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60th Year 1990

RADIO / 51

Methodology, response rates lead to Arbitron, Birch share differences

TELEVISION / 43

Orion bets on Woolery; Mud flies in syndication; Overseas help for CBS

BUSINESS / 55

Exclusive inside look at King Broadcasting

TECHNOLOGY / 62

New cost estimates: Suddenly, HDTV looks feasible

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Vol. 119 No. 19

**TIGHTENING TIMES
FOR BROADCASTING**
EXCLUSIVE INTERVIEW:
TCI's John Malone
WILLIAM S. PALEY
1901-1990

1000

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I hear something big
in first-run is coming
from Warner Bros.

Hmm...



THIS WEEK

27 / THE BEARS HAVE IT

The 1991 economic outlook for television stations may not be bleak but it is cautious. Those who see any gain at all are figuring in single digits, and some are figuring flat. Still in question, however, is the outlook for profits.

29 / THE VIEW FROM CABLE'S OLYMPUS

TCI Chief Executive Officer John Malone—in this state-of-the-business interview—discusses the demise of the cable bill, the likelihood of FCC action on effective competition, a civil antitrust safeguard that could keep the telcos in check, the prospects for Skypix, the phone-service-friendly cable system of tomorrow and the red ink that could soon flow from media companies.

31 / ELECTION COMPETITION

Network news executives will no longer be racing to tabulate results on

Malone talks (page 29)



William S. Paley 1901-1990 (page 35)

Election Day, thanks to the debut of pooled research by Voter Research & Surveys. The four-network venture will give CNN its first access to an election exit-polling unit and will likely mean more room for analysis on all four major networks.

32 / BUSTER BUSTED, BUT PPV HAPPY

The heavyweight fight between Evander Holyfield and James Buster Douglas not only left Holyfield champ, but gave the pay-per-view industry a taste of what winning feels like.

35 / END OF AN ERA

CBS Chairman William S. Paley—businessman, showman and bon vivant, whose own high profile and good taste helped create the image of the company he is credited with founding—died Oct. 26 in New York. Under his direction for more than 60 years, CBS became

known as “the Tiffany network,” whose dominance in TV news and entertainment made CBS the network to beat and Paley its unquestioned master. Although the matter-of-fact trading accorded the news of his death indicated that, from a business perspective, Paley’s exit from the company was uneventful (page 38), his historical legacy continues. Said Walter Cronkite: “The pioneer era in the history of broadcasting dies with William Paley.”

40 / DOING VIOLENCE TO TV

As it finalized its budget package and rushed toward adjournment, Congress took time to pass legislation aimed at stemming violence in broadcast and cable programming. The bill grants broadcasters and cable programmers a three-year exemption from the antitrust laws for the purpose of establishing industry

guidelines limiting TV violence.

42 / ANTITRUST VIOLATION?

On Dec. 10 a federal judge in Chicago will begin to hear arguments that the National Basketball Association’s new rule limiting the number of NBA games allowed to be telecast via cable superstations violates antitrust law.

43 / MORNING TALK

Orion Television is counting on veteran game show host Chuck Woolery (currently host of *Love Connection*) to crack the tough morning talk show market. A factor yet unknown, however, is how successfully Woolery can make the transition from game show to talk show.

44 / SYNDICATION HARD-BALL

As competition in the syndication business increases, marketing tactics are becoming more aggressive than ever. In some cases this season, say sources, TV syndicators are distributing inaccurate information about the shows of their competitors. Paramount’s proposed new talk show for fall 1991, *The Maury Povich Show*, is a prime target.

48 / CBS OVER THERE

With production costs soaring and foreign co-production deals becoming more

commonplace as a means to offset some of those costs, no one has embraced the partnerships more aggressively than CBS. Struggling with its past efforts to find a solution in the late night time period, CBS said it will fill the 11:30 p.m. to 12:30 p.m. time slot with five action-adventure dramas in checkerboard fashion. All five of the projects are co-production arrangements between U.S. and foreign producers.

49 / BLAIR EXPANSION

Blair Entertainment is expanding its production and distribution activity beyond syndication. The company has pitched a new reality show to the USA Network and also has a network mini-series in the works.

51 / 'SAME DIFFERENCE'

Comparisons of Arbitron and Birch data indicate that certain formats and stations traditionally fare more favorably in the Arbitron survey than they do in Birch, and vice versa. Tracked over a five-year period, the average differences by format are



Taking up PPV fight (page 32)

notable and, except for some survey fluctuations, constant.

53 / WATERLOO?

The FCC is expected to adopt new rules governing changes of broadcast stations' community of license that will probably scuttle the controversial plan of Emerald Broadcasting (owned by broker-broadcaster Tom Gammon) to move its rural Alabama FM some 90 miles to the Atlanta suburb of Sandy Springs, Ga.

53 / DAB SYSTEM PROPOSAL

An inventor claims to have developed a system for transmitting digital audio signals within the current FM band without disrupting the current analog service there.

55 / CLOSE INSPECTION

A previously undisclosed financial statement for King Broadcasting shows operations still improving. Discussions with potential buyers of the Seattle-based group owner and cable MSO are continuing.

58 / ORION GOES EQUITY HUNTING

Disappointing theatrical releases and its growing debt load has prompted Orion

Pictures Corp. to retain Salomon Bros. Inc. to help the studio raise equity capital.

62 / SLASHING HDTV'S PRICE TAG

Following release of CBS and Public Broadcasting Service studies on conversion costs, over-the-air HDTV service by mid-1990's appears more feasible than ever. Regulatory

questions over the definition of "simulcast" service are beginning to draw increased attention.

68 / REPORT FROM THE FRONT

Fresh from their trip to Eastern Europe, FCC Chairman Alfred Sikes and Janice Obuchowski, director of the National Telecommunications and Information Administration, said that America should not expect the emerging democracies of Hungary, Czechoslovakia and Romania to adopt broadcasting systems similar to those found in the U.S. There are, however, still plenty of opportunities for American businesses.

87 / LOOKING FOR VIDEO ADVANCES

Former video artist David Niles, president of Captain, his Paris and New York-based production company, likes the power and realism of HDTV pictures.

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

Incorporating

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■ Cable

Broadcasting (ISSN 0007-2028) is published 52 Mondays a year by Broadcasting Publications Inc., 1705 DeSales Street, N.W., Washington, D.C. 20036. Second-class postage paid at Washington, D.C., and additional offices. Single issue \$2 except special issues \$3.50 (50th Anniversary issue \$10). Subscriptions, U.S. and possessions: one year \$70, two years \$135, three years \$190. Canadian and other international subscribers add \$20 per year. U.S. and possessions \$350 yearly for special delivery. \$100 for first-class. Subscriber's occupation required. Annually: *Broadcasting* □ *Cable Yearbook* \$115. *Across the Dial* \$9.95. Microfilm of *Broadcasting* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106 (35mm, full year \$55). Postmaster, please send address corrections to *Broadcasting*, 1705 DeSales St., N.W., Washington, D.C. 20036.

CLOSED CIRCUIT

New York

Stern reprimand

Infinity Broadcasting Corp. will be slapped within next two weeks with fine of at least \$2,000 for Howard Stern's 1989 "Christmas Party" broadcast over Infinity's WXRK(FM) New York, WJFK(FM) Washington and WYSP(FM) Philadelphia, according to FCC sources. Transcript of allegedly indecent broadcast includes talk of "big black lesbian...out of her mind with lust" and of "guy who plays the piano with his penis." Item imposing fine was circulating among commissioners last week with only question whether to set amount at \$2,000, in strict accordance with FCC's informal \$2,000-per-instance policy, or \$6,000 because program was simulcast over three stations. FCC was leaning toward higher figure.

FCC began current crack-down on broadcast indecency in April 1987 with warning letters to Infinity for another of Stern's broadcasts and two other broadcasters. However, in calculating fine for 1989 broadcast, FCC has decided to disregard earlier warning since it came in wake of radical shift in agency's enforcement policy. Thus, Stern and Infinity are treated as first offenders.

Bumped for budget

Seriousness with which Capital Cities/ABC management views current business environment is indicated by recent decision not to hold annual January management meeting for what may be first time in company's 36-year history. Meeting traditionally included several hundred of company's top executives

SKYPIX, COMSAT GETTING CLOSE

Comsat officials plan to sit down with Skypix founder Fred Greenberg again this week in New York in effort to lock down deal by which Comsat would take major equity position in planned satellite broadcasting service. "If certain unresolved issues can be tackled shortly," said Comsat's Bob Wussler, "I'm optimistic we might have something to say before Thanksgiving."

According to Greenberg, Skypix will be joint venture with five or six companies joining Greenberg and other individual investors who have put up \$20 million in start-up capital. Corporate partners, of which Comsat would be largest in terms of equity, would contribute \$200 million-\$250 million to take service from drawing board to consumers by next June, he said. When all is said and done, he said, he and other original investors would retain 25%-33% interest and share operational control with Comsat.

Greenberg was in Washington last week to meet with executives of another potential partner, Gannett Co.

and for last nine years had taken place at Arizona Biltmore. But Chief executive officer, Dan Burke, apparently felt company could both save money and better send proper signal to employees who are being asked to hold line as Capital Cities/ABC flirts with possible operating income decline for first time in 20 years (see BROADCASTING, Oct. 29). Because meeting also served business purpose—including presentation by each operating head to colleagues—Burke is said to be considering alternatives, such as meeting in New York or holding series of regional gatherings.

Bad timing

The Learning Channel, 51% owned by Infotech, has had for-sale sign posted for several months, but timing of acceptance of bids two weeks ago and sister FNN's financial turmoil hasn't been beneficial. Bids came in substantially lower than \$70 million

some had projected. Observers said bids came in from Discovery and Hearst/ABC-Viacom, and well-placed source said HAVES outbid Discovery, at price around \$50 million, with more than \$25 million of that going to Infotech.

Observers pointed out that outright sale of channel could be difficult now, since Infotech might want to tie sale of TLC to FNN. HAVES has also shown interest as potential FNN buyer.

Payment problems

New York-based National Black Network is apparently having trouble meeting its station compensation bills. According to Steve Nettiére, vice president and general manager of WPOM(AM) West Palm Beach, Fla., NBN has stopped its monthly compensation payments to number of affiliates, including last nine to WPOM. Legal action pursued by station procured one

monthly payment, according to Nettiére. One industry source suggested that NBN's revenues were roughly half its 1989 total and indicated NBN was "in dire straits." NBN President Jack Bryant said WPOM first contacted network by fax Nov. 1 and has entered into compensation payment plan with station. Bryant further acknowledged NBN has experienced some financial difficulties, but said 1990 third- and fourth-quarter revenues "had greatly improved," adding that one station should not be viewed as "indicator of the health of the network."

Washington

Rationing

FCC Commissioner Andrew Barrett has his own system of dealing with fin-syn traffic jam: one-to-customer approach that keeps lobbying to minimum. Each petitioner may have one visit, whenever it desires along deliberative process—but no more. Fox has already taken its turn but other three networks are holding back for more decisive moment.

Personal call

FCC watchers should look for number of cable applications for personal communications networks to increase. Tele-Communications Inc., and probably CableLabs, are expected to file applications for test of PCN, which would provide customers voice communications without telephone line. Cox and Cablevision Systems, along with telephone and cellular companies, have already filed applications that would allow cable companies to provide telephone-type service.

Widget's the One!

Only one completely original new character has made Nielsen's Top 5 Hit List every week since its premiere . . . Widget!

Rank	All New Animated Shows in Syndication	TV Households	
		Rating	Share
1	Disney's <i>Tale Spin</i>	4.5	13
2	Warner / Spielberg's <i>Tiny Toon Adventures</i>	4.0	12
3	Warner / Spielberg's <i>Tiny Toon: Prime Toons</i>	3.7	10
4	Zodiac's <i>Widget</i>	3.1	13
5	Warner's <i>Merrie Melodies</i>	2.6	10
5	Disney's <i>Gummi Bears</i>	2.6	10
5	Fox's <i>Peter Pan</i>	2.6	8
8	Turner's <i>Captain Planet</i>	2.2	11
9	Clasters's <i>G.I. Joe</i>	1.7	9
10	Hanna-Barbera's <i>Wake, Rattle & Roll</i>	1.3	8
10	Hanna-Barbera's <i>Great Adventures of the Bible</i>	1.3	7

Source: A.C. Nielsen, Metered Markets Overnights, Top 23 Markets Season-to-Date through 10/14/90

Widget Works Wonders All Over the USA!

TVHH Rtg Shr			TVHH Rtg Shr		
New York / WWOR	5	17	Minneapolis / KMSP	5	24
Los Angeles / KCOP	7	22	Sacramento / KSCH	4	20
Chicago / WPWR	4	14	Milwaukee / WTVV	6	23
Houston / KTXH	6	19			

Source: A.C. Nielsen, Metered Markets Overnights, Season-to-Date through 10/14/90



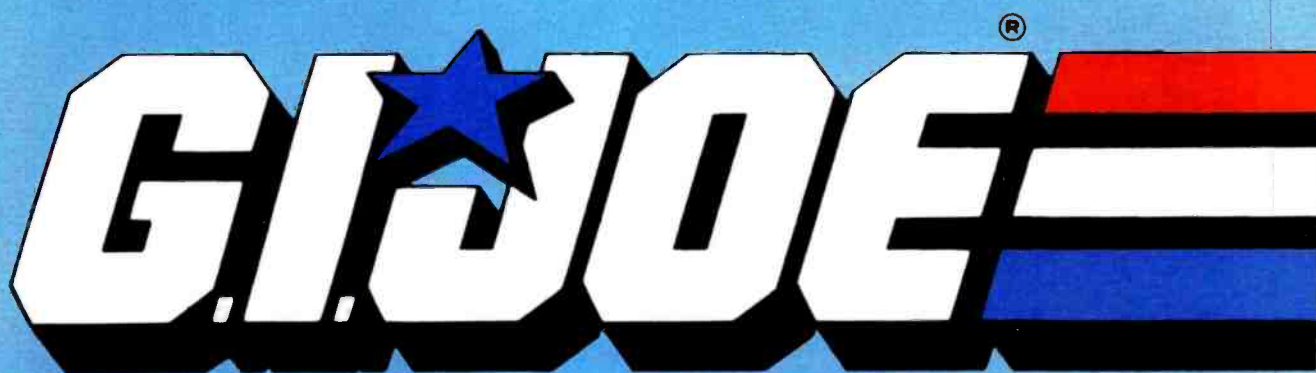
Widget



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COMEBACK PLAY



BEATS THE COMPETITION IN INCREASES ITS LEAD-IN IN 2

SOURCE: NIELSEN OVERNIGHT MARKETS WEEKS 9/24, 10/1/90



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ER OF THE YEAR

**7 OF THE TOP 10 MARKETS
OF 25 OVERNIGHT MARKETS**

Pettit and Pepper present pawprint to policymaker

FCC Commissioner Ervin Duggan last week received his first formal response to his charge, made in Oct. 11 speech before communications bar, that chairman's office wants nothing from commissioners but "their obedient pawprints" on FCC orders. Response: rubber stamp of pawprint from two



of principal drafters of many of those orders, General Counsel Robert Pettit and Office of Plans and Policy Chief Robert Pepper.

Duggan accepted gift in spirit it was intended, sending note to "Messrs. Pettit and Pepper" saying gift made his day. But he added: "I notice that the rubber stamp reproduces the print without showing claws, which doesn't prove that the claws are absent, only that they may be politely retracted."

Los Angeles 'Toxic' byproduct

Sachs-Finley Co. is planning fall 1991 syndication launch of *Toxic Crusaders*, half-hour animated weekly or strip series spinoff of theatrical "Toxic Avengers." Jerry Sachs, president, said production of initial five episodes is currently being done by Murakami Wolf Swenson Inc., same animation house that produces Group W Productions' *Teenage Mutant Ninja Turtles*.

Sachs-Finley has apparently licensed rights from Troma

Productions, original producers of "Toxic Avengers." Game plan calls for at least 10 episodes to be produced initially for weekly runs on stations. Anticipated as straight barter offering, split for stations will be four minutes, two minutes national. National barter sales will be handled by Sachs-Finley, while Playmates will handle toy merchandising.

Sachs said that "inquiries have been flying in" regarding new program, with decision to strip dependent on actual station sales. He said that one major market station and another station group have given "commitment" to signing for show.

Swallowed up?

Look for announcement that Columbia Pictures Entertainment is folding first-run syndication subsidiary, Guber-Peters Television, into established off-network player, Columbia Pictures Television. Syndication sources told BROADCASTING that Guber-Peters officials have served pink slips to some employees in sales and creative services departments, and calls to Atlanta and Chicago offices reached recorded messages saying number had been disconnected.

One question that remains in that scenario is what, if any, will be future role of Guber-Peters Television President Jeff Wald in CPT. Wald was with Barris Industries before financier Burt Sugarman sold his 24% interest to pair of Australian companies. Prior to Sugarman sale, Peter Guber and Jon Peters, who are now co-chairmen of CPE, bought 13% interest in Barris, lent names to syndication company, which was packaged with Sony Corp.'s October 1989 buyout of CPE.

Currently, Guber-Peters Television distributes troubled first-run game show strip, *Quiz Kids Challenge*, which sources say is on "indefinite production hiatus" Word from station source is

that Guber-Peters' remaining first-run offering, *New Music Report*, is on similar hiatus.

Minneapolis Who blinked?

Year ago, Tele-Communications Inc. announced it would not accept contract terms in negotiations with regional sports services that called for TCI to guarantee rate across its subscriber base. That was stance taken by SportsChannel services, which resulted in TCI-SportsChannel impasse until several weeks ago, when Midwest SportsChannel, affiliated with but not directly owned by SportsChannel, signed carriage deal with TCI.

Which side gave in? TCI diplomatically said contract, which includes rate card and carriage terms, was win-win situation. Service won't be on basic, but rather on expanded tier in any TCI system that chooses to carry it. But TCI said there has been "no substantial deviation" from its policy on guaranteeing programming rates across its subscriber base.

Cincinnati Winners all

Among victors in World Series was Multimedia Inc., not only because its WLWT(TV) Cincinnati is originating station for Cincinnati Reds game telecasts, but because company also owns one-fifteenth partnership interest in team. Another Reds partner from media world is American Financial Corp., Carl Lindner's investment vehicle, which is majority owner of Great American Communications Corp. (GACC). GACC's co-located WKRC-TV recently made unsuccessful bid to take away telecast rights from WLWT, which is in 29th consecutive season of carrying games.

Linden Cooking up interest

How are MSO's selling K Prime's midpower DBS programming service, Primestar? Old-fashioned North Carolina barbeque for one. Every year, residents of Linden, N.C., have requested that American Television & Communications's Fayetteville system extend cable service to their community of 100 homes. Plant extension has always been deemed too costly, but now with Primestar, ATC has an answer. ATC is inviting town of Linden to BBQ on Nov. 17, and will have TV wired showcasing Primestar programming.

Wilmington Notoriety pays

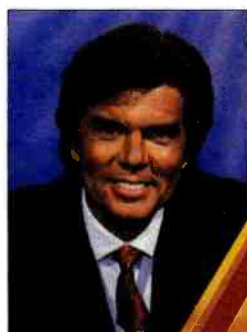
Uproar in Wilmington, Del., over senatorial candidate Jane Brady's use of C-SPAN and network footage in campaign tape being sent to 40,000 state residents has increased demand for tape and seen her position in polls climb into low to mid-40's, said Brady campaign manager Donald Devine. He said group is on "solid ground" on copyright issue because portions used on tape constitute "fair use" under copyright laws.

Denver So far, so good

Tele-Communications Inc. is viewing economy basic tier test (11 channels for \$11) in Midwest as success, so far. Only 2% of subscribers in lifeline tier test have downgraded from full basic, while 10% to 15% of new subscribers are taking economy basic tier. Overall, revenue is up. "What we think is happening is that we're bringing into the cable system a category of customers who felt that the cable service was a little too expensive for them," said TCI CEO John Malone.

LET'S GET TO THE POINT!

- ▲ **POINT 1:** THE \$100,000 PYRAMID is BROADCAST READY for January 7, 1991!
- ▲ **POINT 2:** The easy-to-follow, celebrity-enhanced format generated 13 years of network success; plus 8 years in syndication resulting in 9 Emmy Awards for Best Game Show!
- ▲ **POINT 3:** THE \$100,000 PYRAMID is an instantly recognizable game with an instantly recognizable host, John Davidson!



- ▲ **THE POINT:** It's time for "The Power Of The Pyramid!"

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DATEBOOK

■ indicates new listing or changed item.

THIS WEEK

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. 6**—"Europe 1992: Communications and Telecommunications Developments," seminar sponsored by *Communications Media Center, New York Law School*. Law school, 57 Worth Street, New York. Information: (212) 431-2160.

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) 768-7050.

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—"Customer Service: Meeting the Technical Challenge," seminar sponsored by *Ohio Valley chapter of Society of Cable Television Engineers and Ohio Cable Television Association*. Hilton East, Columbus, Ohio. Information: Maryann Kafer, (614) 461-4014.

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) 532-438-283 or (213) 288-0481.

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

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

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

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

■ **Nov. 11-13**—*International Women's Media Foundation* conference, "News in the Nineties." Among speakers: Steven Ross, Time Warner; Barbara Walters, ABC-TV, and Katharine Graham, *Washington Post*. J.W. Marriott, Washington. Information: (202) 638-1783.

ALSO IN NOVEMBER

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**—"Broadening the Business: Cable Challenges in the '90's," program sponsored by *Women in Cable, New York chapter*. Panelists include Gus Hauser, Hauser Communications; Mitchell Rubenstein, Sci-Fi Channel; Ruth Gilbert, Gilbert Media; Leslye Schaefer, VH-1, and Bruce McKinnon, Microband. Viacom Conference Center, New York. Information: Laura Wendt, (212) 512-5828.

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—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 User's Conference, organized by Johannesson & Associates. Luxembourg. Information: (352) 45-84-73.

■ **Nov. 14**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Topic: "The Role of Television in the Current World Crisis." Speaker: Georges LeClere, head of TV, radio and film and publications, U.N. Copacabana, New York. Information: (212) 768-7050.

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-

Galavisión

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broadcast network.



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. 15-17—21st annual Loyola Radio Conference, for college and high school broadcasters. Among 80 speakers: Bill Plante, CBS News, who will deliver keynote address. Holiday Inn Mark Plaza, Chicago. Information: Roy Pura, (312) 915-6558.

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*. Keynote speech: FCC Chairman Al Sikes. 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. 19—*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. 20—*Federal Communications Bar Association* monthly luncheon. Speaker: Paul Tagliabue, NFL commissioner. Washington Marriott, Washington. Information: (202) 833-2684.

■ **Nov. 20**—*International Radio and Television Society* newsmaker luncheon. Speaker: Tom Johnson, president, CNN. Waldorf Astoria, New York. Information: (212) 867-6650.

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. 26**—*Arts & Entertainment Network* regional level local ad sales presentation and workshop. Ritz-Carlton, Marina Del Rey, Calif. Information: (212) 210-0532.

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**—*National Academy of Television Arts and Sciences*, New York chapter, drop-in luncheon. Topic: "The Realities of International Co-Production." Speaker: Maria Ginsburg, senior VP, international co-production and television development, Compagnie Luxembourgeoise de Telediffusion. Copacabana, New York. Information: (212) 768-7050.

Nov. 28-30—Western Cable Television Conference & Exposition, sponsored by *California Ca-*

MAJOR MEETINGS

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. Opry-

land, 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.

June 18-21, 1991—*National Association of Broadcasters* summer board meeting. NAB headquarters, Washington.

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.

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



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The Paul Miller Washington Reporting Fellowships are designed to help Washington-based print and broadcast journalists develop better locally oriented news stories in the nation's capital.

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Eligibility The fellowships are primarily for journalists currently or about to be assigned to Washington by any regional or national newspaper, wire service, or radio or television station maintaining a bureau in Washington. Applicants' employers must endorse applications and affirm that recipients will be permitted to attend all sessions.

Selection Fellowships will be awarded based on applicants' potential to provide superior coverage of locally oriented news in Washington for readers and audiences across the country.

Schedule Applications are due January 15, 1991. Winners are announced in February 1991. Classes start in April 1991.

Location Many of the sessions will be held at the National Press Club; others will take place on Capitol Hill.

Faculty The sessions will be led by Washington reporters, analysts, public-affairs specialists, lobbyists, and others.

Fees The fellowships are tuition-free. Meals, and, when applicable, transportation and lodging, will be provided.

Affiliation The fellowships are an operating program of the Gannett Foundation of Washington, D.C., and are based at the National Press Club.

Additional information and application forms are available from:
Paul Miller Washington Reporting Fellowships
P.O. Box 12310, Arlington, VA 22209, Phone: (703) 875-0920

A Program of the

Gannett Foundation

ble 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 Walcovy, (508) 626-4698.

Dec. 1—*Michigan AP Broadcasters Association* regional meeting for southern Michigan. Ann Arbor, Mich. Information: Geoff Haynes, (313) 259-0650.

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. 3-4—*Financial Times* 11th conference on World Telecommunications. London. Information: 071-925-2323.

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



A show that brings home the realities of life.

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**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Topic: "To See Ourselves As Others See Us...Cable for the Viewer, Operator and Advertiser." Speaker: Bill Scott, president and chief executive officer, The Travel Channel. Copacabana, New York. Information: (212) 768-7050.

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

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

Dec. 7—Deadline for entries in Edward R. Murrow Award, which honors an individual whose work has fostered the growth, quality and image of public radio, sponsored by *Corporation for Public Broadcasting*. Information: (202) 879-9772.

Dec. 8—*Texas Associated Press Broadcasters* regional seminar. Corpus Christi Marriott, Cor-

pus 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.

ERRATA

WEZO(FM), now **WMMO(FM)** Orlando, Fla., **sought assignment of license from Charisma Radio of Orlando Inc. to Intermark Broadcasting of Orlando Inc.; Timm Enterprises Inc., and PN Radio Co., equally**, not solely to Intermark as reported in "For the Record," Sept. 10. Station operates with 38 kw, not 1.5 kw.

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.

The RTNDA Edward R. Murrow Awards.

When it comes to the finest in radio and television journalism, the name says it all.

Edward R. Murrow's accomplishments embody the purpose of the RTNDA Murrow Awards—to recognize radio and television journalism's very best work.

This year's RTNDA Murrow Awards entry deadline is January 15, 1991. All material entered must have aired in calendar year 1990. Competition is open to all U.S. radio and television stations.

Awards are presented in five categories: Overall Excellence, Spot News Coverage, Continuing Coverage, Investigative Reporting, and News Series/Documentary.

Your station could be one of ten to receive a Murrow Award at RTNDA's gala presentation, September 25, 1991, in Denver, Colorado. For more information, contact RTNDA.



Radio-Television News Directors Association
1717 K Street, NW, Suite 615, Washington, DC 20006; (202) 659-6510; fax (202) 223-4007

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. 8—Deadline for entries in "RadioBest" Awards for creative radio advertising, sponsored by *Twin Cities Radio Broadcasters Association*. Information: (612) 544-8575.

■ **Jan. 11**—Non-televised portion of 12th annual ACE Awards, sponsored by *National Academy of Cable Programming*. Beverly Wilshire hotel, Los Angeles. Information: (202) 775-3611.

■ **Jan. 13**—12th annual ACE Awards ceremony, televised, sponsored by *National Academy of Cable Programming*. Wilshire Theater, Los Angeles. Information: (202) 775-3611.



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OPEN MIKE

CONCERNED ABOUT VOA

EDITOR: I recently tuned in to the Voice of America and was greatly disturbed with what I heard: a series of taped messages to U.S. citizens trapped in Iraq and Kuwait. The messages were heartfelt expressions of concern and support from family members at home, aired as part of a cooperative effort between VOA and the State Department. The problem is that they were clearly not intended for the hostages in the Gulf. The VOA feature, which is broadcast daily, is intended for an audience closer to home: in the White House and on Capitol Hill. It is part of a new campaign at the Voice to exploit each word crisis for its public relations value.

I worked as a Voice of America correspondent in Los Angeles for six-and-a-

half years, and frequently corrected people who referred to VOA programs as "propaganda." I assured the critics that if they could only listen they would see the Voice represents the finest traditions in American broadcast journalism. The traditions are now being lost, as VOA's current management becomes cynically adept at the PR game.

The mood at the Voice has altered, as the legacy of objectivity developed by generations of broadcasters is suppressed by the agency's management for short-term political gain.—Mike O'Sullivan, Los Angeles.

OTHER SIDE OF FEES

EDITOR: The view of David Levy in his Oct. 29 "Open Mike" that spectrum fees are "owed" to the federal govern-

ment by broadcasters overlooks the facts as we know them surrounding this issue.

The facts are that: 1.) 35% of broadcasters already operate at a pre-tax loss; 2.) Broadcasters provide \$2 billion worth of public service each year; 3.) A spectrum fee as proposed by the Bush Administration destroys the nexus between broadcasters and the government, and is a regressive tax which ignores station profitability; 4.) Such a fee reduces the ability of stations to provide local news, public affairs and other services for which they were licensed in the first place.

Broadcasters' opposition to spectrum fees has nothing to do with "greed," as Mr. Levy puts it, but everything to do with providing the resources which stations need to operate and to serve their audience with local programming.

Not every station in America is operating as profitably as KDOC-TV. While we share Mr. Levy's concern for the national economy, the enactment of a spectrum fee would not resolve that problem and could put hundreds of broadcasters out of business.

As for indicating he will take the matter up with his board, I am sure Mr. Levy understands that one of the responsibilities of any board of directors is to make sure that the company it directs remains financially strong and solvent. I find it hard to believe that any board would find a 5% tax on *gross receipts*, not profit, as consistent with its fiduciary responsibilities.—James C. May, executive vice president, government relations, National Association of Broadcasters, Washington.

NEW TWIST TO LOWEST UNIT RATE

EDITOR: Every few years or so, the "lowest unit rate" for political advertising scam raises its ugly little head to all of us broadcasters.

Frankly, I'm just a little tired of hearing about some supposed God-given right for once-in-a-blue-moon political candidates to get the lowest unit rate available on my radio station.

There's a *big* difference between the four-week schedule Joe Doe for dog

"I Never Have Enough Time to Think!"

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The *William Benton Fellowships in Broadcast Journalism* at the University of Chicago offer mid-career TV and radio reporters, news executives, producers, writers, editors, videographers, and even news graphic artists a 9-month academic program (with stipends normally equivalent to full salary).

Come and recharge your brain in an environment of Nobel Prize winners, world-class scholars, and the top professionals in journalism. The program is supported by Encyclopaedia Britannica, Inc.

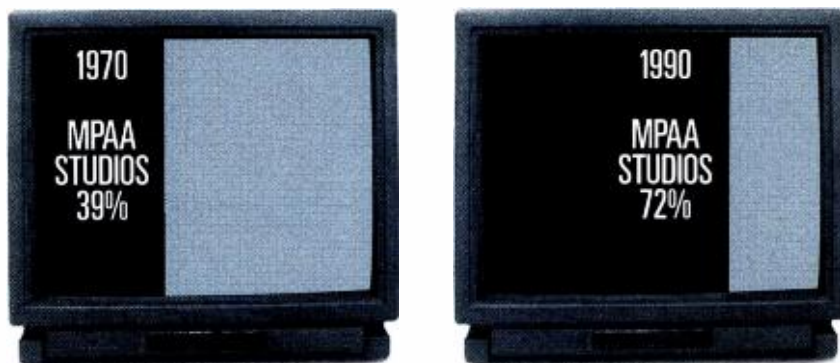
The *application deadline* for the 1991-92 program is February 1, 1991.

For more information, write: Peter M. Herford, Director, William Benton Fellowships, The University of Chicago, 5737 University Ave., Chicago, IL 60637

WILLIAM BENTON FELLOWSHIPS IN BROADCAST JOURNALISM
THE UNIVERSITY OF CHICAGO

THE PICTURE SURE HAS CHANGED IN 20 YEARS.

PERCENTAGE OF NETWORK PRIMETIME ENTERTAINMENT SERIES
CONTROLLED BY MAJOR STUDIOS



MPAA STUDIOS: TIME-WARNER-LORIMAR, SONY-COLUMBIA, FOX, MCA-UNIVERSAL, PARAMOUNT, MGM-UA, DISNEY, ORION

THE NEWS THAT MATSUSHITA may acquire MCA/Universal is yet another sign of the dramatic transformation of power and resources now under way in Hollywood.

Like the Time-Warner merger, Sony's purchase of Columbia, Australian News Corp.'s purchase of Fox and Pathe's purchase of MGM-UA, the Matsushita bid reflects the trend toward highly concentrated ownership of America's television production industry. Ironically, this studio consolidation is taking place under the government's 1970 Financial Interest & Syndication Rules—regulations originally designed to promote *diversity* by helping small independent producers. Instead, the rules have given a handful of giant studios the opportunity to dominate the business of producing television programs for the American public.

The facts speak for themselves: In 1970, major studios owned just 39% of network primetime entertainment series. Today the figure is 72%, and studio officials predict that their domination of the primetime market will continue to rise over the next few years.

It doesn't have to be this way. Without the restrictions of the Financial Interest & Syndication Rules, ABC, CBS and NBC each could become a competing source of badly needed financing for independents. Remember, the networks depend on diverse sources of programming, and a vibrant independent production community is essential to our health.

Competition and diversity. Two goals in the mutual interest of independent suppliers and the television networks, and in the best interest of the viewing public.



catcher is placing and the 52-week-for-the-last-four-years schedule the auto dealer is placing.

The auto dealer deserves what he's getting, he's *earned* it. The politician, he legislates it, and once again, all of us broadcasters just roll over and say "Can I have some more abuse, please?"

I heard the news item a few days ago regarding Inderol (the blood pressure medication). The Veterans Administration gets 4 cents, the pharmaceutical companies sell to Medicare the same pill for 40 cents, and the same pharmaceutical companies sell it overseas for less. That story got me thinking about the \$5,000 wrench and \$10,000 toilet seat the government paid for some defense programs a few years back (and continue to do today).

And I have to listen to BS about lowest unit rates for political advertising!

Political advertising is nickles and dimes when compared to the billions in government contract waste! If Congress wants to focus on something that *means* something, why not legislate a simple "lowest unit rate" for *all* government purchases, and get off the backs of radio and TV.

If some politician would put a little time and energy into this sort of legislation he'd probably never *have* to spend a dime on political advertising, and be set for life.—Harry Gregor Jr., president/owner Hudson Valley Wireless Communications Corp., Poughkeepsie, N.Y.

TIME TO RECONSIDER

EDITOR: Professor Michael Starr, in his Oct. 8 "Monday Memo," points to the need for a communications policy to be achieved through the establishment and deliberations of a national commission.

I wonder if such a commission might not recommend:

1. Promoting experiment and technological advance;

2. Determining the proper roles of monopoly and competition in the provision of telecommunications services;

3. Enhancing the potentialities for progress through the removal of unneeded or obsolete restrictions on private initiative;

4. Improving the capacity of government to meet its continuing responsibilities in telecommunications;

5. Expanding study and research, both public and private, in the field of telecommunications policy and;

6. Promoting international cooperation.

Having read Professor Starr's "Monday Memo" with a sense of *deja vu* I turned to the source of the above, the Dec. 7, 1968, "Final Report" of the President's Task Force on Communications Policy, the sometimes-called "Rostow Commission," so-named for its Chairman, Professor Eugene V. Rostow.

One of the major conclusions this several-hundred-page long report came to was to keep an eclectic approach to policies and institutional arrangements relating to the electromagnetic spectrum.

Perhaps, rather than a costly commission, a small group could be commissioned to reread this document and see how much of it remains applicable. For reasons unknown to me, the report was not released to the public for an extremely long time after its submission to the White House. My memory is that it took almost two years but, after 22 years, my memory may be a bit out of phase.

If nothing else, this argues that there ought to be some sort of formal institutional memory bank for telecommunications policy issues.—Bert Cowlan, senior advisor, Public Service Satellite Consortium, New York.

THE UNITY AWARDS IN MEDIA of Lincoln University of Missouri

The 38th Annual Unity Awards in Media will recognize contributions in media of works that reflect issues impacting the rights and well being of minorities and/or the handicapped. Lincoln University of Missouri invites entries in this national recognition of outstanding coverage of these problems, issues or concerns.

DIVISIONS:

Print: General Audience; Print: Minority Audience; Broadcast: Radio; Broadcast: Television.

CATEGORIES:

Reporting of: economics, education, politics, public affairs/social issues; investigative reporting or editorial writing.

ENTRY DETAILS:

Contact: Harry Trickey, Department of Communications, Lincoln University of Missouri, 820 Chestnut St., Jefferson City, Mo. 65101; or call (314) 681-5437. All entries must be received by Jan. 4, 1991.

Broadcasting

Founder and Editor
Sol Talshoff (1904-1982)

1705 DeSales Street, N.W., Washington, D.C. 20036
Phone: 202-659-2340
Editorial fax: 202-429-0651 • Administrative fax: 202-331-1732 • Advertising fax: 202-293-3278

Lawrence B. Talshoff, publisher.

Editorial

Donald V. West, managing editor.
Mark K. Miller, Harry A. Jessell, assistant managing editors.
Kira Greene, senior news editor.
Matt Stump, Kim McAvoy, John S. Eggerton, associate editors.
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Joseph A. Esser, associate editor.
Francesca Tedesco, Amy Theues, Angela Callahan, editorial assistants.

Advertising

Washington
202-659-2340
Kenneth W. Talshoff, vice president, sales and marketing.
Robert (Skip) Tash, Midwest and Southern regional sales manager.
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Mitzi Miller, classified advertising manager.

New York
212-599-2830
Joseph E. Ondrick, East Coast regional sales manager.
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Yadira Crawford, advertising assistant.
Lewis Edge & Associates, (East Coast equipment and engineering): 609-683-7900, fax: 609-497-0412.
Dave Beryl & Associates: 914-631-6468.
Mattilyn Calloway, receptionist.

Hollywood
213-463-3148
John R. Russel, West Coast regional sales manager.
Sandra Klausner, editorial-advertising assistant.
Schiff & Associates (Western equipment and engineering): 213-393-9265, fax: 213-393-2381.

Circulation

Kwentin K. Keenan, circulation manager.
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Bureaus

New York: 630 Third Avenue, 10017
Phone: 212-599-2830
Fax: 212-599-2837
Geoff Folsie, chief correspondent.
Stephen McClellan, chief correspondent (programming).
Lucie Cobo, radio editor (East Coast).
Rich Brown, Joe Flint, Sharon D. Moshavi, staff writers.
Hollywood: 1680 North Vine Street, 90028
Phone: 213-463-3148
Fax: 213-463-3159
Steve Coe, Mike Freeman, staff writers.
Reed E. Bunzel, radio editor (West Coast), 408-625-3076.
Advertising Representatives
Pattis/M: Chicago 708-679-1100, fax: 708-679-5926;
Los Angeles 213-462-2700, fax: 213-463-0544;
Hawaii 808-545-2700, fax: 808-599-5802;
London 071-379-9797, fax: 071-379-8049.
Japan (06) 925-4452, fax: (06) 925-5005.

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MONDAY MEMO

A radio format commentary from James Opsitnik, president, Bonneville Broadcasting System, Northbrook, Ill.

Easy listening is a format undergoing change. And like most changes, this one is temporarily messy. While some stations abandon the format, others attract record audiences and earn optimum profits. As programmers debate the nuances of a new instrumental sound, the format evolves. This period of "creative chaos" will ultimately, make easy listening more relevant to its core audience and more valuable to advertisers.

Would-be defectors from the easy listening format make three sequential assumptions to rationalize their leap into the lifeboat.

- They assume the format is old. They figure that core listeners aren't getting any younger.

- They suppose that baby boomers weaned on FM top 40 won't acquire a taste for easy listening even as they age.

- Therefore, in anticipation of a future problem, they decide to do something different now to prepare for doomsday.

While this logic hangs together internally, it ignores the fact that in every generation instrumental music presentations attract a significant share of the audience.

The dynamic that makes easy listening a viable format is rooted in personal psychology and Americans' lifestyles. Easy listening speaks to the needs of a particular kind of person, well educated, upscale but traditionally oriented and conservative. This relatively homogeneous audience finds its way to the easy listening station on the dial.

And yet, in broad demographic terms, easy listening is riding the age wave. With core audiences firmly in the 35-44 and 45-54 age cells, the format is tracking the growth of the baby boomers, the nation's largest population group, which according to government data will grow by 45% by the turn of the century.

More than a format label, easy listening is a psychological symbol. Easy listening music is an adult coping mechanism which compliments and compensates for busy lives in chaotic urban environments. Easy listeners can be characterized by a respect for essential American values and a desire to hum along with familiar music. But the music



doesn't exist in a vacuum. It regularly changes in content and instrumentation. Listeners use easy listening music as a mood enhancer to reduce tension, relax and to cope with the world (or the traffic) around them.

With the second largest female audience, the highest (non-ethnic) time spent listening and the second biggest exclusive cume (after country), the format offers a marketer a highly attentive, long listening, homogenous, upscale, educated audience. In contrast to prevailing myths, easy listeners are not ancients in orthopedic shoes but, instead, are the leading edge of the baby boomers and their parents, endowed with ideas, interests and disposable income.

Even those who drove the stake through Montavani's heart cannot deny the fact that easy listening as a strategy for attracting sellable audiences is a viable one. The demographics paint a picture of an audience

with an average household income of \$33,100 (9% above the national average), 60% of whom are married. and won their own homes.

As a group, they index significantly higher than almost every format for ownership of insurance policies, stocks, money market funds, CD's, IRA's and for using American Express, Mastercard

and Visa. Easy listeners are 35% more likely to earn household incomes of \$50,000-\$60,000 and are 42% more likely than the average listener to be professional—executives, administrators or managers.

As active shoppers, easy listeners shop for groceries more often and spend more on each trip. The same holds true when they go to the mall and when they patronize full service restaurants. When categorized by the VALS methodology, easy listeners fall into the two higher quality groups: achievers and belongers. Achievers are those who have maximized their earning potential, who strive to live well and derive maximum lifestyle benefits and enhancements from their earnings. Belongers, with equally strong financial resources, want to use their resources to fit in and be a part of their surroundings.

When you consider the qualitative aspect of easy audiences and the relative stability of the format, many of the defections don't make sense. In a business that venerates the slogan "the only constant is change," are broadcasters abandoning the easy listening format just for the sake of change?

In most cases, stations leaving the format have cashed in a unique brand franchise in favor of an insurgent position as the second, third or even fourth soft AC

in an overcrowded marketplace. In some instances the total audience attracted has been substantially less. In others, where the numbers were strong, stations have had real difficulty turning bigger numbers into bigger ad revenues. Before you follow the lem-

mings, you should "know when to hold 'em and know when to fold 'em."

In marketing terms, easy listening radio stations present highly desirable buyers of goods and services to advertisers. Broadcasters must work harder and smarter to define and articulate the quality and value of their audiences for advertisers.

"Broadcasters must work harder and smarter to define and articulate the quality and value of their audiences for advertisers."

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	TV Executive Respondents	Combined Radio/TV Executive Respondents
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Electronic Media	89.8	56.4
NAB News	73.3	73.3
Radio & Records	6.5	28.8
Radio Business Report	6.2	19.8
Radio Only	6.0	36.3
RadioWeek/TV Today	73.3	78.8
RTNDA Communicator	11.0	8.4
Sound Management	3.5	27.1

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TOP OF THE WEEK

1991: TV'S NEXT DECADE IS IN WITH A WHIMPER

Station owner budgets have low revenue expectations but call for flat to higher margins; belt-tightening is order of the day

The television broadcast industry is not optimistic about 1991...nor is it panicking. Station operators, recent veterans of revenue disappointment, said last week they are instead calmly planning for mostly low single-digit revenue increases, and budgeting expenses accordingly. Such caution is inspired by uncertain storm patterns on the horizon, originating in the Middle East and in a possible domestic recession.

Further humbling the 1991 budgeting process of recent weeks is the uncertain fourth quarter market in which owners and operators find themselves. Bud Hirsch, executive vice president of marketing and sales for the NBC Television Stations Division, said several weeks ago that those who have already budgeted may soon be making revisions: "If we budgeted for 1991 a month or two ago we were basing those numbers on a positive fourth quarter. But if the fourth quarter is actually down, those 1991 comparisons are now inflated and so the budgeting has to be revised."

Whatever broadcasters may wish for the industry, for budgeting purposes they are planning for meager revenue gains in 1991. While projections vary, depending on region and whether the stations are affiliated or independent, the median average revenue growth projected by the industry appears to be 2%-4%.

Examples include one publicly-held group owner that is expecting flat-2% market growth but is counting on its stations outperforming the market. Multimedia Chairman Walter Bartlett said: "We have been in a media recession since the last quarter of 1989, and I don't see us coming out of that necessarily during 1991. Television revenue, excluding our new Cleveland acquisition (proposed 51% purchase of WKYC-TV), will at best be plus 2% or 3%."

Such talk is only slightly more pessimistic than projections from the Television Bureau of Advertising, which indicate 1991 station gains of 3%-5% from advertising by both local and national



advertisers. The projections thus would fall short of the larger economy which is projected by the New York-based business association, The Conference Board, to show real growth of 1.6% on top of 5.5% inflation.

Although the projected station gains would thus actually represent a decline in real dollars, many of the 1990 bases from which station growth is measured include sizable quantities of political advertising, so that the underlying gains are at least a little higher than they seem.

To preserve profit margins TV station owners are also budgeting expense increases of the same magnitude or lower. Dick Appleton, president of Northstar Television Group, said: "Results for

both 1990 and 1991 are very expense driven."

Station staffs shudder at talk of cost control but in fact none of the broadcasters who talked with BROADCASTING recently included layoffs as a means to their 1991 ends. That largely may be explained by earlier layoffs that quietly took place at groups and individual stations, a consequence of leveraged buyouts, regional recessions or foresight.

Said Ben Tucker, executive vice president of Fresno, Calif.-based Retlaw Broadcasting: "At all of our stations for two years we have had a hiring freeze which really translated into a more stringent approval process under which we would hire only in those areas that would result in additional revenue...that could also mean adding a small news bureau if we thought the added coverage would have positive results." Tucker added that with attrition, staffing at the group's six TV stations is down 4%-5%. Appleton said that his stations had already gone through a "lifeboat" plan—the minimum staff to which a station might cut back in extremis.

In addition to staffing levels and salary increases, which most station operators think they can control, health insurance and other employee benefits are proving more difficult, and at least one of the group owners commenting said that a change in the health plan was one of the items "on the table" in current union negotiations.

The other major cost, besides personnel, for TV stations is programming, and here there continues to be progress, according to many station owners. Ben McKeel, vice president, television, for Nationwide Communications, said that station operators have been relatively successful at avoiding speculative bidding for product: "And if you feel that a *Roseanne* is the answer to all your problems...the chances are that you will compensate by putting in cheaper product in other time slots." Fred Walker, president of Broad Street Television

Corp., said that company's KWQC-TV Davenport, Iowa would see a slight decline in syndicated programming costs, while budgeting a mid-single-digit increase in news budgets—the station has expanded its local news operations to seven nights a week.

Other factors will be helping some station operators maintain or improve margins, including prior-year's writeoffs of underperforming programming. Some stations have protected themselves from cost increases by negotiating longer-

term arrangements. Music licensing is variable and should moderate proportionate to revenue, said Larry Pollock, president of Capital Cities/ABC-owned TV stations, East.

With revenue barely up and costs planned to grow even less, many broadcasters are hoping to maintain or even increase their 1990 margins. And recent analysts' reports from firms such as Goldman Sachs, Morgan Stanley and Oppenheimer & Co., indicate that Wall Street has apparently accepted such

hopes as reasonable for the publicly-held group owners.

But given the miscalculations in the last decade many station owners conceded that a worse outcome next year would not surprise them. Said Retlaw's Tucker: "Everyone has been more wrong than right over the last few years." And one group owner who is still in the process of working out a 1990 budget said: "I've heard several people, particularly those on the East Coast, say they will be lucky to be flat in earnings." —GF

NETWORKS NECK AND NECK IN RATINGS RACE

As of last Wednesday, only six tenths of a rating point separated first-place NBC (13.3 rating and 22 share) and third-place ABC (12.721) in the season-to-date ratings race. CBS is only two-tenths from the lead with a 13.1/22. This season's race is shaping up to be the closest since the 1964-65 season which ended with CBS and ABC tied for first and NBC one-tenth of a rating point behind the two. The biggest surprise of the competitive season to date has been the performance of CBS.

"The reason it's a surprise is that

when people did estimates of the season, like upfront buying, they weren't able to see the pilots of CBS shows because they weren't ready," said Paul Schulman of New York advertising agency, Paul Schulman Co. He cited the unexpected performances of shows such as *The Trials of Rosie O'Neill*, *WIOU*, *The Flash* and *Evening Shade*. "Those shows have exceeded people's estimates and have helped CBS in the ratings."

Although some observers have pointed to CBS baseball coverage as the reason for its resurgence this season, the

spotlight for most of the season has been on its regular series. "Even if you take baseball out, they've made it a tighter race," said Preston Beckman, director of audience research, NBC. "We expected ABC to be right there with us, but CBS was something of a surprise. But when you're as low as they were, you have nowhere to go but up."

Two weeks ago, Bob Iger, president, ABC Entertainment, said one of the reasons ABC has been hesitant to make any moves on its schedule is because of the uncertain advertising marketplace. He said that if a show is pulled, the advertising set in that time slot may not come back to the network with the new show.

Schulman said the low estimates CBS received coupled with the unstable advertising landscape have left them with the ability to make schedule changes as they wish while the other networks have had to be more patient. Thus far, CBS has changed four nights and Schulman pointed to several changes that have already helped the network. "Moving *48 Hours* to Wednesday night will hurt NBC's *Unsolved Mysteries*. Getting *E.A.R.T.H. Force* [which was terrible] off the air and putting on *Broken Badges* was a good move. *Broken Badges* is not a great show, but now CBS has a chance to pick up some teen viewers," he said. "The bottom line," he said, "is that CBS is making moves aggressively while the others are watching. And if NBC, ABC and Fox are afraid to make moves, than CBS can make the moves that may allow them to win the race."

NBC's Beckman also believes it will be a close race all season, but does not foresee the dire consequences for NBC others have seen. "At this stage, for someone to run ahead of us, they would have to come up with some hits. For us, if we can solve the problem of Sunday night, 7-9 p.m., we would be back to having a comfortable lead." —SC

CPT ASKS FOR WAIVER OF PRIME TIME ACCESS RULE FOR 'MARRIED WITH CHILDREN'

Columbia Pictures Television has asked the FCC for a waiver or similar ruling that will allow it to bypass the prime time access rule when selling its hit Fox show, *Married...with Children*, regardless of what definition the commission comes up with for the Fox network. CPT said it would consider taking the show to first-run syndication, if it did not get relief, in order to continue selling the program, unencumbered by PTAR, to stations for play in the lucrative prime time access time period (the hour leading into prime time). Currently, PTAR forbids network affiliates in the top-50 markets from airing network or off-network programs in prime time access. CPT is currently selling the first three-and-a-half year's episodes as an off-Fox property, which affiliates everywhere may air in prime access. However, Fox is now technically a network by FCC standards, with a waiver exempting it from current network rules until next May. But CPT said it needs the issue, at least as far as *Married* is concerned, resolved shortly. That's because CPT's agreement to produce the show for Fox expires at season's end, and to preserve its option to take the show to first-run, the company said, it needs an answer by December, which would give it enough time to formulate a first-run plan to present at the NATPE International convention in January. CPT asked the FCC to waive PTAR as it would apply to *Married* if the show is placed on one of the big three. Otherwise, it said, Fox would have a "substantial negotiating advantage" in negotiations, with the ability to cast itself as the "only realistic option." CPT said going to first run was not the preferred option, although it would not be the first time a Fox show has made that transition. This season, Cannell Distribution took *21 Jump Street* into first-run after it was cancelled by Fox last spring. CPT said it deserved a waiver because it assumed "substantial risks" in producing for Fox in the first place, and did so with the expectation that it would be able to recover its costs, and then some, by selling the show in the most lucrative syndication daypart.

—SM



THE VIEW FROM JOHN MALONE

From the uncertainty of regulation to the turmoil in the financial markets, from the satellite services of today to the cable system of tomorrow, the president and CEO of Tele-Communications Inc. calls it as he sees it in today's Fifth Estate.

Some cable operators were disappointed that Congress did not pass modest legislation reregulating cable this year, believing it would restore regulatory and eventually financial stability to the industry. How do you feel about it?

We were also disappointed. We're part of that group.

What's the impact on the industry of no legislation?

I don't know. If they had passed anything like the House bill, it probably would have calmed down some concerns about how severe things might be in terms of reregulation. You might have seen the markets react a little bit positively. But there was so much that was thrown to the FCC to be determined. We still would have had at least a year of essential market skepticism on a regulatory front until the FCC actually took whatever action the bills called for.

With no bill, of course, we're now faced with some uncertainty. Will the FCC do what they say they're going to do, which is to go ahead and move on [the effective competition rulemaking]? If it moves, does that reduce uncertainty or increase uncertainty? There's no simple answer to this thing.

You and other TCI executives were highly critical of the legislation, while the National Cable Television Association was struggling to put together a bill everybody could live with. Did you fully back NCTA's efforts?

Absolutely. I voted at the executive committee meetings and we went out and supported the position of the NCTA on every issue, including helping [Senator Timothy] Wirth [D-Colo.] decide to go try and cut a deal on access [to programming] with [Senator Albert] Gore [D-Tenn.] and saying that was all we needed to support the bill. So, you know, we were four-square, willing to take what was essentially the House bill and even take some stronger language on [limits on] horizontal/-vertical integration that was in the Senate version.

A lot of people say, "Well, you guys killed the bill." No. What we did was firmly say that unless we got the conditions

that the NCTA has agreed are the minimum conditions for an acceptable bill, then we're against the bill. And others—including, I think, the Time Warner guys—were not willing to draw that firm a line. In other words, they were willing to compromise the NCTA position, which put them at odds with all the rest of the NCTA members. So if you ask who agreed with NCTA and who didn't, I'd say we agreed with NCTA and they kind of flirted with compromises that went substantially beyond the bottom line NCTA position.

Much of the controversy centered on the access-to-programming provision, which would have given overbuilders, wireless cable operators and would-be satellite broadcasters easier access to cable programming. Why was this so critical?

What it did was put the government into the exclusivity question. If I look at my desk, I probably have several requests this week for TCI to get involved, in one way or another, with programming services—saving some from going under or helping others get started. If the Senate's exclusivity provisions were in there, why would I go out and invest in and/or take a lot of risk by distributing a service where, if it was successful, everybody else gets access to it at the same price that I pay? And if it turns out unsuccessful, I get to eat it. It would have terminated program development in the cable industry because everybody would take a wait-and-see attitude toward new programming. You can talk about fairness all you want, but I'm an economic realist and I know that if you pass that kind of law, it's the death knell for new programming.

On that issue, isn't the industry vulnerable to the argument that cable's competitors should have access to cable programming just as cable operators have had access to broadcast signals?

No, I don't think so because the broadcast signals were available to our customers all the way along. But if you're talking about the distant signals, then I'd say yes, cable got a break under the compulsory license for distant signals. And, you

CABLE

WGN-TV TAKES NBA TO COURT OVER SUPERSTATION RULE

Station claims league's limit on number of games is antitrust violation

On Dec. 10 a federal judge in Chicago will begin to hear arguments that the National Basketball Association's new rule limiting the number of NBA games allowed to be telecast via cable superstations violates antitrust law.

Judge Hubert Will of the U.S. District Court for the Northern District of Illinois, Eastern Division, has given the NBA until Nov. 17 to file responses to a complaint and request a preliminary injunction against implementation of the superstation rule, filed by WGN-TV Chicago licensee WGN Continental Broadcasting Co., and Chicago Professional Sports Limited Partnership, owner of the

Chicago Bulls NBA franchise, said David Hiller, general counsel for WGN owner, the Tribune Co.

The Bulls and WGN signed a new 1989-91 rights agreement in September 1989 that calls for 25 games per season and is renewable through the 1993-94 season by the decision of either party. But last April, the NBA's board of governors, over the objection of the Bulls, adopted a rule reducing from 25 to 20 the number of games allowed on a local signal that is received outside the team's local market by more than 5% of U.S. cable subscribers. In October, the board rejected a Bulls appeal to put the new

limit on hold until further consideration.

The NBA Commissioner's stated intention in proposing the reduction, said the complaint, was to "phase out such superstations telecasts entirely in increments of five games each year over the next five years."

The suit represents the latest battle between professional sports and superstations. Earlier this year, the FCC issued a request for comments on Major League Baseball's request that games distributed via superstations be blacked out where local broadcasters televise the same games, subject to syndicated exclusivity rules.

-PDL

THE NUMBERS ON FNN

FNN and Nielsen sources corrected and clarified information BROADCASTING reported in its Oct. 29 story on Infotechnology. Nielsen said FNN's Monday-Friday carriage is more than 35 million subscribers, and on weekends is more than 26 million. According to Nielsen, daytime versus nighttime carriage, which could connote parttime distribution, is not a standard measure.

Additionally, FNN President Michael Wheeler said last week that the network has affiliation contracts covering 80% of its 35 million subscribers that reach to 1993 and beyond and that carry a rate in excess of three cents per subscriber per month. In its story, BROADCASTING reported a source said many of FNN's contracts were in the one- to three-cent range. Two top 10 MSO's BROADCASTING contacted said their FNN carriage deals ran to 1994 and 1995, respectively, and that the effective per subscriber rate was in the five-cent range. The largest MSO, TCI, last month signed a 10-year carriage deal with FNN.

TNT'S NFL SHORT OF FIRST DOWN

NFL football on TNT underdelivered its audience approximately 10%, according to David Levy, vice president, sports sales, Turner Broadcasting.

The eight games aired Monday nights on TNT (with the exception of the Patriots-Dolphins game, which aired Thursday night) have averaged a 7.0 Nielsen rating in TNT's universe of 50 million homes, and an estimated 8.2 full coverage rating, which includes the two broadcast markets home to the two playing teams. That 8.2 average, which is what TNT sold its advertising on, is under the 10.4 TNT guaranteed its advertisers.

According to Levy, however, the 8.2 is equal to an 8.7, because there were more households in the full coverage area than advertisers had been told. The average number of households receiving the TNT games on any given Sunday was 52,629,000 (including broadcast stations), up from the projected 49,535,000. The 8.7 figure is 15% below the 10.4 guarantee, but Levy said demo guarantees did 5% better than anticipated.

The majority of advertisers have already been given their make-goods, either during NFL games themselves, or in pre- or post-game shows, according to Levy. "We held back some inventory especially for this," said Levy, who stressed that TNT could have sold that inventory and made more money. But "it's our first time out of the block and we wanted to make sure our advertisers are happy," he said.

	TNT Universe (50 million HHs) Nielsen Rating/Share	Full Coverage Rating
1. Philadelphia Eagles at New York Giants	7.3/11.5	9.8
2. Houston Oilers at Pittsburgh Steelers	7.3/11.5	8.4
3. Detroit Lions at Tampa Bay Buccaneers	6.4/ 9.5	6.9
4. Washington Redskins at Phoenix Cardinals	6.2/ 9.3	6.9
5. L.A. Raiders at Buffalo Bills	6.8/10.3	8.2
6. L.A. Rams at Chicago Bears	7.4/11.7	9.5
7. New England Patriots at Miami Dolphins	6.3/9.8	6.7*
8. Cincinnati Bengals at Atlanta Falcons	8.1/12.1	9.0*

Notes: *estimate. Games 3,4 and 7 did not sell out, so were blacked out in home team's local market. Full coverage area includes playing teams' broadcast markets.

PROGRAMING

OPRAH, GERALDO, DONAHUE...WOOLERY?

Orion is targeting new syndicated effort for morning timeslot

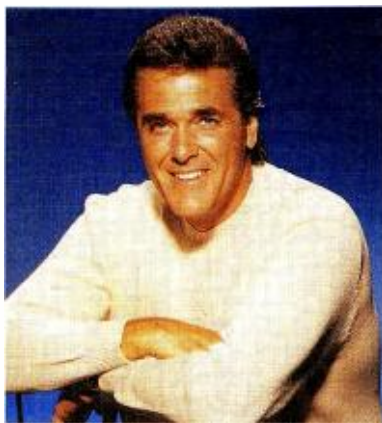
Orion Television is banking on veteran game show host Chuck Woolery to crack the tough morning talk show market. Among the questions that remain about that effort, however, are whether *The Chuck Woolery Show* has been able to establish any early sales momentum in a soft syndication market, and how successfully Woolery can make the transition from game show to talk show.

Orion Television's vice president of first-run, Bob Sanitsky, like other company officials, declined to comment on Woolery station sales, but according to several sources, the hour-long fall 1991 entry has achieved coverage in the 15%-20% range with possibly eight of the top 20 station markets cleared. A Westinghouse Broadcasting Co. station source told BROADCASTING that three of the five Group W-owned stations (KYW-TV Philadelphia, KPIX-TV San Francisco and WJZ-TV Baltimore) are "doing a deal." The source added that Group W's WBZ-TV Boston and KDKA-TV Pittsburgh are still mulling a Woolery fit for their markets.

Additionally, a syndication source said that discussions are ongoing with Post-Newsweek Stations Inc. to possibly clear the show on its four stations. WDIV-TV Detroit, WPLG-TV Miami, WFSB-TV Hartford, Conn., and WJXT-TV Jacksonville, Fla. Post-Newsweek President William Ryan and station executives were unavailable to confirm or deny the rumor.

At least Miami is spoken for, with WSVN-TV Vice President and General Manager Robert Leider confirming that the Fox affiliate has picked up Woolery for a 10 a.m. insertion, following 9 a.m. incumbent *Live with Regis & Kathie Lee*. Sources also indicated that WTMJ-TV Milwaukee, an NBC affiliate, has signed up for Woolery.

It has also been rumored that Cox Enterprises and a majority of its seven stations are close to signing a contract with Orion. In the top market, New York, WCBS-TV was said to be close to making a deal, and Delores Danska, director of broadcasting, WCBS-TV, reiterated that the



Chuck Woolery

station is still looking at shows and won't make a programing acquisition until the end of the November sweeps, at the earliest. Station sources in Los Angeles and Chicago had no knowledge of any clearance deals there.

A New York station rep, who did not wish to be identified, said he thought any early procrastination on the part of stations considering Woolery is due more to Orion's marketing of the even seven-minute national and local barter splits. "It has some baggage attached to it, and some stations might be hard pressed to give up half of their spot inventory, but since it's going for morning, most will accept the terms," said the source. "If [Woolery] tries for early fringe, Orion will have to go the traditional cash-plus, two-minute barter route. I would bet that Woolery will get 70% coverage by this spring, 90% of that being in the morning."

Local programers and station reps contacted by BROADCASTING seemed generally to agree that Woolery's eight-year association with Lorimar Television's *Love Connection* (distributed by Warner Bros. Domestic Television Distribution) and his five-year hosting stint with *Scrabble* (NBC, 1984-89) has made him a household name. Although he has never hosted a talk show, WSVN-TV's Leider and Deb Zeyen, vice president, television station group, Westing-

house, both believe, as Zeyen said, that within *Love Connection*'s format, Woolery "makes difficult conversation between mismatched couples seem fun."

The lack of a talk show track record may be an obstacle to marketing Woolery. On the other hand, Woolery has strong demographic data from both of his game show efforts.

Zeyen, who said she screened a Woolery pilot several weeks ago that featured guests Bob Saget (of ABC's *America's Funniest Home Videos*), actor James Garner, Kim Coles (Fox's *In Living Color*) and Jack Hannah (zoologist from the San Diego Zoo), among others, credited producer Eric Lieber for "bookings that were well tailored to a young female demo audience." She added: "Orion is marketing this show as a light entertainment for early mornings, and Lieber was the right guy to bring in to make the thing click." Lieber's production company, Eric Lieber Productions, is also responsible for *Love Connection*. He is a former producer of Group W's *The Mike Douglas Show*.

Lenny Bart, vice president of research, Warner Bros. Domestic TV, said *Love Connection*, going into its eighth season, has averaged 3.5-4 (NTI) ratings, and through Oct. 7, has a season-to-date 3.5 rating, two-tenths of a point ahead of *The Arsenio Hall Show*. For *Scrabble*'s first three seasons (1984-87) on NBC, it achieved a strong 5.2 rating/21 share average in its original 11:30 a.m. (ET) slot, but when Woolery moved with the show to 12:30 p.m. (1987-89), it slipped slightly to a 4/14 average.

Said Bart: "Six established talk shows [*The Joan Rivers Show*, *Geraldo*, *Sally Jessy Raphael*, *Donahue*, *The Oprah Winfrey Show* and *Live with Regis & Kathie Lee*] are out there in daytime. Most of those are issue-oriented shows. *Women to Women*, *The Mike Douglas Show* and *The Merv Griffin Show* were vanilla, saccharine entertainment, and they're all basically gone now. If Woolery, like *Regis & Kathie Lee* can find the right middle ingredient, he has a chance to survive."

-MF

SYNDICATION HARD BALL GETTING HARDER

As competition for placing shows increases, 'negative ad'-type campaigns increase; Paramount's 'Povich' is among latest targets

The 1991-92 syndication selling season is well under way, and the mud slinging among competing syndicators is fast and furious enough to rival any of this season's nastier election campaigns.

The biggest target this season is Paramount's proposed fall '91 talk show, *The Maury Povich Show*. Two separate research pieces, circulating among broadcast stations, devote more than 10 pages to trashing Povich, his past track record as a local talk show host and his declining popularity on *A Current Affair*. Some of the information is inaccurate.

The pieces are printed on stationary without a letterhead, so they can't be traced. But station executives who provided copies of the reports, said they came from two competing syndicators—Disney's Buena Vista Television and King World Productions. Both companies denied putting out the reports.

"Why should you buy *Maury Povich*?" asks the report attributed to KWP. "You shouldn't!" is the rhetorical reply. "This is not a likeable host!" the report goes on to say, citing a purported 30% decline in Povich's "Q" popularity rating for the year ending June 1990. However, Marketing Evaluations Inc., Port Washington, N.Y., which measures and distributes Q ratings, said no such decline occurred, and that Povich's Q rating was stable for the year and almost 30% above the average for a television host or announcer.

The "report" also said Povich was a "failure" as host of local talk shows at KYW-TV Philadelphia, and later, WTTG-TV Washington. The anti-Povich research attributed to Buena Vista covered the same basic points.

Mud slinging campaigns are not new to syndication. In fact, most agree they are part and parcel of the scrappy, rough and tumble nature of the syndication business. But the anti-Povich pieces appear to push the envelope, even in a business where it's second nature to slam the competition at every opportunity.

Ironically, the anti-Povich propaganda, which has been circulating for close to a month, emerged as Paramount was close to reaching the 50% clearance mark with *Povich* (now close to 60%). But program analysts at rep firms sug-

gested that the motives could lie not so much in preventing his launch, now seen as a foregone conclusion, as in protecting time slots in medium-sized markets, which can determine survival of a marginal program in an increasingly competitive environment.

"It all comes down to supply being greater than demand" for syndicated programs, said Mitchell Praver, vice president, director of programming, Katz Continental Television. "The syndication business has become fiercely competitive, and as a result, some syndicators have gone to great lengths to position their programs above the rest of the pack."

The anti-Povich pieces appear to push the envelope, even in a business where it's second nature to slam the competition.

Those efforts vary in their degree of aggressiveness, ranging from the no-holds-barred assault of the negative research piece, to customized pitches to individual stations, to trade ads described as misleading at best, to casual telephone conversations.

Last month, ITC raised a hue and cry from one competitor when the company proclaimed its new program, *Tic Tac Dough*, the "best new game in town," in Los Angeles and four other markets. ITC based its claim on the first three nights of overnight ratings for the market. Subsequently, "the best new game in town" was canceled by KCOP-TV Los Angeles.

But the claims made by ITC outraged at least one competing game show syndicator, Guber-Peters Television, whose officials charged ITC with attempting to incite stations to give competing shows a quick hook on distorted and skimpy early returns.

"I think we are all aware of how syndicators use the trade ads to manipulate ratings information," said Rachel

Wells, vice president, research and development, Guber Peters. But she suggested that by doing so, distributors may be doing themselves more harm than good. "I think syndicators need to band together to encourage stations to give product time to grow."

With close to half the country now measured by overnight ratings, said Wells, programs are too often pulled if ratings don't immediately perform up to station expectations. "There is a lot of pressure on stations to meet their bottom lines," said Wells. "And technically, [ITC] was correct. Their numbers were valid. I felt it was premature. Historically, it took *Wheel of Fortune* and *Jeopardy* a while to catch on."

It's not uncommon for syndicators to take out comparison ads as part of the effort to get out the message about their shows. That approach is seen as part of the sales game. And this season, it is easier than usual to point out new shows that are performing poorly.

LBS has taken out ads attacking the poor performance of most of the new crop of strips, including five new game shows (*Challengers*, *Quiz Kids*, *Trump Card*, *Jokers Wild* and *Tic Tac Dough*) and three new reality strips (*Preview*, *Personalities* and *Instant Recall*).

Columbia Pictures Television has taken out ads, based on two weeks of overnight ratings, purporting to show dramatic declines in time period performance for *Preview*, *Personalities*, *Jokers Wild*, *Tic-Tac*, *Challengers*, *Instant Recall* and *Trump Card*. In the same period, Columbia said, its off-network comedy, 227, was up more than 20%.

In its station pitch for a new version of *Scrabble*, debuting next fall, Group W Productions attacks game shows that haven't had a network background as "doomed to failure." It even cites the failure of its very own *Couch Potatoes*, which lasted nine months.

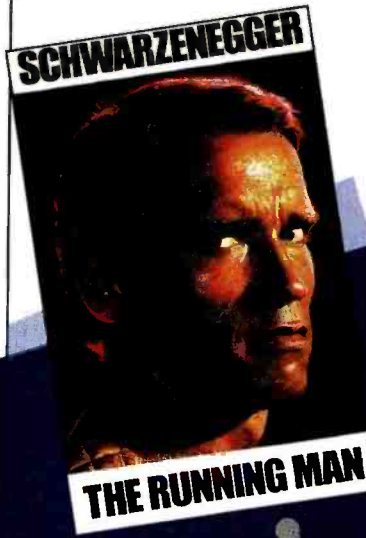
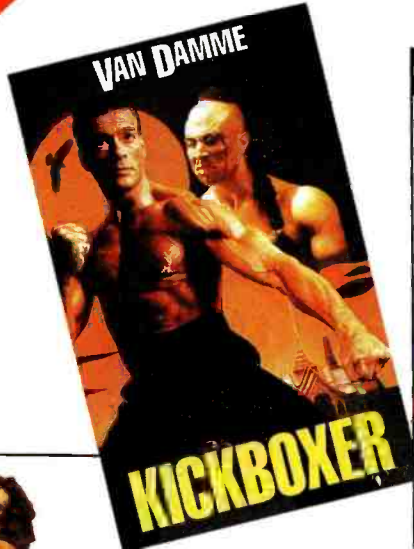
One syndicator, who asked to remain anonymous, suggested there is a line between acceptable competitive criticism of programs and the kind of distorted research pieces about *Povich* that are currently circulating. "We don't do that stuff," the syndicator said of the latter. "Although if we come across it, we're more than happy to pass it around."

According to Jim Curtin, vice presi-

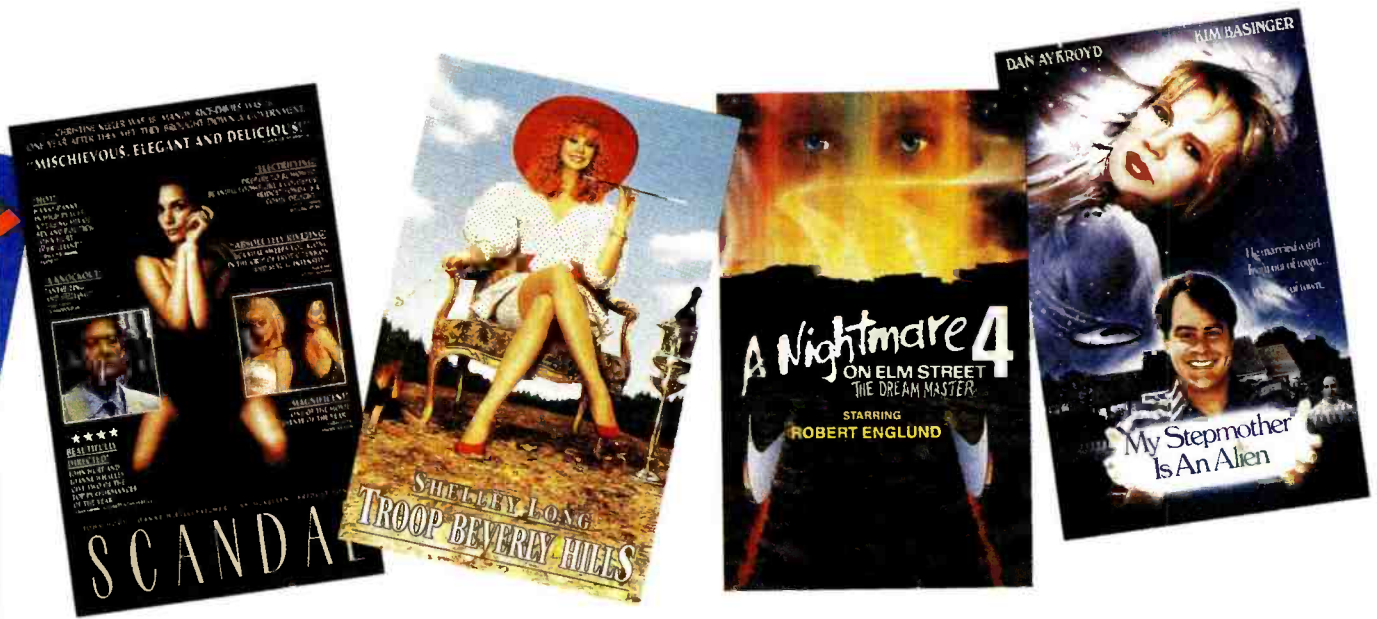
ARNOLD SCHWARZENEGGER
JEAN-CLAUDE VAN DAMME
ROBERT ENGLUND
DAN AYKROYD
JACK NICHOLSON
KIM BASINGER
SHELLEY LONG
KAREN ALLEN
DENZEL WASHINGTON
DANIEL DAY-LEWIS
JOHN HURT
ARMAND ASSANTE
F. MURRAY ABRAHAM
BOB HOSKINS
MERYL STREEP
MARY STEENBURGEN
HOLLY HUNTER
GENA ROWLANDS
ANNE BANCROFT
MICHAEL J. FOX
ANDREW McCARTHY
MATTHEW BRODERICK
KIEFER SUTHERLAND
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dent, director of programing, Harrington, Righter & Parsons, the war of words among syndicators is getting louder as distributors fight to save, or launch, their shows. "They're trying to

create a perception of weakness among their competitors. It's really a part of selling television programs. Salesmen have to create a need for their show in each local market."

As that battle rages, one syndication executive offered a small amount of advice for potential buyers: "The real bottom line here is, 'let the buyer beware.'" -SM

CBS LOOKS OVERSEAS FOR ITS CHECKERBOARD

Network is using alliances with foreign producers to hold down production costs of five dramas for 11:30 p.m.-12:30 a.m. slot

With production costs soaring and foreign co-production deals becoming more commonplace as a means to offset some of those costs, no one has embraced the partnerships more aggressively than CBS. Struggling in its efforts in the past to find a solution in the late night time period, CBS announced during the summer that it would fill the 11:30 p.m.-12:30 a.m. time slot with five action-adventure dramas in checkerboard fashion (BROADCASTING, June 25). All five are co-production arrangements between U.S. and foreign producers.

The fact that all five of the shows are co-productions is no coincidence. The license fees that CBS is paying for the series are lower than the average fee paid for prime time network shows. In fact, in the case of *Paris Metal*, produced by Louis B. Chesler Productions in association with France's Atlantique-Cinecom, Louis Chesler said the license fee his company is receiving is "in the range of 40% of the regular license fee" of a prime time network hour drama. However, although in the past foreign production has been equated with low-quality production values, Rod Perth, vice president, late night programs, CBS, said he is expecting nothing inferior about the look of the five shows. "We expect to see series of prime time quality. It just doesn't cost nearly as much to shoot in some of these countries," he said.

Despite the lower-than-normal license fees, the budgets for the shows aren't necessarily at similarly low levels. Perth pointed out that while shooting in some foreign countries will drastically decrease the cost of the show, "it is not cheap to shoot in Paris or Barcelona," the locales for *Paris Metal* and Lorimar's *Dark Justice* which is produced in association with Spain's TV3. "But in those cases the foreign partners are strong enough to pick up the extra cost, specifically the Lorimar series," said Perth. "TV3 is putting up an enormous amount of money that will bring the

show very close to the budget of a network prime time show," he said.

According to Donald Kushner of Kushner-Locke Productions, which is producing *Sweating Bullets* in association with Canada's Accent Productions, the license fee his company is receiving is "a little less than network comparable license fees" while the show "is budgeted just under \$700,000 per episode." Where Kushner-Locke and the others will recoup the deficits accrued during production is in the foreign distribution of the series. Kushner said the company is now in the process of selling the distribution rights and recently completed a deal with The Producers Group (Canada) giving it the rights to sell the show outside of the United States and Europe.

Perth said the shows are still set to debut in January in the 11:30 p.m.-12:30 a.m. time slot, but no decision had been made on what days each of the shows will be scheduled. He said development is still underway for a series to follow the action-adventure series at 12:30 a.m. with an eye toward a show "topical, talk-driven and irreverent, but at heart a quality show." He expects the 12:30 show to be ready to join the schedule in "early 1991," and said it will be at least an hour long. Until it does debut, reruns of "shows like *The Prisoner* and *Stingray* will fill the time spot," said Perth.

The production partnerships and show summaries of the five series follow:

■ *Paris Metal*, produced by Louis B. Chesler Productions in association with Atlantique-Cinecom Production, will be filmed entirely in Paris. The series is the only one of the five where the storyline takes place in the foreign city where it is shot. The others, filmed in foreign locations, are disguised to look like American cities. The series centers on an American CIA agent in Paris. This is not the first project the two production companies have worked on together. The first was *The Hitchhiker*, currently seen on the USA Network after a run on Showtime.

■ *Slick*, produced by Alliance Produc-

tions in association with France's CFC (Compagnie Francaise Cinematographique), is about a former pilot kicked out of the military who begins flying "no-questions-asked cargo" in and out of dangerous locations. The series will be filmed in Vancouver and France.

■ *Sweating Bullets*, produced by Kushner-Locke in association with Canada's Accent Productions, will be filmed in Mexico, although the story takes place in the Florida Keys. The show stars Rob Stewart, Carolyn Dunn and John Bland and is about an ex-DEA agent who sets up a private investigator's office in Florida.

■ *Scene of the Crime*, from Stephen Cannell Productions, is also produced in association with Atlantique-Cinecom. Set to begin production next week, the show, said a Cannell spokeswoman, will be filmed at Cannell's North Shore Studios in Vancouver with some additional shooting possibly done overseas. The show, described as a 22-segment anthology, is a murder-mystery.

■ *Dark Justice*, produced by Lorimar in association with Spain's TV3, will be shot entirely in Barcelona, but the storyline takes place in the United States. The show follows an American judge who by day metes out justice according to the judicial system but by night adopts a secret identity to bring criminals to justice. -SC

L.A. SHUFFLE

Genesis Entertainment's *The Byron Allen Show*, which started this season on Los Angeles independent KCOP-TV after leaving KABC-TV at end of its 1989-90 season run, has been shuffled again to KNBC-TV, effective November 4. Hour-long talk show will be inserted Sunday nights at 12:15 a.m. (PST). To make room, KNBC-TV pushed *Sunday Night* (with musician David Sanborn) back to 1:15 a.m.

BLAIR EXTENDS ITS PROGRAMING BILL OF FARE

First-run syndication specialist is moving to general practice, targeting programs for cable and networks

Blair Entertainment, which has focused on niche programming for the syndication market, is now branching out to produce similar programs for cable and network television. Blair is also looking to overseas partners to co-produce programs for the syndication market.

The company is developing a new reality program for cable, *Detectives in White*, which would document various homicides, suicides and fatal accidents, and follow the examinations of forensic pathologists as they try to uncover clues to the causes of death.

Blair hasn't signed a deal yet, but has made a presentation to USA Network about the project. A network spokesman said the show was under consideration.

"We're a niche marketer," said Alan Berkowitz, president of Blair Entertainment. "And we'll stick with that course, looking for the different concepts, like this season's *Reunion*."

Blair has also optioned the rights to a Robert Ludlum thriller, *The Scarlatti Inheritance*, which the company intends to produce as a four-hour network miniseries. "We have to be able to produce for cable and the networks," said Berkowitz. "The opportunities are there."

Blair's big new project for first-run syndication next year is a weekly one-hour reality show, *Stuntmasters*. The show is scheduled to debut next April, and has already cleared over 30% of the country. Deals are still pending in New York and Los Angeles, but the show has been picked up by WPWR-TV Chicago, WGBS(TV) Philadelphia, KHTV(TV) Houston, WBFS-TV Miami, WPGH-TV Pittsburgh and WBFF-TV Baltimore. The show has also been cleared in Denver, Hartford, Cincinnati, Phoenix, Milwaukee, Portland, Ore., and other markets.

Two weeks ago, at the MIPCOM program market in Cannes, France, Blair entered into a co-production agreement with two French companies to secure the financing necessary to produce the show at a weekly cost of \$250,000. The two French partners are Paris-based Cameras Continentales and a company headed by stunt coordinator (and former stuntman) Remy Julienne, whose credits include the James Bond films.

In exchange for its financial commitment to the program, Cameras receives



Blair's 'Stuntmasters'

distribution rights to the program for the European Community territories. Julienne's company will produce one stunt segment in Europe for each weekly episode. The rest of the program is being produced in Los Angeles (or on location) by GRB Entertainment, headed by Gary Benz.

Benz has produced several network stunt specials, most recently last year's *Live! The World's Greatest Stunts*, for Fox.

Blair is demanding, and receiving, 18-month commitments from stations for *Stuntmasters*, which is being offered on a barter basis, with 6½ minutes of both national and local time. Berkowitz said stations have been receptive to the 18-month commitment because "this season has been a little disappointing for everybody. And stations will have an opportunity to air fresh programming over the summer, which we think will add to the sampling of the show."

Berkowitz also said that Blair expects to bring back two weekly programs for a second season—*Reunion*, a reality show that reunites people, and the half-hour drama, *Dracula*. Like most new shows this season, neither program has emerged as a hit. According to a Seltel

analysis of the Nielsen metered markets, for the first six weeks of the season, *Reunion* averaged a 2.2 rating and 5 share, off 17% from its lead-in, while *Dracula* averaged a 2.3/6, off 14% from its lead-in.

The company may also bring *Divorce Court* back for an eighth season. Although not as popular as it once was, the show was relaunched by Blair this season as a cash property, selling it in about 30 markets while moving production from Los Angeles to Orlando, Fla. "The old stand-bys tend to be the shows that are working this season," said Clare Simpson, senior vice president, program development and production, Blair Entertainment.

In the 10 Arbitron metered markets where the show is airing this season, *Divorce Court* averaged a 2.3/8 from Sept. to Oct. 14, up slightly from its average 2.2 lead-in. A decision on *Divorce Court* is expected in the next couple of weeks.

Berkowitz said the company is looking at several other possible syndication projects for next season, including a series of animation specials. A possible series could also emerge from a co-production Blair is doing with Reeves Entertainment. The venture will produce four late-night comedy specials starring Philadelphia radio personality John DeBella (BROADCASTING Oct. 8). If the show does well, says Berkowitz, it could evolve into a late night strip. —SM

Peoples' person

British producer Peter Wagg, who co-created and developed multimedia personality *Max Headroom*, has been named producer of Paramount Domestic Television's *The Party Machine* with *Nia Peoples*. Half-hour late fringe companion piece to Paramount's highly rated *The Arsenio Hall Show* is set to debut in January 1991. Most recently, Wagg co-created *Cyberforce* for ABC and won three Emmy awards in addition to Britain's Royal Television Society Special Program Award for his 1984 creation of *Max Headroom*.

RATINGS ROUNDUP

In the most hotly contested week of the season—three tenths of a rating point separated first from third places—NBC took first place with a 12.5 rating, ABC was second with a 12.4, and CBS was third with a 12.2. All three networks

averaged a 21 share. CBS shows captured three of the top five positions for the week. The week's top five were: *60 Minutes* (CBS), *Cheers* (NBC), *Roseanne* (ABC), *Designing Women* (CBS), *Murphy Brown* (CBS).

Week 6

Oct. 22–Oct. 28

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

1	▲	21.1/34	C	60 Minutes
2	▲	20.4/32	N	Cheers
3	▲	20.1/31	A	Roseanne
4	▲	19.9/30	C	Designing Women
5	▲	18.6/28	C	Murphy Brown
6	▲	18.5/27	C	Murder, She Wrote
7	▲	18.1/27	A	Amer. Funniest Videos
8		18.0/29	N	Cosby
8	▲	18.0/33	N	Empty Nest
10	▼	17.9/29	N	A Different World
11	▲	17.2/27	A	Doogie Howser, M.D.
12	▲	17.0/27	A	Who's the Boss?
13		16.8/26	N	Matlock
14	▲	16.7/26	A	Coach
15	▲	16.5/26	A	Growing Pains
15		16.5/25	N	Heat Of The Night
17	▲	16.4/31	N	Golden Girls
17	▲	16.4/29	A	Monday Night Football
19	▲	16.2/27	A	Wonder Years
20	▼	16.1/23	A	Amer. Funniest People
21	▲	16.0/25	A	Head Of The Class
22	▲	15.9/26	N	Unsolved Mysteries
23	▲	15.8/29	A	Family Matters
24	▲	15.7/29	A	Full House
24	▲	15.7/24	C	Major Dad
24	▼	15.7/25	F	Simpsons
27	▼	15.6/27	N	L.A. Law
28	▼	15.1/25	N	Grand
29	▲	14.3/27	N	Carol & Company
30	▲	14.0/24	C	Knots Landing
31	■	13.7/24	N	Law And Order

32	▲	13.5/22	A	Married People
33	▲	13.4/22	C	Movie: Archie's Wife
33		13.4/24	N	Hunter
35	▲	13.2/22	N	Movie: Lethal Weapon
36		13.1/20	C	Rescue: 911
37	▼	12.9/20	F	Married...With Children
38	▲	12.8/23	A	Perfect Strangers
38		12.8/24	A	20/20
40		12.6/21	C	Movie: K-9
40	▲	12.6/21	C	Trials Of Rosie O'Neill
42		12.5/20	C	Jake And The Fatman
43	■	12.4/23	C	Over My Dead Body
44	▼	12.3/20	N	Fresh Prince Of Bel Air
44	▼	12.3/20	N	Movie: Extreme Close-Up
46	▲	12.2/20	C	Uncle Buck
47		12.0/17	F	In Living Color Spec.
48		11.7/19	N	Dear John
49		11.5/21	A	Going Places
49	▲	11.5/19	A	Macgyver
51	▲	11.4/23	N	American Dreamer
52	■	11.3/20	C	WIOU
53	▼	11.1/16	F	In Living Color
55	▼	10.8/19	A	Movie: Stakeout
56	▲	10.7/17	C	Flash
57	▲	10.3/17	A	Gabriel's Fire
58	▼	10.2/16	A	Father Dowling
59	▼	10.1/16	N	Ferris Bueller
60	▼	9.9/18	N	Night Court
60	▲	9.9/17	A	Primetime Live
62	▼	9.7/17	A	thirtysomething
63		9.6/15	N	Fanelli Boys

64	■	9.2/15	C	48 Hours
65	▲	8.9/14	C	Doctor, Doctor
66		8.7/16	C	Evening Shade
67		8.6/16	C	Bagdad Cafe
67	▼	8.6/17	N	Working It Out
69	▼	8.5/16	N	Midnight Caller
69		8.5/17	A	Young Riders
71	▲	8.4/15	N	Wings
72	▲	8.1/16	N	Parenthood
72	▲	8.1/16	N	Quantum Leap
74	▲	7.9/13	C	Top Cops
75	▲	7.4/12	F	Babes
75	▼	7.4/14	A	Twin Peaks
77	▲	7.3/13	A	Cop Rock
78	▼	7.1/11	F	Good Grief
79		6.9/13	C	Hogan Family
79	▲	6.9/11	F	Parker Lewis
81		6.5/12	C	One Survived
82		5.9/11	F	Amer. Most Wanted
83		5.8/11	A	China Beach
83		5.8/12	C	Family Man
85	▲	5.7/11	F	Cops
86		5.6/8	N	Larry King
86	▼	5.6/9	F	True Colors
88	▼	5.4/9	F	Beverly Hills. 90210
89	▼	4.8/10	F	Totally Hidden Video
90		4.3/7	N	Lifestories
91	▼	3.9/8	F	Haywire
92	▼	3.5/6	F	American Chronicles
92	▼	3.5/6	F	DEA
94		2.9/5	F	Against The Law

FREEZE FRAMES: Syndication Scorecard *

Week ended Oct. 21

Rank	Program (Syndicator)	Rtg	Stns	Covg	8	Wheel of Fortune, wknd. (King World)	6.3	169	78
1	Wheel of Fortune, syn. (King World)	12.4	214	93	9	Donahue (Multimedia)	5.6	226	96
2	Jeopardy! (King World)	11.2	208	94	10	Inside Edition (King World)	5.4	123	80
3	Star Trek: Next Generation (Paramount)	10.9	234	98	11	21 Jump Street, syn (Cannell Dist.)	5.2	129	92
4	Oprah Winfrey (King World)	8.5	219	99	12	Star Search (TPE)	5.0	165	95
5	Entertainment Tonight (Paramount)	8.2	165	95	13	Captain Planet (Turner Prog. Svcs.)	4.6	213	98
6	Cosby Show (Viacom)	7.9	204	98	13	Super Force (Viacom)	4.6	162	94
7	Current Affair (20th Century Fox TV)	7.6	186	94	13	Talespin (Buena Vista)	4.6	170	96

* Nielsen weekly pocketpiece

Source: Nielsen and Broadcasting's own research.

RADIO

ARBITRON, BIRCH YIELD 'SAME DIFFERENCE'

Ratings trend study says differences in listening levels for specific formats as reported by Arbitron and Birch have remained constant

The differences in listening levels reported by Arbitron and Birch have been evident and well-documented ever since the latter ratings service initiated its first surveys in 1978. Side-by-side comparisons indicate that certain formats and stations traditionally fare more favorably in the Arbitron survey than they do in Birch, and vice versa. Tracked over a five-year period, the average differences by format are notable and, except for some survey fluctuations, constant.

Also, in many markets, Arbitron and Birch ratings for the same station in the same survey period may substantially vary. Most recent among these, according to the summer 1990 survey period, Monday-Sunday, 6 a.m. to midnight, adults 12-plus: KKB(T)FM Los Angeles, which earned a 6.0 from Birch and a 3.0 from Arbitron; WBBM-FM Chicago: 10.4 Birch, 5.2 Arbitron, and KYW(AM) Philadelphia: 7.9 Arbitron, 5.0 Birch.

Close inspection of the differences, by format, between AQH listening as reported by Arbitron and Birch, indicates that listening levels reported by Birch, which uses a prior-day call-out telephone retrieval system, are higher in

the CHR, AOR and Urban formats. These are formats that heavily target a younger audiences, primarily those 18-34. On the other hand, Arbitron's seven-day diary reports listening levels higher than Birch for Easy Listening, News/Talk and Gold, those formats that attract the 25-54 and 35-plus listener. Differences between reporting for Adult Contemporary and Country consistently are negligible.

Gerry Boehme, vice president and director of research at Katz Radio Group in New York, has plotted the differences in reporting levels for separate formats since 1984. He has concluded that, aside from minor fluctuations from survey to survey, the differences between the two ratings systems are relatively steady. He said that the differences have held steady through three alterations in Arbitron's diaries, a shift in Birch's response rates, and changes in the editing process at both companies. These changes—and the “minimal change” in differences between Arbitron and Birch reported listening levels—“cement our belief” that the answer lies in the two different methodologies used, he said. “It's not a question of response rates or how accu-

rate either service is, or their internal editing. If a third service measured listening in person, they'd probably get a different number altogether,” said Boehme.

“It's all methodological, by definition,” said Rhody Bosley, Arbitron vice president, sales and marketing. “If Arbitron overstates older listening, Birch by definition overstates younger listening.” Bosley says that the younger-skewing Birch listening levels and older-skewing Arbitron listening levels are the result of the Birch one-day call-out vs. the Arbitron seven-day diary survey process. “When Birch calls [respondents] and asks what they listened to yesterday, it's basically a pop quiz,” he said. “On the other hand, Arbitron gives them a take-home exam to fill out over the course of a week.”

Bosley claims that Birch's previous-day call-out retrieval method leads to exaggerated reporting of radio listening because most listeners aren't able to recall every quarter-hour they spent with radio during the previous day. He said that at least one research consultant likens this method to remembering what vegetables a person ate the day before: “With some difficulty they can recall the vegetables, but they can't remember when they started eating them and what time they finished.” He said that because of frailties of human behavior and the difficulty of measuring time spent listening, the Birch system is more a “bumper sticker, T-shirt, refrigerator magnet” syndrome where respondents wrongly estimate every station they listened to and how long they listened to them.

“You get the enthusiastic, young listeners who say ‘hey man, that's my station, wow,’ and they're probably going to estimate that they listened longer than they really did,” Bosley said. While this might help the radio station in the long run, it misrepresents the truth to the advertiser—and it also contrasts greatly with the respondent who may try to remember his listening more accurately. “That same kid's father may have been listening to an Easy Listening station,

'WEEKEND' CELEBRATION

National Public Radio's *Weekend Edition* with host Scott Simon celebrates its fifth anniversary this month. Since its first broadcast on Nov. 2, 1985, the award-winning Saturday newsmagazine has brought its listeners (more than 1.4 million) two hours of in-depth news reports, analysis, interviews, features and a few laughs along the way. “We do a show that tries to explore what Americans are thinking and feeling,” says Simon. “If we've done something particularly special, it's always nice when people remember it. And if listeners come away just laughing over the least little insignificant moment in the show that was also somehow funny, that's fine, too.”

A wide array of guests ranging from newsmakers (Mother Teresa, Israeli Cabinet Minister Ariel Sharon) to common folk (Beverly Hills, chairwoman of Paisely, Ore.'s 1990 mosquito festival) have been in front of Simon's microphones. Simon says he doesn't have a particular formula for *Weekend Edition's* success: “I don't know if you can ever set out to do something fresh,” he reflected recently. “Thank God we always seem to have a high level of interest in what we're doing. We don't get bored.”

As for the program's future, Simon said: “I've realized, over the past five years, that you never stop growing. The trick is for us to be aware and grateful that what we're doing reaches the lives of so many people.”

but he's not going to be as enthusiastic about it," Bosley said. "Instead, he's probably going to underestimate the amount of time he spent with the radio, because he's being asked to do something that was yesterday."

In contrast, Bosley said, if that same person is asked to write down every day what stations he listened to, "he's much more likely to do it accurately."

Not so, said William Livek, president of Birch/Scarborough Research Corp. In fact, Livek said that evidence suggests that when a research company asks a respondent about yesterday's listening "and jog the memory with lifestyle answers, you get tremendously accurate answers." Conversely, he suggested that when prospective respondents are "pre-alerted" that they're going to be involved in a survey, "they change their listening habits because they think we want them to be something they're not." Livek said that while people don't necessarily lie, they do tend to change their behavior. "They 'vote' for their favorite stations, they use the diary as a ballot," he said. "Our job is to measure radio listening accurately; Arbitron's is voting for the favorite station."

Livek claims that Birch's "larger and more accurate" reported listening levels

for certain formats are the result not of the call-out vs. diary retrieval methodology, but because of Arbitron's lower response rates. In any sample survey, a research company strives to poll as close to 100% of its total sample as possible; thus, the lower the response rate, theoretically the lower the potential for accuracy. "Every time you measure a little bit less than that perfect sample, you have a shot at having an error," Livek said. "Arbitron measures only 40% of the sample, while we measure 60% of the sample. That 50% (more that we measure) difference between us are people who have different lifestyle characteristics. These people tend to be younger both age-wise and lifestyle wise, and they tend to listen to significantly different types of radio stations than Arbitron shows."

Arbitron's Bosley counters that response bias, not response rates, are the culprit. "We've done some analysis on [response rates], and in markets where ours and Birch's response rates look almost alike, we see that this factor is not what's producing these differences" in reported listening, he said, adding: "Birch is getting differential kinds of response because of their methodology, which is very sensitive to the 'my favorite station' concept. Birch answers the

question 'what's my favorite station'; Arbitron answers 'what station am I actually listening to?'"

Livek doubts that Arbitron can prove its assumption "because there's no market where they're close enough to us to compare us, and because they overstate their already low response rate by playing with formulas."

Livek said the true measure of radio listening is reflected by intuition and logic. "I ask anybody: who listens to more radio, an 18-34 year-old or a 55-64 year old? Arbitron shows the lightest level of listening is with teenagers, and the heaviest listening comes from older people. Our listening levels are just more logical than they are for Arbitron."

Katz Radio's Boehme stated that, methodologically, the differences in reported listening levels are a moot point. "Whatever either company says, it comes down to diary vs. telephone, and one day vs. seven." He said that whether the two companies "change the way they ask the questions, or double the sample size, or sample more on weekends—all those internal changes that each company has made in its methodology—there's still little change in the difference between Arbitron and Birch."

-REB

SETTING THE COUNTRY AGENDA

On the Road Again" is the theme of the 22nd annual Country Radio Seminar, to be held March 6-9, 1991, at the Opryland Hotel in Nashville. Corinne Baldasano, newly-appointed vice president of programming, ABC Radio Networks, is the Country Radio Seminar agenda committee chairman and has confirmed the following panels:

- "Music Video: Friend or Foe," a discussion of music videos' role in introducing new artists, selling product, building image and its effect on radio stations.

- "Breaking the Country Bias: Qualitative and Quantitative Sales Tools You Can Use," advertising community executives discuss breaking the "no country" dictate from advertisers.

- "Format Fragmentation: Finding Your Niche Can Be a Bitch," an analysis of the wide spectrum of styles that make up country music.

- "Account Development: Getting the Most from Your Clients."

- "The Artist Explosion: Too Many Faces and Not Enough Places on the

Playlist," a discussion about working around the differing priorities of stations and record labels.

- "Promotions for All Markets: One Size Fits All," an outline of promotions tailored to individual stations. The annual Country Radio Seminar Promotion Awards will be announced at the end of the session.

- "Formatics: The Nuts and Bolts of Daily Programming," day-to-day programming elements for small, medium and large markets.

- "Database Marketing for Less Than You Think," using computers to maximize listening potential and identify prospective listeners.

- "Air Personalities: Today's Top Talent."

- "Caught in the Crossfire: How the Music Industry Copes With Radio Range Wars," an analysis of increasing competition in the country format, and how record labels are caught in the middle of promotions, artist interviews and new releases.

- "Case Study: Programing War Games, or a Tale of Two Stations,"

industry executives analyze, discuss and present solutions to case studies of two hypothetical stations locked in a ratings battle.

- "Research on Any Budget," a look at the types of research which are available on small, medium and large budgets and how to determine what a station needs.

The Country Radio Seminar will feature roundtable discussions on several topics. Six confirmed are: "Concert Promotion: Ticket to Profits or Tickets to Headaches?" "Moving into the Big Chair: From Programming or Sales to General Management"; "The Charts and Understanding Them"; "Music Rotations"; "Selling Sports and Special Programming," and "Minority Recruitment."

The Country Music Association will sponsor its annual Music Industry Professional Seminar concurrently with the seminar. Once again, the opening day will begin with "Artist Radio Tape Sessions," which give broadcasters the opportunity to record personalized station ID's with country artists.

-LC

FCC MAY BLOCK GAMMON'S MOVE INTO ATLANTA

Agency is expected to adopt new rules that would effectively prevent broker-broadcaster from moving rural Alabama FM into top 20 market

This week the FCC is expected to adopt new rules governing changes of broadcast stations' community of license that will probably scuttle Emerald Broadcasting's controversial plan to move WHMA(FM) some 90 miles from Anniston, Ala., to the Atlanta suburb of Sandy Springs, Ga.

At an open meeting this Thursday (Nov. 8), the FCC will reconsider at the request of the National Association of Broadcasters, its April 1989 decision allowing stations to change the city or town they serve without going through a commission rulemaking that exposes their licenses to challenge by competing applicants.

According to FCC sources, the commission is expected to modify the 1989 ruling to make it tougher to move stations into urban markets. Under the new

criteria, Emerald's proposal would likely be denied, the sources said.

Emerald is owned by broker-broadcaster Tom Gammon, who purchased WHMA for \$7.5 million last year with the intention of moving it into the larger, and potentially more lucrative, Atlanta market.

The 1989 decision, in which FCC Commissioner James Quello dissented, came in the context of a proposal by Christian Voice of Central Ohio to move WCVZ(FM) from Zanesville, Ohio, to South Zanesville so that it could increase its power and coverage.

Seeing the decision as an opportunity, Emerald and others proposed moving stations from small communities to large ones. But Emerald's bid proved the most controversial. It drew fire from other broadcasters in Atlanta as

well as the NAB. If the Emerald move were approved, NAB said in FCC comments, "service to a rural area would be sacrificed so that the former station can become yet another voice in the Atlanta market, and get a slice of the Atlanta economic pie."

Somewhat overlooked in the debate over Emerald has been Christian Central and its WCVZ. Because of the controversy, the FCC has deferred any decision on its proposed move until the FCC has reviewed its rules. And while Christian Central has waited, another channel has been allotted to South Zanesville, jeopardizing Christian Central's plans.

A source at the NAB said he has no complaint with Christian Central, only with the "unintended consequences" of the FCC ruling that it sparked. —NAJ

INVENTOR PROPOSES DAB SYSTEM

An inventor claims to have developed a system for transmitting digital audio signals within the current FM band without disrupting the current analog service there. Power multiplexing, a technique patented by Glen A. Meyers, associate professor at the Naval Postgraduate School's electrical engineering department, could allow an FM station to deliver more than one carrier over its regular frequency, a digital signal and an analog signal that is compatible with current FM radios.

"A digital signal would be added simply by combing a new transmitter with the existing transmitter. Both would then use the existing antenna," said John E. Leonard Jr., president of J.N.S. Electronics Inc. and owner of Leonine Technology, two small broadcast equipment manufacturing companies in San Jose. Leonard has formed a partnership with Glenn to license the power multiplexing technology.

Leonard hopes to begin on-air testing of the system using a prototype digital radio within the next year. The eventual consumer receivers will be able to pick up either digital signals or, if a station has not yet converted to digital, the conventional analog signal. He estimated that the additional power multiplexing

circuitry would add less than \$100 to the cost of current receivers, "such a cost that permit early implementation of a digital radio broadcasting system."

The system depends on "the capture effect" circuitry that is built into current FM radios. "The effect is that with unequal amplitude carriers, the modulation of the weaker signal does not exist" at the receiver's demodulator, Meyers said in a paper distributed at the recent Society of Broadcast Engineers (SBE) convention in St. Louis. "The message of the dominant signal is recovered intact so that the dominant carrier is said to capture the receiver."

One drawback to the power multiplexing proposal is that it will work only in the FM band. Other proposed digital audio broadcasting proponents are seeking additional spectrum outside the current AM and FM bands to establish both satellite-delivered DAB and terrestrial channels for all existing AM and FM stations. However, the availability of suitable spectrum for the new services is limited.

The Committee for Digital Radio Broadcasting, an independent group of radio station engineers, included study of the feasibility of establishing DAB in the FM band in its charter. —RMS

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networks.**

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you was larger and
grander.**

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RIDING GAIN



Impact of Hispanic Media was topic of IRTS seminar in New York last week at Rockefeller Center. Participating in discussion were (l-r): Donald Raider, executive VP and COO, Tele-mundo Group Inc.; Bill Grimes, president and CEO, Univision Holdings Inc.; Mac Tichenor Jr., president, Tichenor Media System Inc.; John Cuddihy (in back), director of Katz Hispanic TV sales, and Raul Alarcon Jr., president and CEO, Spanish Broadcasting System.

NARROWCASTING

Orion Pictures Corp. will advertise the Nov. 21 opening of its new film, "Dances with Wolves," on a network of American Indian radio stations. Orion recorded the spots in Lakota Sioux, the language spoken throughout much of the movie. The majority of the stations tapped for the marketing campaign broadcast in American Indian languages and feature country & western music. The film is actor Kevin Costner's directorial debut, and is based on a novel by Michael Blake.

BULLS RADIO

Group W news outlet, WMAQ(AM) Chicago announced that it signed a five year contract to carry the Chicago Bulls radio broadcasts. The station will own the radio network rights as well, representing 28 stations. The station will begin airing games at the start of the 1991-92 season. In addition, the station owns the rights to the Chicago White Sox and renewed that contract for four years.

NAB/MONTREUX

The National Association of Broadcasters has set June 10-13, 1992 as the dates for the NAB/Montreux International Radio Symposium and Exhibition. The event will be organized jointly by the NAB and the city of Montreux. Over 1,000 hotel rooms have been blocked in Montreux for exhibition attendees.

COMPLETING 70

Group W's KDKA(AM) Pittsburgh celebrated 70 years of broadcasting history on Nov. 2, the anniversary of the date it went on the air with the Harding-Cox election returns.

In a letter to Group W, President George Bush congratulated the station on its legacy of "valuable public service and civic improvement campaigns." The President also wrote: "You have brought credit to the entire broadcast industry and I am happy to salute you on this anniversary."

EXTENSION

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 has until today, Nov. 5, to make those payments, and until Nov. 12 to meet the equity requirement. Jacor is also restructuring its debt. In the same release, Jacor said it did not expect to meet the equity requirement by Nov. 12, and will be seeking a further extension or the elimination of that provision.

GOLDEN ANNIVERSARY

Unistar Radio programing will air its Thanksgiving holiday edition of the *Country Six Pack 1990* on

Nov. 22-25, with the "Oak Ridge Boys' 50th Anniversary Special." The three-hour broadcast will be hosted by Mike Brophey, air personality, WXTU(FM) Philadelphia, and will trace the group's musical career, from their early gospel roots through the personnel changes and most recent releases. The special will include interview excerpts.

The special is written and produced by Chris Charles, in conjunction with executive producer Ed Salamon. The *Country Six Pack 1990* special series airs on six holiday weekends throughout the year and is available on a swap/exchange basis to stations in the top 70 Arbitron-rated markets.

ELECTION COVERAGE

National Public Radio has tapped *All Things Considered* host and political correspondent Linda Wertheimer to anchor special national and local election coverage Tuesday and Wednesday, Nov. 6 and 7, respectively. Scheduled to join Wertheimer in two election returns roundups and analyses at 11 p.m. and midnight election night are Kevin Phillips, author and *Morning Edition* political commentator, and Douglas Bailey, executive publisher of *The Hotline*, "a daily electronic briefing on American politics."

Additionally, stations that do or do not already subscribe to the 29 daily hourly updates which NPR inaugurated in July 1989, all will be offered eight additional five minute newscasts, beginning at 10 p.m. And NPR reporters will cover races in North Carolina, Texas, California and Florida.

NPR INTERNATIONAL

Performance Today, NPR's still evolving daily two-hour classical music and arts news program, went international last Thursday, Nov. 1, providing exclusive U.S. coverage of the Concert of Reconciliation taped in Miodowa, Krakow, Poland, Oct. 24. Organized by the United Jewish Appeal and representing the reconciliation of Polish Jews and non-Jews, the concert featured Gilbert Levine conducting the Krakow Philharmonic Orchestra.

BUSINESS

THE 'BOOK' ON KING BROADCASTING'S EMPIRE

Previously undisclosed information shows group owner, MSO has doubled cash flow in past few years; company president says sale discussions under way

King Broadcasting, one of the largest privately held television and radio operators, could be valued at more than half a billion dollars, including debt, according to an analysis of the company's financial results. Controlling shareholders of the Seattle-based group owner, MSO and production company, who, two months ago, announced their intent to sell the company (BROADCASTING, Aug. 27), are currently said to be in talks with several interested parties.

The offering document information obtained by BROADCASTING shows that for the fiscal year ended June 30, King Broadcasting had net revenue of \$187.8 million, which, minus operating expenses of \$133.2 million, left operating cash flow of \$54.6 million. The latter number is before depreciation and amortization expenses of \$35.7 million and net interest expenses of \$15 million. Virtually all the interest is on debt incurred just over a year ago

to buy cable TV systems in Minnesota. Total debt jumped from \$47 million as of June 30, 1988, to \$169 million several months ago.

King has no problem servicing its debt, and cash flow from the varied operations has more than doubled from \$25.3 million in 1987. Because some operations are still growing and perform below potential, finding a valuation agreeable to both King's seller and buyer is made difficult, a possibility to which King president and CEO, Steven Clifford, acknowledged.

Clifford said skepticism voiced about the sale is misplaced and that his previous estimate of three-to-six months to find a buyer stands: "We are talking to some interested parties right now." He said no plans have yet been made to sell off operations separately.

At the time of the original sales announcement, Clifford indicated the company would prefer a stock-for-stock transaction because it would avoid a

provement in cash flow since 1987. At \$1.7 million in cash flow, the group as a whole would be valued more on potential. The combined "stick" value of AM-FM markets value is estimated by some to be near \$35 million.

King Videocable's growth has come from several sources, including rate increases, increased penetration and the rapid growth, some of it 20% or more, of the communities served by the company.

King is hoping potential buyers see further growth in the 13 systems serving just over 200,000 subscribers—and just over 140,000 pay subscribers. Based on current cash flow, even a \$2,100-per-sub acquisition would translate into 14 times fiscal 1990 cash flow.

Clifford said cash flow growth for a future owner should come from several sources, including the possibly better program discounts a larger MSO would be able to obtain.

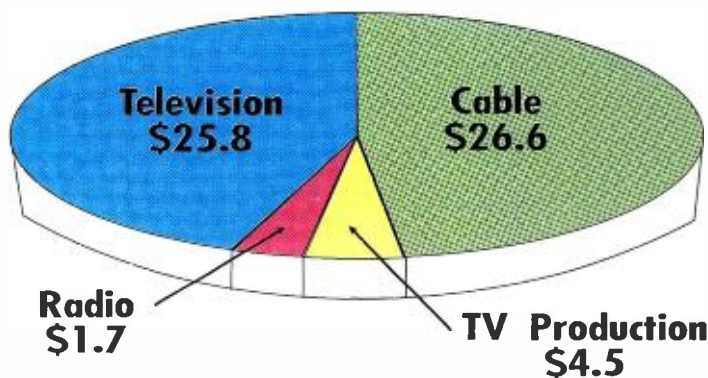
King's five affiliate (three NBC, one CBS and one Fox)

TV stations and one low-power station are more mature operations, but even here cash flow over the last three years grew at an 11% rate compounded. Ratings according to sign-on-to-sign-off results from the May sweeps have slipped in Seattle and Portland over the last few years, but the group's Northwest locale has proved a boon. Double-digit revenue growth is currently budgeted for King's TV stations in Seattle, Honolulu and Twin Falls, Idaho.

Northwest Mobile Television rents equipment for remote production and has shown steady improvement. —GF

SOURCES OF PROFIT

King's 1990 cash flow by division *



* Consolidated cash flow of \$54.6 million for King Broadcasting's fiscal year ending June 30, 1990, is net of \$4.2 million in corporate and other expenses.

substantial gains tax. Publicly traded companies with both broadcasting and cable operations are few, consisting of Media General, Multimedia, Scripps Howard, Times Mirror, Viacom and the Washington Post, although many private companies have stock.

King's six radio stations were showing, as a group, negative cash flow only several years ago. But primarily because of improved "positioning," said Clifford, of the oldies AM-FM combo in San Francisco, KSFO(AM)-KYA(FM), the division has posted a \$3.4 million im-

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CHANGING HANDS

PROPOSED STATION TRADES

By volume and number of sales

Last Week:

AM's □ \$246,000 □ 4

FM's □ \$205,000 □ 2

AM-FM's □ \$4,587 □ 1

TV's □ \$0 □ 0

Total □ \$455,587 □ 7

Year to Date:

AM's □ \$90,500,068 □ 336

FM's □ \$456,722,626 □ 217

AM-FM's □ \$344,240,227 □ 193

TV's □ \$798,841,900 □ 82

Total □ \$1,690,304,821 □ 728

For 1989 total see Feb. 5, 1990 BROADCASTING.

KMGC(FM) Dallas ■ Sold by Shamrock Broadcasting to Nationwide Communications Inc. for KWSS(FM) Gilroy, Calif. and \$5 million-\$10 million cash. Value of KMGC is approximately \$16 million. **Seller** is headed by William Clark, and owns radio stations in San Francisco; Detroit; Houston; Atlanta; Seattle; Pittsburgh; Phoenix; Denver, and Kansas City, Mo.; and TV stations in Abilene and Waco, both Texas. **Buyer** is headed by Steve Berger and owns radio stations in Seattle; Las Vegas; Tucson, Ariz.; Sacramento, Calif.; Phoenix; Cleveland; Columbus, Ohio; Orlando, Fla.; Baltimore, and Winston-Salem, N.C.; and TV stations in Green Bay, Wisc.; Knoxville, Tenn.; Minneapolis, and Richmond, Va. KMGC has adult contemporary format on 102.9 mhz with 100 kw and antenna 1,570 feet above average terrain (CP to change antenna to 1,348 feet). KWSS has CHR format on 94.5 mhz with 1.15 kw and antenna 2,580 feet above average terrain. **Brokers: Blackburn & Co. and Kalil & Co.**

WASK-AM-FM Lafayette, Ind. ■ Sold by Lafayette Broadcasting to Schurz Communications Inc. for \$8.5 million. Deal in 1983 ("Changing Hands" March 28, 1983) for \$2.4 million fell through. **Seller** is headed by Hal Youart, and is subsidiary of Duchossois Communications Co, licensee of KDSM-TV Des Moines, Iowa; KGYK(AM) and KKLD(FM) Tucson, Ariz.; KQPT(FM) Sacramento, Calif., and WHFS(FM) Annapolis, Md. **Buyer** is headed by Franklin Schurz Jr., and is licensee of WSBT-TV, WSBT(AM) and WNSN(FM), all South Bend, Ind.; WDBJ(TV) Roanoke, Va.; WAGT(TV) Augusta, Ga., and KYTV(TV) Springfield, Mo. WASK(AM) is fulltimer with adult contemporary format on 1450

khz with 1 kw. WASK-FM has modern country format on 105.3 mhz with 50 kw and antenna 375 feet above average terrain.

WXRA(AM)-WEGZ(FM) North Syracuse, N.Y. ■ Sold by Lorenze Broadcasting to Syracuse Broadcasting for \$1.25 million in asset sale. **Seller** is headed by Frank Lorenz, who also owns WBLK(FM) Depew, N.Y. **Buyer** is headed by Larry Levite, who also owns WBEN(AM) and WMJQ(FM) Buffalo, N.Y. WXRA is fulltimer with Beautiful Music format on 1220 khz with 1 kw. WEGZ has AOR format on 100.9 mhz with 3 kw and antenna 165 feet above average terrain.

WGGA(AM) Gainesville-WGGA-FM Cleveland, both Georgia ■ Sold by WGGA of Gainesville Inc. and Communications Marketing Service Inc. to Advantage Media Inc. for \$1.225 million. Price includes \$100,000 cash at closing, with remaining balance assumption of debt to be financed by seller. Sale of AM for \$750,000 in July 1983 ("Changing Hands" July 4, 1983) fell through. **Seller** is headed by Terry W. Barnhardt and has no other broadcast interests. **Buyer** is headed by C. B. Rogers and has no other broadcast interests. WGGA(AM) is fulltimer with adult contemporary and oldies format on 1240 khz with 1 kw. WGGA-FM has adult contemporary format on 101.9 mhz with 3.2 kw and antenna 500 feet.

KOLT-FM Santa Fe, N.M. ■ Sold by Mesa Grande Broadcasting Co. to Clairmont Broadcasting Inc. for \$1 million. Deal for KOLT (formerly KNMQ) in August 1988 for \$1.55 million ("Changing Hands" Sept. 12, 1988) fell through. **Seller** is headed by James M. Ellis, Melvin P. Hemmer and Jack Kelly, and also owns KQMQ-AM-FM Honolulu. **Buyer** is headed by Braiker Family Trust; Morton and Claire Braiker are beneficiaries and have no other broadcast interests. KOLT has CHR format on 105.9 mhz with 100 kw and antenna 1,936 feet above average terrain. **Broker: Kalil & Co.**

KOZT(FM) Fort Bragg, Calif. ■ Sold by Keffco Inc. to Thomas Yates for \$350,000. Price includes \$50,000 cash at closing and balance to be financed by seller. Station was acquired in April 1988 with KWFN(AM)-KVRE(FM) Santa Rosa and KWTR(AM)-KXBX(FM) Lakeport, all California, and KZAM-AM-FM Eugene, Ore., for \$5.4 million ("Changing Hands" April 11, 1988). **Seller** is headed by James Kefford and also has interest in KRRS(AM)-KXFX(FM) Santa Rosa, Calif. **Buyer** has no other broadcast interests. KOZT has adult contemporary format on 95.3 mhz with 1.23 kw and antenna 464 feet. **Broker: Brett Millar, Millar Co.**

WWL-TV NEW ORLEANS: LBO WITH A DIFFERENCE

Stretching over at least 11 months the \$102.85 million sale of WWL-TV New Orleans faced enough obstacles that outsiders sometimes doubted the deal would get done. Yet despite a hostile financing environment and a petition to deny before the FCC, the deal closed recently at virtually the same price as originally announced. Success was due in part to the extra-monetary concerns of the seller, the Jesuit fathers of Loyola University of the South.

The university's board of trustees announced in September 1989 its decision to sell the CBS affiliate following a period of flat revenues that alerted the trustees to the need to diversify university investments.

From the start, one of the parties interested in buying the station was a group comprising General Manager Michael Early, Assistant Station Manager Phillip Johnson and a group of other employees. Others who eventually joined the successful Early-led buyer, Rampart Broadcasting Co., included lenders, Prudential Insurance Co. and GM pension fund, with equity investors including Sandler Media partners, L.P., whose partners include a wide cross-section of the industry (see box). Early, Johnson and Jimmie B. Phillips own 95% of Rampart's general partner and presumably will control the station's operating decisions—Early alone owns 63%.

Competing parties for the station surfaced as well, including Viacom. Ironically, the station's prior success suggested to some there was little ratings improvement new ownership could make.

As reported in BROADCASTING (March 12, 1990), United Communications filed a petition with the FCC charging that Loyola refused to negotiate with them and that the agreement between Loyola and Rampart was unlawful. The FCC denied the petition in May.

The university sought outside bids, said Loyola board member Rev. Lawrence J. Moore, S.J., "to help determine the market value of the station," which the trustees were presumably bound to obtain in a sale.

Loyola appears to have wanted to leave the station to employees and Moore said the university was also sensitive to the issue of localism.

According to Early, the current 36-employee "family" ownership of the station will extend to all 180 full-time employees "in a couple of weeks." Loyola in fact will continue to own a small

percentage of the station itself.

Already the station's outlook has benefited, at least temporarily, from the rise in oil prices, upon which the New

Orleans economy is partially dependent. One person familiar with the station's operations said it had registered its first gains in several years.

-JG,GF

WWL-TV'S DEEP-POCKETED, PRESTIGIOUS PARTNERS

Active participants in the WWL-TV acquisition (see story) included Sandler Capital and a related limited partnership fund the New York-based investment firm completed earlier this year, raising over \$100 million. As part of the WWL-TV filing at the FCC, the fund, Sandler Media Partners L.P. detailed a partnership list that contains a number of well-known names in the industry. Large investors include Landmark Communications, \$10 million; Sandler's founding partner, Harvey Sandler, \$7 million; Hallmark Cards subsidiary, H C Crown, \$4 million, and King World Productions, \$2 million. Those who invested \$1 million include: Ackerley Communications Savings and Retirement Trust, Comcast Financial Corp., Jones Intercable, John Milton Lewis (former president of Wometco Cable), Viacom Chairman, Sumner Redstone's National Amusements, and Terry Lee (owner of WTVG-TV Toledo, Ohio) & Co. Other investors include Sandler partners Barry Lewis, John Kornreich and Michael Marocco; cellular operator Craig McCaw and cable operators Monroe Rifkin and Bill Daniels, and James Greenwald, chairman of Katz Communications, whose recent buyout Sandler helped fund.

ex·pe·ri·enced

(ik-'spir-ē-en(t)st)

adj: made skillful or wise through participation in a particular activity

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FOCUS ON FINANCE

Most media stocks followed major market indices down for week. Financial News Network dropped 1 1/8 further to \$2, following continuing news of financial difficulties and possible SEC inquiries into company's financial statements and transactions. Noticeable declines of Omnicom Group and Foote Cone & Belding, roughly 11% on higher-than-average trading for week ending last Wednesday, prompted newswire story quoting analysts saying they knew of no reason for activity. Scientific-Atlanta plunged 30% to 9%, coincident with third-quarter earnings drop reported last Monday. Zenith was up slightly, coincident with filing showing outside inves-

tor had bought 8.2% of stock with possible intent of seeking change in company. Cable stocks were down, most noticeably C-Tec, which fell 9% coincident with higher third-quarter loss reported last Tuesday. Handful of group owner/publishing stocks continued their decline, including Media General, Park Communications, Times Mirror and The Washington Post Co. Scripps Howard moved 9% in other direction, to \$49. Among deal stocks, MCA was up 13%, to 56 1/2, most of that due to previously reported confirmation of merger talks continuation (see "Focus on Finance," Oct. 29), and MGM edged up 1/8, despite delay in closing of merger with Pathe.

	Closing Wed Oct 31	Closing Wed Oct 24	Net Change	Percent Change	P/E Ratio (000,000)	Market Capitali- zation
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BROADCASTING

A (BHC) BHC Comm.	41	7/8	42	1/4	-	3/8	-00.88	-8	1,226
N (CCB) Cap. Cities/ABC	398		395		3		00.75	13	6,898
N (CBS) CBS	156	1/4	158	1/4	-2		-01.26	11	3,699
A (CCU) Clear Channel	10	7/8	10	3/4	1/8		01.16	-63	62
O (JCOR) Jacor Commun.	1	3/4	2		-	1/4	-12.50	-1	17
O (OSBN) Osborn Commun.	6	1/2	6	3/4	-	1/4	-03.70	-9	45
O (OCOMA) Outlet Comm.	11		12		-1		-08.33	13	72
A (PR) Price Commun.		1/2		5/8	-	1/8	-20.00		4
O (SAGB) Sage Bcsg.	1	1/2	1	1/2			00.00	-1	5
O (SCRIP) Scripps Howard	49		45		4		08.88	20	506
O (SUNNC) SunGroup Inc.		3/4		3/4			00.00	-1	5
O (TLMD) Telemundo	3	1/2	3	1/2			00.00	-1	79
O (TVXGC) TVX Group	9	3/16	9	1/8	1/16		00.68		67
O (UTVI) United Television	28		28	3/4	-	3/4	-02.60	3	304

PROGRAMING

O (IATV) ACTV Inc.	2	3/4	2	5/8	1/8		04.76		2
O (ALLT) All American TV	2		2				00.00		3
N (CRC) Caraco Pictures	6	3/4	7	1/8	-	3/8	-05.26	10	204
O (DCPI) dick clark prod.	3		3				00.00	13	24
N (DIS) Disney	91		95	3/4	-4	3/4	-04.96	15	12,101
O (FNNI) FNN	3	3/16	3	3/16			00.00	9	57
A (FE) Fries Entertain.		9/16		1/2		1/16	12.50		2
A (HHH) Heritage Ent.	15/16		1	1/8	-	3/16	-16.66	-1	7
N (HSN) Home Shop. Net.	3	1/8	3	3/4	-	5/8	-16.66	78	281
O (IBTVA) IBS	1	1/4	1	1/4			00.00	15	4
N (KWP) King World	23		22	1/2	1/2		02.22	10	874
O (KREN) Kings Road Ent.		5/32		1/4	-	3/32	-37.50		0
N (MCA) MCA	56	1/2	50		6	1/2	13.00	21	4,248
N (MGM) MGM/UA Comm.	17	1/4	17	1/8	1/8		00.72	-17	880
A (NNH) Nelson Holdings	2	3/8	2	1/2	-	1/8	-05.00		10
O (NNET) Nostalgia Net.		9/16		9/16			00.00		3
N (OPC) Orion Pictures	8	3/4	10	1/2	-1	3/4	-16.66	25	158
N (PCI) Paramount Comm.	35	1/8	37	1/4	-2	1/8	-05.70	23	4,141
N (PLA) Playboy Ent.	4		4				00.00	21	74
O (QNTQE) Quintex Ent.		1/8		1/8			00.00		26
O (QVCN) QVC Network	4	3/4	5	1/4	-	1/2	-09.52	-12	82
O (RVCC) Reeves Commun.	6	3/4	6	3/4			00.00	-16	85
O (RPICA) Republic Pic.'A'	5	1/4	5	1/4			00.00	29	22
O (SP) Spelling Ent.	3		3	3/8	-	3/8	-11.11	15	99
O (JUKE) Video Jukebox	3	7/8	4	3/4	-	7/8	-18.42	-29	36
O (WONE) Westwood One	2		1	3/4	1/4		14.28	-1	29

	Closing Wed Oct 31	Closing Wed Oct 24	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	3/4	30	1/2	-	3/4	-02.45	25	555
N (AFL) American Family	14	7/8	14	1/8	3/4		05.30	11	1,210
O (ACCM) Assoc. Comm.	16	1/2	18		-1	1/2	-08.33	42	307
N (CCN) Chris-Craft	26	1/4	27		-3/4		-02.77		668
O (DUCO) Durham Corp.	28		27	1/2	1/2		01.81	14	236
N (GCI) Gannett Co.	31	1/8	32		-7/8		-02.73	12	4,918
N (GE) General Electric	52		51	7/8	1/8		00.24	11	46,208
O (GACC) Great American	1	7/8	2	1/4	-	3/8	-16.66		65
A (HTG) Heritage Media	3		3				00.00	-6	135
N (JP) Jefferson-Pilot	33	3/4	33	7/8	-	1/8	-00.36	8	1,206
N (LEE) Lee Enterprises	21	5/8	20	7/8	3/4		03.59	12	504
N (LC) Liberty	41	42	1/8	-1	1/8		-02.67	9	320
O (LINB) LIN	43	1/4	46	1/4	-3		-06.48	-14	2,222
N (MHP) McGraw-Hill	47		46		1		02.17	117	2,288
A (MEGA) Media General	16	7/8	16	7/8			00.00	24	427
N (MDP) Meredith Corp.	21	5/8	22	1/8	-1/2		-02.25	-15	397
O (MMEDC) Multimedia	54	3/4	56	7/8	-2	1/8	-03.73	16	619
A (NYTA) New York Times	17	1/4	18	5/8	-1	3/8	-07.38	5	1,313
N (NWS) News Corp. Ltd.	7	1/8	9	1/8	-2		-21.91	4	1,912
O (PARC) Park Commun.	12	1/4	13		-3/4		-05.76	13	253
O (PLTZ) Pulitzer Pub.	17	1/2	17		1/2		02.94	6	183
O (STAUF) Stauffer Comm.	130		130				00.00	48	144
N (TMC) Times Mirror	22	3/8	23	5/8	-1	1/4	-05.29	12	2,875
N (TRB) Tribune Co.	33	5/8	33	3/4	-1/8		-00.37	11	2,214
A (TBSA) Turner Bcsg.'A'	9	1/4	9	5/8	-	3/8	-03.89	-61	1,379
N (WPO) Washington Post	168	1/2	184		-15	1/2	-08.42	10	2,027
N (WX) Westinghouse	25	1/4	25	7/8	-	5/8	-02.41	7	7,349

CABLE

A (ATN) Acton Corp.	5	7/8	6		-1/8		-02.08	-4	9
O (ATCMA) ATC	26	1/8	27	3/4	-1	5/8	-05.85	27	2,848
A (CVC) Cablevision Sys.'A'	10	1/4	10	3/4	-1/2		-04.65		227
A (CTV) Century Comm.	4		4	3/8	-3/8		-08.57	-4	261
O (CMCSA) Comcast	9	7/8	10	1/8	-1/4		-02.46	-6	1,114
A (FAL) Falcon Cable	9	3/4	10	1/4	-1/2		-04.87	-7	62
O (JOIN) Jones Intercable	6		6	1/4	-1/4		-04.00	-3	74
N (KRI) Knight-Ridder	37	3/8	39	1/4	-1	7/8	-04.77	11	1,875
T (RCI.A) Rogers'A'	9		9				00.00	-17	349
O (TCAT) TCA Cable TV	10	1/4	10	1/4			00.00	44	248
O (TCOMA) TCI	9	7/8	10	1/2	-5/8		-05.95	-14	3,515
N (TWX) Time Warner	70	1/4	76	1/4	-6		-07.86	-5	4,037
O (UAECA) United Art.'A'	10	1/4	10	3/8	-1/8		-01.20	-14	1,439
A (VIA) Viacom	16	3/8	16		3/8		02.34	-19	1,747

ORION HOPEFUL SALOMON CAN HUNT DOWN EQUITY

Disappointing theatrical releases and heavy debt load has studio looking for capital equity; Standard & Poor's lowers subordinated debt rating

Faced with a worsening balance sheet, Orion Pictures Corp. announced it has retained Salomon Brothers Inc. to help the company raise equity capital. The film and television production company, with the support of principal shareholder John Kluge, said it will look for equity from domestic and international sources.

The company is trying to find equity despite the fact that last month Kluge exercised outstanding warrants to buy 4,319,760 shares of Orion common stock for \$25.9 million (at \$6 per share).

Also in July, 1990, Orion amended \$250 million credit agreement with its lenders to increase the amount of available credit to \$300 million.

Orion said disappointing theatrical results in the domestic market and the "subsequent" impact that disappointment had on home video sales has led the company to delay reductions in its borrowings (and subsequently seek equity elsewhere). Any future borrowings would probably be affected adversely by

Standard & Poor lowering of the rating on Orion's \$265 million subordinated debt to single-B-minus from single B.

In downgrading Orion's rating, Standard & Poor's said Orion's debt levels have gone up because of higher film production expenditures and higher overhead as well as the "disappointing contributions of many of Orion's film releases over the last several quarters."

As for Orion's television division, S&P said the company is expected to suffer some losses before profits from syndication come to fruition.

It would appear Orion is thinking ahead to next summer when it is supposed to pay back \$50 million of its \$300 million credit agreement. By Aug. 31, 1992, the level is supposed to drop to \$200 million. All outstanding borrowings, according to the company, are due Aug. 31, 1993. As of Oct. 12, Orion had borrowed \$217 million under the restated agreement and has "outstanding letters of credit" for \$71,133,000, leaving \$11,867,000. Orion has no plans to

increase the amount available and has said that management is "currently actively negotiating several other financing alternatives including the sale of interests in one or more of the company's upcoming pictures."

Also, next July is the reset date on Orion's \$199,530,000 in senior subordinated reset notes due in 1998. According to the company's 1990 annual report, the interest on the reset notes is payable semi-annually at 12½% through July 15, 1991, when the interest rate will be reset to no less than 12¾% or no more than 15¾%.

Orion's notes and subordinated debt went up about 39% over the course of six months, from \$351,504,000 as of Feb. 28, 1990, in the first quarter, to \$488,228,000. Specifically, for the same time period, bank debt went from \$67 million to \$205 million, a 39% increase. The company said borrowings have increased over the past three years because of the company's entry into direct home video distribution. —JF

STOCK INDEX (CONT.)

	Closing Wed Oct 31	Closing Wed Oct 24	Net Change	Percent Change	P/E Ratio	Market Capital- ization (000,000)
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EQUIPMENT & MANUFACTURING

N	(MMM) 3M	79	78	1/4	3/4	00.95	13	17,535
N	(ARV) Arvin Industries	14 5/8	14 7/8	-	1/4	-01.68	20	274
O	(CCBL) C-Cor Electronics	5	5 1/2	-	1/2	-09.09	3	21
O	(CTEX) C-Tec Corp.	12 1/2	13 3/4	-	1 1/4	-09.09	-46	205
N	(CHY) Chyron	5/8	9/16	1/16	11.11	-1	7	
A	(COH) Cohu	7 7/8	8 1/8	-	1/4	-03.07	6	15
N	(EK) Eastman Kodak	39 3/4	39 7/8	-	1/8	-00.31	15	12,896
N	(HRS) Harris Corp.	15	16	-	1	-06.25	4	601
N	(IV) Mark IV Indus.	7	8 1/8	-	1 1/8	-13.84	1	97
O	(MATT) Matthews Equip.	1 1/4	1 5/16	-	1/16	-04.76	62	7
O	(MCDY) Microdyne	3 1/4	3 1/4			00.00	46	13
O	(MCOM) Midwest Comm.	1 5/8	1 3/4	-	1/8	-07.14	4	4
N	(MOT) Motorola	53 7/8	54 3/8	-	1/2	-00.91	13	7,085
A	(PPI) Pico Products	5/8	5/8			00.00		2
N	(SFA) Sci-Atlanta	9 5/8	13 5/8	-	4	-29.35	5	214
N	(SNE) Sony Corp.	49 7/8	52 1/2	-	2 5/8	-05.00	26	16,554
N	(TEK) Tektronix	15 1/4	15 1/2	-	1/4	-01.61	-5	443
N	(VAR) Varian Assoc.	25	27 7/8	-	2 7/8	-10.31	-28	478
O	(WGNR) Wegener	3/4	3/4			00.00	-4	5
N	(ZE) Zenith	5 5/8	6 1/8	-	1/2	-08.16	-1	150

	Closing Wed Oct 31	Closing Wed Oct 24	Net Change	Percent Change	P/E Ratio	Market Capital- ization (000,000)
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SERVICE

O (AFTI) Am. Film Tech.	4 1/2	3 5/8	7/8	24.13	14	43
O (AGRPC) Andrews Group	2 3/8	2 3/8		00.00	-1	21
O (BSIM) Burnup & Sims	6 1/4	6 3/4	- 1/2	-07.40	69	78
A (CLR) Color Systems	1 3/4	1 3/4		00.00	-1	10
N (CQ) Comsat	22 1/4	25 7/8	- 3 5/8	-14.00	6	416
N (CDA) Control Data	8 1/4	9 5/8	- 1 3/8	-14.28	-2	350
N (DNB) Dun & Bradstreet	37 1/8	38 3/8	- 1 1/4	-03.25	13	6,774
N (FCB) Foote Cone & B.	18 3/4	21	- 2 1/4	-10.71	9	202
O (GREY) Grey Advertising	132	133	- 1	-00.75	12	148
O (IDBX) IDB Commun.	6 3/4	6 1/4	1/2	08.00	75	42
N (IPG) Interpublic Group	29 3/4	30 3/8	- 5/8	-02.05	13	1,029
O (OMCM) Omnicom	26	26		00.00	13	682
O (RTRSY) Reuters	32 5/8	39 3/4	- 7 1/8	-17.92	15	14,064
N (SAA) Saatchi & Saatchi	2 3/8	2 3/8		00.00	-2	376
O (TLMT) Telemation	3/8	1/2	- 1/8	-25.00		1
O (TMCI) TM Commun.	1/8	1/8		00.00		2
A (UNV) Unitel Video	5 3/4	5 3/4		00.00	-9	8
O (WPPGY) WPP Group	15	16 3/8	- 1 3/8	-08.39	7	605

Standard & Poor's 400	356.82	367.61	-10.79	-3.0
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Malone

Continued from page 30.

fairly modest capital investment.

That will be the standard for rebuilds that we will be adopting here shortly. It provides for very cheap distribution. I think we're on the verge of seeing the per-channel cost drop dramatically again.

Do you have a per-home rebuild cost on that?

A hundred bucks a home pass, not including any digital-to-analog decompression device in the home, if any.

There are some very, very interesting schemes getting

"I think on a net basis we're having a strong financial year because our basic is strong enough that it's offsetting the losses in pay."

kicked around right now. The reason we're not out there making big public announcements is we're still sorting out what the most cost-effective variants are. But I would say as a company and an industry we're probably maybe four or five months away from zeroing in on a standard for cable system rebuilds that will then give the green light to the equipment manufacturers to start manufacturing the specific equipment needed.

There will be a de facto standard?

There'll be more than a de facto standard. I'm pushing the cable industry to adopt an industry standard: specs, protocols, the whole thing so that the equipment manufacturers will have a common interface structure against which to manufacture.

There has been a lot of activity in DBS over the past year. TCI itself has joined with other cable operators to launch a medium-power service, K Prime. How does the medium stack up against cable?

As an engineer, I believe a terrestrial network, if we go spend the money and build it, is so far superior to anything you can deliver off satellite that satellite will merely be an adjunct for areas that are not dense enough [for cable] and a kind of a bridging mechanism, a time issue, rather than a permanent solution.

What do you think of Skypix's business plan?

My view of Skypix is that it's primarily a business not aiming at cable but at the home video rental store. They are trying to establish some kind of threshold number of channels you need in order to lure the customer away from video rental and over to electronics. In that sense, it's a very valuable experiment because as a cable operator I'll have the channel capacity to play that game here in the future.

At 50 channels, you can run 600 movies a day past the guy's home equipment. So presumably by encouraging people to tape and play back the library stuff and watch on a real time basis, you can simulate pretty well a video store and perhaps on a national scale make a business. It's the first time that somebody has really come forth with an idea that I thought had a chance of competing with the random access of a video rental store.

Just as the VCR has hurt the pay industry, wouldn't 50 channels of PPV hurt the cable operator's PPV efforts?

Yes, but on the other hand I wouldn't be a bit surprised if they approached us to carry their signals. If you are trying to build a business, are you interested in going out and selling people one at a time expensive earth stations or are you interested in collecting money? If the concept works, the cable industry would have a strong incentive to upgrade their plant sooner rather than later to have the channel capacity to do this.

I've read their announcements and I think you'd have to be Pollyanna-ish to think that they're going to be in business as quickly as they say they are, or have equipment as cheap as they say it is. I'm guessing they'll really be out there in maybe 18 months with a product and we've even offered to experiment with them on the marketplace, actually going out and offering it to see if the consumer is interested in a 50-channel movie package.

Is it a business? I don't know. I know that there's some critical mass there that at some number it starts to become easier to pay \$5 a month plus \$2 a movie automatically, electronically, and not have to get in your car and go down to the tape store and then take it back.

What was their reaction to your offer?

The people I talked to were quite interested in jointly figuring out what the market was. I might also point out that K Prime Partners is going to have the same abilities to do decompression as these guys are.

Is Skypix's compression real?

I believe so. The real question is going to be: Can they get a high level of compression and how much degradation are you willing to accept in a picture? And also, how big does the earth station have to be?

What do you expect to learn from K Prime?

K Prime is two things for us. One, it's an insurance policy. We're buying insurance that the government doesn't define high definition television as something that a cable system can't carry until it rebuilds. In that case, we'd have to put in an earth station so they could get high-definition if they want it from us while we steadily are rebuilding our plants so that we can handle whatever it is.

Two, it's a business. We believe there's a substantial market out there for expanded niche programming and we want to be in that business as well.

But why handicap it with a full slate of superstations?

It's not a handicap. The stations are just good programming and it's programming on which the government has set the price, 12 cents. And once we go step two, which is compression, all the distant independents would just be one video channel on K Prime. I guess we have roughly 12 channels there that we know we can use, and maybe up to 16. So if you go eight-to-one compression, eight times 12 is 96. K Prime would be able to market a product with 96 video channels, or some combination thereof.

Another player here is Sky Cable. Do you think it's going to happen?

Anything can happen until people have to start writing checks. It's interesting to speculate. But my view of both Skypix and Sky Cable is that their initial announcements were designed more for media hype than for reality. They are still a long way away from really knowing what it's going to cost them and how it's going to work. In both cases.

TCI had a virtual moratorium on cable system purchases,

taking equity in programing services or even affiliated affiliating with programing services this year. I gather there may be some thawing on the cable system purchase front. What's your stance today?

On cable systems, we really did freeze. I would say that is essentially still the case except that we're bottom fishing. If there's a system that's adjacent to us or in which we can make substantial improvements, we're looking at it.

We've signed an agreement to buy, subject to government approval, a 30,000-subscriber system that met our pricing criteria. If the government says OK, we'll probably keep doing that, and if they say no, we'll stop.

We're paying somewhere around \$1,300 a subscriber and somewhere around eight times cash flow in our hands and we're getting assets and we're paying cash. Because it's adjacent to us, we think we can improve the cash flow as it fits. So in the seller's eyes it's probably nine and a half times cash flow and in our eyes it's eight times cash flow.

Is your stock going to be trading at 10 a year from now also?

Who knows? I can't predict Wall Street. Right now I'd say the big problem in the country isn't regulation and cable. It's the liquidity crisis in the financial institutions. You think we're having trouble raising money, you ought to look at the banks. We can borrow money from the banks. They can't borrow money from us. What you have going right now are enormous problems in the credit markets.

You also asked me about programing. I would say we never froze our interest in programing over the year. I'd say the FTC kind of stalled us with their nonresponsiveness on Showtime. It's been just over a year now. That has tended to dampen our sense that we could just go ahead and do things. On the other hand, we've invested in Video Jukebox Network. We've started up some regional sports networks.

Well, you're staying out of the wars on comedy and the court channels.

I don't believe in stepping on a mine, if you don't have to. And frankly, our decision to stay out of that was to give the combatants time to try and resolve their differences.

What about regional sports? Are we going to have services at loggerheads in some major markets for a while? There must be a little red ink flowing there.

Believe it or not, we're actually doing pretty well in regional sports. We're breaking even or making some money in ours.

In each one, or total?

Total, and in each one. If you look at each, we have some start-ups that are still in the red, but our ambitions were to try and get a decent sports service at somewhere around 30 or 40 cents. We were looking for a channel that would basically be a tier or a basic service. Our competition by and large has been shooting at a service that's a pay service. In the Bay Area, they're a pay service, we're a basic.

I presume its a different model. You don't have the big rights deals, so your revenues are low but your expenses are also low.

That's right. To some degree we're not really competitive services. I think the answer to that is these things tend to evolve in directions. If both sides are losing money they tend to change their direction slightly and at some point go their own ways. Hopefully, we'll be able to modify our direction so that we're not directly competitive and he'll modify his so he's not directly competitive with us. It's a rational way to do business. You'll be competitive but you won't be directly competitive.

Will local and regional news ever be moneymaking ventures. How do you approach them from a business standpoint?

I think experimentally. It's too early to tell how much of a service this is to the consumer and whether it's economically viable for the operator. If it's a real service to the consumer, the operator can afford to subsidize it fairly heavily. If it's not, then it's got to stand muster on a different basis. I think it's clear that there are some markets where it's a very real service, where broadcast does not do a good job of covering local news. Long Island is a perfect example. The question is: Is it a real service to the consumer to have time dispersion of the news they otherwise get anyway?

I would imagine if you got 10% margins to breakeven you'd be happy?

If you broke even and it gave the consumer another reason to subscribe to cable, you'd be happy.

You also pulled back on capital expenditures in 1990.

Reevaluated, I'd say.

So going into '91...

We're going to spend a lot of money on fiber. I think somewhere around \$600 million is our internal capital budget for 1990. I would suspect that we were going to cut that back to about \$400 million, and I suspect now it's going back up to \$600 million next year, but heavy in fiber. We're going to be starting to move aggressively upgrading trunks with fiber.

Are there any systemwide mandates on rate increases for '91, given the concern about rates in Washington?

My policy here has been the same. We'll pass through inflation on basic, plus, to the degree programing costs exceed inflation, we'll do it in each level of our services.

How is the basic business this year?

Basic is terrific. We'll be between 5% and 6% growth. Pay is down.

What's that attributed to?

Perception of price value, and maybe a tightening economy and a changing public sense of insecurity on the economy. If people are going to give something up, it looks like giving up a second pay or even giving up the first pay is something that they'll do.

Will you still meet your revenue projections for the year, because I presume you didn't expect to lose money on pay this year?

I think on a net basis we're having a strong financial year because our basic is strong enough that it's offsetting the losses in pay, and frankly, we projected a loss of pay this year. So we anticipated it at least to some degree. The loss is a little more than we anticipated but basic has grown more than we anticipated, so on a net basis we're coming out fine. In fact, we're coming out well ahead of our internal budget.

How will the general economic uncertainty affect your business?

I think it's going to hit pay right on the head. I think we've got to do whatever we can as quickly as we can to add value to the pay category. First, we have to do a better job of telling them what's good about pay. Second, we have to figure out something we can give them in addition to pay that adds value to it. We have to make pay a multi-channel kind of thing or give them some cross-discounts. If we don't do that, we're going to see a continuing slide, I'm afraid, and it may be the kind of slide it's very hard to turn around, once it gets up a head of steam.

TECHNOLOGY

NEW COST ESTIMATES PROVIDING HIGH-DEFINITION LOOK AT FUTURE

HDTV analyses by CBS and PBS predict lower-than-expected costs and rapid coverage of U.S. households through phased-approach; all-digital transmission has positive effect on estimates; questions raised on definition of 'simulcast'

A number of barriers to the implementation of simulcast HDTV may be lowering following the release of optimistic numbers by CBS and the Public Broadcasting Service last month. Some new questions are also raised by the preliminary results of the two independently conducted studies, which find that the total cost of implementation will be \$12 million at the most and substantially less for most stations (BROADCASTING, Oct. 29).

If the studies are close approximations of implementation costs and the time frames, a clear picture of the future of broadcast TV stations is presented. About a year after the FCC chooses a system (according to the CBS timetable, see graph below), the first HDTV stations reaching 31% of the U.S. will sign on and within five to seven years, net-

work high-definition signals will be approaching 100% coverage.

The likelihood that the FCC's choice will be an all-digital simulcast transmission system is high within the two networks' scenarios. At the same time, there will be greater attention to the development of NTSC upconversion techniques. Much of the programming on HDTV stations can be expected to be line-doubled 525-line, especially in local origination, and some is likely to be film converted to high-definition video.

Perhaps the most important elements of the reports are their capital spending scenarios. The best projection of HDTV costs before the CBS and PBS reports was a range of \$10 million to \$38 million, calculated by a subgroup of the FCC's advisory committee on advanced television service, chaired by Robert J.

Ross, director, broadcast operations and engineering, KYW-TV Philadelphia. The PBS and CBS figures are three to four times less than the estimates for the Ross report. Those estimates become even more optimistic when factoring in the amount that would have been spent on NTSC facility maintenance.

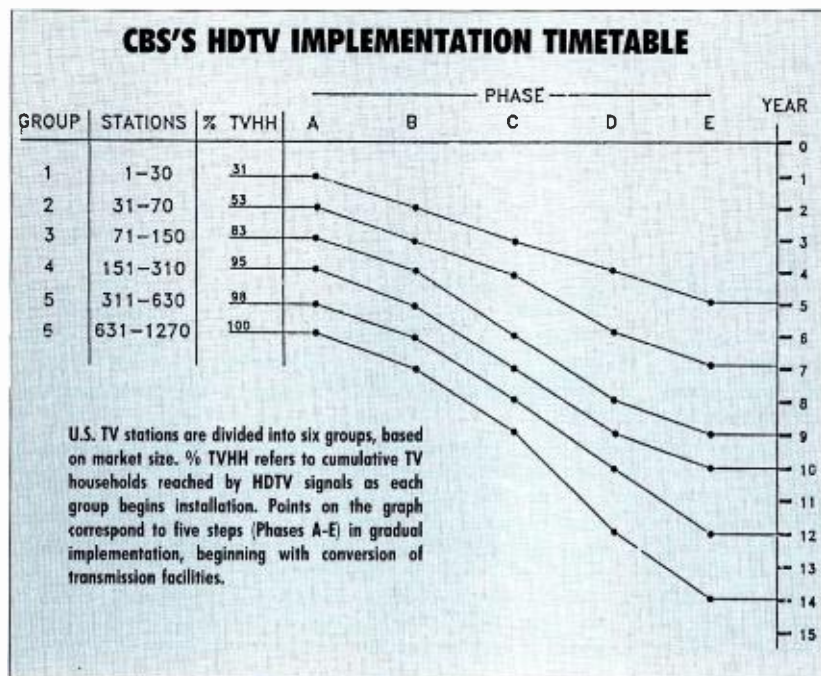
Both CBS and PBS divided the installation of high-definition facilities into five phases. The first (phase A on the graph) would involve installation of transmission and reception equipment so that a station could receive and broadcast a network high-definition feed.

Much of the optimism in the reports is based on the assumption of lower costs in phase A due to all-digital terrestrial transmission, a technology that a few months ago was thought to be several years away. Digital transmission will allow for smaller, lower power, and less expensive, transmitters and smaller antennas that could be mounted on existing towers with some strengthening of the structure. The spectre of hundreds of TV stations buying or leasing new sites to build new towers (and fighting FAA restrictions) disappears.

Currently on one of the five proposed simulcast transmission systems, General Instrument's DigiCipher is all-digital. It is widely expected, however, that some of the other four will be completely digitized before they are sent to the advisory committee for testing.

Phase B, occurring two to seven years after the standard is set on the CBS timetable, would be to buy some band-compressed, high-definition videotape recorders and possibly a cart machine for playback of locally produced high-definition commercials. Phase C would be to buy more VTR's, a routing switcher and other equipment for playback of locally produced and syndicated programs. (Phase C comes before B in the PBS scenario.)

TV stations will rely heavily on line-



doubled NTSC programing during the years of phases B and C. "It will not have the resolution or color rendition that a true high-definition signal would have but at least there would be programing there initially," said Robert P. Seidel, CBS vice president, television engineering, a presenter of the CBS study during a joint meeting of two working parties within the advisory committee, systems working party three on economic assessment and implementation working party two on transition scenarios.

"We think that upconversion will play a very large role in the rollout of HDTV, just as synthesized stereo played a large role in the beginning of stereo broadcasting," said PBS engineer Mark Richer, one of the presenters of the PBS study during the same meeting. "My own personal guess is that our advancement in technology and know-how will be so far along by the time we begin converting for HDTV that nine out of 10 viewers will not be able to tell the difference between upconverted NTSC and real HDTV."

Other early HDTV programing could be film transferred to high-definition video and not offered on the NTSC channel. That is one of the possibilities that leads to questions about how much

latitude FCC rules will give the simulcast operations in programing the HDTV stations. The eventual answers could have some effect on broadcasters' capital spending decisions and determine whether the forecasts in the PBS and CBS studies come true.

"In order to meet the qualifications for retaining the license on the simulcast channel, what will you have to do?" asked Merrill Weiss, managing director, advanced television systems engineering, NBC Operations and Technical Services, and chairman of implementation working party two. "Do you have to transmit on [the HDTV] channel everything that appears on the NTSC channel? ...How many hours a day must we keep that simulcast channel on the air in order to retain the license? What proportion of those hours must be in high-definition form, as opposed to converted NTSC?"

Another interesting question is whether stations could sell commercial time separately for the two different channels. "If you're allowed to run separate commercials, you might have a chance to charge different amounts for the different demographics that might be looking at the two," Weiss said.

All of Weiss's regulatory questions are unanswered by current FCC rules and are all open issues within implementation working party two, he said. The general opinion of those at the joint meeting was that in future proceedings, it will be up to the broadcasting industry to let the FCC know what it believes the definition of simulcast should be.

After an era of upgraded NTSC, the next step for broadcasters (phase D) will be to build HDTV studios and edit suites for local program origination. Eventually, the entire TV plant will be converted to HDTV and the NTSC plant will be dismantled (phase E). All programing will be originated in high-definition and downconverted for play over the simulcast NTSC channel.

Both the CBS and PBS studies identified phases D and E, the first heavy investment in high-definition studio equipment, as the most costly points in the transition. For a station in a mid-sized market (group three) in the CBS study, the total investment during the first three steps will be \$3.352 million. Phase D alone will cost \$2.621 million. PBS estimated the cost of the first three steps will average \$2.343 million and phase D will amount to about \$6.223 million.

What is expected to soften the cost burden during both phases A-C and D-E, according to the CBS study, is the

fact that much of the projected capital spending will be money that would have been spent maintaining NTSC facilities anyway. "We cannot simply absolutely stop investment in NTSC," said Rupert Stow, consultant and former CBS engineer, who is participating in the on-going CBS study. But each year as the transition progresses, the amount of NTSC spending will decrease.

The 30 largest TV stations in the country (represented by group one in the graph), for example, are forecasted to spend a total \$11.6 million (1990 dollars) in capital equipment costs over a five-year transition span. After subtracting the amount that would probably have been spent on NTSC over that period (\$5 million) and adding the amount that would still be spent on NTSC (\$2.3 million), the net incremental costs for those stations will be \$8.9 million.

Smaller-market, group five stations (no figures for group six were calculated by CBS) are expected to spend a total of \$6.9 million for equipment over seven years. The net spending figure drops to \$5.85 million after factoring in changes in NTSC equipment spending. —BMS

THREE FACES OF HDTV

The Museum of Broadcasting in New York is holding two weeks of high-definition video program screenings, Nov. 13-24. The series, entitled HDTV: Three Visions, will focus on the work of three New York-area HDTV production pioneers, David Niles, president, Captain (see "Fifth Estater," page 87); Barry Rebo, president, Rebo High Definition Studio and Zbigniew Rybczynski, president, Zbig Vision, Hoboken, N.J. Included in the series will be Niles' *Moscow Melodies*, which won a first place prize at last year's Montreux symposium, *Infinite Escher*, a work by Rebo combining HDTV and computer animation and the premiere of Zbig's *Manhattan*. The screenings are open to the public.

Members only are invited to special seminars to be held by all three producers at the museum. The Niles seminar will be held Tuesday, Nov. 13, 12:30-2 p.m.; Rebo, Nov. 13, 5:30-7 p.m., and Zbig, Nov. 14, 5:30-7 p.m.

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SATELLITE

SATELLITE BUILDERS AND LAUNCHERS LEAD CONTINUED U.S. COMMERCIAL SPACE GROWTH

Projecting \$2.8 billion to \$3.6 billion increase in overall revenue, Commerce Department sees transponder lease, equipment manufacture income growing

Burgeoning international competition will not stop U.S. manufacturers and providers of space-related goods and services from earning higher profits this year, according to a Department of Commerce study issued late last month. Leading the way in expanding existing businesses related to satellite communications will be U.S. commercial satellite builders, who are expected to reap more than \$1 billion in 1990 nongovernment sales, almost twice their income two years ago.

Commercial satellite launch providers and new mobile satellite services, both reporting no revenues two years ago, will earn hundreds of millions of dollars this year. Satellite operators, earth station manufacturers and remote sensing services will also enlarge their incomes significantly.

Overall, commercial space industry revenue is expected to increase by more than \$800 million, nearly \$2.8 billion in 1989 to \$3.6 billion in 1990. Approximately \$500 million of the increase is to come from the satellite construction and launch providers.

Undertaken by the Office of Business Analysis, Economic and Statistics Administration at the behest of the Office of Space Commerce, the 42-page report, including 20 charts and tables of statistics, estimates that in 1990 the U.S. commercial launch industry will experience a 400% increase in sales, from \$159 million in 1989, to \$610 million in 1990, making it "the fastest growing sector of the commercial space" industries, despite "the fiercest" competition from the 11-nation Arianespace group and speedy development of launch industries in China and Japan.

Launchers of medium and large communications satellites, including McDonnell Douglas, General Dynamics and Martin Marietta, will bring in the lion's share of the \$610 million, although builders of small expendable launch vehicles are expected to earn \$32

U.S. COMMERCIAL SPACE SECTOR REVENUES			
Revenue (in millions of dollars) from sales of space-related goods and services to U.S. private industry and export markets; includes only government space expenditures for commercial launch services. 1990 figures are projections.			
	1988	1989	1990
Commercial Satellites	\$550	\$900	\$1,050
Transponder Leasing	600	750	800
Earth Stations	600	750	850
Commercial Launches	0	150	610
Remote Sensing	90	115	140
Mobile Satellite Services	0	100	165
Total	\$1,840	\$2,765	\$3,615

Notes: Revenues are estimated by Department of Commerce and Department of Transportation analysts from industry sources and are available in the "U.S. Industrial Outlook," a Commerce publication. **Sources:** Commercial Satellites: Dept. of Commerce, Office of Space Commerce. Commercial Launches: Department of Transportation, Office of Commercial Space Transportation. Earth Stations: Department of Commerce, Office of Telecommunications. Transponder Leasing: Department of Commerce, Office of Telecommunications. Remote Sensing: Department of Commerce, Office of Space Commerce. Mobile Services: Company officials, Gartner Group. Reproduced from U.S. Department of Commerce, Office of Space Commerce Economics and Statistics Administration publication, "Space Business Indicators," June 1990.

million—\$10 million of that from commercial clients. Launch insurance rates for communications satellites, which had been declining before the loss of two insured Japanese birds aboard an Ariane rocket in February, have leveled off at 16%-20% of payload value.

Revenue figures for the launch industry include government space expenditures for commercial launch services, and the report notes the influence of the 1984 Commercial Space Launch Act and Land Remote Sensing Commercialization Act, as well as an important 1989 directive from President George Bush that "governmental space sectors shall purchase commercially available space goods and services to the fullest extent feasible."

Satellite manufacturers are to deliver 10 birds in 1990, all for export and valued at \$1 billion. And from 1991 through 1993, they are to deliver 57% of the 51 satellites on order for delivery worldwide. France follows with 17% of the prime contracts, the United King-

dom with 10%, during that three-year period.

Calling ground station equipment manufacturer "the fastest growing satellite-related industry," the Office of Space Commerce said it expects earth station sales to increase from \$600 million in 1988, and \$750 million in 1989, to \$850 million in 1990.

With broadcast and cable networks generating nearly 60% of business, domestic U.S. satellite operators will see approximately \$800 million in revenue in 1990 from the lease of 482 transponders aboard 17 communications birds—up from \$750 million on 520 transponders in 1989.

More than 230 private satellite networks deploying approximately 50,000 earth stations now comprise the "largest market for ground station equipment," said the report, which projected increased revenue for manufacturers of ground segment equipment: from \$750 million in 1989 to \$850 million in 1990.

-PDL

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DBS SATELLITES MAY BYPASS MAC

A new generation of European direct broadcast satellites now being planned by competing service providers Astra and Eutelsat will likely bypass requirements to use Europe's MAC signal delivery standard.

MAC was envisioned in the 1980's as a first step toward high-definition TV, but has so far proved more a bottleneck for consumer acceptance of direct-to-home satellite.

Both the privately backed Luxembourg system Astra and Eutelsat (European Telecommunications Satellite Organization) are working on new higher-power satellite operations for the early-to-mid-1990's, and each indicated recently that they would probably seek satellite orbital positions falling outside those of the 1977 World Administration Radio Conference (WARC) plan that, under the European Community standards agreement, requires transmission in MAC.

EC standardization of MAC for DBS during the mid-1980's came at a time when proponents viewed the technology as a part of a transition toward improved television delivery leading eventually to wide screens and HDTV. But MAC's critics complain continuing difficulties in bringing MAC reception gear to market and uncertainties over consumer acceptance have badly damaged DBS prospects in Europe, particularly for costly government satellite projects in France and Germany.

Neither Astra's medium-power satellite launched in 1988 and carrying 16 program channels to home satellite dishes and cable operators, nor the Eutelsat I or Eutelsat II TV satellite systems are

currently in the WARC high-power DBS band, so do not currently require the use of MAC by programers.

The new satellites being planned by Astra and Eutelsat, however, would be of the higher-power direct broadcast variety.

Astra, for instance, is now studying four bids for a third and possibly fourth satellite, and expects to select a manufacturer by the time its second medium-power 16-channel bird, Astra 1b, is launched next February. The third bird would likely launch by 1993.

In a proposal put forward by the Luxembourg government for Astra, the new satellites would carry enhanced-definition or high-definition signals, possibly as many as 40 channels using new digital compression technology. The satellite would broadcast in the 11.7-12.5 ghz band, but not in slots covered by the WARC 1977 agreement that would force the use of MAC.

Eutelsat, for its part, hopes by the end of the year or early next year to give the final go-ahead to its high-power project, dubbed Europesat. Aiming for operation by the mid-1990's, Europesat would include five satellites (three colocated in orbit, one in-orbit spare and a ground spare) and would cost some \$1 billion (European Community dollars).

Financing is to come from a minimum of six countries agreeing to participate and lease 20 of the up-to-36 transponders. The French and German governments are considered essential partners in the effort.

Europesat is also designed to carry high-definition signals, with sufficient power to reach 90 cm home dishes. —AAG

BIG FIBER

Sometimes it pays to wait. Five years have passed, said Bruce Allen, president of Northvale, N.J.-based Atlantic Satellite Communications Inc., since ASCI, parent company Video Services Corp. (VSC) and co-owned Audio Plus Video International, began to discuss developing links among television networks in New York City and their own satellite transmission, dubbing and standards conversion facilities in Manhattan and Northvale. Five years ago, he said, ASCI would only have been able to offer the networks a microwave interconnection.

But the system that ASCI expects to complete next week, said Allen, offers 120 miles and 1,120 megabits of digital fiber capacity—enough to carry eight noncompressed 140 megabit video signals (four each way) and multiple audio feeds—using a digital laser system developed by Mountain View, Calif.-based Comlux. CBS has signed onto multiyear contracts for multiple circuits, said Allen, and ASCI has already downlinked CBS Major League Baseball post-season and NFL backhauls, routing them over the new fiber network into New York.

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INTERNATIONAL

SIKES, OBUCHOWSKI REPORT FROM EASTERN EUROPE

Telecommunications officials find opportunities for U.S. participation but not remaking in U.S. image

Fresh from their trip to Eastern Europe, FCC Chairman Alfred Sikes and Janice Obuchowski, assistant secretary, National Telecommunications and Information Administration (NTIA), told a gathering at the National Press Building Monday, Oct. 29 that America should not expect the emerging democracies of Hungary, Czechoslovakia and Romania to adopt broadcasting systems similar to those found in the U.S. They said, however, that there are still plenty of opportunities for American businesses. Obuchowski said: "I think that any seeds that are sown now on the part of U.S. companies or the U.S. government will be reaped in years to come a hundredfold."

Sikes and Obuchowski spent five days with a State Department delegation and private sector members Oct. 22-27.

Sikes said American companies need to be "adaptable" because "a broadcasting infrastructure does not develop overnight. It's very costly and without an advertising market to drive it, it is going to develop slowly." Sikes said the "nascent" advertising market was a "major stumbling block" to upgrading the existing networks, but the current environment of state-owned and formerly state-owned stations can, Sikes hopes, be liberalized through "privatization."

But what is most in limbo, the two seemed to agree, is that the legislative foundation for their broadcasting infrastructure has not been set. Obuchowski said that one of the points of the trip was to help the governments better understand the American system of spectrum management and broadcast regulation. Sikes said another purpose was to offer advice and to help assess legislation currently under consideration.

But it was interest in the U.S. system that had "people literally chasing us out of government buildings trying to get copies of the Communications Act," said Obuchowski.

Along with the legislative base, many countries are seeking "how-to" expertise. Sikes said that he believed most Eastern European countries will follow the model more closely resembling the Western European system (which relies on fewer, high powered stations) because it better fits their needs and there is a higher level of cultural affinity. Besides, said Sikes, the U.S. model has many fundamental principles that simply will not work in Eastern Europe, particularly a reliance on localism made possible through a proliferation of broadcast outlets. By contrast, each Eastern European country has few frequencies, said Sikes, so it is likely that they will use a few-channels approach with high powered stations, as do many Western European countries. Sikes said that it would be "naïve on our part not to anticipate frequency restrictions." He said that it is "unlikely that there will be dramatic new developments based on foreign investments" in that area, but "U.S. companies should be allowed to participate" because of the technical expertise and enormous capital many U.S. companies can supply.

That capital, and Eastern Europe's lack of available channels and need for multi-channel delivery to meet the demands of a culturally diverse region may mean opportunities in cable television and direct broadcast satellite systems, Sikes and Obuchowski agreed.

Sikes suggested that the few broadcasters that do get spectrum follow more of a "PBS sort of approach with mixed sources of programming and mixed sources of funding."

The differences between the American system and the emerging Eastern European systems had Sikes advocating a "fairness doctrine" for them. Sikes said that "throughout Eastern Europe there is a minuscule number of stations compared to what we have." Also, a fairness doctrine protects against what Obuchowski called a "volatile political

environment where candidates and parties" believe ownership and control of the airwaves is crucial to sustaining power. The "underpinnings of a sound broadcast law," said Sikes, are equal protection and access, rules against personal attacks and the right to air political editorials. -PJS

ABC, ZDF TO COPRODUCE

Capcities/ABC and German national TV network ZDF have reached an agreement to coproduce TV programs for the international market. U.S. distribution would most likely be via cable, according to Jack Healey, president of Capcities/ABC Video Enterprises International.

The first 12-to-14 hours of projects under development, in an agreement that covers joint production and other collaboration on TV movies, series, documentaries, musical programs and variety shows, are the miniseries *Hotel Shanghai*, TV movie *Interpol* and a series of two-hour TV movies, *True Stories*.

Under the arrangement, Capcities/ABC will retain North American rights, ZDF the rights in German-speaking markets and other worldwide distribution rights will go to the company initiating the project.

Initiating the deal and acting as primary contact for Capcities/ABC in Germany is Munich-based production and distribution company, Tele-Munchen, in which Capcities/ABC holds a minority interest.

Healey said other coproduction partners may enter into individual projects, but said the company had not yet discussed participation with the other European independent producers in which it holds a minority interest—Hamster in France and Tesaro in Spain.

JOURNALISM

INDEPENDENT TRADES NEWSCAST FOR UPDATES

Station will replace local half-hour with CNN package

In an effort to reduce news operation costs while maintaining a local identity in the Providence, R.I. market, independent station WCVX(TV) Vineyard Haven, Mass. has laid off two-thirds of its staff and replaced its local nightly newscast with hourly news updates throughout the day.

The unusual strategy could make sense for the station as it seeks to emphasize its local commitment, said David Bartlett, president, Radio and Television News Directors Association.

"The watchword of this decade will be finding new ways to produce news and information programing," said Bartlett. "This is yet another new way to play the game, and it is an interesting one."

wcvx aired its last 5:30 p.m. locally produced newscast on Monday, Oct. 29, replacing it with a half-hour CNN package. Local news on the station—including high school sports and weather—is now supplied via five-minute updates delivered on the hour, 3 p.m. to 10 p.m. daily. Plans are under way at the station to create a 15-minute nightly newscast at 10 p.m.

In preparation for its news revamp, the station laid off 10 staffers, including four reporters, two assignment editors and production personnel. Remaining are two reporter/anchors, an executive producer/anchor, two news photographers and a meteorologist.

"Not only will it save money immediately, but it is also believed the updates will be more marketable," said Bob Halloran, executive producer.

Inventory will be reduced within regularly scheduled programs to allow the station to sell spots on the five-minute news updates, said wcvx operations manager Bob Kinhead. He declined to say how many spots had so far been sold.

A similar scenario is in place further north at WHLL(TV) Worcester, Mass., which for the last two years has supplied advertiser-supported, two minute updates on the hour (10 a.m. to 10 p.m.), in place of a local newscast.

WHLL general manager Michael Volpe

said a local evening newscast at his station would require an additional staff of at least 15 people and an investment of up to \$2 million. While updates do not replace a newscast, he said. "at least you're not giving people a chance to turn to CNN."

CNN has dictated that independent stations provide news on a convenient basis, and not necessarily be tied to 15 or 30 minute newscasts, said David Smith, manager of TV consultation, Frank N. Magid Associates Inc.

"I'm not surprised by the station's decision; with limited resources, they're

probably getting more audience awareness," said Smith. "It's probably not a bad move on their part."

Consultant Roy Meyer, executive vice president, McHugh & Hoffman Inc., countered that not having a locally produced nightly newscast could eventually damage a station's identity in the community.

"Viewers recognize an update for what it is, and they recognize a news report for what it is," said Meyer. "It's very difficult for a television station to carve out an image if they're cutting back on that particular element." **-RB**

MORE MORNING NEWS FOR TAMPA TV

Building on its month-old overnight news block, WFLA-TV Tampa-St. Petersburg, Fla., today (Nov. 5) plans to tag another half-hour live report to its unusual early morning schedule. An added 5 a.m. news show—replacing *First Business*—will now give the station an ambitious total of six hours of live local news daily.

WFLA-TV on Sept. 24 began its overnight news efforts, including half-hour reports on the hour, from 1 to 4 a.m. Monday, and from 2 to 4 a.m. Tuesday through Friday. The live reports alternate with paid and reality programming on the half-hour, including NBC's *Later With Bob Costas* as well as rebroadcasts of the syndicated *A Current Affair* and *Entertainment Tonight*.

The early morning news block has been getting between a 1.5 and a 2.0

rating, according to Paul Catoe, general sales manager, significantly higher than an earlier failed effort to run all-night movies in the time period. The station in recent months had signed off between 2:30 and 5 a.m.

"It's difficult to presell because these are uncharted waters," said Catoe, adding that the market does not have a ratings book with audience demographics. But he said the overnight newscasts—each offering five minutes of inventory—have been gradually attracting new advertisers, particularly in the direct-response category.

WFLA-TV News Director John Butte would not provide a start-up cost for the added news programming, but said the move was made by supplementing existing staff with two full-time and three part-time employees.

FIRST AMENDMENT FINANCING

The Gannett Foundation has allocated more than \$10 million for First Amendment freedom projects in the United States and abroad. Based on a year-long study, trustees adopted a plan which has two priorities: 1. A minimum of \$5 million to fund First Amendment programs and related functions at the foundation's new Freedom Center in Arlington, Va., the Gannett Foundation Media Center at Columbia University and selected sites overseas. 2. Challenge grants of \$5 million with matching corporate funds to local communities, particularly those served by Gannett newspapers and broadcast stations.

FOR THE RECORD

As compiled by BROADCASTING from Oct 25 through Oct 31 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; tran.—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

■ **WPTM(AM)-WSMY(FM) Roanoke Rapids, NC** (AM: BAL901005HX; 1230 khz; 1 kw; FM: BAL901005HY; 102.3 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Faver Broadcasting Grp. Ltd. to Moran Communications Inc.; buyer is reacquiring former interest in station following bankruptcy. Seller is headed by Ronald J. Verlander Sr. and Ronald J. Verlander Jr., and have interests in Faver Broadcasting Group Ltd. II, licensee of WZL(FM)-WLET(AM) Toccoa, GA, and Mid-America TV-23 Ltd., licensee of KBSI(TV) Cape Girardeau, MO. Buyer is headed by Timothy Moran and Amy Moran, husband and wife. Timothy Moran has interests in South Boston Radio Inc., licensee of WHLF(AM) South Boston, VA. Filed Oct. 5.

■ **WTVX(TV) Ft. Pierce, FL** (BALCT901010KG; ch. 34; 5000 kw-V; 500 kw-A; ant. 973 ft.)—Seeks assignment of license from WTVW Inc. to Krypton Broadcasting Corp. for \$8 million. Seller is headed by C. E. Feltner and is licensee of WNFT(TV) Jacksonville, Fla.; Krypton Broadcasting Of Birmingham Inc.; Krypton International Corp., and Krypton Broadcasting of Ft. Pierce Inc. Buyer is headed by Frank K. Spain and is licensee of WTVA(TV) Tupelo, Miss., and is permittee of KZJC(TV) Flagstaff, AR. Filed Oct. 10.

■ **KCFP(TV) Austin, TX** (BAPCT901011KH; ch. 34; 500 w-D)—Seeks assignment of license from Balcones Broadcasting Co. to 54 Broadcasting Inc. for assumption of liabilities and payments to Balcones partners to cover their cost in acquiring permit. Seller is headed by Edna Ramon Butts, Ronnel H. Oliveira and Paz Goldberg. Buyer is headed by Mark Goldberg, Ronnel H. Oliveira, Mark Cohen, Billy B. Goldberg, Rosalie Goldberg, and Mitchel Levy. Mark Goldberg and Oliveira have interests in KCFP(TV), the seller. Billy B. Goldberg, Rosalie Goldberg, and Mitchel Levy have interests in 21st Century Corp. Filed Oct. 12.

■ **WCSA(AM) Ripley, MS** (BAL901012ED; 1260 khz; 500 w-D)—Seeks assignment of license from Tipah Broadcasting Co. to DBA Keyboard Broadcasting Communications for \$25,000. Seller is owned by Jesse R. Williams, who also has interests in WJRK(AM) Calhoun City, MS. Buyer is headed by Lillie S. Jubert, and has no other broadcast interests. Filed Oct. 12.

■ **KEGG(AM) Daingerfield, TX** (BAL901012EC; 1560 khz; 1 kw-D)—Seeks assignment of license from

Breckenridge Broadcasting Co. to DBA Network Communications Co. for \$50,000. Seller is headed by Owen Woodward and Doug Williams, and is licensee of KILE(AM) Galveston. KROO(FM)-KSTB(AM) Breckenridge, all Texas; KNOR(AM) Norman and KTAT(AM)-KYBE(FM) Frederick, all Oklahoma. Buyer is headed by Ruth Allen Ollison and Quincy L. Ollison. Ruth Allen Ollison owns 700 shares of non-voting stock in Lin Broadcasting. Filed Oct. 12.

■ **KADS(AM) Elk City, OK** (BTC901015EA; 1240 khz; 1 kw-U)—Seeks assignment of license from Investor Inc. to Kenneth E. Martin for \$71,000 in stock sale. Seller is headed by W. Steve Baker, Kenneth R. Martin and Jack L. Palmore and has no other broadcast interests. Buyer is headed by Kenneth E. Martin and Jack L. Palmore. Filed Oct. 15.

■ **KSSB(FM) Calipatria, CA** (BAPH901009HZ; 100.9 mhz; 3 kw; ant. 148 ft.)—Seeks assignment of license from Salton Sea Communications Co. to Calipatria FM Inc. for \$7,000. Seller is headed by Marcus D. Jones. Buyer is headed by Debbie Hogan, Michael Hogan, and Alan J. Singer, and has no other broadcast interests. Filed Oct. 9.

■ **WLTP(AM) Parkersburg, WV and WNUS(FM) Belpre, OH** (AM: BTC901009GR; 1450 khz; 1 kw-U; FM: BTCH901009GS; 107.1 mhz; 23 kw; ant. 370 ft.)—Seeks assignment of license from The Somerset Group Inc. to TRBC Inc. for \$100,000. Seller is headed by Robert H. McKinney and E. Kirk McKinney, Jr. and has no other broadcast interests. Buyer is headed by Joel M. Thrope and John O. Reynolds, and has no other broadcast interests. Filed Oct. 9.

■ **KNDA(FM) Yakima, WA** (BTCED901011GP; 91.9 mhz; 18.5 kw; ant. 920 ft.)—Seeks assignment of license from Northwest Chicano Radio Network to Northwest Chicano Radio Network in a transfer of control to select new board of directors. Seller and buyer is headed by Roberto Maestas, Maria Rubio, Nieves Negrete, T. Victor Lara, Miguel Ortega, Rolando Adame, Maria Arriaga, Jose Luis Zesati, Ricardo Aguirre, and Guadalupe Gamboa. Filed Oct. 11.

■ **WQSI(AM) Frederick and WZYQ(FM) Bradock Heights, both Maryland** (AM: BTC901011HR; 820 khz; 5 kw-D; 680 w-N; FM: BTCH901011HS; 103.9 mhz; 350 w; ant. 910 ft.)—Seeks assignment of license from Musical Heights Inc. for \$4,587 in stock sale. Seller is headed by Leo L. Shank, Howard C. Fisher, Thomas D. Boock, Nancy L. Fowler and John A. Alix, and has no other broadcast interests. Buyer is headed by Leo L. Shank, Howard C. Fisher, John A. Alix and Nancy L. Fowler. Filed Oct. 11.

■ **KNTD(FM) Livingston, CA** (BALH901015HV; 95.9 mhz; 3 kw; ant. 305 ft.)—Seeks assignment of license from Daniel Forrestall to All American Broadcasting Co. for \$198,000. Seller is receiver for All American Broadcasting Co. and has no other broadcast interests. Buyer is owned by Nelson F. Gomez and William Colclough, and has no other broadcast interests. Filed Oct. 9.

Actions

■ **KVAK(AM) Valdez, AK** (BAL900810EF; 1230 khz; 1 kw-U)—Granted app. of assignment of license from KENAI Broadcasting Co. to Cobb Communications Inc. for \$205,000. Seller is headed by John Lindauer and has interests in KRXA(AM) Seward. KVAK(FM) Valdez and KAJD(AM) Juneau, all Alaska. Buyer is headed by Thomas C. and Patricia M. Tierney, and has interest in KVOK(AM)-KJZ(FM) Kodiak, KENY(AM) Kenai, KLAM(AM) Cordova and KRXA(AM) Seward, all Alaska. Tomas C. Tierney is sole stockholder of TCT Communications, licensee of KENI(AM)-KBFX(FM) Anchorage, AK. Action Oct. 18.

■ **KBHS-AM-FM Hot Springs, AK** (AM: BA-

L900820EA; 590 khz; 5 kw-D, 500 w-N; FM: BALH900820EB; 96.7 mhz; 2.6 kw; ant. 320 ft.)—Granted app. of assignment of license from KBHS Broadcasting Co. to Great American Broadcasting Co. of Arkansas for \$550,000. Seller is headed by William L. Mitchell, Eleanor Mackey-Ferguson and Maria Foy, and has no other broadcast interests. Buyer is headed by Mack and Sherry Sanders, Ernest McRae, John and Janet Bozeman, Robbie Swinney, William L. Mitchell and Maria H. Foy. Mack and Sherry Sanders and McRae have interest in KVGB(AM)-KBGB(FM) Great Bend and KWHK(AM)-KIUS(FM) Hutchinson, KS. Action Oct. 16.

■ **KPBQ-FM Pine Bluff, AR** (BAPH900827GS; 101.3 mhz; 3 kw; ant. 328 ft.)—Granted app. of assignment of license from Madison Hodges to Colon Johnston for \$60,000. Seller has no other broadcast interests. Buyer has no other broadcast interests. Action Oct. 16.

■ **KZPB(FM) Ft. Bragg, CA** (BAPH900824HZ; 96.7 mhz; 1.741 kw; ant. 128 ft.)—Granted app. of assignment of license from Susan I. Waters to the Henry Radio Co. for \$41,000. Seller has no other broadcast interests. Buyer is headed by James B. Henry, Nancy L. Henry, and Brian J. Henry, and have interests in The Henry Radio Co., licensee of KLLK(AM), Willets, CA. Action Oct. 16.

■ **KCVR(AM)-KWIN(FM) Lodi, CA** (AM: BAL900829EF; 1570 khz; 5 kw-D, 34 w-N; FM: BALH900829EG; 97.7 mhz; 3 kw; ant. 300 ft.)—Granted app. of assignment of license from Tumbaugh Communications Ltd. to Stockton Radio Co. for undisclosed price. Seller is headed by Eugene P. Johnson and John P. Crowley, as trustees, who have interest Command Cable of Eastern Illinois and Pecan Plantation (Texas) Cable Ltd. Estate of Roger Tumbaugh (deceased) owns 16% of voting stock of Four W Broadcasting, licensee of KHSS-FM Walla Walla, WA. Buyer is headed by John P. Crowley, Eugene B. Johnson, Gerald J. Kazma, R. Calvin Sutliff and C. Philip Rainwater. Sutliff is director of Summit Communications Inc., licensee of LPTVs K22AD Gillette, WY, and K60BY Cedar City and K27AH St. George, both Utah. Action Oct. 15.

■ **KWCL-FM Oak Grove, CA** (BALH900822HY; 96.7 mhz; 3 kw; ant. 306 ft.)—Granted app. of assignment of license from 96.7 FM Radio Inc. to KWCL-FM Broadcasting Co. for \$150,000. Seller is headed by Jerald Womack, who has interest in KWCL(AM) Oak Grove, CA. Buyer is headed by Irene M. Robinson, Charles T. May and William L. Cooper, and has no other broadcast interests. Action Oct. 10.

■ **KSES(AM) Yucca Valley, CA** (BAL900821ED; 1420 khz; 1 kw-D)—Granted app. of assignment of license from Craig Broadcasting Corp. to Kevin D. Roberts for \$421,000. Seller is headed by Richard C. and Pearl V. Plum, husband and wife, and has no other broadcast interests. Buyer has no other broadcast interests. Action Oct. 12.

■ **WPAP-FM Panama City, FL** (BAPLH900724HU; 92.5 mhz; 100 kw; ant. 781 ft.)—Granted app. of assignment of license from Norman S. Drubner to Southern Broadcasting Co. for \$1.9 million. Seller is has interest in WVGO(FM) Richmond, VA; WJLQ(AM)-WCOA(FM) Pensacola, FL; KXY-Q(AM)-KZRC(FM) Portland, OR; KIVA(AM) Santa Fe and KZRQ(FM) Albuquerque, both New Mexico. It is in process of selling KGRX(FM) Globe, Ariz. ("Changing Hands," April 2) for \$2 million and KRGE(AM) Weslaco and KRIX(FM) Brownsville, both Texas ("Changing Hands," July 16) for \$1.1 million. Buyer is headed by Paul C. Stone and Charles Gidden. Stone is president and 50% stockholder of Broadcast Investment Associates Inc., licensee of WTSH(AM) Rome, GA; WZOT(AM)-WTSH(FM)

Rockmart, GA. and is president and 51% stockholder of Thomasville Radio Inc., licensee of WLOR-AM-FM Thomasville, GA. Action Oct. 12.

■ **WBIT(AM)-WDDQ(FM)** Adel, GA (AM: BAL900830EG; 1470 khz; 1 kw-D; 350 w-N; FM: BALH900830EH; 92.1 mhz; 3 kw; ant. 300 ft.—Granted app. of assignment of license from D.R.R. Broadcasting Inc. to Williams Investment Co. for \$164,148.13. Seller is headed by R.A. Acree and has no other broadcast interests. Buyer is headed by John L. Williams, James Michael Williams, John Richard Williams, Robert Steven Williams and Debra McNeal, and has no other broadcast interests. Action Oct. 16.

■ **WXGL(AM)** Lewiston, ME (BAL900313EE; 1240 khz; 1 kw)—Granted app. of assignment of license from Airborne Broadcasting Co. to Christian Family Radio Inc. for \$75,000. Seller is headed by David O. Dulac and John J. Pineau and has interest in Sunspot Broadcasting Co., licensee of WKIT-AM-FM Brewer, ME. Buyer is headed by Richard D. Gleason, who is majority owner of WTME(AM) Auburn, WOXO(FM) Norway, and WKTQ(AM) South Paris, all Maine. Action Oct. 16.

■ **KREL(AM)** Henderson, NV (BAL900530EA; 1280 khz; 5 kw-D)—Granted app. of assignment of license from KREL Inc. to S&R Broadcasting Inc. for \$600,000. Seller is headed by Douglass R. and Jane Price, husband and wife. Buyer is headed by Paul R. Rutan, Scott Gentry, James L. Garnett, Eddie Escobedo, Camilo Corral and Antonio Carranza. Scott Gentry is director of Bountiful Broadcasting Inc. ("BBI"), licensee of KLVV-FM Bountiful, UT. BBI is wholly headed subsidiary of D&B Broadcasting Co., licensee of KTKK(AM) Sandy, UT. Paul Rutan is operation manager of KREL(AM) Henderson, NV. Action Oct. 16.

■ **KQEO(AM)-KMGA(FM)** Albuquerque, NM (AM: BAL900412EA; 920 khz; 1 kw-D; 500 w-N; FM: BALH900412EB; 99.5 mhz; 19.5 kw; ant. 4,134 ft.)—Granted app. of assignment of license from PCC of New Mexico Inc. to C.T. Robinson, William C. Moyes, Nicholas J. Verbitsky and Robert W. Clark for \$750,000. Seller is headed by Richard K. Penn, William H. Leighner and Morgan Penn and its parent company, Penn Communications Corp., is parent of PCC of Colorado Inc., licensee of KVOR(AM)-KSPZ(FM) Colorado Springs, CO. Buyers have no other broadcast interests. Action Oct. 17.

■ **WGLI(AM)** Babylon, NY (BTC900705EG; 1290 khz; 250W-U)—Granted app. of assignment of license from Spanish Radio Network to SRN Texas Inc. for no financial considerations (see WQBA-AM-FM Miami, FL). Seller is headed by McHenry T. Tichenor. Buyer is headed by Tichenor, David D. Lykes, Ricardo A. Del Castillo. Action Oct. 16.

■ **WADO(AM)** New York, NY (BTC900621EG; 1280 khz; 5 kw-U)—Granted app. of assignment of license from Spanish Radio Network to SRN Texas Inc. for no financial considerations. Seller is headed by McHenry T. Tichenor. Buyer is headed by McHenry T. Tichenor, David D. Lykes, Ricardo A. Del Castillo, and has interest in Spanish Radio Network, licensee of WQBA-AM-FM Miami, FL, and WGLI(AM) Babylon, NY. Tichenor Media Systems Inc., licensee of KGBT(AM)-KJWW(FM) Harlingen, KCOR(AM) San Antonio, KLAT(AM) Houston and KBNA-AM-FM El Paso, all Texas, and WIND(AM) Chicago and WOJO-FM Evanston, both Illinois. Action Oct. 16.

■ **WJQZ(FM)** Wellsville, NY (BALH900827GR; 93.5 mhz; 1.45 kw; ant. 466 ft.)—Granted app. of assignment of license from Scenic Sounds Inc. to Erin Communications Inc. for \$400,000. ("Changing Hands," Sept. 10). Seller is headed by Terry C. Swift, Michael T. Baldwin and Louis Mason. Buyer is headed by John R. and Elaine A. Murphy, husband and wife, and Joseph A. and Anne A. Shambo, husband and wife, and has no other broadcast interests. Action Oct. 16.

■ **WKEG(AM)** Washington, PA (BAL900802EG; 1110 khz; 1 kw-D)—Granted app. of assignment of license from William H. Ferguson to JIG Communications for \$100,000. Seller has no other broadcast interests. Buyer is headed by John G. Brodak, John A. Stets, Gene Lee, Karl Bailey and John E. Loeper, and has no other broadcast interests. Action Oct. 15.

■ **WORA(AM)** Mayaguez, PR (BTC900829ED; 760 khz; 5 kw-U)—Granted app. of assignment of license from Glorycap Investment Fund Inc. and Josycap Investment Fund Inc. and to Alfred R. De Arellano III for \$900,000 (sale includes WQBS(AM) San Juan and WPRP(AM) Ponce, both Puerto Rico). Sellers are headed by Gloria M.R. De Arellano and Josefina Z.R. De Arellano, respectively (see WQBS(AM) San Juan, PR). Buyer has interest in Estereotempo Inc. and Radio Americas Corp. Action Oct. 18.

■ **WPRP(AM)** Ponce, PR (BTC900829EE; 910 khz; 5 kw-U)—Seeks assignment of license from Glorycap Investment Fund Inc. and Josycap Investment Fund Inc. to Alfred R. De Arellano III for \$900,000 (sale includes WORA(AM) Mayaguez and WQBS(AM) San Juan, both Puerto Rico). Seller is headed by Gloria M.R. De Arellano and Josefina Z.R. De Arellano, respectively (see WQBS(AM) San Juan, PR). Buyer has interest in Estereotempo Inc. and Radio Americas Corp. Action Oct. 18.

■ **WQBS(AM)** San Juan, PR (BTC900829EC; 630 khz; 5 kw-U)—Granted app. of assignment of license from Glorycap Investment Fund Inc. and Josycap Investment Fund Inc. to Alfred R. De Arellano III for \$900,000

(sale includes WORA(AM) Mayaguez and WPRP(AM) Ponce, both Puerto Rico). Sellers are headed by Gloria M.R. De Arellano and Josefina Z.R. De Arellano, respectively, and has interest in Estereotempo Inc., licensee of WIOA(FM) San Juan; WIOB(FM) Mayaguez and WIOC(FM) Ponce, all Puerto Rico; Radio Americas Corp., licensee of WQBS(AM) San Juan; WORA(AM) Mayaguez and WPRP(AM) Ponce, all Puerto Rico. Gloria M.R. De Arellano and Josefina Z.R. De Arellano are sisters of Alfred R. De Arellano III, all are children of Alfredo R. and Esther R. De Arellano Jr., who own all issued and outstanding stock of Telcino Inc., licensee of WORA-TV Mayaguez, PR. Buyer has interest in Estereotempo Inc. and Radio Americas Corp. Action Oct. 18.

■ **WLOW(FM)** Bluffton, SC (BTCH900822GK; 106.9 mhz; 50 kw; ant. 492 ft.)—Granted app. of assignment of license from DHA Broadcasting Inc. to W. Lee Simmons for \$100,000. Seller is headed by Dorothy Aranda and W. Lee Simmons and has no other broadcast interests. Buyer has no other broadcast interests. Action Oct. 16.

■ **KAMV-FM** Victoria, TX (BAPH900618HH; 92.3 mhz; 3 kw; ant. 298 ft.)—Granted app. of assignment

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

SERVICE	ON AIR	CP's ¹	TOTAL *
Commercial AM	4,978	246	5,224
Commercial FM	4,357	906	5,263
Educational FM	1,435	296	1,731
Total Radio	10,770	1,448	12,218
Commercial VHF TV	552	18	570
Commercial UHF TV	560	184	744
Educational VHF TV	125	3	128
Educational UHF TV	228	18	246
Total TV	1,465	223	1,688
VHF LPTV	179	165	344
UHF LPTV	578	1,074	1,652
Total LPTV	757	1,239	1,996
FM translators	1,847	302	2,149
VHF translators	2,731	114	2,845
UHF translators	2,239	400	2,639

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.

of license from Martha Vasquez to Bennet Broadcasting Inc. for \$64,401. Seller has no other broadcast interests. Buyer is headed by Dudley B. McDougal, Martha Vasquez and Constance G. McDougal, and holds CP for LPTV K60DV Victoria, TX. Dudley B. McDougal is president and holds 90% stock interest in Hombres Enterprises Inc., licensee of KNAL(AM) Victoria, TX. Action Oct. 12.

NEW STATIONS

Actions

- **Ione, CA** (BPED861023MB)—Granted app. of Family Stations, Inc. for 88.3 mhz; 2 kw-V; ant. 131 ft. Address: 3108 Fulton Ave., Sacramento CA 95821. Principal is headed by Harold Camping, Scott L. Smith and Richard Van Dyk, who have no other broadcast interests. Action Oct. 16.
- **Buchanan, IN** (BPH880323MM)—Granted app. of Marion R. Williams for 99.1 mhz; 3 kw; ant. 328 ft. Address: 7606 Harold Ave., Gary IN 46403. Principal has no other broadcast interests. Action Oct. 9.
- **Vidalia, LA** (BPH890719MD)—Returned app. of

Robert D. Cupit Jr. for 104.7 mhz; 3 kw; ant. 328 ft. Address: P.O. Box 1129 Vidalia, LA 71373. Principal has interests in WZFL-AM-FM, Centerville, MS, and is general manager of KVLA(AM) Vidalia, LA. Action Oct. 12.

■ **Granite Falls, MN** (BPH890417MD)—Granted app. of John Linder for 93.9 mhz; 3 kw; ant. 328 ft. Address: 126 Ridge Lane Mankato MN 56001. Principal has no other broadcast interests. Action Oct. 10.

■ **Winona, MN** (BPH900514MF)—Dismissed app. of Michael Scott Borgen for 101.1 mhz; 2.15 kw; ant. 531 ft. Address: 1421 Cityview Ct., NE, Rochester MN 55904. Principal has no other broadcast interests. Action Oct. 12.

FACILITIES CHANGES

Applications

FM's

- **Rogers, AR** KAMO-FM 94.3 mhz—Oct. 12 application for CP to change ERP: 5.2 kw H&V; ant.: 708 ft.; change TL: near top of Garfield Mountain, Garfield,

AR; class: C3 (per docket no. 89-450).

■ **Camilla, GA** WOFF(FM) 105.5 mhz—Oct. 5 application for CP to change ERP: 6 kw (H&V); TL: .6 km W of SR 3, at a point 9.2 km of Camilla, Mitchell Electric.

■ **Thibodaux, LA** KXOR(FM) 106.3 mhz—Oct. 1 application for mod. of license to increase ERP: 6 kw H&V (pursuant to docket 88-375).

■ **Mackinaw City, MI** WSSW(FM) 94.3 mhz—Oct. 12 application for CP to change ERP: .94 kw H&V; ant.: 61 ft.; change TL: in Emmet County, on Trails End Rd., W of KOA campground, next to former Pennsylvania R.R. right-of-way.

■ **Panaca, NV** KLNRFM 91.7 mhz—Oct. 10 application for CP to change ant. supporting structure height.

■ **Lincroft, NJ** WBJB-FM 90.5 mhz—Oct. 10 application for mod. of CP (BPED831107AE) to change TL: 765 Newman Springs Rd., Lincroft, NJ

■ **Ocean Acres, NJ** (no call letters) 98.5 mhz—Oct. 10 application for mod. of CP (BPH870430NM) to change ERP: 6 kw H&V; change TL: 61 m E of Harpoon Dr., Ocean Acres, NJ.

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RADIO

HELP WANTED MANAGEMENT

General manager. For 1991 small/medium Northeast market acquisition. Broad and deep knowledge of sales, programming, promotion required. You must be a leader. Reply to "Right Direction," Box 3552, New Haven, CT 06460. EOE.

Tired of the cold? A street-wise general sales manager is needed at top-rated AM/FM operation in southwest year-round resort area. A superb lifestyle as you live and play on a large, beautiful lake and work in an extremely desirable, high-energy small city. This is a rare and profitable first-of-the-year opportunity in an explosive growth area with a perfect sunbelt climate. GM position is a definite possibility. Resume: references and photo first letter please, to Box Q-55. EOE.

General manager for Gulf Coast CHR. Must be able to lead sales staff by personal example. Experienced manager for full charge situation. Excellent compensation. Equity possible. Resume to Box Q-53. EOE.

General manager: North Florida small market AM/FM located near Tallahassee. Energetic, proven sales ability, able to hire, train, motivate. Resume, references, salary history. Contact Harry Hagan, 904-584-2969, weekends or 674-5101 weekdays, PO Box 821 Perry, FL 32347. EOE.

General manager: Honolulu, Hawaii FM seeks dynamic, sales intensive leader experienced in start up operation. Must be able to demonstrate strong general and sales management experience with profitable operation. Experience in the Honolulu market considered most desirable. Equity position available for right person. Reply in confidence to Box Q-52. EOE.

Yuma's top rated KYXI-FM seeks aggressive take-charge sales manager with strong people and motivational skills. Experience in broadcast sales management preferred. Resume and salary requirements to: General Manager, KYXI-FM, 255 West 24th St., Yuma, AZ 85364. Qualified minorities encouraged to apply. Commonwealth Broadcasting is an equal opportunity employer.

WCAL-FM, a 100,000 watt, NPR affiliate, located on the St. Olaf College campus in cosmopolitan, friendly Northfield (30 miles south of the Twin Cities) seeks a development director to administer and supervise all development and promotion activities of the station. WCAL has served the Minneapolis/St. Paul area with classical music, news, and information since 1922. Responsibilities include on-air fundraising; securing corporate and foundation support; advertising sales in the listeners' guide; planned giving; promotion; departmental planning; budgeting; supervision. Qualifications include BA; 3-5 years fund-raising experience (preferably in public broadcasting); supervisory experience; strong analytical, communication, writing skills; participative management style. Salary mid to high 20's. Excellent benefits. To apply send letter of application, resume, and names of three references to Pat Scully, Assistant Director of Personnel, St. Olaf College, Northfield, MN 55057 by November 30, 1990. St. Olaf is an AA/EOE.

Sales manager for Class C Texas FM, strong coverage of two 100,000+ population Arbitron rated markets. Wonderful modern facilities. Good compensation package for right person. EOE. Reply Box R-10.

HELP WANTED SALES

Co-Op/vendor director: Aggressive, creative, experienced individual needed in Philadelphia. Capable of creating quarterly new business plans and leading sales staff. Excellent compensation package. Real opportunity for advancement. Send resume to: Elise Elfman, WXTU, 23 West City Avenue, Bala Cynwyd, PA 19004. EOE.

Account executive - Savannah Ga's Country giant-WCHY is looking to fill a rare opening on its sales staff. Aggressive beginners considered. Send resume to Bill West, PO Box 1247, 31402 or call 912-964-7794. EOE.

Sportsmans paradise: If you love the outdoors and love radio sales, we want to talk to you. WSYY radio is looking for the right person to fill out the sales department of Central Maine's 50,000 watt A/C leader. Send resume and salary needs to Mike Decker, VP/FM, Sunny 95FM, PO Box 1240, Millinocket, ME 04462. M/F, EOE.

Urban FM seeks experienced AE to relocate to American Paradise. Must be aggressive, self-motivated. PO Box 25016, St. Croix, VI 00824. EOE.

AE needed for top rated Charlotte radio station. Excellent opportunity for sales professionals wishing to make career change or experienced radio sales people. Resumes to Box 30247, Charlotte, NC 28230. EOE.

Account executive: Long Island's monster AC powerhouse and ratings leader, WALK FM/AM, has exceptional opportunity for an established radio sales professional. Join strong, progressive group at flagship station in nation's 13th MSA. Resumes to Tracy Soto, General Sales Manager, WALK FM/AM, PO Box 230, Patchogue, NY 11772. EOE, M/F.

Radio account executive: Top-rated Tampa Bay area FM station seeks aggressive, highly motivated, competitive person with one to two years radio sales experience. Send resume to: Box R-11.

HELP WANTED ANNOUNCERS

Virginia AM/FM in Shenandoah Valley needs experienced morning person immediately. Great place to live with good benefits. T&R to J.D. Cave, GM, WLCC/WRAA, PO Box 387, Luray, VA 22851. EOE.

HELP WANTED TECHNICAL

Broadcast engineer: Experienced in maintaining studio/production equipment, high power FM transmitters, digital audio and multitrack facilities with three years minimum hands-on experience with an FM radio station. Skills needed to repair to component level of CMOS, TTL and microprocessor-based equipment. SBE certification, knowledge of IBM personal computers desirable. Send resume to: Business Manager, PO Box 106, Orlando, FL 32802. EOE. Women and minorities encouraged to apply.

Vall, Colorado K-SKI AM/FM, 2271 North Frontage Rd., 303-476-1047. 100,000 watt FM/5,000 AM mountain station needs engineer with experience. Willing to work. Must have experience with Continental 27 1/2 KW transmitters, Harris 5 KW AM transmitter, microwave, satellite, computers. Need jack-of-all-trades. Must enjoy hiking to remote transmitter sites. Those not willing to work hard need not apply. EOE.

HELP WANTED NEWS

Afternoon news anchor: Live 7 miles from the water, a stone's throw of the greatest city in the world and work for Long Island's rating leader WALK FM/AM in our award winning news dept. We're looking for the best afternoon news anchor-creative, bright & sharp for the Island's #1 radio station. Excellent writers only need apply. Tapes & resumes to Susan Murphy, News Director, WALK FM/AM, PO Box 230, Patchogue, NY 11772. EOE M/F.

HELP WANTED PROGRAMING PRODUCTION AND OTHERS

Program director needed for adult rock format. Must have experience. Tapes and resumes to Ray Martin, WZXL PO Box 180, Wildwood, NJ 08260. Equal opportunity employer.

WBZA, 101.7 FM Eastern Long Island's adult leader seeks operation/production manager, who can also host morning program for this Unistar Special Blend format. Mature business judgement and supervisory skills required. Outstanding environment for family: beach, schools, etc. EOE, M/F. Resume & tape to Robert Paquette, WBZA, Box 1200, Southold, NY 11971.

SITUATIONS WANTED MANAGEMENT

Low salary with earned equity plan. Highly motivated general manager with top-25 market experience would like to know about your station's needs. Acquisition and start-up experience. Especially knowledgeable in AM News/Talk. If you need a good, young GM to grow with your company, call John at 303-628-6977.

General manager. Well-rounded, strong in sales, marketing, promotion and profit making! Seeks new challenge. Med Markets. Reply Box Q-56.

Retiring? Dark? Entrepreneur will assume responsibilities and rebuild for partnership/sale (owner financing). You are paid first. 515-472-8211.

General manager/general sales manager. Experienced leader who believes in the true meaning of the phrase "team concept". Proven track record. I also have a complete team to bring in if needed, sales, programming and on-air talent. Box R-6.

Make money \$\$\$ with any radio station. There is no such thing as a loser except you if you don't call me immediately! I'm looking for troubled AMs in good markets for revolutionary new marketing formula. Consultant basis. Bill Elliott, 413-447-9881.

GM ready for next step: 13+ years sales and management experience with MBA. Same company for 10 years. Coming from consistent #1 ratings and revenue. Good motivator and administrator. 315-768-1940.

Your next GM will have to be qualified, experienced, successful (sales and programing). Be able to run it lean and mean. Be a natural leader with superb people skills. Will consider Southwest and sweat equity positions. Reply in confidence to Box R-12.

SITUATIONS WANTED TECHNICAL

Chief engineer, currently employed, experienced. Seeking position in the Northeast. SBE certification, FCC General, degree. Reply Box R-3.

Chief engineer/director of engineering, experienced all phases, computer literate, master carpenter, pilot, seeks new opportunity in SE. Box 55134, Metairie, LA 70005 or call 504-830-5739.

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.

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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.

How to hire and train radio salespeople! Increase sales and staff retention with programed in-house sales training. Complete guide includes training schedule and lesson plans. \$14.95 plus \$2.50 postage. MasterCard, VISA. Money back guarantee. 1-800-336-7329, ACRM, 710 Arendell St., Morehead City, NC 28557-1801.

TELEVISION

HELP WANTED MANAGEMENT

Regional manager needed: Highly motivated, sales person for TV affiliate. All replies to PO Box 2787, Florence, AL 35630. EOE.

Production manager needed by \$2M Chicago-area shop. You need to be great with clients and staff, be able to juggle conflicts, select and develop staff, have an eye for quality, and be able to relate to the bottom line. Please send a letter of introduction, resume and your salary requirements to: Box R-9. EOE.

General sales manager: Medium size affiliate is seeking a dynamic GSM. Only applicants experienced in local, national and regional sales with a track record in training, motivating and local retail development considered. Position now open, please send resume/salary requirements to: Box R-1. EOE.

Promotions director: Medium size Southern affiliate is seeking an aggressive hands-on promotions director. 2 to 3 years experience with results record a must. Our employees are aware of this ad. Send resumes to: Box R-2. EOE.

Local sales manager needed to continue record growth at WDSI-TV, Chattanooga's Fox affiliate. Station upgraded to new 5 million watt transmitter in mid 1990. Candidates should have proven track record with emphasis on value-added approach to retail sales. Send or fax resume with salary requirements to Ray Hansen, GSM. Fax: 615-697-0650, 2401 E. Main St., Chattanooga, TN 37404. EOE.

Director of underwriting: Individual to manage and be actively involved in aggressive sales effort to generate corporate support for top 50 market public television and radio through program underwriting and other activities. Supervise account executives. Must have successful corporate marketing or sales experience (media sales experience useful) and demonstrated management ability. Strong written and oral communication skills required. Salary plus commission. Send resume to: Personnel, WITF, Inc., PO Box 2954, Harrisburg, PA 17501. EOE, M/F.

KTXA-TV Dallas has an opening for a NSM. Three year sales experience required. Strong motivation skills a must. Send resumes to Mike Dunlop, GSM, 1712 Randol Mill Rd., Arlington, TX 76011. EOE.

General sales manager: KBJR-TV, a growing NBC affiliate in Duluth, Minnesota seeks experienced strategist to direct market's top LSM, NSM and 6-member sales force. Good people/teaching skills, experience with a variety of available systems, and multi-station sales management experience required. Preference given to applicants with demonstrated revenue success in development, research and marketing. Stable, progressive, and growing group-ownership with equity participation, excellent fringe benefits, and great advancement potential. Send resume, references, and salary history to F. Robert Kalthoff, KBJR-TV, 230 E. Superior St., Duluth, MN 55802. EOE. A Granite Broadcasting Corporation station.

HELP WANTED SALES

Local sales manager: WCAU-TV, the CBS owned and operated television station in the fourth biggest market, seeks a highly motivated, experienced and marketing-oriented local sales manager. Experience with Scarborough, Leigh Stowell, or Marshall Marketing is preferred. Previous local TV station sales management experience is required. No phone calls, please. Send resume and related material to Jeff Cash, Director of Sales, WCAU-TV, City Ave. & Monument Rd., Philadelphia, PA 19131. Equal opportunity employer.

National sales manager: WHNS-TV21, a strong Fox affiliate, serving the 35th market, Greenville-Spartanburg-Asheville, in the beautiful western Carolinas, has an opening for a national sales manager. Opportunity for growth with newly formed Cannell Communications broadcast group. Excellent compensation and benefits package. Strong background in national and independent sales is preferred. Send resumes to WHNS-TV21. Attn: Tony Thompson, Gen Sales Mgr, 21 Interstate Court, Greenville, SC 29615. EOE, M/F/H.

Director of marketing NBR Enterprises. Challenging opportunity in our New York office to assume marketing responsibility for our prestigious nationally distributed business news program, "The Nightly Business Report," as well as various other related and spinoff projects. Cultivates and maintains liaison with potential growth. Strong marketing, business and educational background as well as experience in program funding or TV sales. Send resume and salary requirements to: Vice President for Administrative Services, WPBT/TV2, PO Box 2, Miami, FL 33261-0002. An equal opportunity employer, M/F/H/V.

Account executive: An energetic, organized sales professional with a minimum of two years sales experience needed to handle quality account list for local TV station. Broadcast experience preferred. Send resume and salary history to: WSYX-TV, PO Box 718, Columbus, OH 43216, attn: Job #10269001B. Company is especially interested in seeking qualified minority and women applicants. EOE, M/F.

Sales account executive: WKRN-TV, the ABC affiliate in Nashville, has an immediate opening. Must have previous television sales experience and a strong desire for new business development. If you have a desire to work in a top 50 market with supportive management, please contact by resume only: Mickey Martin, Local Sales Manager, WKRN-TV, 441 Murfreesboro Rd., Nashville, TN 37210. EOE.

HELP WANTED TECHNICAL

Television/chief engineer for Christian station. Hands on exp. with UHF transmitters, studio maintenance and ability to train and supervise small engineering staff. SBE certification a plus. Send resume to: Jacksonville Educators Broadcasting, Personnel Department, 14131 Chambers St., Tustin, CA 92680. EOE.

Chief engineer: 10 years broadcast television experience plus proven management skills. VHF, microwave, ENG, SNG, Beta and digital experience required. Responsibilities include supervising and training in all technical areas. Send resume to Jack West, General Manager, WSPA-TV, PO Box 1717, Spartanburg, SC 29304. An equal opportunity/affirmative action employer.

Chief engineer wanted by VHF affiliate in South Carolina. Opportunity to work with good people and latest equipment: ACR-225, all Beta-SP news operation, new ENG and SNG vehicles. Send letter with resume to: Bone & Associates, 6 Blackstone Valley Place, Suite 109, Lincoln, RI 02865. EOE.

TV/satellite engineer: Responsible for field operation/maintenance of Hubcom SNG-220 Ku truck and coordination/operation of C-Band and Ku-Band satellite transmission equipment in state-of-the-art Telecommunications Center. Minimum qualifications: 2 year degree in electronics and 2 years experience as RF engineer in the operation/maintenance of broadcast quality C and Ku-Band satellite equipment. Equivalent combinations of education and experience for the stated qualifications. To receive full consideration a letter of application and a resume must be received no later than November 9, 1990. Send resume to: TV Satellite Engineer Search, Educational Television Services, Telecommunications Center, Stillwater, OK 74078-0585. OSU is an affirmative action/equal opportunity employer.

Post production supervisor: National Geographic Society, Television Division seeks proven, creative manager with strong technical skills. Must have minimum five years experience supervising all technical phases of film and video post production, including in-depth knowledge of 16mm film laboratory procedures. Requires strong background in supervision of audio mixing for film, film opticals, film-to-tape transfer with color correction and video on-line editing. Only resumes sent to Box R-5 will be accepted. EOE.

Maintenance engineers: Great opportunity for maintenance engineer to obtain start-up experience with an Independent UHF station on the West Coast of Florida. Ability to repair all types of broadcast equipment. Transmitter experience a plus. Send resume to: Jack Dillon, Chief Engineer, DeSoto Broadcasting, 1549 Ringling Blvd., #411, Sarasota, FL 34236. EOE.

HELP WANTED NEWS

Weekend meteorologist: We're looking for a first rate forecaster who would like to be a member of this market's highest rated and most aggressive weather team. We have all the toys, including Doppler. The successful candidate must have a strong weather background with proven story-telling skills. Send resume, references, and non-returnable tape to Steve Minium, News Director, WBRC-TV, PO Box 6, Birmingham, AL 35201. EOE.

Knowledgeable weather person, style and personality are a must. Computer systems background helpful. Lively and energetic person who loves live TV. Top 100 Southeast affiliate. EOE. Reply to Box Q-51.

Weathercaster for Alaska's #1 news team. No AMS seal required. Experience and ability to communicate a must. Monday through Friday, 6 and 10 pm position. Good salary. Resume and non-returnable tape to John Tracy, News Director, KUUU-TV, 630 West 4th Ave., Anchorage, AK 99501. EOE.

KOLO-TV, ABC affiliate and the #1 station in Reno, is looking for a director who knows news, and cares about how a newscast looks. This team leader will have input. The position involves supervising a production crew and directing three half-hour nightly newscasts. Minimum qualifications must include four years experience directing and switching live newscasts, supervisory experience and a strong technical background. Salary is \$26,000 per year. Fax your resume to: Production Manager, KOLO-TV at 702-786-8986. KOLO-TV is an equal opportunity employer.

Writer: Houston Public Television. Communication specialist responsible for writing copy for press kits, press releases, radio spots, flyers and brochures, speeches, advertising print ads, viewer correspondence, and articles for trade publications. Qualifications: Must be computer competent (Microsoft Windows). Must possess excellent and creative writing and editing skills. Must be a self-starter and deadline conscious. BA in Journalism or five years experience required. Television experience preferred. Salary: \$21,000. Send resume, cover letter and creative samples to: Laura Gonzales, KUHT-TV, 4513 Cullen Blvd., Houston, TX 77004. Application deadline: November 20. No telephone calls. KUHT-TV is an equal opportunity employer.

News director: WBSV-TV, is seeking an experienced news director to join the staff in the start-up of this Independent UHF station on the West Coast of Florida. The news director will be responsible not only for minimally two live newscasts of one hour duration a day, but also full operation of department. EOE. Please send resume to: Steven L. Gross, Chief Executive Officer, DeSoto Broadcasting, 1549 Ringling Blvd., #411, Sarasota, FL 34236.

Dominant market leader seeks experienced sports director. Will supervise five person department, anchor Monday-Friday. Must be enthusiastic, organized, goal oriented person. Station has major commitment to sports with three universities in coverage area. Tape/resume/references to: Jamie Patrick, News Director, KNOE-TV, PO Box 4067, Monroe, LA 71211. Equal opportunity employer.

Reporter: We need to replace an award winning reporter with someone just as good. The right candidate has strong production skills, a tireless approach to reporting and can tell understandable stories. Prefer 3 years on-air experience. Send resume and non-returnable tape to: WSYX-TV, PO Box 718, Columbus, OH 43216, attn: Job #10249001B. Company is especially interested in seeking qualified minority and women applicants. EOE, M/F.

Producer wanted for nation's most exciting news market...but can you make a newscast sparkle on a slow day? Solid judgement, great writing skills, minimum 3 years exp. needed to work in a terrific shop. Send resume and non-returnable tape to Wendie Feinberg, Managing Editor, WPLG-TV, 3900 Biscayne Blvd., Miami, FL 33137. EOE.

Managing editor (ass't news director). Dominant affiliate, top 20 market. Must have management and metered market experience plus superb writing and editorial judgement. Salary per experience. Major market executive producer and/or network applicants encouraged to apply. Send resume only. Box R-14. EOE.

News director. Midwestern affiliate seeks aggressive and promotion-minded individual for leadership of its news operation. Emphasis on professionalism, management skills and creativity. Non-smoking environment. Send resume/salary history by December 1, 1990 to Personnel Director, WHOI-TV, 500 N. Stewart St., Creve Coeur, IL 61611. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Assistant director creative services: WABC-TV seeks hands-on individual with strong management skills to shine in the #1 market. Min. 3 years exp in all phases of broadcast promotion. Must be a great idea person and able to work under pressure & tight deadlines. Send reel and resume only to: Brigitte McCray, WABC-TV, 7 Lincoln Sq., New York, NY 10023. No phone calls, please. We are an equal opportunity employer.

Producer, morning show. Coordinate daily details of program. Responsible for office matters, scheduling guests, coordination with engineering and studio needs. Will be control room producer responsible for daily timing, formatting and readjustment of show elements during broadcast. Maintain financial records and monitor vehicle use, expense; satellite and line charges. Send resume to: Becky Strother, WWTM-TV13, PO Box 10502, Birmingham, AL 35202. An equal opportunity employer.

Television director: Must be able to direct weekend newscast and all studio production. Ability to edit all tape formats needed. High school required; some college preferred. Three years directing news; commercial production. Good verbal communications; must work well under pressure. Send resume to: Becky Strother, WWTM-TV13, PO Box 10502, Birmingham, AL 35202. An equal opportunity employer.

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 Box Q-44.

Publicist: Houston Public Television. Responsible for promotion of local and national programming. Creates and organizes promotion campaigns and PR events. Creates and distributes collateral materials; handles extensive press and community relations duties. Qualifications: Must have strong writing and oral communication skills. Must be computer competent (Microsoft Windows), well organized, deadline conscious, creative. BA in Advertising, Public Relations or Journalism, or five years related experience required. Television experience preferred. Salary: \$20,000. Send resume, cover letter and creative samples to: Laura Gonzales, KUHT-TV, 4513 Cullen Blvd., Houston, TX 77004. Application deadline: November 20. No telephone calls. KUHT-TV is an equal opportunity employer.

On-line editor: Midwest production/post production facility looking for an evening on-line editor. Candidate must have good client skills and supervised and unsupervised sessions. Experience with CMX 3600 edit system, Grass Valley switcher, K-scope, Beta SP and Vidfont character generator. Graphic paint system knowledge helpful. Please send resume and salary requirements to: Box R-8. EOE.

Graphic designer: WMAR-TV, a top 25 market NBC affiliate in Baltimore, is looking for a creative, ambitious, and team-oriented artist. Responsibilities include computer graphics as well as print design. AVA-3 paintbox and desktop publishing experience preferred. Send your tape and resume to Dave Horner, Art Director, WMAR-TV, 6400 York Rd., Baltimore, MD 21212. EOE.

Videographer/editor needed for top 15 ABC affiliate. Ability to shoot and edit high production value segments format necessary. Must have demonstrated commitment to visually creative and quality production techniques. College degree and three years videographer and editor experience in a magazine format required. Qualified applicants send tape and resume to the Human Resources Dept., KOMO-TV, 100 Fourth Ave. North, Seattle, WA 98109. EOE.

Producer/director: WNED-TV is seeking an experienced producer/director who is capable of producing high quality national and local television programs. The successful candidate will have 4 years experience as a producer/director, a college degree, national credits, and effective writing skills. Competitive salary and excellent benefits. Send resume and salary history to: Western New York Public Broadcasting Association, Executive Producer, Dept. B, 184 Barton St., Buffalo, NY 14213. WNED-TV is an equal opportunity employer.

#1 WABC-TV, New York, needs top art director: Tough, rewarding opportunity for hands-on leader with vision, fortitude and know-how. Ability to direct excellent staff for news & programing graphics. Previous TV art management experience a must. Experience on electronic paint and storage systems required. Resume and tape to Brigitte McCray, WABC-TV, 7 Lincoln Sq., New York, NY 10023. No phone calls, please. We are an equal opportunity employer.

SITUATIONS WANTED MANAGEMENT

General manager-plus past 24 years! Outstanding record of achievements in general/group management, sales, programing, news, promotion; quick turnarounds! Producer of spectacular profits/prestige! Compensation based on performance! Also available to boards as outside director! Box R-4.

SITUATIONS WANTED TECHNICAL

25 years broadcast engineering. 14 years as hands-on television chief engineer & director of engineering. Start-up and upgrade construction both studios and transmitters. All types of news ENG equipment and live microwave. Please contact Bill, PO Box 2992, Joplin, MO 64804.

Skilled operations engineer. 14 years experience in all phases of master control and video tape operations with network affiliates and major national cable network. Seeking career position. Excellent references. Call 612-432-6430.

Entry level position desired. Camera operator, switcher, and audio engineering. Reply 5718 Ridge Rd. Williamsburg, MI 49690. 616-938-1593.

SITUATIONS WANTED NEWS

Excellent experienced sportscaster looking for a fine station in which to work, also knowledgeable newsperson. 216-929-0131.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Cutting-edge TV commentary with practical, liberal socio-political ideas and ways to stimulate viewer to action in development. Seeking buyer or agent. Demo tape. Yvonne Walker, 415-641-8200.

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). \$25.00. Broadcast Weather Services, Inc. Attn: Weather, PO Box 1118, Miami, FL 33138. EOE.

Save creative time—Use Cascom's highly-animated, pre-produced backgrounds/opens/closes/transitions. Phone 615-329-4112 for demo and details.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Chairperson. Department of Communications, The University of Tennessee at Martin, beginning Fall 1991. Responsible for leadership of an academic unit consisting of seven faculty members, 220 majors and communications programs in broadcasting, journalism and public relations. Applicant must have an earned doctorate in a communications field at the time of appointment, demonstrated excellence in teaching and research and ability to provide leadership in enhancing teaching. Rank and salary dependent on qualifications. Candidates should send a current curriculum vita and the names, position titles, addresses, and phone numbers of three references to Chair Search Committee, Department of Communications, 305 Gooch Hall, UT Martin, Martin, TN 38238. Review of applications will begin on December 31, 1990, but the position will remain open until filled. UT Martin is an equal opportunity/affirmative action employer. Women and minorities are encouraged to apply.

University of Illinois, Urbana: Associate professor in Broadcast, tenured. Ten years broadcast news; record that would merit tenure; teaching experience; bachelor's degree preferred; Master's degree. Academic year, full-time position, beginning Aug. 21, 1991. Salary: \$50,000 range. Assistant professor, tenure-track or visiting lecturer with expectation of entering tenure-track. Significant broadcast news experience; teaching experience; Master's degree for the former, with Ph.D. preferred, and bachelor's with interest in obtaining Master's for latter position. Former will be for academic year, full-time; latter for a single academic year; either full-time, beginning Aug. 21, 1991. Salary for either in \$30,000 range. To ensure full consideration, complete qualifications, names and phone numbers of three references should be received by Dec. 1 by Josephine Thomas, Chair Search Committee, Department of Journalism, 119 Gregory Hall, 810 Wright St., Urbana, IL 61801. UI is an AA/EEO employer.

Assistant professor. The Department of Communications seeks an experienced television theory and production faculty member for full-time tenure track position beginning August, 1991. Doctorate desired/Masters degree required. Successful candidate will have professional media experience. For complete application, candidate must present: 1.) Vita; 2.) Video tape of a television show directed or produced by applicant; 3.) Three original letters of recommendation sent directly to the committee. Salary dependent on qualifications. Review of applicants will begin on November 30, 1990, but the position will remain open until filled. Submit application to: Faculty Search Committee, Department of Communications, 305 Gooch Hall, UT Martin, Martin, TN 38238. UT Martin is an equal opportunity/affirmative action employer. Women and minorities are encouraged to apply.

Graduate assistantships available beginning both Spring 1991, and Fall 1991 semesters for qualified students studying in our MA program designed to develop advanced skills and knowledge for professional communication fields and/or prepare students for doctoral study. Assistantship assignments may involve teaching, production, or research assistance in broadcasting, journalism, photography, or speech communication. Write to: Dr. Joe Oliver, Graduate Program Advisor, Department of Communication, Stephen F. Austin State University, Nacogdoches, TX 75962. EOE.

Doctoral assistantships. The University of Tennessee seeks outstanding academics/professional broadcasters for doctoral study. Coursework emphasizes communications theory/research core with broadcasting concentration, leading to research and faculty positions. Two year coursework program. Persons with significant media experience plus Bachelor's degree may be admitted directly into Ph.D. program. Teaching/research assistantships available. Applications for Fall 1991 due March 1. GRE required. Also, one-year M.S. program in media management for qualified applicants. Contact Dr. Herbert Howard, Communications, University of Tennessee, Knoxville, TN 37996-0347. EOE.

Radio-television: Tenure-track assistant professor to teach and conduct research in at least two of the following electronic media subject areas: Comparative and/or international systems, research methods and effects, changing technologies, programming and economics. A Ph.D. in Communication or a closely related field is required. Preference will be given to candidates with established records of research and publication in addition to evidence of effective teaching. Normal teaching load is six courses per year; summer teaching is usually available. Send letter of application, resume, and names of three references to Dr. Christopher Sterling, Acting Chair, Department of Communication, George Washington University, Washington, DC 20052. Applications should be received by January 1, 1991 for full consideration; applications will be reviewed until position is filled. The George Washington University is an equal opportunity, affirmative action employer.

California State University, Hayward: Department chair position, San Francisco Bay area, full-time, tenure-track, beginning Fall 1991. Rank, salary open, competitive. This is a combined teaching and administrative position. All teaching areas will be considered. Earned doctorate in Mass Communication or related area required. University teaching experience required. Professional media experience, administrative experience desirable. Applications should be received by Dec. 1, 1990. Send letter of application, resume, and names and phone numbers of 3 references to: Mary E. Trapp, Chair, Dept. of Mass Communication, California State University, Hayward, Hayward, CA 94542. Call 415-881-3292 for information. Position #91-92 MCOM-TT-1. Minorities and women are especially encouraged to apply. AA/EEO.

MISCELLANEOUS

Marquette University: Financial Aid available in Broadcast & Electronic Communication MA Program: Research & teaching assistantships/scholarships available. TAs needed in audio/video/TV production courses. Stipend: \$7,400 & free tuition. Write: Prof. Zoe Smith, College of Communication, Marquette University, Milwaukee, WI 53233. February 15th financial aid deadline.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

PGA Tour Productions in Jacksonville, FL is seeking an on-line editor. Three years experience. Familiarity with: Grass Valley 300, 200, 141, 151; Abekas A-53D; NEC System 10 and Calloway 3-4. Golf knowledge helpful. Send resumes & tapes to: PGA Tour Productions, Attn: Beth Larson, 8160 Baymeadows Way West, Suite 300, Jacksonville, FL 32257. EOE.

EMPLOYMENT SERVICES

Intelligence jobs. FED, CIA, US Customs, DEA, etc. Now hiring. Listings. 1-805-687-6000 Ext. K-7833. EOE.

Government jobs \$16,412 - \$59,932/yr. Now hiring. Your area. Call (1) 805-687-6000 Ext. R-7833 for listings.

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 Iturbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

Used 1" 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.

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.

Betacam tape riot! 5 minutes - \$1.00, 10 minutes - \$2.00, SP 5 minutes - \$2.00, SP 10 minutes - \$3.00 Sony, Ampex, Fuji, 3M - Call Carpel Video 800-238-4300.

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.

Television/video equipment. Studio, transmitters, microwave. Buyouts, liquidations, brokering. Since 1967. Maze Broadcast 205-956-2227 Fax 956-5027.

Blank videotape: Betacam, 3/4" & 1". Broadcast quality guaranteed and evaluated. Betacam \$4.99, 3/4" - 20 minutes \$5.99, 3/4" - 60 minutes - \$8.99. 1" - 60 minutes \$24.99 in quantity. Magnetically examined, cleaned and packaged. Guaranteed to perform as new. Sony, 3M, Fuji, or Ampex. Free shipping. For more info. call Carpel Video toll free, 1-800-238-4300.

Broadcast equipment (used): AM/FM transmitters, RPU's, STL's antennas, consoles, processing, turntables, automation, tape equipment, monitors, etc. Continental Communications, 3227 Magnolia, St. Louis, MO 63118. 314-664-4497. FAX 314-664-9427.

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.

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 geyed aluminum towers, unused, 129' each, 28" face, \$6000. ea; Rohm 16NH - 11N (120') disassembled, 3 years old \$17,500; 200' unused Helix 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.

Sony SP Betacam Package BVP 5 Chip Camera with BVV5 SP Recorder. Contact Ron Fries 703-525-7000.

BTS Routing Switcher Component or RGB 30 x 30 with 3 level audio. 6 x-y control heads. Expandable, currently in use. Contact Ron Fries 703-525-7000. Current model, priced to sell!!

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.

83 - AM-FM Transmitters (in stock). All powers. All manufacturers. All complete. All inst. books. All spares. Besco Internacional, 5946 Club Oaks Dr., Dallas, TX 75248. 214-630-3600, Fax# 214-226-9416. World leader in AM-FM transmitters.

Ikegami HL-79EAL. Personally owned, excellent condition, low hours, includes JLab, pistol grip, cable and cases. A steal, \$12,500! Call Brian 617-661-3041.

Helix 3" HJ8-50B 350 new, half price \$4,750.00; 1/2" LDF4-50A 800' new \$900.00; 74AW connectors new \$50.00. MBS Electronics 305-477-6192; Fax 305-470-2488.

Schafer 903E stereo automation system including: 4 Ampex model AG440 tape playbacks, 3 IGM 42 Gocarts, 6 cabinets, Extel printer, full memory and 901 control unit with keyboard, complete manuals, excellent stock of spare parts. Good condition. KUJOY Stockton 209-948-5569. Ask for Scott Thomas.

TELEVISION

Help Wanted Programing Promotion & Others

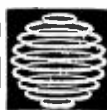
SATELLITE TRAFFIC COORDINATORS

The Washington International Teleport is seeking experienced traffic coordinators to fill immediate positions.

2-4 years' experience preferred
arranging and scheduling satellite services
for domestic and international clients.

Opportunity for growth.
(Competitive salary and benefits.)

Send resumes to:



Personnel Director
Washington International Teleport
1133 21st Street, N.W., Suite 300
Washington, DC 20036

EOE/M-F

Help Wanted Programing Promotion & Others Continued

If Tribune doesn't have any promotion producer jobs available right now, why run this ad?

Promotion is a big growth area for Tribune Broadcasting. In the past year, eleven of TV's top promotion people have joined our stations in New York, Los Angeles, Chicago, Atlanta, Denver and New Orleans.

In finding them, we've learned that it pays to be prepared, and know who's qualified and interested when the time comes!

So if you have at least two years' experience writing and producing on-air promotion, we'd like to invite you to send your resume and tape for review. *But please don't call.* We'll be in touch when the next opportunity opens up.

And the way things have been growing at Tribune, that could be soon.

Send tape & resume to: Jim Ellis



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BROADCASTING**
Company

435 N. Michigan Ave.

Suite 1900

Chicago, IL 60611

Tribune is an equal opportunity employer.

Help Wanted News

11:00 pm News Producer

NewsCenter 5 seeks an experienced, creative and journalistically well-grounded producer for the 11:00 pm News. This individual must be able to communicate effectively with anchors, reporters, writers and community leaders. He or she must possess a singular attention to detail and an ability to execute this newscast with consistency and intelligence on a nightly basis. This person will work closely with the Executive Producer of the 11:00 pm News, will format the newscast on computer and supervise reporters and writers throughout the night. He or she will supervise the on-air production of the news in the control room each night and will bear primary responsibility for the on-line preparation of the newscasts.

The position requires a Bachelor's degree with three to five years' experience. Interested applicants should send their resume to Carol Nicholson Bolling, Human Resources Manager, WCVB-TV, 5 TV Place, Needham, MA 02192. No phone calls, please.

An Equal Opportunity Employer, M/F
Minorities are encouraged to apply.

WCVB 5 TV

Help Wanted Programing Promotion & Others Continued

We're building the best producer shop in America, and we need two more solid, experienced News Producers... one to produce our week-end late news, the other to launch a new midday news broadcast.

If you're creative... write good, conversational copy... thrive on the pressure of daily news... and work well with other professionals, send a non-returnable resume tape (VHS or 3/4, please) and two copies of your resume to:

Bob Jordan, News Director
c/o Human Resources
KING 5 Television
333 Dexter Avenue North
Seattle, WA 98109
NO PHONE CALLS, PLEASE!
An Equal Opportunity Employer
M/F/H/C



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We're looking for a strategic thinker with hands-on creative abilities. A decision maker and a leader, who is also a teacher. A person who possesses the imagination to develop innovative advertising and the drive to get it done right. We're looking for someone who wants to put their mark on a station, a market and the industry. The resources and opportunity are here. All we need is you.

Send resume and reel to:

Dick Goggin
Product Manager
KYW-TV 3
5th & Market Streets
Philadelphia, PA 19106

EOE

M/F

Help Wanted Technical

SATELLITE EARTH STATION MICROWAVE TECHNICIANS & OPERATORS

The Washington International Teleport has immediate openings available for communications technicians with video, microwave and earth station experience in the installation, operation and maintenance of microwave transmission systems. Competitive salary and benefits.

Send resume with salary requirements in confidence to:



Washington International Teleport
Personnel Dept.
1133 21st Street, N.W., Suite 300
Washington, DC 20036

EOE/M/F

DIRECTOR OF ENGINEERING

Hearst Broadcasting-owned network affiliate in Top 25 market is looking for an energetic and forward-thinking Director of Engineering to lead our first-class technical crew. You'll join a team of dynamic department managers at a station that's on the move. Successful applicant will be responsible for: facilities, equipment, and operations, and should possess a BSEE or equivalent degree, plus 3-5 years of TV station engineering management experience at a unionized network affiliate.

Send resume (no phone calls) to:
Joseph W. Heston
Vice-President & Station Manager
WBAL-TV, Div. of the Hearst Corp.
3800 Hooper Avenue
Baltimore, Maryland 21211

Minorities and Women encouraged to apply.

WBAL 11 TV
BALTIMORE

Help Wanted Management

HELP WANTED TELEVISION LEADERS



ATTENTION TVB CONVENTION ATTENDEES

The fastest growing group in the industry wants to know who the leaders of the future are. We believe that they want to lead in new, innovative, and aggressive tactics that bring new business to the industry. We'll be at TVB to meet you.

For an appointment call Ric Gorman at 205-433-1500 or call our suite in Dallas at the Anatole or Stouffers Hotel.

Help Wanted Management Continued

VICE PRESIDENT/FINANCE SELTEL, INC.

Fast-growing national rep firm seeks multi-talented chief financial officer for Manhattan headquarters. Settel is a subsidiary of Chase Communications, diversified owner of radio, television and cable properties. Responsible for all financial functions including statement preparation, lender liaison, systems development, operational analysis and maintenance of internal controls. At least 10 years of professional experience required. Broadcasting or advertising experience highly desirable. CPA preferred, MBA a plus. Salary commensurate with ability. Excellent benefits. Send resume to:

Arthur Tek,
Chief Financial Officer,
Chase Television,
One Corporate Center,
Hartford, CT 06103.
Chase is an equal opportunity employer.

Help Wanted Sales

SAN DIEGO ACCOUNT EXECUTIVE

KUSI-TV is looking for an individual with a solid background in Retail Sales Development. Applicant must have a minimum of two years selling experience in television with an emphasis on direct business versus agency.

PLEASE SEND RESUME
(No Phone Calls) TO:

Sales Manager
KUSI-TV
P.O. Box 719085
San Diego, CA 92171

KUSI-TV is an Equal
Opportunity Employer



RADIO

Situations Wanted Management

AVAILABLE

TALK PROGRAM DIRECTOR TOP 5 MARKET EXPERIENCE

Reply in confidence
Box Q-46

Situations Wanted Management Continued

NEW GOALS FOR '91?

If your station or group needs a start up, a turnaround or is already #1 but under-achieving. We should talk! I've got a great job but need a new challenge. Major market OM with large group looking to move up. I've got a proven track record with great ratings, revenues and references. Market or group size not important. Your response will be held in strict confidence. Box R-15.

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Seeks return to Midwest. Market size/Location secondary to opportunity. Outstanding expertise in expense management, organization, motivation, selling and people. My aggressive experience at all levels of management will be an asset to your station.

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Arbitron has a challenging opportunity for an Account Executive in our Radio Station Services Department.

The person we are seeking should have a minimum of 3 years experience at a station and/or in a broadcast sales environment. Hands-on experience with Arbitron research data a plus. You should be a self-starter, ready to travel, committed to hard work and ready to meet the challenge of a competitive environment.

We offer a competitive salary/incentive program, with a comprehensive benefit package. We provide a professional atmosphere for the career-minded individual. To explore this opportunity further, send resume with salary history in confidence to:

Debbie Buckley
THE ARBITRON COMPANY
211 East Ontario
Chicago, IL 60611
**An Affirmative Action
Employer**

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Are you happy with the performance of your radio property? If not, call now. Successful GM awaiting station sale, looking for new turnaround opportunity. Outstanding qualifications and references. Prefer top 100 markets. Discretion assured.

214-373-2205

SALES TURN-AROUND GENERAL/GROUP MANAGER. EXPERIENCED IN NATIONAL, LOCAL & GENERAL SALES MANAGEMENT AND GENERAL MANAGEMENT. HEAVY SPORTS SALES BACKGROUND. DONE NEWS/TALK AND MUSIC FORMATS. LEFT RADIO TO OPEN MY OWN BUSINESS AND LEARNED A GOOD LESSON...DO WHAT YOU KNOW BEST! WAS 10 YEARS IN LAST RADIO POSITION. THEY HAVE SINCE DIVESTED. TOP REFERENCES (206) 453-8941.

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A planned new nationally-distributed, daily contemporary music service for public radio stations seeks to fill the following positions:

PRODUCER: Responsible for overall sound, feature material, format planning, music and audience research. Supervises host, writers and engineers. Superb creative abilities and long-form radio music production experience required. Comprehensive knowledge of international, regional American ethnic and contemporary multi-cultural progressive music. Strong music and record industry contacts. Send tape w/resume.

HOST: Proven track record as an authoritative, accessible on-air presence with strong interpretative and interview skills. Thorough knowledge of music and industry contacts as per above. Send tape w/resume.

RESEARCHER/WRITER—Excellent radio script and promotional writing skills. Knowledge of music as per above. Send writing samples w/resume.

PROJECT COORDINATOR: Responsible for station relations activities, including clearances, newsletter and affiliate meetings. Experience with assembly and analysis of statistical data. Send resume.

Dept. MC
WXPN-FM
3905 Spruce Street
Philadelphia, PA 19104-6005
Absolutely no phone inquiries
**Minorities and women urged
to apply. EOE.**

WHDH 850AM

TALK SHOW PRODUCER

WHDH-AM seeks candidates with a minimum of two years of radio producing experience, a working knowledge of talk radio, current events. Will select topics, supervise show, booking guests, control board and AM transmitter operations. Send resumes to:

AL MAYERS, PROGRAM MANAGER
WHDH-AM, INC
7 BULFINCH PLACE
BOSTON, MA 02114

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Lum and Abner Are Back

...pling up profits
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Profits**
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FOR SALE COMPUTER SOFTWARE

IBM PC AP/UIPI WIRE SOFTWARE Captures and sorts low/high speed wires to directories. Runs in the background. Includes special viewing software. DOS 3.2 or 3.3. Compatible with word processors and networks. Contact: Porter Communications, 579 D.W. Highway, Merrimack, NH 03054. Tel: 603-424-4161.

ALLIED FIELDS

THE UNITY AWARDS IN MEDIA of Lincoln University of Missouri

The 38th Annual Unity Awards in Media will recognize contributions in media of works that reflect issues impacting the rights and well being of minorities and/or the handicapped. Lincoln University of Missouri invites entries in this national recognition of outstanding coverage of these problems, issues or concerns.

DIVISION:

Print: General Audience; Print: Minority Audience; Broadcast: Radio; Broadcast: Television

CATEGORIES:

Reporting of: economics, education, politics, public affairs-/social issues; investigative reporting or editorial writing.

ENTRY DETAILS:

Contact: Harry Trickey, Department of Communications, Lincoln University of Missouri, 820 Chestnut St., Jefferson City, MO 65101; or call (314) 681-5437. All entries must be received by Jan. 4, 1991.

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THE NATIONAL JOB LISTING SERVICE
FOR THE COMMUNICATIONS INDUSTRY
1-900-234-INFO ext. TV (88)

\$2 per minute

From any touch tone phone

JOBS

- TV and radio
- Updated daily
- Around the country

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\$1.95 for the first minute
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If you need a job, you need MediaLine. MediaLine gives you instant access to jobs in television. Access a daily report by phone. For more information call:

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35,000+ A YEAR JOBS

We also list the big job openings. 98% of all radio and TV jobs currently open — all market sizes — all formats — all positions.

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One Week \$7.00-Six Weeks \$15.95

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ATTENTION

MMDS/MDS/OFS
PERMITTIES & LICENSEES

Principal looking to acquire permits in the top 125 SMSA's. Send pertinent information to:

Living Room Theater Corporation
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Fax: (702) 648-6422

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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

W. John Grandy

BROADCASTING BROKER
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San Luis Obispo, CA 93401
Phone: (805) 541-1900
Fax: (805) 543-7885

SOUTH CAROLINA

Small Market 1KW AM
(Application Pending for 5KW)
Adjacent to large market.

Ideal for first station owner/operator.
Very creative owner financing.

Reply Box Q-58

ROCKY MTN. — TOP 40 MKT.

Class C FM with Fulltime AM
"Make an offer"
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IF YOU WOULD LIKE TO OWN A 50KW FM SERVING THE TWO TOP MARKETS IN MICHIGAN'S BEAUTIFUL UPPER PENINSULA..IF YOU WILL SHOW ME IN WRITING YOU CAN PROVIDE \$200,000 CASH..I'LL SHOW YOU HOW TO GET THE JOB DONE. GEORGE A. FREEMAN; 102 E Main St., Madison, IN 47250.

AMARILLO

C-1 FM
Needs some equipment
\$450,000
404-355-6800

For Sale Stations Continued

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2 Texas Medium Markets
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Priced to sell...1.2 Million
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AREA, \$575,000. EXCELLENT
TERMS**
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GOOD RATINGS, SALES
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10 UNIVERSITY TOWN. ASKING
3 X GROSS SUBSTANTIAL
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The Deer River Group
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For Sale At Auction

Radio Station Property and Equipment
All equipment, furnishings, and building, including 8 acres of land, used for operation of AM radio station WTRQ in Warsaw, NC.
Date of Sale: November 23, 1990
12 noon at station site
J. Garrett Ludlum, Trustee
(919) 293-3124

TOP 5 MARKET Daytime AM \$750,000 CASH Reply Box R-7

FOR SALE

**KAVI AM-FM; Rocky Ford, Colorado; C-1
upgrade available; absentee owner will
sell for \$165,000; seller financing; no
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EARLY DEADLINE NOTICE

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BROADCASTING'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036. 202-659-2340 (Information only).

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Rates: Classified listings (non-display). Per issue: Help Wanted: \$1.20 per word, \$22 weekly minimum. Situations Wanted: 60¢ per word, \$11 weekly minimum. All other classifications: \$1.30 per word, \$24 weekly minimum.

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The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

FATES & FORTUNES

MEDIA



Ferrara

David Ferrara, VP, affiliate relations, Western region, Fox Broadcasting Co., Los Angeles, named VP, national affiliate relations.

Robert D. Gordon, VP, and **Richard Mincer**, VP, television programing development, Ailes Communications Inc., New York, add duties as president and senior VP, respectively, Broadcast Communications Group.

Jim Picinich, production supervisor, CBS engineering and operations, joins WCBS-TV New York as director of broadcast administration.

Donald K. Mathison, VP, Media General Cable, Chantilly, Va., named senior VP, marketing and programing. **David A. DeJesus**, VP, finance, Media General Cable, named senior VP, business operations and chief financial officer.

Jerry Watson, VP and general sales manager, Kansas Television Network, Wichita, joins KTTX-TV Television Inc., Rochester, N.Y., in same capacity.

Leona Brown, plant supervisor, Telecommunications Inc., Skokie, Ill., named general manager, co-owned Chicago Cable TV.

Peter McCoy, interim general manager, KJAZ(FM) Alameda, Calif., appointed president of corporation, KJAZ Inc., and general manager, KJAZ(FM).

Scott T. Gillmore, general sales manager, KFON(AM)-KKMJ(FM) Austin, Tex., joins KGSR(FM) Bastrop, Tex. (Austin), as general manager.

Carmen Herrero Biaggi, regional manager, corporate relations, Anheuser-Busch Co., New York, joins Univision there as VP, director of communications.

Sylvia Delia, VP, ancillaries, BBC Lionheart, New York, named VP, cable sales, BBC in America.

Donald R. Granger, former area VP

and general manager, Comcast Cablevision Corp. of California, joins Multivision Cable TV, Greenwich, Conn., as VP and regional general manager.

Gustavo G. Godoy, executive news director, WXTV(TV) Paterson, N.J. (New York), joins Telemundo Group Inc., New York, as VP, news.

David Tipton, assistant controller, The Learning Channel, Rosslyn, Va. (Washington), named controller.

William W. Irwin, consultant, WZZU(FM) Burlington-Graham, N.C. (Raleigh), joins WCAS-FM Raleigh-Durham, N.C., as VP and general manager.

Howard H. Shrier, general sales manager, KETV(TV) Omaha, joins KPTM(TV) there as VP and general manager, succeeding **Harold E. Potter**, resigned.

Michael E. Rosen, chief operating officer, Broadcasting Corp., joins KKYK-FM Little Rock, Ark., as VP and general manager.

SALES AND MARKETING

Bud Hirsch, executive VP, marketing and sales, NBC Television Stations Division, New York, retires effective September 1991.



White

same capacities.

Kathleen Hassett, network negotiator supervisor and **Kelly Lowman**, media planner, J. Walter Thompson, New York, elected VP's.

Jack Sweeney, director of corporate marketing, KKH(FM) San Francisco, joins KJAZ(FM) Alameda, Calif., as general sales manager.

David Howard, account executive,

KQLZ-FM Los Angeles, named local sales manager.

Dave Rizzo, customer services administrator, Associated Press Broadcast News Center, Washington, named regional marketing executive.

Teresa Brewer, formerly from KTTY(TV) San Diego, joins KBHK-TV San Francisco as account executive.

Daniel Sweeney, corporate marketing director, Cooke Cablevision, Los Angeles, joins Prevue Networks Inc., Tulsa, Okla., as VP, sales and marketing.

Gael MacIver, account executive, KING-TV Seattle, joins KSTW(TV) Tacoma, Wash. (Seattle), as sales representative.

Don Gilbert, general sales manager, WBEN(AM)-WMJQ(FM) Buffalo, N.Y., joins WUFX-FM there in same capacity.

Glenn Conticello, from University of Hartford (Conn.), joins WHCT-TV there as sports marketing coordinator.

Ron Pulera, general sales manager, Monitor Television Inc., Boston, joins WVIT(TV) New Britain, Conn. (Hartford), in same capacity.

Bill Fanshawe, senior account executive, MMT Television Sales, New York, joins CBS Television Stations there as account executive in national spot sales.

Don Wargo, local sales manager, WKCF(TV) Clermont, Fla. (Orlando), named sales manager. **Susan J. Culver**, account executive, WKCF, named assistant sales manager.

Chris Callahan, controller, Premier Advertiser Sales, New York, named VP, controller.

New affiliate marketing managers appointed at Black Entertainment Television, Washington: **Tallulah Anderson**, marketing coordinator, named manager, affiliate services; **Lee Chaffin**, marketing representative, Philip Morris U.S.A., named to Northeast region, and **Monica Haslip**, graphic designer, Johnson's Publishing Co., Chicago, named to South Central region there.

Cheryl L. Brenner, media planner, Advanswers Media Programing, St. Louis, joins D'Arcy Masius Benton & Bowles there as account manager.

Lisabeth Hayes, director of advertising sales, Central region, MTV Networks, Chicago, named VP, advertising sales

there. **Karl Lewis**, director of advertising sales, MTV Networks, Detroit, named VP, advertising sales there.

Marlene Earnest, national sales manager, WKHK(FM) Colonial Heights, Va. (Richmond), named general sales manager, succeeded by **Yvonne Vessels-Hagen**, regional manager, Baltimore-Washington area.

Pamela J. Bailey, media director, Keller-Crescent Co., Evansville, Ind., named VP, media.

Vickie E. Storm, account executive, WNCT-TV Greenville, N.C., named local sales manager.

Gregory E. Langermeier, account executive, Continental Cablevision Advertising, Lancaster, Ohio, named sales manager, southern Ohio area. **Christine C. Hamlin**, account representative, WFIN(AM)-WKXA-FM Findlay, Ohio, joins Continental Cable Advertising there as sales manager.

Appointments at DDB Needham Worldwide, Chicago: **Larry Butts**, senior art director, and **Pam Rubin**, copywriter, named associate creative directors, and **Joanne Foster**, account executive, named account supervisor.

Jody Williamson, account executive, Arbitron Co., joins WJJD(AM)-WJMK(FM) Chicago as local sales manager.

Mark Bousquet, sales representative, Telerep, Chicago, joins KITN(TV) Minneapolis as national sales manager.

Senior VP's appointed at Katz Radio Group: **Gary Steel**, sales manager, Republic Radio, San Francisco; **Gina Forsythe**, VP, manager, Republic Radio, Dallas; **Linda Packer-Spitz**, VP, stations, Midwestern division, Republic Radio, Chicago; **Marv Nyren**, sales manager, Republic Radio, Atlanta. **Ralph Heyward**, manager, Republic Radio, Seattle, named KRG manager, Portland, Ore.

Appointments at Katz Continental Television Station Groups, New York: **Tom Reilly**, research analyst, East, named senior research analyst; **Thomas Fiore**, research analyst, West and West Central, named senior research analyst, and **Matt Mansi**, research analyst, West, named senior research analyst. **Christopher Brown**, sales assistant, Katz American, New York, named research analyst, stars team, and **Michael O'Dea**, research analyst, red team, Katz American, New York, named research manager.

John L. Gormley, president, Unity Telecom Inc., Ramsey, N.J., joins MicroNet Inc., Jamison, Pa., as VP, sales and marketing.

Jim Grundy, from Cinema Produc-

tions, joins KOLR(TV) Springfield, Mo., as account executive.

Phyllis Jones, account executive, California Design Publications of San Francisco, joins KJAZ(AM) Alameda, Calif., in same capacity.

Chris Johnson, director of marketing, WVEC-TV Hampton, Va., named director, marketing and creative services department.

PROGRAMING

Alan Cole-Ford, senior VP, business development, television group, Paramount Pictures, named VP, corporate development, Paramount Communications Inc.

Bill Chase, director, East Coast production, Home Box Office Inc., New York, named VP, East Coast production. **Lowell Mate**, director, current series programming, ABC Entertainment, joins HBO Independent Productions, Los Angeles as director, creative affairs.

J. R. McGinnis, counsel, television legal department, Twentieth Century Fox Film Corp., joins Hanna-Barbera Productions Inc., Los Angeles, as director of business affairs.

Stephanie Tuttle, director, current programming, ABC Television Network, joins Lorimar Television, Burbank, Calif., as director, drama development.



Dickie

Appointments at Blair Entertainment: **Gayle Dickie**, Western division manager, Los Angeles, named VP; **Ronald J. Geagan**, Southern division manager, Atlanta, named VP;

Bob Ray Sanders, producer and host, *News Addition*, KERA-TV Dallas, joins KLIF(AM) there as radio host.

Mary Katherine Magnotti, editor, creative services, WBIR-TV Knoxville, Tenn., joins Cinetel Productions, there as video editor.

Alan Winters, VP, Western region, LBS Communications, New York, named VP, Western divisional manager.

James Latham, from Magno Sound and Video, joins Viacom Enterprises, New York, as director, technical services.

Stella Green, counsel, legal department, ITC Entertainment Group, Studio City, Calif., named director, legal and

business affairs.

Steve Friedman, business affairs director and production executive, Michael Krauss Productions, White Plains, N.Y., named VP, business affairs/production.

Charles Cataldo, director of production and technical operations, Home Box Office, joins E! Entertainment Television, Los Angeles, as VP, operations. **Gary Socal**, producer, *Comedy Express*, Fox Television, joins E! Entertainment Television, as director, segment development.

Douglas K. Miller, regional director, Disney Channel, Dallas, named VP, Southwest region. **Jolie Toellner**, recent graduate, Harvard University, Cambridge, Mass., joins Disney Channel, Burbank, Calif., as director, national accounts, succeeding **Cory O'Connor** ("Fates & Fortunes," Oct. 1).

Kristin Dean FitzGerald, VP, news sales, NBC Television Network, joins Lifetime Television, New York, as senior VP, sales.

Lawrence R. Schatz, VP, West Coast regional sales, All American Television, formed Randolph Media Group Inc. television programming distribution and marketing company, New York.

Sabrina Alfin, freelance consultant, New York, joins CBS Radio Networks there as manager, marketing and creative services. **Stu Fenston**, regional director of marketing, Metro Traffic Network, joins CBS Radio Networks, New York, as director, sports development.

L. Kevin Metheny, manager, WSOK (AM)-WAEV(FM) Savannah, Ga., joins The Radio Group Ltd., Los Angeles, as VP.

Dick Goggin, creative services director, KYW-TV Philadelphia, named product manager.

John Mainelli, former operations manager and program director, WABC(AM) New York, named operations/program director.

Appointments at Phoenix Communications Group Inc., New York: **Jeanmarie Cap**, controller, named VP, finance and administration; **Rich Domich**, director of hockey programming, named VP, home video distribution; **Mike Kostel**, director of baseball programming, named VP, baseball programming; **Tim Roberts**, director of operations, named VP, hockey programming, programming development and international programming; **Jim Scott**, director of Sports Newsatellite, named VP, Sports Newsatellite, and **Peggy White**, director of sales and syndication, named VP, sales and syndication.

NEWS AND PUBLIC AFFAIRS



Pinkston

Randall Pinkston, New Jersey correspondent, WCBS-TV New York, joins CBS News, Washington, as White House correspondent.

Jeffrey Zucker, writer and field producer, *Today*, NBC News, New

York, named supervising producer. **Margaret Pelley**, anchor and special assignment reporter, KCRA-TV Sacramento, Calif., joins NBC News as correspondent, assignment has yet to be determined.

Appointments at Associated Press: **Mark Mittelstadt**, chief of bureau, Albuquerque, N.M., named bureau chief, Newark, N.J., succeeding **Jerry Gray**, who was named assistant to foreign editor, international headquarters, New York; **Dan Murphy**, supervisor, general desk, New York, named news editor, Newark, N.J., and **Joe Taylor**, newsman, Richmond, Va., named correspondent, Norfolk, Va.

Martin Baretto, executive news producer, WXTV-TV Paterson, N.J. (New York), joins WCBS(AM) New York as director, community affairs and editorials.

Jon Beans, anchor and reporter, KALB-TV Alexandria, La., joins Alabama Public Television news and public affairs division, Montgomery, Ala., as reporter and producer, *For the Record*, succeeding **Johanna Cleary**, named promotion director.

Steve Murphy, news director, WOWT-TV Omaha, retired.

Appointments at WTNH-TV New Haven, Conn.: **Marguerite Bardone**, correspondent, *Crimewatch Tonight* and *Inside Edition*, named general assignment reporter; **Paul McCarthy**, assignment manager, ABC News Midwest bureau, to same capacity; **Cindy Roesel**, weekend producer, named weekday 5 p.m. producer; **Stacia Gray**, associate producer and back-up producer, WBAL-TV Baltimore, named weekend producer; **Lydia Sermons**, from WCAU-TV Philadelphia, named producer, documentaries and specials; **Zoe Stetson**, communications director, Private Industry Council, named associate producer, public affairs, and **John Pauly**, contributing reporter and producer, *The Reporters*, Fox Television Network, named investigative reporter.

TECHNOLOGY

Robert Frierson, senior VP, South Carolina ETV, Columbia, S.C., retired.

Raymond Conover, director of engineering, Conus Communications, Minneapolis-St. Paul, named VP and director of engineering.

Mark Whitson, from MA/COM's Microwave Defense Electronics division, joins General Instrument's Jerrold Communications, Denver, as sales account manager, ATC, Paragon and KBLCOM.

Richard Darr, VP and general manager, BASYS Inc., Yonkers, N.Y., named senior VP and general manager. **Jim Cundiff**, director of sales, BASYS Inc., named VP, sales.

Christopher Emery, national marketing manager, AGFA Corp., joins Sony Magnetic Products Group of America, Park Ridge, N.J., as national sales manager, professional tape division.

Ron Chubb, Western regional sales manager, Fairlight Special Effects Units, joins JVC Professional Products Co., Elmwood Park, N.J. as direct sales representative.

PROMOTION AND PR

Mary Neagoy, press manager, *Today*, NBC News, New York, joins National Basketball Association, there as director of business public relations.

Andrew Deal, promotion manager, WNAC-TV Providence, R.I., joins WLVI-TV Cambridge, Mass. (Boston), as creative services writer and producer.

Barbara Crouse, promotion director, WCAU(AM) Philadelphia, joins WODS(FM) Boston in same capacity.

Cece Yorke, junior publicist, PMK Public Relations, joins The Lippin Group, Los Angeles, as senior account executive.

Anita Kelso, director of promotion and public relations, World Events Productions Ltd., St. Louis, joins SSA Communications, Los Angeles, as VP, entertainment division.

Janette Smith, editorial director, Journal Communications, Brentwood, Tenn., joins WDCN(TV) Nashville as promotion director.

Sheri White, media coordinator, Keller-Crescent Co., Evansville, Ind., named

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Barry A. Stevenson, assistant promotion director, KXAN-TV Austin, Tex., joins KJEO(TV) Fresno, Calif., as promotion director.

Dawn Snyder, manager, international advertising, theatrical, television and home video, Orion Television International, Los Angeles, named director, advertising, publicity and promotion.

Tracy Mosh, publicist, Wilkinson/Lipsman Public Relations and Marketing, Los Angeles, named account executive.

Stephanie Macero, special events associate, WCNY-TV Syracuse, N.Y., named special events coordinator.

Patricia E. Harris, former assistant to mayor and executive director of Art Commission, City of New York, joins Rogers & Cowan Inc. there as VP, client development, corporate and cultural marketing group.

Julie Orell Smith, media buyer, DDF&M Public Relations, Pittsburgh, named senior media supervisor. **Karen S. Kerna**, media assistant, DDF&M, named assistant media buyer.

Steve Pickle, promotion-marketing director, WJZY(TV) Belmont, N.C. (Charlotte), joins KSTW(TV) Tacoma, Wash., as creative services director.

ALLIED FIELDS

Carl Spielvogel, chairman and CEO, Backer Spielvogel Bates Worldwide, New York, appointed to American Association of Advertising Agencies board of directors, succeeding **William Youngclaus**, managing partner, Tatham-Laird & Kudner, Chicago, resigned.

Arthur I. Steinberg, administrative law

judge, Social Security Administration, joins FCC, Washington, in same capacity.

Blaine Baker, from MPL/Postmasters Inc., named president, Society of Motion Picture and Television Engineers, White Plains, N.Y.

Paul T. Tucker, senior VP, technology, business information services division, Knight-Ridder, Miami, named chief operating officer, financial information group, worldwide.

Phil Rizzuto, former baseball player, New York Yankees and Yankee sportscaster, named recipient of American Sportscasters Association's "Lifetime Achievement Award."

William M. Winter, VP and general counsel, California Cable Television Association, Oakland, Calif., joins Ferris & Britton law firm, San Diego, as of counsel, cable television law.

Appointments at Johannesson & Associates, media and telecommunications management consultancy, Luxembourg: **Richard B. Titchen**, head of corporate affairs, Mersey Television, named director, media consultancy; **C. Christopher Adelmann**, independent consultant, named principal consultant, and **Martin Baker**, international media coordinator, Saatchi & Saatchi Advertising, London, named media consultant.

Francis J. Myers, chairman and CEO, Wells-Garner Electronics Corp., Chicago, elected chairman, Electronic Industries Association's (EIA) board of governors. **Ronald H. Barnhart**, VP, business development, Honeywell Inc., Arlington, Va., named vice chairman, EIA's board of governors.

Isme Bennie, president, Paragon International Inc., Toronto, named to receive personal achievement award by Canadian Film and Television Producers Association.

New officers at Illinois Broadcasters As-

sociation: **T. J. Vaughan**, WAND(TV) Decatur, president; **Wayne Jefferson**, WBBM(AM) Chicago, president-elect; **Robb Gray**, WQRF-TV Rockford, treasurer; **Dianne Leifheit**, WLBK(AM)-WDEK(FM) De Kalb, VP, and **Dennis Upham**, WEEK-TV Peoria, VP.

New executive committee members at Electronic Industries Association Consumer Electronics Group, Washington: **Robert E. Dillon**, Sony Corp., chairman; **Jerry Kalov**, Dynascan Corp., vice chairman, and **Jack Pluckman**, Matsushita Electronic Corp., industry VP.

New executive committee for Broadcast Education Association, Washington: **Gerald Holley**, Stauffer Communications Inc., chairman; **Raymond Carroll**, University of Alabama, vice chairman, and **William Shearer**, East-West Broadcasting Inc., secretary-treasurer.

New officers for Washington State Association of Broadcasters, Seattle: **Jim MacDonald**, KONP(AM) Port Angeles, president; **Steve West**, KXRX(FM) Seattle, VP; **Val Limburg**, Washington State University, Pullman, secretary-treasurer, and **Mark Allen**, Mark Allen Government Relations, executive director.

Ken Hansely, client service representative, television station services division, Arbitron Co., Los Angeles, named account executive. **Lani Honma**, sales representative, NOVEX Inc., joins Arbitron, San Francisco, as client service representative, advertiser/agency division.

DEATHS

Herbert Brodtkin, 77, television producer, died Oct. 29 of aneurysm at Mount Sinai Hospital, New York. Beginning career at CBS as set designer, Brodtkin started producing in late 1950's with credits including *The Defenders*, *Brenner*, *The Nurses* and *For the People*. In 1960's, Brodtkin formed Titus Productions, producing mini-series for NBC and CBS, among credits are *Holocaust*, *Roots* and *Mandela*. He is survived by two daughters, Lucinda and Brigit; two sisters, Pat and Beatrice.

Merle C. Worster, 74, retired broadcasting executive, died Oct. 27 at his home in Upper Saddle River, N.J., of bone cancer. Worster began career as engineer with NBC, and retired in 1980 as VP, broadcast operations and engineering, WABC-TV New York. He is survived by his wife, Jean; daughter, Jean; son, Lawrence; two sisters, Barbara and Petti; three grandchildren and one great-grandchild.

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FIFTH ESTATE

DAVID NILES: ON THE FRONT LINES WITH HDTV

Long before David Niles began working with computer animation or saw high-definition television, he was an artist working in the medium of video. His Paris video studio in the 1970's, "got a reputation for being the people who could make the impossible happen," he says.

That is still his goal. Niles is constantly seeking the most advanced video technologies available for his art. Over the past five years he has won awards and recognition as one of a handful of people working in high-definition video. Captain, his production company, operates fully stocked 1,125/60 studios in New York and Paris.

Outside of Japan, Niles was the first user of the 1,125/60 HDTV format. But he does not endorse it over European rival system, 1,250/50. "I produce high-definition and I'm extremely excited by the high-definition image. There is not very much difference between the standards of high-definition image," he says. But because 1,125/60 is the only format in which all the needed pieces are commercially available, he uses it. Format questions are political and, from an artist's viewpoint, irrelevant, he says.

Niles fully expects the major Hollywood studios to begin working in high-definition soon. The medium is still waiting for its first big hit. Early productions, such as "Julia and Julia," a theatrical release produced by the Italian TV network RAI, were technically sound and failed in the U.S. market for unrelated artistic reasons, he says. If it had been a hit, history might have been different. In the meantime, Niles complains that the best HDTV productions do not get sufficient press attention.

Niles' own production schedule is full enough. Perhaps his most important HDTV work to date is expected to begin later this month when he shoots the video materials for the Advanced Television Test Center's tests of HDTV transmission systems. The project presents a number of problems. Scenes must be shot the same way five times to accommodate five different studio system parameters, the images must push each proposed system's susceptibility to video impairments and the show must hold the attention of nonexpert viewers.

The transfer of Captain's New York



studio to the Ed Sullivan Theater, a one-year project, is nearing completion this week. Niles took pleasure in restoring the building where the Beatles, Rolling

Stones, Elvis Presley and many other major stars were brought to American audiences. "It was a shambles. It was in terrible condition and at the time there was not much demand for another TV studio in Manhattan," he says. Some high-definition

productions have already been shot there, including a special by comedian Jackie Mason for the HA! cable network and a series of concerts for MTV.

As a 15-year-old in the 1960's, Niles began drawing up architectural blueprints and redecorating New York City apartments in his spare time, making good money in the process. Eventually his architectural work took up so much of his time that he was expelled from high school during his senior year for cutting classes.

A furious father demanded that Niles get a full-time job. An agency sent him to a custom painting firm to interview for a low-level assistant's job. As it happened, that day the owner of the firm was also expecting to interview a graduate of Brooklyn's Pratt Institute for an art director's position. When Niles walked in the boss asked to see his portfolio, liked what he saw and hired him

for the better job.

Before his 20th birthday, Niles had opened his own office and was beginning to be known around town for his various art projects, ranging from architecture to scenery painting for Broadway plays to video production. He completed a video project for a wealthy French entrepreneur, who later advanced Niles the money to build a mobile video production unit. Work on the truck began in a vacant lot in Manhattan.

Niles closed his New York office in 1970 and went to Paris to complete the video truck project. The first shoot in the South of France was a disaster and when his French financier wanted to give up, Niles talked him into dismantling the truck and using the equipment to build a studio. Niles bought the studio outright in 1975 and over the next 10 years built nine more mobile units and four more studios. Today, Niles owns the world's largest mobile HDTV production unit.

David Niles

President, Captain, New York and Paris; b. June 18, 1949, New York; founded Captain Video, Paris, 1975; founded 1,125 Productions (later renamed Captain), 1987; present position since 1975; children (by former marriage): Sammy, 15; Zena, 8.

Captain Video, as the Paris studio was called, specialized in pioneering the latest video technologies. Some of the earliest use of video graphics and digital effects and the Type C (one inch) videotape format in Europe were by Niles. One steady

customer in those days was HBO for "their first big European specials," he says.

"When high-definition was even somewhere near the horizon, it seemed to be the next logical step," Niles says. He had to convince officials at Sony that his studio should be allowed to purchase the 1,125/60 gear. "It was closely guarded by the Sony and NHK people, who were moving [the prototype equipment] around the world, letting people try it." The day after the first \$1 million in equipment arrived in 1985, Niles was producing a commercial in HDTV.

High-definition video is much easier to use than film for graphics and special effects. Captain produces them often. But that is not why Niles likes HDTV. "I like real pictures. I like the power of just a picture. For me a close-up of a three-year-old girl crying is more powerful than any special effect anybody could devise." ■

IN BRIEF

Network series getting second-half season pickups last week include Fox's *Get a Life* and NBC's *Law & Order*. Both shows will produce full 22-episode orders. *Law & Order* is first new NBC show to receive pickup, and *Get a Life* is second new Fox show renewed following *Parker Lewis Can't Lose* which was picked up last month.

Pathé Communications Corp., after numerous delays, **closed on its \$1.36 billion merger with MGM/UA Communications Co.** New entity will be renamed MGM-Pathé Communications Co. Meanwhile, saga of another company that tried to buy MGM/UA may be coming to close. Qintex Entertainment Inc. announced last week that it had closed on sale of some of its entertainment assets to RHI Entertainment for about \$40 million. Qintex will also get more than \$20 million from sale of its interests in HR Broadcasting's two TV stations that are being bought by ABRY Communications. ABRY purchase is expected to close at end of year. Qintex has been in Chapter 11 since October 1989.

Yesterday, Nov. 4, **UPI cut pay of all non-Wire Service Guild employees by 35%** and rescinded all severance and notice pay requirements as well. Meetings began Friday (Nov. 2) with Wire Service Guild to gain concessions to bring company to "cash-flow self sufficiency, and to stabilize company" **so it can be sold as quickly as possible**, said Pieter VanBenekomp in wire release to all employees Friday. He said at least six companies are interested in buying company.

Word late Friday from News Corp. insiders was that **two rival London-based direct broadcast satellite services are merging—News Corp.'s Sky Channel and Robert Maxwell-backed British Satellite Broadcasting.** Two services have waged fierce battle for DBS viewers since BSB launched last spring and analysts have suggested market was only large enough for one profitable service in long term. Sky launched in early 1989 and now has roughly 1 million subscribers. At last count, BSB had about 30,000 subscribers. Announcement and details were expected to be released this past weekend or early this week.

Network radio revenue for September 1990 was \$40.5 million, according to figures compiled by Ernst & Young, a 12.2% increase over September 1989's \$36.14 million. Year-to-date revenue for 1990 was \$319.2 million, a 4.9% increase over 1989's \$304.3 million.

Steven Leblang, former VP of programming at Fox Television Stations Inc., **has joined LBS Communications as executive VP, programming.** In new position, Leblang will develop programming for LBS, work with client stations to develop local programming for first-run syndication, and assist in marketing LBS properties, which include game show *Family Feud* and nostalgia strip *Memories*.

CleaR-TV, Carol Stream, Ill.-based religious coalition that initiated boycott of **Burger King** one month ago, was claiming victory last week after fast food chain **said it would take out ads spelling out advertising policy.** Ads are said to state "Burger King wishes to go on record as supporting traditional American values on television, especially the importance of family. We believe the American people desire television programs that reflect the values they are trying to instill in their children. We pledge to support such programs with our advertising dollars." Spokesperson for company said that **one of shows it would not advertise on is *Saturday Night Live*.** Arbitron's Broadcast Advertiser Reports said that Burger King had advertised on show in both first and second quarter of year. CleaR-TV, associated with Rev. Donald Wildmon, responded to announcement by calling off boycott which it initiated as result of monitoring ads run during May sweeps ("Closed Circuit," Sept. 17).

Hugh Wilson, creator and executive producer of 1978-82 CBS sitcom, *WKRP in Cincinnati*, has been hired by MTM Enterprises **to supervise first three episodes of planned 90-episode, fall 1991 launch of new, first-run version of *WKRP*** (BROADCASTING, March 26). Per-episode production costs have been estimated in \$500,000-\$600,000 range, and combined with yet-to-be determined marketing costs, entire four-year, front-end budget could exceed \$60 million.

At luncheon last Thursday at **National Black Media Coalition's 17th annual conference** in Bethesda, Md., **FCC Commissioner Ervin Duggan** stressed that with "so little time [and] so much to do," **strategy in 1990's** for those wanting to succeed in industry should be based on standpoint of "optimism and achievement" rather than disappointment and failure, and that minorities in broadcasting should seek "distinctiveness but not separatism." Duggan recommended taking advantage of "unexploited, ground-floor opportunities" created by new technologies such as DAB and DBS. When asked if government would allocate funds for minority joint ventures into these new technologies, he said: "In light of the latest budgetary stringencies, funds directly from government is empirically not likely," adding that he would use his "pulpit" at FCC to influence financial lenders. Duggan said there were 261 minority-owned licenses as of June 1990—2.51% of all licenses, up from 1.9% in 1984.

Bill Wheatley, former executive producer of *NBC Nightly News* with Tom Brokaw, **named director of political coverage for NBC News**, responsible for planning and implementation of network's political coverage between now and 1992 political year through Inauguration Day. Wheatley, who joined NBC News in 1975 as assignment editor, spent five years as executive producer of network's nightly newscast before being replaced in May by Steve Friedman.

War of ratings data research continues in expanding and hotly contested children's animated programing market as October overnight syndication averages became available from Nielsen and Arbitron ratings services. Buena Vista Television's *Tale Spin* claimed top NSI 4.8 rating/12 share monthly household weighted average (Sept. 27-Oct. 24), while Warner Bros. Domestic Television Distribution's *Tiny Toon Adventures* finished close second with 4.6/12. In ARB measuring, *Tiny Toon* topped out at 5/13 and *Tale Spin* was second at 4.6/12. *Tale Spin's* Disney Afternoon block companions *Chip 'n' Dale's Rescue Rangers* (4.1/11), *DuckTales* (3.7/12) and

Gunmi Bears (2.9/10) ranked in NSI's fourth, fifth and seventh spots, respectively. Group W Productions' *Teenage Mutant Ninja Turtles* exhibited continued strength with third-ranked 4.5/12 NSI average, while Warner Bros.' *Merrilee Melodies* had sixth-ranked 3/10. Filling out eight to 10th slots were Fox's *Peter Pan and the Pirates* (2.8/8), Warner Bros.' *Alvin and the Chipmunks* (2.7/9) and Claster Television's *Muppet Babies* (2.5/10).

As part of deficit-cutting efforts, **Congress**, just before adjournment, **shaved \$2.2 million from requested fiscal 1991 budget of FCC**, leaving it with \$115.7 million for year. But shortfall was not of great concern to FCC Managing Director Andy Fishel, who prefers to look at new budget as \$8 million increase over last year. Lost millions will mean however, that FCC will have to stretch out over greater period of time planned hardware purchases for automation and upgrades of Field Operations Bureau and FCC Labs gear, he said.

Despite rhetoric from proponents of **cable reregulation legislation**, FCC Commissioner Sherrie Marshall said last week, passage of such legislation is **less likely next year than it was this year**. With rate increases "falling off" and industry committed to improving customer services, "main impetus" for congressional action is diminishing, she said at Bear Stearns conference in La Quinta, Calif. "Moreover, the FCC will soon act to redefine its 'effective competition' standards under the 1984 Cable Act to respond to public (and congressional) concerns about unchecked increases in basic cable rates." FCC's regime of rate regulation is "not likely to prove unduly onerous for most cable operators," she said, noting that many cable operators have already retired to put all but broadcast signals beyond reach of regulators and that Cable Act grants operators automatic 5% increase annually. On down side for cable, she said, she expects FCC to endorse legislation empowering broadcasters to charge cable operators for retransmission of their signals. Shifting to FCC proceeding on reform of financial interest and syndication rules, she said agency hopes for "win-win" solution. "[I]t is my expectation that the networks will obtain some form of profit participation in syndication revenues of network broadcasts, and the Hollywood producers will have a new, extraction-proof source of financing for the programming they produce," she said.

NBC LOOKS TO REALITY FOR DAYTIME

NBBC is now talking to several producers, including NBC News, about producing reality programs for its daytime schedule. The network has had a reality program strategy on the drawing board for daytime for the past year, given the network's lack of success with the traditional game show-soap opera daytime strategy.

Throughout NBC's five-year reign at the top of prime time, success in daytime has eluded the network. In the third quarter, it was last in network competition for all but one half-hour of daytime. Last week, NBC officials said it was "premature" to discuss specific deals, but acknowledged the network was talking with producers about developing a slate of reality programs.

The network confirmed a Wall Street Journal report that NBC News is producing a pilot for a midday "infotainment" program to be hosted by Faith Daniels, currently anchor of NBC News *Sunrise* as well as anchor of news segments in the *Today* show.

The reality strategy stems from a belief that perhaps NBC could retain more viewers coming out of the relatively popular *Today* show, if followed that broadcast with more compatible reality programming instead of games or soaps.

In addition to canceling most or all of the games on the daytime schedule, one or more soaps may be canceled as well to make way for the new reality shows. The most vulnerable soap is *Generations* which debuted in January 1989 and has never really caught on with viewers.

Last June, at the NBC affiliates meeting, NBC officials, including Brandon Tartikoff, chairman, NBC Entertainment, and Pier Mapes, president of the NBC Television Network, said the serial had six months to improve or it would be canceled.

The network is also talking with outside producers about developing new reality programs for the daytime schedule, including King World Productions and Warner Bros. Domestic Television. The talks with Warner Bros. focus on several projects being developed by Mark Monsky, former executive producer of Paramount's *Hard Copy*. King World discussions focus on projects being developed by Av Westin, its senior vice president, reality programs. **-SM**

COURT TO DECIDE FUTURE OF TAK STATIONS

A hearing will be held this Friday (Nov. 9) in Federal Court to determine the fate of Tak Communications. The Bank of New England and Chemical Bank are heading a group of lenders asking the U.S. District Court in Alexandria, Va., to put the Vienna, Va.-based group owner of 3 FM's and 6 TV's, who is in default on loans totaling \$168 million, into receivership so that the properties can be sold off.

According to an affidavit filed by Henry Morneau, vice president, Chemical Bank, Tak Communications head Sharad Tak has been unsuccessful in selling off properties to reduce the bank debt and also reneged on a promise to provide a \$3 million cash infusion by Feb. 28, 1990. The value of Tak's properties, according to Morneau, has declined from \$277 million in March 31, 1988, to \$181 million as of June 1990.

The banks are also asking for an injunction to stop Tak from making any further payments on subordinated debt until his senior debt obligations are paid in full.

The filing also documents Tak's other failed attempts to reduce bank credit. In March 1989, Tak retained Shearson Lehman Hutton to privately place \$50 million to \$75 million in senior notes which would have reduced the bank's credit exposure, but in August 1989 Shearson withdrew its commitment.

Besides the overdue balance of \$168.8 million, Tak Communications is also in default on interest payments that through Oct. 12 totaled \$6,921,393.85. Although the hearing is set for Friday, talks about restructuring are said to be still going on. **-JF**

EDITORIALS

Committed to the First Amendment and the Fifth Estate

SAD DAY AT BLACK ROCK

The good life. CBS Chairman William S. Paley lived it and, in large measure, shared it with the rest of us through the Columbia Broadcasting System, the gem of the broadcast ocean for decades. Paley helped turn a struggling 16-radio station network into the touchstone of American media. In its tone and style, CBS became the mirror of its founder. Whether it was an all-star broadcast, an opulent boardroom or the designs of Bill Golden and Lou Dorfman, CBS dressed for success.

Under Paley, CBS entertainment programming flourished, from *Amos & Andy* to *M*A*S*H**, from *War of the Worlds* to *All in the Family*. If it was not always high art, it was almost always highly rated. "I wasn't the least bit ashamed," he once said of *The Beverly Hillbillies*, the 60's sitcom that highbrows laughed at as ludicrous, a huge television audience laughed at as funny and CBS laughed at all the way to the bank. CBS News was grace under deadline pressure, hard news polished to eloquence on the fly by an Ed Murrow or Eric Sevareid. And behind, above and around it all was Bill Paley, fiercely proud of his network and his people, unabashedly basking in their, and his, success.

Paley seemed blessed with a golden touch, if not always infallible instincts. He was not initially enamored of the idea of Lucille Ball's Cuban bandleader husband co-starring in *I Love Lucy* and he once passed up an opportunity to invest in "Fiddler on the Roof." But Desi Arnaz did get the part and CBS bought 40% of another show, *My Fair Lady*. His programming instincts were legendary. In September 1982, when Paley announced that he was stepping down as chairman, CBS had won the prime time ratings race every year but four since the inception of the contest. (One executive recalled bringing Paley the good news that CBS had won nine of the top 10 positions in the ratings. "What happened to the 10th?," asked Paley.)

In entertainment and news programming, in radio and later television, CBS skimmed the cream (as Paley seemed to do with life itself) and delivered it daily to America's doorstep. Life with Paley was not always rosy. He could lop off an executive's head as he might trim a cigar, and even for those who remained, credit tended to gravitate to the top or to be assimilated into the aura of CBS rather than parcelled out to individuals. But for those who did remain, reward came in working for a network that was able to reconcile equal preoccupations with style and substance and to foster an environment of taken-for-granted excellence—with the pocketbook to back it up. Working for CBS was a status symbol, like graduating from Harvard or driving a Hispano Suiza (as Paley did in the 1920's). It meant working for the best. It meant working for Bill Paley.

The chairman was not without contradiction. He created CBS News and over the years alienated many of its most creative talents. He defined his own fairness doctrine before later generations of CBS leadership recognized its inherent harm to the First Amendment. He resisted the onrush of

television and then became among its foremost beneficiaries. He left the company virtually in the charge of Frank Stanton for two glorious decades, then came back to reclaim the bridge when the amusements of his younger years paled and retirement threatened. He made some gigantic mistakes (CBS Hytron, Electronic Video Recording and CBS Cable prominently among them) and his diversification program (the New York Yankees, Steinway Pianos, Creative Playthings, et al) was a dud.

But he never lost his zest or his guts, nor his intuitive feel for what would play in Peoria. And he leavened everything he did with class, a commodity many businessmen don't take to the office. To Bill Paley life was seamless; business and pleasure were two halves of the same sphere. He might have made great cigars. Lucky for us, he made great broadcasting instead.

NOTHING DOING

Lost amid the budget battles and disintegrating cable legislation, Senator Paul Simon's television violence bill slipped quietly through the Congress two weeks ago virtually unopposed by those ostensibly watching out for broadcast interests in Washington. The legislation is a would-be censor in sheep's clothing, professing to do nothing but allow broadcasters to reason together to protect innocent eyes and ears. Its three-year sunset and "voluntary guidelines" notwithstanding, the bill is an attempt to legislate altruism and to encourage broadcasters to create the kind of programming code that the antitrust act correctly proscribes.

Senator Simon has argued that the measure forces nothing on the television industry. In this bill's 1989 incarnation, however, Senator Jesse Helms, apparently feeling free to speak for the entire Congress, threatened that if the industry did not act on the bill's advice, "We will be back." With that kind of counsel, who needs an order.

Now that the bill is apparently on its way to law, we advise broadcasters to take Senator Simon at his word and feel impelled to do nothing about it.





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For entry forms and information, write to Scripps Howard Foundation, 1100 Central Trust Tower, Cincinnati, Ohio 45202. The deadline for entries is January 18, 1991.

AWARDS AND DEADLINES:

The Charles M. Schulz Award/College Cartoonist: Jan. 7, 1991
The Jack R. Howard Broadcast/Cable Awards: Jan. 18, 1991
The Ernie Pyle Award/Writing: Jan. 22, 1991
The Walker Stone Award/Editorial Writing: Jan. 28, 1991
The Edward J. Meeman Award/Environmental Journalism: Feb. 4, 1991
The Roy W. Howard Newspaper Awards/Public Service: Feb. 11, 1991
The Edward Willis Scripps Award/First Amendment: Feb. 11, 1991
The Charles E. Scripps Award/Literacy: Feb. 18, 1991



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