debuting on Fox this fall, was turned down in 1983 by "every network and cable channel," according to executive producer-writer **Stu Silver**. "They all wanted me to change the arena from a funeral home to used car salesmen, or something of that nature," Silver told BROADCASTING.

"I put it on my shelf and forgot about it," he said, "then last year decided it was too good to leave." Silver began to turn the idea into a film script, "but then Fox came along and said, 'We want to do it just the way you wrote it.'"

The central character marries into the funeral business and comes into conflict with his conservative brother-in-law.

Silver's credits include the hit film *Throw Mama From the Train*, as well as



'Married People'

the television programs *Brothers*, *It's A Living* and *Webster*. He is currently searching for his "Ernie Kovacs."

Richard Chapman describes his new series, produced by Paramount for CBS, as "an adventure show focusing on a group of environmental experts who unite to serve as local troubleshooters, combating environmental crime and dealing with natural disasters." Originally called *The Elite*, then **Green Machine**, the show is currently undergoing a third title change.

Chapman, co-executive producer with Bill Dial, returns to prime time after a year's absence. He began his TV career as a writer-producer on *Simon and Simon*. "I was involved in *Simon* for about six years," said Chapman, "and while I did that show Dial and I created *Legmen* and *Code Name: Foxfire*, both for NBC."

Chapman left Universal Television for Disney, where with Dial he created *Sidekicks*, and with Gil Grant created *The Oldest Rookie*, a vehicle for Paul Sorvino. He then served as co-executive producer on a show called *Hard Time on Planet Earth*.

Writers-producers **Brad Buckner** and **Eugenie Ross-Leming**, whose previous credits include *Mary Hartman*, *Mary Hartman and Scarecrow* and *Mrs. King*, will be back on prime time this fall with Paramount's **The Hammersmiths** on CBS. They'll serve as executive producers and writers.

"It's a show about a very close-knit, multi-generational family whose members bounce in and out of each other's lives," Buckner said. *Hammersmiths*, which begins production July 31, evolved from development discussions between Buckner, Ross-Leming and the network.

After *Mary Hartman*, which they wrote and produced, Buckner and Ross-Leming wrote and produced a "short-lived" series for NBC, *Highcliffe Manor*, which aired on NBC in April-May 1979.

Rob Sternin and **Prudence Fraser** are executive producers of Columbia Pictures Television's **Married People** (ABC, Wednesday, 9:30). After a brief hiatus from prime time, the husband and wife team, both 35, are back with a

show about familiar territory—marriage. Their last collaboration was as executive producers of *Live In*, a CBS midseason show during the 1988-89 season. In 1987, Sternin and Fraser produced a show also exploring the marriage theme in the off-beat *The Charmings*. With *Married People*, the pair focus on three generations of couples living in the same New York brownstone. "It's something we've wanted to write about for some time," said Sternin. "People are always saying: 'You're married, you work together, how do you stand being that close all the time?'" That lifestyle suits them just fine, he says. "Being so close makes you very aware of the dynamics of the relationship."

Jeffrey Lewis is executive producer of *Signs of Life*, from Ohlmeyer Communications, in association with Orion Television (NBC, Sunday, 8 p.m.). Lewis didn't intend to be back in prime time next season. Over the past two years, since his last series, *Beverly Hills Buntz*, was canceled, he has collaborated on a children's book with his wife, illustrator Gayle Lewis, and has written a play about the last days of a spy and con artist, *How I Killed Trebitsch-Lincoln*. But NBC Entertainment President Brandon Tartikoff convinced the former *Hill Street Blues* executive producer that a new medical program was worth returning to produce. The show is a blend of anthology, documentary and drama that examines medical issues from the patient's perspective, with the only common thread an unseen narrator, Robert Prosky (*Hill Street Blues*). Some observers have expressed concern the show may turn into a "disease of the week" kind of program. "That is a danger," Lewis admits. "But my intention is not to have it that way. I want this show to be more curious, and less exploitative of people's emotions—and more informative."

Clyde Phillips is executive producer of *Parker Lewis Can't Lose*, from Columbia Pictures Television (Fox, Sunday, 7:30 p.m.). Phillips is going to be very busy next season, serving as executive producer of two new shows. Fox picked up *Parker Lewis* to start the season, and ABC has picked up *True Believer*, based on the film of the same name, as a mid-season replacement series. Phillips is a veteran cop drama producer (*Houston Knights*) who has wanted to expand into comedy for some time. CBS told him to think about developing a high school comedy for prime time.



'Signs of Life'

He did, but they passed. Fox liked the *Parker Lewis* concept and bought it. These days are somewhat schizophrenic for Phillips. He sits all morning in pre-production meetings for *True Believer* and devotes all afternoon to *Parker Lewis*.

According to **Michael Weithorn**, the theme of interracial romance "is one of the last remaining blatant taboos" in television. As creator, executive producer and writer of *True Colors*, the Twentieth Television show that focuses on the marriage between a black man and a white woman, Weithorn hopes to

knock down that barrier.

Under contract to ABC for a number of years, Weithorn managed to get only one series on the air, the 10-episode *Pursuit of Happiness*. "I then thought if I'm going to fail," he said, "I at least want to do it on my own terms, so I came up with an idea I loved," and brought it to Fox.

Before he went out on his own, Weithorn was with Gary Goldberg Productions for five years, working on the first four seasons of *Family Ties*. As for his new show, "I'm very happy that the Fox network exists, because I know this idea would not have sparked any interest at the other three networks."

Scott Brazil, John Eisendrath and Katherine Pratt are executive producers of *WIOU* from Grant Tinker Group in association with Orion Television. Who better to develop a show about the news organization at a local television station than two people who have been there? Eisendrath and Pratt, who created the show and will write it, are both veterans of the TV news wars. Eisendrath was a news producer at WBBM-TV Chicago and Pratt was an on-air reporter there, among other places. Brazil, whose relationship with Grant Tinker goes back to the *Hill Street Blues* days at MTM, and Eisendrath and Pratt return to prime time after a year's absence. They all worked for Tinker on the CBS drama *TV 101*, Brazil as executive producer, Eisendrath and Pratt as writers. —SM, RG

ABC affiliate drops news, replaces it with 'Arsenio'

Toledo station scraps low-rated 11 p.m. newscast, replaces it with higher-rated syndicated show

WNWO-TV Toledo, Ohio, the ABC affiliate there, has dropped its 11 p.m. newscast to protect what the station sees as a much more valuable franchise—*The Arsenio Hall Show*. In addition, the station's news director was laid off and the position eliminated. Two other part-time producer slots have also been cut from the payroll.

It's the second time in three months an ABC affiliate has cut back on local news. In March, WQOW-TV Eau Claire, Wis., scrapped its news operation altogether (BROADCASTING, April 2).

WNWO-TV, a UHF station competing

with two VHF affiliates allied with CBS and NBC, as well as a Fox UHF station, has been an also-ran in the late news competition for many years, according to Brett Cornwell, vice president and general manager of the station.

"This station has programed a late newscast since the mid-1970's and never with any meaningful success," Cornwell said. In the May sweeps, WNWO-TV late news averaged a 1 rating and 4 share. *Arsenio*, airing at midnight, averaged a 3/22 in the May book.

The station is also a distant third in evening news competition, but will continue to program a half-hour newscast.



'Arsenio'

Next fall the station will move its early news back a half-hour to 5:30 p.m., probably sandwiching the new *Personalities* between it and *World News Tonight*.

Cornwell said he scrapped the late newscast in part out of concern that Paramount might take *Arsenio* away and put it with a station willing to air it before midnight. "We did a study of unequal markets where the UHF late news goes against an independent with *Arsenio* at

11 p.m.," said Cornwell. Typically, he said, "the UHF 11 p.m. news is driven into fourth place." He cited Dayton, Ohio; Charlotte and Raleigh, both North Carolina, and Austin, Tex., as markets where that pattern has developed.

Cornwell said the station has renewed *Arsenio* for two more years. The station is predicting that the program, which moved to 11 p.m. on June 18, will climb to between a 5 rating and a 7 rating by next February, or about double what it

had been doing at midnight. *Nightline*, which had aired at 11:30 p.m., has been pushed back to midnight.

Nightline has been averaging a 2/11 behind the late news, and may benefit from the higher lead-in it will receive from *Arsenio*, said Cornwell. *Nia Peeples*, the late night show Paramount is launching next January, will follow *Nightline* at 12:30 a.m.

It's estimated that advertisers spend about \$13.5 million on advertising in news programs in the Toledo market annually. WNWO-TV commands perhaps 10% of those dollars, said Cornwell, with the rest divided by WTOL(TV), the CBS affiliate and news leader in the market, and WTVG(TV), the NBC affiliate, which is ranked second in news.

Niether the public nor the local media has taken the station to task for scrapping its late newscast. Cornwell said no viewer protests have been lodged.

Tom Ensign, the television columnist for the *Toledo Blade*, said he didn't take a position in reporting the story. "It's always a shame to lose a news program, but in this case nobody was watching it anyway."

-SM

'COSBY' GOING THROUGH SOME CHANGES

New characters, writers help veteran sitcom prepare for challenge of seventh season and 'Simpsons'

In preparation for its seventh season on NBC, *The Cosby Show* is undergoing some changes in front of, as well as behind, the cameras. According to Bernie Kukoff, who has joined Marcy Carsey and Tom Werner as one of the show's executive producers, the modifications were set in motion well before Fox announced its intention to place *The Simpsons* in direct competition.

"Other than the fact that [*The Simpsons*] exists and that it's competition," Kukoff told BROADCASTING, "nobody here is saying 'they're doing that, so let's do this.' Like any show, we want to keep *Cosby* as fresh as we can, and add new elements that make it go in directions that will keep the same kind of quality." *Cosby* will begin taping its new season on July 19.

The main addition to the *Cosby* cast will be a 17-year-old character named Pam, who is Claire Huxtable's "distant relative." Played by Erika Alexander, in

TABLOID SHUFFLE

Twentieth Television, Fox's syndication arm, has named veteran print journalist Anthea Disney to the newly created post of managing editor at top-rated TV tabloid show *A Current Affair*. Most recently, Disney was developing prototype publications at co-owned Murdoch Magazines. Disney served as editor-in-chief of *Us Magazine*, and before that, *Self Magazine*. Before that she was Sunday editor of the *New York Daily News*. The Disney appointment, sources said, reflects a staff expansion at the program. The show recently appointed its first Los Angeles-based correspondent, Mike Watkiss, who had been a reporter for the program out of New York. Other appointments are expected shortly.

Meanwhile, one of *Affair's* competi-

tors, Paramount's *Hard Copy*, shook up its management last week. The company is not renewing the contract of executive producer Mark Monsky, who will join Warner Bros. where he'll develop programs. The number-two producer on the show, John Parsons, will run things on an interim basis. Sources said Paramount considers Parsons a candidate to replace Monsky, but was also considering bringing someone over from *Entertainment Tonight*, which currently has two executive producers, David Nuell and Jim Van Messel. Nuell had been the sole executive producer of *ET* and was to have joined NBC earlier this year as executive producer of *Today*. The deal fell through, but in the mean time Van Messel, who had been number two at *ET*, had been named to replace Nuell.

'Cosby' continues on page 74

RATINGS ROUNDUP

For the second week in a row, CBS climbed out of the prime time ratings cellar to finish in second place, behind NBC, leaving ABC in third place. For the week ending June 17, the standings were: NBC, 10.4/20, CBS, 9.7/19, and ABC, 9.3/18.

Nevertheless, ABC did find something to crow about. The

new Saturday game show block on June 16 got off to a good start, with *Super Jeopardy!* finishing first in its time period at 8 p.m., with a 7/17. *Monopoly*, at 8:30, finished second with a 7.1/16. ABC's only nightly win of the week was Friday. NBC won Tuesday, Wednesday, Thursday and Saturday; CBS won Sunday and Monday.

Week 38

June 11-June 17

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

1	16.8/29	A	Roseanne
2	16.7/31	N	Cheers
3	▲ 14.7/28	F	Simpsons
4	▲ 14.5/26	F	Married...With Children
5	▼ 14.2/28	N	Cosby
6	14.0/26	N	A Different World
6	▲ 14.0/29	N	Empty Nest
8	▲ 13.8/23	A	Coach
9	▼ 13.6/23	C	Designing Women
9	▲ 13.6/30	N	Golden Girls
9	▼ 13.6/24	N	Seinfeld
12	▲ 13.5/29	A	Amer. Funniest Videos
13	13.4/25	C	NBA Finals Game 4
14	13.2/25	C	NBA Finals Game 5
15	▲ 12.9/23	N	Midnight Caller
16	▼ 12.8/31	C	60 Minutes
16	▼ 12.8/25	N	Unsolved Mysteries
18	▼ 12.7/22	N	Heat of the Night
19	▲ 12.6/23	A	Wonder Years
20	▼ 12.5/21	C	Murphy Brown
21	▲ 12.3/22	F	In Living Color
22	▲ 12.2/21	N	Movie: Those Left Behind
23	▲ 11.7/22	N	L.A. Law
24	▼ 11.3/25	A	Full House
24	▼ 11.3/23	A	20/20
26	11.1/28	C	NBA Finals Post Game 5
27	11.0/20	C	Circus of the Stars
27	▲ 11.0/21	N	Matlock

27	▲ 11.0/21	A	Who's the Boss?
30	▼ 10.8/19	C	Newhart
31	▲ 10.5/19	A	Doogie Howser, M.D.
32	▼ 10.3/19	C	Sunday Movie: Red River
32	▲ 10.3/21	A	Just the 10 of Us
32	▲ 10.3/20	C	Major Dad
35	▲ 10.2/19	A	Sunday Movie: Live Twice
35	10.2/22	A	Flockens Spec.
37	▲ 10.1/19	A	Macgyver
38	10.0/21	N	Hunter
38	▼ 10.0/21	A	Perfect Strangers
40	9.9/20	C	Movie: Terror/Hwy 91
40	▲ 9.9/18	C	Sydney
42	▲ 9.8/20	A	Growing Pains
42	▼ 9.8/18	N	Movie: Appearances
42	▼ 9.8/19	C	Rescue: 911
45	▼ 9.7/18	N	Dear John
46	▼ 9.6/19	C	Murder, She Wrote
47	▲ 9.5/18	N	Quantum Leap
47	■ 9.5/17	N	Singer & Sons
49	▼ 9.3/16	A	Movie: Rough Cut
49	▼ 9.3/18	A	Head of the Class
51	9.2/19	N	Movie: Elvira
51	▼ 9.2/17	A	Primetime Live
53	8.9/16	A	thirtysomething
54	▼ 8.4/15	C	Dave Thomas Show
54	▲ 8.4/16	C	48 Hours
56	8.0/15	A	Equal Justice

57	7.8/14	A	Young Riders
58	▼ 7.7/14	N	Hogan Family
58	7.7/18	N	We'll Take Manhattan
60	7.6/14	A	Brewster Place
61	7.4/14	N	Where's Rodney?
62	▼ 7.3/14	C	Jake and the Fatman
63	■ 7.1/16	A	Monopoly
64	7.0/16	C	Most Dangerous Game
64	■ 7.0/17	A	Super Jeopardy!
66	▼ 6.9/15	N	Baywatch
66	▼ 6.9/13	A	Father Dowling
68	6.8/14	A	Mystery Movie: Stryker
69	▼ 6.6/14	F	Amer. Most Wanted
70	▼ 6.4/15	N	My Two Dads
71	5.7/13	N	Movie: Fr. Clements Story
72	▲ 5.6/11	F	Booker
73	▼ 5.4/13	C	Paradise
74	▼ 5.1/11	C	Tour of Duty
75	5.0/12	A	Life Goes On
76	▼ 4.8/10	C	Beauty & The Beast
76	▲ 4.8/11	F	Cops
76	4.8/9	F	Movie: Less Than Zero
79	4.4/10	F	Totally Hidden Video
80	▼ 3.9/7	F	Alien Nation
81	▼ 3.7/7	F	21 Jump Street
82	▲ 3.3/8	F	Outsiders
83	▲ 2.1/5	F	Open House
84	▲ 1.9/4	F	Tracey Ullman

FREEZE FRAMES: Syndication Scorecard *

Week ended June 10

Rank	Program (Syndicator)	Rtg	Stns	Covg				
1	Wheel of Fortune, syn. (King World)	11.9	230	97	9	Geraldo (Tribune)	5.4	193 99
2	Jeopardy! (King World)	10.7	220	98	9	Magic II (Buena Vista)	5.4	139 87
3	Star Trek: Next Generation (Paramount)	9.1	235	98	11	Donahue (Multimedia)	5.3	226 98
4	Oprah Winfrey (King World)	8.1	217	99	12	Warner Bros Vol 28 (Warner Bros Dom TV)	5.2	125 91
5	Entertainment Tonight (Paramount)	7.6	180	97	13	All Amer Theater	5.0	82 76
6	Cosby Show (Viacom)	7.5	202	97	14	Mama's Family, syn (Warner Bros Dom TV)	4.7	177 92
7	Wheel of Fortune, wknd. (King World)	7.3	209	92	15	Family Feud 2 (LBS)	4.6	136 86
8	Current Affair (20th Century Fox TV)	7.2	194	96	15	People's Court (Warner Bros Dom TV)	4.6	182 92
					15	Star Search (TPC)	4.6	172 97

* Nielsen weekly pocketpiece

Source: Nielsen and Broadcasting's own research.

RADIO

COEN SEES RADIO AD SPENDING CLOSING IN ON \$9 BILLION

Ad executive says in semi-annual predictions that radio's share of advertising will grow in 1990; outlook for local, spot and network radio also improving; brokers hope good news will encourage activity by financial community

Robert Coen, senior vice president, director of forecasting, McCann-Erickson, upgraded his forecast for total radio advertising expenditures for 1990. According to forecasts released at the ad agency's semi-annual presentation of its "Insider Report" (BROADCASTING, June 18), Coen predicted that radio's total share of advertising would grow from 6.7% in 1989 to 6.8% in 1990, or approximately \$8.8 billion.

Local radio revenue was up 5.2% for the first quarter of 1990, according to figures supplied by the Radio Advertising Bureau. The outlook for local radio for the rest of the year, according to Coen, is a 6% increase over 1989, or \$6.68 billion. By comparison, the outlook for local advertising in newspapers was only a 3.5% increase over 1989, local TV was 6% and other local media 5.7%, said Coen.

RAB President Warren Potash was "delighted" by the forecasts: "Share growth as well as share erosion is a long slow process.... This new decade will bring more structural change and bring it faster than any other in our history, with the possible exception of the 1950's. The difference is, radio is so much better positioned to prosper in this new emerging marketing climate."

Industry brokers are hopeful that the optimistic climate will help ameliorate the sluggish station-trading marketplace. Bob Mahlman Jr., of New York-based The Mahlman Co., hopes the good news will encourage activity by the financial community. "I hope the banking community reads this and realizes that the economy for radio is coming back. We would all like to see them go back up to the levels of lending they were doing before," Mahlman said, adding: "Any news about radio doing better is good news."

"It is absolutely good for business—if forecast goes up and then the follow-through happens," said Bill Cate, president of Atlanta-based Chapman Associates. "Anytime that radio dollars go

up, ultimately, stations bill more and cash flow goes up," he said.

For the first quarter of 1990, national radio revenue also increased. Spot radio in January increased by 8%, it increased in February by 3%, in March by 4% and in April by 4%, the RAB said. The overall increase for the first four months for spot radio was 4%. Network radio revenue began the year down by 3% in January, recovering to post a 7% increase in February and an 8% increase in March. It softened again to a loss of 1% in April compared to the same period last year. Overall, network radio's rate of growth in the first four months of 1990 was 4%.

The future of national advertising, according to Coen, will be marked by a

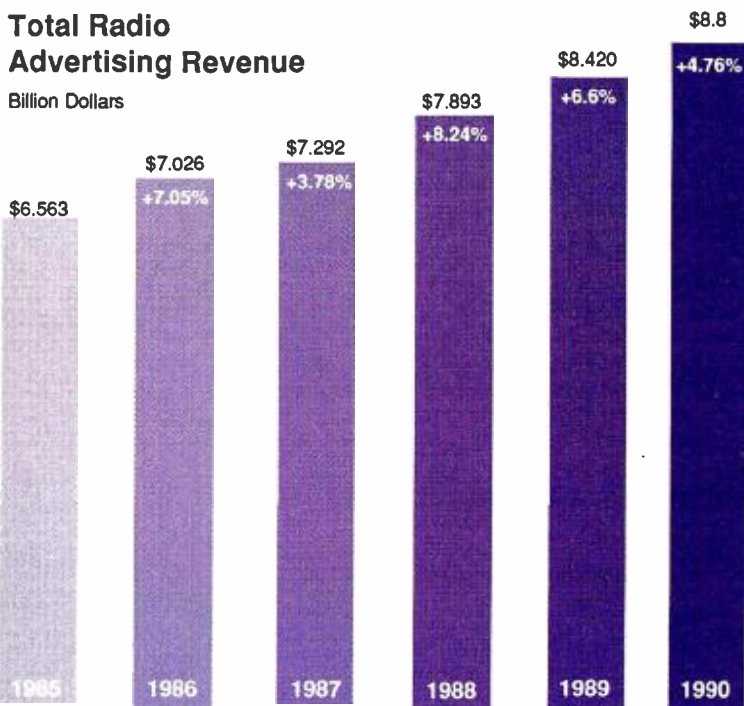
reemphasis on "stronger levels of brand support for the largest and most important brand assets." The outlook for spot radio the rest of the year shows a 5% growth rate to \$1.625 billion. Network radio will also finish the year up, according to Coen, posting approximately \$500 million in revenue, also a 5% increase. The combined outlook for national radio is a 5% growth rate over 1989, or \$2.125 billion.

A cursory look at the last five years of total radio advertising revenue estimates by the RAB (see chart) shows that radio advertising has increased every year since 1985. Projected numbers for 1990 reflect an increase of share for radio, from 6.7% of the total revenue pie, to 6.8%.

—LC

Total Radio Advertising Revenue

Billion Dollars



Graph source: Radio Advertising Bureau



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Atlanta, WFOM-AM

Minneapolis, KJJO-AM
Tampa, WTKN-AM
Seattle, KEZX-AM
Wenatchee, WA, KWWW-AM
South Florida, WSBP-AM
Pittsburgh, WEDO-AM
St. Louis, WCEO-AM
Denver, KNUS-AM
Phoenix, KPNN-AM

Sacramento, KQOA-AM
New Haven, WXCJ-AM
Danbury, WLAD-AM
San Diego, KCEO-AM
Orlando, WBZS-AM
Portland, OR, KBNP-AM
Kansas City, KBEA-AM
Cincinnati, WCVG-AM
Charlotte, WSTP-AM

Syracuse
Raleigh, WNBR-AM
Greenville, SC, WPCI-AM
New Orleans, WTIX-AM
Grand Rapids, WGRD-AM
Buffalo, WVKH-AM
Norfolk, WXRI-FM
Harrisburg, WWI-AM
Huntington, WV, WNST-AM

Albuquerque, KMBA-AM
Monterey
Albany, WPTR-AM
Honolulu, KGU-AM
Jacksonville
Little Rock, KBIS-AM
Tulsa, KSKS-AM
Richmond, WKIE-AM
Knoxville, WUTK-AM

Roanoke, WBNI-AM
Austin, KWWB-AM
Portland, ME, WCLZ-AM
Spokane
Tucson, KNST-AM
Huntsville, WNNN-AM
Johnstown, WHUM-FM
Youngstown, WPNV-AM
Las Vegas, KVEG-AM

Baton Rouge, WIBR-AM
Springfield, MA, WSPR-AM
Colorado Springs, KCBP-AM
Augusta, WNTA-AM
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And More...

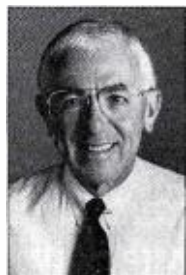
AD AGENCY CREATIVITY: RADIO'S NEEDED DIMENSION

Market and demographic shifts and tightening media competition are causing advertisers to take another look at the cost-effectiveness—and creative advantages—of radio

Radio is poised for unsurpassed growth in advertising—if it can take advantage of shifting market demands and excite the imaginations of creative directors and writers. The statistics are well-known: At any given time, according to the Radio Advertising Bureau, 17% of all Americans are tuned to their radios. And 96% of all adults 12-plus (according to Arbitron data) listen to radio at least once a week. On a weekly basis, radio outreaches television and print, reaching 6% and 20% more Americans, respectively. The cost-per-thousand for a network radio spot is a quarter of that for network TV, and network and spot radio have experienced the lowest cost increases of any national media since 1982, according to the Radio Advertising Bureau. Additionally, radio reaches markets that TV generally can't touch—people in their cars, in their offices, on the beach.



These figures, fueled by increased media competition, a new attitude toward target advertising and a renewed interest in cost-efficiency, have helped radio realize its greatest overall percentage growth in total advertising revenue since 1985. In 1989 radio increased its share of advertising from 6.6% to 6.7%. RAB predicts a similar increase for 1990 (see page 44).



Stan Richards

At a workshop earlier this month con-

ducted by RAB and the Association of National Advertisers, RAB President Warren Potash addressed the opportunities that radio affords advertisers and compared its benefits against those of other major media. "Targetability, flexibility and cost efficiency are the most valuable elements required to increase the productivity and impact of your advertising and overall marketing investments," Potash said.

Indicative of the efficiency of radio advertising is the now legendary Motel 6 campaign emphasizing the motel's no frills appeal, with folksy spokesman Tom Bodett. The Dallas-based Richards Group, which developed the campaign, looked exclusively to radio to achieve what the motel chain considered its top priority: turn around a damaging cut-rate image that in the 1970's and early 1980's had led to sharp decreases in occupancy rates.

The success story now is part of radio industry folklore. Since 1986, Motel 6 said it has had a 65% increase in total revenue. Agency principal Stan Richards said the results should come as no surprise to those persons who truly believe in the medium. "Radio works best when you can define the audience," he said. "It works because you can target your demographics, you can take advantage of frequency and you can talk to the consumer close to the point of purchase."

It's this personal relationship that radio strikes with the listener that ultimately makes it successful, said Dick Orkin, whose Los Angeles-based Radio Ranch turns out hundreds of radio campaigns a year, and who won three radio Clio Awards this month in New York, including one for Carlsberg beer. "Radio is very personal, very one-to-one. Wherever a person is listening, you have an opportunity to involve that person in a very active—and interactive—way."

Because of the "passive" nature of radio listening, Orkin believes that radio creative should draw from this need for emotional involvement. "With TV you just plop yourself down on the couch and just look at it," he said. "In radio we have to attract the attention of listeners who are actively involved in other things at the same time. In order to grab



their attention you have to do something at the top [of the spot]...so the listener gets the idea that he's eavesdropping on a personal, private conversation. It's this eavesdropping quality that makes radio work so well."

Good radio creative writers and directors need to collaborate with their audience, not talk to them, said Joy Golden, president of New York-based Joy Radio. Golden carved out her radio-exclusive niche five years ago with a series of spots for Laughing Cow cheese. She said her experience in television and print advertising has helped her "see" the spot from the listener's point of view. "In television, a commercial writer works with the art director to create the picture," she said. "In radio, the listener is the art director, because you're giving him the material from which he has to create his own visual image." The reason a lot of radio commercials don't work, said Joy Golden, is that they give the listener "bad pictures."

Roy Bostock, chief executive officer at D'Arcy Masius Benton & Bowles in New York, agrees that the visual element is just as crucial on radio as it is in TV or print. To this end, he said, DMB&B has developed "a canon of universal creative standards" by which every ad is evaluated. One of these stan-



Dick Orkin

dards, he said, is that every ad must be visually arresting. "Great radio ads meet this standard, too," Bostock said. "They have to conjure up clear, powerful images in the mind's eye, just as great literature does."

Ads that fail to measure up in visual terms—and Bostock claims there are many that fit the bill—fuel a pervasive sentiment that radio advertising is subpar compared with that of other media. "Local radio commercials as a whole are a bit inferior to TV commercials," he said. "And far inferior to print."

Stan Richards attributed much of this "inferior" quality to the medium's low rates and production costs. "Radio suffers from being an inexpensive medium," he said. "That makes it a much more usable medium for advertisers like car dealers, which means you'll find a lot more bad stuff on radio than you do on TV." Instead of just churning out cheap spots at the last minute, Richards said creative directors and/or copywriters should understand that radio provides a creative luxury that other major media do not offer. Said Richards: "Radio gives you 60 seconds to spend with a customer, as opposed to three or four in print and maybe 30 on TV. That 60 seconds gives you a wonderful period of time in which to establish a relationship with a listener."

Not taking advantage of that opportunity—and misunderstanding the medium—is what Dick Orkin said contributes to an outpouring of what he calls "bad stuff." He claims that many radio creative writers miss the mark because they take the "mind's eye" concept to the extreme, while forgetting the limits of their listeners' imaginations. "Everything has to be related to a close, personal experience," Orkin said. "You [shouldn't] go too far afield by having Christopher Columbus showing up for a sale, or having space aliens drop in." An idea that seems cute or outrageous on paper often ends up violating the listeners' personal relationship with the radio, or simply surpassing the limitations of his imagination, Orkin said.

"Many radio spots miss the mark because they forget what they want the consumer to know," Orkin said. "They get so deeply involved in the entertainment aspect that they get lost. Because of the unlimited resources you can draw from in radio, people tend to get lost a lot."

One area where they tend to get lost, said Joy Golden, is humor. Claiming that humor is one of radio's strengths, she also noted that it can lead to its greatest embarrassments. "That's why



you hear so much awful stuff on the radio," Golden said. "A lot of people try to be funny, but it's the pits. You can't teach a person how to be funny."

Golden said writing good creative copy is only half the challenge in producing quality advertising. Citing the late Richard Burton's reading of the phone book, she looks to casting as a crucial element in tying up a tight creative package.

"With proper casting you can make a mediocre script absolutely wonderful or you can take a fabulous script and ruin it with bad actors," she said.

The ultimate hurdle for radio advertising lies in dispelling the pervasive negative attitude many agencies feel about radio. "Writing radio takes a complete understanding of the medium, which a lot of agency people don't have or really want," said Stan Richards. "The advertising industry has allowed



Joy Golden

all the prestige to go with TV. There's more money in TV than in radio, and everyone is guilty of falling prey to the glamour of the small screen." Richards said many senior creative people advance to supervisory levels and immediately declare "I don't do radio," which tends to advance radio's "third world" outlook. "Usually the person in the cubicle outside the office does the radio and that again is a major reason why so much radio advertising is so awful," he said.

To counter this creative dearth, Orkin said agencies need to stress the positive elements of radio and regularly expose their writers to it. "People just don't get the time to practice their radio skills," he said. "In a typical large agency, the television guy gets to travel to Fiji if he's going to film Fiji. In radio, Fiji is in the studio. They can't conceive the value of radio compared to TV or print."

Orkin said agencies should stress radio as an art form and should be willing to "leap at the opportunity to develop it as they would television."

Few people who work in radio need to be convinced of its effectiveness or value as an advertising medium. But, as Bostock said, those people responsible for the creative aren't so easily excited. "As media planners, clients and advertising professionals, we need to get our people as excited about radio advertising as they are about TV—to appreciate the creative challenges it offers and to let their imaginations really take flight."

Then—and only then—can the full visualization of scenes and images on radio be achieved, Bostock said. Quoting Jonathan Swift, he added: "Vision is the art of seeing things invisible." —REB

HECK NAMED RNA PRESIDENT

The Radio Network Association has named Albert (Bud) Heck president and executive director, succeeding Peter Moore, who left the association earlier this month to join CBS Radio Networks as vice president of affiliate relations. Heck currently is vice president of marketing and sales at the Radio Advertising Bureau in New York, and is a 16-year veteran at the association. Previously he served as director of new business development at the NBC Radio Network.

Heck intends to "focus 100% on developing [ad] revenue for network radio, entirely at the expense of TV and magazines, not from other sectors of the radio industry." He said the radio industry "has to position itself as a primary advertising



medium and needs to find some way to minimize or [end]...intramural conflicts."

Heck said that networks "are always claiming that the rep firms are stealing business and vice versa," and that conflict has to be resolved.

AIR WAYS

DMB&B's Roy Bostock: Bullish on creative radio

Roy Bostock joined Benton & Bowles New York in 1964. He has been with that agency ever since. When the advertising firm merged with D'Arcy MacManus Masius in 1985, he was named president of D'Arcy Masius Benton & Bowles and earlier this year also was elected its chief executive officer. Bostock says he has always had a strong commitment to radio, and over the past 25 years has worked to bring to the medium a viability among national advertisers who traditionally ignored it. During the 1970's and early '80s, most national advertisers ignored radio for the glamour of television—where their products could be seen and not just heard. Bostock says this TV-only mentality persisted until very recently, and still dominates much of the national creative being developed by major agencies. Due to a number of economic and demographic factors, however, some advertisers have begun to shift their buys from the aura of the 19-inch screen to the cost-effective benefits of radio.

Bostock credits the fragmentation of media—specifically the fragmentation of network television—for expanding the “exploratory” use of national radio advertising. He says that significant cost increases in television have led many agencies to look for new advertising opportunities, which ultimately benefits radio. “Agencies and advertisers together constantly are searching for better and more efficient and creative approaches to advertising,” he explains. “Fifteen years ago we would put together a media



Roy Bostock

plan for a national account and our primary concern would be how much of the budget would go for network television and how much for spot television. Maybe we'd even consider a little print. But radio would not have received serious consideration because it had this negative image of 'television without the pictures.'”

Not so today. Rising costs, plus a growing interest in targeting specific consumer groups, have caused media planners to examine how to achieve their goals at the lowest costs. Says Bostock: “Media people today will look at television and they'll look at radio, print and outdoor, and they'll ask, ‘How can we put together the most efficient way to reach our target audience?’ We're seeing much greater targeting of audiences today than there was [in the '70s]. As costs have increased, people have tried to be more efficient by targeting more and more. Radio then becomes a natural consideration because it obviously targets extremely well.”

Bostock concedes that some advertisers are permanently entrenched in television and don't listen to radio's frequency-and-reach arguments. But, he says, nothing is set in stone. “At some point these advertisers can be convinced of the power of radio, but it's going to be through hard numbers and hard work. Advertisers are very pragmatic people. When they see results in the marketplace from radio testing they may use more radio. But until they see those results they will stay with what has built their businesses to date. And that, primarily, is television.”

The key to the successful use of radio, Bostock maintains, lies in the creative product. Contrary to a perceived agency malaise toward radio, Bostock believes many creative people are becoming—or can become—excited about what the medium can offer. “More and more they are discovering that they have greater latitude in the development of radio advertising than they have in television advertising,” he says.

As this latitude becomes more attractive, the “glamour factor” that has drawn creative people to TV also is changing, Bostock notes. “It's not a massive change, but we're seeing a slow, steady momentum building. As more and better creative is being developed, more people are saying: ‘I want to do some great radio.’ Our creative people love radio; they really get into it. They are as enthusiastic and devoted to it as they are about any TV campaign and when that sort of thing happens is when you get breakthroughs in creative.”

Agencies need to dispel the notion that radio creative has to be developed differently than it is for other media, Bostock continues. “Radio shouldn't be done differently, it should be done better,” he says. “We need to use the strengths of the medium by making the advertiser more persuasive with radio than with any other medium. We have to seize the opportunity to say ‘I can make more of this product on radio than I can on TV’—and then do it.”

Therein lies the job of the art director in radio, Bostock says. Traditionally concerned only with visual media, the art director has an even more important role in developing visual images for radio. Explains Bostock: “The art director has a great responsibility in making an audio message come to life visually in the mind of the listener. He has to realize what visual impact the radio commercial needs to make in the consumer's mind and then help the creative partner work out the advertising that's going to create that image.”

—REB

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VIEW FROM THE TRENCHES

Addressing radio executives at the United Nations last week, CBS News correspondents Dan Rather, Lesley Stahl and Doug Poling discussed the monumental economic and political changes that have shaped world history over the past 12 months—and predicted further global changes ahead in the 1990's.

Rather, who hosts the daily *Dan Rather Reporting* on CBS Radio, said the 21st century has already arrived, and warned that other nations, notably Japan and a new, unified Germany, will assume the leadership role traditionally expected of the U.S. He expressed concern that President George Bush may be relinquishing possible status as one of the century's great Presidents by turning his prudence on foreign policy "into a policy of procrastination."

Stahl, who hosts *Face The Nation* on CBS Radio, concurred with Rather's assessment of Bush's style. She observed that the President "prefers to act on matters cautiously" and tends to make forceful decisions "only when



CBS's Lesley Stahl, Doug Poling, Dan Rather and Larry Cooper

he's pressured." Stahl said that White House staffers are suffering from a general malaise because "at the Reagan White House everything bubbled up from the bottom and [President] Reagan checked things off a list like an actor checks off scenes," she said. "In the Bush White House, everything begins and ends in the Oval Office," which she said has left a lot of aides in the dark.

Poling, host of CBS Radio's *Today In Business*, called on the U.S. to recognize the power of an emerging, com-

bined Germany and to take advantage of the opportunities that an expanding Europe offers.

Larry Cooper, vice president of CBS News, Radio, moderated the Q&A session. He told BROADCASTING that the emphasis of local and national radio and TV news has shifted dramatically over the last 20 years. "At one time radio was out on the streets and television was confined to the studio," he said. "Now you're seeing TV news crews everywhere, while radio reporters hardly ever leave the studio."

—REB

CHR, URBAN STATIONS LEAD IN BIRCH REPORT

Younger-skewed FM radio stations, primarily those programing CHR and Urban formats, continue to perform well in the top 10 markets, according to advance Birch numbers for the spring 1990 ratings period, Monday-Sunday, adults 12-plus. Urban and CHR-Top 40 stations each held the top slot in four of the top 10 markets, respectively, while one AOR and one Country station also came out on top. Market-by-market highlights include:

■ New York—Summit Broadcasting's Urban-formatted WKKS-FM remained fairly stable, experiencing a .1 rise to 6.3, while Malrite's mainstream CHR outlet, WHTZ(FM), slipped slightly, but still managed to move into second, with a 5.4.

■ Los Angeles—Gannett's CHR combo KIIS-AM-FM edged into first place on the strength of a 7.1 combined share, displacing dance-CHR KPWR(FM), which dropped from an 8.2 in the winter report to a 7.0 for spring.

■ Chicago—Urban programing increased in popularity as WGCI-FM contin-

ued to build audience, rising to a 10.7. Adult Contemporary WGN(AM) experienced similar growth, remaining in second place while climbing slightly to 7.5.

■ San Francisco—News/Talk, a perennial favorite in the Bay area, dropped two full share points as Century's CHR-oriented KMEL(FM) climbed into the top position at 8.4. This increase helped topple last winter's leader, News/Talk-formatted KGO(AM), which dropped from 8.1 to 6.6.

■ Philadelphia—Album-Oriented Rock continued to thrive as Group W's WMMR(FM) climbed from 8.0 to 9.1 to lead the pack, although Urban-formatted WUSL(FM) remained just behind with a 9.0.

■ Detroit—Urban WJLB(FM) added another half point to its share, increasing its lock on the top slot with a 9.6. Capacities/ABC's Adult Contemporary WJR(AM) edged into second place to 7.6, while its CHR-formatted WHYT(FM) slipped into third place with a half-point drop, giving it a 7.1.

■ Boston—CHR-formatted WZOU(FM)

dominated the top slot, finishing at 9.9 in the spring report. Number-two station WXKS-FM experienced similar growth, climbing from 7.0 to 8.6 on the strength of its Urban programing.

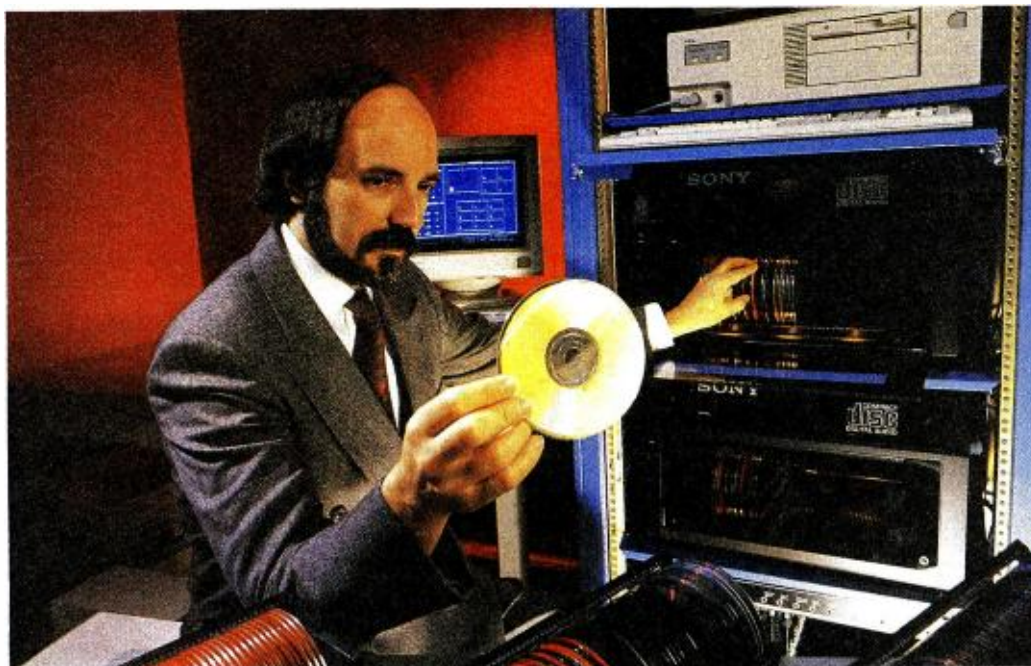
■ Houston—Urban outlet KMJQ(FM) slipped more than a full point since the winter report but clung to a narrow number-one lead with a 9.9. Meanwhile, KIKK-FM, Viacom's Country station, climbed a full point to 9.7, strengthening its number-two hold.

■ Washington—Urban-edged CHR WPGC-FM continued its dominance in the nation's capital, climbing into double digits with a 10.7. This jump could be at the cost of Urban-oriented WKYS(FM), which dropped a half point to 6.2.

■ Dallas—Country continued to dominate the market, but the two top country outlets each slipped slightly. First-place KSCS(FM) edged downward from 9.6 to 9.3, while third-place KPLX(FM) dipped to 6.9. Last winter's number-two station, Urban-oriented KKDA-FM, held on to second place again but dropped more than a full point to 7.0.

—REB

CABLE



Digital Cable Radio's Joe Capabianco 'cues' up a selection

THE RETURN OF DIGITAL RADIO ON CABLE

Major proponents of commercial-free, CD-quality music formats postponed 1989 launches until this year; Jerrold is first out of gate, but DMX and DP aren't far behind

Just as cable television made its way into television broadcasters' territory, cable radio may be getting ready to step on the edges of radio's turf. Three digital audio services, which offer a variety of commercial-free CD-quality music formats (as well as cable network simulcasts) are vying for systems' unused cable trunk space. And now the premium-priced services, which had to delay launch dates to get sufficient MSO support, are finally getting off the ground.

The digital radio services say they're not competing with broadcast radio, whose listenership is largely outside the home, and which thrives on localism. Instead, they offer narrow formats that aren't commercially viable for radio stations, and which will only be purchased by a small percentage of the population, at least for now.

When and if the digital audio services

catch fire, problems for radio could arise, according to Tom Eshbaugh, operations manager at KQPT(FM) Sacramento, Calif., where the Scripps-Howard cable system was a test market for Jerrold Communications' Digital Cable Radio. Loosely formatted KQPT programs both new age and jazz, and noncommercial services which can afford to program those formats separately could pose a threat to KQPT, said Eshbaugh. And if the digital services air stations from other markets, or carry a few local market stations, as some are planning to do, all radio broadcasters could be adversely affected, he said.

DCR is the first digital audio service out of the block, having launched May 21 in Comcast's Willow Grove, Pa., system (30,000 subscribers). According to David Del Beccaro, vice president of DCR, 26 cities, involving 16 MSO's

covering 1,250,000 homes, will have access to the premium service by October. The MSO's include Comcast, Cox, Cablevision, Continental, Warner, Adelphia, Harron, Greater Media, Century, Post-Newsweek, Hauser, Scripps-Howard and Multimedia.

The company's three-year research indicates a 7% to 10% buy rate, said Del Beccaro. By October, DCR expects to have 110,000 subscribers, but the enterprise needs half a million to break even, expected in two-and-a-half years.

DCR's original launch date was late last year, and the delay has given it a chance to make some changes, including developing a different format perspective. "When we first started [market testing], we tended to program similar to radio stations, but we found that people wanted more narrowly defined formats," said Del Beccaro.

DCR will offer two packages to subscribers. The DCR Basic package offers 8 channels at a recommended price of \$6.95, while DCR Plus offers 17 channels plus 11 cable TV simulcasts for between \$9.95 and \$11.95. Del Beccaro said DCR retains about one-third of the retail cost. DCR, as well as the other digital services, is set up within households by extending a wire from a cable box to a tuner component, which in turn hooks up to a subscriber's stereo system. Tuner costs to the operator range about \$80 and headend costs are \$18,000.



Del Beccaro

The system, however, can handle at least 96 channels, and DCR is already making plans to use them. Pay-per-listen concerts and albums will probably be on as early as the fall, according to Del Beccaro, and plans are in the works for offering talk radio and sports programming, which could find their way onto DCR in about a year. Del Beccaro said more channels and programming could technologically be added sooner, but DCR wants to wait and see how well customers can handle the hardware.

One idea DCR has is to air all baseball games from across the country. The system has plenty of channel capacity, since three or four games can air on a channel that can handle only one CD-quality format. Del Beccaro anticipates carrying foreign radio, as well as domestic over-the-air stations from other localities, and creating radio superstations with national on-air personalities. Projects for all of these are in the works, said Del Beccaro, who eventually expects AM and FM broadcasters to become "part of the cable landscape" the way broadcast television did.

The system was formally launched in Willow Grove a month ago, but "we still haven't decided how we're going to market it," said Michael Schenker, general manager, Comcast of Greater Philadelphia. Willow Grove was the site of a 22-month test of DCR, in which the service was offered to 100 people, free for the first month. DCR and Comcast were scheduled to begin discussions late last week on marketing tactics, and one of the questions to be answered, said Schenker, is whether to tie in the service with the cable bill, given subscribers' price sensitivity to their bill.

Digital Music Express, owned by International Cablecasting Technologies, also had a late 1989 launch date, but instead will roll out to 4.9 million cable households in October. Formerly called CD18, the service expanded to 30 channels during the interim, and plans to stay within originally-programmed music channels. DMX is narrowly subdividing its formats, with three classical music channels, for example, one each devoted to operas, symphonies, and chamber music. According to President Thomas Oliver, an eventual goal is to target regional musical niches, such as the disparate Latin music sounds in Miami and Los Angeles.

Since its previous launch date, the service has added an LED window on the tuner's remote control. It will tell the listener what piece is playing, eliminating the need for on-air announcers. The service will also have an 800 number for programming information and for ordering CDs. DMX is currently in negotiations with a number of record labels, said Oliver, to work out relationships for pay-per-listen channels.



Oliver

DMX has passed off the equipment

end of the business to Scientific-Atlanta, which is manufacturing and selling the equipment to cable operators. Tuners, with options to rent or buy, will run from \$80 to \$100, and headends cost between \$7,500 and \$12,500. Headend pricing will increase about \$1,000 a channel for simulcasting cable networks, Oliver said.

DMX has signed Prime Cable, Viacom, Jones, United Artists, Century Communications and Tele-Communications Inc. (which will end up owning 10% to 12% of DMX) to launch the service. Oliver expects a buy rate of upwards of 10%, and said research indicates one in three cable subscribers would purchase the service selling for between \$7.50 and \$8, of which DMX keeps \$2.50. Oliver said DMX has deliverable commitments for close to eight million subscribers by January, and added he is in "specific negotiations with companies that control an additional 15 million subscribers." DMX and operators will split evenly marketing costs, and each system will be assigned a DMX marketing manager to supervise the launch.

DMX will be marketed, in some cases, as a companion to its sister service Superradio, a nine-channel, ad-supported analog cable service, jointly



The Digital Music Express booth at the NCTA convention

owned by ICT and Jones International, and offered free to cable subscribers. That service has commitments for 10 million subscribers, according to Oliver.

Digital Planet, which changed its name last month from Digital Radio Channel, will launch at the end of July in three California systems totaling 200,000 subscribers. The systems are UAE in Walnut Creek, Continental in Westchester, and American Television & Communications in San Diego. The name change reflects the new marketing approach that Digital Planet, owned by privately-held Digital Radio Labs, is taking. The formats have taken on "earthiness themes," said President William DeLany, with channels bearing nature names such as Four Seasons (classical), Cool Fire (jazz), Fresh Air (adult contemporary) and The Quake (hits).

The earth theme capitalizes on Digital Planet's planned national and international programming. The service has plans to include approximately 35 over-the-air stations and eight to 10 foreign stations, which are not commercial-free.

Though Digital Planet plans to program its 91 channels as fast as it can,

ELSEWHERE IN BROADCASTING

- The Discovery Channel is joining with PBS to explore launching a commercial-free, educational cable network (see "Top of the Week").
- TCI writes NBC about creating "hometown" NBC affiliates in unserved TCI systems, but the letter carries the twin theme of making a political point on cable program exclusivity and Sky Cable (see "Top of the Week").
- Marketing co-ops report strong responses in spring and National Cable Month marketing campaigns. *Page 60.*
- Turner Broadcasting's Bob Ross has returned from London and is setting his sites on the world. *Page 71.*

DeLany said the launch will roll out with 14 originally-programmed commercial-free channels, six simulcasts, and two to four over-the-air stations (both local and outer market), because some cable systems can't yet handle 91 channels. The service is also looking into children's and sports programming, and DeLany said he was currently going over three sports related contracts.



DeLany

with Capitol Records to develop the label's own channel, which will offer interviews with artists and samplings of current record releases. DeLany said that Capitol has asked the service to make the channel an exclusive test, but later will assist Digital Planet in signing up other record labels for similar ventures.

The initial retail price will be \$8, and operators will be charged a \$3 license fee per month. Tuners can be leased or bought for \$85, and headend costs for the initial 24 channels will be \$2,100. Digital Planet needs 200,000 subscribers to break even, and expects to hit that mark during its second year of operation.

-SDM

TIERING II: HAS THE HOMEWORK BEEN DONE?

CTAM chief Margaret Durborow is concerned that rush to tiering has occurred without significant customer study and input

The Cable Television Administration & Marketing Society's Family Decision Making study, released nearly a year ago, detailed the sometimes delicate relationship between paying cable subscribers and system operators.

As the industry retiers, CTAM President and Chief Operating Officer Margaret Durborow is concerned that the industry is leaping before looking at the full impact on the subscriber.

"I understand the political and financial realities" behind tiering, she said, "but it breaks my heart every time we stabilize a relationship with a customer and then come in and disturb it again." Cable's service orientation push of the past several years has been to "develop and maintain a strong positive relationship" with subscribers, she said. The disruption to the stable subscriber, the one who is part of the 88%-90% who pay their bills monthly without changing their service level, worries Durborow.

"I have to look at it from the consumer's perspective. The dynamics in a fam-

ily around cable decisions are very, very interesting.... Our relationship with our subscribers is a very delicate thing. That came out very clearly [in the FDM study] because if you've got one person in the household, and we know that it is likely to be the woman, who really isn't that enamored of cable and you give that



Durborow

person something to use to encourage the family to disconnect...then that becomes part of that dynamic in the household and creates dissatisfaction."

The impact of tiering could, in fact, vary from market to market, even though most MSO's feel few subscribers will take advantage of new tiering options to reduce levels of service. "I think in the middle of most cities where they have no reception problems they are going to have the impact that they may have in a lot of the smaller markets where rates have climbed just as rapidly," Durborow said. The question regarding rural reception-type systems will be whether "cable programming is strong enough and good enough to keep them," she said.

That means there will be greater pressure for adequate promotion. "Program promotion is going to be more critical," she said, and that means "a lot of money and lot of commitment." If cable services are moved to higher dial positions, she said, "you can no longer just assume people are going to know it's

there and watch it. You've got to go out and build higher perceived value because people will have a choice." Durborow, in a speech before the ABC affiliates several weeks ago, gave this equation: *information times convenience times usage equals value*. Cable doesn't provide enough information and now with tiering "what we're doing is taking the convenience away so it's got to impact usage and therefore the perceived value," she said.

Some pay networks see tiering as an opportunity to regain some lost shares if, for instance, subscribers can buy a pay service after the broadcast basic tier. At the same time, if subscribers see their bills broken out into two tiers, the question could be turned around, with consumers having even a lower perceived value for \$10 pay services. "It does change the value perception," Dur-

borow said. Of pay networks believing it could be the second coming, she said: "I don't think they are thinking it through," because "everyone is looking at it from their own perspective.... I'm not sure anybody has a formula worked out," she said.

The speed of retiering also causes her some concern. "Everybody is doing it without it being tested, with nobody knowing what the consumer reaction is going to be," says Durborow. "We should have learned when we did deep discounting of pays that we'd better not just all go politely over the cliff" until the impact is known.

With pay discounting, she said, "we find out how bad it is after all the damage has been done," and trying to rebuild the perceived value of pay is now legend. "I just don't want to see it happen again.... If somebody could

prove to me that tiering was a panacea and was going to solve our problems," she continued, "then maybe it's worth the disruption of the relationship with the customer. But we don't have that assurance yet."

All that being said, however, she adds that tiering alone may not necessarily materially affect the industry. "I don't see honestly, though, that it's going to make a major difference. All I see is that it's another hole in the relationship. I don't see that it's going to devalue anything that much."

But, she added: "It's time that we start being a little more strategically. Now maybe each company feels that they are, but I have to look at the whole industry and the consumer's point of view. How much of this are they [consumers] are going to take before they think 'I don't need it'?" —MS

CABLECASTINGS

SNN LANDS ATC, CONTINENTAL CONTRACTS

Sports News Network received several major boosts last week, signing a corporate affiliation deal with Time Warner Cable Group, covering 6.8 million homes. SNN also has a deal with Continental to allow the MSO's systems to roll out the service. The new agreements give SNN 16 million to 17 million homes under contract.

The Time Warner agreement covers ATC, Warner and Paragon. No launch date is set for the New York systems, said John Steinlauf, SNN executive vice president, with the first Time Warner systems likely to carry SNN coming from the top 20 TV markets. In addition to New York, the company has systems in San Diego, Houston, Milwaukee, Cincinnati and Kansas City. Continental's Jacksonville and Pompano Beach, Fla., systems (serving 500,000 homes) will launch the service this summer, said Steinlauf, and United Artists' Westchester, N.Y., systems will begin carriage Aug. 15.

SNN is seen in upwards of 6 million homes, and expects another one million to come on line in the next three months, said Steinlauf. The network will begin gathering ratings information from coincidentals

this summer and hopes to have full Nielsen ratings by early 1991.

MANHATTAN UPDATE

The New York State Commission on Cable Television held a public hearing last week on Time Warner's petition for the commission to bypass New York City and directly vote to renew TW's two Manhattan franchises.

Chairman William B. Finneran made it clear that the commission does have the authority to rule on the renewals, but whether it will is what the group will decide by early July. The franchises expire Aug. 17.

TW is trying to bypass city authority because it doesn't feel the city can resolve the matter quickly. Negotiations between the two parties continue to start and stall. Just last week, TW reached an agreement with the Manhattan borough president on the remaining unresolved issues of public and municipal access facilities, only to have it rejected by chief city negotiator John Hanks.

Problems exist with basically every avenue TW can take under city jurisdiction. If negotiations pick up again—Hanks and TW began exchanging phone calls at the end of last week—and an agreement is

reached before June 30, the outgoing Board of Estimate can vote on the renewals. But a lawsuit seeking to disqualify the two surrogates appointed to the board by Mayor Dinkins and City Council President Stein will continue to make the future of the franchises uncertain.

If negotiations continue after June 30, when the new city charter kicks in, the mayor will be involved in organizing a new renewal process. That means conflict of interest will most likely force him to appoint a surrogate once again, bringing the lawsuit back into play.

TW has also requested the administrative hearing process granted in the federal cable act, and is waiting for a city response on how to set up the procedure.

AVALON PPV TO DEBUT SEPT. 1

Action Pay-Per-View, the PPV offering from Avalon Pictures, plans to launch Sept. 1, with 15 to 20 films per month targeted to the 18-45 demographic. Avalon said Cannon, Castle Rock, Cintel, Carolco and MGM/UA will supply product.

The service will carry adult horror and sexy comedy films as well as special events.

BUSINESS

ELECTRONIC DELIVERY SYSTEMS TO TRANSFORM SPOT TV BUYING

In a move that could radically alter the way reps, advertising agencies and stations do business together, two data services companies are scrambling to develop electronic delivery systems that hope to eliminate the paperwork and telephone tag that goes with making a buy on spot television.

The two companies, Donovan Data Systems Inc. (DDS) and Jefferson-Pilot Data Services Inc. (JPDS), have been busy making presentations to ad agencies and rep firms. Both companies hope to have their systems, or some form of them, up and running by year's end.

The Advertising Document Delivery System (ADDS) comes from New York-based DDS, which offers data processing support to about 75% of the ad agencies. It also has as clients Blair Television and NBC Spot Television Sales, and as of last week had contacted other rep firms indicating that they were proceeding with plans for the new system.

JPDS, a division of Jefferson-Pilot Communications Co., is offering to reps its Electronic Data Exchange Network (EDEN). JPDS currently provides data processing and electronic interconnecting for about 85% of the rep industry.

The two systems, according to reps who have seen presentations, are similar in concept and neither would remove the person-to-person negotiating process between rep and agency.

That process currently starts at the agency where a media buyer sends out an avail request to all the reps, who then complete the request form and send it back to the agency. Next, a draft order is sent out and any discrepancies between rep and buyer are then cleared up.

In the current system, much of the communication between reps and agencies is still conducted through carbon copies and forms filled out in triplicate. Said Kari Hawkins, vice president, supervision manager, DDS: "The spot business is buried under paper...each party has a piece of paper and everybody plays the 'he said-she said' game...it does not come down to the contracts but

rather what the last person said." Hawkins described efforts of DDS and JPDS as attempts to "bring the industry forward and eliminate discrepancies."

EDEN and ADDS would transform the above process into a series of computer transactions rather than paperwork, as is currently the case. In addition to eliminating the discrepancies, the computerized systems would also reduce human error and time spent inputting orders manually.

The major difference between the two systems appears to be in how the two companies will be compensated. JPDS plans on having licensing agreements with its clients while ADDS is considering a pay-per-transaction system. The pay-per-transaction method could become a sticking point in choosing a system.

Other sticking points may be the images of the two companies. DDS is seen primarily as an agency company while JPDS is seen as a rep and station company. Reps interviewed by BROADCASTING

were in agreement that there is enough room for two companies offering basically the same service if the two systems are compatible. Both companies are said to be working together to make sure the systems will be able to interact.

According to some reps, it has been the reluctance of the two companies to work together, not the reps themselves, that has kept a system like this from developing earlier. That is in contrast to some reports that reps see any sort of change in the form of communications as a threat to their business and as an attempt to cut them out of the picture.

Reaction from reps to both systems could be described as guarded optimism. Said Don Robinson, Seltel president and chief executive officer: "[ADDS] looks like a decent system. The question is money. Who is going to pay for it?" Robinson was unsure of what the financial implications of a pay-per-transaction service might be and wanted assurance that this or similar systems would not deny reps access to the media buyers.

Reps also hope that the stations will benefit from these technological advances. Harry Stecker, Petry Television executive vice president, director of client services, told BROADCASTING that he hoped that electronic transmission would help the stations get paid faster. —JF

Surviving the October test?

Speculation about future of Great American Communications Co. received partial explanation last week when the Cincinnati-based group owner and programmer announced plans to repurchase \$174 million in 13¼ "reset" notes, at 82½ cents on the dollar. The financial community had focused on that particular issue of debt since the requirement that their interest rate be reset in October to raise the marketplace price of the notes to par—recently they had been trading in the high 70's—which would have considerably raised GACC's debt service costs.

The repurchase agreement, managed by Shearson Lehman Hutton, has already been concluded with those holding the majority of the \$174 million of notes. GACC last week said that with the financing commitment expected

from a group of banks, it would soon begin a tender offer for the remainder of the notes. However, observers remarked that additional bank financing would incur cash interest, whereas interest on reset notes had been non-cash "payment-in-kind," and that the company's cash interest already exceeds recent cash flow estimates.

Speculation continues that GACC will be forced to make further asset sales, particularly GACC's 46% interest in Spelling Entertainment, with proceeds being used to pay down cash-interest-paying debt. The company recently received roughly \$100 million from the sale of marketable securities, but some or all of that may first have to be committed to paying down existing bank debt, which at year-end totaled \$430 million on a consolidated basis.

AGB TO TRY RATINGS AGAIN

AGB Television Research, the European ratings company, hopes to meet with the three networks this week in an attempt to re-enter the ratings game against the A.C. Nielsen Co. Nielsen has been under attack recently from the networks for its ratings measurements that indicate a shrinking audience.

This is the second time that AGB has tried to take on Nielsen in the U.S. The company, which measures TV viewing in 15 countries overseas, first brought its version of the peplemeter to the U.S. in 1987, but pulled out after incurring more than \$60 million in losses. CBS was the only network to provide financial support to AGB. (CBS is also said to be the only network to have already met with AGB.)

According to a statement by AGB's owner, British financier Robert Maxwell, the company had been "asked by the three U.S. television networks to re-enter the American market." Although all three networks have said that they would seek alternatives to Nielsen, both ABC and NBC told BROADCASTING they did not solicit AGB.

A spokesperson for Maxwell said that AGB anticipates investing \$30-\$50 million in a rating service for the U.S.

As to what will make this venture more successful than the last for AGB, the spokesperson said that the full AGB system, including the latest software and hardware, would be implemented. "Two years ago, AGB thought that Nielsen's standards would suffer, data would be wrong and servicing bad," the spokesperson said. "That has happened. It gives us no pleasure to say we told you so."

Alan Wurtzel, ABC senior VP, market research, said, "Under no circumstance did ABC ask AGB to come in, nor did we say we would support them."

Robert Niles, NBC vice president, research, said that AGB probably made the announcement that way to let the networks know they want to be a player. AGB, he added, does not have the inside track nor were there any invitations made by the network.

Nielsen, in response to AGB's announcement, accused the company of "entering the U.S. under false pretenses." Said William Jacobi, executive vice president: "While we welcome a competitive challenge from anyone, AGB's claim that it has been specifically 'asked' by three networks to re-enter the American market is false.... Indeed, if AGB's opening statement is indicative of the accuracy and reliability of its measure-

ment service, that company will have a tough time doing business [here]."

Hoping to avoid being lost in the shuffle is Arbitron and its recently developed "Scan America" peplemeter. Scan America is designed to measure not only viewership but also product purchases tied

to TV commercials. The system is currently running in 450 homes in Denver and hopes to be in 1,000 by December.

Any new system that the networks, ad agencies and the rest of the Fifth Estate agree on probably would not be up and running for at least two years. **-JF**

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TV STATION MANAGEMENT: A GROWTH BUSINESS?

Hired hands make lighter work for some owners; de-decentralizing puts Act III Broadcasting in management mode

Act III Broadcasting is looking to manage other companies' TV stations, a business it thinks nicely complements the running of its own eight-station group. Within the past year, the Atlanta-based group owner has signed contracts to manage KZKC-TV Kansas City, Mo., and WDKY-TV Danville, Ky. (Lexington), and is in the process of negotiating two more such arrangements. Even its recent unsuccessful bid for HR Broadcasting's two TV stations sought to also acquire HR's management contract with Combined Broadcasting, the independent TV station group consisting of WBFS-TV Miami, WGBO-TV Joliet, Ill. (Chicago), and WGBS-TV Philadelphia.

Whether or not it is a business, station management is more commonplace today than several years ago. There has been greater use of independent managers to run stations held in voting trusts, or in the process of restructuring debt, either in or outside the protection of a bankruptcy court. Additionally, the limited partnership ownership structure of recent years resulted, in effect, in a professional independent manager. Finally, joint ownership, such as that of KKR and George Gillett, or NBC's recently proposed partial sale of WKYC-TV Cleveland to Multimedia, has resulted in part of the ownership turning over management to another owner.

But few in the industry say they think managing stations represents a realistic



Act III's Ellis

business strategy. Act III's Chief Executive Officer Bert Ellis thinks differently: "Look at Marriott.... Somebody other than Marriott owns and directly manages most of those hotels, but they get the Marriott name and the company's management expertise."

The contract that Act III Broadcasting Management Services Inc. has with WDKY Inc., owned by Backe Communications, is in many respects typical of several other management agreements examined by BROADCASTING. Perhaps most important, the contract takes pains to make clear that Act III has been hired only as an "independent contractor," leaving Backe, the licensee, with "con-

trol of the policies, assets, ownership and operation of the station."

While lacking ultimate authority, Act III clearly has influence over most of the station's operation, including recommending advertising rates, collection of accounts, "recruitment, hiring, promotion and assignment of all operating and service personnel." That authority includes changing the pay scale, but is subject to Backe's right to review and revise terms and conditions of employment and to his required consent before hiring anyone whose base salary exceeds \$25,000.

The contract also makes Act III responsible for the station's compliance with government regulations, licenses and permits, and leases; the preparation of an annual budget, and implementation of an accounting system.

At neither KZKC nor WDKY-TV were station personnel replaced, said Ellis. "In the case of Lexington, the general manager of that station is invited to all of our staff meetings, and treated just like the GM's at the rest of our [owned] stations." WDKY-TV's general manager, Ty Smith, essentially has two reporting assignments, one to Backe and the other to Act III.

Backe keeps the right to approve all programing schedules and can later substitute programing deemed "to be of greater public importance," providing Act III is given "reasonable" advance notice. However, if Backe preempts more than 10 hours of programing in any consecutive 30-day period, Act III could terminate the contract with cause.

Any programing or other contracts of more than \$10,000 that were not previously budgeted require Backe's written approval, as does any renewal or repair of more than \$50,000—or \$100,000 aggregate for that fiscal year. Management services also include the filing of weekly sales reports and less frequent financial reports. Backe has indemnified Act III against any liability resulting from its services, unless caused by the latter's "gross negligence or willful misconduct."

Ellis thinks that Act III's centralized way of operating the company's owned stations is key to its ability to operate as a manager: "Most groups have a few aspects they centralize, such as finance

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and accounting. But with us we also handle program acquisitions so that our program directors now have more of a marketing role. In sales, we will call directly on some companies and we also manage our rep firm relationship from Atlanta. There are still national sales managers at each station, but we monitor sales centrally to make sure the pricing is right. We also provide additional hooks for them, such as an incentive trip plan for buyers."

Ellis said all the owned stations share common graphics. "We make sure station management is provided with all the key franchises, and don't overpay for them, so they can switch more resources into sales and local promotion efforts. Still, they are not managed by remote control...our station people are well paid and fully staffed."

The corporate staff at Act III includes Ellis, who handles the owned stations' acquisitions, strategy, financing and relations with investors, and Bill Castleman, chief operating officer, to whom all the stations, including managed stations, report. Other corporate staff in-

clude a vice president of marketing and sales—a responsibility soon to be split between two people—a chief financial officer, controller and a chief engineer.

For Backe, the advantage of hiring Act III grew as it sold its other stations, said Ted Carroll, vice president of the New York-based investment company. "As a stand alone independent in the 75th market, we wouldn't get the kind of attention from syndicators we really want. But they [Act III] are a group owner with clout."

Compensation arrangements for independent management are not simple. In the case of WDKY-TV, Act III's involved a \$50,000 commitment fee, and if the agreement is later terminated by Backe, roughly a year's worth of management fee. The annual management fees work out to the greater of \$10,000 per month or, if more, 6% of net revenue, although the latter portion—that above \$10,000—can be deferred if WDKY-TV is not meeting its operating cash flow budget.

On the other other hand, if cash flow is exceeding budget, Act III gets a "performance bonus" of between 1% and

5% of total cash flow.

Act III Broadcasting Management Services Inc.'s first contract was for KZKC(TV) Kansas City, an agreement arranged with the station's lender, First American Bank of Nashville. Ellis said the KZKC contract suggested to him that the company should not just take a fee: "We have since determined that from now on, if they want the keys they will have to strike up a relationship.... We will take a fee plus negotiated equity in the form of warrants."

Thus the contract with WDKY-TV Danville, Ky. (Lexington), gives Act III junior preferred stock having a liquidation value of \$1.3 million plus warrants equal to purchase, for \$10, 22% of the common stock.

Ellis said there are some doubters about the management business. "Many people would say: 'Why do you want to put in the same amount of effort to manage as it takes when you own the entire station?' We say that because of our centralization, we can provide a lot of firepower with just an incremental amount of effort."

—GF

WIRELESS CABLE '90 Annual Convention And Exposition

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PANELS INCLUDE:

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PLUS:

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DATE:

July 22, 23, 24

PLACE:

Sheraton Denver Tech Center
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COST:

	Before July 9	After July 9
WCA Member	\$350	\$400
Non-Member	\$500	\$550

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CHANGING HANDS

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

WVSR-AM-FM Charleston, W. Va. and KCKN(AM)-KBCQ(FM) Roswell, N.M. □ Sold by Ardman Broadcasting Co. to ML Media Inc. for \$5.75 million ("In Brief," June 18). Charleston stations were acquired in Nov. 1986. Roswell AM was acquired in July 1986, and FM went on air Oct., 1977. **Seller** is headed by Myer Feldman and has interests WZOU(FM) Boston, WPHR(FM) Cleveland and WEZI-AM-FM Memphis. Ardman recently purchased, subject to FCC approval, WCIB(FM) Falmouth, Mass., from Justice Broadcasting Ltd. for \$2.5 million ("Changing Hands," April 2), and WIRA(AM) Fort Pierce and WOVV(FM) West Palm Beach, both Florida, from Roth Communications Inc. for \$8.9 million ("Changing Hands," April 9). **Buyer** is headed by Michael L. Ludgate, former general manager of WCHV(AM)-WWV(FM) Charlottesville, Va. WVSR(AM) simulcasts FM program and is fulltimer with CHR format on 1240 khz and 1 kw. WVSR(FM) has CHR format on 102.7 mhz with 50 kw and antenna 403 feet above average terrain. KCKN(AM) is fulltimer with adult contemporary on 1020 khz and 50 kw. KBCQ(FM) has country format on 97.1 mhz with 100 kw and antenna 300 feet above average terrain. *Broker: Bruce A. Houston of Cecil L. Richards Inc.*

KRZR(FM) Hanford, Calif. (Fresno) □ Sold by Olympia Broadcasting Corp. to Fred Sands for \$1.5 million ("In Brief" June 18). Station was acquired in Dec. 1986. Olympia will use proceeds to retire debt. **Seller** is headed by James D. Ireland

PROPOSED STATION TRADES

Station deals last week: **25**

Dollar value: **\$13,135,759**

1990 station deals: **433**

1990 value: **\$1,185,099,469**

III, Robert E. Yaw II and Ivan E. Braiker and has interests in KYAK(AM)-KGOT(FM) Anchorage and KIAK(AM)-KQRZ(FM) Fairbanks, both Alaska; KXXR(FM) Liberty, Mo., and KTRW(AM)-KZZU-FM Spokane, Wash. **Buyer** has interest in KNAC-FM Long Beach, Calif., and recently contracted to purchase KDAY(AM) Los Angeles ("Changing Hands," April 16). KRZR(FM) has top 40 format on 103.7 mhz with 50 kw and antenna 499 feet above average terrain. *Broker: Elliot B. Evers of Media Venture Partners.*

KAYL-AM-FM Storm Lake, Iowa □ Sold by Northwestern Iowa Broadcasting Corp. to Paul C. and Mark P. Hedberg for \$921,400. Price includes \$35,000 down payment, \$365,000 cash at closing, \$300,000 promissory note payable in 10 years at 12.5%, \$208,200 for six-year non-compete covenant payable in six annual installments and \$13,200 for one year consulting agreement. Stations acquired in 1972. **Seller** is headed by Paul R. Benson and Kenneth Putzier, and has no other broadcast interests. **Buyers** have interest in KLSS-AM-FM Mason City and KUOO-FM Spirit Lake, both

Iowa, and KEEZ-FM Mankato and KMRS(AM)-KKOK(FM) Morris, both Minnesota. KAYL(AM) is daytime with MOR format on 990 khz with 250 w. KAYL(FM) has light gold and sports format on 101.5 mhz with 91 kw and antenna 300 feet above average terrain.

WLAG(AM) La Grange, Ga. □ Sold by West Georgia Radio Inc. to Sterling Entertainment Inc. for \$537,160. Price includes \$246,150 for assumption of debt to C&S Bank and \$291,000 assumption of corporation debt to James and Marlene G. Uglum. Station was acquired in Aug. 1986. **Seller** is headed by James E. and Marlene G. Uglum, and has no other broadcast interests. **Buyer** is headed by John Robert Mitchell and Zulfikarali M. Devji, and has no other broadcast interests. WLAG(AM) is fulltimer with adult contemporary format on 1240 khz with 1 kw.

KYSN-FM East Wenatchee, Wash. □ Sold by Robert La Bonte to Stephenson Broadcasting Inc. for \$635,000. Total is due in cash at closing and includes \$25,000 non-compete covenant. Station was acquired in Nov. 1988. **Seller** has interest in KBRO(AM) Bremerton, Wash. **Buyer** is headed by Brian and Lori L. Stephenson, and has no other broadcast interests. KYSN-FM has country format on 97.7 mhz with 3 kw and antenna 150 feet below average terrain.

WJGA-FM Jackson, Ga. □ Sold by Tarkenton Broadcasting Co. to Donald W. Earnhart for \$600,000. Price includes \$300,000 cash at closing and promissory note of \$300,000 payable at 10% over 10 years. Station was acquired in May 1977. **Seller** is headed by Dallas M. Tarkenton and Donald W. Earnhart. Tarkenton has interest in Carroll County Media, licensee of WBTR-FM Carrollton, Ga. **Buyer** have no other broadcast interests. WJGA-FM has adult contemporary and black format on 92.1 mhz with 2.15 kw and antenna 374 feet above average terrain.

WKRE(FM) Exmore, Va. □ Sold by Bay Star Communications Inc. to Gillen Broadcasting Inc. for \$550,000. Price includes \$25,000 deposit with balance due in cash at closing. Station was acquired in Dec. 1983. **Seller** is headed by Klein Leister, William E. Esham Sr., James D. Layton and Wayne Powell. Layton is general man-

TV STATION SALES

\$91,000,000*

1st Quarter-1990

**Filed with FCC*

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and Wayne Powell. Layton is general manager and Powell is operations manager of WKHI(FM) Ocean City, Md. **Buyer** is headed by John P. Gillen, who is account executive at WKHI(FM) Ocean City, Md. WKRE(FM) has country format on 107.5 mhz with 50 kw and antenna 300 feet above average terrain.

WVOS-AM-FM Liberty, N.Y. □ Sold by The Wireless Works Inc. to Mountain Broadcasting Corp. for \$485,000. Price includes \$245,000 assumption of debt to Marine Midland Bank. \$40,000 assumption of debt to Eugene H. and Shirley

FCC OK's ACT III PURCHASE OF BUFFALO TV

The FCC waived the multiple ownership rule for one year and granted the sale of WUTV(TV) Buffalo, N.Y., from Citadel Communications Co. to Act III Broadcasting Inc. for about \$46 million ("In Brief," Sept. 4). The sale price includes non-compete covenant. Act III also owns WUHF(TV) Rochester, N.Y., whose signal overlaps that of WUTV.

A petition to deny had been filed by Buffalo Broadcasting Co., licensee of WVIB-TV Buffalo. While all parties reached an agreement before the FCC hearing, the commission, nevertheless, determined that the questions of fact warranted further study. The FCC found that the overlap was not substantial, and believed that the immediate divestiture of WUHF would impose a hardship, since Act III is seeking minority buyers.

A petition to deny was also filed by WROC Associates on behalf of WROC-TV Rochester, N.Y., but the FCC denied its requests.

The seller is a group owner headed by Phillip J. Lombardo which also owns KCAU-TV Sioux City, Iowa; KCAN(TV) Albion, Neb.; WMGC-TV Binghamton, N.Y., and WVNY(TV) Burlington, Vt.

The buyer is a group owner headed by Bert Ellis which also owns WZTV(TV) Nashville; WNRW(TV) Winston-Salem, N.C.; WVAH-TV Charleston, W. Va.; WRLH-TV Richmond, Va.; WTAT-TV Charleston, S.C., and WRGT-TV Dayton, Ohio.

Blabey and \$200,000 upon FCC approval. Station was acquired in July 1987. **Seller** is headed by Christopher B.T. Coffin. Patricia C. Tocatlian, Eugene H. Blabey, and has interest in WZOZ(FM) Oneonta and WSLB(AM)-WPAC(FM) Ogdensburg, both New York. **Buyer** is headed by Shirley Blabey, Eugene H. Blabey, David E. Blabey, Richard Ross, Richard Blabey and Michael Sakell, and has interest in WSLB(AM)-WPAC(FM) Ogdensburg and WZOZ(FM) Oneonta, both New York. **WVO-S(AM)** simulcasts FM program fulltime on 1240 khz with 1 kw. **WVOS(FM)** has adult contemporary format on 95.9 mhz with 3 kw and antenna 300 feet above average terrain.

WYKO(AM) Sabana Grande, P.R. □ Sold by Southwestern Broadcasting Corp. to Juan Galiano Rivera for \$450,000. Price includes \$50,000 down payment with balance due in cash at closing. Station is not on air. **Seller** is headed by Pedro Roman Collazo and Margarita Nazario, and has interest in WVOZ(AM) San Juan and WVOZ(FM) Carolina, both Puerto Rico. **Buyer** has no other broadcast interests. **WYKO(AM)** is authorized for 880 khz with 1 kw day and 500 w night.

WYLF(AM) Penn Yan, N.Y. □ Sold by M.B. Communications Inc. to Russell S. Kimble for \$278,061. Price includes \$13,000 cash at closing, \$6,200 in trade credits and \$258,861 assumption of promissory note. Station was acquired in Nov. 1987. **Seller** is headed by Monica Kimble, who is wife of buyer. **Buyer** has interest in Williamsport Television Association, permittee of new TV station in Williamsport, Pa. **WYLF(AM)** has big band format on 850 khz with 1 kw day and 500 w night.

KVIB(FM) Makawao, Hawaii □ Sold by Visionary Related Entertainment Inc. to Cub Media Inc. for \$275,000. Price includes \$10,000 deposit, \$140,000 cash at closing and \$125,000 promissory note payable in 12 years at 9%. Station was acquired in Oct. 1984. **Seller** is headed by John Detz, who is member of board of KRCB-TV Rohnert Park, Calif. **Buyer** is headed by G.P. Sullivan, David Hoffman, J.F. McKeon and Tamara Durbin, and has no other broadcast interests. **KVIB(FM)** has CHR format on 94.3 mhz with 3 kw and antenna 22 feet below average terrain.

WMRC(AM) Milford, Mass. □ Sold by Nanlo Inc. to Thomas M. McAuliffe for \$250,000. Price includes \$10,000 Deposit, \$140,000 cash at closing and \$100,000 promissory note payable in 10 years at 10%. Station went on air Oct. 6, 1956. **Seller** is headed by Loren Ghiglione and has no other broadcast interests. **Buyer** has no other broadcast interests. **WMRC(AM)** is fulltimer with jazz, rock and top 40 format on 1490 khz and 1 kw.

CLOSED!

WJSP/WBLN, Murray, KY, to Starlite Communications, Michael Karen, President, from Jackson Purchase Broadcasting, Sam Parker, President, for \$2,200,000.

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CABLE AND THE SIGN-UPS OF SPRING

Cable month proves growing season for new hook-ups, with some mature markets proving slower going

The numbers are being tallied at cable's regional marketing co-ops for the spring/April campaigns that coincided with National Cable Month, and the early results show relatively strong growth in many markets. In some more mature markets, however, growth has slowed, signaling that as cable's penetration increases, new and varied offers will be required to maintain subscriber growth.

With its offer of free installation and free VCR hook-ups, The Boston Cable Co-op gained 22,000 basic subscribers and 73,000 pay units during NCM. A large portion of the pay connects came from New England Sports Network (NESN), which added 25,000 subscribers, and SportsChannel New England, which added 10,000.

NESN's carriage of hockey's Bruins, which advanced to the Stanley Cup finals this year, and SportsChannel's Celtics basketball carriage were the incentives that significantly increased pay units last year, according to Ed Grosso, executive director of the co-op, whose market is 65% to 70% penetrated. Basic connects were up 6% over the same period last year, he said.

Television and print advertising spending was down 14% from last year, said Grosso, because contributions from suppliers were lower. The co-op's total media spending for the year will be around \$1 million, according to Grosso. In addition to direct mailers to nonsubscribers, upgrade mailers were sent to encourage pay connects, although no discounts were offered.

The New York Cable Co-op expects to

have signed more than 400,000 new basic and pay units during April and May, about one-third coming from basic and the other two-thirds from pay. The outcome should be slightly higher than the results of last year's campaign, which saw 400,000 new units—119,000 basic units and 281,000 pay units. Sandy Styer, executive director of the co-op, said this year's campaign offered a \$4.95 installation, as opposed to last year's \$9.95. "We'd been there [at \$9.95] for a couple of years," said Styer, and "we wanted to try something new." According to Styer, New York area consumers don't have much price sensitivity, but "when we name a price, we do better than just saying special offer or 50% off." Approximately \$400,000 was spent on media, mostly television advertising on the three network affiliates and three independent stations. The co-op spent \$460,000 last year on television and print advertising combined.

More than 27,000 calls came in on the 800 number during a two-week period in April, 13% over last year's inquiries, but that doesn't include calls made directly to systems or inquiries from the 1.2 million direct mail pieces sent out, said Styer. Those are difficult to track, she said. The New York co-op covers 2.6 million subscribers in 40 systems and passes 4.6 million homes.

During its campaign, which ran from April 16 to May 13, the Chicago Cable Co-op spent \$220,000 on TV advertising and \$20,000 on print, the same it spent last year. About 38,000 calls came into the co-op's 800 number, which resulted in 24,250 leads, and 17,000 basic

connects. The numbers were virtually the same as last year's campaign, which initially garnered about 40,000 calls from the 800 number, said Ron Cohn, chairman of Weber, Cohn & Riley, the co-op's ad agency. Connects from the 850,000 direct mail pieces sent out (two pieces to each household) are hard to track, since many responses go to the systems directly, said Cohn. The co-op has a subscriber base of more than 1 million and passes around 2.5 million homes, for a penetration of 42%.

The campaign offered installation for \$4.95 and one month of free pay service. Cohn expects the pay-to-basic ratio for the campaign to be slightly more than the 2.27 it has had so far during 1990, due to the co-op's offering two pays for the price of one for three months. Last year's spring campaign had a pay-to-basic ratio of 1.6, which Cohn attributed to the lack of a free pay offer.

In San Francisco, the co-op's April campaign resulted in 32,423 basic and 101,834 pay unit connections, a 9.3% response across the 1.43 million homes that were marketed.

In St. Louis, the co-op said calls to its 800 number were up 32% from last year, producing 17,435 new basic subscribers and 22,786 new pay units, respective increases of 3,000 and 2,000 over last year. The campaign targeted over 300,000 noncable homes, with the cost per sale tallying \$9.38, a significant drop from last year's \$11.08.

In Detroit, where 1.23 million homes were marketed, there were 18,726 new basic subscribers and 43,364 new pay units, for a 5% response rate. In Columbus, Ohio, there were 9,540 basic additions and 17,799 new pay units added from the 500,000 homes targeted.

In Washington, 4,300 telephone leads were generated in the four-week TV campaign. Twelve systems serving one million homes participated in the "Save Up to \$40 On Installation" offer in the campaign. The early returns show the 4,300 passing last year's April basic and pay numbers. Additionally, a generic campaign that was carried before the direct response flight helped reduce basic churn, the co-op said. The Washington campaign—12 systems marketing to more than one million homes, also included radio, print and direct mail support.

In Minneapolis, four systems encompassing 685,000 homes ran a four-week free installation offer. The TV campaign

Congratulations...

... to Taylor Broadcasting for completing its acquisition of WQBZ-FM, Fort Valley (Macon), Georgia, from Fox Valley Broadcasting on June 7, 1990. As exclusive brokers in this \$3,000,000 transaction, we wish Taylor Broadcasting continued success...

H. B. La Rue, Media Brokers

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'Cable' continues on page 62

FOCUS ON FINANCE

Media stocks showed little direction last week as most market indices were slightly lower versus a week earlier. Great American Communications (GACC) drifted to a 52-week low, despite news that the company seemingly has averted triggering a "reset" of interest rates on \$170 million face amount, of notes by agreeing to repurchase them at a discount (see box, page 54). Most observers were still unsure about the nature and impact of new bank borrowing to finance the repurchase. Hurt even more by the news was MGM, which fell 13%, to 13½, following the news that would-be buyer Pathé had asked MGM to extend a June 23 deadline for completion of the merger. Among other entertainment stocks, Orion Pictures

was down for the second straight week, off 8%, to 17¼, and in the process set off a rare volume alert on one market tape last Tuesday. Up for the second straight week, to 7½, was dick clark productions, whose executives recently completed a round of investor presentations. Most MSO stocks were, like the market at large, either flat or down, although Jones Intercable continued making gains, up 3%. Donaldson Lufkin & Jenrette recently recommended the stock. Most cable programming stocks were off as well, particularly QVC Networks, which was down 12% to 12¾. Last Wednesday, Home Shopping Network switched from the American to the New York exchange while keeping the symbol HSN.

STOCK INDEX

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 and Poor's or as obtained by Broadcasting's own research.

BROADCASTING

		Closing Wed Jun 20	Closing Tue Jun 13	Net Change	Percent Change	P/E	Market Capitali- zation (000,000)
N	CCB) Capital Cities/ABC 595	605	1/2	-10 1/2	-01.73	20	10,435
N	CBS) CBS	204	1/4	206	-1 3/4	-00.84	16 4,829
A	CCU) Clear Channel	11	1/2	11 1/2	00.00	-50	43
O	JCOR) Jacor Commun.	4	3/8	4 3/8	00.00	-3	43
O	LINB) LIN	72	1/2	74	-1 1/2	-02.02	67 3,736
O	OBCCC) Olympia Best.	1/32	1/16	-1/32	-50.00		
O	OSBN) Osborn Commun.	10	1/2	10 3/4	-1/4	-02.32	-65 73
O	OCOMA) Outlet Comm.	18	18	3/4	-3/4	-04.00	11 117
A	PR) Price Commun.	3	5/8	3 7/8	-1/4	-06.45	-2 33
O	SAGB) Sage Bcstg.	1 11/16	1 11/16		00.00	-1	6
O	SCRIP) Scripps Howard	62	56	6	10.71	30	640
O	SUNNC) SunGroup Inc.	3/4	3/4		00.00	-1	1
O	TLMD) Telemundo	6	3/4	6 3/8	3/8	05.88	-2 154
O	TVXGC) TVX Broadcast	4	3/4	5 1/8	-3/8	-07.31	34
O	UTVI) United Television	35	35		00.00	6	381

BROADCASTING WITH OTHER MAJOR INTERESTS

N	BLC) A.H. Belo	37	3/8	36 1/2	7/8	02.39	31 726
N	AFL) American Family	16	15	1/2	1/2	03.22	16 1,300
O	ACCMA) Assoc. Comm.	31	5/8	32 1/2	-7/8	-02.69	-71 589
N	CCN) Chris-Craft	32	5/8	33 3/4	-1 1/8	-03.33	1 816
O	DUCO) Durham Corp.	28	1/8	28	1/8	00.44	17 237
N	GCI) Gannett Co.	39	3/4	40 3/4	-1	-02.45	16 6,398
N	GE) General Electric	70	1/8	70 1/4	-1/8	-00.17	15 63,027
O	GACC) Great Am.	5	5	7/8	-7/8	-14.89	-1 175
A	HTG) Heritage Media	4	7/8	5 1/8	-1/4	-04.87	-6 217
N	JP) Jefferson-Pilot	42	3/8	42 3/4	-3/8	-00.87	11 1,583
N	LEE) Lee Enterprises	25	1/8	25 3/4	-5/8	-02.42	14 604
N	LC) Liberty	47	48	3/4	-1 3/4	-03.58	10 398
N	MHP) McGraw-Hill	56	55	7/8	1/8	00.22	82 2,726
A	MEGA) Media General	30	1/8	30 1/2	-3/8	-01.22	68 777
N	MDP) Meredith Corp.	30	5/8	30 1/4	3/8	01.23	18 569
O	MMEDC) Multimedia	79	81		-2	-02.46	24 893

Closing
Wed
Jun 20

Closing
Tue
Jun 13

Net
Change

Percent
Change

P/E

Market
Capitali-
zation
(000,000)

A	NYTA) New York Times	25	5/8	24 1/4	1 3/8	05.67	7 2,000
N	NWS) News Corp. Ltd.	17	5/8	17 1/2	1/8	00.71	7 4,731
O	PARC) Park Commun.	21	21	1/2	-1/2	-02.32	23 434
O	PLTZ) Pulitzer Pub.	25	25			00.00	8 261
O	RTRSY) Reuters Ltd.	66	1/8	63 1/2	2 5/8	04.13	31 30,038
O	STAUF) Stauffer Comm.	145	144		1	0.70	48 144
N	TMC) Times Mirror	32	1/2	32	1/2	01.56	14 4,199
O	TMCI) TM Comm.	3/16	3/16			00.00	-1 1
N	TRIB) Tribune	42	3/4	45 1/4	-2 1/2	-05.52	13 3,019
A	TBSA) Turner Bcstg. 'A'	50	3/4	52 3/4	-2	-03.79	-65 2,516
A	TBSB) Turner Bcstg. 'B'	49	5/8	50 1/2	-7/8	-01.73	-64 1,329
N	WPO) Washington Post	255	1/8	260 1/2	-5 3/8	-02.06	16 3,218

PROGRAMING

O	ALLT) All American TV	3	3/4	3 3/4		00.00	7
A	CLR) Color Systems	1	7/8	1 1/2	3/8	25.00	-1 11
O	DCPI) dick clark prod.	7	1/2	6 3/8	1 1/8	17.64	34 61
N	DIS) Disney	129	129	3/4	-3/4	-00.57	23 17,440
O	FNNI) FNN	8	7/8	8 7/8		00.00	34 160
A	FE) Fries Entertain.	1	3/8	1 3/8		00.00	-1 6
A	HHH) Heritage Ent.	2	1	1 1/4	3/4	60.00	-1 15
N	HSN) Home Shop. Net.	8	1/8	8 7/8	-3/4	-08.45	-90 729
N	KWP) King World	35	1/4	35 1/2	-1/4	-00.70	11 890
O	KREN) Kings Road Ent.	7/32	7/32			00.00	1
N	MCA) MCA	57	7/8	58 1/8	-1/4	-00.43	21 4,251
N	MGM) MGM/UA Comm.	16	5/8	18 3/4	-2 1/8	-11.33	-25 846
A	NNH) Nelson Holdings	5	1/2	5 3/8	1/8	02.32	23
O	NNET) Nostalgia Net.	13/16	7/8	-1/16	-1/16	-07.14	-1 4
N	OPC) Orion Pictures	17	1/4	19	-1 3/4	-09.21	21 311
N	PCI) Paramount Comm.	45	1/8	47 1/8	-2	-04.24	25 5,362
N	PLA) Playboy Ent.	6	6	3/8	-3/8	-05.88	-37 56
O	QNTQE) Qintex Ent.	1	1/4	1 1/4		00.00	26
O	QVCN) QVC Network	12	3/4	14 1/2	-1 3/4	-12.06	36 192
O	RVCC) Reeves Commun.	6	3/4	6 3/4		00.00	-6 85
O	RPICA) Republic Pic. 'A'	8	1/8	8	1/8	01.56	35 34
O	RPICB) Republic Pic. 'B'	7	7/8	7 7/8		00.00	87 33
O	SP) Spelling Ent.	7	3/4	8 3/8	-5/8	-07.46	32 256
O	JUKE) Video Juke. Net.	6	5/8	7 3/8	-3/4	-10.16	-26 62
O	WONE) Westwood One	5	1/2	6	-1/2	-08.33	-3 80

'Cable' continues from page 60

also included live personality radio tie-ins and two waves of direct mail to nonsubscribers. The co-op posted 11,560 new connects, double the net gain of a year ago, with 3,500 leads coming in through an 800 number.

Ad agency Lacey, LaMaster, Larson, Farmer's Tom Chapman said that compared to the year before, the Minneapolis and Washington campaigns showcased the same offers, incurred "significantly higher media spending," but yielded only "slightly better" results. Some of that may be due to a maturation of the market, especially in Minneapolis, where the record growth has cooled. But Chapman also said, "Our offers lack variety," and that more creativity is called for. **-SDM, MS**

Fifth Estate Earnings Reports

Company	Period	Revenue (000)	% change	Earnings (000)	% change	EPS
Ackerley Communications	First	\$43,900	6	(\$4,500)	NM	(\$0.29)
Cosmos Broadcasting	First	\$19,238	-20	\$1,909	516	NM
Great American	First	\$61,466	-3	(\$35,152)	NM	(\$1.00)
Heritage Media	First	\$48,043	131	(\$4,106)	NM	(\$0.15)

Cosmos is wholly owned subsidiary of Liberty Corp. and does not report separate EPS. Company said that results for seven TV stations owned in both quarters fell 3%, but that operating expenses decreased 8%. Group was "on budget in spite of lower auto dealer advertising in March." ■ In first quarter, **Gannett** said that local television revenue was down 8%, while national revenue increased "slightly." Radio station revenue declined 2% for quarter. Operating income for broadcasting group declined \$2.3 million, or 14%. ■ **Great American** reported operating income drop of 61%, to \$2.9 million, for quarter ending March 31. Company said broadcast group revenue declined 3%, to \$42.6 million, due to "weakness in advertising demand...[in] both local and national revenues in television and radio." Entertainment revenue was flat, and company cited "increased costs from the particular mix of home video, licensing and production revenue in the quarter." ■ **Heritage Media** said that TV station revenue was up 4%, to \$7.7 million, while operating cash flow increased 8%, to \$3.7 million.

STOCK INDEX (CONT.)

CABLE

	Closing Wed Jun 20	Closing Tue Jun 13	Net Change	Percent Change	P/E	Market Capitali- zation Ratio(000,000)
A (ATN) Acton Corp.	11 1/2	11	1/2	04.54	2	18
O (ATCMA) ATC	39 1/4	37 1/2	1 3/4	04.66	42	4,279
O (CTEX) C-Tec Corp.	20 3/4	20 1/2	1/4	01.21	345	354
A (CVC) Cablevision Sys 'A'	30 1/4	27 5/8	2 5/8	09.50	-4	669
A (CTY) Century Comm.	9 3/8	9 1/8	1/4	02.73	-9	612
O (CMCSA) Comcast	14 3/4	14 3/8	3/8	02.60	-10	1,655
A (FAL) Falcon Cable Sys.	15 3/8	15 1/4	1/8	00.81	-19	98
O (JOIN) Jones Intercable	11 1/2	10	1 1/2	15.00	-5	142
N (KRI) Knight-Ridder	52 3/8	52	3/8	00.72	10	2,694
T (RCL.A) Rogers Comm 'A'	11	11		00.00	-17	349
T (RCL.B) Rogers Comm 'B'	8 1/8	8 1/8		00.00	-12	568
O (TCAT) TCA Cable TV	14 3/8	15 5/8	- 1 1/4	-08.00	38	347
O (TCOMA) TCI	15 5/8	15	5/8	04.16	-21	5,513
N (TWX) Time Warner	107 1/8	110 1/4	- 3 1/8	-02.83	-24	6,890
O (UAECA) United Art Ent. A	15 3/4	15 3/8	3/8	02.43	-8	2,193
O (UAECB) United Art Ent. B	15 3/4	15 1/2	1/4	01.61	-8	1,051
N (VIA) Viacom	55 3/8	54 7/8	1/2	00.91	25	2,955

SERVICE

O (AGRPC) Andrews Group	2 3/8	2 3/8		00.00	-1	21
O (BSIM) Burnup & Sims	13 5/8	13 3/4	- 1/8	-00.90	28	171
N (CQ) Comsat	35 5/8	35 3/4	- 1/8	-00.34	10	593
N (DNB) Dun & Bradstreet	46 3/8	48 1/4	- 1 7/8	-03.88	15	8,586
N (FCB) Foote Cone & B.	29 1/2	29 3/8	1/8	00.42	15	315
O (GREY) Grey Advertising	161	165 1/8	- 4 1/8	-02.49	15	184
O (IDBX) IDB Comm.	11 5/8	10 3/8	1 1/4	12.04	32	57
N (IPG) Interpublic Group	33 3/8	33 1/2	- 1/8	-00.37	15	1,153

	Closing Wed Jun 20	Closing Tue Jun 13	Net Change	Percent Change	P/E	Market Capitali- zation Ratio(000,000)
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O (OMCM) Omnicom Grp	26	25 5/8	3/8	01.46	14	682
N (SAA) Saatchi & Saatchi	5 1/8	5 5/8	- 1/2	-08.88	-4	812
O (TLMT) Telemation	2 1/4	2 1/4		00.00	4	10
A (UNV) Unitel Video	8 7/8	9	- 1/8	-01.38	-38	18

EQUIPMENT & MANUFACTURING

N (MMM) 3M	85 3/4	84 3/4	1	01.17	15	19,093
N (ARV) Arvin Industries	16 1/2	16 3/4	- 1/4	-01.49	30	309
O (CCBL) C-Cor Electronics	13 7/8	13 1/4	5/8	04.71	11	59
N (CHY) Chyron	1 5/8	1 5/8		00.00	-9	18
A (COH) Cohu	11 3/4	12 5/8	- 7/8	-06.93	9	22
N (EK) Eastman Kodak	41 3/4	40	1 3/4	04.37	25	13,551
N (GRL) Gen. Instrument	36 3/8	35 1/2	7/8	02.46	11	1,001
N (HRS) Harris Corp.	35	35 3/4	- 3/4	-02.09	36	1,401
N (IV) Mark IV Indus.	14 1/4	14 1/8	1/8	00.88	3	200
O (MAT) Matthews Equip.	2 1/16	1 5/8	7/16	26.92	103	12
O (MCDY) Microdyne	4 3/8	4 1/8	1/4	06.06	145	17
O (MCOM) Midwest Comm	3 3/4	3 5/8	1/8	03.44	10	11
N (MOT) Motorola	86 5/8	82 3/4	3 7/8	04.68	22	11,295
A (PPI) Pico Products	1 3/8	1 3/8		00.00	-1	4
N (SFA) Sci-Atlanta	27 1/4	27 1/2	- 1/4	-00.90	16	603
N (SNE) Sony Corp.	55 5/8	56 7/8	- 1 1/4	-02.19	25	15,719
N (TEK) Tektronix	14 7/8	14	7/8	06.25	-14	432
N (VAR) Varian Assoc.	27 7/8	27 7/8		00.00	18	530
O (WGNR) Wegener	1 3/4	2	- 1/4	-12.50	13	12
N (WX) Westinghouse	37 1/8	37 3/4	- 5/8	-01.65	5	5,372
N (ZE) Zenith	8 7/8	8 7/8		00.00	-13	237

Standard & Poor's 400

426.16	426.74	-0.58	-0.14
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WASHINGTON

COMMENTS BOX FIN-SYN COMPASS

ABC, NBC affiliates diverge from line on repeal; networks, Hollywood round up usual suspects

The ABC and NBC affiliate groups, in comments filed with the FCC two weeks ago (June 14), proved to be less than wholehearted supporters of the big three networks' effort to persuade the FCC to repeal or at least relax its 20-year-old financial interest and syndication rules.

The groups joined the networks in calling for repeal of the financial interest rule, which prohibits the networks from acquiring financial interest in network programs and a share of revenue from syndication of the programs after their network runs.

But the ABC group argued against relaxing the syndication rules to allow the networks into the domestic syndication business and offered no comment on relaxing the rules to permit the networks in foreign syndication. The NBC group was completely silent on the subject of the syndication rules.

In contrast, the CBS affiliate group is giving the networks its full support. Although the CBS group submitted no comments on June 14, the group's Washington attorney, Gregory Schmidt, said the group stands behind its March comments on Fox Broadcasting's petition for a fin-syn rulemaking that calls for repeal of both the financial interest and syndication rules. The FCC has said it will weigh the earlier comments, Schmidt said.

In response to the Fox petition, the FCC last March launched a rulemaking aimed at reviewing the fin-syn rules. It deferred receipt of the initial comments in the proceeding until June 14 to give Hollywood producers and the networks a chance to arrive at an agreement that would have formed the basis for new rules. The talks failed to produce any such agreement.

For the most part, the comments that flowed into the commission on June 14 ran true to form. The networks, in a five-volume set of joint comments and in separate "supplemental" comments, made their case for repeal of the rules.

Also calling for major changes, if not outright repeal of the rules, were the Justice Department, Malrite Communi-

DEMOCRATS' HIGH-TECH AGENDA



Several high-ranking Democratic members of the House, among them Speaker Thomas Foley (Wash.), Majority Leader Richard Gephardt (Mo.) and Commerce Committee Chairman John Dingell, gathered outside the Capitol last Wednesday (June 20) to announce the party's "action agenda for high technology." The goal of the plan is to reinvigorate the U.S. high-tech industry's world competitiveness, which the Democrats claimed is in decline due to Republicans, Japanese and Europeans.

A total of nine House members attended the announcement (l-r, above): Mary Rose Oakar (Ohio), Dingell, Harry Johnston (Fla.), Gephardt, Foley, Mel Levine (Calif.), Norman Mineta (Calif.), E. (Kika) de la Garza (Texas) and Doug Walgren (Pa.).

Gephardt stressed the low share U.S. companies have in domestic consumer electronics products, especially color TV sets and videocassette recorders. "In the early 1980's, high technology was one of the bright stars on the horizon. Because of the aggressive economic strategies of our trading partners and the indifference of the Bush Administration, this star is beginning

to fade," Gephardt said.

"It's a little pathetic for the Speaker of the House to hold a press event as if something was going to happen when nothing is going to happen," said House Republican Whip Newt Gingrich (Miss.) later in the day, during a press conference held in response to the Democratic plan. Republican congressmen attacked the Democratic plan for not doing enough to boost competitiveness.

The Democratic plan calls for the appropriation of \$400 million over three years to establish a counterpart to the Defense Advanced Research Projects Agency (DARPA) within the Commerce Department, to provide grants for research and development of emerging technologies.

The Democrats also set goals for the passage of 24 separate bills already introduced to boost U.S. industry. Among them are two bills before the Commerce Committee to promote U.S. development of high-definition television and other RF-based technologies and to promote American manufacturing of high-definition television sets. Dingell said that he supports such measures in order for the U.S. to "compete on a fair and equal basis."

cations Group and Action for Children's Television.

The networks were quick to embrace Justice's position, which will help in reforming not only the FCC, but also the consent decrees, which place restrictions on the networks similar to the fin-syn rules. The networks agreed to the decrees in the mid-1970's to settle an antitrust suit brought by Justice.

The chief proponent for preserving the rules was the aptly named Coalition to Preserve the Financial Interest and Syndication Rules, which comprises major and minor television producers, independent broadcasters, labor and citizen groups. The coalition urged the FCC to keep its current restrictions and to impose new ones to stem abuses, which it alleged in detail.

Lining up with the coalition were the Association of Independent Television Stations, a group of independent broadcasters led by Chris-Craft/United Television, the Program Producers and Distributors Committee, NATPE, Group W and the Media Access Project on behalf of the Office of Communication of the United Church of Christ.

The affiliate groups' unanimous opinion that the financial interest rules should be deleted was based on the assumption that what's good for the networks is good for the affiliates. "Since the networks are the affiliates' principal program suppliers, financially stronger networks will improve the competitive strength of their affiliates," the NBC affiliates said. "And a stronger competitive position will enable affiliates to devote more resources to continuing and improving local public interest news and public affairs programming."

The ABC affiliates opposed allowing the networks into domestic syndication on the ground that it was a conflict of interest. "A...network offering syndicated off-network programming to its affiliates is wearing two hats—and they are potentially conflicting ones," they said. "It is not difficult, for example, to envision a network's use of affiliation—or the threat of loss of affiliation—as an inducement for the local television station to purchase the network's product," it said. "Conversely, the network with a particularly strong syndicated product could use its availability as a source of leverage on other network/affiliate issues, such as clearances."

The 20-year-old rules are "worse than an anachronism," the networks said in their joint filing. "Their anticompetitive provisions have become a serious menace to the interests of the public," they said.

TAKING SIDES ON FIN-SYN

For reform

Capital Cities/ABC
CBS
NBC
ABC affiliates
NBC affiliates
Justice Department
Action for Children's Television
Malrite Communications Group
Pappas Telecasting
Fox Broadcasting
Fox affiliates

Against reform

Coalition to Preserve the Financial Interest and Syndication Rule
INTV
Program Producers and Distributors Committee
Westinghouse Broadcasting
Independent broadcasters (Chris/Craft, Tribune, Gaylord, MCA Broadcasting and Channel 50 TV)
Media Access Project
KCAL(TV) Los Angeles

The chart shows those companies and organizations that filed comments June 14 in the FCC's fin-syn rulemaking. Before making any changes, the FCC will also weigh comments filed last March on Fox's petition for rulemaking and the reply comments that are due Aug. 2.

If the networks ever enjoyed dominance over the program producers, they do not today, they said. "None...has more than a minor fraction of the larger program market in which each actually competes," they said.

According to the networks, the "rules accomplish no public benefit of any kind.... They do not promote first-run syndication or widen creative freedom or diversity of approach in the production of programs for networks. And the fears of misconduct by network syndicators that undergird the ban on domestic syndication are based on speculation far too flimsy to support governmental restraints."

The networks argued that the rules "are a source of increasing public harm." They have concentrated "in the hands of major Hollywood studios" control over production of network programming and the subsequent syndication of the programming, the joint filing said.

Also, the rules "hamstring" the networks' ability to compete overseas against other foreign and domestic "program developers," they said. "It is difficult to imagine a more perverse kind of trade policy for the 1990's than one that arbitrarily denies to American enterprise the ability to compete effectively in the international marketplace."

Anticipating Hollywood's charges of "parallel practices" by the networks, the networks said there is no evidence of "suspicious similarity in the terms of network programming acquisition contracts. Economists and antitrust courts, moreover, have long recognized that similar practices by competitors are not

evidence of 'oligopolistic coordination' as opposed to competitive responses to common conditions," they said.

Justice, which was also undisturbed by the producers' suggestion of collusion among the networks, said that "available evidence tends to support the [finding]...that network ownership of financial interest and syndication rights would not be anticompetitive." It also suggested the rules may be counterproductive. "The practices prohibited by the rules might promote competition and efficiency," it said.

In addition to countering the networks' arguments for repeal, the coalition devoted much of its lengthy filing to detailing alleged abuses by the networks and calling for new restrictions of their program-acquisition practices to stop them. It requested "safeguards...outlawing the one-year freeze on scripts, reducing option terms...to two years and limiting the number of hours of prime time entertainment programming that the networks can produce in-house to no more than five hours per week."

"Since 1984, the three networks, acting in lock-step, have essentially frozen base license fees for new programs," the coalition alleged. "While in the six years prior to the network freeze, the base license fees offered by the three networks rose at a rate of approximately eight percent per year, in the six years since then, license fees have risen approximately two percent per year."

As a result, it said, production deficits—the difference between production cost and a network's licensing fees—have grown. "In recent years," it said,



How Claire Moore got her point across in Milwaukee.

The answer is Public Access TV. Delivering local programming, community news and views, to millions of citizens all over the country, one neighborhood at a time.

It's America's birthright of free speech brought to life in just the way our Founding Fathers would approve—an electronic soapbox.

Special interest programming is a creation of cable TV. Just one example of cable's innovation and imagination that includes such diverse video revolutions as CNN and A&E.

Equally impressive are the technical advancements that have expanded the breadth and quality of television beyond anything the world has ever known. One detail: a clear signal for hundreds of local broadcast stations. Much of this has been paid for by cable operators plowing back profits into new programs and greater channel capacity.

Yet, cable TV remains a great bargain. Amazingly, cable rates have risen less than inflation since 1972.

Since Congress, in its wisdom, passed the 1984 Cable Act, the cable industry has responded by elevating the art of television to new heights. The question is, when something works so well, why change it?



TIME WARNER

The world is our audience.

the deficits have ranged "from a quarter of a million dollars for half-hour shows to as much as a half million dollars or more for hour shows."

The coalition also complained about the networks' one-year freeze. Under the freeze, each of the networks have agreed not to consider scripts rejected by another network for at least a year.

The freeze "effectively eliminates competition" among the networks because most programs cannot withstand a one-year delay. Actors and other creative people move on to other projects or, in the case of mini-series and TV movies, subjects become stale.

The networks have also managed to circumvent the consent decrees' limits

on license renewal options—four years for programs that debut in September, four and a half years for shows that begin airing in mid-season.

The growing deficits each option year give the networks the leverage they need to force "producers to relinquish additional options in exchange for some financial relief," the coalition said. The same holds true when the producer comes to the network to cover some extraordinary additional expense—for instance, a star demanding more money, it said. The network may agree to upping its license fee, but sometimes only after extracting an additional option year.

"Regardless of whether the pervasive

parallelism among the networks is the result of active coordination or simply mutual recognition of the benefits of acting in tandem, its existence is indisputable," the coalition said. "It is also powerful evidence of an imperfect market structure that severely limits competition in the purchase of high-quality prime time programs and substantially enhances network leverage over producers."

The coalition alleged that the networks pressure producers into producing programs for them "in-house." Such pressure "is nothing more than an attempt to circumvent" the fin-syn rules, since in-house productions are not subject to the same restrictions as programs produced independently.

Although structured as "in-house productions, these arrangements require the outside producer to perform all or many of the same tasks that he would in producing the program as an owner, including financial contribution, creative functions and below-the-line support. In some cases, the network is involved to a limited degree in these functions. In others, the network is no more involved than it is in an outside-produced program.

The Program Producers and Distributors Committee, which represents major program syndicators, joined the coalition in calling for preservation of the rules. "FISR has fostered the development of a competitive program syndication marketplace in which local stations may now choose from a wide array of first-run and off-network programs from a plethora of independent producers and syndicators, most of which did not exist prior to the rules," it said.

The Association of Independent Television Stations said any relaxation of the rules would "create an unacceptable risk that the broadcast television networks would dominate the program syndication marketplace and deprive independent television stations of their very lifeblood—popular, attractive syndicated programming."

"A network in control...of the syndication of programming shown on the network—or even first-run programming which the network had produced or to which it had otherwise acquired control over syndication—would be ideally situated to funnel popular syndicated programming to its O&O's and affiliates...and away from competing local independent stations. Such tactics as selective warehousing, advance notification to affiliates and discriminatory pricing would be at their disposal...." —HAJ

WHEN IS A NETWORK A NETWORK?

In addition to whether the financial interest and syndication rules should be repealed, preserved or changed, the FCC is considering in its fin-syn rulemaking at what point the rules should apply to Fox or any other network that may emerge in the years ahead.

As now written, the rules apply to networks that deliver at least 15 hours of programming a week at least 25 affiliates in 10 or more states.

Fox, which received a one-year waiver from the FCC last May so that it could expand its weekly schedule to 18½ hours this fall without having to comply with the rules, argued in its comments that the definition has to go, calling it "an absurd anachronism, utterly bereft of meaningful utility."

"In practice, the rules' overbreadth has the perverse effect of stifling the emergence of new network competitors, because the proscriptions of the rules deny a new entrant essential efficiencies and opportunities for risk sharing in program development and production," Fox said.

To the extent fin-syn rules are needed, "the existence of market power alone is the only valid basis for their applications," Fox said without offering specific suggestions on which networks should be subject to the rules.

Unless the definition is changed, Fox said, it will be forced to cut back its schedule to fewer than 15 hours. "Simply stated, Fox could not justify selling its syndication arm as a regula-

tory price for the right to continue pursuing its expensive and risky attempt to gain a foothold as a competitive network," it said.

As they did when Fox was pressing the FCC for a waiver, the Fox affiliates supported their network. Regardless of how the FCC "refashions" the rules for the big three networks, they said, they should not apply to Fox. "The facts are clear and beyond dispute: Fox lacks dominant market power. It accounts for only a small portion of the viewing audience and an equally small part of the programming marketplace. There is no reason to believe that Fox could exert domination over program suppliers in an abusive manner."

Others were not so kind. The networks and the ABC and NBC affiliates, for instance, insisted in their comments that what goes for the big three should go for Fox. "There is no basis for any distinction between Fox and the older networks on the ground that the latter pose some kind of threat to competition and diversity while Fox does not," the networks said in their joint filing.

PPDC also said the rules should encompass the "rapidly maturing" Fox network. "The combination of Fox's nationwide affiliate network, its O&O stations in top markets, its program production studios and extensive role in the syndication business creates the same serious conflicts of interest which the rules were intended to prevent."

—HAJ

NBC'S WRIGHT SAYS DBS NEEDS ACCESS LEGISLATION

Without it, DBS is 'a harder roll,' he tells Washington group

NBC President Robert Wright, in a luncheon speech at Washington's Center for National Policy last Tuesday, said direct broadcast satellite ventures may not be economically feasible if Congress does not pass legislation guaranteeing them access to popular cable programming services.

In response to a question, he declined to say whether NBC would pull out of the Sky Cable DBS venture in the absence of access legislation. But, he said, "it's a harder roll."

Sky Cable, which hopes to launch a 108-channel DBS system in 1994, is a partnership comprising NBC, Cablevision Systems, Hughes Communications and Rupert Murdoch News Corp.

Wright also argued for relief from the financial interest and syndication rules, particularly their prohibition against the networks entering the foreign syndication business.

The FCC began a review of the rules two weeks ago with the acceptance of comments from the networks as well as proponents of the rules (see story, page 63).

Wright expressed confidence that the FCC would relax the rules to some extent, adding that the Justice Department filed comments "totally in support" of the networks' drive to repeal the rules. Justice, he said, is "the first independent agency to review the rules in years."

The foreign syndication ban amounts to "reverse protectionism," he said. It bars the networks from selling off-network programs abroad, but not foreign-owned companies like Columbia (Sony of Japan) and Fox (News Corp. of Australia). "Can you imagine" Japan permitting Time Warner and ABC to compete in Japan, but not Sony? he asked.

According to Wright, the prohibition on foreign syndication is a "horrendous mistake." When the FCC forged the rules in 1970, its principal intention was to block the networks from domestic syndication, it said. The foreign syndication ban was an afterthought, he said. At the time, it did not constitute much of a "penalty" on the networks while "not much was going on" in the foreign television market.

But times have changed, Wright said. With the accelerating shift from state or private ownership of television stations



Robert Wright

over the past two decades, he said, the demand for U.S. programming has grown dramatically. Last year, he said, sales of

U.S. programs overseas generated \$2 billion.

NBC, Hughes, News Corp. and, possibly, Cablevision, have been active in recent weeks pressing Congress to include in pending cable reregulation legislation a provision mandating cable services to distribute their product through DBS and other multichannel media ("Closed Circuit," June 18).

Such a provision was attached to the bill reported out of the Senate Commerce Committee three weeks ago. As a result, the cable industry has said it will fight to kill the bill.

The battle over the access provision is apparently responsible for Tele-Communications Inc.'s request for the right to distribute NBC broadcast network programming over its cable systems (see story, "Top of the Week.")

-HAI

BILL CALLS FOR MANDATORY DECODERS

TV set manufacturers say consumers will bear cost

Legislation that would require television sets with screens 13 inches or larger to have built-in closed captioning decoders for the hearing impaired is likely to receive quick approval in the Senate. Last week at a Communications Subcommittee hearing, chairman Daniel Inouye pledged his support for the measure and called for quick action.

Enthusiasm for the bill (S. 1974) was so strong among Inouye and subcommittee members that they unanimously reported it to the parent Commerce Committee even before all the witnesses finished testifying.

"You've got my vote," said Inouye to actress Marlee Matlin, who, along with actress Emma Samms, impressed the senator with an appeal to move the bill. "This has been a moving experience for me," Inouye told the actresses. Matlin is hearing impaired and signed her testimony.

Senator Tom Harkin (D-Iowa), the measure's chief sponsor, also appeared before the subcommittee. This act, he said, opens up a "whole new world for the disabled," said Harkin, referring to

the more than 24 million people in the U.S. that are deaf or hard of hearing. He said the cost of the new technology is estimated at \$3 to \$5.

Television set manufacturers, however, are troubled by the proposal and have suggested that consumers will have to bear the brunt of paying for the decoder chip. According to Bruce Huber, vice president of marketing for Zenith Electronics: "With 20 million sets sold in the United States annually, this is a half-billion-dollar expense to be borne every year by American TV buyers." Moreover, Huber emphasized that with teletext and "our knowledge of line 21 technology, we are certain that high-performance, lower-cost solutions are possible for television manufacturers." And the Zenith spokesman said his company is already working on a plan to "offer much more cost-effective line 21 closed-caption capability built into our TV's, whether or not legislation is enacted."

The Consumer Electronics Group of the Electronics Industries Association expressed similar concern.

-KIM

TECHNOLOGY

TELEVISION GHOST BUSTERS MAKING HEADWAY

Bewitching problem of multipath interference is subject of intense work by variety of U.S. and foreign companies, with encouragement of NAB

There may be a solution on the way to perhaps the most annoying technical defect that has haunted broadcast television over the years. Several developers have been working to invent ways to filter out ghosting caused by multipath echoes.

Ghosts increasingly have become a problem in many urban areas of the U.S. As more manmade shields to radio frequency transmissions have been built, watching television for a number of viewers has meant seeing double, triple or worse.

The National Association of Broadcasters has been heavily involved in encouraging the development of ghost cancelers. During its convention in April in Atlanta, it co-sponsored with Japan's Broadcast Technology Association (BTA) a demonstration and field test of a Japanese-developed system. The NAB board, meeting in Washington last week, included an agenda item "addressing NAB's future policy with respect to ghost canceling. The discussion will center on "recommending a proper role for NAB in standard-setting efforts," said Lynn Claudy, NAB's director, advanced engineering and technology. (At deadline last Wednesday, no decision had been reached; see "Top of the Week.")

Reflections of broadcast signals off tall buildings or natural barriers cause echoes that arrive at TV receivers microseconds after the main signal. The reflection and the main signal are decoded together by the receiver, resulting in the ghost effect. Attempts to correct the problem are now based on the transmission of a digitized ghost canceling reference (GCR) signal as part of the main signal, with filtering of the ghosts occurring at the receiver end.

For the past 14 months the Advanced Television Systems Committee (ATSC), an industry group formed to set high-definition television and improved NTSC standards, has been concentrating on ghost canceling systems. ATSC's specialist group on ghost canceling (T3-



BTA demonstration at NAB convention

S5) has been studying two systems for possible standardization.

The BTA system was approved as a Japanese standard last year and has been proposed to the ATSC. Developers of the second system at AT&T Bell Laboratories, Middletown, N.J., claim their system (which could be available in a testable hardware form by the end of the year) solves some defects that are still present in BTA's. (Two other companies, North American Philips, Briarcliff Manor, N.Y., and Tektronix, Beaverton, Ore., have also informed T3-S5 that they are working on systems, although details are not yet available.)

The BTA ghost-canceling circuitry is now available to consumers in Japan in the form of a set-top converter. TV's with the circuitry built in are expected to be introduced soon. After years of working with antenna systems as a possible cure for ghosts, Japanese researchers began investigating the idea of a GCR component to the NTSC signal. The final standard puts the GCR on line 18 of the vertical blanking interval.

One bug, however, remains in the BTA system. When a set is receiving signals in rapidly changing multipath conditions, the receiver circuitry some-

times does not react quickly enough to correct the echoes. This sometimes results in pseudo-ghosts which degrade rather than enhance the picture for several seconds.

AT&T's system is similar to BTA's. It also delivers a digital GCR signal over the VBI. But AT&T claims to have solved the receiver problem by adding "techniques for precisely characterizing a multipath channel" to its GCR algorithm. The correction will not only speed the ghost canceling lag time, but will also require less complex receiving hardware than BTA's, said AT&T engineer Jin-Der Wang in a technical paper released last week, "because the multipath channel for TV broadcasting typically consists of relatively few significant and widely spaced responses."

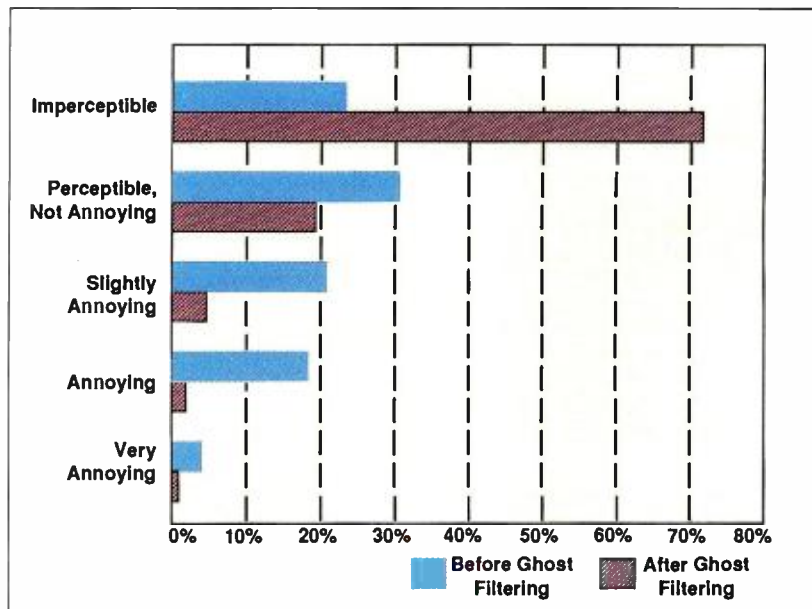
AT&T is working on three variations of its GCR signal, one for NTSC transmission, one for an enhanced-definition TV system and one for an HDTV signal being designed to be encoded into Zenith Electronics Corp.'s Spectrum-Compatible HDTV terrestrial transmission system. Other consumer receiver manufacturers are also actively being sought for cooperative efforts in ghost-canceling technology, Wang said.

BTA said in a technical paper released at the NAB convention that its GCR signal can "eliminate ghost interference under any conceivable conditions." The results of a test on the BTA system performed in Atlanta during the convention by NAB and the Association for Maximum Service Television (MSTV) tend to confirm the Japanese findings (see graph).

"In general, the ghost canceler was effective in reducing or eliminating ghosts and correcting signal quality in nearly all of the locations where ghosting conditions were observed," according to an NAB report on the BTA system released for last week's board meeting.

The test was performed over a one-week period. Six Atlanta stations (four VHF, two UHF) were provided with BTA's GCR encoders. Two experts with experience in subjective video evaluations (Ed Williams, manager, transmission and propagation engineering for the Advanced Television Test Center, Alexandria, Va., and John E. Hidle, a consulting engineer with the Carl T. Jones Corp., Springfield, Va.) observed each station's signal on sets equipped with decoders at several locations around Atlanta.

The receiver locations included five private homes in areas known for extreme multipath impairment. Another 32 outdoor sites were set up in a grid pattern throughout the Atlanta. Subjec-



Composite results of all observations in NAB-MSTV trial

tive evaluations were also made at the Atlanta Inforum, where a public demonstration of the BTA decoders was held.

Some ghosting was visible on at least one of the six channels at each of the receiver locations under normal conditions. Williams and Hidle observed ghosts in 75% of all pictures observed before GCR filtering, with 21% of the pictures displaying "slightly annoying"

ghosts, 18% displaying "annoying" ghosts and 5% displaying "very annoying" ghosts.

After filtering, ghosts were visible in 28% of the observations. In four out of five cases that ghosts were visible, they were rated as "perceptible, but not annoying."

"The BTA system was unable to correct for ghosts in 7% of the observations," the report concluded. **-RMS**

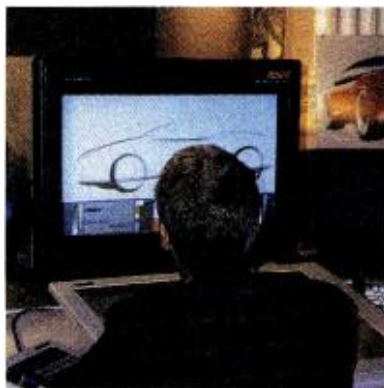
HDTV USES GO BEYOND BROADCASTING

Medical uses, automobile design and space shuttle find HDTV a useful tool

A two-day demonstration (June 18-19) of high-definition television equipment was held on Capitol Hill to show uses for the technology other than for home entertainment. HDTV monitors, digital compression systems and satellite and fiber optic transmission systems were shown in settings apt for medical imaging, educational and teleconferencing applications.

HDTV will play "a significant role in a myriad of media," said House Telecommunications Subcommittee Chairman Edward Markey (D-Mass.) at the demonstration's opening. "We put our nation in severe risk" if high-definition is viewed as an entertainment medium alone, he said.

The Telecommunications Subcommittee sponsored the demonstration in a format similar to an earlier public



demonstration it sponsored on HDTV terrestrial transmission in the caucus room of the Cannon House Office

Building (BROADCASTING, Sept. 12, 1988).

Symbolics Inc. showed an animation and paint system (first shown at the National Association of Broadcasters convention this year) which has been purchased by a NASA contractor to simulate possible malfunctions in the space shuttle. It can be programmed to operate in any high-definition or conventional video format. A high-definition paint system shown by Shima Seiki of Japan (pictured) has been used for the past 12 months for automobile design by Ford Motor Co. Among the graphics monitors demonstrated were the latest prototype of the Zenith flat tension mask display and flat-panel active-matrix liquid crystal display from Ovonic Imaging Systems Inc., Troy, Mich.

HDTV for recording and transmitting

medical images was among the more eye-catching applications demonstrated. Corabi International Telemetrics, Alexandria, Va., demonstrated an HDTV still system it developed with Ikegami Electronics. An Ikegami NTSC camera is built into a microscope and the signal receives line-doubling and color enhancement through a Corabi processing system and is displayed on high-resolution monitors in a Corabi-developed 750-line progressive format. Since May 17, the system has been in operation at two Atlanta hospitals that have set up a microwave link for remote primary diagnoses, according to Corabi President Beth W. Newburger.

Digital HDTV transmission of full motion and color medical images was demonstrated by Bell Communications Research (Bellcore), Livingston, N.J. Bellcore set up a mock operating theater with HDTV equipment adjacent to the caucus room and transmitted images to its main exhibit by fiber optic cable at a rate of 622 megabits per second. "Our studies have convinced us that the best medium is broadband over a switched digital fiber network," said Bellcore's Bruce Sidran.

Michael Stauffer, director, new business, for Compression Labs Inc. (CLI), San Jose, Calif., agreed, saying, "Ultimately, the country is going to be wired

with high-capacity fiber." CLI demonstrated a digital codec for transmitting high-definition graphics over conventional phone lines and has eventual plans to market a full-motion HDTV encoding system at 45 megabits per second for teleconferencing. Scientific-Atlanta also showed its HDB-MAC satellite transmission system which has already been used as a teleconferencing tool.

NHK and Matsushita both demonstrated 1,125/60-format electronic museum systems, which are now in use in Japan. Museum-goers call high-definition reproductions of paintings and other art works to video screens from HDTV stillstore systems.

-RMS

IN SYNC

BIG PICTURE

The Congressional Office of Technology Assessment (OTA) has released "The Big Picture: HDTV & High Resolution Systems." The report is designed to be "an extremely valuable and comprehensive guide to high-definition systems and related technology and policy issues," according to Representative George Brown (D-Calif.), a member of the House High-Technology Caucus and the OTA board. The 108-page report reviews various HDTV production, transmission and display technologies and the history of HDTV development and the standard-setting processes in U.S., Japan and Europe. "The Big Picture" is available for \$5 through the Government Printing Office, Washington; (202) 783-3238; stock number 052-003-01193-0.

AMPEX OFFER

During the upcoming 1990 World Economic Summit in Houston (July 9-11), Ampex Corp., Redwood City, Calif., is offering broadcasters free use of Betacam SP field equipment. Up to 1,000 TV journalists are expected to cover the event. One editing suite with 10 studio videotape recorders, a switcher and a digital effects and character generator will be open in the Summit press room (exhibit hall

A of the George R. Brown Convention Center) from July 6 through July 12. Loaner cameras, camcorders and VTR's will also be available. Ampex will have tape stock for sale in Betacam SP, U-matic and Type C formats. The summit arrangements are being handled through MPCS, Ampex's Houston-area sales representative.

All broadcasters covering the event in the Betacam format will be welcome to use the facilities on a first-come, first-served basis, although Ampex customers will be given some preference should the waiting list grow long. Ampex has offered some services in the past at other events, but not as large and organized as what is planned for the summit, according to Ampex spokesman Dave Detmers. "Clearly this is good customer relations for us," he said.

SONY REDUCTION

Sony Magnetic Products Co. has cut the price of its D-2 (composite digital) videotape cassettes by 20%. The move is designed to further boost sales of D-2 tape stock, which, Sony says, is currently in a period of dramatic growth. Per-month sales of the D-2 tape in the U.S. are 20 times greater in 1990 than in 1989, according to Andrew Mougis, vice president, professional tape division. Sony is projecting that sales per month will improve another 50% in 1991.

EASTERN EUROPEAN DIGITAL

New England Digital, a White River Junction, Vt., manufacturer of digital audio editing equipment for audio and video post-production, is opening a European subsidiary in Munich, West Germany, to increase business in the newly opening Eastern Europe markets. The subsidiary will be a joint venture with Rolf Chrostek, who has been handling sales of New England Digital equipment as sales and product manager for the professional products division of Harman Germany, New England Digital's former European distributor.

CONTRIBUTION

The Vienna, Austria-based European subsidiary of Tektronix Corp., Beaverton, Ore., donated new test equipment to Free Romanian Television in Bucharest in an effort to help the Eastern European country rebuild its broadcast television facilities. The donated devices included two vectorscopes, two waveform monitors and a component/PAL TV generator. Tektronix also donated several oscilloscopes to universities throughout Romania at the urging of a Tektronix employee who is a former Romanian citizen.

INTERNATIONAL

TURNER TAKING ENTERTAINMENT AROUND THE WORLD

In addition to ventures in South America and Caribbean, company is working on distributing TNT throughout Europe

Turner Broadcasting, after spending the last five years expanding the worldwide reach of its 24-hour Cable News Network, is now poised to bring its entertainment services around the globe as well.

The company may also explore the taking of minority positions in broadcast entities around the world.

TBS, which unveiled plans to launch a film-based service to Central and South America and the Caribbean based on TBS's Turner Network Television (BROADCASTING, May 28), now also has under consideration a European version of the entertainment channel, possibly in partnership with another company.

Expansion opportunities for CNN, already available in 90 countries, have not ceased either. Beyond improving audience reach through existing hotel, cable and broadcast outlets, CNN is looking at potential variations on the service such as a non-English-language news channel produced jointly with a national news-gathering organization or broadcaster.

Point man for Turner's new international strategic development is Robert W. Ross, the former Turner general counsel who has been based in London since January 1987 as managing director of CNN International Sales. He will return to Turner Atlanta headquarters in August with additional responsibilities as vice president, international business and network development.

Ross, who spoke with BROADCASTING from his London offices, explained: "The company is very clearly perceiving that an increasing percentage of its incremental growth in revenues will come from international markets over the next decade."

According to Ross, the new international development unit's function is to position the company to take advantage of global developments by reinvesting cash from its successful U.S. business and exploiting existing assets, which he identified as TBS's worldwide news-gathering operation, its library of more than 2,000 films and experience in launching and managing satellite televi-



Robert Ross

sion networks.

Ross explained the unit would look at proposals generated both within and outside the company and its operating units and would consider possible mergers or the acquisition of others' assets.

"There has been and there's going to be a proliferation of new terrestrial out-

lets and a growth in the other distribution outlets like direct-to-home satellite and cable," said Ross. "They're all going to find an expanding business environment and they're all going to make money."

Ross, who was instrumental in CNN's expansion in Europe, North Africa and portions of the Middle East, said that the service in those regions has a "reasonable prospect" of breaking even on an annual basis by the end of 1990. He said revenues would be in excess of \$10 million this year.

From a 1987 client base of just 35 hotels and a couple of broadcasters, the international feed now reaches more than 500 hotels, 250 cable operators, 40 newspapers, 35 broadcasters and 200-300 institutional users.

Revenues from cable and hotel clients are about equal for the service, although neither exceeds around 25% of total revenue. Ross added that with less than 25% penetration of hotels rated three stars and above, hotel revenues could more than double before the market reaches maturity. Cable, with 20%-23% penetration, has substantial growth left.

As CNN International revenues grow, said Ross, surplus funds will be invested in service enhancements including new programs, new bureaus or possibly a new satellite transponder.

Ross did not rule out the possibility of shifting CNN to a more powerful European satellite to reach home viewers directly. "We haven't made a decision to do it," he said, "but we're watching the growth of direct-to-home [satellite broadcasting] carefully, and if at some point it appears to be an economically rational business, it's a business we would then enter."

Also in the works for CNN in Europe, Ross added, is a possible scrambling of its Intelsat satellite feed by 1991 or 1992, in large part to defeat hotel and institutional piracy.

CNN International is also planning to increase the percentage of non-U.S. material, as well as giving news stories more of an overseas perspective. —AAG

REVOLUTIONARY

The Soviet Parliament has approved a press-freedom law the government designed to end decades of government censorship. The new law permits anyone to start a newspaper, and, its supporters say, is the first to detail guarantees afforded journalists. It also bars political interference in broadcasting and press, though not without qualification. The law allows the government to ban pornography, calls for the violent overthrow of the government and appeals to religious and racial intolerance.

POSNER HOPES TO BE SOVIET TV OWNER

Commentator, often seen on American TV, is one of group of investors hoping to be allowed to run independent network

Vladimir Posner, the commentator on Soviet television who frequently delivers his views in his American-accented English on American television, appears to be on his way to becoming part owner of what would be the first independent television network serving the Soviet Union. "It's going to happen," he says of the network project. "I'd say by the end of 1990."

Posner, who was in Washington as part of the Soviet Gostelradio contingent covering the summit, disclosed plans for the television network while speaking at a symposium of the Center for Strategic and International Studies. His topic was "New Electronic Media Horizons in the Soviet Union," but it was not generally known that he had one of those horizons in his personal sights.

Posner did not identify anyone else in his group. He said only that it includes 30 people "from different walks of life." He said the group "will look for joint ventures." And he said he had been approached by "powerful American organizations" who expressed an interest in the project, but he did not identify them either. Posner said he had advised the Americans there would be "no quick return." Still, he said, they plan to visit Moscow in two weeks to discuss the matter.

Posner said there is a need for an independent television service. The state service offers on its three channels entertainment that he finds to be less than exciting and advertising that is not well done and often promotes products not available to viewers—Japanese electronic products that are sold only for hard currency, which few Soviet citizens possess. But he said perestroika has led to two developments.

One is the emergence of some 3,000 unlicensed cable television systems, all of them small, most of them master antenna television operations limited to a single apartment house, that offer movies and home video including "home-produced pornography."

The other development is the pay television service many of those systems offer, with menus loaded with Soviet and Western movies. And while the average Soviet citizen earns 250 rubles a month, Posner said some 100,000 descramblers needed to watch the pay channel are rented at 12 rubles a month.

Posner said his group is considering "a satellite-based system," perhaps with a television tower in Moscow, to serve the capital city and its surrounding region, where 25 million people live. As for the availability of dishes, Posner said TVROs are being produced in the Soviet Union. And although the price—3,500 rubles—seems high, considering the earning power of the average citizen, Posner said that "tons of rubles have been salted away" by individual citizens. The dishes, he said, "will be snapped up."

There are no restrictions on home dishes in the Soviet Union. "We have nothing like the FCC," Posner said. "There are no rules to control this." A "so-called media law is being debated," he said. "But we don't know if it's to protect the media and the audience, or to control the media and the audience."

Posner expressed confidence the independent television network could succeed, once on the air, offering programming desired by Soviet citizens—he talked of Western programming and co-productions—and operating as at least a quasi-form of pay television. Owners of 50 million television sets would

be asked to pay 40 rubles a year. That would produce a theoretical total of two billion rubles. Posner said there is a division of opinion within his group as to whether it should accept advertising. Some in the group would. Others, he said, caution against becoming "dependent" on advertising, fearing it could become "counterproductive." Posner indicated he is in the latter group. "I think advertising is fine as long as it is not the primary source of support, and serves a purpose," he said. He indicated he meant a purpose other than earning money.

The problem would be in getting the network on the air. Posner said the group needs "a lot of rubles" but that an article in the press about the project led to a number of offers of financial assistance. But it is hard currency that would be needed to buy the necessary equipment. That is the problem. And that is where joint venturers would come in, including, presumably, "the powerful American organizations" he mentioned.

What would the new venture in capitalism in the Soviet Union be called? "People's Television," Posner said, grinning broadly.

—LZ

PANDORA'S BOX OFFICE

Vestron Television has sold North American TV rights for its library of 160 feature films, plus specials and series, to Paris-based distributor Pandora Group. Principals at both companies declined to comment on the deal's dollar value.

Among Vestron's films are "Dirty Dancing," Arnold Schwarzenegger's "Red Heat," Madonna's "China Girl" and a pair of John Sayles features. The company currently has in domestic syndication three feature film packages—already sold to pay and basic cable, as well as pay-per-view outlets—along with a limited number of specials and series.

Pandora President and Chief Executive Officer Christian Bourguignon told BROADCASTING from Paris last week that the firm, formed in 1982 and backed by leading European and U.S. banks, as well as Luxembourg media conglomerate CLT, will now take over distribution

of the library in the U.S., hiring a new sales head in a New York.

Vestron retains international rights to the library, although in some territories, such as the UK, those rights and other Vestron assets have been sold to third parties.

Pandora has an existing library of approximately 1,000 titles, including CBS TV mini-series *I'll Take Manhattan*, *Mistral's Daughter* and *Dadah is Death*, along with U.S. theatrical releases such as "Three Days of the Condor" and "Serpico." The company maintains a program acquisition arm in Los Angeles.

Bourguignon said the Vestron acquisition will round out the company's distribution activities, which until now have been worldwide with the exception of the U.S. He added that the company will continue to acquire selected properties, looking for worldwide or more limited international rights.

—AAG

SATELLITE

FOOTPRINTS

Here's the deal. What have Sky Cable's lobbyists been telling Congress in its effort to persuade body to pass legislation requiring cable programmers to license their programming to startup DBS venture? It's all in a two-page handout the lobbyists have been distributing on Capitol Hill. "It would not be possible for this or any [DBS] venture to recreate existing [cable] services, which have exclusive contractual rights to many sports events and first-run movies," it says. "Broadcasters controlled the rights to comparable programming in cable's infancy and were required by the government to provide that programming to cable; similarly, unless Sky Cable is able to obtain a license to preexisting cable program services it will be unable to fulfill its potential to provide consumers an additional source of this programming." Sky Cable has met resistance in trying to negotiate for distribution rights, even from programmers not affiliated with cable operators, it says. "Although programmers would benefit from additional distribution and the revenues it would generate, they are totally dependent today on cable operators for their distribution. As a result, they have resisted indicating support for the concept of access to their services by new distribution technologies." Sky Cable does not want a free ride, it says. "Of course, access should be at market rates," it says. "Programmers should be protected against the 'subsidization' of new distribution media."

Good government business. Cooperation among the Port Authority of New York and New Jersey, the City of New York and Merrill Lynch has, in one decade, created a thriving "public network alternative" in New York, the Teleport Communications Group (TCG) told the National Telecommunications and Information Administration (NTIA) in comments submitted earlier this month. "Positive signals from government...encourage competition in local telecommunication and information markets," said the group, which described the growth of The Teleport on Staten Island (now employing 800 people to operate 240 miles of area fiber networks and 19 satellite earth stations) as a model for "how government policy can encourage efficient, prudent and massive investment in local telecommunications networks with minimal risks to ratepayers and taxpayers." According to TCG, teleport competition has forced "monopoly telephone companies" in the region to make "substantial investments" in upgrading facilities and services. "This way," said TCG President Robert Annunziata, "everyone wins."

Big dish, big signal. When international demand for news coverage of the U.S. presidential elections reached a critical point in November 1988, Washington International Teleport converted its 18.3 meter data and voice downlink to video use. Last week, BrightStar Communications used that standard-A antenna to downlink TV coverage of World Cup

Soccer from Italy to broadcasters in Canada and the Caribbean. The dish, said Bill Page, vice president, North America, allows BrightStar to provide "the highest quality international transmissions available."

Firmer agenda. As its agenda grew more specific, The Satellite Broadcasting and Communications Association said last week that it expects more than 100 exhibitors and approximately 8,000 people to attend its 1990 Nashville trade show, July 9-11—numbers "consistent with, if not larger" than the 1989 show. Panelists have been all but finalized for three key seminars that promise to bring Ku-band DBS proposals to center stage.

Panelists for "Impact of K Band DBS Services on the Satellite Dealer" (1 p.m., July 9) are to be David Beddow, vice president and general manager of K Prime Partners; Charles Ergen, president of Echostar Corp. and of DBS permittee Echostar; Stanley S. Hubbard, president of Hubbard Broadcasting and DBS permittee United States Satellite Broadcasting, and Jim Ramo, vice president of Hughes Communications, partner in DBS consortium Sky Cable.

"Video Compression—Its Impact on Television" (date and time not set), moderated by H. Taylor Howard, director of research, Chaparral Communications, will include Joseph Flaherty, senior vice president and general manager, engineering and development, CBS Inc.; Jerrold Heller, executive vice president, VideoCipher Division, General Instrument Corp.; Walter Ciciora, vice president of technology, American Television & Communications Corp.; Paul Heimbach, senior vice president, engineering, Viacom Networks Group, and Wayne Luplow, executive director of electronic systems, Zenith Electronics Corp.

And panelists scheduled for "The Future of C Band? K Band? C/K Band?" to be moderated by SBCA President Chuck Hewitt, are William Berman, director of cable services, GE Americom (invited); Robert Caird, vice president of HBO Satellite Services; E. Lawrence Dunham, president of VideoCipher Division of General Instrument Corp.; Chaparral's Taylor Howard and Tom Rogers, president of NBC cable and business development.

Expanded upgrade. General Instrument added an incentive for consumers to move up from VideoCipher II to VideoCipher II Plus descramblers last week, offering a more than 75% discount on its Videopal pay-per-view unit, if both the VC-II Plus and Videopal Order Recorder are purchased at once. Since May 1, the cost of a VC-II to VC-II Plus upgrade has been \$129—exactly equal to the suggested retail price of Videopal. Beginning June 13, consumers were offered a combined VC-II Plus and Videopal upgrade price of \$159. Beginning May 21, GI restricted Videopal ordering to subscribers with VC-II Plus (BROADCASTING, May 14).

'Cosby' continues from page 42

her first major television role, Pam is "from a lower economic area," Kukoff said, specifically, Bedford-Stuyvesant.

Pam becomes a member of the *Cosby* household, and a regular cast member, because her grandmother is sick in California, and Pam's mother, who leaves to take care of her, is reluctant to take her daughter out of school. Claire then volunteers to take Pam in.

The introduction of Pam provides the opportunity to explore the socio-economic differences that exist in all ethnic groups, said Kukoff. "Given the American experience, some people have become much more successful than others," he said.

"With regard to a family, you will

also have certain members who have done better. We want to learn about Pam's experience, but from a family point of view," Kukoff said. "It's something that is dramatically compelling."

Some of Pam's friends from Bedford-Stuy, "probably a boyfriend and two others, a man and a woman," will also be making *Cosby* appearances, Kukoff said.

The Cosby Show's writing staff will also be populated by new and returning members. Lore Kimbrough and Erich Van Lowe, with the show last season, will be back, as will veteran creative consultant Matt Robinson.

Janet Leahy, previously with *Cosby* but most recently with *Major Dad*, will return to the *Cosby* fold as a creative consultant. New writers include Steve

Kline, Bryan Winter and Gordon Gartrelle. The *Cosby* staff will also include three WGA interns, all women.

Kukoff, who spent time with Weintraub Entertainment, also created *Diffrant Strokes*. His most recent series was *Rags to Riches*. "We see *Cosby* primarily as entertainment," he said, "but there is a certain amount of teaching, not preaching, that goes on. It's always been a family show, but able to get across certain ideas on child rearing, where kids are going, et cetera. It works very well that way."

"People recognize real life in it," Kukoff said. "Parents see it and kids see it, and I think that's why it's been so successful and refreshing and fun. We want to have some kind of weight and force behind what we're doing. *The Cosby Show* will continue to do that." —RG

SYNDICATION MARKETPLACE

Dan Dierdorf, sports analyst for ABC's *Monday Night Football*, has reached agreement with **GGP Sports** to host GGP's fourth annual *NFL Pre-Season Special*. Hour-long special, which will preview league's 28 teams and their prospects for 1990-91 season, is being offered on straight barter basis (6 minutes national, 6½ minutes local) for Aug. 24-Sept. 9 broadcast window.

According to **Genesis Entertainment**, it has cleared off-network hour, *Highway To Heaven*, in 76% of U.S. for second year of its syndication run. New stations joining lineup include WBZ-TV Boston, KXAS-TV Dallas, WISH-TV Indianapolis, WESH-TV Orlando and WAVY-TV Norfolk. According to syndicator, 22 markets have been added to lineup since last February, bringing 1990-91 lineup to 122 stations, representing 23 of top 25 markets. Program is available on 5 minute national/7 minute local barter basis.

Republic Pictures Domestic Television has cleared its *Color Movies II* package of tinted classic films in 153 markets, representing 90% national coverage. Included in package is "It's A Wonderful Life," "Fighting Seabees," "One Touch of Venus" and "Champion." WTXF-TV Philadelphia, WUSA-TV Washington, KSTW-TV Seattle and WFTS-TV Tampa are among new stations lining up for package, which is available for two airings per five-week broadcast window. Barter split is 11½ minutes national/12½ minutes local.

Warner Bros. Domestic Television Distribution has licensed *The Hogan Family* to KPHO-TV Phoenix and KHTV-TV Houston, bringing its clearance total to 78 stations, covering 71% of country, according to Keith Samples, senior vice president, off-network. Debuting in syndication this fall, *The Hogan Family* has found homes in 16 of top 20 markets,

including WPIX-TV New York, KCAL-TV Los Angeles, WPWR-TV Chicago, WTXF-TV Philadelphia, KTVU-TV San Francisco and WSBK-TV Boston.

KRON-TV San Francisco said it will follow up its nationally syndicated special report on last April's *Earth Day 1990* with special called *Planet Earth: A Progress Report*. Station's *Earth Day* special was picked by 120 stations, mostly NBC affiliates, covering 80% of country. *Planet Earth* will be available in December. No word yet on who will host new show. Linda Ellerbee and Dennis Weaver served as hosts of April program. *Planet Earth* will be one hour and offered on barter basis, five minutes national, six minutes local.

Orbis Communications has announced availability of Orbis Premiere Movies III for 1990-91 season. Package has 12 barter movies, one release each month. Titles include *The Image*, with Albert Finney and Marsha Mason, and *Red King White Knight*, with Tom Skerritt and Max Von Sydow. Several movies are off-HBO titles.

According to **ITC**, its new game show, *Tic Tac Dough*, has passed 70% clearance mark. Seventy-two stations, mostly affiliates, have picked up show, said ITC.

DIC Enterprises and Broderbund Software have reached agreement in which DIC will develop potential fall 1991 animated series based on Broderbund's computer game character, Carmen Sandiego, which is part of detective-chase software series that teaches geography and history to children. DIC, which is major Burbank, Calif., program supplier of animated programming for syndication and networks, is currently developing *Carmen Sandiego* series for network or syndication distribution.

'Europe' continues from page 37

have taken advantage of the political risk insurance offered by the Overseas Private Investment Corp. are protected. So are those that have taken advantage of the similar protection offered by the Multilateral Investment Guaranty Agency of the World Bank established in December. No, the most serious obstacle would seem to be the lack of a gambler's spirit.

And no wonder, considering the depressingly long list of needs and problems cited by both the Dougan and Dialogue groups. Herb Granath, president of Capital Cities/ABC Video Enterprises, is well informed on conditions in East Europe and does not seem ready to recommend any major involvement by his company. "A lot of people will spend a lot of money before anyone walks away with anything," he said. "They need enormous infusions of money and talent. They are at the very beginning of developing a broadcast system, and the governments are unstable. Those who were in place are being turned out. One has to be careful," he said. "Eastern Europe could be a bottomless pit."

Nor did Granath stop there. "I don't know where the advertising or other revenues would come from," he said. Some in Eastern Europe have suggested that Western producers provide programming on a barter basis—give it away in return for the right to sell commercials in the programming. But Granath was not interested. "Who will buy the stuff advertised?" he asked. Then, softening his line a bit, he said, "I would like to help establish a free medium, but I don't want to establish Eastern Europe as a charity case. If programmers create a precedent of giving programs away, they won't be able to sell them."

Still, Granath was not writing off Eastern Europe. Indeed, Capital Cities/ABC is providing some of the material with which Czechoslovakia for the past month has been filling time on its third channel, once occupied by Soviet programming. Like five other participants, including CNN, Capcities/ABC is providing its programming—*ScreenSports*—at virtually no cost. And Capcities/ABC did make what Granath said was "a qualified" offer for the 49% interest in Nap TV, the modest television service struggling to make an impression in Hungary. Capcities/ABC offered \$500,000, far short of the \$1.8 million the owners of the Budapest-based ser-

vice were seeking as part of an effort to strengthen and professionalize an operation now staffed almost entirely by freelancers. "We're still thinking of Nap TV," Granath said. "We might end up doing something."

And as for East Europe generally, Granath said: "We're monitoring what's going on. We'll be alerted when the time is ripe."

That is one approach. Another, still not bullish, was offered by Nimrod J. Kovacs, president of NJK Inc., a Highlands Ranch, Colo., consulting firm, who was encountered in an outlying suburb of Budapest talking business with Endre Nagypal, chief executive director of Global Cable Television and president of Hungary's 20-member cable television association. Kovacs, a native of Hungary who left that country for America in 1971, was representing United International Holdings. And he was not the first American to show an interest in Global, which says it has some 25,000 subscribers. Officials of Time Warner had dropped by at least once before Kovacs showed up. Other foreign interests—from Finland and West Germany—have also called on Nagypal. So, while there is evident interest, Kovacs ticked off a number of the problems a prospective joint venturer would have to confront.

For one thing, Hungary, at the moment, with media legislation yet to be enacted, does not require cable systems to secure franchises: "Three companies could run cables up the stairwell of an apartment." (That kind of free enterprise is not what Hungarian cable entrepreneurs, any more than those in the U.S., have in mind when they extol the benefits of a market-driven economy.) Furthermore, Kovacs said that one question to be addressed is whether "cable is a business." While there is interest in multichannel television, he said, he noted that disposable income in the country averages \$200 a month, with subscriber fees set at about \$1 a month. "Can this be cranked up over time?" he wondered. Another problem grows out of the fact few Hungarians speak English. So the expense of translating programs would have to be considered. Still, with 2.5 million households, Kovacs said, "Hungary is viewed as a high risk, high reward endeavor. So a lot of people are interested."

Then there is what Chase's Freedman says is that company's approach. "You have to have a long-term horizon," he said, in an interview in the cable company's Warsaw headquarters—a rented

house—outside of the main business district. "We're a private company, so we have the luxury of not having to worry about quarterly earnings. Our vision is six, eight, 10 years out. We're building for the future. Our whole business was built that way." Freedman has no illusions as to the difficulties ahead, but does not insist that business be risk-free: "It will get worse before it gets better. Disposable income numbers are not good for the near term. But [the economy] will get better. It has to." Asked why it had to get better, he said: "Maybe that's my optimism."

□

With the countries of Eastern Europe throwing off the restrictions and the philosophy of socialism, one intriguing question is: Who are the new Berlusconi or Maxwells or Murdochs emerging from the soil of a society that for so long was inhospitable to the free enterprise system? Those to whom the question was put said it is too early to pick them out. However, there are some individuals who, if nothing else, demonstrate that drive and ambition can survive generations of socialist rule.

In Poland, for instance, there is Wojciech Mann. He is host of two popular radio shows and two television programs, one of them, a one-hour monthly show he says "has been compared to *Saturday Night Live*." To support that *SNL* lookalike—it is called *To Be Continued*, a sign, he says, of confidence in the program's future—Mann sells ads. Who produces the ads? He does, in his advertising agency, Estrada. Those activities do not exhaust his ambition. Along with two partners—a Pole and a Swede—Mann has applied for a license to operate a radio station in Warsaw.

Whether Mann and the others becoming involved in independent broadcasting in Eastern Europe make their mark as major players remains to be seen. Nor is it certain yet that the critical mass of interest and ambition that could erupt into major broadcasting enterprises is developing. Journalists do not have the spirit of a James Madison to inspire them. And there is no guarantee the governments emerging from the ashes of Communist rule have the skills and taste for running the kind of free-enterprise economy in which a broadcasting industry could flourish. As Poland's Jakubowicz told the Transatlantic Dialogue delegation: "We live in a post-socialistic economy and attitudes have not yet changed." But there is something new in Eastern Europe: the opportunity for change.

—Leonard Zeidenberg

FOR THE RECORD

As compiled by BROADCASTING from June 14 through June 20 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 ncter equals 3.28 feet.

OWNERSHIP CHANGES

Applications

■ **KWTR(AM)-KXBX(FM)** Lakeport, CA (AM: BAL900518EC; 1270 khz; 500 w-D, 97 w-N; FM: BALH900518ED; 98.3 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Keffco Inc. to North Country Communications Inc. for \$550,000 ("Changing Hands," June 11). Seller is headed by James Kefford and has interest in KOZT(FM) Fort Bragg and KXFX(AM)-KRRS(FM) Santa Rosa, both California. Buyer is headed by William N. and Geraldine R. Groody, and has no other broadcast interests. Filed May 18.

■ **KKBB-FM Shafter, CA** (BTCH900510HW; 97.7 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Kohl Communications Association Inc. to Kohl Communications Association Ltd. for no financial considerations. Deal is part of investment reorganization. Seller is headed by Ken Kolh, who is officer and stockholder of Orlando Group, permittee of new FM at Orlando, FL. Buyer is headed by Ken Kohl. Filed May 18.

■ **WJGA(FM)** Jackson, GA (BTCH900518HN; 92.1 mhz; 2.15 kw; ant. 374 ft.)—Seeks assignment of license from Tarkenton Broadcasting Co. to Donald W. Earnhart for \$600,000. Seller is headed by Dallas M. Tarkenton and Donald W. Earnhart. Tarkenton has interest in Carroll County Media, licensee of WBTR-FM Carrollton, GA. Buyer has no other broadcast interests. Filed May 18.

■ **WLAG(AM)** La Grange, GA (BAL900518EA; 1240 khz; 1 kw-U)—Seeks assignment of license from West Georgia Radio Inc. to Sterling Entertainment Inc. for \$537,160. Seller is headed by James E. and Marlene G. Uglum, and has no other broadcast interests. Buyer is headed by John Robert Mitchell and Zulfikarali M. Devji, and has no other broadcast interests. Filed May 18.

■ **KVIB(FM)** Maui, HI (BALH900518HH; 94.3 mhz; 3 kw; ant. -22 ft.)—Seeks assignment of license from Visionary Related Entertainment Inc. to Cub Media Inc. for \$275,000. Seller is headed by John Detz, who is member of board of KRCB-TV Rohnert Park, CA. Buyer is headed by G.P. Sullivan, David Hoffman, J.F. McKeon and Tamara Durbin, and have no other broadcast interests. Filed May 18.

■ **KAOI-FM** Wailuku, HI (BALH900518HP; 95.1 mhz; 100 kw; ant. 1,250 ft.)—Seeks assignment of license from Kaoi Communications Inc. to Visionary Related Entertainment Inc. for \$650,000. Seller is headed by Roger Whitehurst and has no other broadcast interests. Buyer is headed by John Detz, who is member of board of KRCB-TV Rohnert Park, CA. Filed May 18.

■ **KAYL-AM-FM** Storm Lake, IA (AM: BTC900601EE; 990 khz; 250 w-D; FM: BTCH900601EF; 101.5 mhz; 91 kw; ant. 300 ft.)—Seeks assignment of license from Northwestern Iowa Broadcasting Corp. to Paul C. and Mark P. Hedberg for \$921,400. Seller is headed by Paul R. Benson and Kenneth Putzier, and has no other broadcast interests. Buyers have interest in KLSS-AM-FM Mason City and KUOO-FM Spirit Lake, both Iowa, and KEEZ-FM Mankato and KMRS(AM)-KKOK(FM) Morris, both Minnesota. Filed June 1.

■ **KAPH(FM)** Kingman, KS (BTCH900606HX; 100.3 mhz; 48 kw; ant. 505 ft.)—Seeks assignment of license from Bliss Communications to Andrew E. Gore

for \$21,500. Seller is headed by Ronald Bliss, Eugene Ferrin, David Gordon and Michael R. and Jessica Gore, husband and wife, and has no other broadcast interests. Buyer has no other broadcast interests. Filed June 6.

■ **WWAG(FM)** McKee, KY (BAPH900518HJ; 107.9 mhz; 2 kw; ant. 400 ft.)—Seeks assignment of license from Betty J. Rudder to Wilderness Hills Inc. for \$65,000. Seller is headed by Betty J. Rugger and has no other broadcast interests. Buyer is headed by Vernon R. Baldwin and Ernel Ison, and has interest in WWXL-AM-FM Manchester, KY. Baldwin has interests in Tri-State Communications, permittee of new FM at Harrison, OH; is 100% shareholder of Vernon R. Baldwin Inc., licensee of WCNW(AM) Fairfield, OH, and is president of Victory Radio Inc., licensee of WRKG(AM)-WZLE-FM Lorain, OH. Filed May 18.

■ **WHAI-AM-FM** Greenfield, MA (AM: BTC900607HY; 1240 khz; 1 kw-U; FM: BTCH900607HZ; 98.3 mhz; 3 kw; ant. -240 ft.)—Seeks assignment of license from Roger R. Carey, executor, to Ann H. Banash and Margaret P. Haigis for no financial considerations. Seller has no other broadcast interests. Buyers have no other broadcast interests. Filed June 6.

■ **WMRC(AM)** Milford, MA (BAL900518EJ; 1490 khz; 1 kw-U)—Seeks assignment of license from Nanlo Inc. to Thomas M. McAuliffe for \$250,000. Seller is headed by Loren Ghiglione and has no other broadcast interests. Buyer has no other broadcast interests. Filed May 18.

■ **WDDT(AM)** Greenville, MS (BAL900518EM; 900 khz; 1 kw-D, 109 w-N)—Seeks assignment of license from P.L. Bell, receiver, to WDDT Inc. for \$100,000. Seller has no other broadcast interests. Buyer is headed by Steven Brisker, who has interest in WARN(AM) Falmouth and WZAM(AM) Norfolk, both Virginia; KRKR(AM) Tuscon Estates, AZ, and WPGP(AM) Pendleton and WCTG(AM) Columbia, both South Carolina. Filed May 18.

■ **WCWP(AM)** Brookville and WPBX(FM) Southampton, both New York (AM: BTCE900608HR; 88.1 mhz; 100 w; ant. 190 ft.; FM BTCE900608HS; 91.3 mhz; 1 kw; ant. 165 ft.)—Seeks assignment of license from Long Island University to Long Island University for no financial considerations. Seller is headed by Stanley F. Barshay, Charles R. Borrok, Mark A. Boyar, William F. Deneergaard, Angier B. Duke, Donald H. Elliott, Irwin Gerson, Arthur I. Goldberg, Elie Hirschfeld and Caroline J. Nes, and has no other broadcast interests. Buyer is headed by Stanley F. Barshay et al. Filed June 8.

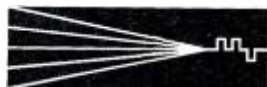
■ **WVOS-AM-FM** Liberty, NY (AM: BTC900516GK; 1240 khz; 1 kw-U; FM: BTCH900516GL; 95.9 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from The Wireless Works Inc. to Mountain Broadcasting Corp. for \$485,000. Seller is headed by Christopher B.T. Coffin, Patricia C. Tocatlian and Eugene H. Blabey and has interest in WZOZ(FM) Oneonta and WSLB(AM)-WPAC(FM) Ogdensburg, both New York. Buyer is headed by Shirley Blabey, Eugene H. Blabey, David E. Blabey, Richard Ross, Richard Blabey and Michael Sakell, and has interest in WSLB(AM)-WPAC(FM) Ogdensburg and WZOZ(FM) Oneonta, both New York. Filed May 16.

■ **WYLF(AM)** Penn Yan, NY (BTC900518EI; 850 khz; 1 kw-D, 500 w-N)—Seeks assignment of license from M.B. Communications Inc. to Russell S. Kimble for \$278,061. Seller is headed by Monica Kimble, who is wife of buyer. Buyer has interest in Williamsport Television Association, permittee of new TV in Wil-

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liamport. PA. Filed May 18.

■ **WLFH(AM)** Little Falls, NY (BAL900518EK; 1230 khz; 1 kw-U)—Seeks assignment of license from Allan J. Bentkowsky, trustee, to Roser Communications Network Inc. for \$100,000. Seller has no other broadcast interests. Buyer is headed by Kenneth F. Roser Jr., who has interest in Tow-Path Communications. Holder of CP for WOWB-FM Little Falls, NY. Filed May 18.

■ **WVOT(AM)** Wilson, NC (BAL900518EB; 1420 khz; 1 kw-D, 500 w-N)—Seeks assignment of license from Voyager Communications Inc. to Career Communications Inc. for \$213,254. Seller is headed by Jack P. McCarthy, Carl V. Venters Jr. and George E. King, and has interest in WMIR(AM)-WMAG(FM) High Point and WWMG(FM) Shelby, both North Carolina. WECPI(AM)-WLWZ(FM) Easley and WOIC(AM)-WNOK(FM) Columbia, both South Carolina, and WPIQ(AM)-WHJX(FM), GA. Buyer is headed by Eric R. Mendelson, David W. Woodard Jr., Charles H. Bedgood Jr. and John L. Dixon Jr., and has no other broadcast interests. Filed May 18.

■ **WNRJ(FM)** Marysville, OH (BTCH900518HK; 105.7 mhz; 3 kw, ant. 100 ft.)—Seeks assignment of license from Riggs-Hutchinson and Associates Inc. to Robert Casagrande and Mark S. Litton for \$106,000. Seller is headed by Richard H. Riggs and Charles Hutchinson, and has no other broadcast interests. Buyers have interest in WCSJ(AM)-WCFL-FM Morris, IL, and WNR(AM)-WTLT-FM Circleville and WNRJ(FM) Marysville, both Ohio. Filed May 18.

■ **KXTD(AM)** Wagoner, OK (BAL900604EA; 1530 khz; 5 kw-D)—Seeks assignment of license from Superior International Comms. Inc. to Sportsradio Inc. for \$75,000. Seller is headed by John and J. Riley Cranston and has no other broadcast interests. Buyer is headed by John and Cathe Fox, Josephine A. Fox, Karen F. Gunderson and Janice F. Meister. John and Cathe Fox own 75% of Fox Broadcasting Co., licensee of WWLS(AM) Moore, OK. John W. Fox owns 10% of KBLP-FM Lindsay, OK. Filed June 4.

■ **WYKO(AM)** Sabana Grande, PR (BAL900601ED; 880 khz; 1 kw-D, 500 w-N)—Seeks assignment of license from Southwestern Broadcasting Corp. to Juan Galiano Rivera for \$450,000. Seller is headed by Pedro Roman Collazo and Margarita Nazario, and has interest in WVOZ(AM) San Juan and WVOZ(FM) Carolina, both San Juan. Buyer has no other broadcast interests. Filed June 1.

■ **WTWL(FM)** Mckinnon, TN (BALH900518HL; 101.5 mhz; 790W, ant. 607 ft.)—Seeks assignment of license from David Russell Rose to WJZM Inc. for \$150,000. Seller is David Russell Ross and has no other broadcast interests. Buyer is headed by Richard Albright, Dodson Gregory Guinn and Trent C. Knott, who also own WJZM(AM) Clarksville, TN. Filed May 18.

■ **KAQU** Huntington, TX (BTCH900604HM; 101.9 mhz; 3 kw, ant. 328 ft.)—Seeks assignment of license from Angelina Broadcasting Corp. to Verna Phillips, et al., for \$44,284. Seller is headed by Robert Dale Tindle and Patrick J. Parks, and has no other broadcast interests. Buyer is headed by Verna Phillips, E. Leon Phillips, Randy Shannon, P.L. Petty and Robert Dale Tindle. Shannon owns 100% of Radio Hudson Inc., which has CP for new FM at Hudson, TX. Filed June 4.

■ **KINE(AM)** Kingsville, TX (BAL900518EE; 1330 khz; 1 kw-D, 280 w-N)—Seeks assignment of license from Edwards Communications Corp. to Cotton Broadcasting for \$50,000. Seller is headed by Tom W. White and Chet Edwards, and has no other broadcast interests. Buyer is headed by Humberto Lopez, Minerva R. Lopez and Carlos Lopez, and is licensee of KMIQ-FM Robstown, TX. Filed May 18.

■ **KFHM(AM)** San Antonio, TX (BAL900601EA; 1160 khz; 10 kw-D, 1 k w-N)—Seeks assignment of license from Angelina Vera Morales, executrix, to Hispanic Radio Broadcasters for \$650,000 ("Changing Hands," June 11). Seller has interest in KLVU(AM) Pasadena, TX. Buyer is headed by Lincoln and Sylvia

Dellar, husband and wife, and Gilberto Esquivel, and is licensee of KDIF(AM) Riverside, CA. Lincoln Dellar owns 100% of KPRL(AM)-KDDB-FM Paso Robles, CA. Filed June 1.

■ **WKRE(FM)** Exmore, VA (BALH900517HT; 107.5 mhz; 50 kw, ant. 300 ft.)—Seeks assignment of license from Bay Star Communications Inc. to Gillen Broadcasting Inc. for \$550,000. Seller is headed by Klein Leister, William E. Esham Sr., James D. Layton and Wayne Powell. Layton is general manager and Powell is operations manager of WKHI(FM) Ocean City, Md. Buyer is headed by John P. Gillen, who is account executive at WKHI(FM) Ocean City, MD. Filed May 17.

■ **WHBG(AM)** Harrisonburg, VA (BAL900529HW; 1360 khz; 5 kw-D)—Seeks assignment of license from WHBG Inc. to Clark Broadcasting Co. for \$1.25 million. Seller is headed by Robert L. Dean, Kenneth W. Dean and Jimmy Garber, and has interest in WRDJ Inc., licensee of WRDJ(FM) Bainbridge, VA. Buyer is headed by A. James Clark, Lawrence C. Nussdorf, James Hammond, Florence E. Allen and Kathy S. Taub, and is licensee of WCEI-AM-FM Easton, MD, and WKDW(AM)-WSGM-FM Staunton, VA. Filed May 29.

■ **WXZY(FM)** Ruckersville, VA (BTCH900518HO; 92.1 mhz; 3 kw, ant. 328 ft.)—Seeks assignment of license from Ridge Broadcasting Corp. to Carl R. Colombo for no financial considerations. Deal reflects issuance of new stock. Seller is headed by Sandra R. Robertson, Robert R. Nelson and George R. Borsari Jr., and has no other broadcast interests. Buyer has interest in WYFI(AM) Boynton Beach, FL. Filed May 18.

■ **KYSN-FM** East Wenatchee, WA (BALH900518HI; 97.7 mhz; 3 kw, ant. -150 ft.)—Seeks assignment of license from Robert La Bonte to Stephenson Broadcasting Inc. for \$635,000. Seller has interest in KBRO(AM) Bremerton, WA. Buyer is headed by Brian and Lori L. Stephenson, and has no other broadcast interests. Filed May 18.

Actions

■ **KATO(AM)-KXKQ(FM)** Safford, AZ (AM: BTC900330EB; 1230 khz; 1 kw-U; FM: BTCH900330HD; 94.1 mhz; 100 kw, ant. -320 ft.)—Granted app. of assignment of license from P&M Broadcasting Inc. to Rex K. and Jack A. Jensen, brothers, and Glen Nelson for \$825,000. Seller is headed by Harry S. and Kristen J. McMurray and has no other broadcast interests. Rex Jensen owns 48% stock of Mountain Valley Broadcasting, licensee of KJCY-FM Mountain Home, ID; owns 100% of KHLI(AM)-KWXC(FM) Wilcox, AZ; holds CP for KTHQ-FM Eagar, AZ. Jack Jensen owns 52% of Mountain Valley Broadcasting and 100% of KCKK(FM) Kanab, UT. Action May 31.

■ **KKCB(AM)-KSLY(FM)** San Luis Obispo, CA (AM: BAL900430EA; 1400 khz; 1 kw-U; FM: BALH900430EB; 96.1 mhz; 5.6 kw, ant. 1,401 ft.)—Granted app. of assignment of license from San Luis Obispo Broadcasting to MHFF Media Inc. for \$1.6 million. Seller is headed by Thomas Buono, Michael Hesser and P. Richard Zitelman, and has interest, through its parent company, in WLSY(AM) Newburg and WLSY(FM) Jefferson, both Kentucky; WJYQ(FM) Moncks Corner, SC; WLMX-AM-FM Rossville, GA; WHIT(AM) Madison and WWQM(FM) Middleton, both Wisconsin, and WAKS(AM)-WNNF(AM) Fuquay-Varina, NC. Buyer is headed by Darryl L. Mobley, Anne H. French, Randall S. Henson and Karl D. Heller and is licensee of KWZD-FM Hamlin, TX. Action June 7.

■ **KVOR(AM)-KSPZ(FM)** Colorado Springs, CO (AM: BAL900416EA; 1300 khz; 5 kw-D, 1 kw-N; FM: BALH900416EB; 92.9 mhz; 53 kw, ant. 2,130 ft.)—Granted app. of assignment of license from PCC of Colorado to C.T. Robinson, William C. Moyes, Nicholas J. Verbitsky and Robert W. Clark for \$3.25 million. ("Changing Hands," April 16). Seller is headed by Richard K. Penn, William H. Leighner and Morgan Penn and its parent company, Penn Communi-

cations Corp., is parent of KQEO(AM)-KMGA(FM) Albuquerque, NM. Buyers have no other broadcast interests. Action June 5.

■ **WFNW(AM)** Naugatuck, CT (BAL900406ED; 1380 khz; 5 kw-D, 500 w-N)—Granted app. of assignment of license from Sage Broadcasting Corp. of Naugatuck to Candido Dias Carrelo for \$350,000. Seller is headed by Gerald Poch and Leonard Fassler and has interest in WACO(AM)-KTKS(FM) Waco, TX; WCDL(AM)-WSGD-FM Carbondale, PA; WONE(FM) Titusville, FL; and WRFB(FM) Stowe, VT. Buyer has no other broadcast interests. Action June 7.

■ **WEJZ-FM** Jacksonville, FL (BALH891213GJ; 96.10 mhz; 90 kw-H, 100 kw-V, ant. 253 ft.)—Granted app. of assignment of license from Win Comatronics, Inc. to Renda Broadcasting Corp. for \$11,635,000 (purchase includes WBEZ-FM Tulsa, OK and includes a covenant not to compete valued at \$2,385,000; see "Changing Hands" Dec. 11, 1989). Seller is headed by Elton Rule and I. Martin Pompadour, and has interests in WICC(AM) Bridgeport and WEBE(FM) Westport, both Connecticut; WQAL(FM) Cleveland; WIRE(AM)-WXTZ(FM) Indianapolis; and KBEZ(FM) Tulsa, OK. Buyer is headed by Anthony F. Renda, Catherine Renda and Maryann Kelly. Renda Broadcasting Corp. is licensee of WJAS-AM-WSHH-FM Pittsburgh, PA, and KMGL-FM Oklahoma City, OK. Anthony Renda is 100% stockholder of Renda Radio Inc., licensee of WECZ-AM-WPXZ-FM Punxsutawney, PA. Action June 5.

■ **KKLO(AM)** Leavenworth, KS (BAL900201EC; 1410 khz; 500 kw-D)—Granted app. of assignment of license from Wodlinger Broadcasting Co. to KKOL Inc. for \$10. Seller is headed by Mark and Constance Wodlinger, husband and wife, and has no other broadcast interests. Buyer is headed by Kevin M. Wod-

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linger. Stephen R. Wodlinger. Michael H. Wodlinger. brothers, who also own Wodlinger Broadcasting Co. of Naples Inc., licensee of WIXI(FM) Naples Park, FL. Kevin M. Wodlinger has interest in KRMO(AM)-KKBL(FM) Monett, MO. and is permittee of new FM at Cassville, MO. Stephen R. Wodlinger is station manager of WIXI(FM) Naples Park, FL. Action June 7.

■ **KWMB-AM-FM Wabasha, MN** (AM: BAL900216EG: 1190 khz; 1 kw; FM: BAPH900216EH: 102.5 mhz; 1.94 kw, 125 ft.)—Granted app. of assignment of license from Interstate Communications Inc. to Radio Ingstad Minnesota Inc. for \$275,000. Seller is headed by Gary D. Stumpf and has no other broadcast interests. Buyer is headed by Robert E. and Ann Ingstad, husband and wife. Robert Ingstad has interests in KBUF(AM)-KJJQ(FM) Garden City, KS. and KGFX(AM) Pierre, SD. Jan Ingstad has interest in KLIZ-AM-FM Brainerd, MN: KKO(AM)-KKPR(FM) Kearney, NE: KQPR(FM) Albert Lea, MN. and KFAA(AM)-KSQI(FM) Greeley, CO. and is permittee for KSEB(FM) Sleepy Eye, MN. Action June 6.

■ **WSYT-TV Syracuse, NY** (BALCT900323KF: CH. 68; 1000 kw-V, ant. 1942ft.)—Granted app. of assignment of license from Thomas J. Flatley to Encore Communications Inc. of Syracuse for \$7 million ("Changing Hands," April 2.) Seller is headed by Thomas J. Flatley and has no other broadcast interests. Buyer is headed by Charles A. McFadden, who is sole officer and stockholder of WTVZ Inc., licensee of WTVZ(TV) Norfolk, VA. Action June 8.

■ **KBEZ-FM Tulsa, OK** (BALH891213GI: 92.9 mhz; 100 kw, ant. 710 ft.)—Granted app. of assignment of license from Win Communications Inc. to Renda Broadcasting Corp. for \$11,635,000 (purchase includes WEJZ-FM Jacksonville, FL. and includes a covenant not to compete valued at \$2,385,000; see "Changing Hands" Dec. 11, 1989). Seller is headed by I. Martin Pompadur (see WEJZ-FM Jacksonville, FL). Buyer is headed by Anthony F. Renda, Catherine Renda and Maryann Kelly (see WEJZ-FM Jacksonville, FL). Action June 8.

■ **KVCT-TV Victoria, TX** (BALCT900306KE: CH. 19; 155KW-V, ant. 490ft.)—Granted app. of assignment of license from Victoria Communications Corp. to Jerianne Medley for undetermined financial considerations. Seller is headed by William M. Murphy, Patty Grimsinger and Raymond Uherek and has no other broadcast interests. Buyer has no other broadcast interests. Action June 8.

NEW STATIONS

Applications

■ **Chico, CA** (BPED900501MG)—KXOL Inc. seeks 88.1 mhz; ant. 367 ft. Address: 1252 E. 10th St., Chico, CA 95928. Principal is headed by Marcus A. Smith, Matthews D. Jackson and Robert L. Sherrard and has no other broadcast interests. Filed May 1.

■ **Bridgman, MI** (BPH900509MK)—Dunes Broadcasting Inc. seeks 97.5 mhz; 3 kw; ant. 328 ft. Address: 728 Superior St., South Haven, MI 49090. Principal is headed by Arlene M. Anderson and has no other broadcast interests. Filed May 9.

■ **Winona, MN** (BPH900514MF)—Michael Scott Borgen seeks 101.1 mhz; 2.15 kw; ant. 531 ft. Address: 1421 Cityview Ct. NE, Rochester, MN 55904. Principal is headed by Michael Scott Borgen and has no other broadcast interests. Filed May 14.

■ **Winona, MN** (BPH900514MG)—Home Broadcast Co. seeks 101.1 mhz; 2.3 kw; ant. 534 ft. Address: 1400 Homer Rd., Winona, MN 55987. Principal is headed by Lester F. Baechler and William N. Withers and has no other broadcast interests. Filed May 14.

■ **Winona, MN** (BPH900509ML)—Winona Ear Leasing Association Inc. seeks 101.1 mhz; 1.7 kw; ant. 590 ft. Address: Box 27, Decorah, IA 52101. Principal is headed by Paul Scott and Sally Scott, husband and wife, and Michael Flittie. Scotts own KDEC(AM)-

KRDI(FM) Decorah, IA. Filed May 9.

■ **Conklin, NY** (BPH900511MC)—Landon-Steel Radio Partners seeks 100.5 mhz; 3.9 kw; ant. 410 ft. Address: 101 E. Canal St., San Rafael, CA 94901. Principal is headed by Gary Steel and Mark B. Landon and has no other broadcast interests. Filed May 11.

■ **Conklin, NY** (BPH900514ME)—Cheryl Busch seeks 100.5 mhz; 3.51 kw; ant. 132 m. Address: 1755 York Ave., 8D, New York 10028. Busch has no other broadcast interests. Filed May 14.

■ **Port Matilda, PA** (BPH900510MO)—Port Matilda FM Ltd. seeks 107.9 mhz; 3 kw. Address: R.D. 1, Box 445, Port Matilda, PA 16870. Principal is headed by Jeane Violon Singer and Steven S. Seltzer and has no other broadcast interests. Filed May 10.

■ **Port Matilda, PA** (BPH900510MR)—Port Matilda Broadcasting Ltd. seeks 107.9 mhz; 3 kw; ant. 328 ft. Address: R.D. 1, Box 460, Cogan Station, PA 17728. Principal is headed by Elaine C. Kennedy and G. Michael Hoy. Hoy owns 2% of WMHU-FM Renova, PA. Filed May 10.

■ **Port Matilda, PA** (BPH900509MJ)—Phyllis J. Thaler seeks 107.9 mhz; 5.8 kw. Address: 413 B, Logan Blvd., Lakemont Altoona, PA 16602. Thaler has no other broadcast interests. Filed May 9.

■ **Huron, SD** (BPH900523MA)—Dakota Communications Ltd. seeks 105.1 mhz; 6 kw. Address: 1835 S. Dakota Ave., Huron, SD 57350. Principal is headed by Duane D. and Barbara G. Butt, husband and wife, and is licensee of KOKK(AM) Huron, SD. Filed May 23.

■ **Rapid City, SD** (BPH900510MM)—Lynn Ketelsen seeks 98.7 mhz; 100 kw; ant. 980 ft. Address: 1440 Grace Ave., Willmar, MN 56201. Ketelsen has no other broadcast interests. Filed May 10.

■ **Rapid City, SD** (BPH900510MQ)—Crystal Broadcast Partners seeks 98.7 mhz; ant. 357 ft. Address: 120 Nebraska St., Rapid City, SD 57701. Principal is headed by Crystal S. Schlimgen and Doyle D. Estes and has no other broadcast interests. Filed May 10.

■ **Coalmont, TN** (BPH900507ML)—Cumberland Communications Corp. seeks 104.7 mhz; 1 kw; ant. 547 ft. Address: Star Route, Coalmont, TN 37313. Principal is headed by Byron Harbolt and Jerry and Nancy Fletcher. Filed May 7.

■ **Dublin, TX** (BPH900510MP)—Akiva N. Gerstein seeks 104.9 mhz; 4.84 kw; ant. 734 ft. Address: 3426 Hopecrest, San Antonio, TX 78230. Gerstein was majority stockholder of Laredo Broadcasting Co., licensee of KRRG-FM Laredo, TX, which has sold to Sunbelt Radio Group Inc. Gerstein owns 100% of Mazal Broadcasting Co. of Corpus Christi Inc., licensee of KZTX-FM Refugio, TX. Filed May 10.

■ **Dublin, TX** (BPH900510ML)—David J. Shepherd seeks 104.9 mhz; 25 kw; ant. 328 ft. Address: 106 Doublehorn St., Stephenville, TX 76401. Shepherd has no other broadcast interests. Filed May 10.

■ **Jacksboro, TX** (BPH900524MA)—Albert L. Crain seeks 93.7 mhz; 6 kw. Address: Rte. 6, Box 250, Byhalia, MS 38611. Crain holds CP's for KWTA-FM Electra, KGRW-FM Friona and KAIR-FM Crane, all Texas, and is sole proprietor of WAVN(AM) Southaven and WHLE-FM Holly Springs, both Mississippi. Filed May 24.

■ **South Boston, VA** (BPH900510MN)—Southern Virginia Communications Inc. seeks 95.3 mhz; 2.70 kw; ant. 986 ft. Address: 1202 Sixth St., South Boston, VA 20640. Principal is headed by Kenneth Cranford, John Greenbacker Jr., Ann Cabell Zimmerman, John Hoffman, Valerie Hoffman, Tilman Hite, Sarah Helen Greenbacker, Richard Whitten and A.V. Zimmerman III, and has no other broadcast interests. Filed May 10.

Actions

■ **Lansing, NY** (BP900405BX)—Returned app. of Romar Communications Inc. for 1270 khz. Address:

175 Gray Rd., Ithaca, NY 14850. Principal is headed by Robert A. and Marcia E. Lynch, and has no other broadcast interests. Action June 5.

FACILITIES CHANGES

Applications

AM's

■ **Eufaula, AL** WULA(AM) 1240 khz—May 14 application for CP to change TL: to Fort Browder Rd., Eufaula, AL; reduce day power to 600 watts and make changes in ant. system 31 54 30N 85 09 51W.

■ **Camdenton, MO** KFCE(AM) 1520 khz—March 28 application for mod. of CP (BP850731AH) to increase power to 10 kw day, 5 kw-CH and make changes in ant. system.

FM's

■ **Casa Grande, AZ** KFAS-FM 105.5 mhz—May 25 application for CP to change ERP: 50 kw H&V; ant. 492 ft.; change TL: NE corner of SE 1/4 of Sec. 7 T5S-R4E, AZ; class: C2 (per docket #89-75).

■ **Sedona, AZ** KSED(FM) 107.5 mhz—May 31 application for mod. of CP (BPH870506MB) to change ERP: 98.4 kw H&V; change TL: Mormon Mountain, 16 miles NE of Sedona.

■ **Tucson, AZ** KXC(FM) 91.7 mhz—May 18 application for CP to change ERP: 335 kw H&V; freq: 91.3 mhz; change ant. 3.627 ft.; class: C2; TL: Summit of Mt. Bigelow, AZ.

■ **Lemoore, CA** KQYZ(FM) 104.9 mhz—May 31 application for mod. of CP (BPH881020IC) to change ERP: 3 kw H&V; change ant. 213 ft.; TL: 13817 16th Ave., Lemoore, CA 93245.

■ **Ventura, CA** KAGR(FM) 107.1 mhz—May 31 application for mod. of CP (BPH11145 as Mod) to change ERP: .42 kw H&V.

■ **Woodlake, CA** KQKX(FM) 104.1 mhz—June 1 application for mod. of CP (BPH850712PK as mod.) to change ERP: 16 kw H&V; ant. 870 ft.; TL: atop Eshom Point, 7 km due E. of Badger, CA.

■ **Rockledge, FL** 102.3 mhz—April 27 application for mod. of license to increase ERP: 6 kw H&V (pursuant to docket #88-375).

■ **St. Simons Island, GA** WPFI(FM) 92.7 mhz—May 30 application for mod. of CP (BPH801003AF) to change ant. 328 ft.; change TL: F.J. Torres Causeway, Brunswick, GA.

■ **Agana, GU** KZGZ(FM) 97.5 mhz—May 30 application for CP to change ERP: 40.2 kw H&V; ant. 537 ft.

■ **Petersburg, IL** WLUI(FM) 97.7 mhz—April 20 application for mod. of license to increase ERP: 6 kw H&V (pursuant to docket #88-375).

■ **Monticello, IN** WMRS(FM) 107.7 mhz—May 3 application for mod. of license to increase ERP: 4.415 kw H&V (pursuant to docket #88-375).

■ **Girard, KS** KYPG(FM) 101.1 mhz—April 4 application for mod. of license (BLH880912KD) to change freq: 99.1 mhz (per docket #89-96).

■ **Belle Chasse, LA** KNOK(FM) 102.9 mhz—May 31 application for mod. of CP (BPH870527MB as mod.) to change ERP: 2.54 kw H&V; ant. 498 ft.; TL: .6 km SE from intersection of State Rte. 47 and St. Bernard Parish Line, St. Bernard Parish, LA.

■ **South Bridge, MA** WQVR(FM) 100.1 mhz—May 17 application for CP to change ERP: 1.74 kw H&V; ant. 590 ft.

■ **Boston, MA** WERS(FM) 88.9 mhz—May 7 application reinstated nunc pro tunc (BPED890609IA).

■ **Sault Ste. Marie, MI** WCMZ-FM 98.3 mhz—June 1 application for mod. of CP (BPED850712XX) to change class to C3 (per docket #89-206).

■ **Caribou, ME** WCXU(FM) 97.7 mhz—May 14 application for mod. of CP (BPH850710MK as mod.) to change ERP: 6 kw H&V; ant. 328 ft.; TL: Green Ridge Rd., 1.23 km W. of intersection of Green Ridge Rd. and Witherly Rd.; Fort Fairfield Town: ME.

■ **Albert Lea, MN** KQPR(FM) 96.1 mhz—May 25 application for mod. of CP (BPH870914MO) to change ERP: 6 kw H&V; change TL: 4.2 km SSE of Hayward, MN on bearing of 150 degree. MN.

■ **Duluth, MN** WNCB(FM) 89.1 mhz—May 16 application for CP to change ERP: 5 kw H&V; change freq: 89.3 mhz.

■ **Hutchinson, MN** KKJR(FM) 107.1 mhz—May 11 application for mod. of license to increase ERP: 4.4 kw H&V (pursuant to docket #88-375).

■ **Monett, MO** KKBL(FM) 95.9 mhz—May 14 application for CP to change ERP: 6 kw H&V.

■ **West Point, NE** KWPN-FM 107.9 mhz—May 30 application for CP to change ERP: 100 kw H&V; ant. 547 ft.; TL: 20 km SE of West Point, 48 km of U.S. 71, Hooper-Logan Twp. Line, Dodge Co., NE; class: C1 (per docket #88-493).

■ **Taos, NM** KRBJ(FM) 99.9 khz—May 14 application for mod. of CP (BPH880107NF as mod.) to change ERP: 1 kw H&V; ant. 2,873 ft.; TL: 20 mountains S. of Ranger Lookout Station, 6.5 km in direction of 17 degrees FTN from Vadito, Picuris Peak, NM; change to Class C2.

■ **Thoreau, NM** KMCC(FM) 99.9 mhz—April 20 application for CP to change ERP: 100 kw H&V; ant.: 1,210 ft.; change TL: approximately 10 km NW of Gallup, NM.

■ **Trenton, NJ** WWFM(FM) 89.1 mhz—May 29 application for CP to change ERP: 1.25 kw H&V; change ant.: 278 ft.

■ **Canajoharie, NY** WCAN(FM) 93.3 mhz—May 18 application for Mod of CP (BPED851205MD) to change ERP: 6 kw H&V.

■ **Fort Plain, NY** WLKO(FM) 101.1 mhz—May 16 application for mod. of CP (BPH860325MB) to change ERP: 1.25 kw H&V; change ant. 718 ft.

■ **Southampton, NY** WPBX(FM) 91.3 mhz—May 22 application for CP to change ERP: 5.88 kw H. 25 kw V; freq: 88.3 mhz class: B1; name change from Southampton Campus of Long Island University to Long Island University.

■ **Stony Brook, NY** WUSB(FM) 90.1 mhz—May 16 application for CP to change ant.: 508 ft.; TL: Lidge Dr., S. of Willow, Farmingville, Town of Brookhaven, NY.

■ **Kannapolis, NC** WRFK(FM) 99.7 mhz—May 9 application for CP to change ant.: 1,039 ft.; other: modify DA pattern.

■ **Nags Head, NC** WNHV(FM) 92.3 mhz—May 9 application for Mod of CP (BPH861014TE as mod.) to change ERP: 4.1 kw H&V.

■ **Raleigh, NC** WRAL(FM) 101.5 mhz—May 9 application for CP to change ant.: 1,820 ft.

■ **Berea, OH** WBWC(FM) 88.3 mhz—May 21 application for CP to change freq: 91.5 mhz; ERP: 3 kw H&V; ant. 259 ft.; TL: 25151 Brookpark Rd., N. Olmstead, OH; install DA.

■ **Lima, OH** WTGN(FM) 97.7 mhz—May 11 application for CP to change ERP: 6 kw H&V.

■ **Napoleon, OH** WNDH(FM) 103.1 mhz—May 24 application for CP to change ERP: 3.6 kw H&V; ant. 406 ft.

■ **Oberlin, OH** WOBC-FM 91.5 khz—May 21 application for CP to change freq: 88.3 mhz.

■ **Sharpsville, PA** WMGZ-FM 95.9 mhz—May 17 application for CP to change ERP: 6 kw (H&V).

■ **Loudon, TN** 105.3 mhz—May 14 application for mod. of CP (BPH880527MK) to change ant.: 328 ft.; change TL.

■ **Union City, TN** WKWT(FM) 104.9 mhz—May 10 application for CP to change ERP: 6 kw (H&V).

■ **Crockett, TX** KIVY-FM 92.7 mhz—May 10 application for mod. of CP (BPH890320IJ) to change ant.: 492 ft.

■ **Kerrville, TX** KRVL(FM) 94.3 mhz—May 10 application for mod. of CP (BPH860108IA as mod.) to change ERP: 50 kw H&V; ant. 492 ft.; TL: N. of Hwy. 2093, 11 km ESE of Harper, TX; class: C2 (per docket #88-34).

■ **Marion, VA** 91.9 mhz—May 18 application petition for recon (BPED900108NR).

■ **Platteville, WI** WSUP(FM) 90.5 mhz—May 24 application for CP to change ERP: 1 kw H&V.

TV

■ **Hendersonville, TN** WPGD(TV) ch. 50—May 29 application for mod. of CP (BPCT850422KZ) to change ant.: 785 ft.; TL: on W. side of SR 109, 1.1 km SW of Junction of Wallace Rd. and Seaboard Railroad, near S. Tunnel, TN; ant.: Andrew ATW30H2-HSCX-50S. (DA)(BT) 36 28 04N 86 28 37W.

Actions

AM's

■ **Hamden, CT** WXCT(AM) 1220 khz—June 5 appli-

cation (BP900329AG) returned for CP to increase power to 1kw5kw; make changes in ant. system and correct coordinates to 41 22 39N 72 55 44W.

■ **South Daytona, FL** WPUL(AM) 1590 khz—May 30 application (BP900501AB) returned for CP to increase power to 4.5 kw.

■ **Cambridge, MA** WLVG(AM) 740 khz—May 30 application (BP890222AD) granted for CP to change city of license to Needham, MA; increase power to 2.5 kw; change TL: to Ashland, MA; make changes in ant. system and change from non-DA to DA: 42 14 49N 71 25 30W.

■ **Westfield, MA** WNNZ(AM) 640 mhz—May 6 application (BP900329AE) returned for CP to increase night power to 15 kw; make changes in ant. system and modify daytime ant. pattern.

■ **Fulton, MS** WFTQ(AM) 1330 khz—June 5 application (BP900405BU) returned for CP to change freq: 900 khz; and reduce power to 3000 watts.

■ **Irvine, KY** WIRV(AM) 1550 khz—June 7 application (BP900221AF) granted for CP to change TL: 1.1 mile N of Irvine, .3 mile E. of Hwy. 89, Irvine, KY and make changes in ant. system 37 42 57N 83 58 29W.

■ **St. Helens, OR** KOHI(AM) 1600 khz—June 7 application (BP900330AD) granted for CP to change TL: to 504 Milton Way, St. Helens, OR 45 51 15N 122 49 11W.

FM's

■ **Selma, AL** WDXX(FM) 100.1 mhz—June 6 application (BPH900214IE) granted for CP to change ERP:

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50 kw H&V; change ant. 288 ft.; change to class 261C2 (per docket #88-367).

■ **Anderson, CA KEWB(FM)** 94.3 mhz—May 29 application (BPH8803081G) granted for CP to change ERP: 3.31 kw H&V; change ant.: 1,672 ft.; freq: 94.7 mhz; class: C2; TL: Antenna Farm with other FM stations, at S Fork Mtn., 8 miles NW of Redding, CA; 40 39 14N 122 31 12W (per docket #86-235).

■ **Apple Valley, CA KZXY-FM** 102.3 mhz—May 18 application (BPH9002081B) dismissed for CP to change ERP: 6 kw H&V; change ant.: 328 ft.

■ **Atherton, CA KCEA(FM)** 89.1 mhz—May 18 application (BPH900130MF) returned for CP to change ant.: 5 ft.; change TL: Bear Gulch Reservoir.

■ **Paradise, CA KRIJ(FM)** 92.7 mhz—April 5 application (BPH9003051D) granted for CP to change freq: 103.8 mhz; change ERP: 1.65 kw H&V; ant. 1,233 ft.; TL: 23 km NW of Paradise, CA at 338 degrees (T), change class to 278 (per docket #86-488).

■ **Santa Cruz, CA KLRS-FM** 99.1 mhz—May 10 application (BMPH9001161M) granted for mod. of CP (BPH8810281G) to change ant.: 2,607 ft.; other: cor-

rection of erroneous geographical coordinates of transmitter site.

■ **West Palm Beach, FL WEAT-FM** 104.5 mhz—May 31 application (BPH8908021D) granted for CP to change ERP: 100 kw H&V; change ant.: 1,272 ft.; change class from C1 to C (per docket #87-438).

■ **Mount Vernon, IL WMIX(FM)** 940 khz—June 7 application (BMP900125AB) granted for mod. of CP (BP860627AC) to augment standard pattern.

■ **Goodland, KS KKCI(FM)** 102.5 mhz—May 29 application (BMPH9002231B) granted for mod. of CP (BPH860113MG) to change ant.: 711 ft.; class: C1.

■ **Paris, KY WCOZ(FM)** 96.7 mhz—June 6 application (BPH9004091B) granted for CP to change freq: 96.9 mhz; change ERP: 50 kw H&V; ant. 492 ft.; class: C2; other: correct coordinates of WCOZ-FM ant. site (per docket #88-31).

■ **Mamou, LA KIHG(FM)** 101.1 mhz—June 1 application (BMPH9002151B) granted for mod. of CP (BPH881207MH) to change ERP: 6 kw H&V; TL: approximately .15 km E. of Rte. 758 in Facquettaigue Prairie Heights Subdivision. Evangeline Parish, LA.

■ **Utica, MS WYCH(FM)** 92.9 mhz—June 1 application (BMPH8911171C) granted for mod. of CP (BPH880621MB) to change ERP: 0.9 kw H&V; ant. 574 ft.

■ **Vicksburg, MS WIIN(FM)** 98.7 mhz—May 29 application (BMPH9002221C) granted for mod. of CP (BPH8702271E) to change ant.: 944 ft.; TL: 6 km on bearing N. 164 degrees E. of Raymond, MS.

■ **Charlotte, NC WMXC(FM)** 104.7 mhz—June 6 application (BPH8911201B) granted for CP to change ant.: 1,233 ft. replace DA.

■ **Coal Grove, OH WXVK(FM)** 97.1 mhz—May 30 application (BMPH9002161A) granted for mod. of CP (BPH871008MF as mod.) to change ERP: 1.49 kw H&V; ant.: 473 ft.

■ **Jersey Shore, PA WRKK(FM)** 97.7 mhz—May 11 application (BPH8912111C) dismissed for CP to change ERP: 6 kw (H&V); ant. 295 ft.

■ **Charleston, SC WSCI(FM)** 89.3 mhz—May 29 application (BMPED9001111A) granted for mod. of CP (BPED860515MF as mod.) to change from omnidirectional ant. to directional ant.

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RADIO

HELP WANTED MANAGEMENT

General manager for established Wyoming radio stations. Send resume to: KWYO, 130 South Main, Buffalo, WY 82834 or call 307-684-2207. EOE.

General manager position in Seattle, Washington for AM/FM Combo with Park Communications. Must have stable employment history, good sales experience and solid budget and expense control. Need to be able to set example to proven sales staff by personal selling. Submit a letter giving complete career, salary history and references to: PO Box 550, Ithaca, NY 14851. EOE.

GM for 2 C2 FM's in a 220,000 metro market in SW. Also need GSM for 5,000 watt AM, 50,000 watt FM, PO Box 878, Fayetteville, AR 72702 or call 501-521-5566. EOE.

Group broadcaster seeks successful general managers for acquisitions. Expansion plan targets markets 150+. Stations/markets where identified GM's have experience most desirable. Your input welcomed. Share in value created for right individual. Resume to D-45. EOE.

General sales manager needed for WTMI, 93.1 FM in Miami/Fort Lauderdale/Palm Beach. All applicants need high energy, have high aspirations, be able to motivate and lead a team of eight. Recruiting and training abilities a must. If this is you, send resume to Allen Stieglitz, 3225 Aviation Ave., Miami, FL 33133. WTMI is an equal opportunity employer.

General manager: General manager needed for station in the Southeast. GM must be a leader/motivator, and be able to hit the ground running. Great market with excellent potential. Send resume to New South Communications, Inc., Manager, PO Box 5797, Meridian, MS 39301. EOE. M/F.

Manager, Class C FM: Ada, Oklahoma. Must have experience and be willing to carry account list. Good benefits. A Washington Post Company. EOE. Contact George Wilburn, Box 499, Altus, OK 73522.

HELP WANTED SALES

WKIK-AM, Leonardtown, Maryland, has an immediate opening for a sales manager. 3-5 years of experience preferred. Must be able to write and produce spots, do remotes, etc. Will handle top station accounts, train and supervise other sales people. Send resumes to PO Box 510, Leonardtown, MD 20650. Call 301-475-8937. EOE.

WNSR-FM is currently interviewing for possible openings in our business development sales department. To qualify, you must have at least three years experience as a brand manager or marketing manager. Those who have successfully made the transition to radio sales in the past, come from backgrounds including sports marketing, the food industry and special events. If you are qualified, a potentially highly rewarding opportunity may await you. Call Sherri Lewis today at 212-752-3586. EOE.

The last great place: Come to Montana ARB's 256th rated market. Top Country FM, top Oldies AM. Sell 25-54 adults to non-agency direct accounts. Earn 20% + commission. Very strong team of friendly people. We are looking for one or two sales people who want to earn \$25,000-\$30,000 per year. EOE. Send resume to General Manager, PO Box 1239, Great Falls, MT 59403.

Trumper Communications is looking for experienced sales professionals for THUNDER 96.9/WTDR in Charlotte, NC. Excellent career opportunity in an exciting radio market with one of radio's fastest growing companies. Must have a minimum of 2 years radio sales experience. Please send resume to WTDR, 4701 Hedgemore Drive #801, Charlotte, NC 28209. Trumper Communications is an EOE and encourages minority and female applicants.

Beautiful Palm Beach, Florida Oldies 94 FM needs positive self-motivated salesperson with 15 months experience and good track record. Excellent selling environment at rapid, market position growth station that knows the value of good people. Size 53 market with great earning potential. No order-takers, please. Call Marty Perrone 407-842-4616. EOE.

The senior traditional Country and Bluegrass music radio station in the USA is seeking an aggressive sales person to become sales manager. Must be goal oriented, relentless. Make 1990 a record income year. Wide open market with sales tools provided. Resume and salary requirements to Robert Watson, GM, WKWC Radio, PO Box 740, Warrenton, VA 22186. EOE.

WHP-AM and B-97.3 want only the best radio sales people. Benefits, continual training and management support. Resumes only to Russ Whitnah-WHP, PO Box 1507, Harrisburg, PA 17105. EOE.

Medium-size market in beautiful Southwest looking for local sales manager to develop, train, and lead a top sales staff. No. 1 ratings in Birch, no. 2 in Arbitron. Salary is open and negotiable. Send resume to Box D-50. EOE.

Aggressive, professional people needed to build the sales staff at a new CHR in Lincoln, Nebraska. Send resume to Sales Manager, KKBN Radio, 5601 South 27th, Lincoln, NE 68512. EOE.

HELP WANTED ANNOUNCERS

KMPL-AM: Full Service/AC has opening for experienced AT willing to work mornings or midday in pleasant Midwest town of 20,000 convenient to St. Louis & Memphis. Tape/resume to John David, PO Box 907, Sikeston, MO 63801. EOE.

Classical music director for public radio. Program and coordinate all locally-programmed music, host daily program, supervise all music announcers, and administer record/CD budget and purchases and music library operations. Excellent knowledge of classical music announcer required. Computer experience desirable. Resume and audio tape to: Personnel, WMFE-FM, 11510 East Colonial Dr., Orlando, FL 32817. Minorities encouraged to apply. EOE.

Looking for your first break? Got a couple years experience and want to get into real radio. News dir. and announcers contact this NC AM radio station. EOE. Box D-46.

Morning AT: Talented, experienced AT to communicate while blending Adult Rock, Jazz, Folk, Blues in Dartmouth region of NE. Females/minorities encouraged. EOE. T&R immediately. Allen Reetz, WKXE-FM, Box 910, White River Junction, VT 05001. Don't call!

HELP WANTED NEWS

News director and reporter/anchor positions: Send tape and resume to WTSL, PO Box 1400, Lebanon, NH 03766. EOE.

Full- and part-time newsmen sought for coverage of government meetings and local news events. Resume and tape: Newsroom, WRNJ, PO Box 1000, Hackettstown, NJ 07840. No calls please. EOE.

News director needed for small market near Albuquerque. Real journalistic position, not rip and read. Resume and tape: Alpenglow Communications, Suite 378, 5555 Zuni SE, Albuquerque, NM 87108. EOE. M/F.

Kentucky's largest public radio service - WKYU-FM, Bowling Green; WDCL-FM, Somerset; WKPB-FM, Henderson; and WKUE-FM, Elizabethtown (pending) - seeks a knowledgeable, conversational person to program and host popular daily Classical music program. Must have authoritative, easy presence on-air with ability to communicate to wide-ranging listener interests. No pontificators. Must be able to program and blend other formats of music into basic classical music mix. Bachelor's degree required. Prior public or commercial broadcasting experience important, but not essential. Salary in high teens (minimum) plus liberal university benefits. Send letter of application, resume, names and telephone numbers of three references and audition cassette containing recent samples of on-air work and music programming to Office of Academic Affairs, Radio Search, Western Kentucky University, Bowling Green, KY 42101. Position open until filled. Women and minorities are encouraged to apply. An affirmative action/equal opportunity employer.

WTOP Newsradio 15 is recruiting for these immediate and future openings. Assistant News Director: Supervise assignments, staff activity weekends and during news director's vacations; work editor's vacation relief. News editor/producer experience & demonstrated people skills. News anchor: Full time, write & anchor hourlong news segments. Combo operation. Emphasis on crisp, original, quick-turnaround rewrites, and authoritative, professional delivery. News anchor: Part time, weekends. Traffic reporter (2): Gather information and deliver live reports from specially equipped vehicles. Require prior traffic reporting experience; police or spot news reporter background. News Editor: Produce hourlong segments; story selection, anchor/writer supervision. News editor/producer experience & people skills. News judgment and comfort with deadline pressure critical. News Assistant Editor/Writer: Coordinate realtime production. Quick-turnaround interviews/edits/rewrites, write some segments for anchors. Rush tape, resume, references, and writing samples to Holland Cooke, Operations Manager, WTOP 3400 Idaho Avenue, NW, Washington, DC 20016. No calls! EOE.

SITUATIONS WANTED MANAGEMENT

20 year radio vet, top 5 market experience, wants first OM/PD position. Country preferred. All competitive markets considered. 702-453-9938 4585 El Tovar St., Las Vegas, NV 89115.

Major market consultant with 26 years experience can solve your problems with super results in management, sales, programming and engineering. Full service consulting for start ups or turn arounds. Free initial consultation! Please call Bill Elliott at 413-442-1283 or write: 48 Imperial Ave., Pittsfield, MA 01201.

General manager available. Excellent and interesting track record. Can win big for you! Call Ken Patch - 508-775-7400 or 508-540-8216

Leadership solution: General & sales manager team! (You wouldn't want either of us at a competitor!) Small or medium markets. All opportunities & all markets considered. Jack Davison & Linda Bowen, 1542 Nottingham Drive, N. Mankato, MN 56001: 507-387-2565.

Problem solver: 13 years of station leadership including ownership/construction/turn-around/all phases. Ready for next opportunity. What problem(s) do you need corrected? Jack Davison, 1542 Nottingham Drive, N. Mankato, MN 56001: 507-387-2565.

Successful suburban San Francisco GSM seeks GM's position in East or South. Opportunity more important than starting salary. Turnarounds okay! Call 717-321-9035 (Messages). Available soon.

Urban general manager: Over 20 years experience. Communication and organizational skills. Solid budget and expense controls. Sales trainer, recruiter, motivator and leader. Excellent references. 513-761-0861.

Problems? Sales, programming, financial, acquisitions, management, whatever. Solution! A total management consultant. Up your bottom line now! Call RPM, 804-232-5197.

Young, with 19 years experience in radio management, sales, programming, talent. Want to be GM in small town. Bottom line, profit minded. Prefer Northwest; Rockies. D-48.

Need a take charge, experienced GM/SM immediately....interim, long range? Strong retail background plus programming, promotion expertise. NJ, NY, CT area. Call Rich Rapietti 201-429-7323.

20-years management, bottom line community oriented. Reason for ad. station sold. Call 812-442-0661. Ask for Jack.

Owners: Get this guy out of our market! In less than three years he's taken poor equipment, talent and no money and buried us (8 stations!). He's taken his staff and stations through the roof! Your inquiries go to him. Box D-53.

SITUATIONS WANTED SALES

Degreed individual with radio background wants to return. Currently GM of a \$1.5M service business. Interested in a sales position with a growing company. Send inquiries to: Tom Newhouse, 5110 Azalea Trace, #1216, Houston, TX 77063.

SITUATIONS WANTED ANNOUNCERS

Hard-working, intelligent A/T with over two years S/M market experience seeks bigger and greener pastures. Willing to relocate. Todd: 814-662-2044.

Shock DJ: Nite shift. Call for tape: The T: 614-898-9120.

Experienced, enthusiastic talent wants to execute your format. Solid copy and production. Goal oriented team player. Witty, affordable. Call Jeff. 914-425-1239.

Major Washington, DC-based freelance voice seeks to establish long-distance, next-day turn-around production relationships with TV and radio stations. Have fully equipped digital (Dyaxis) audio production studio and fax. Need an out-of-market voice? Let's talk. Mike Weiner 1-800-950-2834 Ext. 2

Unique talk show host with experience will travel anywhere for a challenging position. Innovative! Controversial! Topical! Humorous! Good listener! Excellent voice! 216-677-9113 for air check/video resume.

Articulate, stimulating left-wing call-in host covering controversial topics seeks employment: Walter Jacobson, 5114 Cedros Ave., Sherman Oaks, CA 91403: 818-907-6570.

Ivy league grad seeks move up. Sports, news, talk, Baseball and basketball PBP. Also have DJ experience. Will relocate. Neil 301-424-4984

Experienced & reliable announcer seeks stable SD/announcer position in the Midwest. PBP, production. Will relocate. Robert 319-652-6640.

Michigan, my Michigan: I want to get back to Mich. again. Experienced, AC or Oldies, call Tim 518-563-2092.

SITUATIONS WANTED TECHNICAL

Engineer/air talent. Airshift required on Rock FM. Will engineer AM/FM Combo. Prefer milder winters; metro 125K plus. Experienced Eric, evenings. 219 924-7004.

Capable, dependable chief engineer: Extensive studio, transmitter and STL troubleshooting experience. Degree, 1st phone, SBE certification. Reply to Box D-43.

Starving family of 3 seeks engineering position. 20 years experience with bubblegum and bailing-wire, automation, satellite, AM & FM. 802-394-7858.

SITUATIONS WANTED NEWS

Small market news/sports director eager to move up. Extensive reporting and play-by-play experience. University of Georgia graduate. Call Bill Caiaccio after 11AM: 912-452-0586.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Forthcoming sale or format change? Illness? Turnaround? Shopping for candidates? 17-year all-format programming pro seeks interim PD or consulting position. 303-363-8902 or WRITE 14175 E. Montview Blvd., #6, Aurora, CO 80011

Young energetic NYC: Opr mgr seeking program director or asst. PD in South Florida FM station. Carl 201-351-3637. AOR. MOR CHR.

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Announcer available! Looking on confidential basis. All size markets, formats. No fee! Network 407-260-1321. Call for your personnel needs!

TELEVISION

HELP WANTED MANAGEMENT

WTNH New Haven/Hartford seeking local account executive with successful sales background. Verbal/written communications skills needed. WTNH-TV, Cook Inlet Communications Corp., 8 Elm St., New Haven, CT 06510. EOE.

General manager of WQPT-TV, public television station serving a community of more than 500,000 persons. Master's degree in Communications or Business or First Professional degree in an appropriate field required. Five years of successful management experience in public broadcasting or commercial television required. Demonstrated experience in grant writing and knowledge of elements of fund-raising also required. Position is responsible for administration of public television station, a microwave interconnect, Black Hawk College Television Center, and College Educational Television Department. Also serves as president of the WQPT-TV community advisory board. Salary \$33,407 - \$41,759. Send resume and professional references to: Black Hawk College, Personnel Dept., 6600 34th Ave., Moline, IL 61265. Closing date: July 6, 1990. EOE

Sales manager: WYZZ-TV Fox 43 Peoria/Bloomington, Illinois. Great people. Great numbers. Share in our success. 1-800-733-2065. EOE.

National sales manager: Independent market mid 50's Blair represented. Excellent track record in national and local sales. Previous management experience not required. Must know how to position station with smaller ratings. \$35,000-\$40,000. Reply Box D-51. EOE.

Commercial manager with proven sales and administrative ability for station in growing Texas city. EOE. Box D-49.

Operations manager: Growth opportunity with one of the finest group operations in the country. Dominant NBC station in two station Southeastern market needs a strong #2 to direct all station operations. The individual selected will work in close concept with the GM and be responsible for all phases of the daily operation of the station. Applicants must possess a strong background in production and/or programming; be well-organized, creative, and possess excellent people skills. Excellent fringe benefits package and advancement potential. Contact Charlie Webb, VP/GM, WVVA-TV, PO Box 1930, Bluefield, WV 24701 304-325-5487. We are an equal opportunity employer.

TV station in major Texas market seeking business manager/controller. 5 years experience minimum. Hands-on administrator with strong management and communication skills. Experience with budgets, personnel matters and computer systems. Send resume and salary requirements to Box D-54. EOE.

HELP WANTED SALES

National sales manager: WLIG-TV, Long Island, NY, seeks Manhattan-based sales pro. Successful station or rep experience required. Outstanding growth opportunity with full benefit package. Contact Marvin Chauvin, GM, WLIG-TV 300 Crossways Park Dr., Woodbury, NY 11797. 516-364-1500 EOE.

Major gifts fundraiser for public TV and radio station. Promote and administer established major donor, planned giving, and endowment programs. Fundraising or marketing experience required. Resume to: Personnel, WMFE-TV/FM, 11510 East Colonial Dr., Orlando, FL 32817. Minorities encouraged to apply. EOE.

Florida sales pro? Help us sign advertisers for our barter positions in innovative new "advertiser friendly" regional news magazine. Quality show sells itself, set to launch in September on Florida's top stations. 305-384-8765. EOE.

HELP WANTED TECHNICAL

Engineer with five years hands-on maintenance with XMTR and studio systems. EOE, a Trinity station KTBW-TV, 1909 So. 341st Pl., Federal Way, WA 98003. FAX# 206-874-7432.

WTXX-TV seeks experienced transmitter supervisor for Hartford/New Haven Independent. High power Klystron experience required. Challenging opportunity. Contact Charles Allen, 203-575-2020. Equal opportunity employer.

Video engineer: Clark Production Associates is seeking just the right person to work with our multiple Betacam packages. We offer technical support to clients locally and nationwide. Great opportunity to work with the newest video technology. Duties include location engineering and sound, equipment maintenance, and rental equipment management. Some post-production maintenance experience also helpful. Send resume and salary requirements to: Clark Production Associates, Inc., 601 N. 6th St., Allentown, PA 18102. EOE.

Charlotte R&D arm for prestigious radiological accessories manufacturer seeks EE/ET/technician. Responsibilities include regional service support: troubleshoot/analysis to component level of state-of-the-art television/microcomputer systems; and assisting EE product development staff. Requirements include brains to back up degree, strong instrumentation skills, computer and video systems literacy and a desire for excellence. Some travel required. UNIX/C/MC68K family or strong PC background a plus. Great lateral move for sharp broadcast TV tech with experience in digital video. No wanna-be's. Reply to: 7419 US Hwy 29, Charlotte, NC 28213. EOE.

TV maintenance engineer needed for a national Christian studio post production satellite uplink facility. Three years component level maintenance experience. Ampex, AVC, ADO, VPR-3, Beta, Scientific Atlanta uplink. Positions available in San Diego and Dallas. Competitive salary and benefits (paid vacations, holidays, incentive programs, medical and dental insurance) with an exciting organization. Send your resume to: Personnel Dept., Word Of Faith, PO Box 819099, Dallas, TX 75381-9099. EOE.

Chief engineer: WSYM-TV is seeking an experienced hands-on professional who will accept responsibility for the technical planning and operation of our UHF television station. Along with organizational ability, applicant should possess excellent technical and interpersonal skills. Minimum three years broadcast television experience, UHF preferred. BSEE or equivalent experience, SBE certification required. Send resume to: General Manager, WSYM-TV, 600 W. St. Joseph St., Lansing, MI 48933. Equal opportunity employer.

SNV operator/newsroom engineer: WSAV-TV is seeking someone to operate and maintain our SNG truck as well as perform maintenance on our newsroom gear. SNG experience necessary along with 2 to 3 years experience in maintenance of 3/4" equipment and ENG microwave. Valid driver's license and good driving record required. Letter and resume to: News Director, WSAV-TV, Box 2429, Savannah, GA 31404. EOE

Experienced television maintenance engineer for Houston, Texas network affiliate, UHF station. All new facilities, competitive salary and benefits. Advancement opportunities. KXLN-TV, 9440 Kirby Dr., Houston, TX 77054. Attn: Personnel. EOE.

Chief engineer - WHSP-TV seeks experienced chief engineer. Complete knowledge of transmitters (TTU110) and studio equipment. Ensure station's full FCC compliance, set annual budgets, evaluate and recommend equipment for annual capital expenditures. College degree or equivalent required. Prefer five years of technical operations with management experience. This is a hands-on position. Successful applicant will lead by example. Contact: Mary Fama McKee, VP/SM, WHSP-TV, 4449 N. Delsea Dr., Newfield, NJ 08344. Closing date: June 30, 1990. Equal opportunity employer

Director of operations for PA public TV network. Highly responsible administrative position directing the technical and scheduling operations. BSEE degree preferred or equivalent professional experience and training. Minimum 10 years of responsible technical experience in television broadcast operations. 5 years in technical management. Thorough knowledge of computers, broadcast technologies and personnel management. Qualified persons should submit resume and salary history to Steven J. Schaeffer, PPTN, PO Box 397, Hershey, PA 17033. Competitive salary and benefits package. EOE.

Our assistant chief engineer is moving up and we need another McGyver. Immediate opening. Must have extensive analytical trouble shooting and repair skills for all types of broadcast television equipment. Please send resume to: Dick Morse, KMEX-TV, 721 North Bronson, Hollywood, CA 90038. EOE

KUAT AM/FM-TV licensed by The University of Arizona, is looking for a broadcast engineer. Responsibilities include maintaining a variety of broadcast electronic equipment for the three stations. Minimum qualifications: Associate's degree in Radio and Television or related field and three years broadcast engineering experience in equipment repair and maintenance. Prefer broadcast engineering technical training/experience. Desire FCC general license. Minimum salary, \$25,464 annually. Usual University of Arizona benefit package. An official U of A application required (resume cannot substitute). Send request for application to University of Arizona Employment Office, 1717 E. Speedway Blvd., Tucson, AZ 85719 or phone 602-621-3668. Application closing date is July 27, 1990. Equal employment opportunity/affirmative action employer.

Maintenance engineer: Requires at least 3 years hands-on experience servicing 3/4" and 1" VTR's, video monitors, scopes, etc. to the component level. Must be willing to learn transmitter maintenance and to work night shift. We are a group-owned VHF network affiliate. We offer competitive salaries and benefits. Please send resume to: WSYX-TV, 1261 Dublin Rd., Columbus, OH 43215, Attn: Job #05029002B. Company is especially interested in seeking qualified minority and women applicants. EOE, M/F

Video systems integrator: Immediate opening at northern New Jersey based systems integrations company for self-motivating, reliable project manager with at least three years experience in the design and installation of video systems. Send resume to PO Box 626, Kenilworth, NJ 07033. EOE.

Chief engineer for Christian station. Hands-on exp. with UHF transmitters, studio maintenance and ability to train and supervise small engineering staff. SBE certification a plus. Send resume to Ruth Ward, Personnel Dept., Trinity Broadcasting Network, 2442 Michelle Dr., Tustin, CA 92680. 714-832-2950. EOE

Maintenance engineer must have minimum of 2 years recent exp. in TV broadcasting maintenance. Should be able to repair, to component level, equipment such as VCR's, cameras, switchers and edit suites. Please contact Ruth Ward, Personnel Dept., Trinity Broadcasting Network, 2442 Michelle Dr., Tustin, CA 92680. 714-832-2950. EOE.

HELP WANTED NEWS

Personable weather anchor, for main newscasts, charismatic and energetic, a people person who lives to talk weather. Box D-27. EOE. No tapes yet.

Weather anchor: Join us on our patio for "Outdoor Weather". WCNC-TV, the NBC affiliate in Charlotte, NC needs a professional with a complete understanding of meteorology. AMS seal preferred. We seek a creative individual who is skilled at planning and delivering weathercasts from remote outdoor locations as well as from our outdoor weather set. Must be able to use sophisticated computer graphics equipment, and Doppler radar. EOE, M/F. Send resume, references and non-returnable tape to Ken Middleton, WCNC-TV, PO Box 18665, Charlotte, NC 28218.

Producer: Weekly European news magazine for US public TV seeks experienced TV producer. Based in Cologne. Program deals with European political, economic, social, and cultural issues. International experience and German language skills preferred. Knowledge of Europe, sound "people skills". TV news background, adaptability and flexibility essential. Salary: \$50,000-60,000. Resume and 3/4" tape to: "European Journal," PO Box 803, Corvallis, OR 97339. EOE

Anchor: Weekly European news magazine for US public TV seeks experienced TV anchor. Based in Cologne. Program deals with European political, economic, social, and cultural issues. International experience and German language skills preferred. Knowledge of Europe, good writing skills, and TV news background essential. Salary: \$45,000-55,000. Resume and 3/4" tape to: "European Journal," PO Box 803, Corvallis, OR 97339. EOE.

Reporter: Weekly European news magazine for US public TV seeks experienced TV reporter. Based in Cologne. Program deals with European political, economic, social, and cultural issues. International experience and German language skills preferred. Knowledge of Europe, good writing skills, and TV news background essential. Salary: \$40,000-50,000. Resume and 3/4" tape to: "European Journal," PO Box 803, Corvallis, OR 97339. EOE.

Reporter-producer-anchor: Major station in Hong Kong seeks news oriented professionals with degree, three or more years of reporting, producing and anchor experience. Resumes, salary expected, references and returnable airchecks should be air-mailed soonest to Raymond R. Wong, TVB News, 77 Broadcast Drive, Kowloon, Hong Kong. Short-listed candidates will be interviewed in late September in LA, San Jose, NYC, Portland, OR, Vancouver and Toronto. EOE.

News producer: Industry leader, 30's market, needs a take-charge news expert to produce fast-paced, well-written newscast. BA/BS and two years experience needed. Send tape and resume to Kim Williams, KWTW, PO Box 14159, Oklahoma City, OK 73113. No phone calls! EOE-M/F.

Weekend sports anchor: Excellent opportunity in a great sports market. Prefer an applicant with knowledge of sports in Central Illinois. Experienced only. Non-smoking environment. Non-returnable tapes to Personnel Director, WHOI-TV, 500 N. Stewart St., Creve Coeur, IL 61611, by July 1. EOE.

Writer/producer needed for top market Fox affiliate. Candidate must possess strong writing, directing, and on-line editing skills. 3 years experience in working with state of the art equipment necessary. Experience with CMX editor, ADO and Paint Box preferred. Competitive salary and benefits (paid vacation, holidays, employer contributes to medical and dental insurance). Must be motivated and a team player. Send resume to: WXIN-TV, PO Box 59, Indianapolis, IN 46206.

The news director I want is not looking for a job. He or she is having a great time, running a newsroom in a market (size 40-65) where people have fun producing newscasts that viewers can't wait to watch. Maybe you've thought about moving up to a top 35 Southeastern market. If so, tell me about yourself, your news philosophy and what you think it takes to win today's news wars. Reply to Box D-37. EOE.

Reporters and photographers needed worldwide as stringers to cover hard news on environmental and outdoor recreation issues, including hunting and fishing. New syndicated show requires sharp video and unbiased reporting. Resumes to John Catsis, Wildlife News Network, Suite 703, 1777 NE Loop 410, San Antonio, TX 78217, 512-821-5633 or 512-821-6800. FOF

Writer/reporter for Telemundo/CNN. Applicant must be able to speak and write both Spanish and English fluently. Should write conversationally with emphasis on simplicity and clarity. Ability to do voice tracks and/or reporting is a plus. Should be familiar with Hispanic issues in the US as well as political issues in Spanish-speaking countries. Must be free to travel occasionally. Previous work experience in television and radio news very helpful. Send resume, references, and examples of writing/reporting to: Jon Petrovich, Telemundo/CNN, One CNN Center, Box 105366, Atlanta, GA 30348. No calls, please. Telemundo/CNN is an equal opportunity employer.

Reporter for Telemundo/CNN. Applicant must be able to speak and write both Spanish and English fluently. Should pull together facts and report them in a concise, clear manner. Five years previous experience as a reporter required. College degree in Journalism helpful. Must be free to travel occasionally. Applicant should be familiar with Hispanic issues in the US as well as political issues in Spanish-speaking countries. Send resume, references, and examples of writing/reporting to: Jon Petrovich, Telemundo/CNN, One CNN Center, Box 105366, Atlanta, GA 30348. No calls, please. Telemundo/CNN is an equal opportunity employer.

Photojournalist: Top station in top thirties market is accepting applications for experienced ENG shooter/editor. Minimum 1 year experience shooting TV news. If you can tell stories using pictures, if you strive for excellence, send resume and tape to David Tamez, KWTV, PO Box 14159, Oklahoma City, OK 73113. No phone calls, please! EOE, M/F.

Newsbreak/newsbrief anchor/reporter: Washington, DC. Split day between news inserts and on-street reporting. Includes doing live shots, writing and producing. Send cover letter and resume to Box D-47. EOE.

WPSD News seeks producer for 6:00 & 10:00 newscasts. Degree and experience preferred. No tapes. No calls. Right candidate will be hired no sooner than September. Send resume, news writing examples and essay on news philosophy to: News Director, PO Box 1197, Paducah, KY 42002-1197. EOE, M/F.

News photographer: Move up to the 54th market and ground floor of new news operation. Send tape and resume to News Director, KOKI-TV, 7422 East 46th Pl., Tulsa, OK 74145. EOE.

Health reporter: Candidate should have at least two years experience reporting and/or anchoring on health issues at a commercial station. Good writing skills and an ability to generate good, solid stories independently are necessary. Send resume and non-returnable tape to Lee Meredith, News Director, WTVD 11 News, PO Box 2009, Durham, NC 27702. EOE.

Best regional newsmagazine in America adding experienced enterprise reporter, field producer and researcher. Investigative-style weekly broadcast with network news standards debuts in September on Florida's top stations. Production already underway. Fax letter, resume today! 305-384-8852. EOE.

Wanted - Experienced journalist to co-anchor 6:00 PM news and produce/anchor 11:00 PM news Monday through Friday. Two years reporting/anchoring experience and college degree. Minority applicants encouraged. EOE. No phone calls, please. Send tapes and resumes to: Gary Smith, News Director, PO Box TV-3, Harrisonburg, VA 22801.

General assignment reporter: Creative, hard-working reporter with good writing skills and proven ability in live situations should apply. At least two years experience in reporting and/or anchoring at a commercial television station is required. Send resume and non-returnable tape to Lee Meredith, News Director, WTVD 11 News, PO Box 2009, Durham, NC 27702. EOE.

Defensive coordinator (assignments editor): Lou Holtz has Barry Alvarez. Who do I have? Nobody now. Our assignments editor is leaving to pursue other interests. Between me and our offensive coordinator (executive producer), we can put the points on the board. Now, we need somebody to provide the "D". We need someone to research story ideas, keep abreast of a fantastic city, work with our reporters (especially our beat reporters) and make sure we don't get beat on stories. Musts: Good mind for news, excellent people skills, good organizational skills, good perspective, sense of humor, will to win, heart of a champion, creative mind, thinker. This is a key position on the coaching staff of a "Championship Newsball" team. Send resume along with a description of your news philosophy to: Tim G. Gardner, Head Coach and News Director, KTBC-TV, PO Box 2223, Austin, TX 78768. EOE, M/F.

News producer in Denver: Qualified candidates must show considerable experience as a television newscast producer or a comparable combination of producer/assignment desk experience. Applicants must have a degree in Journalism, Mass Communication or a related field. Applicants must also be familiar with state-of-the-art production techniques for a major market broadcast. Send tapes to Linda Kolsaltis, Executive Producer, KWGN-TV, 6160 South Wabash Way, Englewood, CO 80111. EOE.

Alaska's top rated TV news department is looking for a sports reporter/anchor. Strong reporting and producing skills, as well as minimum two years experience a must! Tapes and resumes to: John Carpenter, KTUU-TV, PO Box 102880, Anchorage, AK 99510. No calls, please. EOE.

KTUU-TV Anchorage, Alaska: Emmy award winning news operation looking for energetic photojournalist/editor. Successful applicant will join Alaska's #1 newsteam. Experience and strong NPPA philosophy required. We cover the most visual stories seen on television. Send tape and resume to Greg Lytle, Chief Photographer, 630 W. 4th Ave., Anchorage, AK 99501, or call 907-257-0237. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Senior graphics designer/producer: Three years experience in design and production of broadcast graphics. Hands-on knowledge of computer-generated graphics system. Preferably Quantel Paintbox. Supervisory and budgeting experience helpful. College degree (or equivalent) from an accredited design curriculum. Send resume to Barbara Shively, Personnel Manager, PO Box 789, Southfield, MI 48037. EOE.

Executive producer/local programing and public affairs. KERA-TV, Dallas, TX. KERA is seeking an experienced production executive to head its local programing and public affairs department. The EP responsibilities include creative and editorial supervision, budget planning and management of all public affairs staff. Must have 10 years minimum experience in all aspects of broadcast journalism, excellent editorial, administrative, writing and planning skills, and ability to initiate and develop new programs. Please submit resume, salary history and non-returnable tapes to KERA-TV, 3000 Harry Hines Blvd., Dallas, TX 75201. KERA is an EO/AA employer. Minorities and women are encouraged to apply.

KTVA-TV is seeking a technical director/master control operator. Individual must be an experienced technical director and also be able to perform some master control and light production duties. Send resumes to Chief Engineer, KTVA, 1007 W. 32nd Ave., Anchorage, AK 99503. EOE. No phone calls, please.

Creative producer w/strong writing, directing and production skills needed for a national Christian TV program. Three years spot and feature production a must. Competitive salary and benefits (paid vacations, holidays, incentive programs, medical and dental insurance) with an exciting organization. Send your resume to: Personnel Dept., Word Of Faith, PO Box 819099, Dallas, TX 75381-9099. EOE.

Graphic artist needed for a national TV program. Two years experience with state-of-the-art 3D computer graphics, animation, and video post production. Competitive salary and benefits (paid vacations, holidays, incentive programs, medical and dental insurance) with an exciting organization. Send your resume to: Personnel Dept., Word Of Faith, PO Box 819099, Dallas, TX 75381-9099. EOE.

Graphics producer: KTBC, CBS affiliate in Austin, TX is looking for a graphics producer. Seeking a creative person who has a good eye for color and layout, can work well within deadlines and who can interact favorably with news, production and sales. Experience with Vidafont character generator and paint system is required. Send resume tapes to: Londa Trial, Program Manager, KTBC-TV, PO Box 2223, Austin, TX 78768. EOE.

Development association/special projects, WNPB, Morgantown, WV seeks an experienced fundraiser with television production knowledge. Candidate must have good communication skills, be creative, organized and have the ability to work as an effective team member. Person will be responsible for all on-air fund drives, some underwriting accounts, development, planning and execution of fundraising events including an on-air auction. Capital campaign participation a plus. BS/BA or equivalent experience. Minimum three years varied experience in fundraising and television. Salary: Low 20's with good fringe benefits. Completed applications must be received on or before July 16, 1990. For application, contact the Business Office, WNPB-TV, PO Box TV 24, Morgantown, WV 26507-1316. EOE

Editor/photographer: WDTN has an opening for an editor/photographer for its production edit suite. Candidate must possess strong creative, shooting and directing abilities. A super attitude and good rapport with clients a must. Experience with Sony 9000, GV100, DSC Eclipse and Chyron helpful. Women and minorities are encouraged to apply. Please send resume/salary requirements to Personnel Department, WDTN TV2, PO Box 741, Dayton, OH 45401. EOE.

Photographer/director/editor: Join the team at a major academic medical center on sunny Galveston Island. Creative, talented person with four-year degree needed to produce health news insert series for distribution to broadcast stations. Challenging opportunity in a non-smoking, stable environment with excellent benefits. Rush resume and non-returnable tape to Human Resources, Box 146-A39, The University of Texas Medical Branch, Galveston, TX 77550. UTMB is an equal opportunity, M/F/H/V affirmative action employer. UTMB hires only individuals authorized to work in the United States.

SITUATIONS WANTED MANAGEMENT

Station mgr. or operations mgr. - 19 years in small market news mgt. sis mgt. general mgt. seeking medium to large market opportunity. People oriented leader with record of performance. Box D-40.

Newsroom manager: Former major market producer, large market special projects, and medium market assistant news director looking for right position. Bill 215-361-1233.

General manager available with 26 years experience in all phases of television operation. Great profit record. Station sold. Call Bill Acker 417-781-4110.

SITUATIONS WANTED TECHNICAL

Former NURAD engineer available. Experienced in design and repair of all models of NURAD microwave equipment. Contact Tom Padwa. 301-235-7225

TV operations technician seeks entry level position or internship program. SBE certified. 206-385-1770 or Box C-53.

Mobile EIC: Video/maintenance engineer SNV/ENG engineer. 17 years broadcast experience including major television network and nationwide mobile production facilities. FCC licensed/SBE Senior Television certified. For resume and information: 201-494-9443.

SITUATIONS WANTED NEWS

Excellent, experienced sportscaster looking for a fine station in which to work. 216-929-0131.

Experienced, award-winning anchor seeks top sixty relocation. Quality shops only. Call 904-439-1425.

Top 20 veteran chief meteorologist with impeccable credentials. AMS seals TV and radio, coming off sabbatical seeking medium market with "happiness factor." Station must strive to be weather authority and be so equipped. No one has a stronger weathercast. Call Miles at 503-684-7558 for resume and tape.

Journalist, late 20's, looking to break into on-air reporting. TV news. Strong production skills. BA Communications. six years media experience. Working towards MA Journalism at NYU. Willing to relocate anywhere! Please call Susan. 201-626-5240.

Exceptional skills as an interviewer. Several years experience in various facets of communications - both print and electronic media, including talk show host, beat reporter, and national television spokesperson. Highly creative, ideas are sound and producible. Very energetic, believable and sophisticated. Excellent writing and people skills. Very natural on-camera presence and impeccable appearance. BA Broadcast Journalism. Looking for position as talk show host, medical reporter, or general assignment reporter. Tape and resume. Donna Linn. 314-458-0011, 314-458-0109, or write PO Box 440025, St. Louis, MO 63144.

Major market meteorologist: Seeks medium to large market. Any position. Degreed/AMS seal. Personable, award winning reporter. Jeff. 703-845-5919.

News director, 20 years in TV news. 3 as ND. Winner, people skills, a strong budget administrator. Box D-52.

MISCELLANEOUS

Bill Slatter and Associates gets you that better job in TV. Talent coaching and placement help for reporters, anchors, producers. Help with audition tape. 601-446-6347.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Audio technician: Excellent opportunity to begin work with a high quality video production team. Multi-track post production audio, mixing sound tracks, live studio mixing, and sound effects editing are all parts of this position. Minimum requirements are a Bachelor's degree in Broadcasting or related field and six months experience or Associate's degree and three years experience. Deadline July 14 or until position is filled. Send resume and three letters of reference to: Ann Bell, Department of Human Resources Management, PO Box DP, Mississippi State, MS 39762. MSU is an AA/EOE.

Studio facilitator: High quality university production center is seeking an inside production person for the studio. Studio set up and operation including cameras, lighting, switching and some directing are part of this new opportunity. Minimum requirements are a Bachelor's degree in Television Production or related field and six months experience. A great entry level position for new graduates. Deadline July 14 or until the position is filled. Send resume and three letters of reference to: Ann Bell, Department of Human Resources Management, PO Box DP, Mississippi State, MS 39762. MSU is an AA/EOE.

Videographer/editor: First class university production center is seeking a talented videographer with knowledge of editing systems. Field production experiences in sports productions, features, documentaries, and educational programming will be part of this new opportunity. Minimum requirements are a Bachelor's degree in Television Production or related field and six months experience. A great entry level position for new graduates. Deadline July 14 or until position is filled. Send resume and three letters of reference to: Ann Bell, Department of Human Resources Management, PO Box DP, Mississippi State, MS 39762. MSU is an AA/EOE.

Broadcast Journalism: Position to teach courses in broadcast journalism sequence and advise campus FM radio station. Master's required, PhD preferred, in addition to teaching and professional experience. Application review will begin July 1. Send resume, letters, transcripts to Tom Whitehead, Journalism Coordinator, Northwestern State University, Natchitoches, LA. EOE

Coordinator, instructional television: MSU is seeking an experienced producer/director to support our television facility. New programs in distance learning through interactive fiber optics and satellite transmission are being developed and need hands-on production and development leadership. Minimum of four years experience in instructional or educational television and a Master's degree in Television Production or related field required. Teaching opportunities in television production are also possible. Deadline - July 21 or until position is filled. Send resume, and three letters of reference to David Hutto, Director, University Television Center, PO Box 6101, Mississippi State, MS 39762. MSU is an AA/EOE.

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Government jobs \$16,040 - \$59,230 yr. Now hiring. Call 1-805-687-6000 Ext. R-7833 for current federal list.

Attention: Earn money reading books! \$32,000/year income potential. Details. 1-602-838-8885. Ext. Bk 8435.

Attention: Government jobs - your area! \$17,840 - \$69,485. Call 1 602-838-8885. Ext. R-8435.

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On-camera coaching: For TV reporters. Sharpen anchoring, standups, interviewing, writing. Teleprompter. Learn from former ABC Network News Correspondent/New York local reporter. Demo tapes. Critiquing. Private lessons. 914-937-1719. Eckhart Special Productions (ESP).

WANTED TO BUY EQUIPMENT

Wanted: 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Ilurbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331

Used 1", 3/4", VHS videotape. Looking for large quantities. No minis or Beta. Will pay shipping. Call Carpel Video. 301-694-3500

Top dollar for your used AM or FM transmitter. Call now. Transcom Corp., 800-441-8454

Strobe parts: We buy re-buildable flash technology and EG&G circuit boards and system components. Discount Technical Supply, 305-962-0718

We pay for video: News directors and stringers nationally known law enforcement training program needs action-oriented police related video. Video from any size markets considered. Please contact: Kristin Whalen, L.E.NET. 1-800-279-7949. 314-962-2350.

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AM and FM transmitter, used excellent condition. Guaranteed. Financing available. Transcom. 215-884-0888. FAX 215-884-0738.

50Kw AM: CCA-AM 50,000 (1976), excellent condition. Transcom Corp., 215-884-0888. Fax: 215-884-0738.

FM transmitters: RCA BTF20E1 (1976), McMartin BF5K (1981), CSI T-3-F (1981), Harris 2.5K (1983), CCA 2500R (1978), Transcom Corp., 800-441-8454 215-884-0888, FAX 215-884-0738.

5/10 AM transmitters: Collins 828E-1 (1978), RCA BTA-5L tuned and tested (1977), Harris BC10H (1972), McMartin BA5K (1980), McMartin BA 2.5K (1981), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

1Kw AM transmitters: Cont 314R1 (1986), Harris BC1H1 (1974), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

Transmitters, radio & television: TTC manufactures state-of-the-art low power and full power television, and FM transmitters 10 watts to 50Kw, solid state from 10 watt to 8Kw. Call 303-665-8000.

FM antennas. CP antennas, excellent price quick delivery from recognized leader in antenna design. Jampro Antennas, Inc. 916-383-1177.

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Blank tape, half price! Perfect for editing, dubbing or studio, recording commercials, resumes, student projects, training, copying, etc. Elcon evaluated 3/4" videocassettes guaranteed broadcast quality. Call for our new catalog. To order, call Carpel Video Inc., toll free, 800-238-4300.

Utah-Scientific MC-502 stereo master control switcher and SAS-1 automation. New. Save 40%. Maze Broadcast, 205-956-2227.

Beta SP - A/B roll w/Chyron & DVE scopes, rack mounted Sony BVW 60, 65, BVH 3100, Convergence 195+, Crosspoint latch switcher, Chyron VP-2+ with Videofex, DSC Eclipse w/curve & page turn scroll, 6 monitors, Ikegami 79-EAL w/component output & servos, BVW 35, Helicopter mount & monitors. Make offer. Phil: Days 201-681-4493, Eve. 201-974-0579.

Satellite teleport for sale, with two C-band and two Ku-band earth stations. Perfect for capable channel broadcasting. \$825,000 plus lease or purchase of land. Megastar 800-328-2546.

Fidelipac audio cartridges: model 300, new. \$2 702-386-2844.

Recortec video tape evaluators: 2", 1", 3/4" cheap. 702-386-2844.

Equipment financing: New or used, 36-60 months, no down payment, no financials required under \$35,000. Refinance existing equipment. Mark Wilson, Exchange National Funding, 800-342-2093.

Save on videotape stock. We have 3/4" & 1" evaluated broadcast quality videotape. Available in all time lengths. Call for best prices. IVC, 800-726-0241.

1000' tower. Standing in Albion, Nebraska. Heavy Kline tower includes 6-1/8" coax. Purchase in place with land and building, or move anywhere. Call Bill Kitchen, 303-786-8111.

Strobe parts: We sell and install flash technology and EG&G parts at DISCOUNT. Parts in stock. Call Tower Network Service, 305-989-8703.

50Kw -AM transmitter RCA-50H: \$15,000. 10Kw -AM transmitter RCA-BTA10: \$9,000. Call 804-685-3128.

Sony edit suite. 2-Sony 2860 decks, 1-Sony RM 440. Includes control cables. Excellent condition. \$3,000. Pinnacle Productions, 804-270-4288.

Lease purchase option. Need equipment for your radio, television or cable operation? NO down payment. NO financials up to \$70,000.00. Carpenter & Associates, Inc. Voice: 504-465-0908, Fax: 504-465-0910.

713' tower: Less than 5 years old. Soon to be dismantled in Arkansas. \$24,000. Call Frank Giardina, 205-933-9274.

5Kw, AM transmitter: Like new - RCA BTA-5F (BC-6499) remote control, solid state rectifiers, no PCB's. Spare modulation transformer. See it operate, make offer. Contact John Kanzius, 814-864-4902.

RCA UHF transmitter. 110 KW mid band, complete with 3 klystrons, diplexer, available immediately. Call BMA, 813-933-0023.

Under construction. 28' remote truck. Interior finished with, 14 racks. ADO, CMX3100A, ClearCom/IFB, video patching, B/W monitors. Needs additional equipment. Call for more info: 305-972-0660, ask for Rick.

For sale: 2 Sony BVP-30 cameras with Fuji 14 x 9 lenses: \$13,500 ea. Sony BVV-1A with VA1V adapter: \$4,750.00. Sony BVU-110 with T.C.: \$2,000.00. All items personally owned and maintained. Clark Prod Assoc., 215-434-6363.

Used/new TV transmitters, full power-LPTV, antennas, cable, connectors, STL's etc. Save thousands. Broadcasting Systems, 602-582-6550.

Used towers. Dismantled. Self-supporting and guyed. 502-826-8700, National Tower Company.

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3 Sony BVP-300A cameras: Very good condition, primarily studio use, low hours, Plumbicon tubes, Fujinon lenses, ENG viewfinders, CCU adapters. \$10,000 each. Call 303-893-4000 Ext. 433.

Equipment liquidation: Hardly used TV station broadcast editing suite (complete). (2) 3/4" Sony SPD, cost \$15,000 ea., value \$30,000 sell \$20,000; (2) 1/2" JVC decks, cost 2,000 ea. value 4,000 sell 2,500; (3) Trimeton Sony display cost 1,000 ea. value 3,000 sell 1,500; (1) VP2 Chyron cost 7,000 ea. value 7,000 sell 4,500; (1) Grass Valley Switcher #100 cost 9,000 ea. value 9,000 sell 5,000; (1) JVC Camera KY 320 cost 20,000 ea. value 20,000 sell 9,000; (600) 3/4" + 1" Video Tapes cost \$16.00 to \$70.00 ea. value 12,000 sell 3,000. Total value, \$73,000. Total sell \$45,000. Call 1-800-444-9233.

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Qualifications include 2-3 years of video broadcasting and telecommunications experience. Prior customer service experience as well as excellent interpersonal skills and oral/written communication abilities are a must. A degree in a technical field and/or telecommunications is preferred. Courses in systems, architecture and logic are considered helpful.

Duties will include the operation and troubleshooting of on-line video/digital switching systems in multiple cities and continuously monitoring the total system connectivity and signal quality. Responsibilities will also include extensive customer contact in the scheduling of services, the maintenance of orders and the coordination of tracking systems. The ability to work 2nd and 3rd shifts is a must.

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with experience in all phases of television promotions: conception, execution, planning, placement, budgeting, as well as managing departmental personnel.

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Send resume and rates to:

Production Manager
Georgia Center, Room 179
Athens, Georgia 30602

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You'll accept the challenge of stretching the limits of audio technology by designing specifications for audio reproduction, processing, amplification and distribution electronics for our attractions and rides. We require a minimum of 5 years experience in designing audio components and subsystems. Experience with sound implications of facilities engineering and arch design would be a plus.

Video Engineers

In this position you'll quantify the video requirements of new attractions and configure an integrated system including reproducers, processing, amplification and display. You must have a minimum of 5 years in video systems design and experience with the video implications of facilities engineering and architectural design.

Walt Disney Imagineering offers an outstanding benefits package and a creatively charged work environment. After all, what would you expect from the Company who is in the business of making people smile? For immediate consideration, please send your resume, indicating position of interest, to: Walt Disney Imagineering, 800 Sonora Avenue, Glendale, CA 91221-5020, Attn: Human Resources, Dept., NAB-B. Equal Opportunity Employer.



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FATES & FORTUNES

MEDIA



Chaffee

John C. Chaffee Jr., executive VP, Malrite Communications Group, Cleveland, Ohio, named president and chief operating officer.

Daphne Gronich, VP, legal affairs and senior litigation counsel, Fox Inc., named VP,

business and legal affairs, F.N.M. Co., Fox Broadcasting Co., Los Angeles.

Sue Saville, manager, ABC Radio Direction Network, named manager, ABC Information Radio, New York. **Joyce MacDonald**, account executive, WFNX(FM) Boston, joins ABC Radio Direction Network, New York, as manager.

Larry Berger, program director, KIOI(FM) San Francisco, joins KOFY-FM there as station manager.



Vinciguerra

Tony Vinciguerra, general sales manager, WBZ-TV Boston, adds duties as station manager.

Tim Rudell, VP, consulting, Reymer & Gersin Associates, joins Conus Communications, Washington, as VP, Wash-

ington services.

William Stough, VP and general manager, KSTP-TV Phoenix, joins WGME-TV Portland, Me., in same capacity.

John R. Mistelske, account executive, WIOQ(FM) Philadelphia, joins WBCB(AM) Levittown-Fairless Hills, Pa. (Philadelphia), as general manager.

Barbara Beddar, general manager, KJRB(AM)-KEZE-FM Spokane, Wash., named VP and general manager, succeeding **Truman W. Conley**, resigned.

Paul G. Katabian, general sales manager, WAFX(FM) Suffolk, Va. (Norfolk),

named general manager.

Ron Raybourne, general sales manager, WKSJ-FM Mobile, Ala., joins co-owned WEZL(FM) Charleston, S.C., as VP and general manager.

SALES AND MARKETING

John A. Sullivan, senior VP, creative group, Saatchi & Saatchi Advertising, New York, named senior VP, associate creative director.

Elaine Rehffuss, of Wyse Advertising, joins Rosenfeld Sirowitz Humphrey & Strauss, New York, as VP.

George Weddington, account executive, WLIB(AM) New York, joins WINS(AM) there in same capacity.

Raymond Goulbourne, sales planner, CBS Television Marketing, joins WCB(AM) New York as account executive.

Gregg Kelley, general sales manager, WZOU(FM) Boston, joins WLVI-TV there as regional sales manager.

Steven Scully, reporter, WHEC-TV Rochester, N.Y., joins C-Span, Washington, as political editor.

Joe Skladany, manager of sports, WCCO(AM) Minneapolis, joins CBS Sports Marketing, Chicago, as Midwest sports manager.

Jeffrey Brunstein, sales executive, WBUS(FM) Kankakee, Ill., joins Katz & Powell Radio, Chicago, in same capacity.

Steve Hensley, senior account executive and retail vendor support coordinator, WAVE(TV) Louisville, Ky., joins KPLC-TV Lake Charles, La.

Richard L. Callaghan, sales manager, WFIN(AM)-WKXA-FM Findlay, Ohio, joins Continental Cablevision Advertising there as general manager.

Jerry Parker, director of sales, Superstar Connection, distributors of satellite TV programming, Tulsa, Okla., named director of market development.

Donald Wayne Wunsch, general manager, WADK(AM)-WOTB(FM) Newport, R.I., joins WJAR(TV) Providence, R.I., as account executive.

Jeff Fekete, account executive, KSAC-

(AM) Sacramento, Calif., and **Donna Oakes**, national and local sales manager, WQHK(AM)-WMEE(FM) Fort Wayne, Ind., join KQPT(FM) Sacramento, Calif., as account executives.

Jackie Krejcik, local sales manager, WOIO(TV) Shaker Heights, Ohio, named general sales manager. **David Moody**, account executive, WOIO(TV), named local sales manager.

Vickie Gorka, of WNFT(TV) Jacksonville, Fla., joins WRXJ(AM)-WCRJ-FM there as account executive.

Leslie Reed, account executive, KICT-FM Wichita, Kan., joins KFDI(AM) there in same capacity.

Jim McDonough, account executive, WFYR-FM Chicago, joins Katz Independent Television there as sales executive.

Vicki Parr, sales manager, CBS Radio, Detroit, joins Katz Radio, Chicago, as account executive. **Patrice Mulderrig**, sales trainee, Katz Continental Television, New York, named sales executive, Katz Television Group, Tampa, Fla.

Eric J. Heminger, recent graduate, Ball State University, Muncie, Ind., joins WOWO-AM-FM Fort Wayne, Ind., as account executive.

Phil Stewart, senior account executive, KPRC(AM) Houston, named national sales director.

Mark Nieman, account executive, WRKS-FM New York, adds duties as corporate director of entertainment marketing, Summit Broadcasting Corp.

Andrew J. Denk, graphic designer, DesignWyse, division of Wyse Advertising, joins Brand Shick & Wesley advertising and public relations, Cleveland, as art director.

Jean Turnbough, senior account executive, KBSI(TV) Cape Girardeau, Mo., named local sales manager. **Jay Gould**, sales assistant, KZKC(TV) Kansas City, Mo., joins KBSI as Paducah, Ky., account executive.

PROGRAMING

Jeffrey Gaspin, director of financial planning and analysis, NBC News, New York, named director of program development and planning.

Joe Voci, manager, comedy development, CBS Entertainment, New York, named director, current programs.

Eliot Sekuler, senior VP, Solters/Roskin/Friedman, joins Rogers & Cowan Inc. as senior VP, entertainment.

Andrew Susskind, president, television division, Weintraub Entertainment Group, joins Imagine Television, Los Angeles, as president.



Prijatel

Angeles, as director of development, West Coast.

John R. Byrd, news director, WTVM(TV) Columbus, Ga., joins The Weather Channel, Atlanta, as live coordinating producer. **Dana Michaelis**, VP, special projects, sales and marketing, The Weather Channel, named general manager, Prime Time Tonight.

Ami Hope Witt, central division manager, DLT Entertainment Ltd., joins Fries Distribution Co., New York, as VP, Eastern sales manager. **Michael Murashko**, Eastern sales manager, Fries Distribution Co., New York, named VP, Western sales manager, Los Angeles.

Peter Schmid, senior VP, domestic television division, Fries Entertainment, joins Brad Marks International entertainment executive search firm, New York, as managing director.

David Talley, director of business affairs, CBS Television Network, joins Orion Television Entertainment, Los Angeles, in same capacity. **Tina Wlasiak**, director of business affairs, Epic Productions Inc., joins Orion Television Entertainment, Los Angeles, as legal affairs counsel.

Luke Griffin, Red Sox Network operation coordinator, WRKO(AM) Boston, adds duties as director of sports programming.

Scott R. Rankin, from GTE Telephone Operations, Marion, Ohio, joins Mills/James Productions, Dublin, Ohio, as executive producer.

Michael Harris, freelancer, Detroit, joins WNIC(FM) there as host.

Bill Franks, station manager, KRBK-TV Sacramento, Calif., joins KNXV-TV

Donald F. Prijatel, director of development, West Coast, King World Productions Inc., Los Angeles, named VP, creative services. **Bianca Pino**, producer, Ralph Edwards/Stu Billett Productions, joins King World, Los Angeles, as director of development, West Coast.

ROONEY HONORED FOR WORLD WAR II COVERAGE



Andy Rooney (r), television commentator, *60 Minutes*, CBS News, received the Simon Wiesenthal Center's "Witness to the Truth" award for reporting

events leading up to and during World War II. Among other honorees was Eric Sevareid (l), consultant, CBS News, shown with his wife, Suzanne St. Pierre.

Phoenix as program director.

Jeff Clark, associate director, television and acting development director, Wisconsin Public Television, Madison, Wis., joins Houston Public Television there as executive director of programming.

John Hart, air personality, WENT(AM) Gloversville, N.Y., adds duties as program director. **Tim Murphy**, music director, WENT(AM), adds duties as assistant program director.

Ed Griffis, station manager, WEFC(TV) Roanoke, Va., joins WSFJ(TV) Newark, Ohio, as program director.

Rob Whitehouse, independent producer, Los Angeles and Europe, joins Chris Bearde Entertainment international television and production company, London and Los Angeles, as president and CEO.

Alan Wenkus, head writer, Stevens & Grdnic, New York, joins Premiere Radio Networks, Los Angeles, as comedy writer and producer.

JD Price, senior editor and director of production, Masters Inc., Pittsburgh, joins WIII(TV) Cincinnati as production manager.

Tom Gilligan, program director, KMXX(FM) Phoenix, joins WXGT(FM) Columbus, Ohio, in same capacity.

Barb Wunder, air personality, Satellite Music Network, *Country Coast to Coast*, joins WRWD(FM) Highland, N.Y., as program director and host.

Walter Calmette, senior VP, acquisitions and ancillary sales, New World Pictures, joins Reiss Media Enterprises Inc., Los Angeles, as West Coast studio relations representative.

Harvey Buchbinder, executive VP, business affairs, Hollywood Center Studios, Santa Monica, Calif., named executive VP, marketing. **Pat Davis**, director of operations, Hollywood Center Studios, named VP, production.

Rick Haskins, Disney brand manager, Buena Vista Home Video, named VP, marketing, Buena Vista Television, Burbank, Calif. **John Van Camp**, marketing director, KCBA(TV) Salinas, Calif. (Monterey), joins Buena Vista Television as director of kids club.

Mark Davis, air personality, WTKN(AM) Pinellas Park, Fla., joins WWRC(AM) Washington in same capacity.

Terry Kowalski, news editor and special projects producer, WLNS-TV Lansing, Mich., joins WTVO(TV) Rockford, Ill., as creative services manager.

Bob DeCarlo, air personality, WUSA-FM Tampa, Fla. (St. Petersburg), adds duties as program director.

Russ Thornton, program director, KXAS-TV Fort Worth, retires.

Senior VP's appointed at Madison Square Garden Network, New York: **Sid Amira**, VP, affiliate affairs and new business development; **Martin Brooks**, VP, programing and network opera-

tions, and **Douglas Moss**, VP, advertising sales.

Mark R. Hotz, director of national accounts, Financial News Network, New York, joins Turner Cable Network Sales, Atlanta, as director of affiliate marketing.

Frank Cavaoli, sales executive, Video Tape Co., Los Angeles, joins Satellite Transmission and Reception Specialists there as major account executive.

NEWS AND PUBLIC AFFAIRS

Catherine Smith, news director, WYNY-FM) Lake Success, N.Y., adds duties as news anchor, WNEW(AM) New York.

Paul Fredericks, morning anchor, Unistar Radio Networks, joins WCBS(AM)

New York as midday anchor.

Al Corral, assistant news director, KTVU(TV) Oakland, Calif., joins KPIX(TV) San Francisco as managing editor.

Monica Malpass, 6:30 a.m. co-anchor, WPVI-TV Philadelphia, adds duties as noon co-anchor.

Tim Gray, assignment editor, WPRI-TV Providence, R.I., joins WBKB-TV Alpena, Mich., as weekend anchor and weekday reporter.

Vance Hiner, news director, WBAA(AM) West Lafayette, Ind., joins KANU(FM) Lawrence, Kan., in same capacity.

Appointments at Potomac Television Communications Inc., Washington: **Eileen Cleary**, bureau chief, Potomac News Service, named VP, news services; **Tom Kole**, reporter, Potomac News Service, named assistant bureau

OLYMPIC PPV PANEL

Greg DePrez, vice president, PPV, United Artists, will head the marketing advisory committee, one of three advisory groups NBC and Cablevision are putting together for the 1992 PPV summer Olympics.

Also, Wilt Hildenbrand, vice president of engineering and subscriber operations, Cablevision Systems, who chairs the operations advisory committee, has named the 10 members of his committee. They are: Joanne Abbey, ATC; Vito Brugliero, Zenith Corp.; Stan Durey, Jerrold Communications; Paul Dempsey, Pioneer; Andy Ferraro, Reiss Media; Bess Maisel, Cablevision Systems; Miriam Nuney, Heritage Cablevision; Mike Schlesier, Viewer's Choice; Dave Warehem, TeleCable, and Tony Wasilewski, Scientific-Atlanta.

chief, Potomac News; **Judy Leon**, independent media consultant, Chevy Chase, Md., named director of marketing, and **Don Brownlee**, director of operations, named director of administration.

Deborah Ann Sherwood, reporter, WMDH(FM) Newcastle, Ind., joins WOWO-AM-FM Fort Wayne, Ind., as co-anchor and reporter.

BPME'S NEW 1990-91 BOARD OF DIRECTORS



New officers and directors were appointed at the 34th Annual Broadcast Promotion & Marketing Executives and Broadcast Designers Association Conference and Exposition in Las Vegas. Pictured l-r, back row: **Rich Brase**, director of broadcast operations, KSDK(TV) St. Louis, Mo.; **Bill Natale**, director of corporate communications, WTTW(TV) Chicago; **Owen Simon**, vice president, creative services, Group W Productions, Los Angeles; **Lloyd Trufelman**, president, Trylon Associates, New York. Middle row, l-r: **Bob Klein**, president, creative director, Klein &; **Brad Crum**, vice president, affiliate advertising and promotion, CBS/Broadcast Group, Los Angeles; **Janet Magleby**, marketing director, KJR(AM) Seattle; **Lisa Mer-**

ians, VP, creative services, Viacom, New York; **Sharon Malmstone**, president, Cornerstone Marketing, Denver; **Lou Bortone Jr.**, director of marketing and promotion, WROR(FM) Boston; **Peter Smith**, VP, Pulitzer Broadcasting Co., St. Louis. Seated, l-r: **Linda Anne Nix**, promotions director, KOFY-TV San Francisco; BPME Vice President/Secretary **Nancy Smith**, vice president, communications, Global Television Network, Toronto; BPME President **Bert Gould**, VP, Fox Kids Club, Fox Broadcasting, Los Angeles; BPME President-elect **Erica Farber Viola**, executive vice president and radio development director, Interep Radio Store, New York, and BPME Secretary **John Calver**, promotion director, KMBC-TV Kansas City, Mo.

TECHNOLOGY

Robert Schuman, operations manager, Mediatech East, New York, joins International Post division of Audio Plus Video International as general manager.



Todd

Ronald H. Todd, general manager, broadband transmission and CATV division, Catel Telecommunications, Fremont, Calif., named VP, engineering, Catel Telecommunications.

Mark Spangler, lead technician, Pioneer Electronics Service, Upper Saddle River, N.J., named field service engineer, Pioneer Communications of America.

Ronald A. Ostertag, senior VP, opera-

tions, General Instrument's VideoCipher division, named president, power semiconductor division, Hicksville, N.Y. **James Earnest**, director of security, Fluor Corp., Irvine, Calif., joins General Instrument's Jerrold Communications, Hatboro, Pa., in same capacity.

James F. Dickman, VP, finance, and chief financial officer, Fiberglass Evercoat manufacturing and distribution company, joins Midwest Communications Corp., Edgewood, Ky., as VP, finance, and chief financial officer.

Kenneth D. Wolt, president and general manager, KTNQ(AM)-KLVE(FM) Los Angeles, joins Quick Tally Systems mobile audience response monitoring system research company there as president and CEO.

Jim Benson, operations manager, broadcast services group, Private Satellite Network Inc., New York, named manager, broadcast services group.

Dave Crane, director of operations and engineering, KLM Video, Washington, joins Potomac Television Communications Inc. there as director of operations and technical services. **William C. Francis**, director of business operations, National Gateway Telecom, joins Potomac Television Communications Inc. as chief financial officer.

PROMOTION AND PR

Tobie Pate, director of marketing, KPX(TV) San Francisco, joins KNBC-TV Los Angeles as director of broadcasting and promotion.

Cynthia Harrison, director of public relations and community affairs, WWOR-TV Secaucus, N.J., named VP, public relations and market planning.

Faye Katz, senior account executive, Rogers and Cowan, joins Showtime

COMING AND GOING

In a surprise move, NBC Sports appointed Pat Riley, the former coach of the Los Angeles Lakers basketball team, as host of the network's pre-game show leading into each televised National Basketball Association game next season. NBC has the rights, in a new deal with the NBA, for the next four years. Speculation had been that NBC would tap Riley as a game analyst, joining play-by-play callers Bob Costas and Marv Albert. But NBC

Sports executives decided to give Riley a greater on-screen role, given his movie star looks and presence in front of the camera. The pre-game show is expected to be newsy, and Riley said last week he'd "take a stand" on various game-related issues that the program will address. In other sports news, Merlin Olsen, former Los Angeles Rams star and NBC Sports football analyst, has joined CBS Sports as NFL game analyst.

Networks, New York, as manager, consumer public relations.

Marcy Pipkorn, media buyer, The Richards Group, Dallas, joins Frankenberg Laughlin & Constable, Milwaukee, in same capacity.



Trufelman

Lloyd Trufelman, director of public relations, MTV Networks' VH-1 and HA! The TV Comedy Network, forms Trylon Associates marketing communications and public relations firm, serving as president.

Kathy D. Musial, promotion manager, WEAR-TV Pensacola, Fla., joins WPVI-TV Philadelphia as promotion producer.

ALLIED FIELDS

Appointments at Radio-Television News

Directors Association, Washington: **Patricia Seaman**, manager of meetings and special events, named director of programs; **Leslie Johnson**, assistant to president, succeeds Seaman; **Charlie Bennett**, director of administration, named finance manager, and **Kathleen Hilburn**, administrative assistant, succeeds Johnson as assistant to president.



Robertson

Wyndham Robertson, VP, communications, University of North Carolina's 16-campus system, Chapel Hill, N.C., elected to board of directors, Capital Cities/ABC Inc.

Jack Bryant, president, National Black Network, New York, named to National Association of Broadcasters radio board, Washington, as member, succeeding **George R. Edwards**. **Lynn Claudy**, staff engineer, science and technology department, National Association of Broadcasters, named director, advanced engineering and technology.

Scott Brown, former manager, transcription and telecommunications, New York Times, joins Journal Graphics Inc., producer of television transcripts, New York, as VP, operations.

DEATHS

Christy Birong, 37, community affairs director, WJXT(TV) Jacksonville, Fla., died of cancer June 5 at her home in Jacksonville, Fla. Birong began at station in operations department in 1979, serving as operations manager. She is survived by her husband, Skip, and son, Jay.

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FIFTH ESTATE

ON THE ROAD WITH PETE GOULAZIAN

There is a plaque on Pete Goulazian's desk that reads: "By shifting papers about my desk, writing my initials on things, talking to my colleagues about things which they already decided, and staring out of the window while tapping with a pencil, I can successfully counterfeit a [person] doing a heavy day's work...I am, in short, an executive." If that is the definition of an executive, the 50-year-old Katz Television president is no executive.

Goulazian is in the middle of a year that has seen Katz Communications, the industry's largest television rep firm, with 192 stations, go through an employee stock ownership buyout and a recapitalization through Sandler Associates; come very close to acquiring another rep firm (MMT Sales Inc.), and sign a two-year, multimillion-dollar deal with Procter & Gamble that calls for one of the nation's largest advertisers to air spots on Katz's unwired network. Goulazian was among a group of 13 Katz managers who obtained a majority interest in the company during the buyout and was instrumental in arranging the Katz-Procter & Gamble agreement.

A tough competitor is how many in the rep business describe Goulazian. "I've heard Katz described as a ruthless company," he says. "At times, we have done things that have been difficult and might have been characterized as ruthless by some. It is a highly competitive business. We can't let down."

As an example, Goulazian points to the time that Katz decided to resign from a client station to take advantage of an opportunity with a larger group. Fisher Broadcasting, with stations in Seattle and Portland, was represented by Katz. When Chris Craft Industries, with a station in Portland, came to Katz with an offer to rep the entire group (about a \$90 million opportunity for Katz, according to Goulazian), the Katz president had to inform Fisher Broadcasting that it was dropping their Portland station, but nonetheless wanted to "maintain the Fisher association in Seattle." The move, he concedes, could be interpreted by some as ruthless, and at the least was "certainly self-serving." The end result says something about Katz as a rep be-



cause Fisher Broadcasting did retain the company for its Seattle station.

If there was a turning point in Goulazian's life, it probably came while he was an economics major at Columbia. He was unsure of what the future held for him, when a family friend who was in marketing got him interested in adver-

tising and marketing. Recalls Goulazian: "I think the first thing I did was try to read anything I could...it gave direction and focus. I got a directory and wrote to a bunch of agencies that started with A, B, C and D. The only one that wrote back quickly was Dancer [Dancer Fitzgerald Sample]. I buzzed in for an interview and that's where I started."

Goulazian loved the work but not the money. He became frustrated because he could not make enough money to support his wife and child-to-be. Fate intervened once again. A friend who worked at Katz told Goulazian of a new position opening there that appealed to him. And, in 1967, he began what was to become a 21-year relationship with the rep firm. He joined Katz as an associate director of sales development and, by 1979, had made it to vice president and director of marketing. It

was then that Goulazian took what he calls a "commercial pause" from Katz to join Petry Television as vice president, marketing. After 15 months with Petry, Goulazian returned home to Katz. He spent four years as president of Katz Continental Television and in 1985 was named president of Katz Television Group.

The rep business is extremely intense, and Goulazian is described by both associates and competitors as a workaholic. He is usually in the office by 6:30 in the morning and works all day. At 4 p.m. he heads home to New Jersey, doing more business on the car phone.

He conducts much of his business on the road. By his own estimates, he spends half of the business year on travel, at conventions or meeting with clients. But traveling is not something the Katz Television president is ready to give up. "It's what I still prefer doing," he says, adding that he has "never enjoyed working for managers that were not hands on."

One rep head said that Goulazian would probably be a great chess player because he always thinks two or three moves ahead.

In that vein, there are still some fundamental goals that he'd like to see Katz meet. For starters, the firm does not represent stations in Washington, Cleveland, Houston or San Antonio. "Those are real major market opportunities that could bring in \$100 million annually in gross billings."

The rep firm is also debating whether there could be a future in cable

or program development. Katz is looking for ways to combine its television and radio business into possible joint-marketing ventures. "If you stand still [in this business]," he says, "you're going to fall behind." He appears in little danger of that.

Peter Robert Goulazian

President, Katz Television Group, New York; b. April 17, 1940, Bronxville, N.Y.; BA, economics, 1962, Columbia University, New York; media buyer/planner, Dancer Fitzgerald Sample, New York, 1962-67; associate director, sales development, Katz Television, New York, 1967-73; assistant to president, Katz Television, 1974; vice president and director of marketing, Katz Television, 1975-79; VP, marketing, Petry Television, New York, 1979-80; VP, director of broadcast resources, Katz Communications, New York, 1980-81; president, Katz Continental Television, 1981-85; present position since January 1985; m. Mary Holland, Dec. 19, 1965; children: Cindy, 22; Peter, 17.

IN BRIEF

House of Representatives last week defeated amendment that would have cut \$8 million from \$16 million Appropriations Committee had recommended to fund TV Marti for fiscal 1991. Proposal was offered by Representative Bill Alexander (D-Ark.), committee member, with strong backing of NAB, and effectively would have killed service designed to transmit news and entertainment to Cuba. But proposal, which offered House its first chance for up-or-down vote on TV Marti issue, was buried under vote of 306-111. Vote came as White House was preparing report on results of test designed to determine feasibility of technology that employs transmitter and antenna housed in aero-

stat tethered 10,000 feet above Cudjoe Key, Fla. Today, June 25, marks end of 90-day test. But administration plans to extend test another 30 days. Legislation authorizing project requires President to submit his report 30 days before completion of test.

Eighty-member broadcast station coalition led by Home Shopping Network asked INTV and NAB board members to reconsider stance on elements of must carry discussion. Group wants mileage configuration changed from 50 to 35 miles and also wants to eliminate any minimum viewing standards in any accord on must carry, saying both are critical to survival of small stations.

Pathé Communications Corp. and MGM/UA have reached new \$1.3 billion merger agreement. Under new agreement, holders of MGM/UA common and preferred shares will receive total of \$21.50 per share, \$4 of which will be paid on July 20 (original agreement was for \$40 a share and set to expire on June 23). Payment of \$4 will be made from escrow account into which Pathé has already put \$200 million. Under new terms, Pathé will deposit \$53 million by July 16 and two installments of \$50 million on Aug. 21 and Sept. 20. Status of Time Warner Inc. \$650 million loan to Pathé is not known; Pathé and Time Warner are said to be in discussions. There had been rumors of Time Warner pullout. Closing of deal and payment of remaining \$17.50 should occur either on or before Oct. 23, 1990. Stock was trading heavier than usual by late Friday and was at 17½, up 1¼ from June 21.

CABLE OPERATORS LAUNCH LETTER CAMPAIGN

Hoping to stem the reregulatory tide sweeping Washington, cable operators are fighting back with a letter-writing campaign. For example, American Cablevision, a division of American Television & Communications with systems in Kansas and Missouri, is targeting Senator John Danforth (R-Mo.) and Representatives Tom Coleman (R-Kan.), Jan Meyers (R-Kan.), Alan Wheat (D-Mo.) and Jim Slattery (D-Kan.).

A memo to the division's 310 employees entitled "Letters to Congress—Earn a Comedy Channel T-Shirt" promises those who write an "attractive gray Comedy Channel T-Shirt." (The offer is limited to the first 100 employees who write.) And if employees get their "aunt in Marshall or anyone else" to write, it's "worth a mug," the memo stated.

Carol Rothwell, director of public affairs for American Cablevision and author of the memo, told BROADCASTING that promises of a T-Shirt and mug were done in jest. "It is not a real incentive," said Rothwell, who explained that the system likes to have "a lot of hoopla" and fun. She said the campaign was in response to the concerns she was hearing from employees.

Rothwell said Danforth was on a local radio station urging consumers to provide him with documentation of cable misdeeds. "They heard him and were upset by the unfairness," said Rothwell, who said the correspondence is a way to "help balance the negativity Danforth feels about our industry."

It would be "most effective" if the letters were written as a consumer on plain stationery with a home address, Rothwell's memo advised. "We don't want this to look like an organized effort. (If you prefer, you may identify yourself as an employee, but Congress has already heard all our good arguments from the industry's point of view.)"

In composing the letters, Rothwell also suggested using arguments such as "my cable service is better than ever; cable programming is better than ever; cable rates haven't gone up as much as phone rates or movie tickets. It's still a good value for the money."

The memo also defends the cable industry. "We know that our customers are more satisfied than they've ever been and we're running a better operation than ever before. With adequate revenue from deregulated rates, we have been able to invest in plant upgrades, better phone and computer systems, better field service, and new programming. We don't deserve 'punishment' for our success," it said.

-KM

Angered by its St. Louis affiliate's decision to delay broadcast of *Nightline* by 90 minutes, ABC has decided to shop program around to other stations in market. ABC affiliate KTVI(TV) St. Louis bought *Arsenio Hall* and *Nia Peeples*, effective next January, and will air block from 10:30 p.m. to midnight. ABC has policy banning delays in broadcast of show longer than one-hour, with exception of two grandfathered situations—Kansas City and San Antonio.

DigiCipher, General Instrument Corp.'s last minute HDTV terrestrial transmission proposal to FCC's advisory committee on advanced television services, **easily won pre-certification** Friday (June 22) from advisory committee's working party on systems analysis. Working party's approval means that DigiCipher, first all-digital proposal to be offered to advisory committee, will join six other proposed systems on schedule of systems to be tested by Advanced Television Test Center. Schedule is expected to be announced sometime next month. Current best estimates for testing start-up is December 1990.

NAB's Television Board meeting last Thursday (June 21) **decided to support development of "voluntary, single stan-**

dard" for ghost canceling in consumer TV sets. At same time, board encouraged NAB member TV stations to participate in field tests of proposed ghost canceling systems. Six Atlanta-based stations early this year participated in NAB-sponsored field test of system developed by Japan's Broadcasting Technology Association (see page 68). Another system being developed by AT&T Bell Labs is also considered leading proposal.

More rejections marked end of week in New York City-Time Warner negotiations on Manhattan cable franchises (see "Cablecastings," page 53). TW rejected chief city negotiator John Hank's offer, to halve \$7.2 million city is still requesting. Hanks said half dozen non-financial issues remain, including preventing anti-competitive behavior by TW franchises, and city's ability to renegotiate deal if federal law changes.

Capcities/ABC's Steve Weiswasser last week sent letter to Warner Bros. CEO Bob Daly calling on him to publicly disavow "campaign of disinformation" following collapse of Hollywood-network fin-syn talks. As set out in letter, Weiswasser is upset with account Daly and other Hollywood representatives have given on why talks failed, particularly assertions that Weiswasser had offer to take foreign syndication and options issues off table and that Capcities/ABC was ready to make deal, but other networks weren't. Reached last Friday. Daly said he was not preparing any disavowal. "Everything I've said is true," he said, allowing that some of problem may be "miscommunication" between him and Weiswasser. And, he stressed, there are no hard feelings. "Steve is a good guy.... ABC is a company we could have made a deal with."

House Energy and Commerce Committee last week approved "Emerging Telecommunications Technologies Act of 1990" (H.R. 2965). Measure, introduced last year by committee's chairman, John Dingell (D-Mich.), provides for reallocation of 200 mhz of government-controlled spectrum on band below 5 ghz to commercial uses with jurisdiction transferred from Commerce Department to FCC. Bill is expected to pass on House floor by end of current session.

Source at Fox Broadcasting Co., where Michael Linder served as executive producer with *America's Most Wanted* until

HIGH COURT PARES BACK MEDIA LIBEL PROTECTION

Until last week, libel suits were not a matter of great concern for columnists and commentators who were expressing or broadcasting opinion. Those days are gone. The Supreme Court last week held that, while the protections it had written into the First Amendment continue to apply, expressions of opinion are not automatically protected against charges of libel. The court, in a 7-2 opinion, held that such expressions can be held libelous if "they imply an assertion of objective fact" the plaintiff can prove false.

The court had never before dealt with the issue of opinion directly. But state and lower federal courts in a series of opinions over the years created, in effect, a special category of protection for opinion. Those court decisions, in turn, were based on language in a Supreme Court decision handed down in 1974, *Gertz v. Robert Welch*: "Under the First Amendment, there is no such thing as a false idea."

But Chief Justice William H. Rehnquist, in the majority opinion in *Milkovich v. Lorain Journal*, said the statement was not "intended to create a wholesale defamation exemption for anything that might be labeled opinion." Such a holding, he said, would "ignore the fact that expressions of 'opinion' may often imply an assertion of objective fact." Furthermore, he said, the "breathing space" freedom of expression requires "is adequately secured by existing constitutional doctrine...."

That observation did not reassure Jane Kirtley, the executive director of the Reporters Committee for Freedom of the Press. She said the decision would be costly to members of the media sued for defamation, even if they eventually won their suits. "Despite the lip service paid other constitutional protections," she said, "the court has obliterated a constitutional protection, the opinion privilege." Media sued in the past could have cases thrown out by a court if the material was opinion, she said. Now, she said, a jury or a judge will decide after a trial if material is opinion or fact.

Even the position of the two dissenters in the case, Justices William Brennan and Thurgood Marshall, troubled Kirtley. She noted they did not disagree with the majority on the main point, that there is no special protection for opinion. They disagreed with the majority on whether the column at issue was stating fact or opinion.

The case grows out of a controversy that has its roots in a sports column written in 1975 for the *News Herald* of Lake County, Ohio, by Ted Diadiun, now an editor with the *Cleveland Plain Dealer*. It focused on whether the celebrated wrestling coach at a local high school, Michael Milkovich Sr., had lied under oath. Writing of an investigation of a brawl that erupted after a match in which Milkovich's Maple Heights high school team was involved, Diadiun said that "anyone who attended the meet knows in his heart" that Milkovich "lied at the hearing...."

The case had been argued in various courts in Ohio, with the newspaper winning some verdicts and Milkovich others. The Supreme Court on two occasions rejected review of decisions favoring Milkovich. Meanwhile, a related case, involving a suit brought by a former high school administrator who said Diadiun had libeled him in the same column at issue, was rejected by the Ohio state supreme court. It said Diadiun's statements were opinion and, therefore, protected. It later cited that decision in ruling against Milkovich. It was the latter decision that was taken to the Supreme Court.

-LZ

last March, says **Linder has secured same title with Warner Bros. Domestic TV's hour weekly, *The Jesse Jackson Show***, replacing former CBS News president Van Gordon Sauter as top producer. Warner Bros. officials declined comment, saying Linder announcement plus Sauter's future role with public affairs talk show, is up to Quincy Jones' production team. Jones was unavailable for comment.

Leonard Goldenson, founder of ABC and chairman of the executive committee, Capital Cities/ABC Inc., has been voted this year's Governor Award by Academy of Television Arts and Sciences. Special Emmy will be presented to him during 42nd Annual Primetime Emmy Awards to be broadcast by Fox Broadcasting Co. Sept. 16, live from the Pasadena (Calif.) Civic Auditorium.

EDITORIALS

Committed to the First Amendment and the Fifth Estate

BETTER LEFT UNSAID

The NAB board has drafted a programing code (a "statement of principles," to be exact). Nonbinding, no enforcement, mind you. The sort of "why bother" document that begs the question: Why bother? The "why" is that broadcasters are afraid, and understandably so, of the devil they don't know in the form of a Congress bent on manufacturing video bites for the home folks by cracking down on their respective ideas of unsuitable programing, and of an FCC that knows indecency when it sees it, but not beforehand.

Although the board's guidelines fairly beg to be ignored, the problem is they probably won't be ignored by broadcasters eager for help in divining the FCC's proclivities. In one instance, the guidelines caution: "Where consistent with creative intent, programs involving violence should present the consequences of violence to its victims and perpetrators." We can't help but be reminded of the days of the Hays Office, when the killer had to get it in the last reel. Justice invariably served is a comforting scenario, but enforcing altruism on the media is the wrong way to effect social change.

According to the guidelines' authors, "There will be no interpretation or enforcement of these principles by NAB or others." Wanna bet?

SEQUESTERED TRIAL

Lewd and scandalous matters." That was the anachronistic sounding test used by a New York judge in excluding the electronic news media from coverage of the high profile Central Park jogger rape case (BROADCASTING, June 18). When the New York Broadcasters Pool, New York TV stations and CNN appealed the ban, asking only that they be allowed to cover opening and closing arguments and the verdict, that access, too, was denied.

Lewd and scandalous matters. That description sounds like a Boston city official of several generations ago describing a bathing costume that revealed a length of calf. What it does not sound like is a legitimate test for excluding the news media from a major news event. That is not for a moment to suggest the crime in question is not a horrible one. Surely the facts of the case are shocking and repugnant. All the more reason those facts should be available to as wide a public as possible.

FAILING GRADE

For those readers who have been keeping tabs on the mounting evidence against the United States Information Agency's expensive and politically suspect TV Marti service, a new ledger entry is in order. A study of how effective the service is in reaching Cuban listeners has revealed that it isn't.

According to the report, conducted by two independent

firms and commissioned by USIA, only 28% of the target population is able to receive the broadcasts at all, and even that figure is further qualified, representing only those who get it "at least occasionally." If that were not enough, for the roughly one-quarter who get it at all, reception is "difficult and sometimes erratic," says the study.

The purpose of the TV Marti test, scheduled to be concluded today, was to judge the feasibility—or in this case infeasibility—of the service to determine whether it is worth pouring tens of millions of taxpayer dollars into it. According to the TV Marti authorizing legislation, President Bush must certify the effectiveness of the operation before any funds can be released. Clearly, that effectiveness has not been proved.

LOWERING WALLS, RAISING BRIDGES

No story has captured the attention of the world in the past 12 months, if not the past decade, as has that of the revolutionary changes in Europe. As the Eastern bloc has been dismantled, piece by piece, symbolized by the crumbling of the Berlin Wall, it has become increasingly evident that the flip side of that celebration of freedom is the sober morning after of rebuilding economies and governments from the ground up.

A critical part of that effort will be the privatizing, technical upgrading, rebuilding and building of state-of-the-art media. The task will not be easy. A Polish radio executive described broadcasters there as caught in "some kind of anarchy." A former Hungarian broadcast executive described the industry as "chaotic." The characterizations are not unique. That order be brought out of this environment is of importance to Fifth Estaters everywhere.

In a series of firsthand reports from various venues by Senior Correspondent Leonard Zeidenberg (see story, page 34), BROADCASTING puts into perspective the problems and promise of an emerging Eastern European communications community.



"I guess you wouldn't believe this is how Ted Koppel got his start."

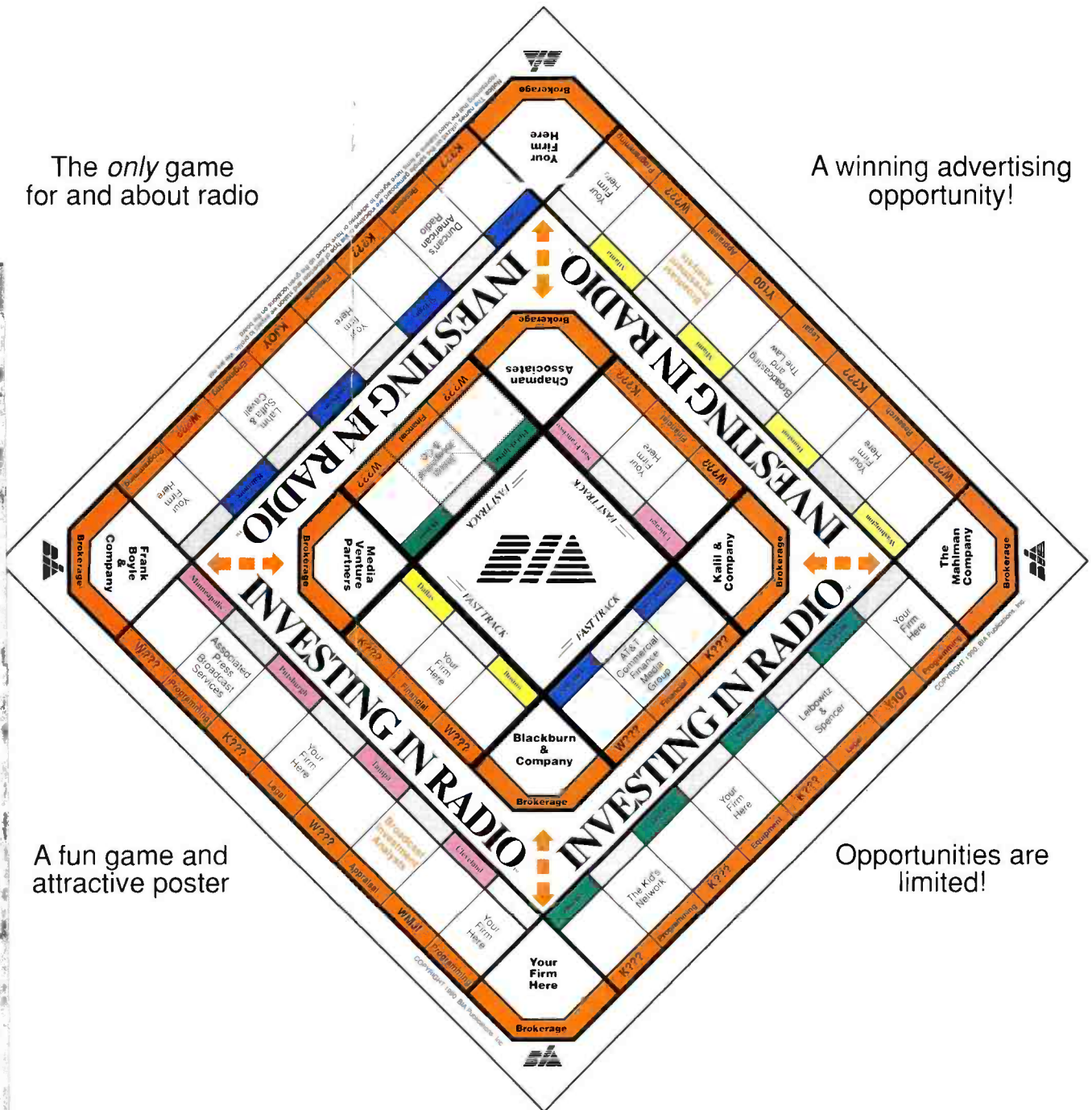
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