

Broadcasting Oct 22

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60th Year 1990

TELEVISION / 50

Les Moonves talks about Lorimar in exclusive interview

RADIO / 58

Ad agencies establish dedicated-radio creative groups

TECHNOLOGY / 69

Digital video, film, HDTV run together at SMPTE in N.Y.

INTERNATIONAL / 76

MIPCOM: economics, politics contribute to slow show in Cannes



1/13

ONE IN THIRTEEN.
It's the position we find ourselves in today...the number one independent in the thirteenth largest U.S. market. In fact, the Tampa/St. Petersburg market is the largest in Florida - even bigger than Miami.

So, while some folks might say that thirteen is our lucky number, we politely remind them that, although we're number one, luck had nothing to do with it.

WTOG 44

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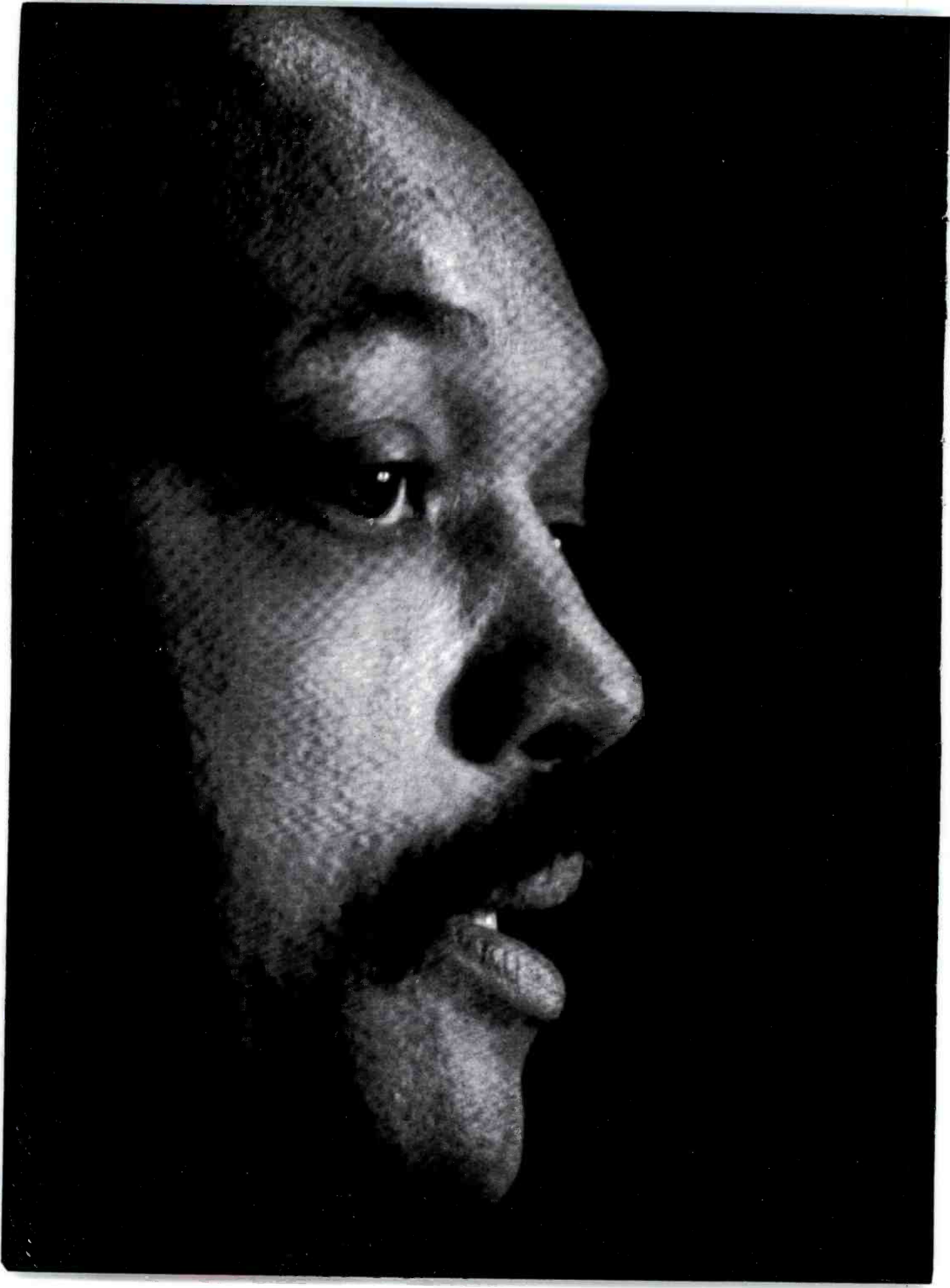
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OCT 26 1990

Vol. 119 No. 17

**Deadly equation:
Soft network billings,
high program costs
Fin-syn progresses,
cable bill dies**



"'Jesse Jackson'— ranks among the most important additions to television in years."

—Howard Rosenberg
Los Angeles Times

"What you love about it are its fresh eyes. It's Jackson the reformer, not Jackson the performer, who stars here. Thanks to him, this show swims against the TV mainstream by giving voice to the voiceless in a medium known for its narrow range of opinion in news and public affairs."

—Howard Rosenberg
Los Angeles Times
October 2, 1990

"The show developed its serious theme as Jackson promised, 'fairly and intelligently.' For television the discussion was unusually frank while its sober production and patient, low-key demeanor made it a suitable learning experience, even for children. In fact, in his calm assurance and legitimate curiosity, Jackson may have the foundations of a show comparable in tone and quality with David Susskind's."

—Laurence Vittes
The Hollywood Reporter
October 2, 1990

"TV's newest talk show could easily rival Oprah's or Geraldo's on the controversy front, largely because of its host. He's a newcomer to the TV gab circuit, if not to controversial gab on TV: Jesse Jackson."

—Time Magazine
October 1, 1990

"A thoughtful and provocative hour. Jackson studiously maintained a low-key but probing style. Oprah, Geraldo and all the rest might learn a thing or two from watching this master of the media at work."

—Daniel Ruth
Chicago Sun-Times
October 2, 1990

JESSE JACKSON

A production of the
Quincy Jones Entertainment Company
with Jesse L. Jackson Productions
in association with
Telepictures Productions Inc.

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THIS WEEK

31 / TIGHT TIMES

Television networks, struggling with 1991 budgets, have less flexibility to cut costs. Executives find most entertainment and sports programming costs are fixed, leaving news as one of the few areas to find money.

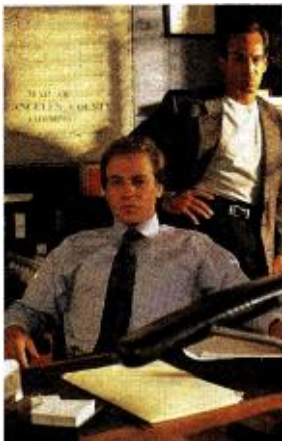
33 / NOT MUCH HOPE

A year-long effort by leaders of the House and Senate Commerce Committees to enact tough legislation aimed at reining in and fostering competition with the "deregulated monopoly" of cable television came to end last week when Senate Republicans blocked any further consideration of the legislation.

37 / KIDS LINK

Warner Bros. Domestic Television signed a major agreement last week with Fox Children's Network for three new animated series.

Network TV: little room to maneuver in economic downturn (page 31)



HDTV: not just a dream (page 69)

Each of the three has received a 65-episode commitment from Fox Broadcasting Co.—the Fox affiliates' children's cooperative. The first series is expected to launch next fall and the other two as late as fall 1994. The deal is valued at about \$60 million.

39 / 'WHEEL' SPINNING ON CALIFORNIA CABLE

In an unprecedented deal for a single syndicator, Cox Cable Communications' O&O cable system in Eureka, Calif., has created an independent cable channel, KCBL, by filling its 18-hour schedule exclusively with King World Productions programming. For the Oct. 29 launch, top-rated syndicated programs *The Oprah Winfrey Show*, *Wheel of Fortune*, *Jeopardy!*, *Inside Edition* and *Instant Recall* are rotation cable players, in a market where broadcasters don't carry them.

40 / BETWIXT CABLE AND TELCO

TwixTel Technologies is working with cable systems in resort areas to deliver an interactive cable and telephone service. The company has rolled out its service in five resort areas serving several thousand units, and has deals under contract with eight large MSO's to expand the service to tens of thousands of hotel, motel and condo units in ski areas and beach towns.

41 / IS ONE BETTER THAN TWO?

Even as Time Warner's American Courtroom Network and Cablevision's In Court prepare separate launches, they are also talking merger. If they do merge, American Courtroom Network, which has been pursuing the Cablevision channel, might emerge with the stronger voice.

44 / TV CAPTIONING

President Bush signs a bill into law requiring all television sets with 13-inch or larger screens sold in the U.S. after July 1, 1993, to be capable of displaying closed captions for the hearing impaired. At least one major manufacturer—Zenith Electronics Corp.—plans to introduce sets next year with the captioning feature in a wide variety of sizes, styles and prices.

46 / PBS TARGETS

The Public Broadcasting Service wants to use development, promotion and scheduling savvy to repeat the success of *The Civil War*, and to do so will take money—\$105.5 million, including a projected \$78 million from member stations, in 1992. The PBS board approved that preliminary figure last week, appearing assured by staff that PBS's transition from an essentially passive distributor for a collection of program-buying members to a more autonomous "subscription service" will create no irreparable harm to members.

50 / LOOKING AHEAD

Just after moving into the top spot as president of Lorimar Television, Les Moonves talks to BROADCASTING about the reorganization of the prime time program supplier and its prospects for off-shore and cable production.

53 / SCRABBLE SCRAMBLE

Group W Productions, Westinghouse's syndication division, bypasses industry rumors of a midseason 1990 launch and announces that the former network game show *Scrabble* will be available in syndication for fall 1991. The pilot, hosted by Los Angeles TV personality Steve Edwards, is already shot and will be presented to stations this week as an early fringe player.

58 / AD AGENCIES LOOK TO RADIO

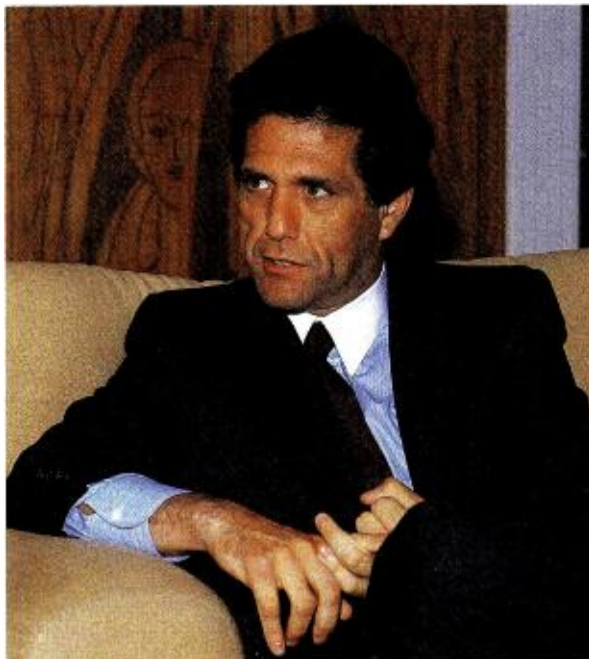
J. Walter Thompson follows the lead of Backer. Spielvogel Bates and establishes a group dedicated to creating better radio advertising copy.

60 / JACOR RESTRUCTURING DEBT

The group owner has obtained an extension for payments due while working to restructure the company debt.

63 / SELLING HOLLYWOOD

During the last five years two major studios have merged with foreign companies—and should the MCA-Matsushita and MGM-Pathe mergers go through, four of the eight major Hollywood studios



"At Large" with Les Moonves (page 50)

would be foreign-owned. Those four studios produced 26.6% of prime time television this fall. Some say the growing demand for programing overseas may be one of the main reasons for the appeal to non-U.S. companies.

69 / SMPTE SHOWS TV'S FUTURE

Cost-effective, all-digital studios are now possible, according to experts at the Society of Motion Picture and Television Engineers 132nd Technical Conference and Exhibition, held last week in New York. Advances in film, digital and high-definition video could mean that filmed theatrical and TV productions will be edited electronically (page 70). Cost estimates for broadcaster conversion to HDTV are down to about \$2 million for the initial start-up investment (page 72).

74 / SKYPix BIRD REACHES ORBIT

Following a flawless launch by Arianespace, Hughes Communications

deployed two satellites last week, one of which Comsat Video Enterprises President Robert Wussler believes is the "hot bird" for at least the early 1990's. More than just admiring

midpower Ku-band SBS 6, CVE may seek a piece of it for its own uses and may become the first announced partner in SkyPix's 80-channel midpower DBS service.

76 / VIEW FROM CANNES

It was essentially a sedate MIPCOM programing exhibition in Cannes, France. Deals were made, but most attendees agreed that the scope of business was narrowing, due in part to uncertainty in the world economy and a lull after a decade of growth.

80 / UPI REORGANIZATION

United Press International has implemented the final stage of its latest re-organization plan. Its hopes are pinned on differentiating its product from Associated Press by giving regional editors more responsibility—including sales—and by "enterprise reporting."

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Incorporating

The Fifth Estate
TELEVISION.
Broadcasting
Cable

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KCBL: the latest in cable cross-over moves (page 39)



CLOSED CIRCUIT

Washington

Reprise

With cable bill dead and buried, many are looking for FCC to resurrect long-dormant "effective competition" proceeding, which would likely increase cable systems subject to municipal rate regulation. According to aide to FCC Chairman Alfred Sikes, much of spade work has already been done on tougher "effective competition" standard, and notice soliciting comment on it could be ready for action in December.

FCC deferred action on proceeding last summer when it looked as if Congress would pass law making standard unnecessary. FCC may come under pressure from Hill to defer once again any action on "effective competition." Should FCC act, and remove rate regulation as issue, primary issue driving legislation would be gone.

Eyeing partner?

K Prime has held discussions about forming high-power direct broadcast satellite consortium with at least one DBS permittee, Washington-based Directsat, which holds close working relationship with another permittee, Direct Broadcast Satellite Corp., each founded by Wilbur Pritchard (who turned DBSC permit over to long-time associate Harley Radin, then formed Directsat in latest round of applications in 1988). K Prime has hoped to move from midpower to high power via DBS applicant Tempo Development Corp., principally owned by K Prime partner TCI. But Tempo channel grants are on hold pending outcome of petition

UNDER WAY

Work has been in earnest at FCC on study that will form foundation for Chairman Alfred Sikes's "attic to basement" review (and likely relaxation) of broadcast regulations next year. Study is joint effort of Office of Plans and Policy and Mass Media Bureau's policy and rules division. OPP is looking at trends in broadcasting and advertising business that might warrant changes in rules. OPP Chief Robert Pepper, along with office's Florence Setzer and Jonathan Levy, are currently working on project, but others in office are likely to get involved. Over in policy and rules, Chief Douglas Webbink has assigned Karl Kensinger and Michael Ruger to prepare review of regulations governing broadcasting and other mass media with particular attention to structural or ownership regulations. Study will contain not only discussion of regulations and their continued need in today's multichannel video environment, but also recommendations on how rules could be changed.

to deny based on past TCI antitrust finding.

"We've had discussions with them," Directsat President Frank Trumbauer said of K Prime, which, he added, "would be a very nice partner for any of the DBS players, depending on terms and conditions." However, he said, forming consortia would be "crazy" until each permittee knows its orbital assignments—a set of FCC decisions not expected until commission decides on Tempo petition to deny and proposed non-TV uses of DBS spectrum.

Cliffhanger

UPI Radio was granted stay of execution last week as negotiations intensified between it and potential partners for joint ventures. UPI, which has been in massive cost-cutting mode for past two years (see story, page 80), wants to reduce operating costs of unprofitable division. Transmission of radio-ready audio re-

ports is said to be biggest cost. Oddly, sources say, sister Infotech company FNN's problems are keeping possible radio deal alive because purchase of FNN by large media group, believed to be either Time Warner or Turner (BROADCASTING Oct. 15), might have interest in UPI radio. CNN and Group W had been considered leading candidates of many for joint venture of some sort with UPI radio, but sources within various Group W subsidiaries are saying they are not involved.

UPI National Broadcast Advisory Committee met on Friday morning and FNN and UPI radio deals were said to be hot topics of discussion. Early last week, sources said chances of UPI Radio surviving the week were slim. But by time of UPI award luncheon in afternoon, chances were said to be about even. Sources say that if deal is not struck by tomorrow (Tuesday), UPI Radio may be unplugged.

New York

Financial troubles

Financial News Network board met last Monday following Friday announcement that it had fired its auditors and its CFO. Sources said topic of conversation was possibility of sale or bringing in joint venture partner (see BROADCASTING, Oct. 15). Observers said meeting indicates that banks, to which FNN is in threat of technical default to tune of \$48.5 million, may be putting pressure on FNN to make some dramatic changes, including possible sale.

Additionally, at FNN's Los Angeles accounting office, 15-20 people have been laid off following departure of CFO Steven Bolen. Office, which reportedly was only based in Los Angeles because Bolen was there, will now be moved to New York. Acting CFO's are now Michael Wellesley Wesley, member of FNN board, and Gary Prince, FNN senior vice president, finance.

In other news, FNN and parent Infotech have board meeting scheduled for this week to review bids on Infotech's sale of The Learning Channel.

New face

Maury Povich is on indefinite leave as anchor of *A Current Affair*. Anthea Disney, managing editor of *Affair*, said that Povich's leave from show is "open ended," although she did not rule out his return at some time later in season. For past three weeks, Maureen O'Boyle has been anchoring show, and Disney said test could last "several months. So far we are very pleased with what we see," Disney said of

A Major-League Hit

Very Profitable

LOS ANGELES

RTG

Out Of This World 5.7

Cosby	5.7
Cheers	5.2
Night Court	4.7
Growing Pains	4.5
Who's The Boss	4.4
227	4.2
ALF II	3.7
ALF I	3.3
Head of the Class	3.1

SAN FRANCISCO

RTG

Out Of This World 5.5

Cheers II	5.5
Hogan Family	5.2
Night Court II	3.5
Cosby	3.5
ALF	2.9
Night Court I	2.8
Head of the Class	2.5
Growing Pains	2.3

Source: NSI 9/17—10/12/90

"Out Of This World" is the off-first-run strip that attracts more viewers than most every high-priced off-network series.

It's a great performer that belongs in your line up.

Now A Strip.

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MCA TV





MERYL STREEP Battles producers for better women's roles.



SAM KINISON Loud mouth comic comes clean.



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



MARIO CUOMO Will he ever run for President?



CHRISTIAN SLATER New attitude for Hollywood's bad boy.



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



CARRIE FISHER Back on top after hitting rock bottom.



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



MICHAEL MILKEN Can the junk bond mastermind avoid jail?



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



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



GERALDINE FERRARO Fighting to get back into the game.



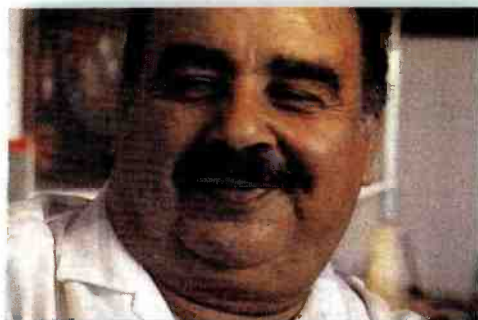
JIMMY THE GREEK He begs for a comeback after that racial slur.



JOE KENNEDY Heir apparent to America's political dynasty.



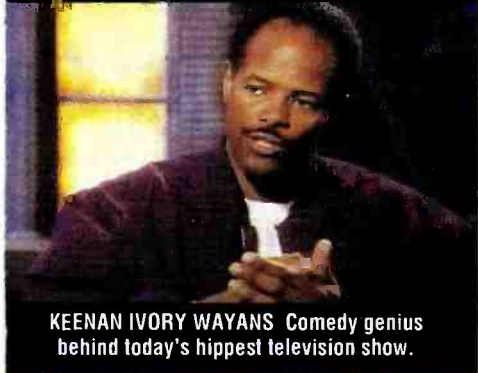
ISAAC MIZRAHI At only 28, he's fashion's hottest original.



SARKIS SOGHANALIAN Arms dealing profiteer or pro-American patriot?



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



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



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



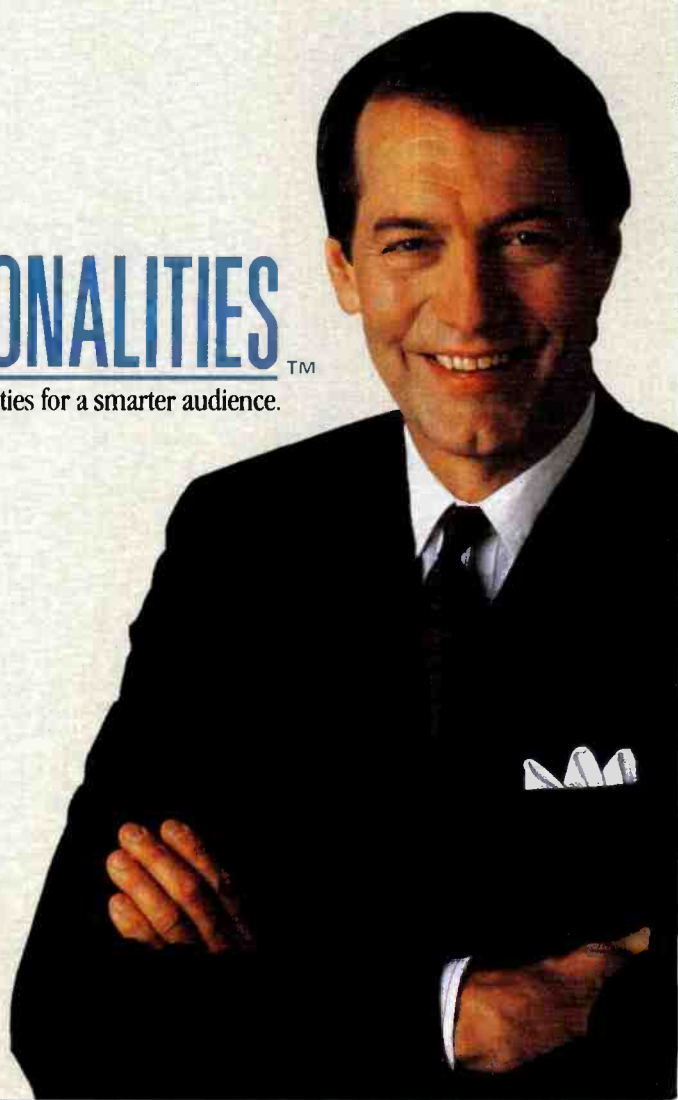
BILL COSBY Exclusive: He takes on his greatest challenge yet - Bart Simpson.

Face to Face With Excellence.

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

PERSONALITIES™

Important Personalities for a smarter audience.



**TWENTIETH
TELEVISION**
TM

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O'Boyle. "But there are plenty of other situations we want to see her in" before making final decision. As for Povich, whose contract expires next June, when he jumps to Paramount, Disney said he is on call. But other Fox insiders say it will take extraordinary set of circumstances to spark his return, such as massive station downgrades if ratings suffer with O'Boyle at helm. So far, however, her ratings have held time period.

Second chance

Reaction to 10% cut in 1991 NBC affiliate compensation pool included strong feeling by many affiliates that network had not properly executed on May sweeps (pool is tied to affiliates' delivery of adult viewers during three sweeps). Nonetheless affiliates have so far not responded by attempting to tell NBC executives how to run business. Eric Bremner, chairman of affiliates board and president of King Broadcasting, said he was satisfied with network's mea culpa for May results and also was encouraged by call two weeks ago from NBC-TV president, Pier Mapes, and John Miller, senior vice president, NBC Entertainment, who conveyed that "extraordinary" promotion effort would be made for November schedule.

Cleveland Decision time

If NBC's proposed 51% sale of WKYC(TV) Cleveland to Multimedia takes place, one of first changes will be dropping of NBC Television Spot Sales, presumably required by FCC's network anti-repping rule. Bill Bolster, who heads Multimedia's broadcasting division, is already in final round of station rep presentations from two remaining contenders: Harrington Righter & Parsons and Katz



Top of the line for INTV

Randall E. Smith (second from left) became the new board chairman of the Association of Independent Television Stations (INTV) at its fall meeting in Naples, Fla., last Wednesday (Oct. 17). (He is executive vice president and general manager of WPHL-TV Philadelphia.) Smith replaces John Serrao, vice president and general of WATL(TV) Atlanta, whose two-year term expired and who will now be INTV's convention chairman. On Smith's left: Michael Finkelstein, chief executive officer of Renaissance Communications Corp., New York, the new vice chairman, and Edward Karlick, vice president and general manager of WTIC(TV) Hartford and president of Chase Communications' TV division, the new treasurer. At left: Dennis FitzSimons, vice president and general manager of WGN-TV Chicago, who was re-elected secretary.

Television. Katz is considered to have edge since it currently represents Multimedia's four other stations.

Los Angeles Cable or not?

Lingering question among station reps is whether Turner Program Services' 1992-93 off-network offering of *Wonder Years* (BROADCASTING, Oct. 8) is still potential candidate for possible cable window on either of parent Turner Broadcasting System's TNT or WTBS(TV) Atlanta basic services. In effort to quickly extinguish those concerns, Turner Program Services' president, Russ Barry, said through spokesman that "in no way" is cable play in cards for future. One station rep source said that even if *Wonder Years* went cable route, syndicated exclusivity would be "added negative" to already "overly demanding" cash-plus-barter package.

Wilmington Dirty tricks department

C-SPAN is bracing for increased misuse of its programming in negative campaign spots (see story page 47). Following lead set in 1988 by Massachusetts State Republican Committee in using C-SPAN coverage of Democratic convention against Michael Dukakis, U.S. Senate Republican hopeful Jane Brady is sending videotapes that contain interview of incumbent Joe Biden on C-SPAN's *Election '90* program to 40,000 Delaware residents. C-SPAN calls it "blatant infringement" of exclusive copyright, but as part of "damage control" has agreed to candidates placing disclaimer on video package being sent out.

Nature of channel provides "vast opportunity" for abuses, says C-SPAN vice president and legal counsel, Bruce Collins, who says big

problem facing C-SPAN is inability to monitor uses of its programming. In this case C-SPAN received letters from Delaware viewers who believed C-SPAN's reputation was hurt by footage in Brady tapes. Collins says because of swift response in Delaware (and Alaska, where there was similar problem) political consultants have told him they may be seeking ways to indemnify themselves when candidates want to use protected video footage. Tapes may backfire on Brady; word has it she is receiving own negative publicity from press.

Bala Cynwyd, Pa.

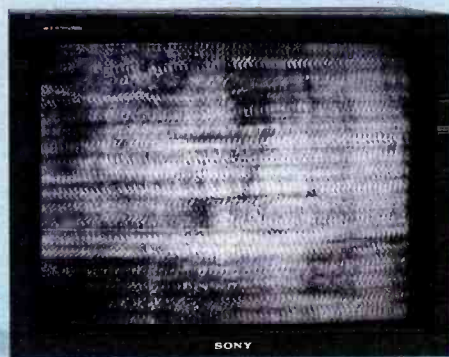
DBS on the way

Scientific-Atlanta began shipping approximately 1,000 B-MAC home satellite receiver-decoders last Monday (Oct. 15) to distributors of Prime star, midpower DBS service of K Prime, which hopes to have all seven superstations and three pay-per-view signals up on Satcom K-1 satellite by Nov. 5. At press time, K Prime had not yet finalized deals to deliver Viewers Choice I and II and Request I (with option to replace Viewers Choice I with Continuous Hits next April, depending on latter's cable distribution success in meantime). Five Comcast Corp. markets in Mississippi and Warner Cable-Cox Cable Communications Bakersfield, Calif., market may be among first of 38 test markets to be up and running by end of 1990.

Cannes Series afoot

CBS and Arnold Shapiro Productions will try their hand at another prime time reality series, called *True Detectives*. According to Norman Powell, CBS vice president in charge of all in-house production at network, program will be launched as one-hour special in November, with four half-hours to follow.

**If you want
a better picture
of the
new season...**



this should

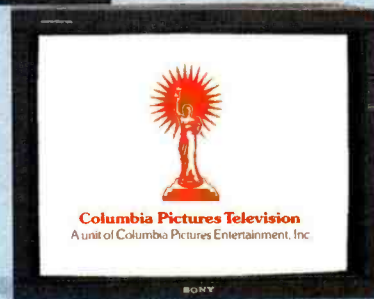
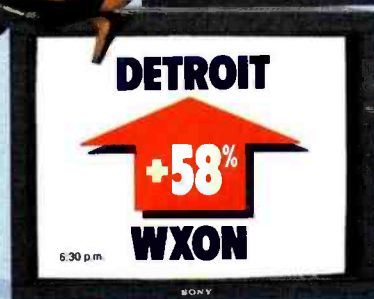
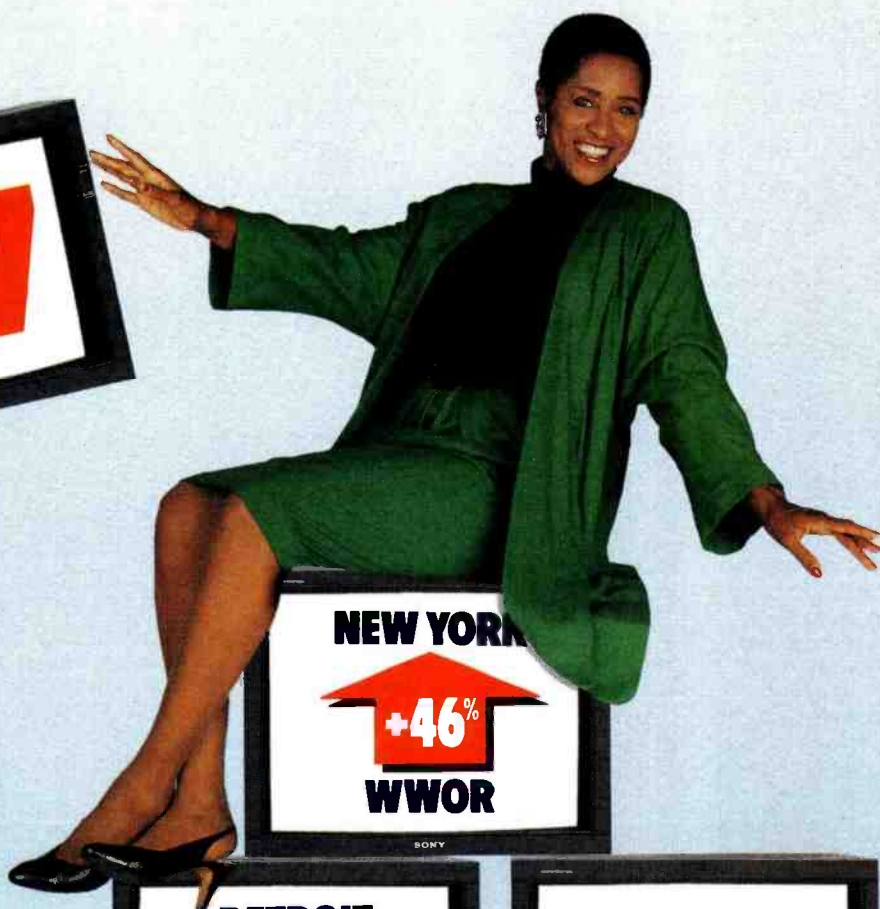
A woman in a red dress sits on a television set, pointing towards the headline. A woman in a blue suit is suspended in the air, pointing upwards. Below them are five television sets, each displaying a city name, a red upward-pointing arrow with a percentage, and a station call sign.

City	Station	Market Share Increase
Los Angeles	KCAL	+31%
Indianapolis	WTTV	+15%
Philadelphia	WGBS	+94%
Detroit	WXON	+74%
Boston	WFXT	+5%

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Source: NSI 9/10-10/10/90 overnight market avg. rlg. vs. year-ago l.p.

clear things up.



DATEBOOK

■ indicates new listing or changed item.

THIS WEEK

Oct. 21-24—*Association of National Advertisers* 81st annual convention. Ritz-Carlton, Naples, Fla. Information: (212) 697-5950.

Oct. 22-23—*British Academy of Film and Television Arts* salute (reception and banquet, Oct. 23) to Academy of Television Arts and Sciences and National Academy of Television Arts and Sciences, its Emmy Awards and American television. Guildhall, London. As part of event, there will be seminar on prospects and challenges for television in Europe after 1992, visit to BBC or independent British TV company and reception held by U.S. ambassador at his official residence in London, Winfield House, all on Oct. 22. Information: (818) 763-2975.

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

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

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

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

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

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

Oct. 24-25—"Prejudice in America: Racial, Cultural and Religious," conference for journalists sponsored by *Washington Journalism Cen-*

ter, Watergate Hotel, Washington. Information: (202) 337-3603.

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

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

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

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

MAJOR MEETINGS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

June 8-11, 1991—*American Advertising Federation* national advertising conference. Opryland, Nashville.

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

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

July 24-27, 1991—*Cable Television Administration and Marketing Society* annual conference. Opryland, Nashville.

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

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

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

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

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

■ **Oct. 26-30, 1991**—*Society of Motion Picture and Television Engineers* 133rd technical conference and equipment exhibit. Los Angeles. Future conference: Nov. 11-14, 1992, Metro Toronto Convention Center, Toronto.

Next fall, the producer of

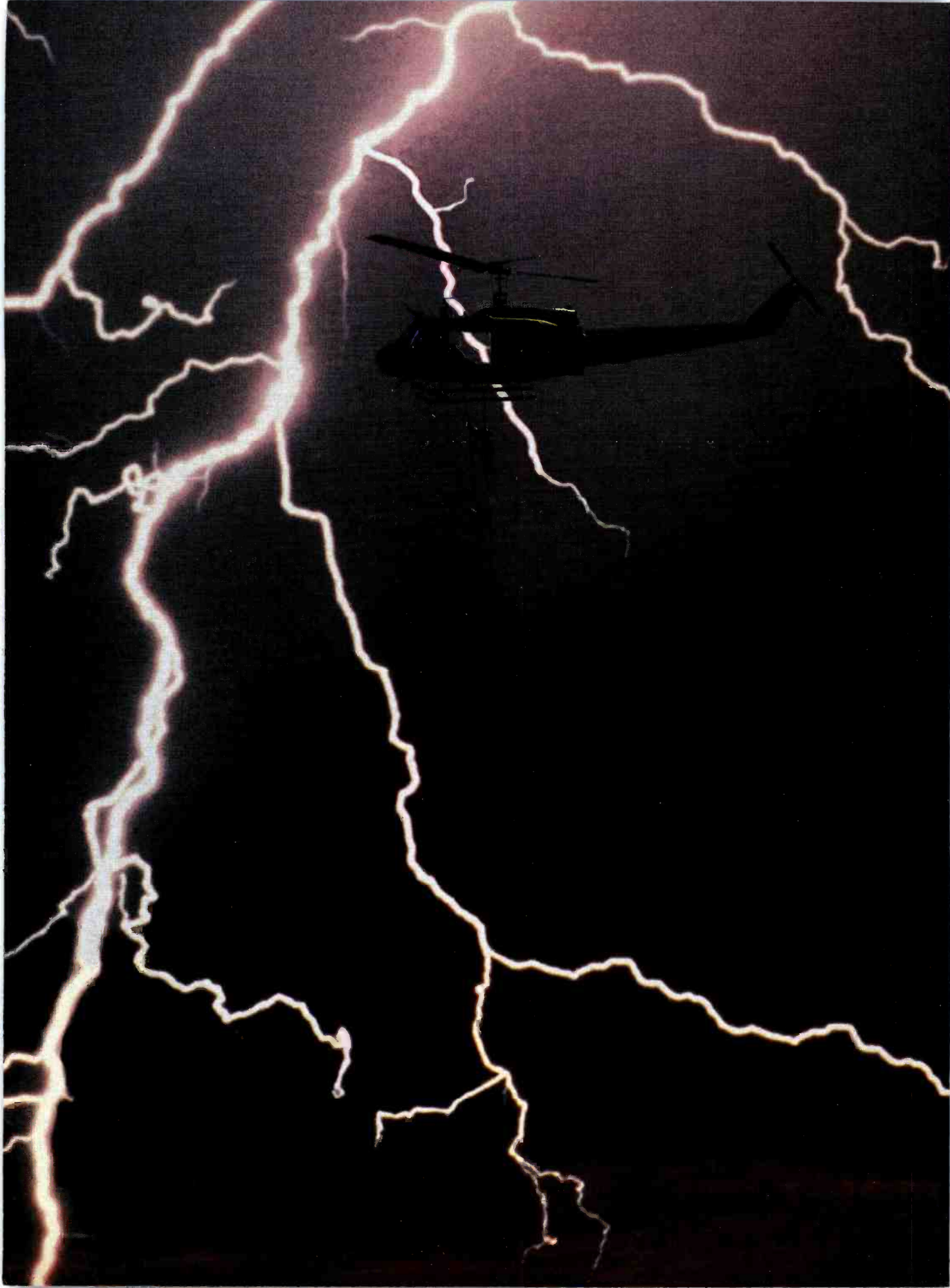
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■ **Oct. 25**—"The Impact of Hispanic Media," Q&A seminar sponsored by *International Radio & Television Society*. Panelists: J. William Grimes, Univision; Raul Alarcon Jr., Spanish Broadcasting System; Donald Raider, Telemundo Group; Mac Tichenor Jr., Tichenor Media System, and John Cuddihy, Katz Hispanic TV Sales, NBC, New York. Information: (212) 867-6650.

■ **Oct. 25**—First broadcasters carnival, sponsored by *Southern California Broadcasters Association*. Santa Monica pier, Los Angeles. Information: (213) 466-4481.

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

Oct. 26—*Radio-Television News Directors Association* region 13 fall regional meeting, co-sponsored by *Washington chapter of Society of Professional Journalists*. Omni Shoreham, Washington. Information: (202) 659-6510.

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

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

Oct. 26-27—*New Hampshire Association of Broadcasters* annual convention. Margate Hotel, Laconia, N.H.

Oct. 26-27—*National Academy of Television Arts and Sciences* trustees meeting. Marriott Marquis hotel, New York. Information: Trudy Wilson, (212) 586-8424.

Oct. 26-27—"Covering the Clean Air Act in 1990's," science and economics conference for journalists sponsored by *Foundation for American Communications and Gannett Foundation*. Harrison Conference Center, Wellesley, Mass. Information: (213) 851-7372.

Oct. 26-28—*Radio Advertising Bureau* sales university, designed for salespeople with fewer than two years' sales experience. Cincinnati. Information: (212) 254-4800.

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

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

ALSO IN OCTOBER

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

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

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

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

■ **Oct. 30**—*Cable Television Administration and Marketing Society* "homes passed" management seminar. Fort Lauderdale, Fla. Information: (703) 549-4200.

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

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

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

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

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

■ **Oct. 31-Nov. 1**—"Broadcast Diversity in Eastern Europe: The Challenges of the 1990's," forum sponsored by *Center for Strategic & International Studies* in association with *International Media Fund* and *National Association of Broadcasters*. National Press Club and Gannett Foundation, Washington. Information: Michael O'Hara Garcia, (202) 775-3263.

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

NOVEMBER

■ **Nov. 1**—*Cable Television Administration and Marketing Society* "homes passed" management seminar. New York. Information: (703) 549-4200.

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

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

Nov. 3—"Managing with Skill and Style," seminar sponsored by *Women in Communications*

Broadcasting

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Lawrence B. Taishoff, president.
Kenneth W. Taishoff, vice president.
Donald V. West, vice president.

and *Working Woman* magazine. New York. Information: Rhoda Pauley. (212) 532-3669.

■ **Nov. 5**—"The Big Picture on Television," sponsored by *Television Association of Salt Lake*. Doubletree hotel, Salt Lake City. Information: (914) 255-2222.

■ **Nov. 5**—Deadline for entries in Black Maria Film & Video Festival, for "artistically rigorous, explorational, socially conscious and otherwise provocative [independent film and video] works of any length, style or genre, which reveal character, boldness, compassion or human insight," sponsored by *Thomas A. Edison Media Arts Consortium* in association with *Jersey City State College*. *Thomas Edison National Historic Site* and *Essex-Hudson Film Center of East Orange Public Library*. Information: (201) 736-0796.

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

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

■ **Nov. 7**—*Southern California Cable Association's* 10th annual dinner. Theme: "Environmental Kaleidoscope." Keynote speaker: Ted Turner, Turner Broadcasting System. Shrine auditorium exposition hall, Los Angeles. Information: (213) 699-3558.

■ **Nov. 7**—*Cable Television Administration and Marketing Society* "homes passed" management seminar. Englewood, Colo. Information: (703) 549-4200.

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

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

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

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

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

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

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

■ **Nov. 10**—*National Academy of Television Arts*

ERRATA

Chicago-based PIA Radio Sports holds national radio rights to National Basketball Association,

1990-91 through 1993-94 seasons, not ABC Radio Sports, as incorrectly reported in Oct. 8 BROADCASTING. Entering first season of four-year deal, PIA and NBA agreed last March to form NBA Radio Network and to schedule regular season game-of-week (first time ever on national basis). All-Star Game and up to 31 play-off games, including conference and league finals. Schedule, which also includes NBA draft and draft lottery, constitutes major expansion over schedule provided by ABC, whose contract to air All-Star and Championship finals expired in June 1990. PIA will produce, syndicate and sell NBA Radio Network with clearance assistance from league.

and *Sciences* Nashville chapter Emmy Awards presentation. Opryland Hotel, Nashville. Information: Monty Nugent, (615) 373-8295.

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

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

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

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

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

■ **Nov. 13**—*Academy of Television Arts & Sciences* forum luncheon. Speakers: Russell Goldsmith, Republic Pictures Corp.; Leslie Moonves, president, Lorimar Television, and Frank von Zerneck, von Zerneck/Sertner Films. Beverly Hilton hotel, Los Angeles. Information: (818) 953-7575.

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

■ **Nov. 13-14**—"America's Fitness Crusade: Good Food, Good Health and Good Looks."

conference for journalists sponsored by *Washington Journalism Center*. Watergate Hotel, Washington. Information: (202) 337-3603.

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

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

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

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

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

■ **Nov. 14-16**—*Cable Television Administration and Marketing Society* service management master course. Alexandria, Va. Information: (703) 549-4200.

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

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

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

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

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

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

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

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

■ **Nov. 16-18**—*National Association of College Broadcasters* third annual conference. Theme: "Voices and Visions: College Broadcasters Forging the '90's." Keynote speaker: Quincy Jones, producer of music, film and television and head of Quincy Jones Entertainment.

Brown University, Providence, R.I. Information: (401) 863-2225.

■ Nov. 16-18—National Broadcasting Society-Alpha Epsilon Rho south regional meeting. Memphis. Information: Ken Lane, (501) 972-3070.

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

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

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

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

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

Nov. 27—"How Does the Press Cover Economic Abuse?" seminar sponsored by *Center for Communication*. Panelists include Lou Dobbs, CNN, and Robert Krulwich, correspondent, CBS News. Center auditorium, 570 Lexington Avenue, New York. Information: (212) 836-3050.

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

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

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

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

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

DECEMBER

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

■ Dec. 1—National Broadcasting Society-Alpha Epsilon Rho New England regional meeting.

Framingham, Mass. Information: Donna Walcott, (508) 626-4698.

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

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

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

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

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

■ Dec. 4-6—Cable Television Administration and Marketing Society service management master course. Los Angeles. Information: (703) 549-4200.

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

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

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

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

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

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

Dec. 12—Academy of Television Arts and Sciences forum luncheon. Speakers: J. Nicholas Counter III, Alliance of Motion Picture and Television Producers, and Alfred DiTolla, International Alliance of Theatrical Stage Employees. Topic: "New Technologies and Industry Changes." Beverly Hilton, Los Angeles. Information: (818) 953-7575.

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

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

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

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

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

Dec. 17-20—"Fiber Optic Installation, Splicing, Maintenance and Restoration for Cable TV Applications," training class offered by Siecor Corp. Siecor, Hickory, N.C. Information: (704) 327-5000.

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

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

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

JANUARY 1991

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

■ Jan. 6-8—Cable Television Administration and Marketing Society research conference. Scottsdale, Ariz. Information: (703) 549-4200.

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

Jan. 14—Academy of Television Arts and Sciences forum luncheon. Speaker: Michael Fuchs, chairman, Home Box Office. Topic: "Reality, Relevance and Quality: TV in the 90's." Beverly Hilton, Los Angeles. Information: (818) 953-7575.

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

Jan. 16-18—Computer Graphics '91, 13th annual conference. Hyatt Regency, Monterey, Calif. Information: (212) 233-1080.

Jan. 17-18—Pacific Telecommunications Council series of "Telecom Skills" workshops. Sheraton-Waikiki, Honolulu. Information: (808) 941-3789.

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

Jan. 24—Federal Communications Bar Association monthly luncheon. Speaker: Laurence Sil-

berman, judge, U.S. Court of Appeals for District of Columbia. Washington Marriott, Washington. Information: (202) 833-2684.

Jan. 24-25—North American National Broadcasters Association annual meeting. Televisa, Mexico City. Information: (613) 738-6553.

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

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

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

Jan. 29—"Building Even Better Retail Partnerships," retail marketing workshop sponsored by Television Bureau of Advertising and Retail Marketing Board. Chicago Hilton & Towers, Chicago. Information: (212) 486-1111.

■ **Jan. 29-31**—Cable Television Administration and Marketing Society service management master course. Jacksonville, Fla. Information: (703) 549-4200.

FEBRUARY 1991

Feb. 5-6—Arizona Cable Television Association annual meeting. Sheraton hotel, Phoenix. Information: (602) 257-9338.

Feb. 10—Presentation of 15th annual Television Bureau of Advertising automotive commercial competition. Atlanta Convention Center, Atlanta. Information: (212) 486-1111.

Feb. 10-15—National Association of Broadcasters 26th annual management development seminars for broadcast engineers. University of Notre Dame, South Bend, Ind. Information: (202) 429-5350.

Feb. 13-15—Cable Television Public Affairs Association forum '91. Keynote speech: Ted Turner, Turner Broadcasting System, Ritz-Carlton Buckhead, Atlanta. Information: (703) 276-0881.

Feb. 19-20—North Carolina CATV Association winter meeting. Sheraton Imperial hotel, Research Triangle Park, N.C. Information: Kelly Edwards, (919) 821-4711.

Feb. 21—Federal Communications Bar Association monthly luncheon. Speaker: Peter Jennings, ABC's *World News Tonight*. Washington Marriott, Washington. Information: (202) 833-2684.

Feb. 26-28—The 13th international "Sport Summit" conference and exhibition, sponsored by American Specialty Underwriters and held in cooperation with Los Angeles Sports Council. Beverly Hilton, Los Angeles. Information: (301) 986-7800 or (212) 502-5306.

Feb. 27-March 1—Texas Cable Show, sponsored by Texas Cable TV Association. San Antonio Convention Center, San Antonio. Information: (512) 474-2082.

MARCH 1991

March 4-8—Basic Videodisk Design/Production Workshop, sponsored by Nebraska Videodisk Group. University of Nebraska-Lincoln. Information: (402) 472-3611.

March 6-9—22nd annual Country Radio Semi-

nar, sponsored by Country Radio Broadcasters. Opryland hotel, Nashville. Information: (615) 327-4487.

March 11-13—North Central Cable Television Association annual convention and trade show. Hyatt Regency, Minneapolis. Information: (612) 641-0268.

March 14—16th annual presentation of Commendation Awards, sponsored by American Women in Radio and Television. Waldorf-Astoria, New York. Information: (202) 429-5102.

May 16-19—American Women in Radio and Television 40th annual convention. Omni hotel, Atlanta. Information: (202) 429-5102.

March 21—31st annual International Broadcasting Awards, honoring radio and television commercials, sponsored by Hollywood Radio and Television Society. Beverly Hilton hotel, Los Angeles. Information: (818) 769-4313.

March 21—Federal Communications Bar Association monthly luncheon. Speaker: Craig McCaw, president, McCaw Communications. Washington Marriott, Washington. Information: (202) 833-2684.

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

March 26—Advertising Hall of Fame induction ceremonies, sponsored by American Advertising Federation. Waldorf-Astoria, New York. Information: (202) 898-0089.

APRIL 1991

April 7-9—Cabletelevision Advertising Bureau 10th annual conference. Marriott Marquis, New York. Information: (212) 751-7770.

■ **April 9-11**—Cable Television Administration and Marketing Society service management master course. Chicago. Information: (703) 549-4200.

April 10-13—National Broadcasting Society. Alpha Epsilon Rho, 49th annual convention. Sheraton Universal hotel, Los Angeles. Information: G. Richard Gainey, (803) 777-3324.

April 13-15—Broadcast Education Association 36th annual convention. Las Vegas Convention Center, Las Vegas. Information: (202) 429-5355.

April 15-18—National Association of Broadcasters 69th annual convention. Las Vegas Convention Center, Las Vegas.

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

April 21-24—Broadcast Financial Management Association 31st annual convention. Century Plaza, Los Angeles. Information: (708) 296-0200.

MAY 1991

May 6-9—Nebraska Interactive Media Symposium, "A New Decade of Technology," forum for exploring strengths of various interactive formats, sponsored by University of Nebraska-Lincoln. Nebraska Center for Continuing Education, Lincoln, Neb. Information: (402) 472-3611.

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OPEN MIKE

If it ain't broke...

EDITOR: I read the "Monday Memo" of Oct. 8, which was prepared by Michael Starr. I must take great exception to Mr. Starr's suggestion. I cannot imagine any good that would come from the creation of a national commission to study communication issues and policies.

The business in which we all operate is so diverse and complicated that no commission of lay people would ever be able to bring sufficient understanding to the subject. The result of such a commission, in my opinion, would do nothing more than add confusion to what generally has been a pretty darn good national communication policy.—*Stanley S. Hubbard, president and chief executive officer, Hubbard Broadcasting Inc., St. Paul.*

War was hell

EDITOR: It is dismaying to think that \$3.5 million, including public money, has gone into the production of the current flawed television presentation of America's most important historical event. The advertised five years of production of *The Civil War* seems more like a five months' cut-and-paste job. As put forth by Ken Burns and his colleagues, this is a terribly biased, skewed presentation of the war, its causes and certain of its results. Contrary to the message pushed by Mr. Burns, slavery was not the sole cause of the war, nor was the war a crusade on the part of the North to abolish slavery. By every electoral measure of the years immediately preceding the war, the vast majority of the American population was not opposed to the existence of slavery in the southern states, nor favored abolition. Even in the North, where much of the population was opposed to the extension of slavery into the Western territories, their purpose was not only to keep slaves from those territories, but also to deny all blacks access to those new federal lands, saving them as a "white man's domain." The virulent racism which dominated all sections in that period was frequently articulated by Abraham Lincoln himself in most positive terms. None of this is alluded to in the four parts of the series which have been

shown in Atlanta to date.

The blacks' contribution to the Northern war effort is exaggerated, while the blacks' contribution to the South's war effort is ignored. Confederate successes are attributed to "luck"; Northern victories to virtue.

In addition to the bias and revisionism patent throughout this presentation, numerous historical errors abound.

The saving grace of this series, other than hopefully the stimulus to turn to history books to get a correct and broader picture of the war, are the marvelous anecdotes delivered in charming style by Shelby Foote, the noted Civil War historian. It is to be greatly regretted that he was not enlisted to do the narrative, so that we would have a video presentation worth preserving.—*Tom Watson Brown, attorney and counselor at law, Atlanta.*

Whittle update

EDITOR: I read with interest your Sept. 3 article on "Cable in the Classroom," including an interview with its executive director, Bobbi Kamil.

Ms. Kamil mentions that CIC is "not in a race with Whittle." "They have 12 minutes," she says, "we have 150 hours of programing."

I'd like to correct that, for the record.

The *Channel One* news program is, in fact, 12 minutes daily. But *Channel One* is not the only learning resource the schools participating in the Whittle Education Network have at their disposal.

Our organization, through a grant from Whittle Communications, programs and delivers The Classroom Channel to those same schools by direct broadcast satellite. More than 250 programs are available to them throughout the school year. And these programs are free. They are commercial-free. There are no viewing requirements. And they are teacher-friendly.

Schools do not have to program their VCR's to record the programs at all times of the day or night, as is the case with the cable programing. All they have to do is make sure a cassette is in the VCR before they leave school for the day. We feed the programs overnight, and we can even start, rewind and stop

the VCR. The program is then ready for preview the next morning.

We support the video distribution with print guides provided free on a quarterly basis to each school signed with Whittle. The program guide contains not only program descriptions, but ideas for utilizing the programs in the classroom. Perhaps an even more important and unique innovation is that the programs themselves contain a graphic video tag prior to the beginning of each program with the same information. In this way, if the printed information is lost or misplaced, the information is always at hand, right on the program.

The Pacific Mountain Network is a regional association of public television stations and agencies serving instructional telecommunications in the West. Because of our longstanding and on-going relationship with these agencies, we are also able to refer the schools to their local public broadcasting agency for additional—nearly inexhaustible—instructional resources.

One would think from this article that in-school television was Ted Turner's idea. Let me assure you that he was at least 20 years behind public broadcasting, and a year behind Whittle.

On the other hand, our schools need all the help they can get. I welcome CIC's efforts in increasing the resources available to teachers and their goal of training teachers and others to effectively use technology.—*Dana J. Rouse, vice president, programing, Pacific Mountain Network, Lakewood, Colo.*

First Amendment fan

EDITOR: As a journalist, I appreciate and commend you on your leadership in matters relating to full First Amendment rights for broadcast journalists. It is a most important mission and one which, it seems, too many people are willing to compromise. Your continued news coverage and editorials remind us that such compromise could have serious effects.—*Tom Bier, news director, WISC-TV Madison, Wis., and immediate past chairman, Radio-Television News Directors Association.*

TRUMP CARD PREVIEW

227 AMEN ALF

INSTA **DID** RECALL

PERS **YOU GET** TAC

DOUGH **WHAT** CHALLENGERS

THE **YOU PAID** FAMILY

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HEAD OF THE CLASS

GET WHAT YOU PAID FOR!

The Hour Alternative.

21 JUMPSTREET



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THREE
WEEKS**

NEW YORK

UP 38%
OVER YEAR-AGO TP

DALLAS

UP 65%
OVER YEAR-AGO TP

SOURCE: Arbitron:
9/17-10/5/90, Oct. '89.



DETROIT

UP 15%
OVER LEAD-IN



CANNELL DISTRIBUTION CO.

1925 CENTURY PARK EAST, SUITE 2140, LOS ANGELES, CA. 90067 (213) 785-0111

MONDAY MEMO

A radio ad commentary from Steve Marx (left), president, NewCity Associates, and Pierre Bouvard, VP, Coleman Research

Radio's Seven Dirty Words threaten to do us in. Not those seven dirty words that comedian George Carlin made famous many years ago. These Seven Dirty Words wouldn't sound obscene to anybody except those of us who earn our livelihood in the radio industry. Radio's Seven Dirty Words are: "I tried it once...it didn't work."

Compare those frightening words with the testimony of Joe and Mike Romano of the Romano dealerships in Syracuse: "We became believers in OES—and bigger believers in radio—after one incredible four-day sales event in which we sold 243 cars!"

The "OES" the Romanos are talking about is Optimum Effective Scheduling, a system for scheduling a spot campaign that we've developed and refined over the last decade at NewCity Communications stations. OES virtually guarantees that our clients will never again utter the Seven Dirty Words. Optimum Effective Scheduling uses age-old principles of repetition and human learning, together with modern research to achieve advertising effectiveness. The principle of OES is to concentrate the advertising impressions in a short time frame, instead of spreading them.

Optimum Effective Scheduling actually offers advertisers "more bang for the same bucks." OES simply takes the same philosophy of more precise targeting and concentration that has become so common in the other elements of radio advertising design (demographics/psychographics, strategy, creative and media selection) and applies it to scheduling.

It should come as no surprise that concentrating the schedule has the same beneficial impact on results that concentration has on all the other aspects of advertising. According to Patrice Blair, Group Media Director at Harris & Drury, Fort Lauderdale, Fla., "We've got a track record of clients' sales increases that proves beyond a doubt that OES is the proper use of radio." And in the words of Sheila Walsh Guenther of Walsh Guenther in Vancouver, Wash., "We're not discussing theory here. We're talking results."

Why have so many advertisers tried radio only once? There is nothing inher-



ently defective about the medium; on the contrary, it's been proven time and again to be enormously powerful. Unfortunately, we've been guilty in the radio industry of not working hard enough to figure out how to make radio advertising results profitable and predictable.

Shame on us broadcasters for having spent too much time selling our medium with arguments and not enough time selling it with impressive results. A new Coleman Research study of local advertisers commissioned by the National Association of Broadcasters indicates how short we've fallen. Only 20% of respondents could rate their results from radio as "excellent."

Results don't just happen. Whether it's radio or any other medium, results depend on critical factors such as the client's expectations, marketing strategy and tactics, competitive environment, creative and specific media outlets selected. And one more factor that's been overlooked for too long in radio: scheduling.

Scheduling is as critical a factor as any of the others, and yet it continues to be poorly understood and largely ignored by those who buy and sell radio time, a fact also borne out by the NAB study. A strange quirk of fate has resulted in the habit—and it's nothing more than habit—of scheduling radio at the 6, 12 and 18-spot levels, and labeling 24 spots a "saturation." For decades, radio has been stuck trying to produce results for its clients using frequency levels that research has never supported.

Today, the evidence is overwhelming. The consumer must hear the message

often enough (repetition) within a short enough interval (concentration) or there is little point in reaching him at all. Optimum Effective Scheduling is a system which results in repetition and concentration. OES ensures that half of the people you reach (on each station, each week) actually hear the message three or more times. That may not seem like much of a change from current practice, but is, in fact, very different from today's oft-heard "average frequency of three."

The OES standard was reached by a review of the literature on repetition and learning, by the computer analysis of thousands of actual schedules and by the cash register results of scores of real-life advertisers. Space does not permit us to answer the many questions readers may have about the 50% threshold or the every-week requirement, but we invite those interested to obtain the new book published by NAB, "Radio Advertising's Missing Ingredient: The Optimum Effective Scheduling System."

Unlike most new scientific tools, OES does not require software. A rating book and a pocket calculator are all you need. We have developed two constants—the OES Spot Factor and the OES Reach Factor—that almost anybody can carry around in their heads, and hundreds of people already are. Full-week schedules purchased using the OES formulas are

heavier (typically in the range of 30-50 spots a week) than those most of us are accustomed to, but the cash register results they achieve are profitable and predictable. Among the dramatic findings in the NAB study is the fact that

OES advertisers are twice as satisfied with their radio results and devote larger portions of their media budgets to radio.

So let's get rid of radio's Seven Dirty Words. Let's never again hear an advertiser say: "I tried it once...it didn't work." Close your eyes and visualize the impact of OES. Visualize the impact of dramatically better radio results...the impact on advertisers...the impact on agencies...the impact on stations. ■

"Broadcasters have spent too much time selling our medium with arguments and not enough time selling it with impressive results."

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Get Roseanne.

VIACOM™

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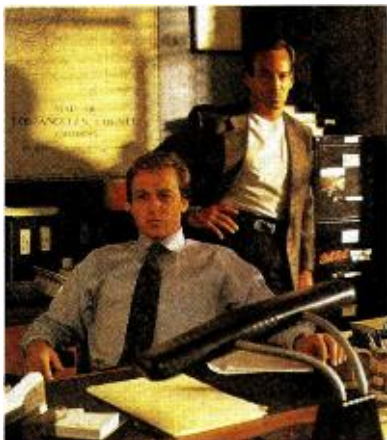
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TOP OF THE WEEK



Entertainment, news and sports: Where the network dollar goes

NETWORK TV: BETWEEN A RIGHTS FEE AND A HARD PLACE

Five years of new ownership at ABC, CBS and NBC means money is mostly 'on the screen' and mostly fixed, leaving little room to maneuver in an economic downturn

Fall for the television networks means season premieres, the World Series and budgets. In the five years that new ownership has held sway at ABC, CBS and NBC, those budgets have generally been conservatively constructed. But neither NBC's Bob Wright, CBS's Laurence Tisch, nor Capital Cities/ABC's Daniel Burke have been at the helm when the overall economy was in trouble.

It is now common to talk about a national recession compounding the industry recession of recent years. Said one money manager: "I hope the networks are saving on programing because the first quarter of 1991 may be the worst network quarter in a long time."

The irony of prior cost-containment efforts, according to network and other industry executives who talked to BROADCASTING last week, is that ABC, CBS and NBC now have less flexibility to deal with economic contractions. Most costs are now attributable to contractual license fees—for both sports and entertainment rights—which are not amenable to renegotiation. Meanwhile, many of the practices that outsiders think of as cost cutting, such as switch-

ing to nonentertainment programing, are not necessarily less expensive in the short run. The largest program segment still susceptible to cuts is news.

Perhaps the greatest cost increases that are affecting 1990 and will add to 1991 are sports rights, which are now roughly \$500 million higher than the three-network sports total of just a few years ago. The components of that increase include NBA basketball, whose annual cost will roughly triple next year over what was paid this year; NCAA basketball, whose cost is roughly double the prior year, and professional football, up roughly 50% over the prior year. Professional baseball's total cost is up about 15%, but the cost-per-game is up far more. Only Olympics rights fees have stopped, for the moment, their geometric progression.

There is more to higher rights fees than astonishment, however. They are also a fixed and proportionally higher part of the sports budget, which gives the networks little room to maneuver in a downturn. Estimates of the percentage of the network sports budget devoted to rights fees starts at 80% and goes higher. For instance, production and talent rep-

resents less than 5% of CBS's direct per-game costs for the World Series, estimated Lisa Donneson, a securities analyst for County NatWest; more than 95% is the fixed rights fee.

Even for the remainder, production costs, there is not much room to maneuver. Said one sports division finance executive: "Announcers have contracts whether they work or not, mobile units are paid for whether we're using eight cameras or 10, and even those two cameramen who are then sitting at home may still be pulling a salary." What operating flexibility there is may include "cutting a facility or some personnel, or trying to better utilize a union contract." Having spent millions for the event itself, it is doubtful the networks will risk damaging audience viewing for savings that would be measured only in the 10's of thousands of dollars.

Other options, although not necessarily short-term, include getting part equity in sports events, finding inexpensive events with title sponsorship and in some cases purchasing rights to prior sports footage and creating highlights or historical shows.

Overall, analysts forecast network

costs will increase 5%-7% in 1991, which some, given inflation and the jumps in sports rights fees alone, might consider an impressive performance. Also, the ownership stability provided in the case of ABC and CBS has taken pressure off near-term earnings.

The mirror image of sports, and consequently the most vulnerable to cost-cutting measures, is news. With roughly three-quarters of costs estimated to be in personnel, travel and related costs, the network news divisions provide a tempting place to find short-term dollars. Thus, the fact that at least two news operations are eliminating or reducing domestic news bureaus may be part of the larger revenue-budget picture, rather than responding to a reduced demand for domestic news. Each bureau closing can save at least a couple of hundred thousand dollars. Other budget constrictions may include those at CBS News, which reportedly has reduced its "long-form documentary" unit by half.

Internationally, events are not cooperating with news division efforts, so that NBC for instance, will not likely be able to keep its budget flat in 1990—a goal that was the equivalent of a constant-dollar decrease of about \$10 million to \$15 million. The division came close to holding the line on an increase despite staffing up for several new projects, including *Real Life with Jane Pauley* and a 24-hour news channel.

While decisions may help short-term budget considerations, Jim Greiner, vice president of financial planning and analysis for NBC News, said that staffing decisions are made for the long term: "All of us assume that we will survive a temporary downturn."

News has become a form of cost savings, by replacing higher-cost entertainment shows on which the three networks in 1989 spent an estimated \$2.8 billion—excluding theatrical films.

But there is a debate about how much money is actually gained. One executive at ABC said the costs between an hour-long entertainment show and a magazine-style news show may not be materially different, at least for several years: "If you can't repeat them, a news magazine costs roughly \$500,000 per airing. Meanwhile an hour-long drama at \$1 million can be aired twice so it works out the same." He added, however, that where the cost difference appeared was four or five years later, when, if the entertainment show was still on air, its renewal cost could jump significantly.

NBC's Greiner said that some prime time news shows can be produced for less than \$500,000 but that such pro-

gramming decisions are not based just on cost: "At the end of the day, you are still evaluating a show as a profit contributor, which means you consider the show's sales value."

As with sports, most of the networks' entertainment costs go to license fees to studios. And given the studios' own cost pressures for personnel and talent, the networks probably won't get much sympathy from Hollywood. Said John Agolia, NBC Productions executive vice president: "There is not much we can do in the short term. That is the scary part of the situation."

On the supply side, there have been several multimillion-dollar deals with writers, including Disney's signing of Matt Williams, creator and former executive producer of *Roseanne*, in a multimillion-dollar three-year deal (BROADCASTING, May 1, 1989). MTM Enterprises Inc. signed a deal with pro-

"Production and talent represents less than 5% of CBS's direct per-game costs for the World Series...more than 95% is the fixed rights fee."

ducer Paul Haggis that one published report said was worth \$12 million for three years. Columbia signed a three-year, \$32 million deal with *Married...with Children* producers Ron Leavitt and Michael Moya (BROADCASTING, May 21).

Chuck Slocum, director of industry analysis, Writers Guild of America, said the increase in writing costs is essentially a strategic decision made by the companies. "All of these salaries are freely negotiated...It's an exercise of the free market finding its own level." He added the premiere payments also created an "incredibly high-entry barrier for other studios to enter the business; it keeps out the competition."

It is not clear how these mega-salaries will be allocated to individual network shows. One network executive said that theoretically, a writer's salary would only get "expensed" if his projects succeeded in finding a place on the networks' schedules, otherwise it would end up as studio "overhead." Another executive said, "They will pass it along

one way or another; there is only a finite amount of money they [the studios] will put into a deficit...maybe they will reduce spending on sets."

Not all above-the-line salaries, which make up about 40% of the total costs for an hour-long show, are jumping. Minimums for the American Federation of Television & Radio Artists (AFTRA) for a 30-minute sitcom went up 4% in July and will go up another 4% next year. For the Writers Guild, the script fee for a half-hour show, usually paid on top of salary, is just over \$13,000, a figure that will increase 5% next March.

The below-the-line labor costs, consisting essentially of trade union personnel, are also increasing at lower rates. That may be one of the reasons that entertainment program costs, at least for new shows, can be held to single-digit increases in many cases.

Any show renewed for a second season will probably incur increases beyond the previously agreed upon "escalator" said NBC's Agolia. "We did a chart and found that there is almost always an increase beyond that called for by the license fee."

And pressures continue on the supply side. Some industry analysts, such as Emanuel Gerard of Gerard Klauer Mattison & Co., are doubtful that the studios will see as much in "backend" profits as they used to.

Said veteran producer Grant Tinker: "This town has never gotten its arms around the production ends of the cost." Tinker said that "even if business goes bad you won't see *WIOU* (the show he is producing with Orion Pictures for CBS) made for any less than we're making it." Tinker estimated that the costs for the hour-long show are between \$1.25 million and \$1.3 million, of which \$900,000 is covered by the network license fee.

At least one studio, Disney, won't pay for hour-long shows. Said David Gerber, chairman and CEO, MGM/UA Television Production Group: "Everybody's concerned about it. Without the foreign market [no one] would make them." Industry analyst Lee Isgur anticipated that the networks and studios will arrange more deals with foreign networks to spread the costs, such as the recent deal between Lorimar and Spanish broadcaster TV3 for *Dark Justice*, a new late-night drama for CBS.

In the short term, networks can run the cheaper pieces in a movie package, or they can order fewer original episodes and negotiate, for a premium, rights for a third run. But such options are few and of questionable wisdom.

—G.F.JF

LAST RITES FOR A CABLE BILL

Republicans kill any chances for Senate passage

A year-long effort by leaders of the House and Senate Commerce Committees to enact tough legislation aimed at reining in and fostering competition with the "deregulated monopoly" of cable television came to end last week when Senate Republicans blocked any further consideration of the legislation.

The legislation has run into and overcome other obstacles over the past year, but this time virtually no one was holding out hope that it could surmount this latest one with Congress rushing toward an adjournment this Wednesday.

"This bill is not going to get off its death bed this year," said Senate Commerce Committee member Albert Gore (D-Tenn.), one of the legislation's chief proponents, last Friday.

Echoing earlier comments by Senate Commerce Committee leaders that left the bill for dead long ago, Gore pledged to push similar legislation next year "because the people want it." Cable "has no competition, no regulation," he said, "and no industry in America ought to be in a position like that."

"[I]t now appears all but certain that a cable reregulation bill will not clear this Congress," said James Mooney, president of the National Cable Television Association, whose two-front strategy this year was to enact legislation that would stabilize the industry and to block legislation that would impose unacceptably harsh regulations on cable programmers and operators.

"If it does die, it will have died from being overweight," Mooney said. "As the legislation moved forward, inter-industry rivalries gradually took center stage over the consumer issues," he said. "The bill was transformed from one intended to respond to back-home concerns about monthly cable rates into a bill to protect conventional broadcasters and benefit big players in the DBS business."

"Gradually the legislation took on more and more freight; it began to stagger under the load," he said. "Recently, the phone companies, having failed to get the votes in either the House or Senate for what they wanted in the bill, decided no bill at all suited their purposes."

What the telcos wanted was a lifting of the prohibition against their offering video services in the same places they provide telephone services. What they

would have gotten at best, if the bill had passed with proposed amendments, is somewhat greater opportunity to offer video as common carriers and an expansion of the rural exemption to the telco-cable crossownership ban.

Mooney declined to elaborate on his implication that the telephone industry took steps to scuttle the legislation.

The United States Telephone Association denied it was involved in any such effort. "Absolutely not," said Gerry Lederer, executive director, government relations. The association has stuck to its promise not to work against the bill and has limited its effort to pushing the video dial tone and rural exemption amendments, he said.

The USTA was not lamenting the demise of the bill, however. "We are looking forward to making our case next year," said Ward White, vice president, government and public affairs. "And based on the progress we made this year, we feel Congress will be much more interested in our arguments."

The several unnamed Republicans who put holds on the Senate legislation were reportedly acting on behalf of the White House, which had threatened to veto legislation passed in the House Sept. 10, as well as the generally tougher measure reported out by the Senate Commerce Committee last June.

Under Senate rules, any senator can block action on a bill by putting a "hold" on it. Who has holds is known

only to the Senate leadership and is considered confidential. Speculation on who had the cable holds centered on Bob Packwood (R-Ore.), Phil Gramm (R-Tex.), James McClure (R-Idaho) and Gordon Humphrey (R-N.H.).

According to cable industry and Capitol Hill sources, White House Chief of Staff John Sununu called several Republican senators, including Senate minority leader Robert Dole (R-Kan.), to solicit support for quashing the bill.

Some of the senators apparently heeded Sununu's call allowing the President to avoid vetoing just weeks before the November elections; a measure that its proponents saw as pro-consumer.

"The public has been 'Sununned,'" said Gore on the floor.

"If the Democrats want to lay the blame for the [failure of the bill] at the doorstep of the Republicans, that does not give us any great heartburn," said a Republican leadership staffer. "We think there is a pro-competitive, more reasonable and forward-looking bill to be had. We look forward to working with all interested parties next year in getting it."

Many had lost hope Congress could pass a cable bill this year on Sept. 28, when Timothy Wirth (D-Colo.), a longtime friend of the cable industry, and three other senators objected to bringing the measure to the floor for a vote. Wirth's principal concern was the access-to-programming provision, which, in essence, denied cable programmers the right to strike exclusive distribution agreements.

Wirth was widely suspected as having acted on behalf of the National Cable

THE CHRISTMAS TREE ORNAMENT LOAD ON S. 1880

In its waning hours, the Senate cable bill was drawing a spate of amendments. Although many were not controversial, several were proved untenable to the cable industry. The most egregious, to cable, were those put forth by Howard Metzenbaum (D-Ohio), which tampered with an earlier compromise on programming exclusivity.

Among those ready with amendments: Metzenbaum (D-Ohio) and Joseph Lieberman (D-Conn.) (rates and customer service); John McCain (R-Ariz.) and Bill Bradley (D-N.J.) (cable franchise renewals); Conrad Burns (R-Mont.) (discrimination in program carriage, video dial tone, multiple franchises); Robert Dole (R-Kan.) (expansion of rural exemption to telco-cable crossownership ban); Albert Gore (D-Tenn.) and John Breaux (D-La.) (cable rates and satellite spacing); Lloyd Bentsen (D-Tex.) (must carry for public television); Wendell Ford (D-Ky.) and Robert Kasten (R-Wis.) (must carry for low power television); Herbert Kohl (D-Wis.) (syndicated exclusivity); John Heinz (R-Pa.) (denial of must carry status for stations carrying Home Shopping Network); Jesse Helms (R-N.C.) (program indecency); Timothy Wirth (D-Colo.) (theft of service), and Patrick Leahy (D-Vt.) (consumer protection for home dish owners).

Television Association, whose support for legislation hinged on the nature of the access provision. Without some right to programing exclusivity, NCTA was against the bill; with it, it was more or less for it.

Hope for the bill swelled two weeks later when Gore, the principal author of the access provision, in negotiations with Wirth, agreed to rewrite the provision along the lines of the House bill to allow exclusivity if it would not "significantly impede" competition.

The compromise was just what cable was looking for. "[W]hile we...remain concerned over what other amendments may yet be offered, we hope the bill will go forward and a reasonable result can be achieved," said Mooney in an Oct. 15 letter to Wirth.

However, the hope soon subsided. No sooner was the Wirth-Gore deal public than Senator Howard Metzenbaum (D-Ohio) stepped up with four amendments that would have gutted the Wirth-Gore compromise, at least as far as the cable industry was concerned.

When the Commerce Committee leadership agreed to give Metzenbaum 15 minutes of floor time last week for his access provisions in its proposed time agreement, the NCTA could no longer support the bill. At that point, whether the association took any action to stall the bill or simply stopped pushing for passage is unclear.

When the Senate Commerce Committee did try to run its tentative time agreement, it found plenty of opposition on the Republican side of the aisle. One Hill source said there were Democratic holds on the bill also, but that they would have come off if the proposed time agreement had cleared the Senate.

The Senate Commerce Committee's proposed agreement divvied up nearly seven hours of floor time to debate and act on scores of amendments. In the waning days of a Congress, the Senate leadership insists on a time agreement as a condition of bringing a bill to the floor.

As to next year, Robert Sachs, senior vice president, Continental Cablevision, said the industry is going have to take a fresh look at the issues, see what accommodations are reasonable and take the initiative in the next Congress to identify measures it can support.

Conventional wisdom has it that the telcos will be back next year, as well as the broadcasters pushing must carry, must pay. Dave Andersen, vice president, Cox Cable, said the industry is disappointed there is no bill, adding "we preferred to address the telco issue clean. It doesn't

QUESTION MARK LOOMS OVER SKY CABLE

The fate of Sky Cable, the makeup of its players and their degree of involvement, appeared to be hanging in the balance last week.

Its four principals—Hughes Communications, NBC, News Corp. and Cablevision Systems—have been working since February to reach a definitive agreement on moving forward. But with the demise of the cable bill last week, insuring that there will be no access-to-programing legislation this year, Sky Cable stands in a state of flux.

Officially, the companies involved are saying the venture to launch a 108-channel direct broadcast satellite (DBS) television service in early 1994 is moving forward. But there are indications it may be in a different form than originally announced. In a long *Wall Street Journal* story last Friday that delved into News Corp.'s financial situation—billions of dollars of debt and weaknesses in some sectors of the company—Murdoch was quoted as saying Sky Cable was "on the back burner." One source close to the company did not dispute the *Journal*'s reporting.

Although the inference in the *Journal* piece was that Murdoch might not go forward because of News Corp.'s financial position, Rich MacDonald, an analyst with MacDonald Grippo Riely Inc., New York, said the real issue for Murdoch has been access to programing, and that Murdoch wouldn't move forward without it.

The same reservation exists at NBC. According to Richard Cutting, NBC manager of corporate communications, "NBC is evaluating the DBS business in light of what has happened to the cable bill. It makes the business very difficult, and we assume our partners in Sky Cable are doing the same."

As late as three weeks ago, a media executive who spoke with Murdoch said the News Corp. executive spoke of moving forward with the venture. And that was the official position of Cablevision Systems last week. Executives at Hughes, and News Corp. couldn't be reached for official comment last week.

—MS

appear we'll have that opportunity, which is regrettable." But he said there was one positive outgrowth—the alliance between the National Association of Broadcasters, the American Newspaper Publishers Association and NCTA on fighting telco entry. And he said, "we continue to not see the need for must carry/must pay."

As to what a bill would look like next year, Kay Koplovitz, president and chief executive officer, USA Network, said: "The world changes. You can't just say the bill will be unequivocally worse next year."

Community Antenna Television Association President Steve Effros points out that industry strategies and circumstances surrounding the industry could be different next year. For instance, if SkyPix gets off the ground, cable's competitive situation changes, he said, and the need for legislation may be reduced.

As to the business, Sachs said, "we're going to continue with this cloud of uncertainty over the business. People are going to be more reluctant to make major capital expenditures," thus stretching upgrade schedules. The financial uncertainty, coupled with programing cost increases for existing services, will also make it difficult for companies

to ante up for new services.

Many cable executives feel the legislative uncertainty has already taken its toll on the public stocks, and the continued depressed levels of pricing is reflecting the general business climate. One cable company is measuring its stock decline since last October, when the HLT restrictions began choking cable sales, as a better indicator of what is affecting stock prices, rather than events in Washington.

Cable could get a boost if a major player stepped forward with a significant system purchase to reestablish cable system pricing. That would send a signal to Wall Street of what the industry feels is the underlying value.

Bob Lewis, vice president, corporate development, TCI, said, "we're going to look at deals a little more seriously," but more so because prices are down and not because of investor psychology. There has been a virtual moratorium on system purchases at TCI while Congress deliberated on the cable bill this year, but Lewis's comments indicated there may be some thawing. He said, however, that the biggest problem in the system trading market remains obtaining financing, not legislative uncertainty.

HAJ,MS,SM

PRESIDENT'S POCKET UNVETO ALLOWS CHILDREN'S BILL TO BECOME LAW

Measure restores commercial limits and makes children's programming issue at license renewal time

The White House hinted repeatedly that President Bush might veto legislation limiting commercial time in children's programming on cable and broadcast television and conditioning renewal of television stations' license on their serving the educational needs of children, but the threats proved hollow as the President reluctantly allowed it to become law last week.

The so-called children's advertising bill, which Congress passed and sent to the President three weeks ago, became law midnight last Wednesday (Oct. 17) after the President chose not to sign or veto the measure within 10 days of receiving it.

Despite the President's acceptance of the law, he made clear in a statement released last Wednesday that he continues to believe the measure is counterproductive and, possibly, unconstitutional.

"The First Amendment...does not contemplate that government will dictate the quality or quantity of what Americans should hear—rather, it leaves this to be decided by free media responding to the free choices of individual consumers," Bush said.

And to the extent broadcasters rely on advertising to finance children's programming, Bush said, the commercial limits "will tend to diminish, rather than enhance, the quantity and quality of children's programming."

But Bush was alone last week in speaking ill of the law.

House Telecommunications Subcommittee Chairman Edward Markey (D-Mass.), one of the lawmakers who led the bipartisan effort to pass the bill, said it should help fulfill television's promise. "Children's television should and can be the video equivalent of textbooks and the classics rather than the video equivalent of a Toys-R-Us catalogue," he said.

Eddie Fritts, president of the National Association of Broadcasters, which signed off on the legislation after Congress watered down the license renewal obligations, called the law a "good compromise...[that] addresses congressional concerns about overcommercialization in children's TV and cable programs but avoids unnecessary and unconstitutional programming standards."

"With this nifty gift to America's families," said Peggy Charren, president of Action of Children's Television, one of the legislation's chief proponents, "Congress has sent a powerful message to each TV station: Make kids count or you'll be counted out."

Charren took a jab at the President for not signing the bill into law. "One would have thought that the 'Education President' would have embraced a measure that gives the TV industry an incentive to become a partner in the education

of the nation's young people," she said.

"We rejoice" at the enactment of the law, said Beverly Chain, director of the Office of Communication of the United Church of Christ and another proponent of the measure.

Television has great power over children and gives them their first impression of the world outside their homes, Chain said. "That is why...it is crucial for broadcasters to offer programming for children that helps them develop in healthy ways," she said. "And that is why the government, acting in the public interest, has a responsibility to insure that TV challenges our children to think rather than dunning them to buy."

The bill limits per-hour "commercial matter" on cable and broadcast TV to 10.5 minutes on weekends and 12 minutes on weekdays. It also requires the FCC to consider the extent broadcasters have served children's "educational and informational needs" during license renewal and establishes a children's programming fund amounting to \$2 million in fiscal 1991 and \$4 million in fiscal 1992.

The law restores commercial limits that had been imposed by the FCC in 1974 but eliminated in the broad deregulatory order 10 years later. In 1988, Congress passed a measure similar to the one enacted last week, but President Reagan vetoed it.

-HAJ

DOWN TO SHORT STROKES ON FIN-SYN NOTICE

The FCC's notice soliciting further comment in its proceeding to revamp its controversial financial interest and syndication rules has nearly doubled in size since it was first delivered to the five commissioners five weeks ago as each has loaded it up with questions, ideas and proposals.

The FCC had hoped to issue the 22-page notice last week, but it got hung up in the office of Commissioner Ervin Duggan, who did not return from a trip to Los Angeles until Friday and wanted another chance to review the notice before signing off on it. During the trip, he discussed fin-syn with a number of producers and network executives.

The notice, which FCC officials now hope to have out early this week, does not set forth specific proposals for modifying the fin-syn rules. "It's a total panoply rather than an emerging consensus," said an aide to one commissioner.

With his additions, FCC Chairman Alfred Sikes solicited advice on sunsets for new rules and asked whether deficit

financing was inherent in the business or an outgrowth of the rules. He also said that the rules might be putting U.S. media companies at a disadvantage in the increasingly global media market.

Sherrie Marshall contributed a section aimed at collecting detailed information on how program deals are made. She also asked about freeing a portion of the networks' prime time schedule from the rules, and about allowing networks to acquire financial interest in programs subject to the "separate negotiation" safeguard proposed by NTIA.

FCC Commissioner James Quello raised questions about what impact allowing the networks into syndication would have on independent broadcasters. Barrett wanted to know what effect it would have on independent producers.

Comments on the notice are due 30 days following its release, and an en banc hearing on the rules has been scheduled for Dec. 14.

-HAJ

TECHNOLOGY TO CHANGE COMMUNICATIONS LANDSCAPE

Panelists at annual San Diego meeting offer predictions for future; Sikes tells crowd via satellite that regulations are stifling new technologies

How best to exploit emerging technologies in the areas of education, news and entertainment was the main topic of discussion during the fourth annual San Diego Communications Council held last week.

The gathering was kicked off last Wednesday night (Oct. 17) by James Dezell, IBM vice president and general manager, educational systems, who gave the audience a high-tech multi-media display with technology that he said could be used in the classroom to improve the educational process. The showcasing of the technology was used throughout the conference as a reference point for speakers to illustrate that the technology is or will shortly be available and the job of the video industry is to find applications for the new capabilities.

Richard Wiley, of Wiley, Rein & Fielding, Washington, and chairman of the FCC's Advisory Committee on Advanced Television Services, commenting on HDTV, said the questions about its widespread acceptance will fade just as similar questions faded about compact disks, VCR's and cable television.

Wiley also addressed the problem of the United States' increasing decline in the area of hardware development and research, especially in relation to Japanese development. "That brings us now to the question of government involvement in promoting technology industrialization," he said. In predicting that the government will be more involved, he said two possible ways may be by giving tax credits to technology research and development companies or by the use of government seed money. However, aside from the government help, "the industry has to take the lead."

Wiley highlighted a couple of areas that the industry might improve to bring U.S. technology in line with the Japanese, citing strengthening the tie between research and manufacturing. "There's a lot of good research now but it's not" followed through to the manufacturing stage, he said. Wiley also suggested lowering the cost of capital goods and finally, improving the "natural resource which is our workers" through

In a satellite teleconference Thursday morning, FCC Chairman Al Sikes told the crowd that current regulations will work to stifle the growth of new technologies. Blaming what he said is an all-too-familiar Washington phenomenon, "policy gridlock," he warned "if we remain wedded to current restrictions, all these new advancements are in danger."

As for the possible danger to existing industries by incoming technologies, Sikes believes "there's too much talk of a one-wire world. We'll still see broadcasting, satellite and other experiments



Richard Wiley in San Diego last week

of integrated technologies. This will be a win-win situation. Everyone is feeling pressure—yes, there is more risk, but there's also more benefit," he said.

David Bartlett, president of the Radio-Television News Directors Association, said technology has been the single biggest reason cameras in courtrooms are widely accepted. He cited the development of smaller cameras, those needing no accompanying lights and fewer people to operate.

As for the uses of HDTV in the news business, Bartlett said the industry "will do little with HDTV in the short term, but you could have made the same statement about color television 25 years ago. The public will have a lot to do with it.... If that becomes the standard, so too will it become the standard in news," he said.

A panel consisting of representatives from cable, broadcasting, program pro-

duction and new technology development addressed the effect of new technology on the entertainment industry. Ted Hartson, vice president and chief engineer, Post-Newsweek Cable, led off the panel, predicting that the biggest changes in cable in the next five to 10 years will be evolutionary, naming pay per view as the area of biggest growth. Hartson predicted the service will become more user-friendly, and may one day offer such events as the World Series or Super Bowl "when the time comes that broadcasters aren't able to sell enough 30 and 60-second spots to justify the cost of acquiring those events," he said.

Stephen Petrucci, president and chief executive officer, Hughes Communications, drew laughter from the crowd and fellow panelists while trying to calm fears that the emergence of DBS will have a negative effect on the cable industry. "It's not really a threat, but obviously there will be some rebalancing of share," he said, quickly adding that there will also be "an increase in overall audience numbers."

Representing the Hollywood production community was Lucie Salhany, president, domestic television, Paramount Pictures. Looking ahead to what changes programming will undergo in the next 10 years, Salhany said whatever the new form looks like, it will have to be cheaper. "Because of the cost of [soon to come] 100 DBS channels, cable, networks and independents, there will probably be 200 one-rated programs out there and because of the cost of programming, they will probably all look like this panel," she said.

Luncheon speaker, Joseph Dionne, chairman, president and chief executive officer, McGraw-Hill Inc., whose remarks focused on the "individualization of information," which was the underlying theme for most of this year's meeting. "Rapid advances in technology are bringing more and more information under the direct control of the end user, and empowering the individual to find and use the information he needs when he needs it," he said. Although the technology is now available to improve the performance of workers and the process of education, "many of our vital social institutions haven't caught up to the technology of the information revolution. They're still operating on an industrial model." That discrepancy in the technology available and how we operate in both the workplace and classroom, inhibits individual development and success, which is the benefit of much of today's technology.

-SC

WARNER ANIMATION TO THE RESCUE?

Warner and Fox form new alliance on children's programming front; at least three new series planned for rollout over next four years

The so-called kids programming wars took a new twist last week. The Fox Children's Network, plagued by production problems and off to a shaky start this season, will get a badly needed infusion of new programming from Warner Bros. starting in the fall of 1991.

Warner and Fox have signed a deal whereby Warner Bros. Animation will develop three new half-hour strips, based on characters from the existing Warner cartoon library, for FCN over the next four years. The deal, sources close to the negotiations said, is valued at about \$60 million.

The first program is to be delivered next fall, with the remaining two to be delivered by 1994. FCN has made a two-year, 65-episode commitment to each of the three series.

Negotiations between Fox and Warner Bros. executives have been going on for close to a year. Fox network president Jamie Keller and FCN affiliate oversight committee chairman Kevin O'Brien were the key negotiators for Fox, while Dick Robertson, president, Warner Bros. Domestic Television Distribution, and Warner Animation head Jean MacCurdy led the Warner negotiating team.

One reason negotiations were so protracted was that the Fox executives insisted FCN and the station affiliates get an ownership interest and profit sharing stake in the three programs.

And they did. During a teleconference last Wednesday (Oct. 17) with Fox affiliates, Robertson confirmed that Fox and the FCN affiliates would receive an ownership interest entitling them to participation in backend revenues, as well as 50% of the profits after Warner recovers the costs of producing the shows.

However, Fox agreed to give up any claim to the merchandising rights to the programs, rights it had initially sought.

On the record, neither Fox nor Warner officials would discuss in detail the terms of the agreement. "This deal is exclusive to Fox affiliates, but we are also going to continue to produce first-run animated strips for syndication," said Warner's Robertson.

Last month, Warner Bros. launched a new first-run strip, developed by Steven Spielberg, based on characters from the Warner cartoon library, called *Tiny Toon Adventures*. The strip took over the top spot in the weekly rankings (week ending Oct. 14) from Buena Vista Television's *Tale Spin* (see story, page 56). With station clearances of *Tiny Toon* and companion *Merrie Melodies* up for renewal at the end of next season, Robertson said a continued syndication run would depend on Warners' ability to get lucrative early fringe slots, while an "outside possibility" still exists that those programs could end up on FCN.

In the programming blueprint, one or more of the new series may be initially

with many of the 60 Fox-affiliated stations that carry it. The first segment of the Disney block, *Ducktales*, launched in syndication two seasons ago, subsequently followed by *Chip 'n Dale's Rescue Rangers* last season and *Tale Spin* and *Gummi Bears* just six weeks ago.

Bob Jacquemin, president of Buena Vista Television, said that he found the Warner Bros.-FCN deal "unusual in the sense of its timing." He sees it as a stop-gap measure on the part of Fox Broadcasting Co. to convince stations that an "external" supplier will "make them forget about *Peter Pan* and the *Pirates* problems. But where's the beef?" he asked.

Jacquemin said that it takes "more than six months or the year that Warner Bros. is promising for the delivery of next season's program," whereas typical Disney animated product is planned, marketed and preproduced two years prior to its syndication launch.

But Warner's Robertson noted that "Bob Jacquemin said the same thing last season when *Tiny Toons* launched, and look at how we're beating *Tale Spin* now. He's right to say it's a horse race between the two, but there is only one winner of the Kentucky Derby."

However, Jacquemin pointed out that *Tale Spin*'s season-to-date average (Nielsen 5 rating 13 share) still has the lead over *Tiny Toon* (4.5/12); and overall, *The Disney Afternoon* has a healthy average 4 rating nationally. Jacquemin said he was concerned that Fox, "in this new relationship [with Warner Bros.], is placing an additional burden on their affiliates to keep open early fringe slots for programming that may not even be in the concept stages."

Robertson refused to identify the three new series that are planned, but said Warner Bros. will "shortly" announce the projects, which industry sources have speculated may include an animated version of their successful 1989 "Batman" theatrical (Time Warner Inc. owns DC Comics), or updated spinoffs using such classic Warner Bros. characters as Bugs Bunny, Daffy Duck or



Fox Children's Network to get aid from Warner's animated stars

showcased on Saturday morning, although all three are expected to air on a strip basis for FCN's weekday block, which this season consists solely of *Peter Pan* and the *Pirates*.

The deal is expected to ease production delays that have forced Fox to already begin airing repeats of *Peter Pan*, and several of the Saturday morning FCN cartoons. So far, *Pan* has not been a ratings success. According to a Petry Television assessment of its performance, the show has failed to hold its lead-in, as well as the time period rating from a year ago, in most of the 23 metered markets.

The Saturday FCN block has averaged less than a two household rating and about a 3 rating among children so far this season, far below the other three networks.

And there's no guarantee that the Warner Bros. deal will cure all of FCN's woes. Buena Vista Television's established four-program, two-hour *Disney Afternoon* block still holds strong appeal

Road Runner. Robertson declined to confirm if any of these prospects are in the running as future FCN series.

But Fox stations appeared thrilled with the deal last week, and others said the arrangement made a lot of sense. "The arrangement is enormously important for us," said Kevin O'Brien, executive vice president of Cox Broadcasting's independent television group. "It gives us instant credibility, to be aligned with a top studio. And I think it's good for them too because they are able to clear and sell three series at one time to over 90% of the country.

Asked if he could foresee a time when all of the FCN product would come from the Warner Bros. Animation studio, O'Brien replied, "I would not be adverse to that. That is a pleasant prospect. If you have to put your eggs in any one basket, Warner is the way to go."

"There is no doubt the agreement lends credence to the network," said Michael Fisher, vice president and general manager, KTXL(TV) Sacramento, and chairman of the Fox affiliate board.

COSBY TAKES WEEK TWO

Cosby outgunned *The Simpsons* last Thursday (Oct. 18) in round two of their head to head battle (new episodes). Nationally, *Cosby* averaged an 18.5/29 to *The Simpsons*' 16.2/25, off more than two rating points from the previous week. Both easily beat their competition on the other networks, however, and Fox could point to the continued dramatic increase over Bart & Co.'s performance in repeat episodes. (The first time they went head to head with repeats on Aug. 23, *Cosby* averaged a 15/28 to the *Simpsons* 8.4/16.)

In key demos, however, *The Simpsons* continued to perform well with younger audiences, particularly men (last week's matchup saw the Fox show win all but the 55-plus category). In its latest outing, *Simpsons* recorded an 8.9 for men 18-49 (of its viewers, 8.9 million were men, 18-49), compared to a 4.6 for *Cosby*. Among women 18-49, however, *Cosby* recorded an 8.4 to an 8 for *The Simpsons*. ABC was third in the time period with *Father Dowling* at 9.5/15 and CBS fourth with *Top Cops* at 7.3/11.

Despite *The Simpsons* strong showing, it still remains to be seen whether that success will carry over to the rest of its schedule, either on the night or otherwise. Fox continues to fall off sharply after *Simpsons* on Thursday's, with *Babes* at 8:30 managing an 8/13 and *Beverly Hills 90210* a 5.2/8.

"Warner is one of the strongest animation companies around. And its alliance

with us demonstrates that the Fox Children's Network is happening." **-SM**

VIACOM PLANS TALK/MAGAZINE WITH DAVID HARTMAN

Pilot being shot for new first-run syndicated hour for sale at NATPE

Viacom Enterprises, which recently announced *Lightning Force* as a new action-adventure companion piece with *Super Force* and *Superboy* (BROADCASTING, Oct. 15), has unveiled another first-run project—a one-hour talk/magazine show, bringing former *Good Morning America* host David Hartman back to series television.

Dubbed *Realities with David Hartman*, the early fringe strip, according to Viacom's first-run syndication president, Michael Gerber, will focus on "everyday issues that affect average Americans." Hartman, who had an 11-year tenure (1975-86) with ABC's *Good Morning America*, will be introducing packaged location pieces, which Gerber says Hartman will also sometimes produce and narrate himself. The show will not have a studio audience.

Production began last week on an hour pilot that will be presented at the upcoming NATPE International Program Conference, Jan. 14-18, in New Orleans. Viacom's marketing plan calls for 39 weeks of original episodes and 13 weeks of repeats, which will be offered on a cash-plus-barter basis. Gerber confirmed that two minutes of national bar-

ter will be sold by the syndicator, but citing company policy, he declined to talk on what cash licensing fee Viacom will be seeking in major markets.

Realities is the second such major talk/magazine project being launched for fall 1991. The first is Paramount Domestic Television's *The Maury Povich Show*, which has already cleared 40% of the U.S. based on the host's name recognition with Twentieth (Fox) TV's *Current Affair*. Early fringe, which continues to be a hotly contested daypart with incumbents *The Oprah Winfrey Show*, *Donahue*, *Sally Jessy Raphael* and *Geraldo* slugging it out, could prove a struggle for any other new strips entering an already softening buyers' market short on quality clearances.

But Gerber contended, "There has never been a better time for us to mount a new first-run magazine. I have been reading through ratings research and analysis about what is working and not working right now. But, what I have been reading between the lines is that there is nothing new out there of interest to viewers or stations. Viacom knows that it didn't want to do a talk show or studio show, rather something we feel is

very well defined that highlights David's talents."

When asked if *Realities* will bear any similarities to Twentieth TV's ailing half-hour interview strip, *Personalities* (which has posted a season-to-date 2.1 rating/9 share NSI average for the period ending Oct. 5), Gerber said *Realities* "will not be comparable to anything else out there."

A key to Viacom's marketing strategy will be Hartman's name recognition and his track record with *GMA*, which sat atop morning network ratings through most of Hartman's association with it. Although Gerber said several other established names were initially considered, Hartman was his first choice for the vehicle. "This was an internally driven project, and once we decided on David, we really went after him."

Hartman started his television career as an actor, starring in *The New Doctors* (1969-73, NBC), a spoke in *The Bold Ones* wheel of hour dramas, and as an English teacher in *Lucas Tanner* (1974-75, NBC). Currently, he hosts PBS's *Seasons of Life* and ABC's *Winds of Freedom*. **-MF**

CABLE

KING WORLD TO PROGRAM COX CABLE CHANNEL

Eureka, Calif., system will get 'Wheel of Fortune,' 'Oprah' and more

King World Productions has signed a licensing agreement to provide four of the top 10 rated programs in syndication (in addition to first-run rookie, *Instant Recall*) for the start-up of KCBL, a new cable television channel that Cox Cable of Humboldt County (based in Eureka, Calif.) is programming much like an independent broadcast channel.

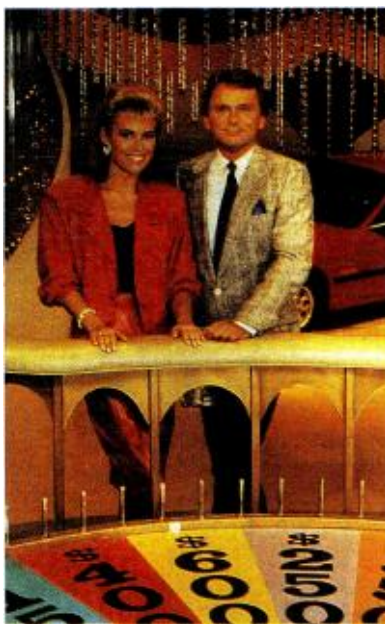
(It is just the latest in a series of cable crossover moves, most notably that of Fox and TCI to program cable channels as Fox affiliates in areas currently without such affiliates [BROADCASTING, Sept. 10]).

Launch of the new locally originated channel is set for Oct. 29, in what will feature such King World programming as *Wheel of Fortune*, *Jeopardy!*, *The Oprah Winfrey Show* and *Inside Edition*.

Unlike similar indie-style cable channels that major cable system operators have set up over the past year—American Television & Communications' WGRG in Rochester, N.Y. and Buckeye Cablevision in Toledo for example—initial plans for KCBL call for the channel to carry King World programming exclusively rotated throughout its 18-hour schedule. Cox Cable's system (which includes Eureka, Arcata and Fortuna, Calif.) counts 30,318 subscribers and 73% penetration. That area, 281 miles north of San Francisco, currently receives no King World programming via broadcast outlets.

KCBL, which will be on channel 4 on the 35-channel system, will be replacing distant signal KRON-TV, the Westinghouse-owned NBC affiliate in San Francisco, which Dorothy Lovfald, vice president and general manager, Cox Cable Humboldt Inc., says will move up to channel 16. She also said that up to 14 hours of KRON-TV's schedule will be blacked out daily because of syndex requests from Eureka and Arcata broadcasters, which also includes blocked access airings of *Wheel* and *Jeopardy!*

David Kantor, vice president of advertising sales for Cox Cable, said the



'Wheel' on KCBL

"partnership" with King World has an "indefinite term," depending on the ratings success of the five programs and Cox's ability to maximize local, regional and national advertising spot revenues for the channel. While he and Jeff Epstein, King World's chief financial officer, the principal architects of the deal,

declined to spell out specifics of the financial arrangements, local broadcasting sources speculated that King World will receive a percentage of the advertising revenues in return for providing the programming at reduced cash licensing rates.

Kantor told BROADCASTING that he anticipates approximately \$90,000 to be spent on "nonprogramming" capital investment for equipment, and incremental nonprogramming operating expenses to be \$10,000 per month for the first-year of the startup channel. Kantor emphasized that King World is not providing any seed money for KCBL, so it can be assumed that Cox Cable has budgeted over \$200,000 for first-year nonprogramming overhead costs.

The "key" to a potential breakeven point, which Kantor said may be possible by this time next year, will be Cox's ability to sell "cumulative spot buys," where local and national spot buyers will pay one rate but receive up to nine exposures daily on *The Oprah Winfrey Show*, which has never aired in the market. He estimated that if *Oprah* generated an average 3 or 4 rating for each of its nine airings, a cumulative 30 rating would be the basis for pricing an overall spot buy. Despite that rosy forecast, none of these programs have a previous cable-only track record, and Kantor says the first actual rating guarantees may not follow until after this November's rating book.

(Presumably, *Oprah* will run every other hour during KCBL's 18-hour schedule; *Jeopardy!* will run four times daily (twice in daytime and twice at night); repeats of "classic" *Jeopardy!* episodes will be seen twice in daytime; *Wheel* will be seen at 7 p.m. and 11 p.m. (PT); while *Inside Edition* and *Instant Recall* will each be carried five times daily.)

Kantor stressed that Cox will have the freedom to acquire outside syndicated products other than King World fare, but he also hinted that a deal for King World's September 1991 launch of *Candid Camera* may also be in the offing.

The potential benefit for King World,

TCI RAISES INSTALL RATE

Tele-Communications Inc. plans to increase its basic cable installation rate to \$60 by Jan. 1, giving it a uniform installation price companywide. Larry Carleton, TCI vice president, operations, said the company currently charges between \$30 and \$40. The average install takes between one-and-a-half to two hours, he said, and the \$60 figure more accurately reflects TCI's costs to make installations.

according to Epstein, is the chance for the syndication powerhouse to increase the reach of its programming in smaller markets.

In terms of increased competition for advertising dollars, KVIQ(TV) Eureka's vice president and general manager, Pat-tison Christensen, said Cox Cable's entry in the market should provide "formidable competition" for what he sees as potentially weakening local spot economy. While he feels that Cox's previous basic cable advertising sales, for such channels as ESPN and USA Network, "don't command a significant share" of

the total spot market, Christensen said Cox's creation of KCBL will offer advertisers a "wider menu of local avails," much more in line with what independent stations currently offer.

Prior to this season, KVIQ carried *Wheel of Fortune* and *Jeopardy!*, but the station declined to renew both King World programs. According to Christensen; "*Wheel and Jeopardy!*, in terms of licensing fees, were not delivering adequate [younger] audience demographics that we were seeking, and at a price and terms that were no longer feasible for us, we decided not to renew them. It's a busi-

ness, and I understand and respect what they've done."

King World's Epstein said: "If, in fact, the ratings are stronger on KCBL, we think we'll make more money on cable, or at least more than can be anticipated in Eureka's broadcast market. With dual revenue streams from advertisers and subscribers, we think that cable operators in some markets will be more price competitive in going after syndicated programming. Our goal is to see if the experiment works, and if cable will pay a fair price for what our programming is worth."

-MF

TWIXTEL MERGES CABLE/TELCO IN RESORTS

Company is working with cable systems in resort areas to deliver video on demand, long-distance telephone service

Cable operators looking to expand their revenues at a time when they are experiencing maturation in other product lines are experimenting with TwixTel Technologies' interactive cable and telephone service in resort areas.

TwixTel has rolled out its PPV movie, pay-per-stay cable programming and long-distance telephone service in five resort areas serving several thousand units, and has deals under contract with eight large MSO's to expand the service to tens of thousands of hotel, motel and condo units in ski resorts and beach towns.

To date, TwixTel is encouraged by the results: PPV movie buy rates of between 10% and 12% per night, per occupied unit, and pay-per-stay buy rates for premium services, such as HBO, of 30%.

"This is found revenue," said Kevin Rice, senior vice president, Heritage, which has been operating with TwixTel in Vail, Colo., since last fall. "We're very pleased with our progress" with the cable industry, with buy rates and where the service has been rolled out, said Allan Evelyn, vice president, marketing, TwixTel.

The typical TwixTel agreement is a 50-50 revenue split with the cable operator. The cable company has typically wired the hotel or condo and either TwixTel or the cable company installs the addressable converter. TwixTel's telephone interface permits the ordering of cable programming or access to long-distance telephone lines, with all transactions charged to the customer's credit card number.

Wade Kennedy, executive vice presi-



dent of TwixTel, said the company has deals under contract with 13 systems, including those with United Artists, Sutton Capital, Cox, Continental, Cablevision Systems, Tele-Communications Inc., Heritage, Vision, American Television & Communications and Booth American. There are also ongoing discussions with Comcast, Jones, Palmer and Rifkin, he said.

Kennedy said TwixTel identifies properties in resort areas where it believes its service will work, then contacts the MSO. The 50-50 revenue split establishes a more cooperative venture, he said. Typically, TwixTel gets two or three properties up and running in an area, and works out problems before ex-

panding the service areawide, he said. Vail is furthest along with 888 units penetrated now and 1,200 expected by Thanksgiving, close to 40% of all the units in the area. Theoretically, said Kennedy, break-even is between 400 and 600 units.

In addition to Vail, TwixTel has operations in North Carolina (Sutton Capital's Outer Banks Cablevision), Maui (United Artists' Hawaiian Cablevision), Aspen, Colo. (Canyon Cable), and Virginia Beach (Cox). Cable service in North Carolina began this summer, but introduction of the telephone service awaits state PUC approval. Full service is available in Maui and Virginia Beach, with tests just starting in Aspen.

Evelyn said PPV movie pricing is \$6.95, except in North Carolina where it is \$5.95. PPS prices range from \$3.95 to \$4.95 per day, with some packages having only premium services, the others a mix of basic and pay.

Possible upcoming launches include Paragon in St. Petersburg; Continental in Pompano Beach, Broward county, and Jacksonville, all Florida; Cablevision Systems in Boston, and Booth American in Madera Beach, Fla. Overall, Evelyn estimated TwixTel had close to 100,000 units under contract.

In Vail, launched last fall, Heritage's Rice said PPV movie buy rates per night per occupied room are 19%, but that number should rise. Last winter, at the height of the season, there were only 150 to 200 units on line, he said. At that time, Heritage was using Request 1 and 2 for PPV, which has since been changed to Reiss Media's Guest Cinema 1 and 2 hotel/motel service, which typically receives better windows than Request, he said.

The pay-per-stay package buy rate is between 25% and 28%, Rice said, and includes HBO and some basic services for between \$1.50 and \$2 per day. Rice



TWIXTEL™ INTERACTIVE CABLE & TELEPHONE SERVICES

said there have been discussions with Showtime and Disney about adding them to the service. Telephone revenue has been running at \$6 to \$7 per day, said Rice.

For the cable operator, costs are relatively low. Operators install converters from their existing supplies and cable programming costs are already covered in their contracts. TwixTel handles all the in-room promotion materials and billing is done through credit card companies.

Rice said he is looking at applications in universities, convention cities and hospitals for TwixTel.

Larry Ott, general manager of Outer Banks (N.C.) Cablevision, said the system has a four-property, 300-unit test that began in May. There are about 4,000 rooms in the area, with another several thousand condo units. Ott said the PPV services include Request 1 and 2 and Guest Cinema 1 and 2, with movies costing \$5.95. The PPS package in-

cludes HBO, Cinemax and Disney and runs \$3.95 a day.

Ott said it was too early in the test to discuss buy rates, but said the key is to get people authorized to use the service, preferably when they check in. The sign-on rate is running 50%, he said, but "I'd like to get that up."

Kennedy estimated there are between four and five million hotel/motel or resort units in the U.S. One million units, typically connected with the largest hotel chains, are serviced by Spectradyn, Comsat Video or the Hospitality Network, said Kennedy. That still leaves over three million units in small and mid-sized establishments for TwixTel to pursue.

TwixTel was formed in 1986 and was financed by venture capital firms (Wood River Venture Capital is the largest) and a number of individuals. Investors include Bill Ingram, chairman and president of Sutton Capital, and Trygve Myhren, president of Myhren Media. **-MS**

MERGER POSSIBLE BETWEEN COURT CHANNELS

While both In Court and American Courtroom Network are planning for separate launches in December and January, respectively, economics may force combination

Although merger talks between the two planned court cable channels are taking place, so are plans for individual launches of the two networks, each with its own style and anchors. But according to sources, a merger could be more likely than ever now. Cablevision's In Court has pushed its launch date back to December, nearer to American Courtroom Network's reported January launch date, leading to the speculation that the two may want to launch together, instead of separately, and then talk about a merger, as the two comedy services, MTV's HA! and Time Warner's The Comedy Channel, did ("Closed Circuit," Oct. 15).

Time Warner, finding itself again involved in a similar pre-launch battle with its American Courtroom Network, has been pursuing Cablevision's In Court in hopes of a merger, according to one source. And a merger has been American Courtroom Network's intent all along, according to another source, who said a merger between the two networks would result in Time Warner and

Steven Brill, American Courtroom Network creator and American Lawyer Media president, running the show. The source also said that TW would end up with majority stake of the uncover.

A merger could work "if they can talk and come to some conclusion, before one starts to gain a foothold from a perception point of view," said Bart McHugh, senior vice president and director, national radio and television programming, DDB Needham Worldwide. That is the problem some say arose with the comedy channels, when HA! had the perception of gaining a foothold in program content and carriage agreements over The Comedy Channel.

American Courtroom Network, however, won't incur the same costs as The Comedy Channel. "One of the business premises of this is that, compared to other enterprises like this, the costs are low," said Brill. Although studio costs add up, there are no huge outlays for programming on the court channels. Brill's American Courtroom Network is "doing everything as leanly as possible.

I'm an equity owner in this—this is my money," he said. The business plan has always assumed the worst, Brill said, including low subscribership until channel capacity increases, around 1993.

Brill has been quiet about his channel's plans, refusing to confirm a specific launch date. Even the name was cloaked in secrecy for months. "The days of announcing a launch with a lot of hoopla are over," he said. Unlike In Court, which has taken out advertising in cable trade magazines, Brill has been quietly soliciting operators with a demo tape to give them a general idea of programming. He's hoping to get carriage outside Time Warner's cable universe, but said, "we can't even take Time Warner systems for granted."

Brill is also taking his show on the road to advertising agencies which one day might purchase time on his channel. He's not looking to sell anything right now, he claimed, but merely wants to introduce himself and his channel to the advertising community. "It's very evident to me they see the channel as enter-

tainment," said Betsy Frank, senior vice president, Saatchi & Saatchi. Frank and others envision the channel attracting a female audience during the daytime hours, and a male demographic during nighttime, but the target audience still remains elusive. "I'm not sure if the audience will be skewed older or younger, or will depend on what is being covered," Frank said.

There is also concern among advertisers about the trials that will be shown. "Some advertisers could be sensitive to the content of some of the trials," said Marc Goldstein, executive vice president, national broadcast and programming, Lintas U.S.A., citing as an example the 2 Live Crew obscenity trial.

American Courtroom Network is spending much of its time perfecting studio techniques. In addition to taping high-profile trials such as that of 2 Live Crew in Florida and the Mapplethorpe exhibit trial in Cincinnati (which In Court also has taped), American Courtroom is using the extensive resources of American Lawyer Media's newspapers to track 300 criminal and civil trials nationwide via computer. Initial worry and skepticism that there aren't enough trials to fill a 24-hour network are fading. "The question of enough material is becoming a joke," said Brill. His has been a prominent voice in the effort to allow cameras in federal courtrooms. With cameras to be tested in selected federal trials, Brill will have even more programming fodder for his channel.

Brill and his team, which includes Bob Pittman, (president, Time Warner Enterprises, are learning how to put the show together. "We're pretty comfortable with the basic idea," said Brill. American Courtroom Network will show anywhere from one to three live trials a day, and will feature an anchor booth and experts. The channel will have three permanent anchors, including former CBS judicial reporter Fred Graham and ex-PBS *Frontline* producer, Cynthia McFadden. The channel will end up with between 80 and 100. In addition, a decisionmaking board of 25 to 30 lawyers has been set up. In Court has hired legal expert and Harvard professor Arthur Miller as well as actor E.G. Marshall; and a merger might see Marshall out of the picture, since an actor doesn't seem to fit in Brill's concept of things.

American Courtroom had planned a test last summer with New York's Central Park jogger trial. Brill now regards the decision to bar cameras as a blessing in disguise. "We weren't prepared to do that, I realize now," he said. **-SDM**

SHOWTIME AIMS TO SELL ITS VALUE

Cable service develops spots ranging from 15 seconds to five minutes to remind viewers of its worth

With an eye on keeping the premium category from getting any flatter than it already is, Showtime has developed a viewer retention campaign designed to remind current Showtime subscribers of the value they are getting for their money.

More than a dozen spots, ranging in length from 15 seconds to five minutes, will appear on Showtime, with the theme "Showtime—for people who value their entertainment." The spots are being aired on Showtime because they appeal solely to the service's subscribers. Targeting for retention and for acquisition are very different, according to Ann Plunkett, senior vice president, creative services. "We don't want to sell somebody something they've already bought," she said.

The campaign addresses issues that 24 months of Showtime research—as well as MSO input—have turned up as the values viewers ascribe to premium television. Showtime's research showed that "choice, convenience and value are big watch words in people's thought processes when they purchase anything," Plunkett said. And since the biggest reason subscribers cancel their subscriptions is too high a price, according to Showtime research, the value of what they're purchasing must be made clear.

Just telling subscribers what they are

buying is one way to convey value. When viewers were asked how many movies Showtime shows a month, many said a dozen, according to Plunkett, when Showtime actually shows between 70 and 80 titles a month. In response to those findings, some of the spots "lay out the month's fare in a quantifiable fashion," said Plunkett. Other spots detail original programming or comedy, and some simply explain how Showtime works, such as why movies and other programs are repeated. Reminding subscribers that the programs they see are commercial-free and unedited has also been incorporated into some of the campaign's spots.

In terms of programming, first and foremost on subscribers' wish list are recent theatrical Hollywood movies, which the campaign addresses simply by laying out what and how many movies are being shown. Sports and concerts were low on a list of nine choices, with sports at four and concerts at seven, which suggests Showtime won't follow HBO's lead and delve too heavily in those areas. Original programming wasn't an identified value, because subscribers aren't aware of it to call it by name, according to Plunkett. In the campaign, it requires more explanation "because it's not presold," as is a movie title, she said. **-SDM**

COMSAT CLOSE ON DBS VENTURE

CEO says technology will build on cable success, offer multitude of opportunities for new services

Robert Wussler, president and chief executive officer of Comsat Video Enterprises, told a Washington Cable Club audience that DBS "does not represent a taking away" of any other distribution technology and that it will build on cable's "success of choice, breadth and diversity."

As to Comsat's involvement in any DBS venture, Wussler said: "We're getting close," and added he'd hoped to have an announcement within the next 30 days. (SkyPix is most often mentioned as the company with which Comsat would be a partner.)

Wussler repeated his vision of a multitude of viewing choices, many for

niche audiences. He said that in the next year it would be possible to see 35 movies and 35 sporting events a night on a pay-per-view basis. Wussler said that there are opportunities for numerous new services, such as a medical channel showcasing the latest worldwide techniques, or a channel showing strictly horror movies. He predicted there will be a number of news channels distributing news and information, and he said that the era of regional news channels was just dawning.

Wussler also foresees university alumni associations setting up wall-sized screens in hotel or private residences to watch their alma mater's football games.

those invisible stadiums, invisible theaters, invisible classrooms" to make such a proposition work, he said.

Ideally, Wussler added, cable operators will be distributors of DBS product, just as for cable and broadcast product.

As for telco entry, Wussler said that by the time they are allowed in the business and "get their act together," it will be "many, many years down the road." By the year 2020, however, he said a telco network interconnecting all American homes "will be the way to go."

In his speech, Wussler touched on

several international issues. He pointed out the importance of broadcasting to the people in Eastern Europe who threw out their Communist governments. "The lesson they teach us in our age is that television and freedom have become indivisible," he said.

He interjected one note of caution in a world where government tyranny has been made more difficult by the expanding media. He said the electromagnetic spectrum, however, was a scarce international resource and that media leaders needed to "make sure international reg-

ulation doesn't cut short the growth of this age of freedom."

Many cable networks have a leg up on their broadcast network counterparts in programming internationally. ABC, NBC and CBS are "strictly U.S. entities," he said. Cable networks such as Discovery Channel, CNN, C-SPAN, MTV, ESPN and Headline News appeal to specific tastes and say "nothing specifically American." "As we look to the future," he said, "we must recognize the end of the era of national TV and the era of mass TV."

-MS

CABLECASTINGS

SIX ENTRIES

NCTA has announced the six finalists for the Golden Ace award, to be bestowed Jan. 13, 1991. They are: Black Entertainment Television; Cable in the Classroom; cable's Earth Day and environmental programming; CNN, for its Persian Gulf coverage; C-SPAN for its court coverage, and the Weather Channel for its Hurricane Hugo coverage.

LAS VEGAS IN YOUR LIVING ROOM

The weekly pay-per-view show, *Sports Form of Las Vegas*, will be carried on Graff Pay-Per-View's Drive-In Cinema, Cable Video Store and Spice. The live one-hour show, which announced its launch several weeks ago, debuts on the services Sunday, Dec. 2, at 10 a.m. It offers viewers analysis on football handicapping as well as information on games and players. A competing PPV handicapping show, *Between the Lines*, which announced its launch one week later, has yet to release any carriage announcements.

'FLASH' BACK

The Sci-Fi Channel has picked up the exclusive cable rights to the original "Flash Gordon" film serial, starring Buster Crabbe. Sci-Fi acquired the 40-episode series from King Features Entertainment, a subsidiary of Hearst Entertainment. It's the second old series Sci-Fi has picked up (its

acquisition of *Dark Shadows* parallels NBC's preparation of a new version of the gothic serial).

VIVA VENTURE

Spanish-language Viva Television, scheduled to launch in January, has struck a production-equity barter agreement with Times Square Studios, an American independent Hispanic-owned production center. Times Square is putting in \$1 million, and Viva is still looking for another \$7 million in equity. According to Leo Perez, Viva executive vice president, the channel has had an offer from one group for the remaining \$7 million, but "until it's in the bank, we're still maintaining talks with everyone." With the addition of production from Times Square, Viva expects to have up to five original shows in its first year.

GOING PSYCHO

Showtime is offering its original cable movie "Psycho IV: The Beginning" on Nov. 10 to 3.5 million addressable cable households for \$1.99. It's a promotional tactic Showtime has previously used with several boxing events. Showtime expects 40,000 homes to purchase the movie and half that number to retain the Showtime subscription.

Showtime is also going beyond the cable arena to promote the movie, and has produced a theatrical trailer, which will show in 600 United Artists theaters and 200 National Amusement theaters. A five-minute "behind the scenes of

"Psycho IV" mini-film will be seen on TWA, Eastern, and Pan American airlines. Other promotional activity includes a national tune-in advertising campaign in "TV Guide," and both radio and television spot advertising.

MULTIPAY SCHEDULE

Richebourg Marketing announced its participation in three fully integrated multipay marketing campaigns for 1991. The National Cable Month and Holiday campaigns will cost operators five cents for the nonsubscriber direct mail and four cents for the upgrade piece. Richebourg said the costs to operators have been reduced 75% because of the support of HBO, Showtime and Disney. The third campaign will be in July-August.

Each campaign will include acquisition and upgrade direct mail kits, last-chance postcards, bill stuffers, TV spots and ad kits. Richebourg also plans further announcements on the retention aspects of next year's campaigns, as well as a separate segmented campaign directed at those 50-plus.

NOTES FROM ALL OVER

SportsChannel Ohio has added several thousand homes with new affiliate agreements with Adelphia and Capital Cablevision in northern Ohio....NCTA has issued call for entries for 13th annual local ACE awards, with deadline of Dec. 7. Awards will be presented at NCTA convention next March in New Orleans.

WASHINGTON

CAPTIONING CAPABILITY FOR TV SETS BECOMES LAW

President Bush signs bill requiring receivers to have ability to display closed captions; Zenith plans to include feature in next year's models

Under legislation signed into law by President Bush last Tuesday (Oct. 16), all television sets with 13-inch or larger screens sold in the U.S. after July 1, 1993, have to be capable of displaying closed captions for the hearing impaired.

Due to the law, the first to mandate a TV set feature since the 1962 measure requiring UHF tuners, captioning proponents are looking forward to rapid penetration of caption-capable sets after July 1993 and a commensurate rise in captioned programing.

Given the current rate of sales, said National Captioning Institute President John Ball at a Capitol Hill ceremony last Tuesday to mark the enactment of the law, more than 20 million homes will have caption-capable sets by mid-1994 and "virtually every home in the country" will have one by the turn of the century.

But consumers will not have to wait two-and-a-half years before having a variety of closed captioning sets to choose from.

At least one major manufacturer—Zenith Electronics Corp.—plans to introduce sets next year with the captioning feature in a wide variety of sizes, styles and prices.

What's more, ITT plans to begin selling integrated circuits for receiving and displaying captions early next year. The availability of the chips will allow any receiver manufacturer that wants to begin shipping caption-capable sets years before it has to.

The captioning decoding chip was developed by ITT under a \$1 million contract from NCI, which will earn royalties from its sales. NCI is counting on the royalties to fund much of its future growth.

According to Bruce Huber, vice president, marketing, Zenith, the last U.S. receiver manufacturer, it began making plans to build and market captioning sets long before captioning legislation began rolling earlier this year.

And altruism wasn't necessarily the motive, Huber said: "We saw this as a

good business."

Zenith, whose market share industry estimates peg at 13%, believes the captioning feature will meet demand not only from the deaf and hard of hearing, but also from those who see captioned TV as a tool for teaching reading and writing to children and English to immigrants. "There is a very real need," Huber said. "That isn't wishful thinking."

"If our competitors never got around to captioning, that would have been fine with us," said Huber. As it is, he said, Zenith's early planning and development has given it a "window of opportunity" during which it will be the only manufacturers with a broad line of captioning sets.

Typically, receiver manufacturers introduce new features in their high-end sets where their costs add proportionately little to the retail price, said Huber, but, in the case of captioning, it was decided to introduce it at all "price points." Again, he said, it is just good business. Many of the potential buyers—the elderly and hearing impaired—cannot afford top of the line sets, he said.

NCI has little information on what manufacturers, if any, plan to build sets using the ITT chip. According to Don Thieme, executive director, public relations, NCI, it is too early to say. Although many manufacturers have been receiving information on the chip during its development over the past year, sample quantities that the manufacturers need for building prototypes are not expected to be available for three more weeks. ITT plans to have a prototype incorporating the chip ready for demonstration in the U.S. by early December.

With the attachment of President Bush's signature, the FCC has 180 days—that is, until mid-April—to adopt implementing rules, including a standard for reception and display of captioning.

To meet the deadline, said Richard Engelman, chief, technical standards branch, Office of Engineering and Technology, the FCC will launch a rulemaking around Jan 1. That should allow enough time for a couple of rounds of

comments and the preparation of a final order for a commission vote.

A committee of the Electronic Industries Association met two weeks ago in Washington to come up with a draft standard for captioning that would form the basis for the FCC rulemaking. According to Julius Szakolczay, manager, engineering and development, Mitsubishi Electronics America Inc., who chaired the captioning committee, the receiver manufacturers want to set a "minimum standard" that insures compatibility with the programing already captioned, but that gives manufacturers flexibility in incorporating captioning circuitry and in providing enhancements to it.

The manufacturers want opportunities to offer distinguishing enhancements, Szakolczay said. Because the law requires every manufacturer to include captioning, he said, the feature itself gives none a competitive edge. Some manufacturers may want to use the captioning system for a rudimentary form of teletext that broadcasters could use for program guides or for programing a videocassette recorder through a TV-VCR interface, he said.

Captioning proponents heralded the law as the turning point in the history of captioning since the technique has yet to make the impact that many thought it would when it was first introduced 10 years ago. Although the networks' prime time schedules and many news programs are captioned, most television is not.

That more programing is not captioned is due, in part, to the fact relatively few homes can receive captions. According to NCI, only about 300,000 are now equipped with the \$170 set-top captioning decoders, the only way to capture and display the captions today.

At the Capitol Hill gathering, a series of speakers, including several lawmakers who were instrumental in guiding the legislation through Congress, praised the legislation for what it can do for hearing impaired and for those learning English. "Almost every home

will benefit from having captioning appear at the flip of a switch," said I. King Jordan, president of Gallaudet University in Washington.

When she finally obtained a set top decoder, said actress and activist for the deaf Marlee Matlin, she tuned in every program that was captioned. With the new law, she said, millions of other

hearing impaired people will be able to experience "the same thrill of fully appreciating television."

"This is a civil rights issue" for the hearing impaired, said House Telecommunications Subcommittee Chairman Edward Markey (D-Mass.). In American society today, he said, full empowerment is available only to those who

have full access to information.

Toward the end of the ceremony, NCI held a drawing to give away four set-top decoders to students from Gallaudet in attendance. The presentation of the last of the decoders gave Ball an opportunity to wrap things up: "This kind of gift will no longer be necessary come 1993."

-HAJ

LOWEST UNIT CHARGE BILL HITS SENATE ROADBLOCK

Measure stalls as Wendell Ford wants to include it as part of bigger campaign reform legislation next year

Legislation underscoring broadcasters' obligation to charge political candidates no more than their "most favored" commercial advertisers, reported out with great promise by the House Energy and Commerce Committee three weeks ago (BROADCASTING, Oct. 8), has stalled in the Senate.

Senate Rules Committee Chairman Wendell Ford (D-Ky.) is reportedly blocking any Senate action on stand-alone legislation aimed at reforming the so-called lowest unit charge law, believing it should be part of comprehensive campaign reform legislation.

According to Hill and industry sources, Ford considers political advertising reform a carrot that could attract badly needed support for the broader campaign reform package that ran out of steam this year, but is a high priority for next year.

Ford's opposition frustrates Senator John Danforth (R-Mo.), who is prepared to offer similar legislation on the floor as a substitute for a measure reported out by the Senate Commerce Committee last year.

Also, since the House action, other objections have been raised. Common Cause President Fred Wertheimer, in a letter to the House, stated the same concerns Ford reportedly has made: "Piecemeal legislation to give members of the House reduced broadcast rates without addressing the unfairness and corruption that characterize the present campaign finance system is unfair and undermines the fight for real and effective reform."

The Radio-Television News Directors Association began lobbying for "clarifying" language that would allow broadcasters to preempt programs containing campaign spots in order to air "news or other informational programs of immediacy." As now written, the House legislation would prohibit preemption ex-

cept under circumstances beyond its control.

"There is a substantial First Amendment issue here that would be raised if the government were able to prohibit news programming at a time when a local station or cable system feels that it is in the public interest to present it," said RTNDA President David Bartlett in a prepared statement.

There are also differences within the House to be resolved. At the markup, committee member Al Swift (D-Wash.) expressed concerns, shared by the National Association of Broadcasters, about the practical effect of the law. As reported out, he said, the bill would require mostly small broadcasters who unload unsold and perishable inventory at "fire sale" rates during the pre-election periods to give candidates the same "incredibly low" rates.

A staffer of the House Commerce Committee said the committee was working with the RTNDA and Swift, and that their concerns could likely be remedied by amendments should the bill move to the House floor this week.

The legislation would codify the FCC's current interpretation of the 1972 law requiring stations to sell time to candidates at "the lowest charge of the station for the same amount of time for the same time of day and day of week."

That language along with the prohibition against preempting campaign spots except under extraordinary circumstances is aimed at eliminating any need candidates might feel to purchase "non-preemptible" time at a premium.

The bill would reduce the period during which broadcasters must offer the "lowest charge"—from 45 to 30 days before primaries and from 60 days to 45 days before general elections.

In determining what the lowest charge should be, the bill says, stations must

consider all sales 60 days before primaries and 90 days before general elections.

The House Commerce Committee last week issued its report on the bill, which calls the current law and implementing rules "confusing and inadequate."

As evidence, it cites the FCC audit of 30 television and radio stations that found that "certain broadcast industry sales practices may not comply with the political programming law."

"Significantly, the FCC found that in almost every daypart...political candidates paid higher prices than commercial advertisers" at 16 of the 20 television stations audited, the report says. "Further, the FCC found that candidates sometimes paid more than every commercial advertiser for time during the same broadcast time period."

Among the causes for the overpayments is the "predilection" of candidates and commercial advertisers for different classes of time, it says. Candidates insist on non-preemptible time, while commercial advertisers settle for preemptible spots, recognizing that they are rarely preempted, it says. "Broadcasters will not imperil their most significant, and lucrative, business relationships, and commercial advertisers rely on this calculation when purchasing time," it says.

"[T]he availability of both preemptible and non-preemptible spots for candidates creates both the incentive and opportunity for broadcasters to discriminate against candidates," the report says. "Accordingly, H.R. 5756 enables candidates for public office to buy, at the lowest commercially available rates, non-preemptible advertising spots from broadcast stations and cable television operators," it says. "The legislation also prohibits broadcasters from preempting time...."

-HAJ

PBS WANTS \$78 MILLION PROGRAM FUND IN '92

Board expects some debate over how stations are assessed; deal with NHK will bring satellite HDTV demonstrations to U.S. in early 1991

Thanks to an agreement in principle reached with NHK, PBS could begin to provide public demonstrations of high-definition television at as many as 20 sites simultaneously as early as the first quarter of 1991, Bruce Christensen told the executive committee of the PBS board, which met last week in Washington. Scientific-Atlanta, he added, and perhaps other companies based in the United States, could participate with NHK and Toshiba in broadcast HDTV demonstrations as early as 1992.

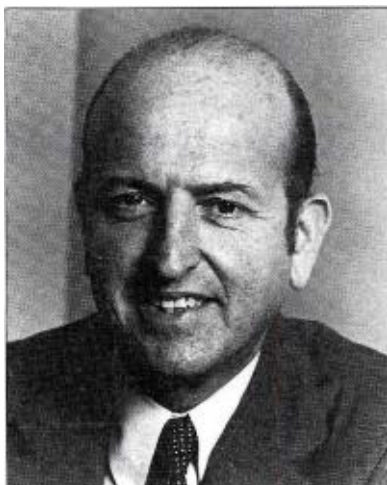
The board, however, spent not a moment discussing HDTV, as it had just so many hours to discuss how much PBS member stations will be asked to fund national programming, now that a new National Program Plan is in effect, and the vast majority of program-buying decisions lie with PBS Chief Programing Executive Jennifer Lawson. Board consideration centered particularly on 1) how to provide discounts to stations using less than 100% of the PBS schedule and 2) how to encourage differentiated schedules among stations in the same market.

Little more than two weeks into fiscal year 1991, the board approved a staff recommendation that the stations be asked to aggregate \$78 million for national programming and promotion in FY 1992—a 4.99% increase over the \$74.3 million in FY 1991 for station support. Lawson's total budget is expected to reach \$105.5 million in 1992, when the Corporation for Public Broadcasting turns over half its Public Television Program Fund, \$22.5 million, and submits its \$5 million share of the Program Challenge Fund.

Although Peter Downey, senior vice president of the PBS Program Support Group, said that the \$78 million should not be seen as "negotiable," he, Christensen and E. William Henry, chairman of the National Program Policy Committee (the NPPC, which will guide and assess Lawson's work), said that the stations will have the opportunity to raise objections during this year's fall planning meetings.

Christensen said he seeks a zero percent increase in the nominal general assessment paid by stations and a 5%-7% increase "on the program side" in 1992.

Basking in the afterglow of its greatest ratings success ever, garnered by the



William Kobin

11-hour five-part *The Civil War*, non-commercial TV is absorbing a "relatively new awareness that this can happen in public television," William Kobin, PBS board member and president of noncommercial KCET(TV) Los Angeles, told BROADCASTING. "I'd be glad to be faced regularly with the problem of how to follow a hit," he said. "It is important to analyze how and why it happened."

Board members and PBS executives appeared already convinced last week that quality production explained the why, and heavy promotion, the how, of reaching 14 million viewers. "We're absolutely moving in the right direction," Kobin said of the centralizing of power and funds. But last week, the board began to tussle in earnest with the difficulties of defining and implementing new policies that appear destined to meet with disapproval from one or another segment of membership.

The "conceptual difference" between the old and new systems, said Downey, is that "instead of having stations buy individual programs" through Station Program Cooperative bidding, members under the new system will essentially "subscribe to a program service," the specific contents of which will be determined by PBS.

Lawson's independence appeared to free itself of one prospective constraint with the implicit death at the meeting of proposed funding for a "second market" or "wrapup market"—a place for



Peter Downey

series not included in PBS's future schedule offerings to be bought and sold. Such an aftermarket had been suggested as a safety valve for producers of PBS series—particularly WNET(TV) Newark, N.J., and WGBH-TV Boston—which would otherwise suffer heavy revenue damage were PBS to discontinue any major series they produce.

Although Christensen said that no final decision on funding the second market has been made, the aftermarket idea lost currency, said Downey, when it became clear that the \$78 million includes about \$62.5 million for purchases of continuing series—a figure slightly larger than the \$61.5 million the stations spent last year. In addition to the fact that PBS staff sees little logic in funding programs it does not want in its own schedule, he said, fears that certain series or types of series would be discontinued in 1992 appeared to have been allayed by the budget figures. No second market would be needed, he said, since the primary market—Lawson's budget—will take care of potentially threatened series.

But the board's past decisions to shape policy around encouraging stations to use 100% of the service and also to differentiate their programming in markets with two or more stations appeared to be generating continued dissent in some segments of membership.

As yet unresolved policy questions centered on limited use discounts (LUD's) and overlap market rules.

Downey told the board that about 25% of the stations have historically purchased less than 100% of the PBS schedule. Ideally, he said, if a station uses 25% of the PBS service, it would pay 25% of its share of \$78 million.

But only stations using 50% or less of the service will be eligible for the LUD. For those now using several points more than 50%, or less than 100%, Downey expects no major hardships in their shifting to full- or half-time use. About 18 stations, or 10% of the approximately 180 members falling between 60% and 90% usage, however, will face more difficult decisions. PBS, Downey said, is prepared to work one-on-one with those stations to seek transition agreements.

Board member Noel Smith, manager of KNCT(TV) Belton, Tex., passed on to

the board comments from more than half a dozen station managers that criticized the proposed LUD guidelines as threatening to undo the equity achieved in the new general assessment policies adopted last winter (BROADCASTING, Feb. 12).

According to Downey, the stations quoted by Smith—all of them overlapped by larger stations in their markets—face no higher charges, but would have to abide by a second-window rule, which requires that they air most duplicated programs no sooner than 15 days after they appear on the primary stations in their markets. Supported by WGBH-TV President Henry Becton, who noted that the new policy would allow overlapping stations to reach agreements among themselves over schedule disputes, Downey suggested that PBS would have

to stick with the second window requirement or reconsider its adopted objective of encouraging nonduplication in overlap markets.

There appeared to be little sentiment among board members for backing off from that objective, as it adopted what one described as "birth control" in the form of a new membership requirement. Noting that three of five stations now on deferred payment schedules to PBS operate in multiple-station markets and that two of those are relatively new and started up with insufficient federal and other dollars, PBS staff recommended, and the board adopted, a 'financial responsibility criterion' for membership. Although staff stopped short of recommending any non-duplication requirement of any new overlap market stations, strong discouragement of duplication was retained. —PDL

CLEARER POLITICAL AD SPONSORSHIP SUPPORTED

But NAB questions 'precision of definitions'; hopes rules allow prior screening of spots

The National Association of Broadcasters supports "in principle" proposals by The People for the American Way and the Media Access Project (PFAW/MAP) to require clearer sponsorship identification of political advertising, but believes the proposals have "serious practical problems" that makes them virtually impossible for broadcasters to comply with.

PFAW/MAP asked the FCC three weeks ago to establish stricter standards for sponsorship identification of political advertisements and make adherence to them a condition of candidates' taking advantage of the law entitling candidates to stations' lowest advertising rates.

PFAW/MAP goal is to discourage negative political advertising, in which the name or image of the attacking and sponsoring candidate is often hidden.

The groups proposed standards: the sponsoring candidate's likeness must appear for at least four seconds and occupy no less than 20% of the screen. Letters identifying sponsorship must be 4% of vertical screen height.

The NAB said the proposed standards on the sponsor's likeness "are impossible for almost all stations to comply with [because] this measurement would have to be done by analyzing the spot in terms of the number of lines in a TV picture."

One solution, said NAB, "would be to require the candidate's image full screen (but this might be seen as an

inappropriate intervention in the candidate's ability to control the content of his or her message). [NAB is] not certain what an appropriate 'fix' for the 4% problem might be."

A bigger problem facing broadcasters is monitoring the spots, the NAB said. "[E]ven if a broadcaster requests a tape or text in advance for the limited purpose of being certain it is [entitled to lowest charge] or has the proper sponsorship identification, the candidate" may refuse to do so, it said.

And the FCC staff has "taken the position that if a broadcaster deletes part of a [spot] in order to insert proper sponsorship identification, it may be violating the no-censorship requirements," it said.

The FCC gives stations the authority to reject spots, but "as a practical matter it is impossible to do that" when the FCC denies stations the "right or opportunity to review them prior to broadcast," said NAB.

Commenting on their own proposals, PFAW/MAP said there "is a concern that pre-screening...is censorship in itself." When candidates refuse to submit a commercial, a station has "little recourse but to run the spot."

The FCC should therefore "declare that broadcasters may review candidate advertisements in advance to determine whether they are true 'uses' under" provisions in the Communications Act.

Capitol Broadcasting Inc., licensee of WRAL-FM-TV Raleigh and WJZY-TV Belmont, both North Carolina; WTTV-TV Bloomington, Ind.; WWMX(FM) Baltimore, and WRXL(FM) Richmond, Va., supported the proposal, saying that "the current system is vague and constantly open to interpretation."

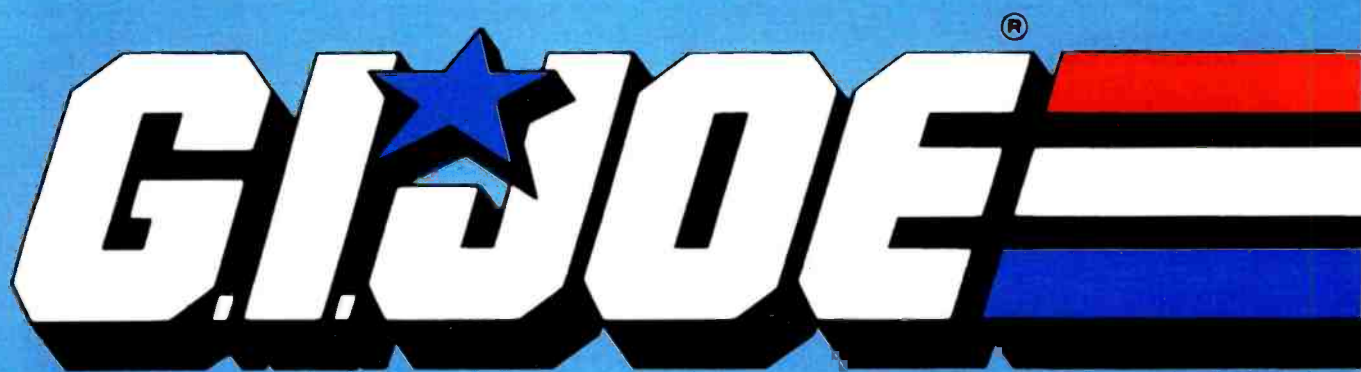
Capitol supports "the specific guidelines" because they will enhance their "ability to treat all political candidates in an equal and impartial manner."

The Committee for the Study of the American Electorate, a bi-partisan Washington-based think tank, said they are "under no illusion" the guidelines will stop abuses, but may help "instill some rudimentary" change that is needed because "negative ads reduce voter participation."

Andrew Schwartzman, MAP executive director, told BROADCASTING the guidelines have "the purpose of providing an objective definition, not in creating a fine line." He said, "reasonable good faith" compliance by the broadcasters is all that PFAW/MAP is seeking, but "reasonableness now has a standard." Schwartzman said there is broad support in the industry for the proposals and expects more public interest groups to file reply comments that are due today.

Conspicuously absent at the commission were filings by any political or advertising groups. —PJS

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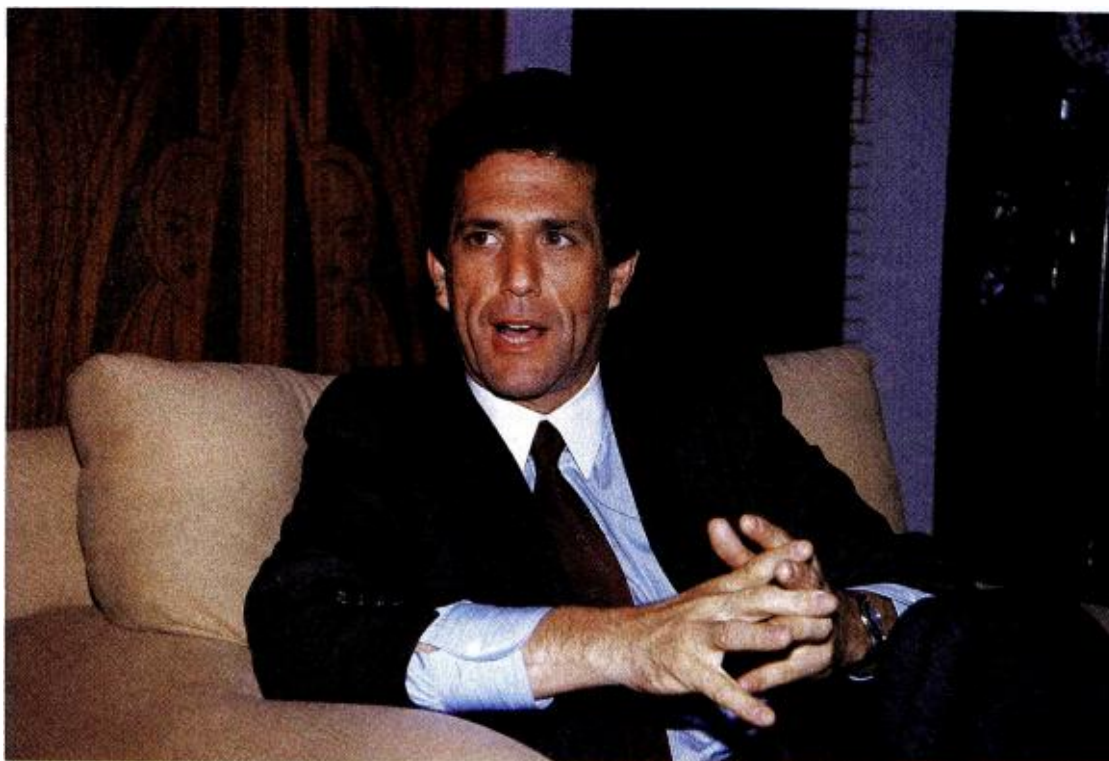


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PROGRAMING



TAKING THE LEAD AT LORIMAR

With the move of David Salzman to the newly created Millenium production company (BROADCASTING, Oct. 15), Les Moonves moves into the top spot as president of Lorimar Television. In the following interview, Moonves talks about what's ahead for the most prolific prime time supplier, including increased off-shore and cable production.

How much of the reorganization was done in an effort to keep you at Lorimar?

I don't think that was the major reason this all happened. My deal was up—it was almost a year away, but it was up. There were other opportunities, but I think the game plan had been that ever since the Disney thing didn't happen a few years ago, [an offer to run Disney's network production unit] this would happen eventually. And we started talking in very loose terms a few months ago.

How much, if any, interplay will there be between Lorimar Television and Millenium? Will the relationship between Lorimar and co-owned Warner Bros. Television change at all?

In terms of Warner Brothers Television, I don't think there

will be any more interplay than there had been in the past, which has been really none at all. We are distributed by the same organization, obviously, and we are sort of a brother/sister company—but in terms of actual business, we have as little to do with them as we do with 20th Century Fox or Paramount Television.

And Millenium?

I think we look upon David Salzman as an independent producer who, like any of our other independent producers, we will do some projects with. I think he's going to be focusing a lot on first-run syndication. In terms of the network projects that he's going to develop, I'm sure we'll be the first port of call because of our relationship with him.

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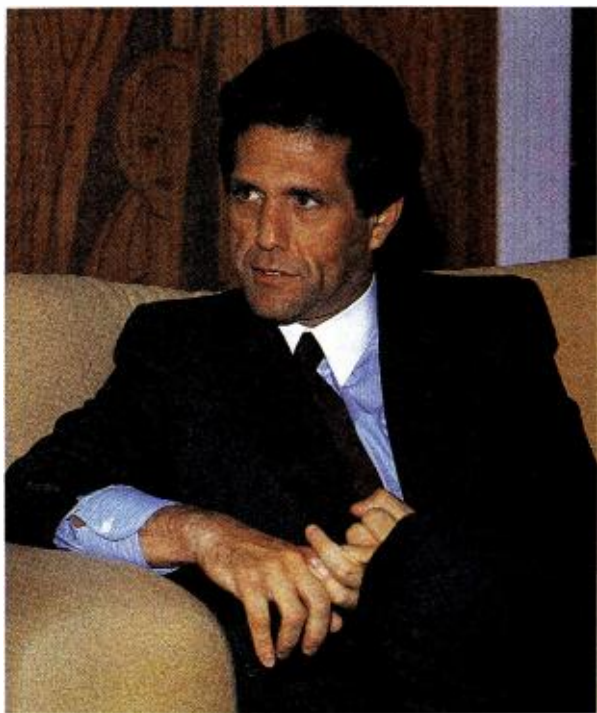
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Is development of syndication an exclusive responsibility for Millennium?

No. In terms of first run syndication, Lorimar Television will still oversee those shows that are dramatic or comedy shows [such as past syndication offering *She's The Sheriff* and *Freddy's Nightmare*]. In terms of talk shows, game shows and the like, that will continue as a separate unit under the direction of Jim Peratori [Warner Bros. Domestic Television Distribution].

What about cable?

We're beginning to explore more and more getting into the cable business; as of yet it's still quite early. You know, we have some projects with HBO, more in the movie area than the series area, though we're beginning to explore more closely with them primarily because we are part of the same organization. But we're also looking at ways to do business with USA and TNT, although as yet there is nothing concrete in development.

In terms of the staff here at Lorimar, have you decided on a second in command yet?

At the moment the idea is to keep the status quo, that is, without elevating anyone. I have been doing a lot of the hands-on work, so the day-to-day operation of Lorimar will not be all that different. There isn't a real need to fill a void, per se, because I don't feel any great void has been left.

So you don't see any overload in handling what you have been doing, the day-to-day, as well as the long range at Lorimar Television?

Not really. My primary focus had been development and current programing, development of both series and long form as well as production. So those things will still be my primary focus. In terms of some of the corporate long range planning, I think the team has all been part of that anyway.

As the new division head, will there be a shift in the type of programing that Lorimar is going to produce?

No, not really. I think one of the great things that the team here has done creatively is we have been able to combine bread and butter commercial hits like *Full House* with the more narrow casting type of show, like *Max Headroom*. Eight o'clock comedies with 10 o'clock dramas. In the movie of the week and miniseries area, we've done the *Eight Is Enough Reunion*; but at the same time we did *Common Ground*, which won the Hugh Mannis Award. We are just going to continue on the same front.

Many of Lorimar's strongest performing shows of late are comedies, which appear to have great syndication value. Does the syndication attractiveness of a series drive Lorimar's development at all?

It certainly is a consideration. It is the eventual home run that enables you to produce a show in certain ways. However, I would not say they are involved with our development at all. When we get toward the production stages, we certainly consult with our domestic and international syndication people to determine how much deficit we can afford to sustain on a show, and what the upside on specific areas is. Obviously, domestically, Dick Robertson, president, Warner Bros. Domestic Television Distribution, would rather we did 50 *Full Houses*, you know? And we do involve them. But in terms of creative input, there are times when they have not been exactly behind the show creatively, but we'll try to get it on the air anyway.

Deficit financing continues as the norm in network production. As you head into the nineties, what steps are you taking to keep the cost of production down?

One is the co-production. Another is the location where you shoot. There are certain areas of the country where you can get better deals on things. So we're exploring that more and more. We're trying to keep an eye on marriages that may be too costly. In other words, X writer and X producer want to get together, but maybe it can't work financially. So we have to keep an eye on that. And I think the international thing is a very important part of it.

Do you anticipate increased off-shore production?

Yes. Right now we have a co-production deal on a late night show called *Dark Justice* [which begins shooting Nov. 5]. It's our first full series co-production deal, with TV 3 in Barcelona, which is a very exciting deal for us. It could be the future of a great deal of our business. And not just co-productions. It is certainly feasible that we could be shooting other shows there purely on a facilities basis. I think everyone in Hollywood is exploring these possibilities. We just came back from Australia, where Warner is one of the partial owners of a studio. The facility was magnificent and the costs of doing a show [abroad] are considerably less. So, all of a sudden, we're looking at shooting all over the world, and for the first time, it is really becoming viable.

How difficult are the logistics of co-productions?

Well, obviously, it's a little difficult when you have a production 6,000 miles away, or whatever, in that you have to keep your writing staff here, the production is over there, we have to fly some of the actors over there. You don't have the hands-on control that you do on a show like *Gabriel's Fire*, which is shot over here on the back lot. Or downtown, where you're in constant meetings with the producers and directors. In addition, there's a language problem at times that is difficult. But the pluses certainly outweigh the minuses. We had to deal with that on *Island Son* last year, where we had the writers here [in Hollywood] and the producers over there [in Hawaii]. It's always difficult, but it's all part of the game.

Is *Dark Justice* still scheduled for 11:30 p.m. as part of the

proposed CBS late night checkerboard?

Right.

What about 'America Tonight'?

I imagine if Charles Kuralt and the new show takes off, we will be faced—or they will be faced—with the problem of what to do with these shows because we can't wait until midnight to do it. I'm taking a wait-and-see attitude. Maybe the Charles Kuralt thing will only be on for a few months and then be pulled. We're scheduled to go on the air in January, but who knows?

Looking down the road a bit, most observers feel the networks are going to get some kind of relief from financial interest and syndication rules, if not complete repeal of the rules. If and when the time comes, how will business as you conduct it today change?

That's a very hard question to answer because if it does change—and I say "if"—it'll depend on how much it changes. How strict are the rules? I guess it's foreseeable that we'll be in partnership with the networks on business.

Do you see the repeal of the rules as the start of the death of the studio system and the networks beginning to produce all of their own programming?

I do not view more network involvement as being good for the creative process. I view it as being harmful to the studios and harmful to the eventual success of the shows.

Could you envision a time when each network would align itself with a particular studio, say ABC with Lorimar?

I don't think so. I hope not. That's one of the fears of the networks having too much control over the product in that it

hurts competition, it stifles creativity.

Talk a bit about your relationship with producers. Miller and Boyett have six series on the air. When is their contract up?

Their contract with us is for quite a while, I'd rather not say exactly.

Who else have you signed recently?

Well, we just signed Brandon Falsey for a major acquisition, we just re-upped [*Dallas* and *Knots Landing* creator] David Jacobson, which I am very pleased about.

The fact that you've re-signed David Jacobson, does that say anything about the future of *Dallas* and *Knots Landing*? Most people have assumed that this is the last year of *Dallas*.

Well, it's a bit premature, seeing that *Dallas* hasn't even premiered yet.

Isn't it understood, though, that this will be the last season.

Well, I am cautiously optimistic about *Dallas*. We think there are a few exciting developments in the show; Barbara Eden is in for a number of episodes, as is Susan Lucci. We have some terrific new story lines on it. So we are certainly not throwing in the towel by any means. I think it still may remain a mainstay and CBS may look at it and say, "You know what, we may have bigger problems than *Dallas* right now."

What about *Knots Landing*?

Now, in terms of *Knots Landing*, I think it's been performing better than it has in four or five years. I anticipate *Knots Landing* being on many, many years to come.

continues on page 85

FOR 'SCRABBLE,' WORD IS SYNDICATION

Amid early season dismay over the performance of new first-run game shows in the market and speculation that Group W Productions was considering a midseason launch of former network game show, *Scrabble*, Group W Productions President Derk Zimmerman confirmed that the former NBC game show is going into syndication for a fall 1991 launch. To convince possibly gun-shy stations to take the show, Group W will be making presentations this week playing heavily on *Scrabble*'s network track record and name recognition.

Contrary to industry rumors, Zimmerman says that Group W "always anticipated" making *Scrabble* a fall 1991 launch vehicle, citing the current weakness of scatter advertising markets as "a major obstacle" in selling national barter time for a potential midseason entry. "There is no scatter market right now, and there is just not enough barter support to mount a midseason launch," Zimmerman concluded. Rather, he hopes the extra time before a September



Group W's 'Scrabble'

1991 launch will provide the Westinghouse division a chance to secure quality clearances for a fourth-quarter 1990 up-front barter sales campaign.

So far, Orbis Communications is the only major distributor to announce a midseason game show, *The \$100,000 Pyramid* (BROADCASTING, Oct. 8), as a

IT'S TIME TO STOP PLAYING "LET'S MAKE A DEAL"

Getting viewers isn't easy. So when you get 'em you can't afford to lose 'em.

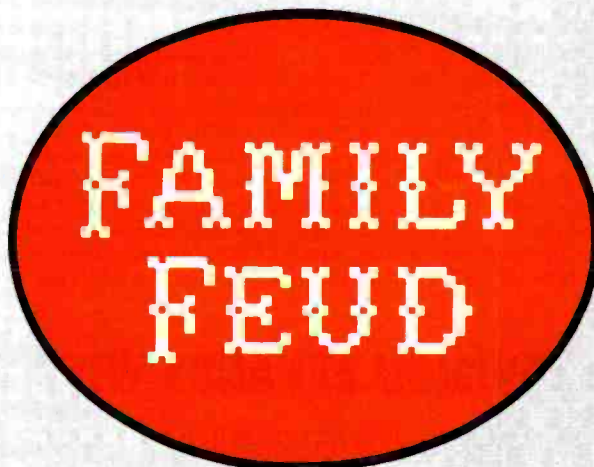
But many stations took just such a risk—going for the unproven promises and the deals that went with them.

And their audiences went elsewhere.

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

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DMA HH Shares

SEPT. '90
New Shows

OCT. '89
FEUD

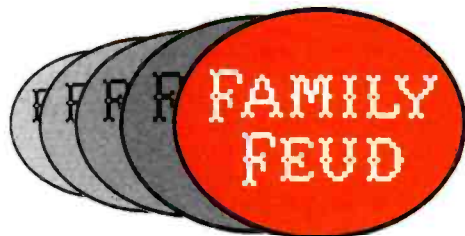
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companion piece to its currently running *Joker's Wild*. However, *Joker's Wild* and the four other new game shows this season (*The Challengers*, *Trump Card*, *Quiz Kids Challenge* and *Tic Tac Dough*) have been performing worse than anticipated. In a number of cases, over the last three weeks, stations have been downgrading or pulling several of these shows to opt for a veteran game show product like LBS Communications' *Family Feud* and Warner Bros. Domestic Television's *Love Connection*.

"Group W was probably smart to wait it out for better time periods," said John von Soosten, vice president, rector of programming, Katz Communications. "It doesn't help [Group W] any to try to put *Scrabble* on stations that are third- or fourth-rated in the market with game shows that have been bombing. It just doesn't make sense to take time slots by default on stations that may already be poorly rated in the market. A household name doesn't guarantee success...*Scrabble* will have to slug it out for better

clearances than other veterans like *Joker's Wild* and *Tic Tac Dough* got."

Seven weeks ago, Group W shot a pilot hosted by Steve Edwards, who also hosts KABC-TV's *AM Los Angeles* talk show. Zimmerman says screenings will be on Group W's agenda at the upcoming 1991 National Association of Television Program Executives (NATPE) convention (Jan. 14-18) which will be held in New Orleans and that the show is being offered on an unspecified cash-plus-barter basis. **-MF**

WORLDVISION EXPANDS WITH EYE ON FIRST-RUN SHOWS

Company plans to develop product for markets beyond syndication, including cable become involved in international co-production deals and supply more theatrical films

Worldvision Enterprises Inc. announced a restructuring and expansion of its marketing division last week, as part of its efforts to become more involved in the area of first-run programming. Don Micallef was appointed to the newly created position of vice president, program development, from his current position of vice president, research and development.

"Up to this point, we've been operating kind of lean," said Gary Montanus, senior vice president, marketing, "and we want somebody to really concentrate on program development. Don's charter is to go out and take a good look at the marketplace, as well as spend time with the production community, and marry the two together."

Worldvision intends to develop first-run product for markets beyond syndication, including cable. The company will also become involved in international co-production ventures, and "move in in a larger way" than before, as a supplier of theatrical films, Montanus said.

Worldvision expects to announce this week the signing of a deal with a group of independent stations, comprised of WTBS(TV) Atlanta and stations owned by Tribune, Gaylord and Koplar, for a package of 24 theatrical films. Titles include *The Running Man*, *A Nightmare on Elm Street IV*, and *Ironweed*. A deal for a second package is also in the works, Montanus said.

An announcement regarding several first-run series is also expected within the next two weeks, Montanus told BROADCASTING, among them an international co-production. Worldvision is also exploring the possibility of launching series in the spring, "taking nontraditional routes, perhaps," said Mon-

tanus. "We're open to a lot of opportunities."

Worldvision's marketing division is also expanding its research department. Jacqueline Comeau, named vice president, director of research, had been vice president, research, at the CBS affiliate

WHDH-TV Boston, since June 1985. Michael McMurray, former research manager at Worldvision, was appointed to assistant director of research, and Marybeth Strambi, named research analyst, was with TeleRep Inc. as a research analyst/market specialist. **-RG**

'TINY TUNES' NUDGES TALE SPIN

Warner syndicated animated entry records first weekly win against Buena Vista show

In an ongoing battle of two major studios' newest animated children's entries, Warner Bros. Domestic Television's *Tiny Toon Adventures* for the first time this season took a week from Buena Vista Television's previously unbeaten *Tale Spin*, with a weighted metered market 4.8 rating/12 share (NSI) to 4.7/12 for *Spin* (for the week beginning Oct. 8). *Tale Spin* still leads the five-week seasons-to-date race with a 5/13 to *Tiny Toon*'s 4.5/12.

Although it was the thinnest of margins—one-tenth of a rating point—Warner Bros. senior vice president of research, Bruce Rosenbloom, said *Tiny Toon* has shown continued growth, especially with teens, while *Tale Spin* has experienced continued erosion over its first five weeks.

As the last half-hour anchor of the two-hour *Disney Afternoon* block, *Tale Spin*'s premiere (Sept. 10) week 5.3/14 average has declined each week to its latest 4.7/12, which has represented 11% rating and 14% share losses. However, Buena Vista Television's Joanne Burns, executive director of research, attributed *Tale Spin*'s drop-off to a

"temporary aberration" resulting from CBS's daytime airings of the American and National League playoff series in major markets where she said the top 12% of weighted metered market average was influenced by adults watching the playoffs in New York and Chicago. On New York's WPIX-TV, Burns said the program averages a 17 share but last week averaged a 12 share.

Rosenbloom said *Tiny Toon* has displayed an overall 12% rating and 9% share gain since its premiere, largely due to its "wider skewing" appeal with teenagers. Most children's animated programs, according to Rosenbloom, may reach 12% teen composition, but he says *Tiny Toon*'s teen composition has topped 15%. Buena Vista's Burns noted that in four (Minneapolis, Sacramento, Indianapolis and Cincinnati) of five metered markets where both go head-to-head, Boston is the only market that *Tiny Toon*'s 3.2/9 (on WLVI-TV at 4:30 p.m.) beat *Tale Spin*'s 3.1/8 (on WSBK-TV) during the week of Oct. 8. "The real proof in the pudding will come after the November sweeps are completed," she said.

RATINGS ROUNDUP

NBC widened its lead slightly over ABC in week four of the new season, winning the week with a 13.7 rating 23 share. ABC averaged a 13.2/22 and CBS had a 12/20. CBS was not helped by its coverage of baseball playoffs. Game four on Tuesday (Oct. 9) finished in third place, while game five the following night finished second. On Friday (Oct. 12) the

decisive game six was second in the first hour of prime time but rallied in the late innings to give CBS a win for the night. *Cheers* (22.2/35) was the top-ranked show for the week, followed by *Roseanne* (20.3/30). The premiere episode of Fox's *The Simpson's* on Thursday night, finished tied eighth overall with *Who's the Boss* just behind *Cosby*.

Week 4

Oct. 8-Oct. 14

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	22.2/35	N	Cheers
2	▲ 20.3/30	A	Roseanne
3	20.0/32	N	A Different World
4	19.5/31	N	Lucky/Chances. Pt.3
5	▼ 19.2/31	A	Amer. Funniest Videos
6	18.9/34	C	60 Minutes
7	▼ 18.5/29	N	Cosby
8	▲ 18.4/29	F	Simpsons
8	▲ 18.4/30	A	Who's the Boss?
10	▲ 18.0/32	N	Empty Nest
10	▲ 18.0/28	A	Head Of The Class
12	▼ 17.9/28	A	Amer. Funniest People
13	▼ 17.3/28	N	Matlock
14	17.2/26	C	Country Music Awards
15	▼ 17.1/27	A	Doogie Howser, M.D.
15	▲ 17.1/26	N	Lucky/Chances. Pt.2
17	▲ 17.0/29	A	Monday Night Football
17	▼ 17.0/28	N	Unsolved Mysteries
19	▼ 16.9/11	N	Golden Girls
20	▼ 16.7/27	A	Growing Pains
21	▼ 16.6/25	A	Coach
22	▼ 16.0/26	N	Grand
22	▼ 16.0/26	A	Wonder Years
24	▼ 15.5/28	A	Full House
25	15.2/27	C	Fri. N.L. Championship
26	▼ 15.0/26	A	Family Matters
27	14.5/24	C	Wed. N.L. Championship
28	▼ 14.4/22	C	Major Dad
29	▲ 14.3/23	N	Fresh Prince Of Bel Air

30	▲ 14.2/25	N	Hunter
31	▼ 14.1/23	A	Defense/Married Man
32	▲ 13.8/21	F	Married...With Children
33	▲ 13.6/22	N	Dear John
34	▼ 13.5/25	N	Carol & Company
35	▲ 13.4/22	A	Macgyver
36	▲ 13.2/24	A	20/20
37	12.9/21	C	Tues. N.L. Championship
38	▲ 12.8/24	N	Law And Order Prev.
38	▲ 12.8/21	A	Married People
38	▲ 12.8/22	A	Perfect Strangers
41	12.7/20	A	Movie Spec.:Columbo
41	▼ 12.7/21	N	Movie:Perfect Murder
43	12.6/20	C	Murder, She Wrote
44	▲ 12.4/19	N	Ferris Bueller
45	▲ 12.2/19	N	Fanelli Boys
46	▲ 11.3/20	A	Going Places
46	▲ 11.3/18	C	Uncle Buck
48	▲ 11.2/20	N	Night Court
49	11.1/18	C	Murder Times Seven
50	▲ 11.0/18	F	In Living Color
51	▼ 10.9/18	A	thirtysomething
52	▲ 10.7/21	N	American Dreamer
53	▼ 10.5/20	A	Primetime Live
54	▲ 10.1/18	N	Wings
55	10.0/16	F	Babes
56	▼ 9.9/19	N	Working It Out
57	9.5/19	C	Fri. N.L. Pregame
57	▲ 9.5/18	A	Young Riders

59	9.4/17	C	Wed. N.L. Pregame
60	▲ 9.2/14	F	Get A Life
61	▲ 9.1/16	N	Midnight Caller
62	▲ 9.0/16	N	Quantum Leap
63	▲ 8.9/17	A	Twin Peaks
64	8.8/15	C	Tues. N.L. Pregame
65	▲ 8.5/14	F	Good Grief
65	▼ 8.5/15	A	Life Goes On
67	▼ 7.9/16	N	Parenthood
68	7.8/15	C	Top Cops Spec.
69	▼ 7.6/14	A	China Beach
70	7.3/14	C	Flash Spec.
71	▲ 6.7/12	A	Cop Rock
72	▲ 6.6/11	F	Parker Lewis
73	6.5/10	C	Dark Avenger
74	▲ 6.3/10	F	Beverly Hills, 90210
75	6.2/12	C	Hogan Family
76	6.0/12	C	Family Man
77	▲ 5.9/10	F	Amer. Most Wanted
77	▼ 5.9/9	N	Lifestories
79	▲ 5.8/11	F	Cops
80	▲ 5.4/11	F	Totally Hidden Video
81	▲ 5.3/10	F	True Colors
82	▼ 4.7/8	N	Hull High
83	▲ 4.2/8	F	Haywire
84	4.0/6	F	Movie: Off Limits
85	▲ 3.9/7	F	DEA
86	▲ 3.6/6	F	American Chronicles
87	▲ 3.3/6	F	Against The Law

FREEZE FRAMES: Syndication Scorecard *

Week ended Oct. 7

Rank	Program (Syndicator)	Rtg	Sns	Covg				
1	Wheel of Fortune, syn. (King World)	13.0	219	97	8	Wheel of Fortune, wknd. (King World)	6.4	170 74
2	Star Trek: Next Generation (Paramount)	12.3	234	98	9	Donahue (Multimedia)	5.9	225 96
3	Jeopardy! (King World)	11.6	210	96	10	Inside Edition (King World)	5.1	118 78
4	Entertainment Tonight (Paramount)	8.4	159	95	11	Tale Spin (Buena Vista)	4.6	170 96
5	Oprah Winfrey (King World)	7.8	209	96	12	Tiny Toon Advent. (Warner Bros.)	4.5	149 90
6	Cosby Show (Viacom)	7.7	201	97	13	Chip 'N' Dale (Buena Vista)	4.4	182 97
7	Current Affair (20th Century Fox TV)	7.1	186	94	14	Superboy (Viacom)	4.2	186 92
					14	Teenage Mutant Ninja Turtles (Group W)	4.2	154 91

* Nielsen weekly pocketpiece

Source: Nielsen and Broadcasting's own research.

RADIO

ADVERTISING AGENCIES LOOK TO RADIO

JWT and Backer Spielvogel establish groups to create advertising specifically for radio

For the second time in less than two years, a well known advertising agency has decided to give radio creative more prominence in-house. J. Walter Thompson/West, Los Angeles, has announced it will establish a group within the agency dedicated exclusively to producing radio copy. New York-based Backer Spielvogel Bates (BSB) established a "radio task force" in May 1989 for the same purpose.

Chris Grabenstein, vice president and senior copy writer, said the idea came up at one of the firm's annual meetings. "The idea came from Bob

Lenz, our chairman, and Charlie Green, our creative director. We were doing good radio but they said we could make our radio even better," said Grabenstein. With that idea, the firm established the radio task force and asked Grabenstein to head the effort.

"If you have been in the big agency business as long as I have been," said Bill Lane, executive vice president, J. Walter Thompson/West, "you know there is an ever-present rap against agencies—that they concentrate a whole bunch on television, do pretty good on

print and wind up doing radio like a stepchild." "I've often thought that it might be a good idea to put together a dedicated radio group within the agency to offer as a service to our clients and to those who may want to come to us for radio alone," said Lane. His experience as a copywriter has taught Lane that radio copywriting is "a particular art form."

Lane solicited the advice of Mike Gallagher of the firm's San Francisco office, whom he considers "one of the best in the business." Gallagher was eventually tapped to head the radio effort for the firm. Concurrently, Arthur Quinby, senior vice president and director of marketing, Health and Tennis Corp., a subsidiary of the Bally Manufacturing Corp. and BSB client, approached Lane about doing the company's radio "a little bit differently." The moment seemed ripe for the launch of the radio group. "It was the impetus for bringing something to fruition."

The members of the radio team have not yet been designated, said Lane. The project will grow with the amount of business it reaps, he said. "Gallagher will probably handle the first thing himself," Lane said. "We are not going to build in anticipation of business; we will build as the numbers and interest grow."

The thrust of the radio effort, said Lane, will be to produce copy that "is on the edge of what radio is doing." The company plans to offer the special team to clients but will not push it on them. The firm will continue to offer radio in the same manner it has in the past. "We are not going to say, 'Look, you've been happy before, but here is a whole new idea.' I'm not going to say, 'Boy, your radio is no good so we are going to do this.' We will operate only at their invitation," Lane said.

When a client opts for the special radio team, the firm will lay down a few simple rules, said Lane: "Give us the assignment, we will go do it and you will put it on the air. There aren't going to be people allowed to come in and



FIRST IN SERIES

CBS Radio's CBS Hispanic Radio Network was formed this year to broadcast select Major League Baseball games in Spanish. This year's All-Star Game, playoffs and World Series, plus special feature programming, have been available to U.S. and Latin American audiences.

Sharing the broadcast booth for the CBS Hispanic Radio Network's inaugural World Series broadcast are (l-r): Armando Talavera, general producer, pre-post-and in-game interviews; Billy Berroa, play-by-play, color analyst; Gustavo Lopez Moreno, play-by-play, color analyst; Jaime Jarrin, play-by-play/color analyst, and Edgar Perea, play-by-play/color analyst.

"SMN helps me to make more money...



David Smith
V.P./General Manager
WBYY-AM, New Orleans
Broadcaster of the Year 1989
Programs SMN's STARDUST

Arbitron Ratings Spring '90

3.9 AQH Share 12+

7.7 AQH Share 35+

#3 in market

Persons M-S, 6a-Mid, MSA



*...with a
superior programming product
that allows me to focus on
marketing my station
to listeners and advertisers.
I'm also able to eliminate
costs that don't contribute
positively to the bottom line."*

STARDUST

**MOR'S GREATEST
POP STANDARDS
OF ALL-TIME**

**LIVE
10 PREMIUM RADIO FORMATS
From**



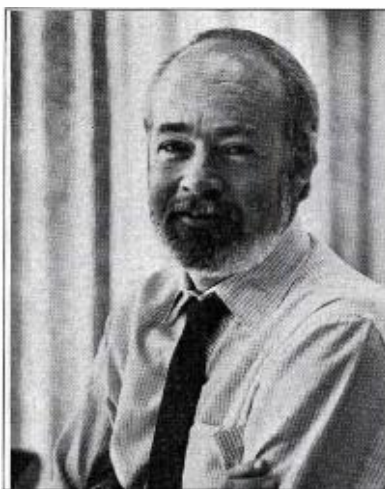
800-527-4892



Chris Grabenstein

people allowed to come in and rewrite the scripts." The firm plans to put its best radio advertising people on the job, said Lane.

"Our fear is that we are going to get



Bill Lane

invited in and then clients are going to try to tell us what to do," said Lane. "Frankly, that is why radio is in the state it is today." In Lane's opinion, radio advertising suffers from too many

clients dictating what it should be instead of letting those "precious few individuals who really understand the medium actually get out there on the edge of things and make people laugh and cry and tap their feet and participate in the medium," he said.

Increased participation in the medium has been one of the benefits of the Backer, Spielvogel radio task force. Grabenstein has seen, over the last year and a half, clients who budgeted radio marginally come back and increase their spending as a direct result of the task force's success. "It has worked well and we plan to continue with it," said Grabenstein. At this point, the task force has a team of four writers and two radio producers.

J. Walter Thompson will watch the efforts of the radio group carefully, said Lane. "If it is a service that clients want and we can provide, it will continue to grow," he said. "But if it doesn't work and clients say, 'We like to do business the old way,' the group will determine itself into oblivion." —LC

JACOR RESTRUCTURING DEBT

Cincinnati-based Jacor Communications Inc. announced last week that it had obtained an extension for payments due to holders of certain notes and warrants, as well as for its commitment to senior lenders to raise \$15 million in equity. The group operator now has until Oct. 29 to make those payments, the company said in a press release. Concurrently, the company is working on restructuring its debt.

In the same release, Jacor said it did not expect to meet the equity requirement by Oct. 29 and will be seeking a further extension, or the elimination of that provision.

On Oct. 2, the company announced that it was ending its agreement to sell WMJI(FM) Cleveland and WYHY(FM) Nashville to LBI Holdings Inc. for \$31.25 million. According to Jacor, LBI had breached the agreement when it failed to close the deal in accordance with the terms set forth by the agreement.

A cursory look at the performance of the group operator's stations in the ratings shows that, overall, Jacor properties continue to be strong. Performance has been particularly good in Tampa by the group's "Power Pig" WFLZ(FM). The station has made impressive gains in the target demographics, posting more than

a 9 share point gain from summer 1989.

Jacor's Knoxville FM is up; Cincinnati is up (an added boost is coming the station's way with the Cincinnati Reds making the World Series); both Atlanta stations are up, the Jacksonville, Fla. properties remained level, and Denver was down slightly.

The company's Nashville property, WYHY(FM), a CHR outlet licensed to Lebanon, Tenn., has been moving down in the ratings over the last year. According to Arbitron results for summer 1990, the station posted a 12.0 share, down from 17.3 in the summer 1989 survey. The station was down as well in the key

18-34 target demographic numbers for CHR-formatted stations.

Jacor's WMJI(FM) Cleveland, an adult contemporary outlet, was also down slightly from year to year. In the summer 1990 survey, it posted a 7.1 share for persons 12-plus, Monday-Sunday, 6 a.m.-midnight, down from a 9.0 for the same period in 1989. The station is still very strong in the market, second overall in the key demographic of 25-54, but showing a decline from summer 1989's 14.2 share to a 10.4 this summer.

Jacor recently sold its rep firm, Eastman Radio, to Katz Communications for \$11.75 million (BROADCASTING, Aug. 20). At the time Jacor was involved in several transactions worth about \$70 million. Among them was the sale to LBI, the sale of Eastman, the sale of its Jacksonville, Fla., properties to Capstar Communications for \$13 million, and the sale of its Knoxville property to the Dalton Group for \$11.6 million. The last two deals have hit some snags as well, and have not yet closed.

Jacor stock closed Wednesday, Oct. 17, at 1 7/8 unchanged from the day before. Jacor also owns a cable TV system and the Georgia Network, and has retained Salomon Brothers Inc. to aid in its refinancing. —LC

UNLOCKING TURNKEY

Sheridan Broadcasting Networks has formed a promotional division, SPM Radio Network (strategic, promotions and marketing). Frederick H. Mattingly, director of advertising and marketing services, will head up the effort, and Nilufar Zenouzi has been named promotion administrator. SPM Radio is designed to develop "full service, turnkey promotions," according to Jay Williams, president, Sheridan Broadcasting Networks.

BROADCASTERS CHART N.Y. RATING COMPRESSION

Just-released numbers show that only 1.8 shares separate top 10 stations in market, which is becoming '4-share world'

The days of double-digit radio shares in the New York radio market have long since disappeared. And just-released Arbitron summer numbers indicate the Big Apple is becoming the "4-share world" predicted by many industry watchers. In the 12-plus, Monday-Sunday, 6 a.m. to midnight results, only 1.8 shares separate the top 10 stations in the market—all falling between 5.5 and 3.7.

According to Maurie Webster, president of New York Market Radio Broadcasters Association (NYMRAD), the increasingly small separations in the 12-plus category are not important. "Everyone looks at the demos," said Webster. In the demographic categories, the separation tends to be greater due largely to the reduced number of stations in individual categories, versus the 12-plus group.

But ratings compression will eventually spread to the demographic categories as well, as the industry continues to fractionalize and shifts its emphasis to the 25-plus baby boomers, away from the younger generations. In Webster's estimation, it is crucial that "stations sell (and buyers examine) the qualitative characteristics of a radio station's listeners." Said Webster: "It really opens up the opportunity for the stations to go beyond the raw numbers and talk about the other characteristics of the station."

Jeff Dinetz, general sales manager, WQHT(FM) New York, agreed. "The days of 7 or 6 shares in New York are definitely over," he said. "Back in 1983 there were seven or eight good FM stations and a couple of good AM's. Now, there are 12 to 13 viable FM stations, all playing to a specific audience." In addition, he said, product on the AM band has changed also, with the addition of co-owned, all-sports WFAN(AM), and the strength of the two news stations in the market, WINS(AM) and WCBS(AM).

"Buyers are looking at other things besides compressed average quarter hour shares," said Carey Davis, general sales manager, WINS. "People will look at numbers among format competitors." Another all-important number is *cume*, said Davis. (WINS is the highest *cume* station in the country, according to Arbitron.)

Davis sees both positive and negative

sides to the ratings compression and increased competition. On the positive side, it has fueled the station in particular, and its owner, Group W, in general, to carefully track customer satisfaction. In fact, succeeding in a tight ratings marketplace, said Davis, boils down to serving the customer—be it the station listeners, the advertisers, or the station employees. "That means making sure that we are all singing out of the same hymn book—in programming and sales and promotions," he said. "It makes us a stronger radio station."

He also believes the highly competitive market has made the station more willing to take risks. "We are revisiting policies and procedures and revenue sources that a couple of years ago we may have walked away from," he said.

On the negative side, Davis sees stations changing their strategies, both formatically and from a sales stand-point. "The temptation is to get into a 'format du jour' by reflecting the latest trends," he said. "That is something that we just don't buy into," he said, adding that the well-established, WINS slogan of "Give us 22 minutes, and we'll give you the world," is something the station has never changed and would "never toy with."

Davis also believes that having too many on-air promotions is risky. "Some stations are in danger of giving away the store in an effort to get a small order," he said. "That tends to lead to the false impression that you can increase your

market share by lowering your rates."

According to WQHT's Dinetz, the station has been a consistent 4 share radio station for the last two years. And how does the Emmis dance outlet, 4-share radio station operate in a 4-share radio marketplace? "We just stick to what we do best," he said. "We know what we are going to play, we know what type of promotions we are going to do, we don't worry about what anyone else is doing. We are strictly dance, we play very, very few ballads," he said. That factor, said Dinetz, combined with a sharp sales team, has allowed "Hot 97," as the station is known, to maintain strong sales.

To some degree, use of qualitative numbers, is still lacking at the agency level, said Dinetz. "The buyer's job, on a lot of levels, is to just get the buy at the best possible price," he said. He would like agencies to look more at trend figures as well.

As an example, Dinetz cited "Hot 97's" entry into the market. When it first signed on, he said, not too many clients were certain that the Hispanic audience was going to deliver results. As time proved that the fastest growing ethnic group in the New York metro area was Hispanic, said Dinetz, the station became a "hot commodity." "Hot 97 is a station that has always stayed on focus," said Dinetz. "We have not let other radio stations in this marketplace program this radio station." He added that that constancy and quality of pro-



Carey Davis



Nancy Dobrow

graming takes effect above the agency level, with the client. "A client does pay more for a product that they think is going to deliver them results."

Programing constancy and personality is what sells WCBS-FM, said Nancy Dobrow, general sales manager for the old-

ies outlet. The imminent "4-share world only magnifies the fact that we need to focus on the conceptual sell," said Dobrow.

Countering the effect of the compression of ratings is a matter of identifying the proper niche and owning it, said

Dobrow. "Everyone finds a number one position somewhere," she said. WCBS-FM is the only oldies outlet in the marketplace. The CBS-owned outlet has had that format for 18 years. The station sells its personalities, its history and its exclusive franchise, said Dobrow. —LC

RIDING GAIN

SEVENTEEN MORE

Coral Springs, Fla.-based Birch/Scarborough Research has expanded its annual "Scarborough Consumer, Media and Retail Report" into 17 more markets, beginning January 1991. The report, a "single-source, multi-stage study" detailing measures of radio, television, newspaper, retail shopping and product consumption information, will now be available for 54 markets. The report includes more than 450 retail store and product category measures.

New markets to be measured include: Albuquerque; Buffalo, N.Y.; Charleston-Huntington, W.Va.; Columbus, Ohio; Gainesville, Fla.; Grand Rapids-Kalamazoo-Battle Creek, Mich.; Greensboro-Winston-Salem-High

Point, N.C.; Greenville-Spartanburg, S.C.; Asheville, N.C.; Harrisburg-York-Lancaster-Lebanon, Pa.; Louisville, Ky.; Memphis; Nashville; New Orleans; Norfolk-Portsmouth-Newport News, Va.; Oklahoma City; Providence, R.I.; New Bedford, Mass. and San Antonio.

MAJOR THIRD

Los Angeles-based Westwood One financial results for the third quarter ending Aug. 31 showed operating income of \$2,489,000, compared to \$120,000 for the same period in 1989. The company also reported a reduction in its net loss, to \$3.1 million, compared to \$9.02 million for the same quarter in 1989. Revenue increased by 7.5% to \$38.7 million, from \$36.04 million in last year's third quarter.

For the first nine months of 1990, revenue increased 17% to \$107.9 million from \$91.9 million for the same period in 1989; operating income was \$960,000, compared to \$4.5 million and a net loss for nine months of 1990 was \$14.6 million, down from \$18.6 million.

GIBSON, GREENFIELD ON ABC RADIO

Charles Gibson, *Good Morning, America* co-host and former White House correspondent, along with ABC News political analyst Jeff Greenfield, will examine the American electorate and the upcoming elections on the *American Agenda Radio Special*, Wednesday, Oct. 31 on the ABC Radio Networks.

Listeners will be able to participate during the one-hour radiocast by dialing an 800 number. ABC Radio said that discussion topics will include "the grassroots movements across America whose purpose is to defeat incumbents," and ballot amendments limiting the number of terms legislators can serve. The special will air on 250 radio stations nationwide.

MORE DUDLEY FOR NPR CHRISTMAS SPECIAL

Actor and pianist Dudley Moore will guest host National Public Radio's Christmas Special, *Handel's Messiah at St. Thomas Church* in New York. The two-hour program will air in December on member stations. The performance will be presented by a men and boys choir, and the Concert Royal of New York with soloists Jane Adler, Johnson Flucker, Marke Bleeker and Nathaniel Watson under the artistic direction of James Richman.



SINGING ENDORSEMENT

Listeners of classically formatted WNCN(FM) New York raised more than \$2,000 for the Boys Choir of Harlem after hearing that \$150 was stolen from the group's offices. Donations are still coming in, the station said, adding that the Sony Corp. contributed a compact disk player. Pictured above at the WNCN studios (l-r): choir members Tracey Sydnor and Tyree Marcus; the choir's general manager Horace Turnbull; representatives of the Sony Corp. Leslie Gaffney and Shari Faber, and WNCN's morning personalities Elliott Forrest, Candice Agree and Warren Dean.

BUSINESS

THE CHANGING FACE OF HOLLYWOOD

Foreign ownership of Hollywood studios is increasing; growing demand for programing overseas may be one of main reasons for appeal to non-U.S. companies

The news that MCA is "in talks" about a possible acquisition by Matsushita, a Japanese consumer electronics company, has again put the spotlight on foreign ownership of Hollywood. During the last five years two major studios (20th Century Fox and Columbia) have merged with foreign companies, and another one—MGM/UA—is on the verge of doing so with the French film company Pathe Communications. There have been several mergers of smaller TV and film companies.

Should the MCA-Matsushita and MGM-Pathe mergers go through, four of the eight major Hollywood studios would be foreign-owned. Those four studios produced 24 shows, or 26.6% of prime time television this fall. When Fox, whose parent company News Corp. is incorporated in Australia, is added in, that figure jumps to almost 33%. Of the three remaining "big" studios—Disney, Paramount Communications and Orion Pictures—the latter two have often been the subject of takeover rumors.

The growing demand for programing overseas is probably one of the main reasons that studios appeal to foreign companies. There are currently about 80 European stations and 400,000 hours of programing on them. And those numbers will grow with the increased interest in programing Eastern Europe, the Far East and South America. NBC has projected that in 1989 international TV program sales totaled \$1.7 billion and that total sales could reach \$4 billion by 1995. The eight studios, NBC said in a document filed at the FCC, control 80% of the revenue from foreign syndication.

Although the prospect of American movie studios being owned by foreign companies bothers the networks, what may bother them more is the prospect of any consumer electronic company owning a studio because of the so-called synergy factor between a studio's software and a consumer electronic company's hardware.

For example, Sony's \$3.4 billion pur-

chase of Columbia Pictures allows the electronics company to put the studio's film library onto 8 mm video, videodisk and high-definition media and possibly restrict usage of its product to its own hardware.

Said Chris Dixon, media and entertainment analyst at Kidder, Peabody: "Consumer electronics continue to drive the marketplace. In order to continue to promote new products these companies want to have access to the software and control it." Sony, Dixon added, is driven by its negative experience with the Beta home video recording system. Despite Beta's superior quality, it was driven out of the marketplace by the VHS format developed by Matsushita and Sony may have wanted to buy CBS Records and Columbia as a way of avoiding that experience. The question, according to Dixon, is not "Do I need 'Raiders of the Lost Ark' to sell my 32-inch color TV set?" but, "Do I have access to a digitally mastered library, meaning that I can rapidly develop a product that can be distributed through the newest technology to the consumer market?"

Another company banking on synergy may be Pioneer. The electronics company is a leading manufacturer of laser disks—which may be making a comeback in the future—and has first refusal rights to Carolco titles. Currently the

company is working on compact disk—laser disk combination players.

It could be years before one can tell whether the synergy factor pans out, but industry analysts agree that companies such as Sony and Matsushita are prepared to wait. Said Shearson Lehman Brothers analyst Ray Katz: "They are very happy to sit and wait a decade for the investment to pay off." Added Dixon: "Matsushita recognizes that opportunities like this only occur every 30 years. Matsushita may be willing to pay or justify a higher price than many other competitors in today's tight credit market."

Foreign companies are not the first to merge hardware and software. RCA owned NBC and produced televisions as did CBS.

Investing in studios that only produce television or only produce film is seen as riskier than investing in movie/television studios. Two years later, many programing executives and industry analysts feel that TV South overpaid for MTM. Said one programing executive: "Movies have great old lives while television shows have a high value for the first 10 or 15 years. There are very few shows like *The Honeymooners* or *I Love Lucy* that have lives greater than 15 years."

The networks are hoping that these mergers, especially where foreign com-

continues on page 65

HOLLYWOOD'S FOREIGN INVESTORS

Foreign Owner	Programmer	% Ownership	Date	Cost	Businesses
Pathe Comm.*	MGM/UA	100%	1990	\$3.3 billion	TV, film production
Pioneer	Carolco	10%		\$60 million	Film prod., TV
Canal Plus	Carolco	5%		\$30 million	Orbis Comm.
GoGo Comm.	Fox/Lorber	58%		\$2.7 million	TV-video dist.
Sony	Columbia	100%	1989	\$3.4 billion	TV, film production
Thames Television	Reeves Comm.	100%		\$89 million	TV production
Australian Investment	Barris Industries	24.4%		\$35 million	TV, film production
TV South	MTM Entrprs.	100%	1988	\$320 million	TV production
Sony	CBS Records	100%	1987	\$2 billion	Record producer
Bertelsmann	RCA Records	100%	1986	\$330 million	Publishing, records
News Corp.	20th Century Fox	100%	1985	\$575 million	TV, film production

*Due to close this week;

CHANGING HANDS

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

KKWM(FM) Dallas ■ Sold by AnchorMedia Group to Cox Enterprises for \$15.1 million cash at closing. Station was acquired in January 1987 with KRQX(AM) Mexia, Tex., for \$20 million. **Seller** is headed by Alan Henry. **Buyer** is headed by Mike Faherty and has interests in WSB-AM-FM-TV Atlanta; WHIO-AM-TV-WHKO(FM) Dayton, Ohio; WSOC-AM-FM (FM) Charlotte, N.C.; WPXI(TV) Pittsburgh; KTVU(TV) Oakland, Calif.; WKBD(TV) Detroit; KFI(AM)-KOST(FM) Los Angeles; WCKG(FM) Chicago, and WFTV(TV) Orlando. WIOD(AM)-WFLC(FM) Miami and WSUN(AM)-WWRM(FM) Tampa-St. Petersburg, all Florida. KKWM has soft adult contemporary format on 97.9 mhz with 100 kw and antenna 1,680 ft. above average terrain. **Brokers:** Questcom Radio Brokerage Inc. and Gary Stevens & Co.

KMON-AM-FM Great Falls, Mont. ■ Sold by Kent A. Borglum to Portsmouth Broadcasting Corp. for \$750,000 cash at closing.

PROPOSED STATION TRADES

By volume and number of sales

Last Week:

AM's □ \$691,000 □ 4

FM's □ \$19,525,000 □ 5

AM-FM's □ \$750,000 □ 1

TV's □ \$0 □ 0

Total □ \$20,966,000 □ 10

Year to Date:

AM's □ \$89,129,068 □ 331

FM's □ \$456,517,626 □ 215

AM-FM's □ \$338,010,640 □ 188

TV's □ \$792,841,900 □ 81

Total □ \$1,676,499,234 □ 715

For 1989 total see Feb. 5, 1990 BROADCASTING.

Stations were acquired in June 1987 for \$1.4 million ("Changing Hands" June 20, 1987). **Seller** is receiver for Great Falls Broadcasting Co. Inc., headed by John D. Mattus and Toni Fraser. Mattus has interests in Idaho Broadcasting Co., licensee of KLCI(FM) Nampa, Idaho, and KKLK Broadcast Co., licensee of KTNF(FM) Edmond, Okla. **Buyer** is headed by Howard Doss, Derek Parrish and Jack Whitley, and has interests in WNTX-AM-FM Portsmouth, Ohio, and KGRC(FM) Hannibal, Mo. KMON(AM) has country format on 569 khz with 5 kw day and 5 kw night. KMON(FM) has CHR format on 94 mhz with 36 kw and antenna 470 feet above average terrain. **Broker:** Chapman Associates.

WIXE(AM) Monroe, N.C. ■ Sold by Monroe Broadcasting, Inc. to Monroe Broadcasting Inc., for \$250,000 in stock purchase agreement, including \$10,000 escrow payment and \$15,000 payment upon FCC approval. Principal and interest at 10% will be paid over 15 years starting in September 1991. **Seller** is headed by Joe N. Ross, Paul J. and Janet Helms, Bruce H. Griffin Jr. and Ray Atkins. **Buyer** is headed by James E. Reddish, Archie W. Morgan, David and Joan Hinson, and Eleanor Gardner Randall, and has no other broadcast interests. WIXE has country format on 1190 khz with 1 kw day.

For other proposed and approved sales see "For the Record," page 82.

CLOSED SINCE THE NAB!

In today's marketplace, a deal doesn't count if it won't close. Since the NAB in Boston, Blackburn & Company has closed over \$36,000,000 in deals including:

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MAJOR THIRD

Los Angeles-based Westwood One financial results for the third quarter ending Aug. 31 showed operating income of \$2,489,000, compared to \$120,000 for the same period in 1989. The company also reported a reduction in its net loss, to \$3.1 million, compared to \$9.02 million for the same quarter in 1989. Revenue increased by 7.5% to \$38.7 million, from \$36.04 million in last year's third quarter. For the first nine months of 1990, revenue increased 17% to \$107.9 million from \$91.9 million for the same period in 1989; operating income was \$960,000, compared to \$4.5 million and a net loss for nine months of 1990 was \$14.6 million, down from \$18.6 million.

Continued from page 63

panies are involved, will lead to the removal of the financial interest and syndication rules. FCC Chairman Alfred Sikes has said that he does not want a "global market that consolidates away from the U.S., especially considering that [program production] has been an area of great strength" for the U.S.

Not everyone sees it as an "us-versus-them issue." As Kidder Peabody's Dixon said, the issue is not whether it is foreign-owned, but rather: "In a highly concentrated distribution structure, why should one participant be excluded?"

As for the converse—American companies owning or having interest in foreign studios—no one seems to discuss

it. The Motion Picture Association of America (MPAA) said that as far as it knows, there are no rules preventing American companies from having foreign interests. However, there may be foreign laws that prohibit or limit studios and/or networks from having an interest. As for the networks, co-production or involvement overseas is far less attractive. Said Ellen Agres, NBC's vice president, legal policy and planning: "We can do it, but we have to tie ourselves like a pretzel to meet all the requirements of the rule. We think American networks are logical co-production partners for foreign companies." Either way, it appears that for now the networks will continue to have to wait for their "level playing field." —JF

REDEALING DEBT'S DECK AT PRICE COMMUNICATIONS

Media company seeks exchange of bonds to reduce cash interest payments as it faces near-term liquidity crisis

Adeteriorating cash position is forcing Price Communications to try to restructure over \$280 million in debt. Last week, the New York-based communications company told bondholders it would seek to exchange new securities for the existing debt securities. Even the substantial reduction in cash interest proposed under the plan would still be more than the company could meet without selling more assets—which currently include three NBC affiliate TV stations, three AM's and three FM's. A roughly \$50 million bank loan secured by many of the company's subsidiaries is not included in the proposal.

Neither the restructuring proposal nor the reasons for it were a surprise to those who follow the company ("Closed Circuit," Aug. 27) started in 1981 by Robert Price, president. Although predominantly a broadcast operation—50% of 1989 revenue came from television and radio stations—the company's current status is due largely to financial bets that did not work out.

One of those bets underlay the borrowing of \$375 million in public debt at a blended interest rate of about 14%. The financings, in 1985 and 1986, assumed a higher rate of inflation that, while not hurting and maybe helping TV station revenue, would cause interest rates to rise and allow the company to

repurchase the debt with "cheaper" dollars. However, inflation barely rose and while interest rates did increase, the worsening financial markets had a greater impact on the station transaction marketplace.

Price was relying on the health of that marketplace to be able to resell broadcasting properties at a profit, using the proceeds, in part, to retire debt. But buyers willing to pay the cash Price sought were few and the high profit of recent divestitures such as the sale of radio stations to Fairmont Communica-



Robert Price

CLOSED!

The sale of KVOR/KSPZ (FM), Colorado Springs, CO, to Unistar Broadcasting Corp., C.T. Robinson and Nick Verbitsky, co-Presidents, from Penn Communications Corporation, Richard Penn, President, for \$2,700,000 has closed.

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tions (BROADCASTING, June 5, 1989) was mostly in the form of seller's paper which does not help Price's liquidity. Cash flow from ongoing operations covered less than half the company's cash interest expense.

In 1990, one additional financial bet hurt the company—its ability to manage the liquid assets which had, at the beginning of the year, stood at more than \$75 million. At least once before, in late 1987, Price had shown prescient market timing and earlier this year securities have mostly been in "cash, treasury bills and cash equivalents." But there was still more than \$30 million in stocks

and corporate debt securities (many of them issued by other media companies) whose values have since been pounded. In the first half of the year, the company saw a \$4 million decline in the value of its securities portfolio and, in the three months ending in September, a further \$7 million (unrealized) loss will be recorded.

If bondholders accept the Price exchange offer most of them would, on average, take a more than 50% cut in interest, which would, at least in the near future, likely be paid with additional securities, rather than the cash they currently receive. A majority of the

bondholders would have the right to convert the debt into stock, at a price of \$11 per share. If exercised, it would give them 55% of the company's common stock.

With the stock selling early last week at fifty cents, there was clearly skepticism about the company's viability. But Price himself, an acknowledged persuader who raised \$50 million in convertible debt at a time when there was a large short position in the stock, remains unbowed; the exchange offer, in fact, develops a situation which would allow him to raise an additional \$75 million to \$100 million.

—CF

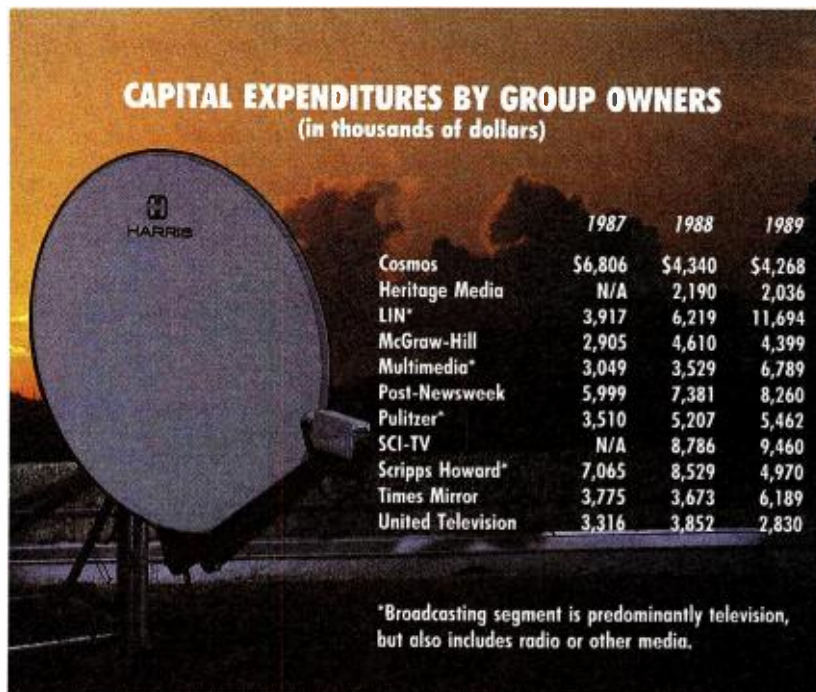
CAPITAL SPENDING FOR 1991: TECHNOLOGY'S PRICE

Plant and equipment spending dictated by replacement needs, while economic uncertainty reins in expansion

Capital spending by TV station owners may not greatly exceed levels of recent years and may actually decline in real dollar terms if those group owners commenting last week are representative of the industry. Spending plans vary, but many said the current economic uncertainty and consequent revenue uncertainty is a factor. Newsroom renovations, news sets and equipment continue to command a big share of capital budgets.

The terms "capital spending" and "additions to property, plant and equipment" include everything from buying cars for station use, to installing new air conditioning systems to buying a satellite uplink. Economic uncertainty will impact greatest on any expenditures that do not improve a station's on-air look, said Buck Perry, a consulting engineer with Moffet, Larson & Johnson: "Items that don't add pizzazz, such as a transmitter, get deferred."

Those groups contacted about their 1991 plans include group owners, Midwest Television, H&C Communications, Cosmos Broadcasting, United Television, Gaylord Broadcasting, Burnham Broadcasting and Multimedia Broadcasting. Capital spending plans for the current year were indicated by some publicly-held companies in their annual reports issued earlier. Outlet Communications said it planned to spend approximately \$2 million in 1990, equal to last year. A report being issued by the Conference Board this week shows first-half capital expenditures by manufacturers down 8% from the 1989 period.



Scripps Howard said that "capital expenditures [for 1990] are expected to be...\$8 million for broadcasting," substantially above the 1989 level but below 1988 (see chart). Variations from year to year are not surprising, since big-ticket items such as studio construction or antenna cause budget bulges followed by dips. New studios have recently been completed or are under construction at Gillett Holding's WTVT(TV) Tampa,

H&C's WESH(TV) Daytona Beach and Media General's WJXT(TV) Jacksonville, all Florida.

But industry-wide new studio construction is being depressed because the FCC has not been granting UHF-TV construction permits pending resolution of the high-definition television format question. That issue, HDTV, is also probably delaying purchases of transmitters and some other equipment, said

FOCUS ON FINANCE

Media stocks were generally flat or down last week, with latter matching market averages that also declined. Earnings reports began to appear with some stocks reacting negatively, even when advance warnings had been given. Such stocks included CBS, off 3% from prior Wednesday (Capital Cities/ABC was down similar percent) and C-Cor. off 20% to 4 1/4. Westwood One increased 1/4, to \$2, after reporting sharply reduced losses, while other small-cap leveraged stocks with little room to fall also increased, such as Telemundo, up 1/4 to 3 1/2, and Great American Communications, up 1/4 to 1 1/4. Not making reversal was Price Communications, which announced restructuring proposal (see page 65) and lost full point to 3/4. Orion Pictures announced higher net income, and showed

fourth straight week of increase, up 3/4 to 10 1/4. Most publishing/group owner stocks were flat or down. After oil-based markets kept it afloat, A.H. Belo fell 9% last week, perhaps because of "sell" recommendation from Morgan Stanley. News Corp. continued fall, off 19%, to \$8; company will hold annual meeting tomorrow, Oct. 23 in Adelaide, Australia. MSO stocks were all down except one, Jones Intercable. Particularly hard hit were some leveraged issues, such as Adelphia, down 21%, and Cablevision Systems, down 10%. Also off was cable programmer, Turner Broadcasting, down 16%. Directors of Home Shopping Network doubled share repurchase authorization to \$20 million. Among deal stocks, MCA was up 3%, to \$57; MGM gained 1/2, to 14 1/4.

	Closing Wed Oct 17	Closing Wed Oct 10	Net Change	Percent Change	P/E Ratio(000,000)	Market Capitali- zation
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BROADCASTING

A	BHC) BHC Comm.	40	7/8	43	- 2	1/8	-04.94	-7	1,197	
N	CCB) Cap. Cities/ABC	436		450	5/8	-14	5/8	-03.24	14	7,556
N	CBS) CBS	154		158	1/8	- 4	1/8	-02.60	11	3,645
A	CCU) Clear Channel	10	3/4	10	3/4			00.00	-63	61
O	JCOR) Jacor Commun.	1	7/8	1	7/8			00.00	-1	18
O	OSBN) Osborn Commun.	7		7	5/8	- 5/8		-08.19	-10	48
O	OCOMA) Outlet Comm.	12	3/4	13	1/4	- 1/2		-03.77	15	83
A	PR) Price Commun.		1/2	1	5/8	- 1	1/8	-69.23		4
O	SAGB) Sage Bcsg.	1	1/2	1	1/2			00.00	-1	5
O	SCRPI) Scripps Howard	45		45				00.00	19	464
O	SUNNC) SunGroup Inc.		3/4		3/4			00.00	-1	5
O	TLMD) Telemundo	3	1/2	3	1/4	1/4		07.69	-1	79
O	TVXGC) TVX Group	9	1/16	9	1/16			00.00		66
O	UTVII) United Television	28	3/4	29		- 1/4	-00.86	3	312	

PROGRAMING

O	(IATV) ACTV Inc.	2	1/2	2	1/2		00.00		2
O	(ALLT) All American TV	2		2			00.00		3
N	(CRC) Carolco Pictures	7	5/8	8		- 3/8	-04.68	12	230
O	(DCPI) dick clark prod.	3	1/2	3	1/2		00.00	15	28
N	(DIS) Disney	87	3/8	91	3/8	- 4	-04.37	14	11,619
O	(FNNI) FNN	3	3/16	2	7/8	5/16	10.86	9	57
A	(FE) Fries Entertain.		1/2	11/16	- 3/16	-27.27		2	
A	(HHH) Heritage Ent.		3/4	15/16	- 3/16	-20.00	-1	5	
N	(HSN) Home Shop. Net.	4	5/8	4	3/8	1/4	05.71	115	417
O	(IBTV) IBS	1	1/4	1	1/4		00.00	15	4
N	(KWP) King World	21	1/8	22		- 7/8	-03.97	9	802
O	(KREN) Kings Road Ent.		9/32	9/32			00.00	-1	1
N	(MCA) MCA	57		55	1/4	1 3/4	03.16	21	4,285
N	(MGM) MGM/UA Comm.	14	1/4	13	3/4	1/2	03.63	-14	727
A	(INN) Nelson Holdings	2	1/8	2	3/4	- 5/8	-22.72		9
O	(NNET) Nostalgia Net.		7/16	1/2	- 1/16	-12.50		2	
N	(OPC) Orion Pictures	10	1/4	9	7/8	3/8	03.79	29	186
N	(PCI) Paramount Comm.	34	1/4	36		- 1 3/4	-04.86	23	4,038
N	(PLA) Playboy Ent.	3	7/8	4	1/8	- 1/4	-06.06	20	72
O	(QNTQE) Qintex Ent.		1/8	1/8			00.00		26
O	(QVCN) QVC Network	5		5	1/8	- 1/8	-02.43	-13	86
O	(RVCC) Reeves Commun.	6	3/4	6	3/4		00.00	-16	85
O	(RPICA) Republic Pic.'A'	5	3/8	5	3/4	- 3/8	-06.52	29	23
O	(SP) Spelling Ent.	3	3/8	3	1/2	- 1/8	-03.57	16	111
O	(JUKE) Video Jukebox	4	3/4	4	7/8	- 1/8	-02.56	-36	45
O	(WONE) Westwood One	2		1	7/8	1/8	06.66	-1	29

	Closing Wed Oct 17	Closing Wed Oct 10	Net Change	Percent Change	P/E Ratio(000,000)	Market Capitali- zation
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BROADCASTING WITH OTHER MAJOR INTERESTS

N	(BLC) A.H. Belo	29	5/8	31	5/8	- 2	-06.32	25	553
N	(AFL) American Family	13	1/8	12	5/8	1/2	03.96	10	1,068
O	(ACCMA) Assoc. Comm.	17	1/4	18	1/4	- 1	-05.47	44	321
N	(CCN) Chris-Craft	26	1/2	28	1/8	- 1 5/8	-05.77		675
O	(DUCO) Durham Corp.	23		26		- 3	-11.53	11	194
N	(GCI) Gannett Co.	31	3/4	31		3/4	02.41	13	5,016
N	(GE) General Electric	52	5/8	52		5/8	01.20	11	46,763
O	(GACC) Great American	1	3/4	1	5/8	1/8	07.69		61
A	(HTG) Heritage Media	3	1/8	3	1/4	- 1/8	-03.84	-7	141
N	(JP) Jefferson-Pilot	34	1/2	33	5/8	7/8	02.60	8	1,232
N	(LEE) Lee Enterprises	21	1/8	21	1/2	- 3/8	-01.74	12	493
N	(LC) Liberty	41	7/8	43	3/8	- 1 1/2	-03.45	9	327
O	(LINB) LIN	43	1/2	46		- 2 1/2	-05.43	-14	2,234
N	(MHP) McGraw-Hill	42	1/2	42	1/8	3/8	00.89	106	2,068
A	(MEGA) Media General	18	3/4	19	7/8	- 1 1/8	-05.66	27	474
N	(MDP) Meredith Corp.	21	1/4	21	1/8	1/8	00.59	-14	390
O	(MMEDC) Multimedia	55		58		- 3	-05.17	16	622
A	(NYTA) New York Times	18	3/4	18	3/4		00.00	6	1,428
N	(NWS) News Corp. Ltd.	8		9	7/8	- 1 7/8	-18.98	5	2,147
O	(PARC) Park Commun.	14		14	3/4	- 3/4	-05.08	15	289
O	(PLTZ) Pulitzer Pub.	18	1/4	19		- 3/4	-03.94	7	191
O	(STAUF) Stauffer Comm.	130		130			00.00	48	144
N	(TMC) Times Mirror	23	3/4	23	3/8	3/8	01.60	12	3,052
N	(TRB) Tribune Co.	32		35	1/2	- 3 1/2	-09.85	10	2,107
A	(TBSA) Turner Bcstg.'A'	9		10	3/4	- 1 3/4	-16.27	-60	1,342
N	(WPO) Washington Post	193	1/2	207	1/2	-14	-06.74	12	2,328
N	(WX) Westinghouse	26	1/2	27	1/2	- 1	-03.63	8	7,713

CABLE

A	(ATN) Acton Corp.	6	6	3/8	-	3/8	-05.88	-4	9	
O	(ATCMA) ATC	25	26	3/4	-	1 3/4	-06.54	26	2,726	
A	(CVC) Cablevision Sys.'A'	11	7/8	13	1/4	-	1 3/8	-10.37	263	
A	(CTY) Century Comm.	4	4	1/8	-	1/8	-03.03	-4	261	
O	(CMCSA) Comcast	8	1/4	8	1/2	-	1/4	-02.94	-5	931
A	(FAL) Falcon Cable	9	5/8	9	3/8		1/4	02.66	-7	61
O	(JOIN) Jones Intercable	5	3/4	5	1/4		1/2	09.52	-3	71
N	(KRI) Knight-Ridder	39	5/8	40			3/8	-00.93	12	1,988
T	(RCI.A) Rogers'A'	9	1/4	9	1/4			00.00	-17	349
O	(TCAT) TCA Cable TV	10	3/8	10	1/2	-	1/8	-01.19	45	251
O	(TCOMA) TCI	8	7/8	9	1/4	-	3/8	-04.05	-12	3,159
N	(TWX) Time Warner	67	1/2	72	3/8	-	4 7/8	-06.73	-5	3,879
O	(UAECA) United Art.'A'	10	1/2	11	3/8	-	7/8	-07.69	-15	1,474
A	(VIA) Viacom	16	7/8	17	7/8	-	1	-05.59	-20	1,801

REAPPEARANCE

Burnham Broadcasting Company has rejoined the Television Bureau of Advertising. The group owner of five television stations left the association in May 1988 when Burnham Broadcasting managing partner Peter Desnoes resigned unexpectedly as secretary of the TVB Board (BROADCASTING, May 23, 1988), apparently disappointed in the organization's agenda.

On rejoining the association, Desnoes said: "Our industry needs an organization which has the stated objectives of TVB. The only way we're going to make TVB what we want it to be is to be active members." The stations, Desnoes added, "can no longer afford to be on the sidelines."

TVB President Jim Joyella said that the association is "extremely pleased" that Burnham has rejoined the TVB. Said Joyella: "TVB has made enormous strides in the past year, and we're delighted to have the endorsement of our objectives and strategy by this important group of television stations."



Cosmos President James Sefert.

For many broadcasters the question of capital budgeting is much the same as it has been in the past, deciding what is necessary versus what can be delayed. While United Television has been careful about equipment replacement in recent years, said Garth Lindsey, executive vice president and chief financial officer, such deferrals can only be undertaken for short stretches of time be-

fore pressing needs reassert themselves.

Capital spending requirements also reflect the working through of format changes as some station groups are in the process of switching to Beta or MII for their news departments or are switching to smaller, more sophisticated, cart machines. Gaylord Broadcasting has seen its expenditures increase while starting news operations at stations in Houston and Dallas and increasing news

operations in Seattle and Milwaukee, said company president, James Terrell.

It was not immediately clear how the financial markets will affect capital spending. For well-heeled station owners, such spending fits easily within existing credit lines. For leveraged companies, capital items drain needed cash, but balance sheet ratios can still be maintained if the equipment is leased rather than purchased, said William Regan, the New York-based regional manager for Dana Commercial Credit. Operating leases show up instead on the income statement, as does depreciation of acquired equipment. Moffet, Larson & Johnson's Perry added that "some people are looking at lower priced equipment."

Possible softness in industry spending is being noted in the financial statements of equipment manufacturers. Harris Corp. said the June 30 order backlog for its communications division was \$177 million, down \$70 million from a year ago. And Midwest Communications Corp. said in its just-released annual report that "customers have been postponing the acquisition of such [separate component] equipment due to the current economic slow-down in the broadcast industry."

-GF

STOCK INDEX (CONT.)

Closing Wed Oct 17	Closing Wed Oct 10	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
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Closing Wed Oct 17	Closing Wed Oct 10	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
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EQUIPMENT & MANUFACTURING

N (MMM) 3M	75	1/8	75	7/8	-	3/4	-00.98	13	16,675
N (ARV) Arvin Industries	14		14				00.00	19	263
O (CCBL) C-Cor Electronics	4	1/8	5	1/8	-1		-19.51	3	17
O (CTEX) C-Tec Corp.	14	1/8	14	3/4	-	5/8	-04.23	-52	232
N (CHY) Chyron		9/16		9/16			00.00	-1	6
A (COH) Cohu	7	1/4	8	1/8	-	7/8	-10.76	5	14
N (EK) Eastman Kodak	37	1/8	35		2	1/8	06.07	14	12,044
N (HRS) Harris Corp.	15	3/8	17	1/4	-1	7/8	-10.86	4	616
N (IV) Mark IV Indus.	8	1/8	8	7/8	-	3/4	-08.45	2	113
O (MATT) Matthews Equip.	1	1/4	1	1/8		1/8	11.11	62	7
O (MCDY) Microdyne	3	3/16	3	3/16			00.00	45	13
O (MCOM) Midwest Comm.	1	3/4	1	5/8		1/8	07.69	5	5
N (MOT) Motorola	54		53		1		01.88	13	7,102
A (PPI) Pico Products		3/4		5/8		1/8	20.00		2
N (SFA) Sci-Atlanta	14	3/4	12	3/4	2		15.68	7	329
N (SNE) Sony Corp.	53		50	3/8	2	5/8	05.21	28	17,592
N (TEK) Tektronix	14	7/8	13	3/4	1	1/8	08.18	-5	432
N (VAR) Varian Assoc.	27	3/8	29		-1	5/8	-05.60	-30	523
O (WGWR) Wegener		3/4	1		-	1/4	-25.00	-4	5
N (ZE) Zenith	4	1/4	15	1/8	-10	7/8	-71.90	-1	113

SERVICE

O (AFTI) Am. Film Tech.	5	3/8	6	5/8	-1	1/4	-18.86	17	52
O (AGRPC) Andrews Group	2	3/8	2	3/8			00.00	-1	21
O (BSIM) Burnup & Sims		7/8	6	7/8	-6		-87.27	9	11
A (CLR) Color Systems	1	5/8	1	5/8			00.00	-1	9
N (CQ) Comsat	26	1/4	28	1/8	-1	7/8	-06.66	7	490
N (CDA) Control Data	8		8	1/2	-	1/2	-05.88	-2	340
N (DNB) Dun & Bradstreet	40	1/8	41	5/8	-1	1/2	-03.60	14	7,321
N (FCB) Foote Cone & B.	22	1/4	23		-	3/4	-03.26	11	240
O (GREY) Grey Advertising	141		131		10		07.63	12	158
O (IDBX) IDB Commun.	6		5	3/4		1/4	04.34	66	38
N (IPG) Interpublic Group	30		30	1/2	-	1/2	-01.63	13	1,038
O (OMCM) Omnicom	26		26				00.00	13	682
O (RTRSY) Reuters	40		40	5/8	-	5/8	-01.53	18	17,243
N (SAA) Saatchi & Saatchi	2	1/4	2	1/8		1/8	05.88	-2	356
O (TLMT) Telemation	1/2	1	1/2		-1		-66.66	1	2
O (TMCI) TM Commun.		1/8		3/32		1/32	33.33		2
A (UNV) Unitel Video	5	3/4	6	1/8	-	3/8	-16.12	-9	8
O (WPPGY) WPP Group	14	3/4	15	1/8	-	3/8	-02.47	7	595

Standard & Poor's 400	349.98	353.11	-3.13	-0.9
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TECHNOLOGY

NEW YORK, NEW YORK, IT'S A DIGITAL TOWN

SMPTE exhibition focuses on broad theme of growing interface between film and video and specifics of digital revolution

The age of the all-digital edit suites is fast approaching.

Engineers attending the Society of Motion Picture and Television Engineers exhibition in New York last week (Oct. 13-17) viewed the latest advancements in digital interconnects on the exhibit floor.

In the conference sessions, they heard the details of the nearly completed standard for serial digital interfaces, a development that will for the first time make all-digital studios a practical reality.

The other inescapable conclusion from the conference: The distinctions between digital technology, film technology and high-definition video technology are rapidly fading. TV program producers and equipment manufacturers working in each format are finding ways to integrate with the other two and are enhancing their products. At booth after booth and session room after session room, convergence was the theme:

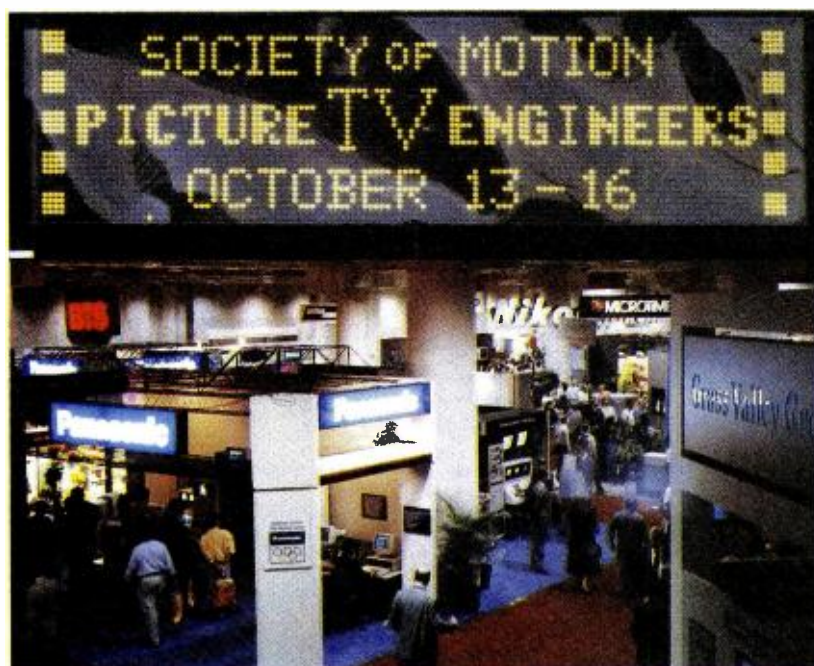
- Sony Advanced Systems provided details of its soon-to-be-opened facility in California which will specialize in converting high-definition video to 35 mm film through an electron beam process.

- Eastman Kodak played high-quality high-definition video programs that had been converted from 35 mm film with its high-definition telecine. Kodak also provided revised diagrams of a system announced last year that will use a digital electronic process to render graphics and animation on film.

- Several companies provided the results of experiments in digital video deliveries by fiber optics and satellite, including HDTV transmissions.

- It was announced that the digital representation of the SMPTE 240M (1,125 lines, 60 fields per second) high-definition video standard is nearly complete. High-definition productions utilizing digital tape and video graphics systems were presented during the show.

- Overall, the SMPTE conference framed a picture of easier, more cost-efficient and higher quality TV produc-



tion and transmission that will be gradually phased in, system after system, over the next 10 years. The main barrier to each new technology will be the initial costs.

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"The all-digital edit suite or production suite has been on the horizon for some time," said Peter Dare, vice president, product management, Sony Broadcast Products Co., Teaneck, N.J. "Various elements of the suite have been available for a number of years. It is only now that a complete post-production suite can be designed in either the 4:2:2 [component digital or D-1] or 4 fsc [composite digital or D-2] signal formats."

The most important recent breakthrough making all-digital facilities possible is the development of a serial interface between digital equipment over coaxial cable. Serial operation involves sequential processing of digital information through a facility while the alterna-

tive method, parallel interfacing, processes simultaneously.

The limited digital suites that were built during the 1980's use parallel interfaces. Those connections demand the use of often impractical 25-pin connectors. "Besides being more expensive than the [connectors] that people are used to using in analog, they are very difficult to route and to haul the cable around the plant. It is an absolute impossibility at times," said Steven Dirksmeier, product manager, video switching and effects systems, Sony Broadcast Products.

With the serial interface system that is now likely to replace parallel, "all of a sudden, digital becomes as easy as the analog it was meant to replace," Dirksmeier said. Although the initial implementation costs will be higher for a serial operation, Dare said, "the cost impact is likely to be offset by the ability to run longer cable lengths and the ability to multiplex full audio and video signals in

a single data stream."

That proposal is now being considered by studio video standards working group, chaired by Peter Symes, product planning engineer, Grass Valley Group (GVG), Grass Valley, Calif. The proposed system would "permit transmission of 10-bit component video signals at a data rate of 270 megabits per second or a 10-bit composite NTSC video at a rate of 143 megabits per second," he said. For both formats, the interface will route four-channel digital audio.

Sony was responsible for much of the development of the proposed interface. "The actual technology that was needed to develop this product was not all that far-reaching," Dirksmeier said. "Much of the hardware was already existent at Sony in other equipment," especially the very large-scale integrated (VSLI) circuits.

"Recognizing that this interface is probably going to become the dominant interface for video equipment in the next few years, it is particularly important to identify any system pitfalls and address them," Symes said. Tests of the proposed system based on interface were performed in New York on the two days

following the end of the SMPTE convention (Oct. 18-19) on prototypes and established products supplied by manufacturers. The results of those tests were not yet available last week.

Assuming the tests were successful, it is expected that a draft document for the serial interface will be agreed upon and completed within the next several months, followed by publishing and review by the full SMPTE membership and finally, most likely, acceptance as a SMPTE standard.

At the same time, other technical paper presenters discussed additional techniques that make life easier in the digital edit suite. "More flexibility is needed, especially in the area of control," said Bob Pank, marketing liaison manager, Quantel Ltd., Newbury, Berkshire, England. Complex controls of graphics suites often take two or three operators. Pank suggested that the industry needs a unified system that will allow for a single operator. The challenges will be to write software powerful enough for the task and hardware ergonomically suitable, he said.

Although timing during editing is expected to be easier in the digital domain,

there are difficulties that crop up when switching between analog and digital signals, Michael M. Guess, GVG product marketing manager, said. In some cases, it will be feasible to run much of the analog and digital suites in a facility separately, but ultimately, new devices with adjustable timing apparatus will be needed. Such units could be developed with currently available VSLI and applications-specific integrated circuits (ASIC), he said.

□

Film and video interface was a central topic to this year's SMPTE convention, whose theme, "Film and Television...One World?" was chosen because "the Berlin Wall between film and television is falling," said Frank J. Haney, director, television facilities, Capital Cities/ABC, and SMPTE editorial vice president. The distinctions between film and electronic production "are becoming fuzzy and more integrated," said consultant Kerns Powers, who served as program chairman for this year's conference.

On the surface it often seems that film and video are still worlds apart. "Our belief, and I think a large slice of our clients' beliefs are that the best master material to end up with is the uncut film negative. This is the international, common, future-proof standard," said Nigel Varian, technical director, Filmlab Systems International, Bucks, England, during a roundtable panel on electronic editing of images acquired on film. "Our belief also is that film is essentially a material that should be handled by people who specialize in it and these people are primarily film labs."

"I represent the lunatic fringe that believes that in the future post-production of motion pictures will be done electronically," said John Galt of Sony Advanced Systems, who sat on the same panel. "This is really our perspective as we see high-definition electronic imaging becoming more commonplace. Four-perf 35 mm film will be post-produced electronically. Of course I also believe that one of the major impacts of high-definition to the marketplace will be a return to large-format film and probably high-frame-rate film."

In spite of the industries' differences, there are signs that film and video are converging. One of the major news stories out of the 1989 SMPTE fall conference was the announcement of two new systems by Eastman Kodak research labs in England, a new high-definition telecine and a "high-resolution electronic intermediate system" for electronic post production of film (BROADCAST-

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As at last year's conference, the Kodak CCD (charge-coupled device) telecine was not yet ready for public viewing. High-definition tapes of programs transferred from film were played back continuously over monitors in the Kodak booth during the four days of the SMPTE exhibition. By SMPTE 1991, Kodak expects to show the system as a product. The first telecines will be shipped to beta test sites early next year. The partnership Kodak formed with Rank Cintel Ltd. of England to build the telecine is still in place and other partners are currently being sought.

The electronic intermediate system involves converting a film picture to digital data (10 bits per pixel and 30 bits per color) using a CCD film scanner. After the data is converted electronically, special effects and other manipulations are performed more simply and inexpensively than in conventional film editing. After posting, the output is transferred to a high-resolution color negative.

"Essentially, this is a workstation with a power parallel accelerator," said Michael Inchalik, coordinator of advanced technical planning, Eastman Kodak, Rochester, N.Y. The graphics workstation is an addition to the architecture of the intermediate system that, when announced last year, consisted mainly of the scanner and recorder.

Some film advocates have suggested that the new Kodak systems preclude the need for totally electronic editing in high-definition video. "We're actually not that far apart," said Larry Thorpe, vice president, production technology, who praised the technology of Kodak systems. The major difference between the two companies is in the way they view the future role of HDTV, he said. Kodak believes that its telecine is the bridge between the film and electronic worlds with HDTV being mainly a release media, a scenario that Thorpe did not dispute.

But he did dispute the film industry's insistence that a high-resolution negative in the end of the process is a must. For some projects a negative will be needed and for others it will not. The decision will be made by each producer, depending on the time and money considerations of each production. Thorpe said. "Really, the issue is what you see on the screen. It's here that HDTV real time, as we work in it, has its legitimacy."

One of the myths of high-definition video, Thorpe said, is that it was being developed to replace film. "We recognize more than ever today that film is the center of the universe. HDTV is an ad-



High definition image transferred from film using Kodak HD Telecine

junct to this universe. No way was HDTV intended to replace film. It is intended to bring new tools to that community for them to use as they wish," he said.

Sony is giving the film community that opportunity with the opening of Sony High-Definition Facilities Inc. at a former Columbia Pictures studio in Culver City, Calif. "Our mission in establishing this facility is to provide a service to the film community. High-

definition is coming, it's real and it's going to play a role in film post-production," said Sony's Dick West, who is serving as co-director of the studio with John Galt.

"In the past, if you look at the introduction of video to the film community, you see a tremendous reluctance," Galt said. But at the same time, he said, there has been increasing willingness among film people to use electronics for post-production. While 65% of all prime time

COMPRESSION PROLIFERATION

Compression Labs Inc. (CLI), designer of the digital video compression system at the core of Seattle-based SkyPix's plan to squeeze 80 TV signals onto 10 satellite transponders for direct-to-home service next spring (BROADCASTING, Aug. 20), announced last week that it has entered a development and marketing "alliance" with Dallas-based EDS and its subsidiary, Video-Star Connections Inc., based in Atlanta.

EDS and Video-Star will initially apply CLI's various lines of compressed digital conferencing, interactive and desktop multimedia video products to services it provides to Xerox, Digital Equipment Corp., Hewlett-Packard, Federal Express and other private network clients. Video-Star also serves broadcast and cable backhaul clients with satellite capacity aboard Hughes Communications' SBS 4, and, said John Boyd, manager of business development for EDS's Video Services, "If we can drive the technology harder in our applications, and entertainment television benefits, that's great." Scarcity of satellite capacity and the desire to influence compression development, rather than economics, provided EDS's primary motives for entering the deal, he said, adding, however, that EDS economies of scale should drive equipment costs downward.

Described as a major international provider of information technology services, EDS reported revenues of \$5.5 billion in 1989. A major supplier of digital video conferencing systems based in San Jose, Calif., CLI began to consult ABC, CBS and NBC on its development of compression systems for network distribution (BROADCASTING, Sept. 10).



George Vradenburg III, senior vice president, CBS

TV shows are acquired with 35 mm film, 80% of those shows are finished electronically. The special effects for the recent hit theatrical feature, *Ghost*, were done in 525-line video, he said.

The new studio will be a "gateway" facility for all producers interested in experimenting with electronic production for theatrical release. Sony will review each of the scripts for its applicability to HDTV production. Only those scripts that would cost the same amount or more to produce in film will be accepted for production.

The center of the facility will be a Sony-developed electron beam recorder that transfers video data onto 35 mm film. The electronic special effects system will also be a key component of the operation. Currently, Sony is moving into the facility and expects to begin operations by the end of the year. The electron beam recorder has been delivered from Japan and is expected to be operational by January.

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William Connolly, president of Sony Advanced Systems, said that one of the many myths that has grown around the SMPTE 240M standard is that it is already obsolete because it is not digital. "While our first generation VTR was analog, our second generation product is now being delivered as a digital high-definition VTR. We also have a digital frame recorder, a digital multieffects unit, digital aperture correction in the HDC-300 camera and have more digital products coming."

An SMPTE ad hoc group has been working since 1988 to develop a digital

representation of 1,125/60, with another Sony Advanced Systems engineer, Hugo Gaggioni, as chairman. A number of aspects of the digital representation have been generally agreed upon within the group, he said. The sampling rate will be 10 bits rather than 8 because that figure appears to be where marketplace demand is shifting, Gaggioni said.

The manufacturers in the ad hoc group are committing to active line rates of 1,035, which is prescribed in the 240M standard. Many have favored establishment of 1,080 active lines in the digital representation in order to obtain

square pixels, a feature that would be welcomed by computer graphics high-definition video users. The 1,080-line proposal has also been used in the past as a possible means to a "common-image format" between 1,125/60 users and European 1,250/50 users. "If 1,080 is selected by universal agreement, we might have to come up with a new standard, 241M or something like that. But 240M is 1,035 lines," Gaggioni said.

A 93-pin connector will be used in transmission and in the edit suite, both parallel and serial interfaces will be developed.

"In analog we require a three-cable system or very wide bandwidth to implement widescreen 525. Digital, on the other hand, leads to the future," said Merrill Weiss, managing director, advanced television systems engineering, NBC Operations and Technical Services. "The parallel digital scheme that we might implement for NTSC is very cumbersome and, therefore, impractical for large facilities. But serial digital will ultimately be very practical. It uses existing cable and patching, although we will have to have new routing switchers and distribution amplifiers."

Weiss was speaking in regard to use of a widescreen 525-line system as an evolutionary approach toward full installation of HDTV equipment at TV stations. Widescreen 525 involves adjusting current studio equipment to shoot 16:9 pictures at wider bandwidths to retain the original NTSC resolution. Line doubling and cross-color, cross-luminance filtering techniques are applied to create NTSC signals that approximate the quality of HDTV. Widescreen 525 is one of a few proposed strategies for broadcasters to gradually make the transition without having to pay tens of billions of dollars.

"Fear and trepidation. Those are the feelings most broadcast television engineers have about the implementation of high-definition television. Discussions concerning HDTV usually end in foreboding comments on the cost and complexity," said James Kutzner, communications systems engineer, Public Broadcasting Service, Alexandria, Va. Much of the anxiety is based on an early estimate of \$38 million per station to convert to HDTV that was figured by a subgroup of the FCC's advisory committee on advanced television services based on the costs of current HDTV equipment. "Many in the industry would like to see HDTV go away," Kutzner said.

continues on page 88

NEW OFFICERS

Blaire Baker, president, MPL Film & Video Inc., Nashville, was elected the new SMPTE president, succeeding Maurice French, manager, technical planning, Canadian Broadcasting Corp., Toronto. Baker's two-year term will begin on January 1. He is currently serving as the society's executive vice president, SMPTE's number-two officer. He will be succeeded in that position by Irwin W. Young, chairman, DuArt Film Labs Inc., New York. In addition, Frank J. Haney, director, television facilities, Capital Cities/ABC, and Bernard Dickens, senior staff scientist, CBS Broadcast Group, were re-elected to two year terms as editorial vice president and secretary/treasurer, respectively.

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SATELLITE

SKYPIX NEARS PARTNER DEALS AS BIRD REACHES ORBIT

*McCauley defends 22-36 inch antenna claim for digital DBS service;
Comsat Video Enterprises eyes multiple interests in 'hot' SBS 6,
one of two Hughes satellites successfully launched by Arianespace*

All the people in this room are partners, some admitted, some not," said Robert Wussler, president of Comsat Video Enterprises (CVE), moments after a crowd gathered on Oct. 12 at the J.W. Marriot hotel in Washington watched on closed circuit TV the Arianespace launch of two Hughes Communications satellites, C-band Galaxy VI and Ku-band SBS 6.

Of the 41-watt SBS 6, said Wussler, Comsat "wants to be a part of that hot bird in more than one way."

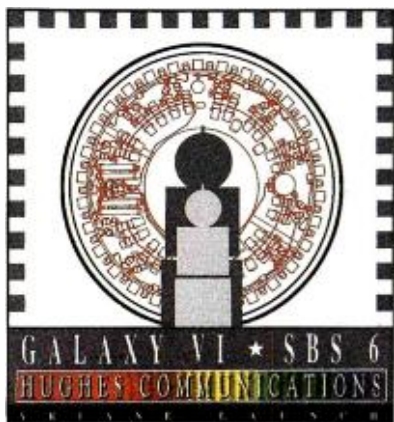
His comments all but confirmed that CVE seeks to acquire its own capacity aboard SBS 6, as well as seeking to become an equity partner in SkyPix, which has leased 10 SBS 6 transponders to deliver an 80-channel direct-to-home satellite TV service beginning next May or June (BROADCASTING, Oct. 1).

CVE needs to replace its current domestic satellite capacity to continue delivering television to hotels across the nation. Wussler denied, however, that CVE perceives any synergies in sharing SkyPix's digital video compression and encryption system with CVE's hotel TV service.

As the two satellites successfully reached transfer orbit, Wussler and CVE vice president of programing, Char Beales joined A. Frederick Greenberg, chairman, and Brian McCauley, president, of SkyPix, in a champagne toast.

If the launch had failed, Greenberg said, the SkyPix offering would have been reduced to 48 channels from 80 on an alternative Ku-band bird. By press time, no such backup plan appeared necessary. SBS 6 had been delivered to 91 degrees west longitude, its antennas and solar energy collectors deployed and payload testing begun.

And by tomorrow, Oct. 23, said Greenberg, SkyPix will come through with an announcement on equity—about one month later than promised last August, when McCauley said SkyPix had secured about half of the \$200 million it would need to launch the service.



McCauley said this week's announcement will constitute the first in a series of deals that will secure the remainder. With Hollywood studio pay-per-view windows in place, and with partnership agreements "moving very fast," he said, SkyPix is beginning to negotiate with subscription service programmers.

As Hughes continued to issue good news on the deployment of SBS 6, McCauley sought to refute speculation that SkyPix had significantly overstated its claim it can deliver 80 quality TV signals to antennas as small as 22-36 inches across. According to the results of one engineering 'link budget' study (one weighing various transmission factors including antenna size), when a standard rain-fade margin is figured into the equation, SkyPix antenna size estimates increase markedly (BROADCASTING, Oct. 15).

Although SkyPix signals could be picked up on a clear day by a 27.3-inch antenna in Chicago, for example, the study found factoring in a standard rain-fade margin raised the requirement there to 46.8 inches. The link budget estimated similar differences in Seattle, Los Angeles, Miami and New York.

McCauley said that link budgets conducted by SkyPix and its potential partners "all confirm what we have been

claiming." Questioning whether the study obtained by BROADCASTING took into consideration the advantages of digital delivery or advances in antenna design, McCauley concluded, "I see a lot of people real nervous and taking shots at us. And that's okay."

Saying it is possible that SkyPix will market various antenna types, McCauley said: "We're testing some stuff that is very, very good. We still have months and months left" to choose a dish design and manufacturer. "Right now we believe we'll be able to serve most of America with two-to-three foot antennas," with the center of the continental U.S. the "hottest spot" in the SBS 6 footprint. "Probably about 20-inch antennas" will pick up a 50 dBW signal in Ohio, he said.

Although he said he foresees no need to do so, McCauley conceded that, if necessary, the digital compression system would allow SkyPix to reduce the number of channels per transponder from the proposed eight to stay within the original antenna size estimates.

But, noting that C-band home satellite systems with an average 10-foot dish are selling at approximately 30,000 units per month, he said, "Certainly, the smaller the antenna, the bigger the market becomes. But nobody said you have to reach all 92 million TV homes. If three million people find a 10-foot antenna acceptable, we think there are millions more people who will find the 2-to-3-foot range acceptable."

McCauley also denied the charge that consumers buying SkyPix equipment in the first few years of service will find reception wrecked by interference when AT&T places its Telstar 401 at 97 degrees, two degrees away, in mid-1993. Telstar 401 will have "no impact," he said. "We've designed our system to have neighbors at two degrees."

(After moving Galaxy VI to 99 degrees, Hughes was preparing late last week to deploy antenna and solar array aboard that C-band fleet spare.) —PDL

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MORE WHEELERS THAN DEALERS AT CAUTIOUS CANNES

Political and economic uncertainty, lull after decade of growth, contribute to more sedate MIPCOM programming exhibition

The byword was caution at the MIPCOM international television market in Cannes, France, last week. Programs were bought and sold, co-productions arranged and other deals done, but most agreed the scope of business was narrowing for now, due both to uncertainty in the world economy and to the international media hangover that has followed the last decade's rapid expansion.

One of the leading international programming purchasers of the 1980's, Daniele Lorenzano, who represents Italian media entrepreneur Silvio Berlusconi's broadcast interests in Italy, Spain, France and Germany, had this to say at the market last week: "I am buying nothing." Lorenzano cited the Italian industry's need to sort out implications of a comprehensive new Italian broadcast law and a desire, for now, to minimize competitive buying there with rival state-run RAI TV.

But he said the issue went beyond those concerns. Pointing to a nearby newspaper emblazoned with headlines on the Gulf crisis and the U.S. budget impasse, Lorenzano explained: "There are problems everywhere. Everyone is scared. Everyone wants to wait."

In other big program-buying territories, a range of political and business uncertainties have also slowed business. In the United Kingdom, for instance, the acquisition frenzy of the last two years by new rival satellite programmers has abated as the industry anxiously awaits the outcome of the satellite wars. And at the same time, commercial broadcasters face plunging ad revenues and a radical new broadcast bill that plans the auction of their regional TV franchises.

France, as well, continues to be caught up in complex political and business battles over the fates of leading commercial network TFI and rival La Cinq.

And the once active Australian TV market has collapsed into bankruptcy and will be a long time recovering. Said Australia's Vicki Jones, Network Ten director of programming, who is prevent-

ed from buying programs while her company struggles in a state of receivership: "We're going to have a really tough couple of years in the [Australian] business."

Some big territories are still yielding business. In Germany, for instance, the new film channel Premier, to launch next February, has in recent months closed deals for some 400 films over the next two years, including all the majors except Disney, with the latest being a Warner deal signed at the market for some 50 films. And MCA has signed an output deal in Germany with highly successful satellite broadcaster RTL Plus. Spain also remains rosy, with the launch

of three new national networks pushing independent commercial regional channels to group together for a \$75 million deal for films and programs from Orion. And in Japan, soon to be launched satellite service Wowow has signed its latest pact for films from Paramount and Universal through their pay TV arm, United International Pictures.

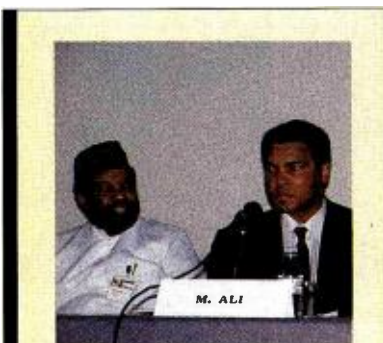
But even sellers, generally reluctant to put a bad face on any market, are acknowledging how tough things are. MCA TV International chief Colin Davis said, for instance, that while strong film offerings for his company and other majors (in MCA's case including the first international TV release of Steven Spielberg's "E.T.") open the door for their TV show libraries as well, those companies marketing individual programs face a difficult sell.

And the jittery U.S. TV market is adding further worries. Shrinkage in the size of U.S. network series orders and the ever more rapid pulling of weak ratings performers further limits what distributors have to offer, with most at the market agreeing the increasingly typical six-episode network series order makes such shows very difficult, if not impossible, to sell.

The networks, however, are unlikely to change soon those buying and scheduling procedures to reflect producer-distributor concerns about reduced overseas potential.

Said John Laing, president of Orion Television International: "I don't know if the networks will be forced into larger orders, but for the studios, it is absurd. With the deficits, we cannot make it up in the foreign market, unless the show is designed as a mini-series or a short-form program. Foreign TV markets are very sophisticated, and buyers, as the 1990's progress, will take more time over the selection of TV product."

Regarding the U.S. network scheduling decisions and their impact on overseas buying, Ivan Fecan, director, TV programming, Canadian Broadcasting Corp., said: "I don't see why four guys in Hollywood should be the only ones to



LORD OF THE RING

Directors International Productions, London, announced it would produce a six part, three hour mini-series of former U.S. boxing champion Muhammad Ali at a cost of \$8.5 million. Ali was on hand at MIPCOM to promote the project, with Directors International partners Linsey Clennell and John Cairns. Clennell said he was conducting a worldwide search for footage of Ali. The program is scheduled for release in January 1992, to coincide with Ali's 50th birthday. Above is Ali with his business manager, Herbert Muhammad.

determine whether a show works or not. Other programmers around the world can program too."

Fecan did credit NBC with taking a gamble on the CBC-produced TV movie, *Love and Hate*, which aired in July and won its prime time time period. "That was a real breakthrough," said Fecan. "It defied all the rules of Hollywood in that the program was totally developed and executed elsewhere. I think we showed that just because a project doesn't go through the traditional development system that's not a bad thing."

□

Despite concerns over continued international market growth, numerous deals, including sales, coproductions and new program offerings, did make news at the MIPCOM market.

Among co-production deals:

- Two separate 130-episode co-production dramas for 1991 were unveiled at Mipcom last week by New World International of New York and Producers Group International (PGI) of Canada. New World will co-produce a new serial drama to be written by novelist Judith Krantz (author of novels-turned mini-series "Princess Daisy" and "Minstral's Daughter") along with two unnamed partners, according to James McNamara, president. *Secrets*, set in Monte Carlo and shot at locations throughout Europe, is designed as a strip in either 30-minute or 60-minute form, with between 65 and 130 episodes. In its deal, PGI said it was packaging an internationally co-produced soap opera, *Foreign Affairs*, to be set in Buenos Aires. *Foreign Affairs* is being co-produced by John De Mol Productions of Holland and has been pre-sold to Nostalgia Channel, the U.S.-based cable channel.

- European media company CLT, which at the market announced it had taken a 50% ownership stake in a leading UK sitcom production company Humphrey Barclay, plans a new half-hour comedy co-production between Humphrey Barclay and CLT sister companies C&D of Paris and IFP, run by former U.S. producer Marla Ginsburg.

- MTV and British Broadcasting Corp. have signed on to coproduce six episodes of the series *Liquid Television*. The show will combine live action with animation. It will air on MTV and the BBC's teen program *Def II*. Distribution rights to be shared by BBC Enterprises, MTV and Colossal Pictures. Colossal will also do the animation for the show.

- Think of Mr. Ed without his human sidekick Wilbur. Talking animals are

what you get in a proposed new co-production comedy entitled *Dynamo Duck*, brought to the market early this year by Los Angeles-based InstarParasol, now boasts a co-production partner in France's Initial Groupe. Instar President Nathan Sassover said the deal with Initial gives the co-production a budget of \$12 million, or about \$300,000 for each of the initial 39 episodes, with Initial committing \$5 million to the show and retaining certain distribution and merchandising rights in Western Europe.

- ITC, Los Angeles and Sunrise Productions, Toronto, will co-produce a new half-hour drama called *Shark Island*. Scheduled to launch in the fall of 1991, the show will be produced by Sunrise in association with Crawford Productions, Australia, where it will be shot. According to ITC's Jim Marrinan, the program will address serious environmental issues. ITC and Sunrise (producer of *My Secret Identity* and *Danger Bay*), said they expected to license the show to a U.S. cable or broadcaster to complete funding for the initial 26 episodes.

- TVE Television Espanola, TSI-Radio-televisione Svizzera and TV Globo are co-producing a telenovella, *Broken Heart*, with 170 episodes to be produced in Europe and Brazil.

- Radio Vision International and Visnews will coproduce a television music special, *Rock in Rio II*, based on an eight-day rock festival to take place in Brazil in January 1991. Radio Vision produced a similar special in 1985. The new specials will consist of two, three-hour live shows and five half-hour shows over the course of the festival, which runs Jan. 18-20 and Jan. 23-27. The programs will feature 20 rock artists and another 15 musical groups from Brazil. INXS, George Michael, Guns 'n' Roses are among those featured.

New programs:

- In new animated movies for the international market category, Turner Program Services announced a 1992 theatrical film release for cartoon characters Tom and Jerry in a co-production with Munich-based Media Special International and Film Roman of Burbank. And New World International and co-owned Marvel Productions will team up to produce a new animated movie, *The X-Men*, based on the comic book characters. The X-Men will air on the Fox network in 1991. New World also plans to produce a made-for-TV movie updating the 1960's western TV series *The Big Valley*. The movie, to air domestically on The Family Channel (which airs the series), will reunite Linda Evans and Lee Majors, who starred in the original program.

- Playboy Entertainment has a new series co-venture with Propaganda Films entitled *Inside Out*. Bob Friedman, president, Playboy Entertainment Group describes the program as *The Twilight Zone* meets the erogenous zone. Each half-hour episode will have separate story segments of between eight and 10 minutes duration. The company has also appointed former Weintraub Entertainment executive Cory Mitchell as senior vice president, international distribution and development.

- Initial Film and Television and Island Visual Arts announced a joint effort to produce a documentary on the life of reggae singer Bob Marley, entitled *Time Will Tell*.

- Saban International and Creative Entertainment Group will co-produce a four-hour mini-series, *To Catch a Killer*, based on the true story of serial killer John Wayne Gacy. Tribune Entertainment will handle domestic syndication

MAN FOR CANNES

Ted Turner, in Cannes last week to collect MIPCOM's Man of the Year Award, told a press briefing any plans to launch an entertainment service in Europe may still be some time in coming. Turner, who launched CNN in Europe in 1985, pointed to the region's language differences, spotty cable coverage and low satellite dish penetration as reasons for caution. "Most all of these satellite programers here are losing large sums of money," said Turner. "We have been a member of that money-losing fraternity with CNN and there's only so much loss that people can stand and we will not do it until we are reasonably sure that we will not lose too much money. But when the time is right, we will be ready." Regarding the ongoing acquisition of Hollywood studios by overseas companies, Turner commented: "Every nation hates to see major institutions that reflect the culture of these nations fall into overseas hands. But we bought the cars and the VCRs and they've got the studios. That's the way it goes."

sales for the program, to air in 1991, while Saban will sell it internationally.

■ ABC launched its *World of Discovery* series from Kane/ABC Productions. A total of 25, one-hour episodes will be produced and air on ABC over the next five years...Ellipse Programme of France, New World International and the Family Channel have renewed *Zorro* for another two seasons, for 50 new episodes...The BBC unveiled long-term projects including *Wild Russia*, *The Birth of Europe*, the thriller *Die Kinder*, drama *Ring of Scorpio* and *Hollywood Now!*. The BBC will also be a coproduction partner with New York-based VPI Videofilm Producers International and the UK's Distant Horizon in a feature film adaptation of the South African Musical "Sarafina!"...Transatlantic Pictures plans to produce a 10-hour documentary series, *Mis-*

sion Defense, about international military forces.

Program sales agreements:

■ Zodiac Entertainment has cleared its new weekly animated series, *Widget* in Spain, France, all of Latin America and England, and has deals pending in Italy and Germany.

■ Saban has closed children's programming deals in Spain with RTVE, Antena 3 and Canal Plus.

■ Beyond International has signed a \$1.5 million TV and home video deal with Sweden's Sveriges Television.

■ Public Television International, the overseas sales arm of more than 40 public TV stations, has a new two-year agreement with noncommercial Australian Broadcasting Corp. giving ABC

first option on all PTI programs in Australia.

■ MTM has licensed its catalogue to France's IDA, to be distributed to French-speaking territories and Spain, where it will be distributed by IDA agent Initial Groupe...Trans Atlantic Pictures has gained international distribution rights to Bennett Production's half-hour TV series *Wide World of Kids*.

■ CNN is back in Berlin. After pulling out of the market in a dispute over payments by hotels for the news service, Turner Broadcasting has completed a group deal with 11 top hotels representing 5,000 rooms, and as a big bonus will now regain access to the world's largest cable operation with 570,000 residential subscribers. The cable system could roughly double that total once homes in what was East Berlin are passed. -AAG,SM

MAXWELL, BERLUSCONI MOVES DO SOME SHAKING OUT AT MIPCOM

A violent thunderstorm that broke the calm of this French Riviera town one night during MIPCOM was echoed in the political pyrotechnics of France's own television scene.

Just prior to the market's opening, the UK's Robert Maxwell said he would sell his 12.5% share in France's dominant national broadcaster, the commercial TF1 network, as part of a sell-off of his other TV holdings in Europe ("Top of the Week," Oct. 8). But then, just days later at a TF1 board meeting, a TF1 executive at MIPCOM said, a Maxwell representative suggested the shares might not be sold, lending credence to speculation the publishing magnate was simply looking for ways to restructure, rather than sell his TV interests.

While TF1 was sorting out its position, commercial rival La Cinq was undergoing its own storm. Before MIPCOM opened, Italian media entrepreneur Silvio Berlusconi had ended speculation he would sell his 25% share in the channel in favor of TF1, and said he would instead shed his 4% stake in TF1.

Apparently unwilling to write off a massive investment in the loss-making La Cinq, Berlusconi agreed to back new shareholder Hachette in its bid to take control of the channel after the departure of French publisher Robert Hersant, whose 25% holding would go in part to Hachette and in part to a consortium of

Speculation is that Maxwell was simply looking for ways to restructure, rather than sell his TV interests.

French and UK banks who would back Hachette control of the channel.

Berlusconi also agreed to pull his senior management from the service, including Director General Angelo Codignoni and Program Director Carlo Freccero.

But shadows were cast over the plan during MIPCOM by statements of high-level French government officials Jack Lang and Catherine Tasca, the former in attendance at the market. Government resistance to Hachette control may predetermine the ruling on the channel's control by French media regulatory authority CSA, which could make its decision later this month.

CSA held a three-hour meeting with senior Hachette executives involved in the channel Oct. 12 and was said to have asked the service to move toward more family-oriented programming and limit the

amount of pseudo-erotic programming it now carries. Hachette is believed willing to comply as part of a planned shift to generalist programming, aimed at direct competition with TF1. -AAG

BIG NUMBERS

Record growth was again recorded for the sixth MIPCOM International film and program market for TV, video, cable and satellite, held this year in Cannes, France, Oct. 11-15, according to organizer MIDEM.

Attendance at the gathering was up more than 22% to 7,500-plus, with buyers on hand growing 83% to 1,917 (although this year's calculations for the first time take into account distribution rights buyers, as well as end-users like broadcasters).

All told, representatives from 1,736 attended the market, with the largest contingent representing the United Kingdom, up by 33 to 333, and the second largest representing France, although down by 12 companies to 310. MIDEM said 44 new U.S. companies were on hand, for a total of 282 firms.

Dates for next year's market were set for Oct. 10-14.

NEW JAPANESE MEDIA FIRM ANNOUNCED

Company will assume international co-production and marketing for NHK and others

A Japanese media firm with the backing of state broadcaster NHK, Japanese banks Sumitomo and Dai-ichi Kangyo, multi-billion dollar trading firm C. Itoh and entertainment company Seibu Saison Group, has been formed to develop and market theatrical and TV programming, sporting events and international news networks.

Media International Corp., or MICO, will start life with at least \$50 million in capital, according to president and chief executive officer Takao Yoshiki, and former Sumitomo executive, who detailed company plans during a press briefing at the MIPCOM TV market in Cannes.

MICO plans to take over international co-production and program marketing functions from NHK Enterprises, the giant broadcaster's commercial arm that reorganized last year but whose growth was limited by government restrictions on the noncommercial NHK. Yoshiki stressed, however, that while NHK is now MICO's biggest customer, it will



be independent from the broadcaster, saying it would do business with other companies and was a purely commercial company that had not received any financial support from NHK.

The venture, now with offices in Tokyo, could have headquarters overseas, said Yoshiki, and is considering establishing offices in New York, Los Angeles, London and Paris for its staff of 50.

Yoshiki said on MICO's agenda are investment in film production through

partnerships, with theatrical, home video, broadcasting and character rights controlled by MICO. Company plans also call for the marketing of international programming and news in Japan and NHK programming and news internationally.

MICO said its TV co-production plans would begin a joint venture, still in the planning stages, between NHK, ABC News and the USSR's Gosteleradio. Announced earlier this year, the venture would develop a documentary series under the umbrella title. The Twentieth Century Project, for broadcast, cable, satellite and cassette/laser disk markets. MICO will act on behalf of NHK in developing funds for the project.

Other programming co-productions would include other documentary projects, drama and variety entertainment programs and family-oriented mini-series. Yoshiki said the company was targeting 70 co-productions in the next several years.

-AAG

HUNGARY FOR CABLE

Time Warner and United International Holdings have formed a 50-50 joint venture to develop and operate cable systems and programming services in Hungary. The two companies will split the duties, with Time Warner overseeing the cable programming activities, while UIH will supervise the upgrading and operation of the country's cable systems, which serve an estimated 500,000 subscribers.

Nimrod Kovacs, former marketing executive at United Cable, has been named managing director of the joint venture. Endre Nagypal has been named director of development. The parties hope to finish overall planning for the project by November. Specifically, a cable plant rebuilding plan and the launch of a new programming service are slated for early 1991.

Many of UIH's executives are former United Cable employees, and the company has a joint venture with U.S. West to build cable systems elsewhere in Europe.

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JOURNALISM

UPI PINS ITS SURVIVAL HOPES ON 'DIFFERENTIATION'

Struggling wire service is attempting to get away from direct competition with AP and provide more enterprise stories; Wire Service Guild says it's also trying to stop flow of red ink by cutting employees and closing bureaus

United Press International is not what it used to be. To its parent company, Infotechnology, that's good news because it is closing in on its goal of becoming self-sufficient. To others it's bad news, particularly to the Wire Service Guild, which represents the estimated 300 workers it says UPI has laid off in the past two years. And to those who think one of the purposes of UPI is to provide spirited competition to the Associated Press, the "downholding" represents "the demise of UPI."

To become self-sufficient, UPI has been implementing "The Plan" in the last two years. It is a belated response to market forces and internal UPI problems over the last twenty years. The foundation of the plan, said new executive vice president of editorial operations Pieter VanBennekom is the "differentiation of our product from AP's."

UPI is in many ways still suffering from the practice of former owner Scripps-Howard of subsidizing and absorbing all deficits. UPI posted operating losses of \$21.2 million from 1974-1978 and \$7 million in 1979 alone (BROADCASTING Oct. 13, 1980). Because of that legacy, said VanBennekom, people thought that UPI "was meant to exist on an unprofitable basis, [but] it is, after all, a business...we want to be cash-flow self-sufficient."

Worse perhaps, was E.W. Scripps leaving UPI to battle what VanBennekom called an "image of instability," created in 1978 when the Scripps trust started looking for ways to cut some of its losses, principally through a merger with a group of newspaper and broadcast owners, and then later by selling it outright (BROADCASTING Oct. 1 and 13, 1979; June 7, 1982).

A succession of owners through the mid-1980's "didn't help matters" said VanBennekom. Nor did bankruptcy protection in 1985, several editorial "refocusings" through the 1980's, and what one former Unipresser said "was the habit of rushing new products to market before they were ready, often at the cus-



Pieter VanBennekom

tomers' expense." It was that practice, that led to the termination of UPI's contract with Fox affiliate WNYW(TV) New York this past summer, sources said.

But that old way of doing business may be changing. Infotechnology is measuring UPI's success from the bottom line. When chairman Earl Brian wrested operating control from Mario Vazquez-Rana (BROADCASTING, Feb. 29, 1988), as part of World News Wire Corp. (WNW), it was done in part, said VanBennekom, to see what plans, might make UPI profitable. After Infotechnology bought out Vazquez-Rana outright, "The Plan" as it has become known, was slowly implemented. The final phase said Milt Capps, UPI senior vice president, corporate affairs, was put in place two weeks ago with the establishment of MetroRegional reports.

The MetroRegional reports are the last part of changes in the core editorial unit and initially link the country's dominant news media markets from Los Angeles, New York, Baltimore-Washington, Boston, Detroit and Philadelphia. Those areas focus UPI's products on 15 states near four regional hubs in Chicago,

Los Angeles, New York and Atlanta. The point is "to intensify our reporting of business and finance, economics and trade, government, crime and other quality of life subjects nationally," said VanBennekom.

Those areas served, said Capps, are responsible for virtually all national and international news while also accounting for over 80% of UPI's revenues. "It makes sense from both a news and business stand point," he said.

The restructuring of the core editorial unit gave greater authority to the regional editors and calls on them to be responsible for selling UPI's product. In a release, Brian said: "Our emphasis on operations at the U.S. regional level places increased value on sales management's personal knowledge of our editorial and service operations, and their ability to work in tandem with editors throughout UPI."

The changes were dictated by increasing deficits. UPI had lost in excess of \$25 million in 1987 and \$15 million in 1988, while revenues during that period, and in 1989, have risen only slightly and continue to hover in the mid to upper \$60 million range. In 1989, the loss was only \$3.2 million, while the fourth quarter of 1989 saw UPI post a tentative operating profit, said Capps.

But perhaps, from an editorial point of view, the foundation of the plan is the differentiation of UPI's product from AP's. One of the buzzwords at UPI has been "enterprise reporting" which they loosely describe as more interpretive, descriptive, explanatory, analytical and historical reporting. The "enterprise reporting" is the "cornerstone" of the plan, said VanBennekom. If in the past UPI has been guilty of rushing products to market prematurely, it has been overly cautious in testing the re-styled reports, said Capps.

The product differentiation is important from a business point of view as well, said VanBennekom, "we do not want to compete solely on the basis of price."

A big factor in making the plan work is the new Vienna, Va.-based computer center that "increases speed and flexibility" and that should prevent information backlogs that had been plaguing the old system, said Capps. In 1979 UPI moved its central computer to a \$2 million site in Dallas from New York, and bought two Univac systems for \$6.5 million. That was a big investment for a company already bleeding green, but the dollar loss, however, proved to be secondary. The system soon needed upgrades that the company could not afford, and by the mid-1980's it was considered "antiquated" by UPI staffers.

So, about two years after taking over, "The Plan" is in place. Capps said a few months will be needed for everything to be operating smoothly.

But the plan has extracted a high cost, one that has been particularly painful to UPI staffers, who have suffered the most from the cuts. Many of the cuts were the result of management eliminating many of the associated costs of full-time employees by having subcontractors and free-lancers write copy and be paid on a piecemeal basis, sources said. Unofficial numbers put the number of lost employees well over 450 with more than a dozen domestic bureaus closed. Kevin Keane, Wire Service Guild president and administrator, said UPI's plan is "a mystery," and because "refocusing" happens so often, it's "tough to know" what the result will be. In addition to cuts at the bureau level, other departments have also been affected, such as customer relations, where the force has reportedly fallen from 18 to four.

VanBennekom called the lay-offs "an unfortunate reality of life." But Capps insists that through its joint ventures, UPI may actually have more people and has had a net increase of sports and business reporters, due largely to joint-ventures with FNN, which Infotechnology has 47% interest. Capps said that despite cutting the number of UPI bureaus, and consolidating in the denser ADI's, UPI has made up for the lost coverage with increased use of stringers, freelancers and a joint venture with Washington-based States News Service.

Other ventures are taking place with Basys Inc. (BROADCASTING March 26) and Financial World Magazine. The projects are designed to give UPI more "value-added packages" of specialized reports "developed by UPI allies," said VanBennekom. The success of those ventures, many agree, are fundamental to UPI's success.

Many UPI clients, past and present, do not find anything new about news of

another reorganization at UPI. Many believe the wire service has paid too much lip service to editorial and managerial re-focuses over the years with few noticeable improvements. But there is newfound concern among many UPI clients that, because of all the joint ventures, there will be a dilution of quality in the overall product.

But VanBennekom said that the changes taking place now should have happened years ago. There were too many "stop-gap measures and well-intentioned" managers, and UPI was "too

*The news and
information
business "ain't a
club. We're in this
to make a buck."*

—Pieter VanBennekom

slow" and not "far-thinking enough" to overcome a confluence of forces that prevented changes in the business side of UPI, he said. The biggest change, however, is that Brian is not going to give UPI access to whatever "deep pockets" he may have. But VanBennekom said the editorial changes were an "inevitable" response to a "changed market." The changes that hurt UPI were many and varied, but VanBennekom said the general explosion of information in the last ten years grossly accelerated the problems UPI developed in the 1970's. The death of afternoon papers was the first "straw in the wind," and proved symbolically damaging to UPI because the news service was founded to benefit the afternoon papers. The subsequent birth of multichannel delivery systems, CNN, C-SPAN, the personal computer and other supplemental wire-type services greatly diminished UPI's value as a "confirmatory service to AP," he said. The late 1980's brought hard times to the television industry, that had many general managers questioning the need for "duplicative wire services," said VanBennekom. UPI, he said, did not have the resources to "knock AP out of there."

Those changes, however, "created opportunities in the marketplace, but we kind of lost the entrepreneurial spirit in the last 20 years that characterized UPI in the first 60," said VanBennekom.

That "spirit" is needed as UPI finds itself competing with other news organizations trying "to expand their base of revenues," while cutting costs, said VanBennekom. Currently, broadcasters account for more than 45% of UPI's revenue (up from roughly 35% at the beginning of the 1980's). Capps said the unbundling of newspaper services accounted for an increase in newspaper clients but a decrease in relative percentage of revenue. Part of the plan is to gain more corporate (non-media) clients, which now account for 5% of revenues, and Capps believes that will eventually rise to 15-20%.

For broadcasters, UPI is most "interested in servicing those stations that [care] about the news; we'll still service those that 'rip and read' from the wire, but that's no longer a high priority target," said VanBennekom.

Radio is an area of particular challenge and uncertainty for UPI because of fragmentation of formats within each market. There are "certain topics that some formats are not interested in," said VanBennekom.

But problems in the radio market are making that "image of instability" harder to shake than UPI would like. UPI Radio has been the latest target of rumors because, sources say, the division has been a constant financial drain. UPI is expected to form a joint venture soon to try to save the radio network, possibly with more than one large multimedia company, according to sources. Cutting costs, especially in the transmission area, is said to be the main concern. If those plans fall through, UPI may eliminate the radio network, according to sources.

Another problem facing UPI is that its well-being is, for better or worse, linked to the fortunes of sister Infotechnology companies, especially FNN and The Learning Channel. The official word puts FNN and UPI at "arms length" but that arm belongs to Infotechnology vice president John Berentson, who was named UPI's chief operating officer (BROADCASTING July 23). One of Berentson's main responsibilities is to find more areas where UPI and FNN can work together. Unfortunately, FNN is having some problems of its own right now (BROADCASTING, Oct. 15), and that is having at the very least an effect on UPI's "image of instability."

For those who want UPI to be something other than what it's becoming, their day has passed. Said VanBennekom, the news and information business "ain't a club.... We're in this to make a buck."

—PJS

FOR THE RECORD

As compiled by BROADCASTING from Oct 11 through Oct 17 and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours.; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; HAAT—height above average terrain; H&V—horizontal and vertical; khz.—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz.—megahertz; mi.—miles; MP—modification permit; mod.—modification; N—night;

pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific-Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; U or unl.—unlimited hours; vis.—visual; w—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Applications

■ KAPH(FM) Kingman, KS (BALH900927GF:

100.3 mhz; 48 kw; ant. 505 ft.)—Seeks assignment of license from Bliss Communications to Alpha Broadcasting Inc. for \$220,000. Seller is headed by Ronald G. Bliss, Eugene L. Ferrin, David Gordon, Michael R. Gore and Jessica A. Gore. Buyer is headed by David Brace, Fred Samuelson and Doyle Gene Boyd. Brace is president of New Life Fellowship Inc., licensee of KGAM(FM) Wichita, KS. Filed Sept. 27.

■ WTBM(FM) Mexico, ME (BALH900926HX: 100.7 mhz; 180 W; ant. 1,277 ft.)—Seeks assignment of license from Tanist Broadcasting Corp. to Mountain Valley Broadcasting Inc. for \$300,000. Seller is headed by T. Barton and Eleanor A. Carter, husband and wife, and Cyril M. Wismer, and is licensee of WFAU(AM) and WKCG(FM), both Augusta, ME. Buyer is headed by Richard D. Gleason, and has interests in WTME(AM) Auburn, WOXO(FM) Norway and WKTQ(AM) South Paris, all Maine, and is also proposed assignee of WXGL(AM) Lewiston, ME. Filed Sept. 26.

■ KJLA(AM) Kansas City, MO (BAL900926ED: 1190 khz; 5 kw-D; 225 w-N)—Seeks assignment of license from Osborn Communications Corp. to The Great Age Radio Inc. for \$200,000. Seller is headed by Wilton R. Osborn II, Carol D. Osborn and Stanley H. Durwood. Buyer is headed by L. Robert McLaughlin, owns 100% of stock and has no other broadcast interests. Filed Sept. 26.

■ WIXE(AM) Monroe, NC (BTC900928EC: 1190 khz; 1 kw-D)—Seeks assignment of license from Monroe Broadcasting, Inc. to Monroe Broadcasting, Inc., for \$250,000, in stock purchase agreement. Seller is headed by Joe N. Ross, Paul J. and Janet Helms, Bruce H. Griffin Jr. and Ray Atkins. Buyer is headed by James E. Reddish, Archie W. Morgan, David and Joan Hinson and Eleanor Gardner Randall, and has no other broadcast interests. Filed Sept. 28.

■ WBMS(AM) Wilmington, NC (BAL900928ED: 1340 khz; 1 kw-U)—Seeks assignment of license from Brunson Broadcasting Co. of North Carolina to S. Frank and Helen F. McNeil for \$148,000. Seller is headed by Dorothy E. Brunson, Naomi Porter Camper and Clyde Porter Jr., and has interests in Brunson Communications, Inc., licensee of WEBB(AM) Baltimore, WIGO(AM) Atlanta, and WGTW(TV) Burlington, NJ. Buyer is headed S. Frank and Helen F. McNeil, and has no other broadcast interests. Filed Sept. 28.

■ KQFX(FM) Georgetown, TX (BAPLH900926GE: 96.5 mhz; 100 kw; ant. 930 ft.)—Seeks assignment of license from Red River Radio Inc. to KHFI Venture Ltd. for \$3,850,000. Seller is headed by A. Thomas Joyner, David Weil, Gregg P. Skall and Lynette Leto. Buyer is owned by Rusk Corp., headed by Jesse H. Jones II, John C. Jones, John T. Jones Jr., Winifred S. Jones, Melissa J. Stevens, Joe Thompson, Clint C. Small, Viva Harris, B.J. Mitchell and Ron Scott. Rusk Corp. is the licensee of KTRH(AM)-KLOL(FM) Houston, KMGPI(FM) Monahans and KSMG(FM) Seguin, all Texas. Filed Sept. 26.

■ KYQX(FM) Weatherford, TX (BALED900928GG: 89.5 mhz; 368 W; ant. 205 ft.)—Seeks assignment of license from Springtown Educational Broadcast Foundation to Parker County Public Radio Inc. for \$55,000. Seller is headed by Wesley D. Yeager, Angela Yeager and Gayle Moring, Wesley D. Yeager has interests in KMQX(FM) Springtown and KSEY(AM)-(FM) Seymour, both Texas. Buyer is headed by Randall Young, Steve Reid, John E. Schwensen, Lon W. Young, Stewart Schwensen and Joyce S. Schwensen, and has no other broadcast interests. Filed Sept. 28.

■ WPUV(AM) Pulaski, VA (BAL901001EB: 1580 khz; 5 kw-D; 1 kw-CH)—Seeks assignment of license

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

SERVICE	ON AIR	CP's ¹	TOTAL ²
Commercial AM	4,979	247	5,226
Commercial FM	4,308	867	5,175
Educational FM	1,430	282	1,712
Total Radio	10,717	1,396	12,118
Commercial VHF TV	550	19	569
Commercial UHF TV	552	185	737
Educational VHF TV	124	4	128
Educational UHF TV	226	20	246
■ Total TV	1,452	233	1,680
VHF LPTV	300	205	505
UHF LPTV	457	1,508	1,965
■ Total LPTV	757	1,713	2,470
FM translators	1,849	290	2,139
VHF translators	2,732	116	2,848
UHF translators	2,223	401	2,624

CABLE

Total subscribers	53,900,000
Homes passed	71,300,000
Total systems	10,823
Household penetration†	58.6%
Pay cable penetration	29.2%

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

from Lester L. Williams to Billy G. Hale for \$93,000. Seller is 100% stockholder of Scotts Radio Enterprises Inc., licensee of WFIC(AM) Collinsville, VA. Buyer has no other broadcast interests. Filed Oct. 1.

Actions

■ **WBCA(AM) Bay Minette, AL** (BAL900815EA: 1110 kHz; 10 kw-D)—Granted app. of assignment of license from Lake Area Radio Inc. to Gordon Earls Radio Inc. for \$165,000. Seller is headed by James H. Faulkner and Dorothy S. Martin. Buyer is headed by Gordon and Doris K. Earls. and has no other broadcast interests. Action Sept. 27.

■ **WTAN(AM) Clearwater, FL** (BAL900606ED: 1340 kHz; 1 kw-U)—Granted app. of assignment of license from Wagenvoort Advertising Group Inc. to Drenik Communications Inc. for \$750,000. Seller is headed by Dave and Barry Wagenvoort. Dave Wagenvoort recently sold KLAU(FM) Las Vegas ("Changing Hands," May 21). Barry Wagenvoort has interest in KWAI(FM) Honolulu. Buyer is headed by Virginia C. Nikitakis and George Bouris. and has no other broadcast interests. Action Oct. 5.

■ **WTXL-TV Tallahassee, FL** (BALCT900620KG: ch. 27; 1.184.7 kw-V; ant. 1.041 ft.)—Dismissed assignment of license from Tallahassee 27 Ltd. to Southern Broadcast Corp. of Tallahassee for \$6.8 million. Seller is headed by Michael Kassner and Joseph Tydings and has interest in KTRS(FM) Casper, WY, and KJIX(AM)-KTCL(FM) Fort Collins, CO. Buyer is subsidiary of Calkins Newspaper Inc. and is headed by Douglas Barker, Carolyn C. Smith, Shirley C. Ellis and Sandra C. Hardy. Calkins Newspapers Inc. has interest in Southern Broadcast Corp. of Sarasota, licensee of WWSB-TV Sarasota, FL. Barker is director of Trivest Financial Services Corp., which owns 56% of American Communications and Television Inc. (ACTV). ACTV owns 100% of Hilton Head Television, licensee of WTGS-TV Hardeeville, SC, and 100% Ogden TV, licensee of KOOG-TV Ogden, UT. Action Oct. 4.

■ **WBRO(AM) Waynesboro, GA** (BAL900817EA: 1310 kHz; 1 kw-D)—Granted app. of assignment of license from Clifford Jones to P.A.S.T. Inc. for \$45,000. Seller has no other broadcast interests. Buyer is headed by Gilbert W. Banks and Chris Bennett. Bennett has interest in KRIZ(AM) Renton, KZIZ(AM) Sumner and KBMS(AM) Vancouver, all Washington. Action Oct. 1.

■ **WMOX(AM) Meridian, MS** (BAL900806EB: 1010 kHz; 10 kw-D, 1 kw-N)—Granted app. of assignment of license from Lauderdale Broadcasting Co. to Broadcasters and Publishers Inc. for \$30,000. Seller is headed by James B. and Hilah M. Skewes, husband and wife, and Jack L. Bouchillon Jr., and has no other broadcast interests. Buyer is headed by Houston L. Pearce, Voncile R. Pearce and Susan C. Pearce, and is licensee of WJDQ(AM) Marion and WJDQ-FM Meridian, both Mississippi. WJDQ(AM) is dark, and license will be cancelled. Houston L. Pearce is chairman and 50% stockholder of Radio South Inc., licensee of WFFN-FM Cordova, AL; and chairman and 40% stockholder of WGUD Stereo Inc., licensee of WGUD(AM) Moss Point and WGUD-FM Pascagoula, both Mississippi. Action Oct. 3.

■ **KMIO-FM Espanola, NM** (BALH900419HR: 102.3 mhz; 820 w; ant. 636 ft.)—Granted app. of assignment of license from The Holt Corp. of New Mexico to Enchantment Media Inc. for \$400,000. Seller is headed by Arthur H. Holt, Phyllis Holt, Gordon Holt and Christine Borger, and has interest in WUSG-AM-FM Winchester, VA; WZZO(FM) Bethlehem, WKAP(AM) Allentown and WBNE-FM Barton, all Pennsylvania; KMXX(FM) Socorro and KEVQ-FM Espanola, both New Mexico; WBOP(AM)-WTKX(FM) Pensacola, FL; WGCM(AM)-WTKI(FM) Gulfport and WOAD(AM)-WJMI(FM) Jackson, both Mississippi. Buyer is headed by William R. Sims and Cheri S. Potter. Sims owns 100% of stock of Classic Media Inc., whose subsidiary, Classic Radio Inc., is licensee of KMIK(AM) Santa Fe, NM. Action Sept. 28.

■ **KSIL(AM) Silver City, NM** (BAL900706EA: 1340 kHz; 1 kw-U)—Granted app. of assignment of license from Terrie Meskill to KSIL Radio Ltd. for \$200,000.

Seller has no other broadcast interests. Buyer is headed by Richard Van Scoyk, Robert J. Young and Karen Van Scoyk, and has no other broadcast interests. Action Oct. 4.

■ **KLYC(AM) McMinnville, OR** (BAL900529EA: 1260 kHz; 1 kw-U)—Granted app. of assignment of license from Thomas A. Huntsberger, trustee, to Bohnsack Strategies Inc. for \$120,000. Seller is trustee to bankrupt group Matrix Media Inc., and has no other broadcast interests. Buyer is headed by Larry Bohnsack and has no other broadcast interests. Action Oct. 2.

■ **WABV(AM) Abbeville, SC** (BAL900809EB: 1590 kHz; 1 kw-D)—Granted app. of assignment of license from Yearick Broadcasting Corp. to Minority Media Inc. for \$70,000. Seller is headed by Harry O. Yearick and has no other broadcast interests. Buyer is headed by William Johnson and has no other broadcast interests. Action Oct. 3.

■ **KINE(AM) Kingsville, TX** (BAL900518EE: 1330 kHz; 1 kw-D; 280 w-N)—Granted app. of 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. Action Sept. 28.

■ **KVOZ(AM)-KOYE(FM) Laredo, TX** (AM: BAL900502EA: 890 kHz; 10 kw-D, 1 kw-N; FM: BALH900502EB: 94.9 mhz; 100 kw; ant. 1,000 ft.)—Granted app. of assignment of license from Border Broadcasters Inc. to Broad Based Communications Inc. for \$2.96 million ("Changing Hands," May 7). Seller is headed by W.J. Harpole and has interest in KEPS(AM)-KINLI(FM) Eagle Pass, KVOU(AM)-KYUF(FM) Uvalde and KSPL(AM) San Marcos, all Texas. Buyer is headed by Vincent Henry, Arthur Camiolo and William Scott, and is licensee of WWSD(AM)-WFHT(FM) Quincy, FL. Action Sept. 28.

■ **KFON(AM) Rollingwood and KKMJ(FM) Austin, both Texas** (AM: BAL900801EF: 1370 kHz; 5 kw-D, 500 w-N; FM: BALH900801EG: 95.5 mhz; 100 kw; ant. 1,000 ft.)—Granted app. of assignment of license from Keymarket of Austin Inc. to The Tremont Group Ltd. for \$7 million. Seller is headed by Kerby E. Confer and Donald Alt. Confer, through various companies, has interest in WILK(AM)-WKRZ-FM Wilkes-Barre and WHGB(AM)-WNNK-FM Harrisburg, both Pennsylvania; KFON(AM)-KKMJ-FM Memphis; WWL(AM)-WLMG-FM New Orleans; WQSF(FM) Williamsburg, VA, and KFRG-FM San Bernardino, CA. Alt has interest in WRUS(AM)-WBVR(FM) Russellville, KY. Buyer is headed by Joseph C. Amatore, Winifred J. Amatore and Douglas Q. Amatore. Joseph C. Amatore is licensee of KHGI(TV) Kearney, KSNB-TV Superior and KWNH Hayes, all Nebraska; and Channel 44 Ltd., licensee of WJTC(TV) Pensacola, FL. Action Oct. 4.

■ **KDAE(AM) Sinton and KLTG(FM) Corpus Christi, both Texas** (AM: BAL900209EE: 1590 kHz; 1 kw-D, 500 w-N; FM: BALH900209EF: 96.5 mhz; 100 kw; ant. 870 ft.)—Granted app. of assignment of license from Stereo Broadcasting Corporation to Broad Based Communications Inc. for \$1,880,850. Seller is headed by James DeWalt and has no other broadcast interests. Buyer is headed by Vincent A. Henry, son of Ragan Henry. Broad Based is the proposed assignee of WWSD(AM)-WJQI(FM) Quincy, FL and KEBE(AM)-KOLI-FM Jacksonville, TX. Broad Based has interest in Best Broadcasting Co., applicant for new FM on Channel 290A Rochester, NY. Vincent Henry is beneficiary of Ahab Family Trust, which is sole limited partner of several new FM applications. Action Sept. 28.

■ **KCAS(AM) Slaton, TX** (BAL900821EC: 1050 kHz; 250 w-D)—Granted app. of assignment of license from Star of the Plains Broadcasting to Vision Media Inc. for \$65,000. Seller is headed by Jerome and Margie Orr, husband and wife, and has no other broadcast interests. Buyer is headed by William S. and Sarah Stewart, husband and wife, and has no other broadcast interests. Action Oct. 4.

NEW STATIONS

Actions

■ **Eldora, IA** (BPH880415MD)—Dismissed app. of Mega Media, Ltd. for 99.5 mhz; 3 kw; ant. 328 ft. Address: 207 N. Main St., Charles City, IA 50616. Principal is headed by James B. Hebel, who also has interests in KCHA(AM)-(FM) Charles City, IA. Action July 5.

■ **Sitka, AK** (BPH890705MF)—Granted app. of Sitka Broadcasting Co., Inc. for 103.1 mhz; 3.1 kw; ant. 649 ft. Address: 3161 Channel Dr., Juneau, AK 99801. Principal is headed by Craig O. McCaw. Action Oct. 5.

FACILITIES CHANGES

Applications

AM's

■ **Lake City, SC** WJOT(AM). 1260 kHz—April 13, 1989 application for CP to increase day power to 5kw.

■ **Paris, TN** WMUF(AM). 1000 kHz—Oct. 3 application for CP to make changes in antenna system.

■ **Walla Walla, WA** KTEL(AM). 1490 kHz—Oct. 2 application for CP to change TL: South 3rd Ave., 15 km N of Whitney Rd., Walla Walla, WA: 46 20 33N 118 20 20W.

FM's

■ **Washington, DC** WRQX(FM). 107.3 mhz—Oct. 1 application for CP to change ERP: 34 kw H&V; ant.: 602 ft.

■ **Leesburg, FL** WXXL(FM). 106.7 mhz—Sept. 27 application for mod. of CP (BPH86031011) to change ant.: 823 ft.

■ **Dock Junction, GA** WXXM(FM). 105.9 mhz—Oct. 2 application for mod. of CP (BPH870910MJ) to change ERP: 2.7 kw H&V; change ant.: 489 ft.; TL: .67 km SW of Hwy. 303, Blyth Island, GA.

■ **Fort Wayne, IN** WLAB(FM). 88.3 mhz—Oct. 1 application for CP to change ERP: 7 kw H&V; ant.: 341 ft.; TL: 2602 Cass St., Fort Wayne, IN; class: B1.

■ **Fort Scott, KS** KOMB(FM). 103.9 mhz—Sept. 20 application for CP to change ERP: 2 kw H&V; ant.: 400 ft.; TL: .5 km S of Fort Scott city limits on Hwy 69 and .4 km W of Hwy 69.

■ **Walker, MN** KLLR(FM). 99.3 mhz—Sept. 25 application for mod. of CP (BPH891130ID) to change TL: 4.05 km SW of Kabekona Corner Jct US 71 and MN 200 on bearing of 230 degrees, Hubbard, MN.

■ **Canton, MO** KBXB(FM). 102.3 mhz—Sept. 26 application for CP to change ERP: 12.5 kw H&V; ant.: 308 ft.; class: C3; per docket #89-427.

■ **Southampton, NY** WHFM(FM). 95.3 mhz—Sept. 21 application for CP to change ERP: 5 kw H&V; use directional antenna.

■ **Charlotte, NC** WMXC(FM). 104.7 mhz—Sept. 27 application for CP to correct overall tower height and radiation center height.

■ **Grove City, OH** WWCD(FM). 101.1 mhz—Sept. 19 application for mod. of CP (BPH851216MV) to change ERP: 6 kw H&V.

■ **Roseburg, OR** KRSE-FM. 103.1 mhz—Sept. 24 application for mod. of CP (BPH881221IC) to change ERP: 25.6 kw H&V; ant.: 674 ft.; TL: Mt. Rose. 2.9 km from Douglas County Courthouse on a bearing of N030E degrees.

■ **Jasper, TX** KJAS(FM). 100.9 mhz—Sept. 27 application for CP to change ERP: 50 kw H&V; ant.: 492 ft.; TL: 4 mi N of Curtis, TX.

■ **Mesquite, TX** KEOM(FM) 88.3 mhz—Sept. 12 application for mod. of CP (BPED890330IB) to change ERP: 61 kw H&V; change class: C1; directional pattern.

■ **Naches, WA** KYKA(FM) 96.9 mhz—Sept. 6 application for CP to change ERP: 5.8; H&V; ant.: 36 ft.

■ **Medford, WI** WIGM-FM. 99.3 mhz—Sept. 25 application for CP to change ERP: 23 kw H&V; ant.: 342

ft. H&V: TL: 2.6 km N of State Rte. 64 and .7 km W of State Rte. 13, in Medford Township. WI: class: C3; per docket #89-217.

TV's

■ **Clermont, FL WKCF(TV)**, ch. 68—April 13 application for mod. of CP (BPCT850214KQ) to change from ch. 68 to ch. 18: ERP (vis): 5000 kw; ant.: 1.501 ft.; TL: 20000 Fort Christmas Rd., Christmas, FL: DielectricTFU-38J(DA)BT: 28 34 51N 81 04 32W; per docket #89-68.

■ **Lansing, MI WLAI-TV**, ch. 53—Oct. 2 amendment filed to BMPCT900717KG to change ERP: 1660 kw (vis).

Actions

AM's

■ **Winnfield, LA KVCL(AM)** 1270 khz—Oct. 4 application (BP900716AB) granted for CP to reduce daytime power to .82 w and make changes in antenna system.

■ **Caribou, ME WFST(AM)** 600 khz—Oct. 4 application (BP900330AE) granted for CP to change TL: E side of US Hwy. 1, approx. 9.5 km N of Presque Isle, ME: changes in antenna system: 46 45 52N 67 59 23W.

■ **Seaside Park, NJ WNJO(AM)** 1550 khz—Oct. 1 application (BMP900405CR) granted for mod of CP (BP880104AE) to change city of license to: Toms River, NJ: reduce power to 3 kw-N, 6 kw-D: make changes in antenna system & change TL: Hwy. 37, approx. 1 km SSW of Pine Lake Park, NJ: 39 59 15N 74 16 07W.

■ **Vineland, NJ WWBZ(AM)** 1360 khz—Oct. 1 application (BP900404AC) granted for CP to change city of license: Washington, NJ: increase day power to 5 kw; changes in ant. system & change TL: Kingsley Landfill Rte. 41, Deptford, NJ: 39 47 24N 75 06 04W.

■ **Clearfield, PA WCPA(AM)** 900 khz—Oct. 2 application (BMP900508AH) granted for mod of CP (BP880303AF) to augment nighttime pattern.

■ **Baytown, TX KWWJ(AM)** 1360 khz—Oct. 1 application (BP900307AA) granted for CP to increase day power to 5 kw.

■ **Point Pleasant, WV WTGR(AM)** 1030 khz—Oct. 4 application (BMP881115AF) granted for mod of CP (BP821122AD) to change TL: adjacent to Kanawha River & Three Mile Creek, N of Hwy 35, Point Pleasant, WV: increase CH to 2.9 kw and make changes in antenna system: 38 48 52N 82 06 00W.

FM's

■ **New Smyrna Beach, FL WJLU(FM)** 89.7 mhz—Oct. 3 application (BPED900315IC) granted for CP to change ERP: .34 kw H&V: change ant.: 382 ft.

■ **Attica, IN WBQR(FM)** 95.7 mhz—Oct. 1 application (BPH900629IE) granted for CP to change ERP: 4.096 kw H&V: ant.: 387 ft.

■ **Athol, MA WCAT-FM** 99.9 mhz—Oct. 1 application (BPH891212ID) granted for CP to change ERP: 3.72 kw H&V.

■ **Lawrence, MA WCGY(FM)** 93.7 mhz—Oct. 3 application (BPH890214IC) granted for CP to change ERP: 31 kw H&V: change ant.: 640 ft.; TL: Essex County, approximately 1.8 km due W of the intersection of Lake St. and Main St. in Middleton, MA.

■ **Bloomfield, MI WBFH(FM)** 88.1 mhz—Oct. 4 application (BPED881103MB) granted for CP to change ERP: .3555 kw H&V: change to directional ant.

■ **Caro, MI WIDL(FM)** 104.9 mhz—Oct. 4 application (BPH900402ID) granted for CP to change ERP: 6 kw H&V: change ant.: 318 ft.; and to change freq: 92.1 mhz (per docket #89-395) (This is to correct the status, report no. 14724, appearing on Public Notice May 1, 1990).

■ **Bennington, NE KRRK(FM)** 93.3 mhz—Sept. 5 application (BMPH900518IC) granted for mod. of CP (BPH871109MB) to change ERP: 3.6 kw H&V: ant.: 426 ft.; TL: 5002 N. 72nd St., Omaha, NE: other: ant. type (to directional).

■ **Franklin, NJ WSUS(FM)** 102.3 mhz—Oct. 4 application (BPH900604IC) dismissed for CP to change

ERP: 1.178 kw H, 1.104 kw V.

■ **Westerville, OH WOBN(FM)** 105.7 mhz—Sept. 6 application (BPED891013MF) granted for CP to change freq: 101.5 mhz.

■ **Pittston, PA WWRB(FM)** 102.3 mhz—Oct. 4 application (BPH900604IA) dismissed for CP to change ERP: 1.37 kw H&V: change ant.: 676 ft.; TL: site is located 1.5 km NW of Austin Heights in Ransom Township, PA: OTHER: install a DA.

■ **Elizabethton, TN WUSJ-FM**, 99.3 mhz—Oct. 4 application (BPH900312IE) granted for CP to change ERP: 0.14 kw H&V: change ant.: 2.148 ft.; TL: site #8, Holston Mtn. Electronic site, Holston Mtn., TN, approximately 11 km NE of Elizabethton, TN.

■ **Groves, TX KTFM(FM)** 92.1 mhz—Aug. 30 application (BPH890530IE) granted for CP to change freq: 92.5 mhz: change ERP: 50 kw H&V: ant.: 439 ft.; change to class C2 (per docket #87-104).

TV's

■ **Rogers, AR KFAA(TV)** ch. 51—July 25 application (BMPCT900725KE) granted for CP to change ERP: 80.1 kw (vis).

■ **Denver, CO KUSA-TV** ch. 9—Aug. 30 application (BPCT900702KI) granted for CP to change ERP: 316 kw (vis): ant.: 918 ft.; TL: Lookout Mountain Park, 2 miles SSW of Golden, CO: change ant.: Dielectric TW-12A9-R: 39 43 46N 105 14 08W.

■ **Baton Rouge, LA WPFT(TV)** ch. 44—Sept. 21 Public Notice of 9-21-90 granting BMPCT900316KH was in error. Application was reinstated and call letters restored as of that date.

■ **Martin, SD KZSD-TV** ch. 8—Aug. 30 application (BPET900503KE) granted for CP to change ERP: 24.3 DBK/ 269 kw: ant.: 869 ft.; TL: 3 miles S. of Long Valley, SD: 43 26 06N 101 33 14W.

■ **Baytown, TX KRTW(TV)** ch. 57—Aug. 30 application (BPCT900612KF) granted for CP to change ERP: 5.000 kw (vis): ant.: 1.918 ft.; TL: near Stringtown Rd., 6.4 km SE of Corner of Stringtown Rd. and Hwy. 35, 12.9 km S. of Alvin, TX: ant.: SWR, Inc./ TM-30-DA(DA)BT: 29 17 56N 95 14 11W.

■ **Virginia Beach, VA WVB(TV)** ch. 43—Oct. 2 application (BMPCT900907KE) granted for mod of CP(BPCT830223KV) to change the ERP: 2.028 kw (vis): ANTL AndrewALP32L3-HSM-43(DA)BT).

CALL LETTERS

Applications

Existing AM's

WLWZ(AM) WKDY Voyager Communications III Inc., Spartanburg, SC
WNLS(AM) WYYN Arso Broadcasting Corp., Tallahassee, FL
WPNN(AM) WKZN Broadcast Communications Inc., Gorham, ME
WWGZ(AM) WDEY Covenant Communications Corp., Lapeer, MI

Existing FM's

KRRO(FM) KKRC-FM XMT Group Inc., Sioux Falls, SD

WLWZ-FM WLWZ Voyager Communications III Inc., Easley, SC
WWGZ-FM WWGZ Covenant Communications Corp., Lapeer, MI

Existing TV's

KTFQ(TV) KGCT-TV R.D.S. Broadcasting Inc., Tulsa, OK
WWTI(TV) WFYF Watertown Television Corp., Watertown, NY

Grants

New AM

KWQA(AM) George L. Chambers, Hawley, TX

New FM's

KWQH(FM) Clamshell Communications Corp., San Luis Obispo, CA
KWQI(FM) FM Broadcasting Corp., Alexandria, LA
KWQJ(FM) A.A. Radio Partnership, Anchorage, AK
KWQK(FM) FM Radio Partners Ltd. Partnership, Albuquerque, NM
KWQL(FM) Great Scott Broadcasting, Dishman, WA
KWQM(FM) KMAS Broadcasting Corp., Camas, WA
KWQN(FM) Reid Broadcasting Inc., Arcadia, LA
WCNL(FM) Carlinville Broadcasting Corp., Carlinville, IL
WGUF(FM) Emerald Sea Broadcasting Inc., Marco, FL
WJAN(FM) Ronald Angelo Morlino, Sunderland, VT
WSIZ-FM Osceola Communications, Inc., Ocilla, GA
WXFL(FM) Bennycarle Broadcasting Inc., Florence, AL
WXMA(FM) JKRC Central Communications Ltd., Bishopville, SC
WXMD(FM) World Media Inc., White Sulphur Springs, WV
WXME(FM) Karen S. Klehamer, Avon, NY
WXM(FM) Hometown Broadcasting of McArthur Inc., McArthur, OH
WXM(FM) Su Jacobs-Claussen, Spooner, WI
WXM(FM) H & P Communications, Ltd., Mt. Carmel, PA
WXML(FM) Kayser Broadcast Ministries, Upper Sandusky, OH

Existing AM's

KWSN(AM) KKFN XMT Group Inc., Sioux Falls, SD
WBNK(AM) WRSB Butternut Broadcasting Company, Inc., Binghamton, NY
WCQR(AM) WGHK Fairlawn Broadcasting Inc., Fairlawn, VA
KJQI(AM) KKJZ Mt. Wilson FM Broadcasters Inc., Costa Mesa, CA
WARW(AM) WNBW 530 Route 94 Corporation, Cornwall, NY
WFNS(AM) WPLA Elvin L. Harmon, Plant City, FL
WRXK(AM) WZRZ Beasley Radio Inc., North Fort Myers, FL
WUFI(AM) WRTL Rollings Communications of Illinois Inc., Rantoul, IL
WYWR(AM) WFNW WVBR Inc., Campbell, OH

Existing FM's

KACW(FM) KYTE Big Bay Radio Inc., North Bend, OR
KIUS(FM) KQHK Great American Broadcasting Company, Hutchinson, KS
KKCQ-FM KKDQ North Country Radio Inc., Fosston, MN
KKDQ(FM) KKAQ-FM Olmstead Broadcasting Inc., Thief River Falls, MN
KMIA(FM) KMPQ-FM Ft. Bend Broadcasting Company Inc., Rosenberg-Richmond, TX
KRRO(FM) KIUS XMT Group Inc., Sioux Falls, SD
KXIX(FM) KQLV NPI Partners, Sheridan, AR
KXJZ(FM) KXPQ California State University, Sacramento, CA

Les Moonves

Continued from page 53

What else is David Jacobson working on?

He also has *Paradise* on, now being called *Guns of Paradise*, which he is working on very heavily. That's now a mid-season show. So he is a very valuable asset.

How do you feel about the performance of that show so far?

Well, it hasn't been on the air yet this season.

When is it due on?

We anticipate sometime by the middle of January, and we're hoping for a decent time slot and are optimistic about it.

What effect do you think the aggressive marketing and promotion campaigns on CBS and NBC have had on the new season?

I think the promotions by and large are very successful. I think the K Mart promotion and the McDonald's promotion have definitely been successful. In certain instances you can obviously see the tune-in. All you can ask with a new show is just give it a chance, look at it once or twice, let me show you that I can deliver.

Do you see any hits emerging from the new crop of network shows?

It's hard to tell. I think there are certainly disappointments. I think ABC obviously expected more out of *Cop Rock* initially. I think NBC expected more out of *The Fanelli Boys* initially. Now, that's not to say that they've lost interest in them. I just think there are disappointments all around.

Talk about performance of Lorimar shows a bit. Specifically, one of the highest profile new show has been *Gabriel's Fire*. The numbers haven't been great.

The demographics are very good. Obviously, we're up against *Cheers*, which is always a tough place to be. But the quality of the show is so good that it's finding its audience. The shares are slightly lower than we expected initially, but it's settling down and we feel like we're in very good shape on *Gabriel's Fire*.

How is ABC responding to *Gabriel*?

They have been nothing but supportive. And they seem to be not at all concerned about the numbers. Obviously, it's Thursday night and everybody is jumping all around. Thursday night is very hard to read; *The Simpsons* just opened this week and some shows are premiering as late as November 1, so it's hard to say how it will shake out.

What about some of the other Lorimar product? *DEA* for instance, has not been viewed widely on Fox.

But once again, the numbers have really maintained for the last four weeks. We started off at a slightly higher level, then dropped. We've always been three share points behind *America's Most Wanted*, and we have maintained that, and we really have not dropped at all in the last four weeks. In addition, I don't think you can judge a Fox show now even more so than the others because they can't compete dollarwise promotionally with ABC, NBC and the K Mart and McDonald's promotions. They just don't have that kind of money. So for the Fox shows it's really a longer wait.

Midnight Caller seems to have slipped in its new time period on Friday nights.

Well, *Midnight Caller* was winning its time slot on Tuesday nights and then they moved us to Friday night and we're not

doing as well.

Right.

According to NBC, we're doing fine demographically and they're pleased with it, but it's still disappointing for a show that was beating *thirtysomething* 20 some odd out of 26 weeks that we were head to head with them, and I don't know the exact numbers, but it was at least three out of four times we'd beat them and the Tuesday night movie, so it's a little hard to take to be moved to another time slot. We were not thrilled with the move.

On Friday nights, a big home video night, is there still an audience available to support the three networks and now Fox?

I think so. We've got to get them back to network television, and I think you do that with quality programming.

CBS moved quickly to shore up some early damage. Do you think we'll see some other moves soon?

I think the early CBS move was a good one. You can tell when something does that badly that things need to be done. I don't think you're going to see too many other changes that soon. I think it's going to be a month from now. I think you're going to get a lot more sampling than pulling the quick trigger.

How tough will it be for CBS to turn things around?

Well, CBS is committed to getting the young audience. It may take a year or it may take a couple of years, but I don't think they're going to falter from that attitude. I think they're going to go after what ABC and NBC have had, which is kids, teens, the younger viewers. I think their attitude is "hey, we have to wait it out, we have to do whatever we can to attract the younger audience." It's the only way to go into the nineties.

What's your read on ABC so far this season?

ABC once again has tried for the most daring type of programming—Saturday night is extremely bold. I think they're disappointed, as I said, with *Cop Rock*, but I think what they did with it was a great attempt and a bold move on their part. *Twin Peaks*, *Cop Rock*, *China Beach*—trying something different, prime quality. I think it should be applauded.

And Fox?

You're going to see a change in Fox in that I don't think you'll see it going after such a narrowcast audience. I think they're going to come a little bit more to the center. I think you're going to see shows on Fox that maybe you would say, "You know, that could have been on another network," whereas a year ago you wouldn't have said that. *Good Grief* could have been on another network.

They need a bigger audience to survive long term, don't they?

Probably. I think we all have to work together by having the studios working hand in hand with the network to get the largest possible audience we can get back to the networks. It's a little bit scary looking at the future and thinking, "Are we a business that is slowly going to diversify too much?" From the point of view of a production company, yes, it is very exciting to think about selling to 50 channels. At the same time, our bread and butter is still network programming.

Well, if Fox is moving more to the center, who will air the next *Married With Children*?

Oh, I think *Married With Children* could pop up on ABC, NBC, CBS or really anywhere. Maybe some of the rough edges would be taken off. There is still a slight line dividing the three networks from Fox, but it is moving in more.

Especially now that Fox is competing head to head. They took their big gun and put it head to head with *Cosby*.

What about NBC? Are their days numbered at the top?

That's hard to say. I still think they have a lot of quality programming. I believe *Fresh Prince* is still performing nicely. I think they're disappointed at what's happening at 8:30 p.m. [following *Fresh Prince*]. There's a considerable drop there. But overall, NBC is still in very good shape. I'm sure they weren't thrilled losing week one to CBS, but they recovered fairly nicely and they picked up where they left off.

Dallas is in the final year of a two-year renewal from CBS and Paramount is apparently trying to renew *Cheers* for two or three years. Have those deals become more frequent?

There are a number of deals out there, and obviously as a studio it is usually beneficial for you to get them. Without commenting on them specifically certain shows of ours have it, and it certainly is a good thing to have.

How strong does a show have to be to get that kind of commitment?

I guess the networks look at the worst possible scenario. They say, "Okay, here we are in September or October or here we are in May, what are the chances that this show, which was a 28 share now, will be down to a 20 next and we'll have to bounce it?" If the answer is that the chances are 95 to one that it's going to be doing just as well, or that even if it slips, it won't be enough to cancel it, we might as well order two years. We can make better deals with actors and better deals with the writer/producers, a better deal with the studio.

Does the possibility exist for a new show to get a two-year deal off the bat?

Well, Dolly Parton got it a couple of years ago, but I haven't heard of anyone doing it since then. It seems like the networks won't do that unless they absolutely have to do that. The risks are too high. When you look at some of the deals out there, you would rather say to a Steven Bochco, I'll give you five series commitments as opposed to a two-year commitment. If one show is not working, why are we wasting our time doing it for another year? Let's just move to the next show under your commitment with us.

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Continued from page 72.

George Vradenburg III, CBS senior vice president, who is a director of the Advanced Television Test Center (ATTC), said in the keynote address to the SMPTE conference that broadcasters cannot afford to ignore HDTV and hope it just goes away. While understanding the anxieties caused by HDTV costs, especially in view of the fact that there seems to be no consumer demand for better TV pictures, Vradenburg asked: "Can we, as an industry, rest comfortably on today's prediction of what the consumer will want tomorrow? I think not. I wonder where the movie industry would be today if it had relied on Harry Warner's seemingly sound skepticism in 1927 when he said: 'Who the hell wants to hear actors talk?'"

Vradenburg announced that CBS and its affiliates have been researching conversion costs on their own. "While not yet complete, it appears that the total incremental capital investment per station may be in the range, in our view, of \$5 million-\$10 million, depending on the size of the station, timing and pace

of conversion, but in any event substantially less than prior estimates." Incremental costs were defined as "that level of capital investment over and above what normal NTSC replacement capital spending would have been."

CBS will release a report of the preliminary results of the tests during a meeting of the FCC advisory committee's systems subcommittee 3 on cost analysis on Wednesday (Oct. 24) in Washington. PBS will also report on its on-going cost analysis program at the same meeting.

Kutzner provided some details of that report during the SMPTE conference. PBS's current estimate is that full HDTV conversion, spread over several years, would range between about \$11.5 million and \$14.25 million, depending in part on whether a station is UHF or VHF, the size of its market and other variables.

Under the PBS scenario, antennas, transmitters and other equipment needed for affiliates to pass a network high-definition signal would be the first equipment installed at most stations at costs ranging from about \$2 million to \$4.47 million. After those initial costs,

the remaining \$10 million most stations would have to spend on playback, local production, post-production and other equipment needed for full HDTV implementation would be spread over ten or more years, depending on the business needs of a particular station. "The costs involved in completing all stages are very large. However, they need not be incurred in one or a few years. There are no timetables or deadlines here," Kutzner said. "The marketplace will determine timetables based on the ability to pay and the level of desire for this new service."

The cost of studio equipment is expected to be, by far, the most expensive part of HDTV conversion. Besides implementing widescreen 525, other ideas to soften that blow are being proposed. Said Sony's Thorpe: "The thing the broadcasters don't know yet is what they want in the studio in terms of bandwidth. It's almost inherent it won't be the 30 mhz of SMPTE 240M." The lower the bandwidth, the less expensive studio equipment becomes. "I think [lower bandwidth] is going to make a lot of this a lot more realistic.... Looking long-term, in a five-year period, it's not all gloom and doom."

Sony has already perfected a half-inch cassette high-definition VTR with the scanning parameters of 240M, but at a bandwidth of 20 mhz, that is now sold for less than \$100,000.

Another idea that has surfaced is to use data compression schemes, such as those proposed for all-digital high-definition satellite and terrestrial transmission, and apply them to studio equipment. "If we had a moderate compression of the HDTV digital signals, such as a 4:1 compression...that would allow us to send those signals through the digital implementations that we may do in the near future," Weiss said.

Most of these studio cost-saving techniques would also be of use to nonbroadcast TV media, such as VCR's, direct broadcast satellite and cable. In addition, Vradenburg said, those media do not have the same spectrum limitations that have been placed on broadcasters. That is why positive steps toward HDTV implementation must be adopted by broadcasters, he said.

"If non-broadcast media were to adopt such systems and they were to prove popular, and broadcasters were unable to provide comparable high-quality pictures and sound, American broadcasting would risk becoming a permanent second-class distribution system," Vradenburg said.

-RMS

INTERNATIONAL FLAVOR

SMPTÉ's officers were upbeat in their descriptions of the society's current trend toward international expansion. "We are indeed an international media. The society is in an international mode. We're in fast forward," SMPTE President Maurice French said.

As of Oct. 1, SMPTE has added sections from Germany (based in Munich) and the Soviet Union (based in Moscow). The additions are part of a 16-month effort to attract more foreign members. During that period, SMPTE has also added new Italian and Scandinavian sections. SMPTE's ability to attract an international constituency "reflects the energy and vibrancy of our society as we respond to the needs of industry and our membership worldwide," French said.

Within a year, French predicted that a New Zealand section will be established and "there is indication that the Australian section is expanding" from one to four sections in the near future, French said. Engineers from Czechoslovakia, Hungary and Japan have also expressed interest in joining.

(An SMPTE local section is made up of 50 or more engineers in a geographic area that petition to join the society. There are currently 25 sections including 17 in the U.S. and three in Canada in addition to the new foreign groups.)

"The role played by SMPTE in providing international standardization continues to grow in importance," said SMPTE Engineering Vice President Stanley Baron, managing director of technical development, NBC. Unlike the U.S., TV and film production standards in many countries are set by law. SMPTE can be the bridge between industry and foreign governments during the standards-setting process, he said. "Thus the equipment we manufacture and the products the equipment produces under a voluntary standards system may be required to meet regulations which have been drawn from those same standards. It is essential that manufacturers and users participate in the development of the original standards," Baron said.



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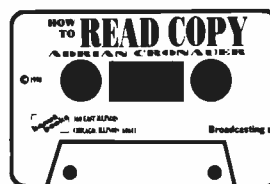
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Head writer: Radio programing, promotions and marketing company looking for a head writer. You will be responsible for writing commercials, program and sales demos and overseeing the writing of short form programs. Immediate opening. Send resume, writing samples and salary requirements to: Gary Zenobia, CRN International, One Circular Avenue, Hamden, CT 06514. No calls please. EOE.

Advancement opportunity for announcer/production person, group operation in SE Texas. Send resume and tape to Rebecca Cooper, KTXJ, PO Box 2008, Jasper, TX 75951. Good salary & benefit package. EOE/M/F.

Program director for KEDM, Northeast Louisiana's new public radio station. Responsible for all on-air aspects: host daily classical music shift; train producers; coordinate traffic and continuity. May teach one course for communication. Qualifications: BA (minimum) in Broadcasting/Communication; radio programing, research analysis, and production experience, preferably in public radio. Salary: DOE (Mid \$20's). Closes 11/1/90, starts 1/14/91. Send resume, cover letter, transcripts, cassette air-check, three letters of recommendation to: Michael Exinger, KEDM, 225 Stubbs Hall, Monroe, LA 71209-6805. EOE/AA.

Development director for KEDM, Northeast Louisiana's new public radio station. Responsible for all fund raising; publicity: publication of program guides and promotional material. May teach one course in communication. Qualifications include BA in Marketing, Broadcasting, related field; fund raising for public radio/non-profit experience; computer experience, including desktop publishing, highly desired. Salary: DOE (Low-mid \$20's), transcripts, work samples (3 maximum), three letters of recommendation to: Michael Exinger, KEDM, 225 Stubbs Hall, Monroe, LA 71209-6805. EOE/AA.

KPBS-FM, San Diego's public radio station seeks an energetic and innovative operations coordinator. The operations coordinator prepares daily program logs, supervises part-time board operators and performs board shifts as necessary, schedules programs for recording and creates and maintains systems to enhance information flow. Qualifications: Minimum of two years full-time, professional experience in broadcasting. Strong computer skills required: word processing, networking, data base development and management. Audio production experience is also required, including tape editing, audio dubbing, routine maintenance and satellite downlink operations. Must have outstanding organizational skills and effective verbal, written and interpersonal communication skills. Prior broadcast traffic or operations experience a plus. A Bachelor's degree or equivalent is required. Salary range starts in the mid 20's plus excellent benefits. Submit your resume and a request for an employment application to: SDSU Foundation Personnel Office, 6475 Alvarado Road, Suite 128, San Diego, CA 92120. Or you may call 619-594-5703 to request employment application materials. Position closes November 2, 1990. EOE/AA/Title IX Employer.

N.H. AC seeks full-time announcer with excellent production skills. T & R to WJYY, PO Box 1517, Concord, NH 03302-1517. EOE.

SITUATIONS WANTED MANAGEMENT

Twenty-five year pro, sales motivating, bottom line manager, seeks challenging and rewarding situation. Small-medium market. Carolinas, Florida, Georgia, Alabama, near coast. Reply: Winner, 114 Levee Road, Mt. Sterling, KY 40353.

Retiring? Dark? Entrepreneur will assume responsibilities and rebuild for partnership/sale (owner financing) You are paid first. 515-472-8211.

Current group VP and former GM looking for fresh challenge. Interested in Group or GM position. Call now 704-366-0380!

OPP'S, I built up a stand alone AM in Florida to \$90,000 month and they sold it! Looking for GM or SM position in small or medium market. Prefer to return to Midwest. Over 20 years management experience. Call 813-772-3994.

Experienced general manager wants to re-locate. Superior knowledge of budgets, sales training, programing. Call W.W.A. 606-274-4844.

SITUATIONS WANTED ANNOUNCERS

One of the premier talk hosts seeks new challenge. Currently in top 10 market. Can do heavy or light talk and combo music-talk with great FM AM drive potential. I love the West but will consider all areas! For airchecks write in confidence to Box Q-40.

SITUATIONS WANTED NEWS

Experienced anchor, reporter and news director looking for a new challenge. Warm delivery and excellent writing skills. Knowledgeable in public and commercial radio. Call Greg after 3p.m. 319-233-3338

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Cost-effective professional consultation designed for small market radio. I specialize in news, information, and community involvement/not a condescending big city jerk. Prepared to serve your small or medium station. Reply Box Q-7.

MISCELLANEOUS

Make money in voiceovers. Cassette course offers marketing and technique for success in commercials and industrials. Money-back guarantee. Call for info. Susan Berkley. 1-800-333-8108.

TELEVISION

HELP WANTED MANAGEMENT

Traffic manager - TV station seeks highly motivated broadcast traffic person to supervise operation of Traffic Department. Excellent organizational skills, detail oriented, meet strict deadlines, provide good leadership, strong communication skills. PC experience, familiarity with IBM system 36 & Columbine software helpful. Resumes to Personnel Manager, Box 699, E. Syracuse, NY 13057. EOE.

TV promotion director: WOGX-TV, Ocala-Gainesville, Florida seeks creative, experienced audience promotion professional to direct three-person department, handling all on-air, print, radio and outdoor promotion, publicity functions. Hands-on production and strong writing skills a must. Minimum of three years experience. On-air reel and resume required. Write or call Mel Grossman, General Manager, 1551 SW 37th Avenue, Box 3985, Ocala, FL 32678. 904-351-5151. Equal Opportunity Employer.

Program manager: Successful fast growing VHF Fox affiliate in beautiful coastal market looking for individual with minimum 2 years broadcast experience, preferably in programing, and familiarity with promotion & sales objectives. Send resume to: General Manager, WFXI Fox 8, PO Box 2069 Morehead City, NC 28557. EOE.

KCET, LA Public TV, currently has new, exciting opening for a manager of broadcast research. The main function will be to develop, manage and maintain information systems pertaining to KCET viewership necessary for the effective scheduling of programs for: 1) audience growth 2) promotional impact and 3) fundraising growth. The ideal candidate will have a graduate degree (with some statistics), a minimum of 5 years experience in broadcast audience research, preferably with broadcast mgmt. experience, excellent writing and analytical skills, and the ability to manage computer processing of research data. Familiarity with public television is a must. To apply, please send resume with salary history to: Manager, Broadcast Research Oppty., KCET, Human Resources Dept., 4401 Sunset Blvd., Los Angeles, CA 90027. Women, veterans and the otherly-abled are encouraged to apply

Promotion manager. WNOL-TV Fox 38 in New Orleans is seeking an aggressive hands-on promotion manager. If you are an innovative, organized, take-charge professional who can visualize, take advantage of marketing opportunities, build a strong creative team and are looking for career growth in an exciting new company we want you as part of our team. The perfect opportunity for a large market number two or small market number one. Indy experience a must. Fox affiliate a plus. EOE. Send resume, demo tape and promo materials to: Madelyn Bonnot, WNOL-TV, 1661 Canal St., New Orleans, LA 70112. No phone calls.

Production manager: Temporary position for December 1, 1990 through April 12, 1991. Five years production management with technical production experience (preferably in a union environment) and excellent people skills required. Salary negotiable. Resume to arrive before 11/3 to: Human Resources, KQED, 500 Eighth St., San Francisco, CA 94103. EOE/AA.

HELP WANTED SALES

Local sales manager - WHTM-TV, (45th ADI), ABC affiliate seeks highly motivated and competitive individual to lead sales staff. Must have proven track record and skilled in all aspects of local sales. EOE. Send resume to Jon Paiva, WHTM-TV, Box 5860, Harrisburg, PA 17110.

Account executive: WNUV-TV, Baltimore's fastest growing television station is seeking an experienced account executive. We've doubled our audience share in the last year and have an opportunity for an aggressive salesperson to take advantage of it! Great benefits, great company. Send resume to: Michael Kelly, GSM, WNUV-TV 54, 3001 Druid Park Drive, Baltimore, MD 21215. EOE/M/F.

General sales manager - Affiliate, mid-Atlantic location accepting applications. Send resume and salary requirements. Replies remain confidential. EOE. Send to Box Q-42.

National sales. Number one affiliate. Must be aggressive and have solid knowledge of National Sales and Rating Services. Send resume, career goals, and salary history to Ken Jarvis, VP Sales, WCAX-TV, PO Box 608, Burlington, VT 05402. No phone calls. EOE.

Account executive, experienced, aggressive, savvy, ready for move to fast track growth organization in 55th market. Call Addison Hawley, 904-438-4444. EOE.

HELP WANTED TECHNICAL

Television: Full-time master control air operator. Basic understanding of FCC regulations, switchboard and program logging. Knowledge of Beta Cart system, Model BVC, a plus. Familiarity of waveform monitor and blanking perimeters needed. Experience preferred. Send resume to: Trinity Broadcasting Network, Attn: Personnel Dept., 14131 Chambers St., Tustin, CA 92680. 714-832-2950. EOE.

Medium market California affiliate looking for engineering maintenance and operations personnel. Operations applicants should have experience with VTR's audio consoles, switches, lighting studio cameras, etc. Degree and/or SBE certification preferred. Two years experience required. Send resume to Box P-37. EOE.

Wanted: Experienced, hands on, chief engineer for medium sized Florida Network affiliate. Salary 30-40 K. Excellent benefits. Send resume and references to: Box Q-15. EOE.

Why not live at the beach? Progressive NBC affiliate located 15 miles from the ocean seeks to fill the following positions: MAINTENANCE ENGINEER: Requires experience in troubleshooting to component level various format videotape recorders, computer based video processing equipment (such as ADO), and associated support equipment. RF experience a plus. Requires FCC permit. SBE Certification preferred. MASTER CONTROL OPERATOR: Requires network affiliate switching experience. Duties include: on-air switching, dubbing spots to ACR cart, camera setup, and receiving satellite and microwave feeds. FCC permit required. For immediate consideration, send a resume, no phone calls accepted, to: David P. Brant, Chief Engineer, WSAV-TV, PO Box 2429, Savannah, GA 31402. WSAV-TV is an Equal Opportunity Employer.

Shooter-editor Creative and self-motivated technician needed at Naval Academy television facility in Annapolis, MD. ENG camera and editing with effects experience required. Send resume, demo reel & salary requirements to Mobile Video 1620 Eye St., NW Washington, DC 20006. EOE.

TV Engineer. The opportunity: Channels 10/36, top 30 PBS affiliate, is seeking a committed individual to perform a variety of complex and specialized duties of a technical nature involving the operation and maintenance of television broadcast and transmission equipment. The successful applicants: Individuals who have an Associate degree in Broadcast Engineering or related field and two (2) years work experience in television broadcast technical operations; plus FCC General Class Radio-Telephone license and/or certification as broadcast engineer by the Society of Broadcast Engineers, or any equivalent combination of experience and training which provides the necessary knowledge skills and abilities. The process: Call 414-225-1800 for an application form and complete job description. The deadline is Monday, November 12, 1990. Resumes and letters of application will not be accepted in lieu of a completed application form. Milwaukee Area Technical College, 700 West State St., Milwaukee, WI 53233. Equal opportunity employer.

Television/chief engineer for Christian station. Hands on exp. with UHF transmitters, studio maintenance and ability to train and supervise small engineering staff. SBE certification a plus. Send resume to: Jacksonville Educators Broadcasting, Personnel Department, 14131 Chambers St., Tustin, CA 92680. EOE.

Maintenance engineer: Two year technical graduate with minimum 2 years experience in maintenance of 1", 3/4", 1/2" VTRs, cameras and associated studio equipment. Experience may be substituted for technical education requirements. Experience with satellite uplink desirable. Expanding Teleproductions Center offers opportunity for growth, full benefits package, including tuition waivers. Deadline for applications extended to 11/7/90. Start date Nov. 30th or by mutual agreement. Salary: \$20,000-22,000. Contact Hugh R. Paul, 201 Bishop Hall, The University of Mississippi, University, MS 38677. 601-232-5917. Phone calls welcome. Resumes accepted by fax 601-232-5918.

TV maintenance technician/satellite truck operator. Requires self starter having experience with Sony 3/4" and Beta, Ikegami, TK-47 and VPR-3 equipment maintenance. Experience with Microwave, satellite and VHF transmitters is preferred. Contact Marly Peshka, WTNH, PO Box 1859, New Haven, CT 06508 or call 203-784-8888. EOE.

Broadcast engineers needed: WTVR-TV is updating its employment file for the positions of maintenance engineer and master control engineer. Seeking maintenance engineers with minimum three years in studio equipment, ENG and EFP equipment, microwave, transmitter and satellite equipment. FCC General Class or SBE Certification required. Send resume and salary requirements to: Chief Engineer. Seeking master control engineer to work varied shifts. Need mature person with a mechanical and/or electronic background with previous television experience preferred. Entry level position requiring the operation of video tape, switching, microwave and satellite equipment. Send resume and salary requirements to: Tina Woody, MCE Supervisor, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls please. M/F/EOE.

HELP WANTED NEWS

WCBD-TV2 Action News in Charleston, SC, one of the best small market news operations in the country, needs aggressive, team orientated news director. Solid experience and successful track mandatory. All replies totally confidential. Will seriously consider top market assistant news director/executive producers. Send resume to: WCBD-TV, Personnel Dept. #676, PO Box 879, Charleston, SC 29402. WCBD-TV EOE M/F. Applicant drug screened.

News photographer/editor wanted for position with network affiliated news room in California. Prior ENG experience a must. Send resume to Box P-38. EOE.

Executive producer: Experience required, good people skills, along with good writing ability, and dedication to the profession. Resume's and salary requirements to News Director WJTV-TV PO Box 8887 Jackson, MS 39204. EOE.

Executive producer: Southeast news leader, WIS-TV, is expanding. We're looking for a strong creative executive producer. Someone who works well with people and is driven to be the best. Positions are also open for line producers, reporters, and photojournalists. Send non-returnable tape and resume to Fred Ertz, News Director, WIS-TV, PO Box 367, Columbia, SC 29202. No phone calls, please. EOE.

News director: WCBD-TV2 Action News in Charleston, SC, one of the best small market news operations in the country, needs aggressive, team orientated news director. Solid experience and successful track mandatory. All replies totally confidential. Will seriously consider top market assistant news director/executive producers. Send resume to: WCBD-TV, Personnel Dept. #676, PO Box 879, Charleston, SC 29402. WCBD-TV, EOE M/F. Applicant drug screened.

News promotion manager - Primary responsibilities will be the creation and execution of on-air news promotion, including but not limited to, breaking news coverage, mini series, talent showcasing, special news programing and daily news teasers. Person will write copy for print advertising; produce radio promotional announcements during sweep periods. Will assist in the production of news opens, show opens, and special projects. The news promotion manager will report to the creative services director. Applicants should have strong writing ability with two years experience producing news promotion; working knowledge of ENG editing, and one-inch production, studio and location production. Knowledge of graphics and animation, a plus. Ability to supervise staff and work with an agency desirable. Submit resume, non-returnable 3/4" tape, and salary requirement to: KCRA-TV, ATTN: Dept. CPG/NPM, 3 Television Circle, Sacramento, CA 95814-0794. Please, no calls. NOTE: Any offer of employment is contingent upon passing a medical test for drug and alcohol use. Position will be filled at earliest possible date. EOE M/F.

Assignment editor in Denver. KWGN-TV, Denver, a Tribune Broadcasting station, is seeking a top-notch assignment editor. Candidates must have three years related experience and be strong consumers of news. Must demonstrate ability to develop, co-ordinate and assign coverage of news stories on a daily basis. Send resumes to Steve Grund, News Director, KWGN-TV, 6160 South Wabash Way, Englewood, CO 80111. EOE.

Weekend meteorologist: Live on the coast and forecast with the number 1 meteorologist in town. Meteorological degree required. Reply box Q-41.

Television news: WISH-TV is accepting applications for the positions of meteorologist/weathercaster and news reporter. College degree, experience, proven broadcast skills required. Letter and resume to News Director, WISH-TV, PO Box 7088, Indianapolis, IN 46207. EOE M/F.

Chief meteorologist wanted. Must have at least two years experience with a commercial television station. We have excellent equipment and a newsroom stormcenter. Applicant must be familiar with hurricanes. Send resume to Box Q-43.

Reporter/weekend weather person wanted for top rated NBC affiliate on California's central coast. Report three days/week, present weather on weekends. Two years experience. Tapes and resumes (no calls) to Adrienne Laurent, News Director, KSBW-TV, 238 John St., Salinas, CA 93901. EOE.

Entry level reporter with growing independent. Fast paced and organized individual with strong writing skills and cooperative attitude. Hard news coverage a must! Tape and resume to News Director, WTWS TV26, PO Box 991, New London, CT 06320. EOE.

**HELP WANTED PROGRAMING
PRODUCTION & OTHERS**

News photographer/editor: Minimum two years experience shooting and editing TV news. Must be willing to work nights and weekends, must have a clean driving record. Send tape and resume to Tim Clune, Chief Photographer, WTNH-TV, 8 Elm Street, New Haven, CT 06510. EOE. No calls.

Senior producer needed for one-hour daily public affairs television talk show taped just outside of New York City. Requires solid management experience, strong news sense, excellent editing skills, deadline focus, Donahue-esque talk show production experience. A minimum of five years in TV news or public affairs programming is required. Please send resume and reference to Margaret Suzor, Oliver Productions, 1211 Connecticut Avenue, NW, Suite 810, Washington, DC 20036. (fax: 202-296-2285). EOE.

Commercial director: CBS affiliate is seeking a quality commercial/creative services director to produce commercials and station promotions with some news/special projects production. Must be innovative with excellent creative skills with a good knowledge of remote production techniques. Send resume/tapes to: Wade Davis, Operations/Production Manager, Box 1400, Amarillo, TX 79189-1400. Phone 806-383-2226. EOE.

Houston Production Company seeks experienced camera operator for full time staff position. Beta SP equipment. Send reel and resume to: Meyer Productions Inc., 6222 Richmond Ave., #265, Houston, TX 77057. EOE.

Immediate opening for computer artist to create graphics for evening newscasts. Minimum 1 year television news graphics experience required. Knowledge of Paintbox system and video production plus ability to handle news deadlines necessary. Please send resume to: Robert E. Smith, Director of Creative Services, KTVI-TV, 5915 Berthold Ave., St. Louis, MO 63110. EOE.

Promotion manager: KRON-TV in San Francisco is seeking a promotion manager. Qualified candidates must have 4-5 years broadcast promotion experience. A strong background in news, program, and station image promotion (from concept to execution) is a must. This is a hands-on position. Great creative and good communication skills and follow through is required. Initiative is essential. In exchange for your expertise, we offer an excellent salary and benefits. Please send resumes and tapes to: Lori Fava, Human Resources Manager, 1001 Van Ness Ave., San Francisco, CA 94109. EOE.

Producer/director - Top 30 network affiliate located in great southern growth market looking for individual who loves news and live programs. Previous experience directing news is essential. EOE. Send resume and salary requirements to Q-44.

On-air promotion producer: Creative, energetic, self-starter wanted. Strong writing skills a must. Responsible for maintaining on-air image of programming and special events. Rush tape and resume to Mark Wilson, WCPX-TV, PO Box 606000, Orlando, FL 32860. EOE.

News promotion writer/producer: Trendsetter to create live daily news teasers and innovative topical news promotion. Knowledge of newsroom operations essential. Strong writing and editing skills a must. Ability to shoot a definite plus. Two years station experience desired. Rush tapes to Mark Wilson, WCPX-TV, PO Box 606000, Orlando, FL 32860. EOE.

SITUATIONS WANTED TECHNICAL

25 years broadcast engineering. 14 years as hands-on television chief engineer & director of engineering. Experienced with complete, full service news operations including live trucks, vehicles and all associated ENG & microwave equipment. Please reply Box Q-5.

25 years of broadcast engineering. More than 15 as chief engineer and/or director of engineering. Fully experienced ENG, Down-Linking and Up-Linking. Seeking to return to engineering after a year off to explore sales. Fully experienced in complete design and construction of new facilities. Please respond to Box Q-45.

SITUATIONS WANTED NEWS

Excellent experienced sportscaster looking for a fine station in which to work, also knowledgeable newscaster. 216-929-0131.

New Met on the block. Newly graduated & experienced meteorologist ready to go to work for your station. Have assisted top 10 weather office three years. Strong production background. Looking for exciting & challenging weather market. Call John 617-698-0427.

Versatility. Seasoned reporter/weathercaster seeks feature reporter, feature/weather, or weather position. All markets considered. Credibility, creativity, outgoing personality. 607-785-8128.

Budget saver: Reporter/producer/lawyer/economics background. Can do news & sports. Currently major market. Emmy nominated work. Willing to do anything you need as long as there's some reporting involved. Modest salary requirements. If your news emphasizes creativity & initiative instead of assembly line approach, I'm interested. Box Q-39.

With 20 years experience, I have served as news director, anchor and/or correspondent with national and state television and radio networks. VP/GM of state network. Positive results always! References. 407-299-5212.

MISCELLANEOUS

Meteorologists... Competition is hotter than ever! Are you prepared? Have your tape critiqued by AMS/NWA Certified major market meteorologist. Resume & tape (2) shows. 3/4" or VHS (preferred). Broadcast Weather Services, Inc. Attn: Weather, PO Box 1118, Miami, FL 33138. EOE.

Career videos. Our broadcast professionals will prepare your personalized video resume tape. Unique format, excellent rates, proven success. 708-272-2917.

CABLE

HELP WANTED NEWS

News writer/reporter: Local cable channel needs news director, capable of taking charge to produce newscasts in a diverse community. Right candidate should possess 2 years prior news experience including shooting, 3/4" editing, related degree, and professional appearance. Salary mid-upper tenns, teamplayer and non-smoker a must. Send non-returnable VHS tape, resume with references to WMCT TV 247 1/2 Maple Street, Marlborough, MA 01752. Closing date November 9th. EOE.

SITUATIONS WANTED TECHNICAL

Cable TV engineer with 7 years experience as VP/Director of Engineering and strong business management skills seeks full time management position in Philadelphia area or temporary assignment anywhere as project manager 215-482-9930.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Broadcast journalism. Nicholls State University is seeking a faculty member starting fall 1991 in broadcast journalism. This is a tenure-track position. Salary and rank are open. Applicants should have a Ph.D. or be ABD and have teaching and research ability. Professional experience is desirable. Nicholls has 200 journalism majors. It is located 60 miles southwest of New Orleans in the culturally rich Cajun-Creole, plantation country of Louisiana just a short distance from the beaches of the Gulf of Mexico. Deadline for applying is Dec. 1, 1990. Submit a letter of application, vita and three references to Dr. E. Joseph Broussard, Head Department of Communication, Nicholls State University, Thibodaux, LA 70310. Nicholls is an equal opportunity, affirmative action employer.

Writing: The Department of Radio/TV/Film has a tenure-track position for an assistant professor to begin September 1991, to teach writing in the media with an emphasis on dramatic narrative formats for film and television. The candidate will also participate in (and possibly direct) an undergraduate interdepartmental program in writing for the media. Applicants should have a professional record of fiction or documentary scripts produced, and distributed or broadcast commercially or independently. A terminal degree (MFA or PhD) or comparable professional experience is required; prior teaching experience is necessary. Send a vita, sample of produced writing, and three letters of recommendation to: Writing Search Committee, Michelle Citron, Department of Radio/TV/Film, Northwestern University, 1905 Sheridan Rd., Evanston, IL 60208. To ensure full consideration applications must be received by November 30 1990. Northwestern University is an Affirmative Action/Equal Opportunity Employer. Hiring is contingent upon eligibility to work in the United States.

Media industry: The Department of Radio/TV/Film has a tenure-track position for an assistant or associate professor starting September 1991, to teach in the areas of media management and industry studies, with expertise in one or more of the following: law/policy/regulation, programing, audience studies, economics. Applicants must have a PhD or JD, teaching experience, and demonstrated potential for research and publication in the areas listed above. Salary and rank commensurate with qualifications. Send a vita, sample of published work, and three letters of recommendation to: Media Industry Search Committee, Mimi White, Department of Radio/TV/Film, Northwestern University, 1905 Sheridan Rd., Evanston, IL 60208. To ensure full consideration applications must be received by November 30, 1990. Northwestern University is an Affirmative Action/Equal Opportunity Employer. Hiring is contingent upon eligibility to work in the United States.

Two faculty positions: Department Chair and tenure-track assistant professor in a broadly defined Communication Design Department. Either position could be for a specialist in Broadcast Theory and Regulation. Both require terminal degree. Review from Nov. 30 until filled. Resume and three reference letters to Chair, Communication Design, Calif SU, Chico, CA 95929-0504. EOE/AA/IRCA.

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 Masters degree in Television Production or related field required. Search extended 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/EEO.

Journalism-Mass Communication: News/Radio-TV faculty positions, University of Oklahoma. The School of Journalism and Mass Communication has two tenure-track faculty vacancies at the rank of assistant professor to be filled for the 1991-1992 school year. Position one: NEWS-EDITORIAL, news writing, editing and reporting. Secondary teaching area in history, law, ethics or media management desirable. Substantial professional experience in reporting and editing and proven record of good teaching required. Applicants must be computer literate. MA required. PhD/ABD preferred. Position two: RADIO-TELEVISION, broadcast news. Secondary teaching area in radio and television production, law, ethics or broadcast management desirable. Substantial professional experience in broadcasting and proven record of good teaching required. Applicants must be computer literate. MA required. PhD/ABD preferred. Salary, teaching responsibilities and support for research and creative activity are very competitive. The school expects to begin interviews early in 1991. Applications will be reviewed as they are received, and will be accepted until the positions are filled. Applicants must provide (1) a letter of application that provides specifics of their teaching and professional experience, and describes how they would expect to engage in scholarly and/or creative activity as a faculty member; (2) a curriculum vitae; and (3) three letters of reference. All materials should be sent to: Director, School of Journalism and Mass Communication, University of Oklahoma, 860 Van Vleet Oval, Room 101, Norman, OK 73109. The University of Oklahoma is an Equal Opportunity/Affirmative Action Employer. Women and minorities are especially encouraged to apply. OU has a policy of being responsive to the needs of dual-career couples.

Communications: The University of Southern Indiana invites applications for a tenure track position as assistant or associate professor of communications beginning August 1991. Individual will teach video production and related courses such as broadcast writing, radio-TV management, and media sales. PhD and solid professional experience in television are desired. Masters degree will be considered. A strong emphasis will be placed on candidate's ability to teach and maintain rapport with students and faculty. The University is a state supported public institution with an enrollment of 6,500 students located in Evansville, Indiana. To apply, submit letter of application, resume and the names of three references by December 1, 1990 to Dal M. Herring, Chair, Department of Communications, 8600 University Blvd., Evansville, IN 47712. AA/EEO.

HELP WANTED SALES

Creative Central Pennsylvania based production/post production company seeks sales representatives to cover PA, MD, DC, NJ, and NY. Applicant must have background in production sales, preferably based in the territories indicated. Send resume, salary requirement to: Steve Nosoff, Universal Video, Inc., 3 Crossgate Drive, Mechanicsburg, PA., 17055. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Intelligence jobs. FED, CIA, US Customs, DEA, etc. Now hiring. Listings. 1-805-687-6000 Ext. K-783 J. EOE.

Raycom Sports and Entertainment is looking for a sales oriented production expert who can head our new Raycom Production Services division. This person will be responsible for locating new business, selling production services and following up with client relations. Experience in network, cable or station production management required. Experience in sales, negotiation and marketing a definite plus. Come join a rapid growth company in one of the south's most delightful cities. Please contact Meade Camp with resume and salary requirements at 704-331-9494. EOE.

Houston production company seeks full time night editor. 20's, insurance, must have on-line experience. Send resume and tape to: The Edit Shop, 6222 Richmond Ave. #265 Houston, TX 77057. EOE.

Graduate assistantships-TV production interns. 12 positions, 20 hours/week. Serve as teaching assistants, crew; work support in research, electronic graphics, traffic, staging/lighting; some producing/directing; work ITV, contract, and air productions. Requires BA and acceptance into Master of Fine Arts program which concentrates on TV production. \$6,600 +. September 1991. Dr. Robert C. Williams, Chairman, Department of TV/Radio, Brooklyn College, Brooklyn, NY 11210. An AA/EEO Employer M/F.

EMPLOYMENT SERVICES

Looking for a position in radio or television? Need personnel for your station? Contact Bill Elliott. Consultant. Head Hunter, 413-442-1283.

EDUCATIONAL SERVICES

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.

Wanted: Used 50Kw Xmr, 3-5 yrs. old. Send specs, condition, price, terms to: D. Schroeder; Box 67; Decatur, GA 30031 or FAX 404-377-4796.

FOR SALE EQUIPMENT

50Kw AM: CCA-AM 50,000 (1976), excellent condition. Transcom Corp., 215-884-0888. Fax: 215-884-0738.

AM and FM transmitter, used excellent condition. Guaranteed. Financing available. Transcom. 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.

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.

FM transmitters: Wilkenson 25,000E (1983), Harris/Gates FM20H3 (1972), RCA BTF 20E1 (1973), CCA 20,000DS (1972), Harris FM10K (1980), Wilkenson 10,000E (1983), Harris FM5H3 (1975), CCA 2500R (1978), 800-441-8454, 215-884-0888, Fax 215-884-0738.

AM transmitters: RCA BTA 10U (1972), Harris MW5A (1979), CCA 5000D (1974), McMartin BASK (1980), Cont. 315B (1966), Gates BC5P2 (1967), McMartin BA2.5K (1981), 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.

TV antennas. Custom design 60Kw peak input power. Quick delivery. Excellent coverage. Recognized in design and manufacturing. Horizontal, elliptical and circular polarized. Jampro Antennas, Inc. 916-383-1177.

Blank videotape: Betacam, 3/4" & 1". Broadcast quality guaranteed and evaluated. Betacam \$4.99, 3/4" - 20 minutes \$5.99, 60 minutes - \$8.99. 1" - 60 minutes \$24.99 in quantity. Magnetically examined, cleaned and packaged. Guaranteed to perform as new. Sony, 3M, Fuji, or Ampex. Free shipping. For more info. call Carpel Video toll free, 1-800-238-4300.

Broadcast equipment (used): AM/FM transmitters, RPU's, STL's antennas, consoles, processing, turntables, automation, tape equipment, monitors, etc. Continental Communications, 3227 Magnolia, St. Louis, MO 63118. 314-664-4497. FAX 314-664-9427.

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.

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.

Strobe parts: We sell and install flash technology and EG&G parts at DISCOUNT. Parts in stock. Call Tower Network Service, 305-989-8703.

Lease purchase option. Need equipment for your radio, television or cable operation? NO down payment. NO financials up to \$70,000. Carpenter & Associates, Inc. Voice: 504-764-6610. Fax: 504-764-7170.

Betacam BVV5/BVP5 CCD camera/recorder package. SVS. Component Chroma. Keyer, Sony, BVE 3000 Editor, Ikegami TM 20-9RH monitor, Grass Valley 3240 Proc AMP. Call Ron Fries at 703-525-7000.

Klystron leasing makes sense! Conserve cash-flow...reduce risk. Broadband tubes in stock. Pauza & Co. LTD 615-238-4200.

Equipment for sale: (4) unused BE 500 R/P mono cart machines, \$595 ea; (3) unused BE Ten Spot mono cart machines, \$1695 ea; (2) insulated guyed aluminum towers, unused, 129' each, 28" face, \$6000. ea; Rohn 16NH - 11N (120') disassembled, 3 years old \$17,500; 200' unused Heliax 1 5/8" air. \$1400. Call Larry, 412-349-5706.

Need help selling your equipment? Want great buys? Call Media Concepts, Inc., your source for quality used equipment. 918-252-3600.

Television/video equipment. Studio, transmitters, microwave. Buyouts, liquidations, brokering. Since 1967. Maze Broadcast 205-956-2227 Fax 956-5027.

Panasonic (RCA) AU-300 M format VTR's. Total of 13 machines plus 3 editors. Complete but as is. Entire lot \$4500. 205-956-2227.

RCA TR-800 one inch VTR's w/TBC-8000. 3 units available plus fourth for parts. Sold as is. All for \$15,000. 205-956-2227.

RCA HC-1 Hawkeye camcorders. 4 systems avail, 3 have studio CCU's with trax. All for \$4995. 205-956-2227

Dismantling site. Have (5) 160 foot PIROD towers, sampling loops, ATU's, lots of phasor components (7-lower DA-2), and some other items (dishes, etc.). All new in 1981 or later. Contact George Whitaker, KSSA, 3500 Maple Avenue, Suite 1310, Dallas, TX 75219. 214-528-1600.

Sony Betacam. BVP-3 Camera, BVV-1 Deck. Beautiful unit with low hours. Nearly all production use. \$7500. 612-227-9520.

83 - AM-FM Transmitters (in stock) All power - all manufacturers - all complete - all inst. books - all spares. BESCO Internacional 5946 Club Oaks Dr., Dallas, TX 75248. 214-630-3600.

Wanted... RCA TCR-100 for parts. We have buyers! Call us for warranted used equipment...RF installation...Klystron Leasing. Pauza & Company, LTD. 615-238-4200.

Paint and 3-D Animation system: Artstar 3-D plus, refurbished hardware, current software, 90 day warranty. Training and software contract available. Call Tom at 716-546-5417.

50kw - AM transmitter RCA-50H \$14,000. 10kw - AM Transmitter RCA-BTA10 \$9,000. Call 804-685-3128.

RADIO

Situations Wanted Management

MAJOR MARKET GENERAL MANAGER TURNAROUND SPECIALIST

Currently completing short term project that you will soon read about as THE major market success story of the summer. Seeking permanent position with company that has vision, commitment and the desire to win. Reply in confidence to **Box Q-35**

WHAT IS WRONG WITH YOUR RADIO STATION...

which could not be solved by better management? Call now to learn more about a successful, experienced General Manager available to lead revenue turnaround at your top 100 market property. Currently employed GM awaiting station sale. Discretion assured.

214-373-2205

AVAILABLE

TALK PROGRAM DIRECTOR TOP 5 MARKET EXPERIENCE

Reply in confidence
Box Q-46

Situations Wanted Announcers

SPORTS PLAY BY PLAY

Division One football, basketball, and hockey play by play talent available. Endorsed by national consultant. Ready to join your team.
Box Q-47.

Situations Wanted Technical

ENGINEER AVAILABLE

Varied and successful background as Major Chief Engineer, group V.P./Engineering, and Satellite Network Chief Engineer. Hands on engineering manager who loves technical challenges, buildouts, turnarounds, and opportunities to maximize your potential.

Excellent references.

Prefer West Coast, but will consider all locations and opportunities.

Let's talk

Ernie Hopseker 206-824-7168

Help Wanted Sales

Birch Scarborough Research

Birch/Scarborough Research is expanding its sales staff to meet increased customer demand.

Birch/Scarborough is America's fastest growing syndicated research service featuring Birch Radio Ratings and the Scarborough Consumer, Retail and Media Retail Report. The successful candidate will work with radio station and advertising agency clients in local markets. Opportunities exist in New York, Chicago and Los Angeles regional offices.

Candidates should have a degree and a minimum of 1 year experience in local radio sales and/or media buying. Send resume to:

Craig N. Harper, SR-VP
Birch/Scarborough Research
560 Sylvan Avenue
Englewood Cliffs, NJ 07632

A VNU BUSINESS INFORMATION SERVICES COMPANY, EOE

Help Wanted Management

Business Manager

Seeking Business Manager for Detroit AM/FM combo. Applicants will be primarily responsible for general ledger and payroll functions. Ideal candidate is a CPA with broadcast experience or a person with a four year accounting degree and experience in a broadcast environment. Applicants must also have good managerial skills and a background in computer systems and PC usage. Resumes to:

Bob Svenson

Director of Administration
WWJ/WJOL

Box 5005

16550 W. Nine Mile Road
Southfield, MI 48086-5005

WWJ/WJOL is an equal
opportunity employer

Help Wanted News

National Public Radio

has two immediate positions available for experienced journalists:

Correspondent

Seeking experienced journalist for position as Middle East correspondent. College degree or equivalent, eight years journalistic experience required. Experience in foreign reporting, Middle East expertise preferred. Excellent salary, company paid benefits.

Reporter

Seeking experienced journalist to expand daily news coverage. Responsibilities include developing story ideas, and preparing and presenting program reports and segments. College degree or equivalent experience required. Must have 4 years broadcast or specialized journalism experience. Basic understanding of domestic and government issues a must. Exceptional candidates may be considered as Correspondents. Excellent salary, company paid benefits.

Send resume and cover letter to:

National Public Radio
Personnel Department
2025 M Street, NW
Washington, DC 20036

Miscellaneous

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Year 1988. The professional weather solution for radio.
Complete Barter! 1-800-722-9847
Over 250 Affiliates online. Call NWN Today!

Help Wanted Technical

Broadcast Engineer

Minnesota Public Radio, seeks qualified individual to maintain RF transmission plants, satellite transmission equipment, and studio equipment. Assist with the design & installation of new systems. Ideal candidate should have FCC license with 3-5 years experience with both RF & high quality audio test equipment. Send letter, resume and salary history to:

Human Resources/ENG
Minnesota Public Radio
45 East Seventh Street
Saint Paul, MN 55101
Equal Opportunity Employer

TELEVISION

Situations Wanted Management

TV GENERAL MANAGER

Employed. Experienced. Excellent record. Seeks relocation due to pending estate breakup by group owner.

Reply to Box P-8.

Help Wanted Technical

Vacancy Announcement Operations Engineer Municipal Access Cable Channel (Government of the District of Columbia)

Must have general background and working knowledge of television production equipment and facilities. Specific knowledge of Betacam VTR's, CCD Cameras, Grass Valley terminal and switching equipment, audio recording and playback gear, and character generators.

Troubleshooting and basic equipment maintenance is preferred. Familiarity with studio and remote broadcast systems is also essential.

Qualified applicants must have 5 years experience in the broadcast television engineering field with 2 years advanced technical training in television engineering. Send resume to:

Richard Maulsby
Executive Director
Office of Cable Television
2217 14th Street, N.W.
Washington, D.C. 20009
EOE/M/F

**For Fast Action Use
Broadcasting's
Classified
Advertising**

Help Wanted Technical Continued



Mizlou Sports New Network

Seeking Technical Director for new facility in Edison, New Jersey. Must be familiar with G.V. 300 & Abekas DVE, and have live news experience.

Chyron SuperScribe/Infinit! Operators also needed

Send resume to:

SNN
450 Raritan Center Parkway
Edison, NJ 08837
Attn: Operations Manager
or FAX to:
908-417-1180

No phone calls, please.

CABLE

Help Wanted Management

Pay Per View Manager

Media General Cable of Fairfax, is currently looking to complement its current Pay Per View Department with the addition of a PPV Manager. Successful applicant will have at least 5 yrs. marketing experience, strong budgeting skills and some programming experience. Previous management experience required. Send resume and salary requirement to:

Media General Cable of Fairfax
14650 Lee Road
Chantilly, VA 22021
Attention: Human Resources

Help Wanted Programing Promotion & Others Continued

PRODUCER/DIRECTOR

To handle mobile studio switched and single camera field production. Proven leadership ability and production values a must. News directing/TD and editing experience helpful.

Send resume and reel to:

Media General Cable of Fairfax
14650 Lee Road
Chantilly, VA 22021
Attn: Human Resources



FAX (202) 293-FAST

ALLIED FIELDS Help Wanted Instruction

Broadcasting KLA STATION ADVISOR

Associated Students UCLA seeks a radio broadcast advisor to develop, implement and supervise listener responsive programing and related training courses. Requires 2-3 years on-air and off-air radio production and delivery. Knowledge of broadcast law and FCC regulations. Training/teaching experience helpful. Pays \$27-\$31K. Outstanding benefits.

Please send resumes to: ASUCLA, Personnel Dept. JK/P, 308 Westwood Plaza KH-205, Los Angeles, CA 90024. AA/EOE.

Help Wanted Programing Promotion & Others

PRODUCER/DIRECTOR

An outstanding opportunity to become part of an innovative 12 member production staff in a new state-of-the-art \$8.1 million facility designed to current broadcast production standards. Ball State University has an immediate opening for an aggressive self starter to write, produce, direct and edit Instructional/ Promotional media programs for University Media Services which produces and directs over 60 hours of live interactive television courses each week and develops a variety of high quality programs for on and off-campus use. Attractive benefits package which includes generous paid vacation and sick leave, starting salary low 30's negotiable. Requirements include Bachelor's Degree in Telecommunications or related field, 1 to 3 years production experience utilizing state-of-the-art broadcast equipment. Review of applications to begin immediately, and continue until position is filled. Send copy of college transcripts, resume, resume tape, three letters of reference and signed letter of application to:

Human Resources Department
BALL STATE UNIVERSITY
Muncie, IN 47306

An Equal Opportunity/Affirmative
Action Employer

Business Opportunities

50kw In The SUNSHINE

Investors sought for surefire
AM format with dynamite
personalities
4 Million needed
Top 10 Market
Box Q-34

Business Opportunities Continued

Subcarriers and Tower Space available in Prime radio markets across the U.S., including Class C w/2000' Tower in Raleigh-Durham, NC. Class C-1 Roanoke, VA. Class B Madison, WI. Class C-2 Louisville, KY, and others. Our stations employ the latest state of the art transmission equipment. For coverage maps, and complete information, contact:
Jerry Brown, Joyner Communications, Inc.
 P.O. Box 5538, Cary, NC 27511
 919-469-8383

For Sale Equipment

FOR SALE

1 GRASS VALLEY GVG 300-2B SWITCHER WITH 2 M/E UNITS. DOWNSTREAM KEYS, E-MEM AND 16 PRIMARY VIDEO INPUTS. BEST REASONABLE OFFER
 MR. TAYLOR 212-691-1300

FOR SALE

2 FULLY LOADED, FULLY OPERATIONAL BVE 5000'S IN PERFECT CONDITION. BOTH INCLUDE MAINFRAME WITH INTERNAL VIDEO, PREVIEW, AUDIO AND MONITOR SWITCHER WITH BKE-5032 FOR PRINTING OR DISK DRIVE, BLACK & WHITE MONITOR AND KEYBOARD FOR SYSTEM. BEST OFFER ABOVE \$12,000?
 MR. TAYLOR 212-691-1300

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THE PIPELINE is your key to radio and TV jobs all over the country. Openings for DJs, managers, news, and more are updated daily.

The cost - \$1.95 for the first minute and \$.95 for each add'l minute. Call and start your future today!

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\$2 per minute

From any touch tone phone

Employment Services Continued

\$1.42 =

a 5-minute job report

Every business day MediaLine reports the job openings in television news, sports, weather, videography, inmanagement, production, programming and promotion. Our subscription rate comes to just \$1.42 per day (plus your telephone charges). Hundreds of jobs per month for less than lunch per day.

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1-800-237-8073

In CA: **1-408-648-5200**

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 PO Box 51909, Pacific Grove, CA 93950

Broadcast JobLine

Your Career is on the line

1-900-990-6865

Daily report of Television Anchor Reporter, Weather, Sports, Sales, Producer, Promotion, Photographer, Production and Entry Level jobs!

Corporate and Agency Public Relation positions for those looking for a change!

Radio Disc Jockey, News, Sales, Production and Programming jobs!

1-900-990-6865

\$1.95 first minute \$.95 each add'l

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Richard H. Riggs
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 Analysis to increase profits
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 PO Box 1314, Lima, OH 45802

For Sale Stations

Stan Raymond & Associates, Inc.
TOP VALUES!
 • AM/FM, Georgia, Small Market
 • Power AM - Florida
 • FM - Florida
 • FM - South Carolina
 • FM - Ohio
 • FM - C2 - Mississippi
Stan Raymond
 (813) 383-9404

Stan Raymond, Jr.
 (404) 896-8000

For Sale Stations Continued

RADIO CONSTRUCTION PERMIT
 50,000 watts AM Fulltime
 Non-directional, 585 KHZ
PAGO PAGO, AMERICAN SAMOA
 This station covers about one million english-speaking people in the South Pacific. Coverage in American and Western Samoa, Tonga, Fiji, and others.
Bill Kitchen
Beacon Broadcasting, Inc.
 303-786-8111

Texas AM—FM-CP, C-3 pending
 Only station in market, real estate included
 Positive cash flow, outstanding potential
\$138,000, owner financing, cash/real estate down
Box Q-48

MID-ATLANTIC: Class C combo. Asking two times revenues, includes land and buildings
CONTACT Jack Satterfield 215-668-1168

TEXAS: 50 kw FM, rated market, cash flow. Very low down.

IDAHO: AM/FM, excellent ratings and cash flow.
CONTACT Bob Austin 303-740-8424

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FINANCING AVAILABLE

excellent signal, exclusive format
 stable NE Mkt., excellent ratings
 good sales growth,
 strong upside potential

Reply in Confidence
Box Q-49

RADIO STATIONS FOR SALE

MD/PA - 3 Station Cash Flowing Group. Small & Medium Markets. Current Owners Cashing Out.
West - Cash Flowing C in Top 75 Mkt. Reasonably Priced.
West - Top 75 C in Hot Market.
 Excellent Technical Facility. Good Revenue
Reply to Box Q-50

CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to: **BROADCASTING, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036.**

Rates: Classified listings (non-display). Per issue: Help Wanted: \$1.20 per word, \$22 weekly minimum. Situations Wanted: 60¢ per word, \$11 weekly minimum. All other classifications: \$1.30 per word, \$24 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$90 per inch. Situations Wanted: \$50 per inch. All other classifications: \$120 per inch. For Sale Stations. Wanted To Buy Stations. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space.

FATES & FORTUNES

MEDIA



Chancey

Harry Chancey Jr., VP and director of broadcast center, WNET(TV) New York, named senior VP and director of division.

Kazie Metzger, who resigned to become managing director, Video Technologies International, business development consulting company, New York, remaining on PrimeTime 24 board of directors.

Dennis A. Miller, president and chief operating officer, Think Entertainment, Los Angeles, joins Turner Network Television, Atlanta as executive VP.

Mitchell Stern, VP and station manager, Fox affiliate KTTV(TV) Los Angeles, named senior VP, Fox Television Stations Inc. there.

Appointments at Time Warner Sports, New York: **Mark Taffet**, VP, pay-television finance, HBO Inc., named senior VP; **Louis DiBella**, associate counsel, original programming, HBO, named VP, general counsel and chief administrative officer, and **Linda Jackson**, director of production, HBO sports and home video, named VP in charge of production.

Gary S. Davis, chief financial officer, Beasley Broadcast Group, Naples, Fla., adds duties as executive VP.

Robert A. Kerstein, president, RK Associates, joins American Mobile Satellite Corp., Washington as chief financial officer and VP.

Bob Lind, general manager, WWMX(FM) Baltimore, joins parent company, CBC Radio Group, Raleigh, N.C., as VP. **Al Mangum**, general manager, CBC owned Capitol Radio Networks, named VP, networks and sports.

James G. Withers, operations manager, KABB(TV) San Antonio, Tex., named station manager.

Tricia Brooks, business manager and acting general manager, WEVO(FM) Concord, Mass., named assistant manager.

David Macejko, VP and general manager, WFLZ-FM Tampa, Fla., joins WIN-

G(AM)-WGTZ(FM) Dayton, Ohio in same capacity, succeeding **David V. Leonard**, resigned.

Dan Adams, controller, broadcast division, Palmer Communications Inc., Des Moines, Iowa, named corporate controller, Fort Myers, Fla.

Patricia MacEwan, director, affiliate services, The Learning Channel, Washington, named VP, affiliate services.

Robert Luciano, senior research analyst, Columbia Pictures Television, joins WTXN(TV) Waterbury, Conn., as research and cable director.

David E. Alpert, general sales manager, WAVV(FM) Marco, Fla., named VP and general manager.

SALES AND MARKETING



Powell

Elaine Powell, director of marketing, TBS Properties Inc., Atlanta, named VP, marketing.

Appointments at BBDO: **Bill Kelly**, president and CEO, Detroit, named president and chief operating officer, Chicago; **Eric Harkna**, president and CEO, Chicago, named chairman and CEO; **Roger Mohr**, chairman, Chicago, named vice chairman, international, and **William Oswald**, executive VP, senior management representative, Detroit, named chief operating officer.

Jack Sweeney, director of corporate marketing, general manager, KKHI(FM) San Francisco, joins KJAZ(FM) Alameda, Calif., as general sales manager.

Michael Faherty, account executive, Blair Television, New York, and **Tony Chiulli**, account executive, WXTV(TV) Paterson, N.Y. (New York), join TeleRep, there as account executives, cougars sales team.

Roger Ayers, regional sales manager, KKOZ-AM-FM Albuquerque, N.M., joins KKSS(FM) Santa Fe, N.M. (Albuquerque), as sales manager.

Sue Brown, account executive, WBBY-FM Westerville, Ohio, adds duties as sales manager.

Ladawn Fuhr, director of marketing, corporate store division, TCBY Systems Inc., joins KMJX(FM) Conway, Ark. (Little Rock, Ark.), as marketing director.

Susan Schuler, account executive, WVAZ(FM) Frankfort, Ky., joins WBBM-FM Chicago in same capacity.

John Duban, from Louis London Advertising, St. Louis, joins D'Arcy Masius Benton & Bowles there as account manager. **Michele Fite**, account director, DMB&B, named VP.

Appointments at Black Entertainment Television, New York: **Martin Ehrlich**, network negotiator, Wells Rich and Green, named account executive; **Barbra Kraus**, sales coordinator, named junior account executive; **Terry Regan**, supervisor of network television, Young and Rubicam, named director, East Coast advertising; **Paul Singman**, assistant broadcast buyer, Ogilvy and Mathers, named junior account executive; Los Angeles: **Liza Field**, national sales manager, NCA, named account executive, and **Valerie Windrow**, media planner and buyer, Leo Burnett USA, named junior account executive.

Appointments at Katz Independent Television, Los Angeles: **Kevin McCann**, sales manager, named VP-sales manager, lancers/sabers team; **Izzy Rostovsky**, sales manager, named VP-sales manager, swords team; **Kevin Cahill**, sales manager, Seattle, named VP-sales manager there; **Jane Cousar-Bladon**, sales executive, St. Louis, named to same capacity, Atlanta, and **James Laborde**, sales assistant, lancers team, named research analyst, New York. Appointments at Katz Continental Television: **John O'Brien**, sales executive, WFYR-FM Chicago, named sales executive, gold sales team there; **Steven Geltman**, sales manager, Seltel Inc., named sales executive, New York; **Thomas Koletas**, research analyst, New York, named research manager there, and **Laura Blinn**, from sales associate training program, named sales executive, Boston; **Carol Lewis**, sales trainee, named sales executive, silver team, Katz Continental Television, Los Angeles, and **Chip Shenkan**, sales trainee, Katz American Television, named sales executive, blue team, New York; **Tucker Flood**, local sales manager, WICC(AM)-WEBB(FM) New York, named account executive, Katz Radio, there, and **Bob Schellenberg**, account executive, WJZY(TV) Belmont, N.C. (Charlotte), joins Katz Television Group, Charlotte, N.C. as sales executive.

Rick Bubenik, account executive, KSEE(TV) Fresno, Calif., named local sales manager.

Craig R. Bender, from WKSJ(FM) Mount Clemens, Mich. (Detroit), joins WKOI-FM there as senior account executive.

Michael J. Kenny, from J. Walter Thompson USA, Detroit, joins Kane and Kane Inc. advertising firm, Birmingham, Mich., as account executive.

Appointments at DDB Needham Worldwide, Chicago: **Daniel Rank**, director of national TV and radio, named senior VP; **Jack Rooney** and **Debra Rosenberg**, account supervisors, named VP's; **Peter W. Griffith** and **Jonathan Hoffman**, from Campbell-Mithun-Esty, Minneapolis, Griffin named art director and Hoffman named copywriter; **Elisa Lewis**, account executive, Needham Harper Worldwide, named account supervisor; **Anne Ryan**, **Thom Dean** and **Ray Albergo**, account supervisors, named VP's; **Neal Gombert** and **David Nathanson**, associate creative directors, New York, named senior VP's there; **Karlyn Armstrong**, director, local TV and radio buying, DDB Needham, elected VP, and **Katrinka Sharpe**, associate media director, Fallon McElligott, Minneapolis, joins DDB Needham, as media supervisor.

Larry Alford, former general manager, KYCR(AM) Golden Valley, Minn., joins WAYJ(FM) Fort Myers, Fla., as underwriting sales manager.

Peter Lauer, account executive, KPWR(FM) Los Angeles, joins KTRO(AM)-KCAQ(FM) Oxnard, Calif. (Ventura), as local sales manager.

Appointments at BBDO New York: **Cristina Abella** and **Lauren Claire**, assistant national TV buyers, named national TV buyers, and **Susan Raginia**, assistant media planner, named media planner.

Vivien Fagan, membership director, Asheville Area Chamber of Commerce, joins WLOS(TV) Asheville, N.C., as local account executive.

Peggy Damon, formerly from WBCK(AM)-WBXX(FM) Battle Creek, Mich., joins WUHQ-TV there as local account executive.

Peter Judy, senior account executive, WPHR(FM) Cleveland, joins Hall Walborn & Associates Inc., there as account executive.

Brenda Constant, general sales manager, KESY(AM) Omaha, joins WQWT(TV) there as account executive.

Gary Mincer, marketing consultant,

WLWQ(FM) Columbus, Ohio named general sales manager.

Derek Dalton, senior account executive, MMT Sales, New York, joins WTXN(TV) Waterbury, Conn., as local sales manager.

Robert Rose, from *Active Lifestyles* newspaper, and **Dean Lenaburg**, recent graduate, Southern Illinois University, Carbondale, Ill., join WZEZ(FM) Nashville as account executives.

Robin Aitken, local sales manager, WAVV(FM) Marco, Fla., named general sales manager.

PROGRAMING

Garrett Hart, VP, current programing, Universal Television, Universal City, Calif., named senior VP, current programing.



Hart



Chamberlain

Steve Chamberlain, VP and general manager, Turner Home Entertainment, Atlanta, named executive VP.

Jeffrey Schon, producer, *Esquire: About Men for Women*, joins Hearst Entertainment, New York as VP, production.

Arnold Shane, VP and director of business affairs, MCA/Universal Television, joins Steven Bochco Productions, Los Angeles as senior VP, business affairs.

Robert B. Webster, manager, audit department, KPMG Peat Marwick, joins Ventura Entertainment Group Ltd., Hollywood, Calif., as VP, controller.

Patricia Goodrich, manager, entertainment network, ABC Radio, New York, named director, entertainment network, succeeding **Corinne Baldassano**, named VP, programing.

Thomas P. Vitale, market strategy specialist, Viacom Enterprises, New York, named manager, market strategy.

Ray Boller, North Central regional VP, Showtime Networks Inc., Chicago, named VP, sales strategy, New York.

Tom Burke, manager, talent and cast-

ing, Columbia Pictures Television, named director, talent and casting.

Cory Mitchell, from Weintraub Entertainment Group, joins Playboy Entertainment Group, Hollywood, Calif., as senior VP, international distribution and development.

Michael S. Feinner, regional VP, Playboy Entertainment Group, joins Action Pay Per View, Santa Monica, Calif., as VP, affiliate sales.

Chuck Velona, VP and general manager, KHJ(TV) Norwalk, Calif. (Los Angeles), joins Cannell Distribution Co., Los Angeles as Eastern sales manager.

Charlie Lyons, director of group marketing, Marriott's Hotel and Resort division, joins Comsat Video Enterprises, Washington as VP and general manager.

Steven J. Schupak, marketing manager, Comsat Video Enterprises, Clarksburg, Md., named manager, program development.

Laurie Giddins, director of marketing and administration, Bravo cable network, Woodbury, N.Y., named VP, marketing. **Andrew E. Farley**, regional director, Central region, Bravo, Des Plaines, Ill., named VP, Central region.

Stephen Curwood, executive producer and host, *Living on Earth*, produced at National Public Radio member station WBUR(FM) Boston, adds duties as host, *NPR World of Opera*.

Mike Cuthbert, air personality, WAMU(FM) Washington, joins WRKO(AM) Boston as morning anchor.

Torey Malatia, VP, director of radio, WFMT(FM) Chicago, joins KUOW(FM) Seattle as program director.

Rhoda Grauer, associate director of performance programs, WNET(TV) Newark, N.J. (New York), named director of arts and humanities programing.

Kevin McCabe, music director, WQHT(FM) New York, adds duties as assistant program director.

Mary Murano, VP, Western Region, American Movie Classics, Woodbury, N.Y., named VP, Eastern region. **Sandra Shapiro**, supervising producer, CBS's *People Magazine on TV*, joins American Movie Classics, as director of production.

Jim Pemberton, music director and air personality, WRIF(FM) Detroit, named program director.

Kathryn Block, air personality, KTSA(AM) San Antonio, Tex., joins WAXY(FM) Fort Lauderdale, Fla., in same capacity.

Mark Brodsky, air personality, WAPL-FM Appleton, Wis., joins WEQX(FM) Manchester, Vt., as program director.

Johnny Dodge, air personality,

WRKR(FM) Portage, Mich. (Kalamazoo), joins WXR(FM) Rockford, Ill., in same capacity.

Glenn Cosby, air personality, Satellite Music Network, Dallas, named operations manager, heart and soul classic format.

Frankie Crocker, air personality, WBLS(FM) New York, joins parent company, Inner City Broadcasting Corp., there as VP, entertainment and programming.

Ken Street, director of affiliate sales, Central region, Arts & Entertainment Network, named VP, affiliate sales, New York. **Randall McKey**, manager of affiliate sales, Central region, A&E, named director, affiliate sales, Central region, Chicago.

John Filipelli, former producer/coordinating producer, NBC Sports, joins World Wrestling Federation, Stamford, Conn., as executive producer.

Kirk Combs, VP, regional manager and director of sales, HNWH, Atlanta, named VP, Eastern division manager there.

Arch Campbell, movie and theater critic, WRC-TV Washington, adds duties in same capacity Friday mornings, WLTT(FM) Bethesda, Md. (Washington).

NEWS AND PUBLIC AFFAIRS

Mike Moss, former news director, WCNN(AM) North Atlanta, Ga., joins Associated Press Broadcast Services, Washington as anchor, AP Network News.

Bob Reichblum, former news director, WJLA-TV Washington, joins WPLG(TV) Miami in same capacity.

Frankie Sims, executive news producer and assistant news director, KNX(AM) Los Angeles, joins KTLA(TV) there as assignment manager.

Alan Mendelson, financial news reporter and anchor, KTTV(TV) Los Angeles, joins KCAL(TV) Norwalk, Calif. (Los Angeles), as news and business reporter.

Craig Allen, meteorologist, WCBS(AM) New York, adds duties as Saturday and occasional Sunday weather forecaster, WCBSTV there.

Erik Smith, anchor and reporter, WXYZ-TV Detroit, adds duties as midday co-anchor.

Appointments at CNN, Washington: **Duncan Campbell**, associate producer, *Crossfire*, named producer, *Larry King Live*: **Skip Loescher**, news director and bureau chief, WCCO-TV Minneapolis, named correspondent, *NewsSource Live*, and **David Ottalini**, producer and writer, CNN, named coordinating producer,

NewsSource Live.

Appointments at WLOS(TV) Asheville, N.C.: **Kevin W. Beattie**, from WQNS(FM) Waynesville, N.C., named associate producer; **Rick Sego**, from WBIR-TV Knoxville, Tenn., named photographer and editor; **Suzanne Hayes**, production assistant, Polizos Agency, Hampton Roads, Va., named senior production assistant; **Carol Haller**, senior production assistant, named associate director; **Dale Heizer**, photographer and editor, named director and editor; **David Styles**, production assistant, WPTF-TV Durham, N.C. (Raleigh), and **Victor Fishman**, production assistant, WSYX(TV) Columbus, Ohio to same capacities.

Cheryl A. Burton, anchor and general assignment reporter, WMBD-TV Peoria, Ill., joins KWCH-TV Hutchinson, Kan., as weekend anchor and general assignment reporter.

Sarah J. Schulte, reporter, KLAS-TV Las Vegas, joins Group W Newsfeed, Washington as correspondent.

Cathy Moss, morning news anchor and business editor, WILM(AM) Wilmington, Del., joins WWBD(FM) Philadelphia as morning-drive news anchor.

Dennis Wilden, national news director, N-I-W-S news syndication company, Los Angeles, joins WQWT(TV) Omaha as executive news producer.

Pete Yanity, from WBTW(TV) Florence, S.C., joins co-owned WSPA-TV Spartanburg, S.C., as sports director.

sports director.

Glenn Selig, late night anchor and reporter, KVIQ(TV) Eureka, Calif., resigned.

Camille Bohannon, part time anchor, Westwood One News, Arlington, Va., named full time anchor.

Nadine Jelsing, medical reporter, producer and writer, Medstar Communications, Allentown, Pa., joins *Life Choices with Erie Chapman*, Columbus, Ohio as reporter.

TECHNOLOGY

John P. Bisset, broadcast product sales manager, Delta Electronics Inc., Alexandria, Va., joins Multiphase Consulting broadcast engineering and marketing firm, Falls Church, Va., as partner. **Barth Pitchford**, RF design engineer, Delta Electronics, assumes duties as sales engineer.

Peter S. Franks, senior artist and animator, Cubicomp Corp., McLean, Va., joins Cinetel Productions, Knoxville, Tenn., as director of computer graphics.

Phil Aaland, from KGUN(TV) Tucson, Ariz., joins KCET(TV) Los Angeles as director of technical operations.

Linda Turcone, operations technician, WHDH-TV Boston, joins WPRI-TV Providence, R.I., in same capacity.

Donald Walsh, president, PSC Infor-

JACQUEMIN HONORED BY KOPLAR COMMUNICATIONS



Edward J. Koplar, president and chief operating officer, Koplar Communications Inc., St. Louis, honored highschool friend Robert Jacquemin, president, Buena Vista Television, Burbank Calif. This marks Koplar Communications' first annual event honoring former St. Louisans involved in the entertainment industry. Pictured left to right, Nancy and Edward Koplar, Robert and Patty Jacquemin.

mation Services, joins Brite Voice Systems Inc., Wichita, Kan., as executive VP.

Ed Sharp, sales manager, Motorola/Mobile Data International, joins RAM Mobile Data, New York as VP, sales.

John Eberhard, supervisor, technical and plant operations, ESPN, Bristol, Conn., named manager, encryption services. **Bruce Dumas**, technical manager, ESPN, named director, remote technical operations.

Frank Bluestein, senior VP and co-general manager, TAV West Coast, joins co-owned AME Inc. post-production facility, Burbank, Calif., as senior VP, marketing, corporate.

Dave Holbrook, director of marketing, StereoGraphics manufacturers, San Rafael, Calif., named VP, sales and marketing.

Jim Swift, chief engineer, WSNX-FM Muskegon, Mich., joins Liggett Broadcast Inc., Williamston, Mich., as assistant to corporate engineer.

Renee Henry, from MTC Production Center and Patterson, Walz & Fox music production house, Los Angeles, joins Editel, there as account executive.

Appointments at IMNET Corp., Pine Brook, N.J.: **Michael Ater**, president, Trimarand Inc., named VP, sales, succeeding **Brent Jackson**, named VP, international sales; **Les Cowie**, VP, marketing, GMD Inc., named VP, marketing and business partner relations, and **David Black**, VP, research and development, named senior VP and chief technical officer.

Ernie Belanger, sales manager, Barrett Associates broadcast distributor, joins Energy-Onix Broadcast Equipment Co., Hudson, N.Y., as VP in charge of sales.

Susan E. Holden, VP, controller, Price Communications Corp., New York, joins Broadcast Arts Inc. special effects co., New York as chief financial officer.

PROMOTION AND PR

Jim Vescera, manager, promotion department, NBC Television, New York, named director of on-air promotion, comedy, children's & late night programs.

Kimball Howell, VP, on-air promotion, HBO and Cinemax, New York, named VP, program promotion.

Brigitte McCray, assistant director, creative services, WABC-TV New York, named director, creative services.

Jimmy Lynn, from Charles Brotman and Associates Inc., Washington, joins WLTT(FM) Bethesda, Md. (Washington),

as promotion manager, succeeding **Dave Adler**, named morning air personality.

Laura M. Morandin, from Cohn & Wolfe Public Relations, New York, joins Radio Advertising Bureau, there as manager of communications and media relations.

Margaret Shilstone, promotion supervisor, KTRK-TV Houston, named promotion manager.

Appointments at Medialink, New York: **Mark Sofer**, senior VP, Satellite Conference Network, named manager of video projects; **Cassandra Lates**, assistant segment producer, ABC's *Good Morning America*, named station relations manager; **Rob Bates**, freelance writer, Boston, named newswire editor; **Elizabeth Galgano**, news assistant, Visnews, named administrative assistant, and **Sharon Bender**, recent graduate, Cornell University, Ithaca, N.Y., named operations coordinator.

Charles Barrett, publicity executive, NBC, joins Guttman & Pam Ltd. public relations and marketing, Beverly Hills, Calif., as president, television division.

William P. Murray, from Brewster-Nock Inc., joins MWW/Strategic Communications Inc., River Edge, N.J., as senior account executive.

Jan Young, community relations director, KCRA-TV Sacramento, Calif., named creative services director.

ALLIED FIELDS

Robert Finn, VP, American Association of Advertiser Agencies, New York, named senior VP.

Rick Gevers, news director, WTOL-TV Toledo, Ohio, elected to Radio-Television News Directors Association board of directors.

Virginia Mulloy Dambach, development director, Prairie Broadcasting, Fargo, N.D., elected to development advisory committee of Public Broadcasting Service.

New officers at Cable TV Association of New York: **Robert Merrilees**, Paragon Communications, Mahwah, N.J., chairman; **Rita M. Valentino**, Auburn Cablevision, first vice chairman; **Richard Aurelio**, Time Warner New York City Cable Group, second vice chairman; **Leo Calistri**, NewChannels Corp., Syracuse, secretary; **Michael J. Rigas**, Adelphia Communications, Coudersport, Pa., treasurer, and **Earl Quam**, United Artists Cablesystems, Montvale, N.J., immediate past chairman.

Appointments at American Society of Composers, Authors & Publishers, New York:

Richard H. Reimer, assistant general counsel, named deputy general counsel; **Ross Charap**, senior attorney, named assistant general counsel, and **Bennett M. Lincoff**, staff attorney, named senior attorney. New station relation representatives: **Aurora C. Cantu**, XETRA-FM Tijuana, Mexico (San Diego, Calif.), for Colorado, New Mexico and Texas, based in San Antonio, Tex.; **Jon Wilson**, account executive, WXXM(FM) Upper Arlington, Ohio (Canton), for Ohio, Pennsylvania, New Jersey, Delaware, Maryland, West Virginia and District of Columbia, based in Canton; **Tom Cashman**, manager, Dorman/Roth Foods, for New York, Connecticut, Massachusetts, Rhode Island, Vermont, New Hampshire and Maine, based in Fort Lee, N.J.; **Chip Acton**, salesman, Paragon Cable, for Arkansas, Kansas, Louisiana, Mississippi and Oklahoma, based in Lutz, Fla.; **Jan Ford**, Ford & Associates, for Kentucky, North Carolina, Tennessee and Virginia, based in Indianapolis, and **Jim Marquardt**, freelance producer and director, for California, Oregon and Washington, based in Laguna Niguel, Calif.

John Behnke, president and CEO, Fisher Broadcasting Inc., Seattle, named broadcaster of the year by Washington State Association of Broadcasters.

DEATHS

Jeffrey A. Heiners, 36, field producer and photographer-editor, Gannett News Service/Television, Washington, died of heart attack Oct. 8 at Capitol Hill Hospital there. Heiners worked at American Broadcast News and Docuvid before joining Gannett in 1984. Surviving him are parents, Lorna and Walter; two sisters, Judith and Jean.

Raleigh Fitzpatrick, 53, VP and Hispanic sales specialist, Katz Television, Los Angeles, died Oct. 15 of apparent heart attack at South Bay Hospital, Redondo Beach, Calif. Before joining Katz in 1971 as sales executive, Fitzpatrick held account executive positions with Metromedia TV and ABC Television Network. At Katz, Fitzpatrick was manager of Continental's gold sales team in 1986, and regional sales manager for Continental in 1989. He is survived by his wife, Donna; daughter, Lindsay, and son, Brian.

Earle Fletcher, 76, group owner, died in his sleep Oct. 12 in San Antonio, Tex. hotel. Most recently, Fletcher was co-owner of Jefco, group owner of KDSI(AM)-KOPY-FM Alice, Tex. and KNGV(FM) Kingsville, Tex. Fletcher additionally owned KCLE(AM) Cleburne, Tex. in 1968-83 and in late 1960's ran Wendell Mayes Radio Stations, seven station group. He is survived by his wife, Liz; sons, Jim and John; brother, Ira; sister, Verda; four grandchildren,

'GOOD EVENING EVERYONE, FROM COAST TO COAST'

Douglas Edwards, 73, broadcasting pioneer and veteran CBS News journalist, died of cancer Oct. 13 at his home in Sarasota, Fla. Credited as network television's first anchorman, Edwards began his 56-year broadcasting career at the age of 15, getting his first announcing job when some older friends built a 100 w radio station in Troy, Ala. In 1936, he was on the radio news staff at the *Atlanta Journal* and its WSB(AM) Atlanta.

Moving to WXYZ(AM) Detroit in 1938 as special news events reporter, Edwards returned to WSB in 1940 as a news writer and anchor until joining CBS News in 1942. He would stay at the network for 46 years.

At CBS, Edwards was a writer and anchor for *The World Today* and *Report To The Nation*. In 1945 he joined Edward R. Murrow's London staff, covering the final months of the war. He went to Paris after its liberation and became chief of CBS's bureau there, returning home in May of 1946 to anchor the *CBS World News Roundup*.

On Aug. 15, 1948, Edwards took on a new task, anchor of the new *CBS TV News*. The 15-minute, five-nights-a-week broadcast first was seen in only five East Coast cities but quickly spread to affiliates across the country. In 1950 the broadcast's name was changed to *Douglas Edwards with the*



The three anchors of 'CBS Evening News': Walter Cronkite, Edwards, Dan Rather

News and he held the post until 1962 when Walter Cronkite was picked to succeed him.

He then anchored CBS-TV's midday news report and continued anchoring and reporting for the radio network as well until his retirement in 1988. Edwards told *BROADCASTING* in September 1987: "As long as I can contribute I think I shall."

He received many awards over the course of his career, including the 1956 George Foster Pea-

body Award for "best television news," the fourth annual Lowell Thomas Award from Marist College in 1986, and the Paul White Award from the RTNDA in 1988.

Howard Stringer, president, CBS/Broadcast Group said of Edwards: "The trail he blazed at the dawn of television is one that broadcast journalists can follow with great confidence and enormous admiration." And Charles Kuralt, anchor of CBS's *Sunday Morning*, who was a writer on *Douglas Edwards with the News* in 1957-58, described him as "an old-fashioned journalist of the best kind—always diligent and always fair, very accomplished as a writer and editor, and a calm presence before the camera."

Edwards is survived by his wife, May; two daughters, Lynn and Donna; a son, Robert; two stepsons, Stephen and Scott Dunbar, and four grandchildren.

and one great grandchild.

Elizabeth Beckwith Barch, 38, former broadcast engineer, died of cancer Oct. 12 at Hospice of Washington (D.C.).

Most recently, Barch worked at WETA-FM Washington until 1986, with additional stints at WDCA-TV Washington, WQRF-TV Rockford, Ill., and WTOL-TV Toledo, Ohio. She is survived by her

husband, K. Christopher, freelance producer/director, and daughter, Jennifer Elizabeth.

John Eugene Platt, 71, retired electrical maintenance supervisor, WRC-TV Washington, died of heart attack Oct. 7 at Mount Vernon Hospital, Alexandria, Va. Platt joined WRC-TV in 1948 and retired in 1981, and served as television electronics consultant for CIA until 1986. He is survived by his wife, Dorothy; four sons, John Jr., Grant, Bruce and Mark; sister, Dorothy; brother, Robert, and six grandchildren.

Edward Harrison Higgs, 79, retired Associated Press day supervisor, Washington, died of cancer Oct. 9 at hospital in Slidell, La. Joining Associated Press in mid 1930's as reporter in Pittsburgh, he was transferred to Washington bureau in 1941 as editor. Higgs was named day supervisor in 1951, until his retirement in 1975. He is survived by his daughter, Marianne; son, Robert; three grandchildren, and two great-grandchildren.

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FIFTH ESTATE

HAL JACKSON: BREAKING THE SOUND BARRIER

As an orphan growing up in the nation's capital, one of Harold (Hal) Jackson's dreams was to do play-by-play for the Washington Senators. After graduation from Howard University, he began broadcasting the school's football and basketball games over a radio network set up by the Colored Intercollegiate Athletic Association and later called the games of the old Negro baseball leagues. But this was 1939: Jackie Robinson was years away from breaking the baseball color barrier and "coloreds" weren't welcome in downtown Washington or in most broadcast booths.

When he approached WINX(AM) Washington for an on-air job, management told him: "No nigger is ever going on the air in Washington." Taking this edict as a challenge, he hired a white advertising agency to buy time on the station, then waited outside the studios until just before air time. Before station executives knew it, Jackson was on the air interviewing two prominent black community leaders. The station apparently had no prejudice against success. "The show took off, they kept us on and in three months I had offers from stations in Baltimore—WSID(AM)—and Annapolis—WANN(AM)."

He chalked up numerous 18-hour days, first broadcasting his daily show on WINX, then driving to Baltimore for a five-hour sports program, then to Annapolis for another.

In 1949, Harry Novik, general manager at WLIB(AM), brought Jackson to New York to broadcast a daily show. Jackson worked at the station for eight months, but grew homesick for Washington. He returned to WCBB(AM) there, which was renamed WUST, referring to "U Street, the main street where the blacks hung out." An important programming element was racing reports, Jackson remembers. In six months, "we were number one," he says.

WMCA(AM) President Nathan Strauss asked Jackson to return to New York. "Strauss had never had a black on the air at the time," says Jackson, "and he was intrigued. He told me: 'I don't want you to identify with the black person on the air, I want you to do pop things.' So I played a mix of artists like Mantovani, Ella Fitzgerald and Jo Stafford."



At this time, record producer and jazz club promoter Morris Levy introduced Jackson to programing executives at WABC(AM), who signed him to broadcast an all-night show on the station and the network. "The show would be aired from [Levy's] Birdland Club," Jackson says. "I had to clear the ideas with Strauss, and he said 'fine.'" Eventually

Jackson also returned to WLIB(AM) for the afternoon (4 p.m. to 6 p.m.) shift, and once again was on the air at three different stations a day.

"I'd start the day at WMCA, then I'd go across the street to Birdland, then back to WLIB. And on Sundays I was doing a kid's show on channel 11 featuring Uncle Hal, The Kiddies Pal," Jackson recalls. The radio triangle lasted some three years, at which point Jackson joined other New York disk jockeys in broadcasting live every Saturday from Palisades Park in New Jersey on both WNJR(AM) Newark and WLIB(AM) New York.

Little did Jackson know when he returned to WLIB in 1953 how important the station

would prove to his career. When Palisades Park closed in the late 1960's, Jackson was approached by broadcaster/investor Percy Sutton: "The chairman said: 'Hal, you've been working for all these other guys for so long, why don't we buy the station so you can work for yourself.'" Jackson, Sutton and other investors raised the cash and Inner City Broadcasting was born.

Jackson also convinced Sutton and the other partners to purchase the option for WLIB(FM), which Jackson felt would, in time, become profitable. He was right: by 1980, the new WBSL(FM) had one of the largest radio audiences in the U.S. In the interim, Inner City had acquired WKSG(FM) Detroit, KBFN-KBLX(FM) San Francisco, KSJL(AM)-KSAQ(FM) San Antonio, Tex., and KGFJ(AM)-KUTE(FM) Los Angeles (which has since been sold). Jackson, group chairman of ICBC, chairman of Apollo Theatre Records, and president of Hal Jackson Productions, largely has been responsible for programing all the company's stations and still hosts a regular music show on WBSL.

Harold "Hal" Jackson

Group Chairman, Inner City Broadcasting Corp., New York; b. Nov. 3, 1915; BA, Physical Education, Howard University, Washington, 1943; sportscaster, Colored Intercollegiate Athletic Association, 1939-43; owner, Washington Bears (basketball team), 1943-44; variety of on-air and programing positions from 1941-1971 at WOOK(AM) and WINX(AM), both Washington; WSID(AM) Baltimore; WANN(AM) Annapolis, Md; WLIB(AM), WMCA(AM), WBSL(FM) and WABC(AM), all New York; WNJR(AM) Newark, N.J., and ABC Radio Network, director of live entertainment, Palisades Amusement Park, 1957-69; partner in Inner City, 1971; held various on-air positions at Inner City, 1971-1990; present position since 1971; m. Deborah White, September 5, 1986; children (from previous marriage): Jane, 45; Harold Jr., 44; Jewel, 42.

Last November, Jackson marked his golden anniversary in the broadcasting industry with a celebration at Apollo Theatre honoring his various contributions to the medium and the community. Among the latter: Hal Jackson's Talented Teens pageant for young black women and his work against polio, cerebral palsy and muscular dystrophy.

Why all the public service? "I try to tell my story to people who may be depressed by their situation. I tell them to stay in school and not to look for something to be handed to you on a silver platter. You have to be willing to make sacrifices, and when you succeed you should reach back and try to help others."

IN BRIEF

FCC has released results of study on effects relocation of single AM station from conventional band to new expanded band (1605-1705 khz) could have on co-channel stations across country. Commission calculated improvement in nighttime signal coverage that would be experienced by stations on 1430 khz if test station, co-channel WXTZ Indianapolis, were to be moved to expanded band. Results show significant impact on several AM stations. Nighttime coverage of WFOB Fostoria, Ohio, for example, would improve from 132 square miles to 353 square miles; WIL St. Louis from 487 square miles to 527 square miles, and WLTG Panama City, Fla., from 204 square miles to 234 square miles. As far away as Fresno Calif., KFNI would receive 6-square-mile improvement. Data from study was released for use by commentators in FCC rulemaking on AM improvement. Those comments are due Nov. 16.

FCC is asking for comments on setting of specific definition of "directional FM broadcasting antenna." Proceeding is being opened at request of Hammett & Edison Inc., broadcast technical consulting firm, that claims current commission rules governing FM directional antennas are ambiguous concerning environment in which they may be operated. Comments are due Nov. 19 and reply comments on Dec. 3.

LBS Communications' three-year-old revival of *Family Feud* has picked up its fourth major market in as many weeks—WBZ-TV Boston has upgraded half-hour game from 2:30 a.m. to 2:30 p.m. to replace Orbis Communications' *Jokers Wild* effective today (Oct. 22).

Dennis Miller, president-COO of Think Entertainment in Los Angeles, **has been named executive VP of Turner Network Television.** He fills position vacated by Scott Sassa, who was promoted to president, Turner Entertainment Networks, following departure of Gerry Hogan to Whittle Communications. Miller will be based in Atlanta and will report to Sassa.

Ron Strother of Strother Communications Inc., who has requested experimental frequencies in Washington and Boston

for testing of Eureka 147 digital audio broadcasting technology and has proposed detailed allocation plan for DAB in U.S., **added some additions and refinements to his plan** last week. Strother suggested that DAB stations could be allocated in blocks of 2 mhz, with four to six signals operating over same transmitter rather than earlier proposed 12-16 signal groups. In addition, he proposed DAB technical class system to correspond with existing AM and FM classes. Strother's suggested five-class table would provide current AM stations with powers ranging from 250 w to 1 kw and Class A FM stations with Class I DAB channel with 18-mile interference free contour. On other end of table, AM's with 25-50 kw and Class C FM's with current tower heights above 1,500 feet would receive Class V DAB with 57-mile contour.

CNBC's subscriber acquisition plan, which aimed to have 10 million subscribers signed up by Oct. 1, has indefinitely extended its deadline to reach its goal. Al Barber, president, CNBC, said the network is setting no date, but "doesn't see going past the end of this year." CNBC reportedly has commitments of

7.5 million; Barber said only that "more than half [of the 10 million] have signed agreements." CNBC's third-quarter ratings are in, network's first full quarter of Nielsen ratings. In its universe of 17,000,000, network has 24-hour rating of 0.15 (25,000 households) and 0.2 prime time rating (7:30-11 p.m. in 34,000 households).

Georgia Jeffries, Emmy-nominated supervising producer of Warner Bros. Television's *China Beach*, has signed **two-year exclusive writer/producer development deal with MGM/UA Television.**

Quincy Jones, chairman-CEO, Quincy Jones Entertainment, announced that **Adam Clayton Powell III has been named to replace Michael Linder as executive producer of Warner Bros. Domestic Television's weekly *Jesse Jackson Show*.** No reason was given for Linder's departure, and Linder was unavailable for comment. Hour talk show's three-week 2 rating/6 share (NSI) average is off 45% from year-ago programming (3.8/11) in same metered time periods.

CBS turned down ad from Council for Citizens Against Government Waste, despite fact that activist group offered \$100,000 for 30-second spot on last Friday's World Series pre-game show. Normal rate for 30-second spot is about \$70,000. CBS policy is not to accept advocacy commercials on controversial issues of public importance. Ad was against new taxes and government waste.

NPR board of directors elected new chairman, Dale Ouzts, GM, noncommercial WOSU-AM-FM-TV Columbus, Ohio, replacing Wayne Roth, GM of KUOW(FM) Seattle. Ouzts has served on board since 1986.

House-Senate conference settled on total \$327 million 1993 appropriations for public broadcasting, including all of \$67 million authorized for satellite replacement, which House had cut to \$47 million. Conferees agreed on \$260 million CPB 1993 appropriation proposed by House.

TV Marti, Voice of America's new controversial TV service to Cuba, **has been**

ROCKEFELLER ON BOARD

The Senate confirmed the nomination of Sharon Rockefeller to the Corporation for Public Broadcast board of directors on Oct. 11, one day after unanimous Senate Commerce Committee approval. Rockefeller, now president of WETA-FM-TV Washington, served on the CPB and PBS boards through the 1980's and as CPB chairwoman in 1981-84. Serving a term that expires in March 1992, she fills the 10th of 10 seats at CPB for the first time in a decade. Praising Rockefeller as one who will "ensure the continued integrity of CPB," committee Chairman Senator Ernest Hollings (D-S.C.) said of WETA's 11-hour *Civil War* series, "I liked all of it, except for the end."

broadcasting two-hour taped Spanish-language coverage of World Series games to island. Service cannot air games live because of recently established co-channel stations (ch. 13) in Havana. Only early morning hours are available for TV Marti broadcasts. According to VOA, it is providing first TV coverage of World Series to Cuba since 1957 New York Yankees-Milwaukee Braves series. In addition, Radio Marti will be providing live coverage of series for first time. It will also simulcast audio portions of TV Marti broadcasts.

ABC News said it was eliminating three domestic bureaus—Boston, Dallas and Chicago—and 12 jobs. ABC also said it was postponing, indefinitely, late night news show it announced at last month's RTNDA convention. News spokeswoman said both developments were result of soft advertising demand for news spots and increasing costs of coverage of Persian Gulf crisis. She said ABC News would retain one correspondent in each of cities where bureaus are being shut down.

KTVI-TV Sioux City, Iowa, is offering two minutes of free air time in either its 6 or 10 p.m. newscast to each of 21 "legally

qualified" candidates for governor, senator and representative in Iowa, Nebraska and South Dakota. Candidates will control time, with stipulation that they may not use it to air "existing commercials."

Cross Country Cable Inc., Warren, N.J.-based operator of cable systems in U.S. and Caribbean, **is purchasing \$52 million of equipment from General Instrument Corp.'s Jerrold Communications**, Hatboro, Pa. Equipment will be used to build three addressable 750 mhz systems in England. Systems will be located at English Channel towns of Brighton and Bournemouth, and London borough of Bromley, reaching 400,000 homes. Systems will have Jerrold's second-generation AM fiber optic trunk architecture with planned phased upgrades of 860 mhz and 1 ghz. Spectrum flexibility is being built in to accommodate future HDTV implementation. In addition, Cross Country is also buying \$8 million in coaxial cable for project from GI's Comm/Scope subsidiary in Hickory, N.C.

NCTA has filed opposition at FCC to Warren Telephone's request to provide cable service in Warren, Me., where it also pro-

vides telephone service. Telco says that while service area has 3,176 residents, which exceeds 2,500 rural exemption maximum, area is not "place," as defined by Census Bureau, and thus not subject to 2,500 maximum. NCTA disagrees, saying waiver of rural exemption is needed.

Tektronix Inc., Beaverton, Ore., announced that it **is seeking to sell its graphics workstation unit**, manufacturer of its XD88 family of products, and that if buyer is not found within 60 days, it will discontinue operations within unit. Company said it will instead concentrate on more profitable X stations and graphics terminal networks. Tektronix said move is being made because workstation market has become crowded and large investment is needed to keep up with technology breakthroughs. Tektronix's workstation unit brought in about \$40 million in sales in 1989.

Home Shopping Network said yearly revenues topped \$1 billion for fiscal year ending Aug. 31. Net sales rose 30%, from \$774.3 million to \$1.008 billion, while net earning rose to \$38.8 million, from net loss of \$14.9 million year before.

DRUG POLICY OVERDOSE FOR BROADCASTERS, SAYS NAB

Broadcasters believe proposed FCC rules implementing the Anti-Drug Abuse Act of 1988 would make them guilty by association or, as the case may be, partnership or corporation, according to comments filed at the FCC.

The FCC proposals "go far beyond the clear language of the statute...and could well wreak unfair and unwarranted punishment on innocent parties," said the National Association of Broadcasters.

The Anti-Drug Abuse Act denies federal benefits, including FCC licenses, to those convicted of drug-related felonies for one year.

The FCC proposal would require that broadcasters notify the commission within 30 days of reportable offenses and would strip the offender of FCC benefits. Those include licenses and permits and would also mean the dismissal of applications for such things as new stations, license transfers and facility improvements.

The controversial element of the FCC policy is that it would penalize whole corporations and partnerships when individual "officers, directors, nonlimited partners, holders of 5% or more of the voting stock and nonvoting stockholders or limited partners with similar (5% or more) interest" fall under the act.

By applying the debarment provision so broadly, the FCC has found itself at odds with the NAB, which said the law "refers only to any 'individual' convicted of a drug offense. It does not mention partnerships or corporations. It does not state that corporations or partnerships be denied federal benefits where individuals associated with a corporate entity are

subject to debarment."

Under the FCC policy, NAB said, "if an officer or director of a major network or group owner were convicted of a drug offense, that network or group could lose all of its licenses or have all of its applications summarily denied."

The FCC should "aim its rules at individuals...by requiring that [the individual] be separated from the company by firing, resignation or divestment," said NAB.

EZ Communications Inc., Great American Television and Radio Co., McGraw-Hill Broadcasting Co. and Renaissance Communications Corp., in joint filing, agreed with the NAB, saying "the corporation or partnership would ordinarily have no objection to an FCC order requiring divestiture by the debarred minority stockholder or partner." It would, the petitioners said, "prevent the rules from producing unintended and unnecessary results."

EZ recommends the adoption of "a due diligence standard" that requires "licensees, permittees and parties to pending applications...to execute certifications or to report federal debarment information" as part of regular commission ownership filings.

GTE Services Corp. said provisions in the Communications Act are already sufficient to deal with "persons declared ineligible for federal benefits." However, said GTE, "assuming the statute is meant to apply to nonindividual license applications such as corporations, the rules' application...must be narrowed to persons over whom the corporation realistically has control."

-PJS

EDITORIALS

Committed to the First Amendment and the Fifth Estate

SIC TRANSIT S. 1880

And so died the cable bill, not with a bang but a whimper. Remarkably, at the end, there are few around to mourn it, from either side of the aisle and from the various industries that put so much energy into crafting the bill, or avoiding it.

Broadcasters were the first to abandon it and, indeed, to announce its demise. It was once thought that they had a lot to lose—must carry—and would not cease the effort to secure their place among cable's channels. But that was always more an issue for independents and less one for affiliates and networks. This may have been must carry's last bright hope.

All in all, it was a pretty sorry spectacle. If there were good reasons to tidy up cable regulation and secure broadcaster rights (among others), the opportunity has been lost. So too has gone the opportunity to stabilize cable in the eyes of the investment community and thus lessen that medium's hazard in difficult economic times.

Still, life goes forward. The FCC will now become an even more important forum for cable regulation, with the moribund effective competition rulemaking now of even greater importance. As for the Hill, if no good laws have been passed, all the bad ones have been similarly eluded. It's left to time to tell which of those was the better result.

TRAILBLAZING

The Aug. 15, 1948, premiere broadcast of the *CBS TV News*, anchored (although that verb hadn't been coined then) by a 31-year-old radio reporter, Doug Edwards, reached about 30,000 viewers in New York, Boston, Philadelphia and Washington. (Today, a single rating point is worth 931,000 homes.) That 15-minute broadcast was long on copy and short on video, but such was the seed from which grew network TV's evening news with its instantaneous coverage from any and all parts of the globe. Edwards, who died on Oct. 13 at age 73 (see "Fates & Fortunes"), was truly a broadcast pioneer.

Many in radio news in 1948 wanted no part of the visual medium. Edwards himself was skeptical; but after a conversation with CBS President Frank Stanton he opted to cast his lot with the five-nights-a-week newscast. It was a good choice. Two years later, realizing that the daily exposure was creating a national figure (the broadcast rapidly added affiliates), CBS changed the name of the newscast to *Douglas Edwards with the News*. In 1951, the West Coast was added to the coaxial loop and Edwards adopted his trademark opening: "Good evening everyone, from coast to coast." Edwards remained in the anchor chair for 14 years until he was replaced by one Walter Cronkite, who also had a pretty good run in the job.

After leaving the evening news, Edwards continued with a midday television newscast while returning to his first love, radio, reporting for CBS until 1988. "What a trip it's been," he said on retiring from the network he had joined in 1942 as a

member of Ed Murrow's *World Today* broadcast. As Gary Paul Gates put it in "Air Time," his 1978 history of CBS News: "The truth is that Cronkite and all the other TV anchormen who have come along since are the direct descendants of Douglas Edwards."

What a trip indeed.

I WANT MY STATION

When a country's currency starts showing up as a premium in cereal boxes—this writer was surprised to find the Hungarian equivalent of a nickel in his breakfast bowl—it could easily be construed as some sort of economic indicator. It was with similar surprise that we received the news that MTV—long known for outrageous giveaways—has made an AM radio station in Thomasville, Ga., the prize in its latest promotion (perhaps to give a lie to the suggestion that you can't give away AM's these days). On a more serious note, we hardly anticipate a trend toward handing out AM stations—particularly with signal improvements, stereo and DAB on the horizon.

Also sounding a quite serious note on the subject was FCC Commissioner Ervin Duggan, who found the proposed contest "repugnant" and counter to his idea of the public interest. We must also admit to some uneasiness about what seems cavalier treatment of a broadcast license. But we must also concede that if the transfer breaks no rules—as an MTV executive assures it does not—and if the potential owner, no matter who, has to pass FCC muster—there is little argument, after an initial indignation subsides, for finding it objectionable before the fact. If it proves so after the fact, it would surely be ripe for challenge by interested parties.

And speaking of interested parties, one thing the giveaway does suggest is the public's continued fascination with the aural medium. According to MTV, the promotion is expected to draw the most responses ever. Apparently, more than the house, the trailer park, the town or the island (all past prizes), the MTV generation wants its radio.



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